

漫画とアニメの影響を受けた日本の若者ドイツ体験

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Germany in Japanese Pop Culture and Its Influence on the Experiences of Young Japanese Going Abroad.

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Abstract

In recent decades, Japanese pop culture has produced a considerable amount of media content which is connected to German culture and history like *Attack on Titan*, *Fullmetal Alchemist*, and *Hetalia*. Case studies from the Western context indicate that pop culture can hugely influence young people's interest for a certain culture and for traveling to these places. In this article, I examine Japanese pop culture's impact on young Japanese people in relation to Germany. For my investigation, I conducted qualitative semi-structured interviews with young Japanese people temporarily living in Germany about their pop-cultural media consumption and activities abroad. The results illustrate that, besides German literature, classical music, and history, Japanese pop culture related like the series mentioned above have become a new common field of attraction that influences traveling and learning behavior of young Japanese. As the importance of German as a foreign language in Japan continuously decreases, I suggest that this phenomenon can provide a valuable additional topic in German language and culture classes reflecting contemporary students' interest.

緒言

最近の数十年で、日本のポップカルチャーはかなりの量のメディアコンテンツを生み出しており、これらは「進撃の巨人」、「鋼の錬金術師」、「ヘタリア」などのドイツの文化や歴史に関連している。西洋の観点からの事例研究では、ポップカルチャーが特定の文化やこれらの場所への旅行に対する若者の関心に大きな影響を与える可能性があることを示している。

本稿では、ドイツとの関係で日本のポップカルチャーが若い日本人に与える影響を調べる。今回の調査では、ドイツに一時的に住んでいる日本人の若者たちに、彼らのポップカルチャーメディアの利用と海外での活動について定性的で半構造化したインタビューを行った。結果は、ドイツ文学、クラシック音楽、歴史に加えて、上記のシリーズのような日本のポップカルチャーが、若い日本人の旅行や学習行動に影響を与える新しい共通の魅力となっていることを示した。日本での外国語としてのドイツ語の重要性は低下傾向にあり、この現象は現代の学生の興味を反映したドイツの言語と文化の授業で付加価値のある話題となることを示す。

1. Introduction

German as a foreign language in Japan declines in popularity; the number of students learning this language in Japan has decreased by 50% between 1995 and 2015, from ca. 400,000 to ca. 200,000 learners (Schöningh 2015: 541). Among these, ca. 75% learn German only for about one year and less than 60 hours in total, quitting at a very low level (Ibid: 543). Asking for the reasons why Japanese students choose to learn German, the truth is that many start to learn this language because they have to. Some disciplines like law, medicine, or pharmacy still require a basic level of German skills (Schaaf 2010: 268). In addition, university programs of the humanities often demand a secondary foreign language after English. Thus, a lot of students decide to learn German for reasons like the similarities to English or just because they were not accepted for their preferred foreign language. Such students somehow obligated to learn German make up ca. 40-45% (Ibid: 266). Among those who intentionally learn German, common interests are history (especially World War II) and “high” culture, i.e. classical music and canonical literature (Christ-Kagoshima 2010: 181). However, Schöningh warns that the future of German language education in Japan is not anymore, a “*perpetuum mobile*” (2015: 540).

In my personal experience as a German language lecturer at a Japanese peripheral university, I recognized that many students nowadays are interested in Japanese pop culture connected to Germany; for instance, the highly popular *Attack on Titan* franchise, that is set in a fictional Germany-like world, or *Hetalia*, in which different national stereotypes appear as allegoric characters. These observations lead to the idea whether such media content might have become a new and rather unexplored reason for some young Japanese to start learning German or to become more interested in German culture. In this research study, I thus aim to examine which impact such pop culture might have on them.

For my investigation, I conducted qualitative semi-structured interviews with young Japanese people who have been living in Germany for at least one year and who have previously started to learn German in Japan, interrogating their learning motivations, interests in pop culture, as well as their experiences and activities abroad. As many interviewees talked about domestic traveling in Germany to places connected to their favorite media content, I decided to set this research in the theoretical context of media tourism studies and not language education studies. In the latter field, such a transcultural case seems not yet examined because native language material is of course preferable as an object to study with. Pop-cultural media is commonly employed in classes studying the origin language of the content, e.g., German popular movies or music to learn German language, history, or culture (e.g., Oebel 2003; Lay 2010; Kahnke and Stehle 2011; Sosulski 2013), or manga/anime to study the Japanese context (e.g., Fukunaga 2006; Armour 2011; McLelland 2018). In my case, however, more than regarding my interviewees as learners or students, I found it fruitful to consider them as tourists or fans, who adore a certain media content that influences their activities like language learning, traveling, etc.

