

ウィキペディア

Fujoshi

Source: Free encyclopedia "Wikipedia"



This item contains sexual expressions and descriptions. Please also read the [disclaimer](#) .

Fujoshi is a subculture used in Japanese in the 21st century to refer to women who like novels and manga that deal with romance between men called Yaoi and Boys Love (BL). Words. It is a name that is a play on "women and girls". Formerly known as **Yaoi** ^[Note 1] and **Yaoi Girl** ^[1] ^[2] .

The word fujoshi was confirmed to be used on the Internet at the end of the 1990s, and has been widely recognized since around 2005 ^[3] . Originally, yaoi and otaku were one of the pathological phenomena for society, but with the new term boys love and fujoshi, which have a big image gap, works on the subject of male homosexuality and theirs. It helped to renew the image of lovers . ^[4] Not limited to women who like the Yaoi / BL genre, it is sometimes used as a term to refer to women with otaku hobbies in general ^[5] . However, even female nerds who do not like works on the theme of male homosexuality may be called fujoshi or dislike being grouped together. Female nerds who are not fujoshi are also simply called nerds, or "female nerds." Fujoshi is sometimes used as a taunt (derogatory term) for women's otaku hobbies . ^[6] In the media, the number of media coverage has increased further since around 2015, and the number of entertainers and celebrities who profess to read Yaoi / BL works has increased, and the treatment of fujoshi has become positive ^[7] .

There is also Kifujin **as** a derivative word for older fujoshi ^[8] ^[9] . Men who have similar hobbies are called **fudanshi** , or "fudanshi" after "parents" .

table of contents

[overview](#)

[background](#)

[feature](#)

[community](#)

[Fujoshi in fiction](#)

[Relationship with child pornography crackdown / regulation](#)

[Research analysis](#)

[Resistance](#)

[Sociological empirical research](#)

[Psychoanalytic research](#)

[Parties' refusal to analyze](#)

Term mainly used by Fujoshi**footnote**Annotationsource**References****Related item**

Overview

Originally born from the fact that his thoughts and ideas that capture the male (target) character of a work that does not include the element of male homosexuality from a homosexual point of view are self-proclaimed "because it is rotten". It is said to be. As a humble nuance when it first began to be used, it served as a line of defense against its own special tastes .^[10] Akiko Mizoguchi of Tama Art University said, "Yaoi enthusiasts have shown resistance as a label for the stereotype of the negative Yaoi enthusiast image created by the media," but now many enthusiasts use it as a self-proclaimed name. It states that it has become^[11] . Even if you like Yaoi / BL genre works, some people think that they are not fujoshi because they do not fit the image of "typical fujoshi" that they delusion of coupling when they see two men. Fujoshi emphasizes building relationships between male characters that are "paired" after eliminating the existence of "I"^[10] ^[Note 2] . It is said that many of the participants in the comic market are fujoshi (as of 2014)^[10] , and there are also many amateur creators such as derivative works .There were many fujoshi who changed from writers to commercial writers. In the Yaoi / BL genre work, "Basically, two beautiful boys are divided into the roles of" attack "and" reception " , and the vertical axis is the love between men who play the side to be inserted and the side to be inserted in sex, and sports. "A work that combines a romance story and a buddy story with a horizontal axis such as work and work"^[11] , but from commercial originals to secondary creations, from heartwarming everyday stories without sexual elements of male characters Sexual stories between men, secret and serious stories called aesthetics to bright comedies, reality-based stories to historical stories, fantasy, science fiction, boys' stories to working men, dull middle-aged men and the elderly There are various stories, and the frontage is very wide and the nostalgia is deep. Even fujoshi have different styles and settings that people like, and their tastes are called "preferences"^[11] . The media is diverse, including novels, manga, anime, drama CDs, games, live-action dramas and movies, and there are also minor but tanka songs.

According to sociologist Chizuko Ueno , the background to expressing herself as a rotten girl is to avoid contempt by expressing herself before being called a "rotten girl" by the other party. There is "rhetoric". Souichiro Matsutani , a writer, states that the occurrence of this word means the maturity of Yaoi culture in that he can afford to express himself in a self-deprecating manner .^[12] Women who love the Yaoi / BL genre are called fujoshi, while women who love secondary creations for women called dream novels are also called dream girls^[10] .