The article starts by explaining the theoretical background of this research, i.e. the anthropological perspective on contemporary tourism being highly affected by media consumption. In the following, I will elaborate on my research method and the criteria by which I selected my interviewees. Then, I will present the results on my interview study and discuss which series related Germany are particularly popular and impactful in emerging attraction for German culture and language. In the conclusion, I will reconsider my study’s implications and tasks for future research.

2. Pop Culture and Media Tourism

In the age of globalization, pop cultural media easily spreads worldwide as “cultural flows” that can be called “mediascapes” (Appardurai 1990). For instance, American Hollywood movies as well as online on-demand platform series are consumed all over the globe and so create sociocultural trends and people’s interests in various domains. A famous example from Japan is the soft power policy of “Cool Japan” (McGray 2002), i.e. the promotion of the country as a whole or of designated places like Tokyo’s electric and otaku town Akihabara as a “cool” tourist destination employing pop culture like anime, manga, and videogames (Galbraith 2018). Similarly, South Korea implemented *Hallyu* (Korean wave) to foster not only its pop music and video gaming industry but also to stronger engage in soft power and international tourism (Jin and Yoon 2016).

The phenomenon of travel behavior and preferences influenced by pop culture has been largely investigated in film/media tourism studies in the last decades (e.g., Beeton 2016; Buchmann, Moore, and Fischer 2010; Connell 2012; Hudson and Ritchie 2006). Inside of Japan, this research commonly runs under the label of *contents tourism* (e.g., Masubuchi 2010; Yamamura 2015; Seaton, Yamamura, Sugawa-Shimada, and Jang 2017; Scherer and Thelen 2017) and utilizes similar theoretical approaches, while being often but not exclusively focused on anime series and video games. Scholars of fan studies (e.g., Hills 2002; Reijnders 2016) furthermore discussed media tourism as a frequent participatory fan activity that expresses the fans’ affection for and knowledge of their favorite media content.

An important theoretical contribution to this research discourse was Urry and Larsen’s (2011) concept of a “mediatised tourist gaze,” which means that the viewpoint of a tourist is influenced by previously consumed media content related to the visited place. Urry and Larsen argue that “[tourist] gazing on the scene [place or landscape known from a media product] relive elements or aspects of the media event” (2011: 20). In other words, from the tourist’s perspective, a place becomes inscribed with images and emotions remembered from a media content, which was filmed or set there or whose setting bears strong similarities. The tourist, more or less consciously, compares the visited place to its mediatised image in his mind. As a result of the mediatised gaze, places become deeply linked to popular media narratives, like for example the mountain panorama of New Zealand can today barely be gazed on without memories of the *Lord of the Rings* / *The Hobbit* franchise (Buchmann, Moore, and Fischer 2010). Media companies and tourism planners are well aware of these effects and so arrange the promotion of places or even a whole country by the assistance of related media products (Croy 2010). To name another recent example, the highly popular *Game of Thrones* series attracts many tourists to the filming locations in Scotland and Croatia, where different guided tour programs are offered also explaining how the series was filmed there to provide unique insights for the visiting fans (Waysdorf and Reijnders 2017). Like these cases show, “[m]edia cultures also create desires for tourism, novel destinations and for new forms of mediated gazing” (Urry and Larsen 2011: 115), as social media and other websites, where fans share their travel experiences, made it easier than ever before to track down where beloved media content was produced or is supposed to take place.

In addition, an accumulation of media products strongly related to a certain country can also make this national state, its culture, and its language more popular in general. This effect can be seen for the United Kingdom in the last decades: Popular media franchises like *Harry Potter* or *Sherlock Holmes* increased the interest of Japanese people in traveling to the United Kingdom and in British culture, to which they become to feel more “familiar” through watching these movies or series (Iwashita 2008: 150). Looking at Japanese pop-cultural media content set in foreign countries, an

interesting case is the 1970s' TV series *Heidi*, based on a Swiss novel and created by the later internationally acclaimed directors Miyazaki Hayao and Takahata Isao. The creators of *Heidi* were the first Japanese anime production team that went for "location hunting" abroad in order to reproduce an authentic and appealing depiction of the Swiss Alps' landscape and culture. Until today, this series positively impacts the image of Switzerland in Japan and lures people to travel to the model locations (Yamamura 2020).