According to a survey conducted by TSUTAYA , about 20% of the respondent women answered that they like or are interested in BL works. On the other hand, nearly 40% of women answered that they did not like BL works and were not interested in them. [^{13]}

The existence of fujoshi has been analyzed in various ways. The initial analysis was based on the motive of why Yaoi / BL genre was loved. The analysis from this point of view was first conducted by BL writer Azusa Nakajima (Kaoru Kurimoto) "Communication Deficiency Syndrome" (1995), and discussions were developed from the perspective of the parties concerned. The reason why I love the Yaoi / BL genre is centered on the understanding that "femininity suppressed in gender discrimination is driving self-injurious acts", and "for the fact that women are women themselves". "A strong sense of maladjustment" and "Women could only get a sense of self-affirmation as a sex to be selected by the approval of others" were regarded as problems. However, after Yoko Eikyu's "Yaoi Novel Theory" (2005), it was understood that it was more of a gender entertainment by women than an escape from oppression, and "what" was drawn in her work rather than motive. It is shifting to the perspective of whether or not it is ^[10]. In recent years, the number of female celebrities who profess to be BL lovers has increased, such as Naoki Prize -winning author Shion Miura, NHK announcer Yumiko Udo ^[14], and actress Fumi Nikaido ^[15].



BL fan art by Germans

BL cartoons were translated and published in Italy in 1999 and in the United States in 2003, and now there are Yaoi / BL lovers all over the world. In Europe and the United States, works with a light taste are called "boy love", and works with sexual depictions are called "yaoi" ^[16]. Since there are many works in the Yaoi / Boy's love genre that include sexual depictions, some people consider it a problem, and some countries are trying to regulate it.

Background

Homosexual stories and sexual stories between men that women enjoy making appeared in shōjo manga and literature in the 1970s, while transforming the culture of Hermann Hesse, Taruho Inagaki, Yukio Mishima, Lucino Visconti, etc. It was prosperous and was called a boy's love story, aesthetics, etc. Miki Ishida, an associate professor at Niigata University, said, "In terms of positively affirming the erotic interest in men, it is different from the traditional women's culture." In the 1980s, the next generation of creators also grew up and became a new culture while interacting with the doujinshi culture (running in parallel with feminism, and related points have been pointed out). In 1975, the word "yaoi", which refers to "a story without Yama, Ochi, and Imi," was born from the doujinshi culture, and "Homo Paro," which was a derivative work of women and replaced the friendship of men with love, became popular. Gradually, "yaoi" came to mean a homosexual story between men. At this point, there was no word for "fujoshi" to refer to lovers. ^[17] There are some who seek the origin of the current boy's love from the boy's love that was popular in shōjo manga in the 1970s, but there is also a view that it is not directly related and originated from doujinshi. Also, in Europe and the United States, a culture of secondary creation was born, in which two male characters called "slash" were read as homosexual relationships, regardless of the Japanese Yaoi / BL culture, which was known in the 1970s science fiction fandom. Came to be ^[18].



German fan art of Yaoi

According to BL reviewer Grape and Kusuko, the earliest example of a man's personal blog in 1999 that could be sourced with the expression "fujoshi" as of 2016 ^[19]. In the blog ^[Note 3], it is explained as a term related to "a certain bulletin board on the net" (sic), and the image of the word is a bit vulgar

but not 18 prohibited, not serious but not stiff. It is described as being a nerd but not dark .^[20] Chizuko Ueno states that it is a word that originated around 2channel from around 2000 ^[21] . There is also a theory that it was originally used by a girl manga artist .^[22]

From 2004 to 2005, " Train Man " , whose main character was a male otaku, was developed as a media mix , and in 2005, it was made into a movie, and there was a otaku boom such as maid cafes . Essayist Yumiko Sugiura states that female otaku, including fujoshi, were rarely mentioned at this time .^[23] Naoto Misaki states that during the otaku boom, interest in female otaku as well as male otaku has increased since the fall of 2005.^[24]] With the hit of "Train Man", the media began to look at "Fujoshi" as an extension of "otaku culture", and it was gradually taken up .^[25] In 2005, a special article was published in the magazine " AERA " (Asahi Shimbun), and "Fujoshi" became known to the general public ^[3] . In 2007, it was featured as an extra issue in the magazine " Eureka " in June and December, and the number of appearances in the media increased .^[26] Around this time, "Yaoi" was no longer used as a general term for love affairs between men, and "Boys Love (BL)" became widespread.

With the spread of the Internet, Yaoi derivative works have become widely shared (in a form devised so as not to be noticed by people other than fujoshi). In 2007, pixiv , a social networking service specializing in posting illustrations, was released, and since this site did not have a function to refuse viewers, Yaoi derivative works that had a strong color of sharing secrets are people. It became a form that can be seen by the eyes. Since then, despite copyright issues in derivative works, the popularity of derivative works as a derivative genre among fujoshi has come to be seen as a barometer of popularity in the "otaku business."^[10] . The number of works considered to be received by Fujoshi from the beginning is increasing. Junko Kaneda and Yoko Eikyu have come to understand that boys love-like things become businesses and use them strategically, and this tendency began in the 1980s and in the 1990s. The boy's magazine "Jump" is already conscious and is now commonplace .^[27]

In 2015, NMB48 Mita Mao , an idol and fujoshi , created her own BL manga based on two MC laughing entertainers in "I tried to compare tonight" (Nippon TV) . This matter went up in flames through a summary site, but it became widely impressed, BL was taken up rapidly, and it was not uncommon for BL to be talked about on TV. Fujoshi is being treated positively ^[7] ^[28] .

Features

Fujoshi likes stories of male character romance and special bonds, but some types like the secondary creation of Aniparo's genealogy, who longs for the hot friendship of fighting boys, but they like boy love. There are a variety of people who are not interested in fighting boys or their passionate friendships, and who are carefree and entertaining gender, as seen in the anthropomorphism of countries such as " Hetalia ." Those who read commercial original works, those who read derivative works, those who read both commercial originals and derivative works, those who read only works with specific tendencies / specific writers, those who read anything in the Yaoi / BL genre, two. Depending on the person, such as the creator of the next creation, the original creator of the same person, the person who draws only Yaoi / BL as a commercial creator, the person who draws other works, the person who spends money, the person who reads on the net without purchasing the work, etc. Behavior is different. Yuki Senda is not evenly fond of the Yaoi / BL genre, and there are some types who can spend as much time as they like with the coupling delusion of which one receives and which one attacks, and some people do not fit the image of such a "typical fujoshi" image. It states that there is. He points out that there seem to be several groups, at least two or more groups, in how to read Yaoi / BL genre works and prefer such aspects ^[4] .

Among female otaku, female otaku who like fujoshi, stories of men and women, or female otaku who like anime, manga, games, etc. but do not particularly like romance, dream girls who like dream novels and otome games , women There are Yuri girls who love the story of Yuri, voice otaku who are enthusiastic voice actor fans ^[Note 4] , and people who like 2.5 dimensions like Tenimyu , and the demands on each work are slightly different. However, some fans have multiple tastes, such as those who like stories between men and men, those who like voice actors, Yaoi, and BL works, and who can enjoy anything . ^[29]

Fujoshi, who creates derivative works, not only engages in activities in real space such as doujinshi conventions, after-sales (launch), and off-campus meetings, but also in daily life such as Twitter , pixiv, personal sites, and email exchanges with the author. Actively active in virtual space ^[30] .

How to enjoy

German researcher Bjorn-Ole Kam interviews German and Japanese fujoshi and uses UGA (approach to subject usage and satisfaction) theory to explore Yaoi, BL's diverse ways of enjoying and entertaining. Classified.

1. A pattern to enjoy Yaoi / BL mainly as sexual desire / drive
2. A pattern of producing and consuming works through online activities and enjoying close communication between fans
3. Patterns for enjoying events such as conventions
4. The above mixed type

The Yaoi / BL genre is easy to switch between readers and creators, so the ways to enjoy it are infinitely diverse ^[16] . There are various ways of enjoying and values of fujoshi, such as those who create at the expense of personal life and love, those who enjoy life and creation in an appropriate balance, and those who just enjoy the work without creating.