Recent case studies also exemplify that animated media products can evoke tourist interest for a country, even though the connection between media narrative and place is constructed through marketing. Disney's *Frozen*, which is prominently set into a Nordic European-like setting, brought a tourist boom for Norway, although the original animated media product does not indicate this country as the place of the story; tourist promotion in collaboration with Disney implemented this image to attract visitors (Metcalf et al. 2018). In Australia, places like a bakery shop and a national park are believed to be related to the Miyazaki Hayao movies *Kiki's Delivery Service* or *Nausicaä of the Valley of the Winds* respectively by some national fan groups. Thus, fans frequently travel there, even though the director has never been to this country and there seems to be no connection at all (Norris 2018). Likewise, I expect that Japanese pop-cultural media content can increase young Japanese's interest in German language and culture, also without intended promotional tourist or national marketing involved.

3. Method

For my research aim, I considered qualitative semi-structured interviews the best method. I defined three essential criteria to choose my interviewees: 1) younger than 25 years old, 2) living experience in Germany of 1-2 years, and 3) not "forced" to live in Germany, like e.g. expats sent from their companies based in Japan or because of a German (marriage) partner. I conducted interviews at two locations, Dusseldorf and Munich; both are urban cities where Japanese people can be more easily found than in the countryside. The geographic distance between the two cities was intended to possibly recognize differences in the interviewees' motivations for living there, like for instance Munich is a "more traditional" place than Dusseldorf. However, the results between the two cities only suggested as one minor difference, that the interviewees in Munich tended to be more interested in classical music than those in Dusseldorf. I searched for interviewees by snowballing and came to a sample of ten individuals. The interviews were basically conducted in Japanese at a neutral place, in most cases in cafés, recorded by a voice recorder whilst taking notes by hand, and afterwards partly transcribed for further analysis. The upcoming interview quotes were translated by the author, language and grammar were cleaned up but the choice of words and nuances were aimed to be kept as much as possible. The length of the interviews varied between 45 and 90 minutes. The questions centered on the interviewees' personal histories, why they came to Germany and how much German they had learnt, which kind of Japanese pop culture they had consumed in general, and finally whether they had consumed media content related to Germany. In case they had, I also wanted to know what kind of related activities they had done abroad (e.g., traveling), and whether this media content had an impact their interest in Germany / learning German. By the hints of students and friends, I expected the following four series as potentially popular and mentioned them directly in case the interviewees did not come up with them on their own: *Attack on Titan*, *Hetalia*, *Fullmetal Alchemist*, and *Saga of Tanya the Evil*. In the results' section, I will describe these series and their connection in Germany in more detail. The results are summarized in the tables 1 and 2.

Table 1: Interview data part 1: general information and background of the interviewees.

	Age	Sex	Location	Profession	Stay in Germany	First interest in Germany	Interest in anime/manga (1=lowest, 10=highest)	
1	22	F	Dusseldorf	student	1 year	history	9	9
2	21	F	Dusseldorf	student	1 year	culture, tourism	9	8
3	21	F	Dusseldorf	student	1 year	None	10	10
4	20	F	Dusseldorf	student	1 year	environment, migration policy	5	3
5	21	F	Dusseldorf	student	1 year	literature	8	8
6	20	F	Dusseldorf	student	1 year	none	3	5
7	21	F	Dusseldorf	student	1 year	none	8	6
8	25	F	Dusseldorf	job training (<i>Ausbildung</i>)	2 years	classical music	5	5
9	22	F	Munich	student	1 year	none	7	7
10	23	F	Munich	student	1 year	classical music	7	7
1*	23	F	Munich	student	20 years	(family moved to Germany)	1	0
2*	38	F	Munich	freelancer	13 years	classical music	8	8
3*	39	M	Munich	employee	13 years	classical music	5	5

Table 2: Interview data part 2: interviewees' pop culture consumption and activities abroad.