When and why I became a fujoshi

Norie Masuyama , who is known as the creator of Shonen-ai in shojo manga , has read a large number of books since he was a child, but since the middle grades of elementary school, he has longed for the "aesthetic world" as both a character and a vague content. He stated that he was clearly aware that he liked stories between boys such as Hermann Hesse from the upper grades of elementary school . ^[17] Japanese questionnaire by blogger / BL researcher Marco (Yuki Yamadai) (2005, valid votes 4509) ^[Note 5] , female otaku Chiputa Japanese questionnaire on Twitter (2016, valid votes) According to ^[Note 6] , about 70-80% of the time when they woke up to fujoshi was from elementary school to junior high school students. Marco is surprised that many are over 25 years old, but speculates that this may be due to the widespread use of the Internet . ^[31] ^[29]

According to Marco's questionnaire, 44.0% of the respondents said that they originally liked anime and manga and moved (sliding) as they were, and 32.9% of them were influenced by surrounding fujoshi such as friends, sisters, and mothers. Friends 28.3%, sisters 3.5%, mothers 1.1%), and 11.4% said they were fujoshi from birth ^[31] . Various works are mentioned as the reason for

sliding, but "YuYu Hakusho" and "The Prince of Tennis" are overwhelmingly ^[31]. As of 2016, many Arasa women became fujoshi and otaku because they touched CLAMP "Cardcaptor Sakura" serialized in the shojo manga magazine "Nakayoshi" from an early age. It states that it may be ^[29]. Despite being aimed at young girls, the film contains otaku elements such as Yuri, BL, Lolicon, and Otokonoko, and was animated and broadcast on NHK BS and NHK education, making it widely popular.

Gender identity of fujoshi

In Japan, it is the established theory that the majority of fujoshi are heterosexual, and it has been said that there are few cases of homosexuality ^[32] ^[33] (and Azusa Nakajima wrote in 1998). So, Yaoi-loving women often show no interest in real-life male homosexuals ^[34], which is different from the so-called "offense"). Akiko Mizoguchi says that many rotten girls are heterosexual if sex is only defined as a physical act (gender identity is heterosexual), but if sexuality recognizes the fantasy dimension, "sexual fantasy is yaoi. It is hard to say that women are completely heterosexual." ^[11]

Many English-speaking Yaoi / BL fans consider Yaoi / BL to be a new sexuality discourse that breaks the existing gender structure framework. Tan Bee Kee defines English-speaking fujoshi and fudanshi as "people who are queer or simply unfixed in terms of their sexuality." Drew Pagliasotti, an American critic who emphasizes the acceptance of Yaoi and BL in the West, was online from 2005 to 2007 for Yaoi and BL fans in English (respondents 478) and Italian (respondents 313). I conducted a questionnaire. The percentage of respondents who answered that they were heterosexual was 47% in English, less than half, and 62% in Italian. He said that it is inconsistent with the Japanese dogma that the majority of BL fans are "heterosexual women." ^[16]

Concealment of hobbies

In general, fujoshi tend to hide their preference for the Yaoi / BL genre except within their peers who have the same hobbies. ^[35] Takako Nato states that the degree of concealment of her hobbies is divided into the following three stages ^[36].

1. A case where you share your hobbies only with your fujoshi friends and completely hide your hobbies from ordinary friends.
2. In addition to fujoshi friends, cases where hobbies are disclosed to ordinary friends who have an understanding
3. Cases where all friends are fujoshi so there is no need to hide

Shiori Yoshida and Takashi Fumiya of Fukuoka Jogakuin University said, "<Confession> is a necessary condition to participate in the community formed between girls", and Fujoshi is the target of <Confession>. They are mainly male characters appearing in manga, anime, and games, and are generally unacceptable. ^[10] Confessing one's fujoshi hobby is often described as "coming out," following the expression used by sexual minorities to confess their sexuality.

^[37] According to manga artist Go Ito , the tendency to hide himself as a fujoshi is higher in rural areas . ^[38]

Relationship with romance / mote

As a stereotypical negative image of fujoshi, there is a thing that "a sober woman who is not popular with real men is fleeing to Yaoi Boy's love". Fumi Yoshinaga , a cartoonist, sometimes ridicules BL as "comfort of an unfriendly woman", but in fact there is such a side (of course, that is not all), and "it is unconscious but uncomfortable with the current way of men and women. It is something that people who feel it reads, "but he states that it is difficult to put it all together because the oppression and uncomfortable feeling that readers have received are different . ^[39] It is often argued that the Yaoi / BL genre and fujoshi are associated with feminism , but many people dislike it ^[39] .

There is a counterargument that there are many fujoshi girls who can have it ^[40] , but it is also pointed out that the defense becomes psychological pressure in that case because some people have come to like the Yaoi / BL genre from the love complex ^{[41].} . As a statistic that can be used as a reference , 28% of the respondents had a lover / spouse in the questionnaire results of the manga magazine " Pafu " (which seems to be dominated by fujoshi) . There is a saying that the ratio of general women in their twenties is 48% (it is not a comparison of whether they are approached by the opposite sex, so it is not possible to simply compare their popularity from this data) ^[42] .

Relationship with religion

In Japan, the Yaoi / BL genre is rarely talked about in the context of religion. The Philippines, which has a lot of Catholicism, is conservative in sexual matters, and publication of works with sexual depictions such as BL is prohibited (scenes above kissing are censored by general media), and women appreciate sexual works It is considered a metamorphic desire to be sexually assertive . ^[43] Kazumi Nagaike , an associate professor at the Center for International Education and Research, Oita University , said in an interview at the BL Convention in this country that many participants denied the influence of religion on BL activities, but participants who hide their faces by wearing masks. Some participants said they were seriously concerned that they would be killed if their parents knew they were fujoshi . ^[16]

Also, in Indonesia, where there are many Muslims, publishing BL commercial magazines is prohibited, although censorship is not strict. Many of the fujoshi and fudanshi denied the relationship between BL and their religion because they were not devout Muslims, but some of them were devout Muslims but could not stop the fujoshi. Some people said that they had ^[16] .

Community

Akiko Mizoguchi states, " As Shion Miura states, 'reading' Yaoi means 'living' Yaoi (life as a member of the community) . " ^[11] Perhaps it is a tendency peculiar to women, but there is also an opinion that "moe" is fun only after sharing it with someone, and it is painful if it can not be done, and the basis of the identity as a fujoshi with the same taste is the fujoshi. There is an attribution to the community

based on solidarity between ^[16]. Mizoguchi states that the fujoshi community functions as a "virtual lesbian" space for exchanging sexual fantasies by sharing their thoughts on their favorite works. ^[11] Tomoko Oto of KDDI R & D Laboratories pointed out from a survey of the fujoshi community that creates derivative works that in order for a fujoshi to remain a member of the community, she must constantly announce her "love" for the subject. are doing. Networks such as Twitter and Pixiv, which have become the main activity places in recent years, consume information quickly and become a thing of the past at the moment of muttering, so because they are members of the community, they create their own "love" as a derivative work. You have to keep displaying it by muttering, and if you stop talking, it will be judged that there is no "love" (it has disappeared). Oto points out the problem and relationship of identities found in the late modern era, and the identities found in the late modern era are fluid and must be redefined and reconstructed each time. He states that there is a strong need for affirmation, that is, "affirmation of existence as an individual." ^[30]

At pixiv, users form profiles through works such as illustrations, manga, and novels, bookmarks of their favorite works, and follow-ups of their favorite users, forming a kind of community. There are many female users, and most of them are fujoshi, but compared to male users, female users have more evaluations, exchanges, and positive feedback on each other's works, and women are more motivated to create. There is also an opinion that it is taking. Female users' empathy is often shown for a particular coupling, so if the creator's genre, coupling, or target of "love" changes, the community to which they belong will change, and their followers will be separated. I often go there. Readers' positive reactions can put pressure on them to continue writing their current genre-coupling work.

Hope Donovan analyzed the yaoi and BL consumption of American fujoshi from a cultural and human perspective, and stated that pre-capitalist, non-capitalist communication was established. For example, on the BL fan site Aarinfantasy, you can download the work for free, and in return you press the "thank you" button, which is established by the desire to share the BL work purely, not for financial purposes. ^[16]

In the women's doujin circle, including fujoshi, Takako Nato is sometimes strictly taught etiquette such as honorifics from seniors to juniors, and there are cases where members who are contrary to it are excluded from the community. It states that it was ^[44].