	Age	Sex	AoT	FA	H	Other	Related activities in Germany	Learning German?
1	22	F	O	X	O	X	traveling, comparing stereotypes	watching anime in German
2	21	F	O	O	O	X	comparing stereotypes	no
3	21	F	O	O	O	JBA	traveling	no
4	20	F	O	X	X	X	discussing with Germans, taking photos of cosplayers	watching anime in German
5	21	F	O	X	O	X	traveling, taking photos of cosplayers	a bit more motivation
6	20	F	X	X	X	X	no	no
7	21	F	O	O	O	X	trying the same food, discussing with Germans	no
8	25	F	O	O	O	X	discussing with Germans, simple cosplay. Traveling	more motivation, reading manga in German
9	22	F	O	O	X	X	traveling, discussing with Germans	more motivation, watching anime in German
10	23	F	O	X	X	X	traveling, simple cosplay	no
1*	23	F	X	X	X	X	traveling	no
2*	38	F	X	X	X	X	no	reading other manga in German
3*	39	M	X	X	X	NGE	no	no

Abbreviations: AoT = *Attack on Titan*, FA = *Fullmetal Alchemist*, H = *Hetalia*, JBA = *JoJo's Bizarre Adventure*, NGE = *Neon Genesis Evangelion*

4. Results

The interviewees' first interests in Germany were in most cases typical topics like classical music, history, literature, or culture in general. One person, studying international relations, was interested in German environmental and migration policy. Four of the interviewees, in contrast, had no interest in Germany; they had to choose German as a subject, although they would have preferred to study a different language. This corresponds with Schaaf's findings that ca. 40-45% of students fall under this category (2010: 266).

"I wanted to study Italian, but my grades weren't good enough, so I started to learn German." (7)

"I actually wanted to go to an English-speaking country, but everybody wants to go there and competition is tough." (6)

The interviewees' interests in anime and manga varied, but everyone in the main corpus liked to read manga and/or watch anime at least once a month. One of the additional interviewees had no interest in manga and anime at all; this person had grown up in Germany and explained that she had adopted the "German view" of anime and manga (cartoons and comics) as being media products primarily for children.

"Besides some very famous movies like those of Studio Ghibli and *Your Name*, I stopped reading manga and watching anime after elementary school (*Grundschule*). When I am in Japan, it's still kind of strange for me to see adult men reading manga." (1*)

As most of the media content discussed in the following was released via a media mix strategy (Steinberg 2012), i.e. across various platforms and types of media, it proved convenient to accumulate them as franchises and to differentiate between anime and manga only when the media's qualities (like the music in anime) were an important factor.

Attack on Titan

Nine of the ten interviewees were fans of the highly popular *Attack on Titan* (*Shingeki no kyojin*, 2009-) franchise, which tells the story of a special military unit defending mankind against an onslaught of zombie-like giants that eat humans. The original manga series is set in a fictional world, roughly like 19th century Europe, and only contains a few allusions to Germany apart from the character names. The highly popular anime adaptation, however, created more explicit links. For example, the opening and theme songs are sung partly or entirely in German. Most interviewees started reading the manga or watching the anime series in high school, since the franchise reached its peak of popularity around 2013/14.

"I first got the manga from a friend in high school; then, I successively read all of them and continued reading each new volume as soon as it came out." (10)

But not all interviewees enjoyed the series to the same degree. Generally speaking, the anime is more popular than the manga, and interviewees often explained that this might be because the manga is more explicit in its depictions of violence. Interestingly, some rediscovered the series when they started learning German, since they then understood some of the references better and became more attracted to *Attack on Titan*.

“I first found the series too dark and grotesque, but when a friend gave me the hint that it is somehow related to Germany, I gave it a second try after I started learning German at university. That’s when I got hooked on it.” (1)

In 2013, a Japanese TV variety show aired at primetime on Saturday night brought up the possibility that a rural city in southern Germany (Nördlingen, ca. 19,000 inhabitants) could be the model location for *Attack on Titan*. Although the TV production company quickly posted a statement on Twitter that there is no official connection between the series and this city, fan rumors spread on social media. Five of the interviewees traveled there after they encountered these rumors somewhere on the Internet.

“I heard about Nördlingen for the first time in the variety show and later looked it up again on the Internet. When I went there I found that the city indeed looks a lot like the one in the series.” (9)

“I went to Nördlingen together with a (Japanese) friend from university. We climbed on the town wall and strolled through the city. I was very impressed (*kandō shita*).” (1)

Curiously, one of the additional interviewees had also traveled to Nördlingen—not because she had seen the series, but because her Japanese relatives visiting Germany wanted to go there. Two interviewees made simple cosplay photos in clothes similar to the protagonists’ uniforms there, while two others took photos of German *Attack on Titan* cosplayers at Japanese pop culture events in Dusseldorf like the annual Japan Day.

Attack on Titan is also popular among young Germans (or people living in Germany) interested in Japanese culture or studying Japanese. Thus, four of the interviewees took the chance to discuss the series with Germans, for instance in relation to the story, the meaning of characters’ names, or the German used in the anime’s songs.

“I have watched the German dubbed version together with my tutor (student learning Japanese). We also discussed the series’ characters, which ones he liked, and I asked him about the opening song (German) lyrics’ meaning.” (5)

“I recognized that one of the students got a tattoo from the series, so I asked her about it, and we talked a lot about it and the story of *Attack on Titan*.” (7)

Moreover, two interviewees used the translation of the manga to study German, while two others used the dubbed version of the anime.

“I watch the series in German with subtitles. I think it’s good to learn some everyday-life language and also some rather strange expressions, which might not come up in language classes.” (4)

“I try to read the translated manga. It’s good if you want to learn some dirty words? [laughing].” (8)

For three of the interviewees, the series thus became an additional motivation to learn German; for one of them even a major reason to study this language and go abroad:

“I actually wanted to study French but was not accepted. First, I had no motivation to study German at all, but as I encountered *Attack on Titan*, which became one of my favorite series, and its connection to Germany, I got much more motivated for language learning and going abroad for exchanges

Hetalia

The second popular franchise related to Germany is *Hetalia* (*Hetaria Axis Powers*, 2008-), which six interviewees had consumed. Originally a web-manga that was adapted into an anime, the franchise depicts allegorical characters of different nations. In contrast to the other franchises discussed in this article, *Hetalia* has also drawn the attention of scholars who discussed the series' stereotypical portrayal of German culture and history (Berndt 2015) as well as its female fan communities and their creative fandom works like *dōjinshi* (fan-made manga) (Annett 2014).

One of the three main characters is “Germany” and embodies many clichés like being very strict, wearing a uniform, being blond, etc.; other minor characters from the German cultural realm are Austria and Prussia. The interaction with characters like “Italia” and “Japan,” who similarly reflect national stereotypes, often proves funny while being impressively detailed. For two interviewees, the series' depictions of the German, Austrian, and Prussian characters and their customs thus became an opportunity to compare stereotypes and portrayed “traditions” while living abroad:

“In a New Year's episode, ‘Germany’ made fireworks and got a little pig. In Germany then, I was surprised that the Germans indeed do fireworks on New Year's Eve (unlike in Japan) and that little marzipan pigs are a symbol of fortune on that occasion.” (2)

“On the one hand, I was surprised that, like in *Hetalia*, German people actually seem to like dogs a lot, and even the quite large ones behave very well in public. On the other hand, I expected Germans to have good taste in clothing, but in reality, many people wear sportswear in daily life.” (1)

Fullmetal Alchemist

The interviewees' consideration of *Fullmetal Alchemist* (*Hagane no renkinjutsu-shi*, 2001-10) was surprising for several reasons. I actually expected this manga and anime series to be too dated for the contemporary young generation, but half of the interviewees had actually consumed this franchise at the suggestion of older relatives or just because of its general popularity. Curiously, none of these five interviewees thought that this franchise was connected to Germany, although it employs many tropes from Goethe's *Faust I* and *II* as well as allusions to historical alchemists from the German-speaking cultural realm like Paracelsus (1493-1541). Of course, such specialized cultural knowledge about German/European literature and history is unlikely for young Japanese people. The franchise's fictional, late 19th-century Europe-like setting was an obvious reference for the interviewees, but they could not contextualize the motifs and imagery, or recognize which (Middle/Northern) European country they came from. Yet, one of the interviewees, who was majoring in European studies, was a great fan of *Fullmetal Alchemist* and cited the franchise as her main reason for getting interested in European culture and languages.