Most of the actual fan activities in Japan are doujinshi conventions that sell manga and novel booklets created by Fujoshi. Many researchers in the Yaoi / BL genre, like other popular culture studies, are enthusiasts, and there are also research groups such as the "Osaka Fujoshi Study Group" established in 2009, centered on young researchers. ^[45] In Europe and the United States, many activities are held at the same time throughout the day, such as festivals, and there are many conventions where visitors come to the event of interest. There are no social restrictions on holding an event in Japan, but it is not easy to hold an event in a country with strong restrictions on sexual expression, homosexual dislike, and restrictions on women's sexual desires and behaviors. ^[43].

Fujoshi in fiction

There are also manga and novels in which Fujoshi appears. In 1997, Noriko Ogiwara, a well-known child literary writer, published a different world fantasy for girls, "The Good Witch of the West" (Chuokoron - sha C ★ NOVELS Fantasia). A picture of Yaoi BL doujinshi culture and its utilization by female students at school (the princess of the main character's best friend is a charismatic masked BL writer).

Miho Aida wrote that the oldest commercial manga work in which a fujoshi character appears is Sahoko Nakajima 's four-frame manga "Denno Yaoi Shoujo" (serialized in 1999), Volume 1 (issued in August 2002). It states that there is. The main character of this work is a boyfriend of a non-nerd handsome college student, and he does not "come out" to his boyfriend .^[46] Kineko Abekawa's "Fujoshi no Hide-Moero! Morinomiya High School Manga Research Department-" (Volume 1: published in January 2002) , which began serialization in 2000, is a beautiful but "super hardcore Yaoi writer". Multiple rotten girls such as seniors will appear.

From around 2006, works depicting the relationship between an otaku man and a fujoshi girlfriend, such as "My Neighbor 801" , have appeared, and the characters of the fujoshi drawn since 2008 have diversified .^[46]

Relationship with child pornography crackdown / regulation

With the globalization of the Yaoi / BL genre, there are some movements in each country to regard and regulate radical sexual depictions, sexual depictions of characters that look like minors, and relationships with sexual crimes in the real world. It's coming. As the momentum for cracking down on child pornography is increasing worldwide, the Yaoi / BL regulation issue is also incorporated into this composition. Even if you are a minor in fiction, the appearance of anime, comics, and games as well as real minors is based on the idea that performing regulated acts in the real world will strengthen the reader's false perception of sexuality. There are cases of trying to extend the scope of regulation to people^[16] .

In the 2008 McEwen case in New South Wales, Australia, the erotic image possession of the anime The Simpsons was convicted of "interpretation of a person includes a person of fiction."^[16] .. In the same year, in Japan, at the Sakai Municipal Library in Osaka Prefecture, a "citizen's voice" accusing the collection and rental of boy's love novels demanded that it be destroyed, and 5,500 books that were considered boy's love were removed from the open stack. (Reference: Boy's love # Sakai Municipal Library "BL" book exclusion case). In China, there was a major crackdown in Zhengzhou in 2010, arresting 32 people who had published Yaoi BL or Slash works on the web, most of them fujoshi in their twenties .^[16]

In the same year, in Japan, a bill to amend the Tokyo Metropolitan Ordinance for the Healthy Development of Youth was announced, which greatly regulates "sexual depiction of fiction characters (non-existent youth) under the age of 18 ". It has been amended to regulate "depictions of sexual crimes and incest ," and has been virtually censored , including the removal of unhealthy books .^[47] The dangers of this ordinance became known to otaku and fujoshi through Yukari Fujimoto , and some fujoshi, such as professional writers, campaigned against lobbying activities .^[47] BL writer Mitoizumi states, "'Professionals' should confront'regulation of expression by the government'as their own problem." [⁴⁷] The issue of non-existent youth in Japan has also been pointed out as political pressure by cult groups advocating excessive innocence education .^[47]

As of the 2020s, most of the **unhealthy books designated by the Tokyo Metropolitan Ordinance on the Healthy Development of Youth are BL works**^[48] ^[Note 7] . The designated work will no longer be available for sale to young people in Tokyo, and sales on Amazon.co.jp will be suspended . (http://www.tomin-anzen.metro.tokyo.jp/jakunenshien/jyourei-unyou/eiga-tosyo-ichiran/) Can be confirmed at). Taro Yamada , a member of the House of Councilors , has expressed concern about the regulation of BL because of the healthy development of young people .^[49]