“The setting is somehow Europe-like, but I didn't think about where exactly. Maybe England? I loved the series a lot ever since I received the manga from my older sister about 10 years ago. I think it evoked my deep interest in Europe and its cultures.” (2)

Other Series Related to Germany

I was astonished that none of the interviewees had consumed the light novel, manga, and anime franchise *Saga of Tanya the Evil* (*Yōjo senki*, 2013-), which is quite popular among my students and

Japanese friends in their 30s. This series tells the story of a ruthless salary man from Tokyo who was murdered and then reborn as a young female magical soldier in a Germany-like state during a fictionalized World War I. Here, the allusions to Germany include maps based on real geographic borders at that time, character names, and theme songs partly sung in German, among other things.

One franchise that I did not consider in advance was *Jojo's Bizarre Adventure (JoJo no kimyō na bōken, 1987-)*. The long-running action-comedy manga series with an anime adaption follows a family bloodline in various historical epochs. Among these is a storyline set during World War II that prominently depicts a Nazi main character called von Stroheim. This series was mentioned in one interview:

“Being in Germany, I remembered von Stroheim. I also talked with Germans about which season they like the most.” (3)

One of the additional interviewees (39 years old) remembered that he was fan of *Neon Genesis Evangelion (Shinseiki ebangerion 1995-6)* in his youth; this anime series contains some classical music and a half-German main character who sometimes speaks a few words of German. The interviewee, however, did not particularly notice these aspects when he watched the series.

“I liked *Evangelion* a lot and watched it numerous times. I was the same age as the hero; so for my generation, this series was very popular in the mid-1990s. At that time, however, I didn't think about its links to Germany.” (3*)

Only after he had lived in German-speaking countries for many years did he retrospectively recognize the series' references to Germany. His example shows that in the past—when the Internet and social media were still in their early days and international traveling not as common as it is today—consumers of Japanese pop culture were possibly less reflective about the media content's sources in different cultural contexts.

5. Conclusion

In this article, I have shown how Japanese pop culture can influence the experiences and activities of young Japanese when temporarily living in Germany as well as their interest in learning German. My qualitative study clearly exemplifies that such media content can indeed have a certain impact on Japanese audiences—in this case, nine of ten interviewees. The most common related activity among the interviewees (six individuals) was traveling inside of Germany to locations that the franchises are supposedly modeled on. Moreover, half of the interviewees talked with Germans about these series, while four used translated versions of the manga and the dubbed anime to study German. For three interviewees, the consumed franchise even increased their motivation for language learning.

I thus suggest that Japanese pop culture related to Germany can be a valuable resource for German language and culture classes in Japan. In the context of Japanese language education abroad, McLelland proposed that professors and teachers should proactively discuss Japanese pop-cultural media (manga in his case) with their students (2018: 103). I consider a similar approach here. For instance, in one or two class sessions, students could discuss franchises like *Attack on Titan* or *Hetalia*, read parts of the manga, and analyze the images related to Germany. Furthermore, the original passages read can be compared to published translations, or the students could even make their own translations. Such tasks can illustrate the challenges of translation, not only with respect to linguistic aspects, but also sociocultural implications and nuances.

One minor finding of this study is that the pop-cultural media depicting Germany popular among young Japanese is commonly related to war and militarism (especially World War I and II). The students' interest in these topics can—or maybe even should—be explicitly thematized in classes, because the romanticized heroic images of war in some of these series in combination with most student's limited knowledge of (European) war history may foster naïve ideas about war. Sugawa-Shimada (2019) noticed this tendency among young fans of war anime series with *moe* characters (young, cute, and attractive girls) that leads to a potential “displacement and/or invalidation” of the darker aspects of war.

Finally, it is crucial to note that this qualitative study is based on a small sample. More diversity in interviewees' gender (all were female) and location (more than two places) would be desirable in follow-up research. There is also the option of using surveys among German language students in Japan to provide quantitative data. Furthermore, deeper content analysis of franchises related to Germany that examines the exact inspirations, origins, and supposed references would be a valuable contribution toward a better understanding of this phenomenon. Last but not least, all of this seems to be a relatively new trend, especially in relation to *Attack on Titan* and *Hetalia*. It is important to assess the long-term development and relevance of this phenomenon, because the *Attack on Titan* franchise is scheduled to end soon, and one cannot forecast whether there will be a similarly popular media franchise that draws on German motifs in the near future.

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