Australian researcher Mark McClelland, a leading researcher in Yaoi and BL regulation, states that no link between fan activity of fujoshi and actual child pornography crimes has been verified . ^[16]

Research analysis

In Japan, research began with the expansion of Yaoi / BL culture in the 1990s. In the early days, discourses based on psychoanalysis were the main focus, and "why women read works depicting male homosexuality" was discussed. It was often talked about from the perspective of feminism and gender theory. Doubts about such psychoanalytic research and new perspectives on research have been explored, and in recent years, the focus of research has shifted to "how to enjoy the BL genre." Fan research has become the center of research, and research is becoming more active by discussing how Yaoi and BL are accepted and used by diversifying fujoshi and fudanshi. The publication of criticisms and commentary books has become popular in Japan, and the publication of comprehensive boy's love manuals increased from around 2006 to the end of the 2000s. In 2015, there was a boom in the publication of BL critique books . ^[50]In overseas Yaoi / BL genre research, fan activities, building an identity as a fan, and the composition of a fan community are also being studied ^[16] .

In Japan, it is generally accepted that the majority of Yaoi / BL fans are "heterosexual women", but in recent years, research on Yaoi / BL fans other than heterosexual women such as fudanshi has been progressing. ^[16] ..

As of 2015, it is very rare for Japanese researchers to refer to overseas research and develop their theories multiculturally after understanding the situation overseas, and crossing the border between Japanese and overseas researchers. There is not much dialogue ^[16] .

Resistance

Minori Ishida, who appeared in the field of shojo manga and literature in Japan in the 1970s, is a story of male-to-male sexual love for women by women, in that it positively affirms sexual interest in the male body. He points out that it is a departure from women's culture, and that the girls' interests were based on the question "what can I do?" And the belief that "I should be able to do something." There is. Because of this belief, it became a new culture in the 1980s . ^[17]

Some Yaoi / BL fan activities are evaluated as deconstructing traditional norms. In the Philippines, Yaoi / BL culture is related to a certain cultural elite who can use Japanese and English on a daily basis, but it is clear from the BL Convention Light Out (now renamed to Blush) in the Philippines. Elitism is seen, and there is an enlightening aspect. At the center of the activity is the issue of homosexuality and the desire for the possibility of sexuality that transcends heterosexuality, and there are many gay participants in the activity. Many people are interested in the gay liberation movement and support same-sex marriage, and it is thought that Yaoi BL and gay issues in the real world are related. In China, the existence and expansion of Yaoi and BL are also analyzed as a means of resistance for Chinese women. In the Yaoi / BL doujinshi work in China, the concept of hierarchy based on traditional Confucian thought, human relations that deviate from the ideal society set by the current Communist Party rule, indirect criticism of Yaoi / BL regulation, and content that encourages gay liberation are also included. It is drawn in various ways. In China, some fujoshi move sites from Chinese servers to overseas servers to counter regulations. Korean fujoshi said that in South Korea, where the influence of Confucianism is large, there are few media that allow women to establish their identity as sexual subjects, and there is a possibility that the Yaoi / BL genre will break that. It is being considered ^[16] .

Sociological Empirical Research

Sociologist Arei Iwai is conducting a sociological empirical study on female homosexual fantasy lovers (fujoshi) . ^[51] Iwai conducted a questionnaire survey of fujoshi and general women from 1991 to 1992. ^[52]]

First, attitudes towards gender roles were measured (MHF-scale). As a result, the two groups showed significant differences in all items of "masculinity" and "femininity". Fujoshi tended to give a higher evaluation of "masculinity" and a lower evaluation of "femininity" than ordinary women. However, as a characteristic that is generally desired as a woman by the world, there was a stronger tendency to evaluate "femininity" than general women ^[53] .

Next, the types of women in both groups preferred as partners were compared with their hopes for a life course after marriage. While fujoshi disliked patriarchal men, they were more likely than ordinary women to choose fraternity-type men . ^[54] Fujoshi also had a stronger desire to continue working after marriage than ordinary women . ^[55]

Iwai (1995) Choosing a life course for fujoshi and general women ^[56]

- ① I want to continue working as a single person.
- ② I want to get married, have no children, and continue working.
- ③ I want to get married, have children, and continue working.
- ④ When you get married, stop working.
- ⑤ When you get married and have children, stop working.
- ⑥ When I get married, I stop working, but when my child grows up to a certain extent, I continue to work.
- ⑦ When you get married and have children, you stop working, but when your children grow up to a certain extent, you continue to work.
- ⑧ Full-time housewife

Iwai takes a non-traditional position in which rot girls should (1) advance into society and share housework and childcare with their husbands, and (2) traditional at home. They tend to dislike playing gender roles, and ③ On the other hand, they conclude that such an attitude is different from the role originally required of women, and because they think that they are not feminine, they are

sandwiched between the two .^[57] It is speculated that, once away from the sign of female, "we needed a form of" male homosexuality "as a place for thinking experiments or evacuation to ponder the ideal way of" equal equality "" ^[58] .

Psychoanalytic research



This section may contain too much detail . Increasing content that is not suitable for an encyclopedia is not welcomed. I am considering organizing the contents in a notebook . (July 2016)

Kazumi Nagaike said that his early studies were mainly in the framework of feminism and gender studies, "aware of how women can reflect their femininity in male homosexual relationships, so-called" women "and" women. " It can be said that the focus has been on the rediscovery of "sex." Through these studies, the following discussions have been held ^[16] .

1. Denial of femininity (or escape from femininity)
2. Emphasizing that it is a female-specific guidance ^[Note 8] narrative (story, narrative)
3. Women's Depth Psychology for "Why" Inspired by Psychoanalytic Disputes

There are various theories about why they become fujoshi and why the Yaoi / BL genre is established, and it is not uncommon for one theorist to cite multiple theories ^[59] . The somewhat exclusive feminist dynamics have been deconstructed through the Yaoi BL criticism "Yaoi controversy" (see Boys Love #Gay and Boys Love) from the gay side in the 1990s and the study of fudanshi in the 2000s . It is beginning to be ^[16] .

Below are some examples of psychoanalytic research views.

Safe simulation of heterosexuality

Nariko Enomoto says that when a woman who loves yaoi embraces the character of "Uke" (who plays a feminine role), it ensures her own safety. In other words, by using the body of the receiving male character as a substitute for your own body, you can enjoy pseudo sexual activity with the safety that you will not be hurt and you will not be in danger of becoming pregnant. ^[60] . However, Nariko Enomoto points out that women who love Yaoi often embrace not only the "Uke" character but also the "Aggressive" character (who plays a masculine role). Is explained later in "Acquisition of independence of desire".

Tamae Tanikawa says that some Yaoi lovers continue to have similar hobbies even after marriage, so the interpretation that simulating heterosexuality in advance is the purpose of enjoying Yaoi-type works is actually true. It is criticized as a claim that deviates from ^[61] .

Negation of femininity / disgust of women

The explanation is that when a girl undergoes secondary sexual characteristics , she becomes aware of the femininity of her body and becomes confused and frightened by it, and becomes fond of male homosexual works in the form of internalization of female disgust. For example, psychologist Chikako Ogura ^[62] and others have stated this purpose, and sociologist Chizuko Ueno ^[63] has also mentioned it in part. Azusa Nakajima , who also handles Yaoi, says that the

reason why Yaoi is preferred is that he can escape to a space without the eyes of selection from society . ^[64]

Nariko Enomoto is a woman who has a sexual desire and a dislike for sexual activity itself, which is why she is sexually sexual as a woman. He explained that he was reluctant to immerse himself in delusions and needed to replace himself with a man : He points out that he can be . ^[66]

Women are depicted as objects of disgust in shojo manga about male homosexuality, such as "Tenko of Hiddensho" and "Kaze to Ki no Uta". ^[67] ^[68] ^[69]

It is also pointed out that the "conflict with femininity" that women who are yaoi lovers often have is the same "conflict with femininity" that women with eating disorders have, and it is regarded as the beginning of a full-fledged yaoi theory. Both Yaoi and Eating Disorder are discussed in Azusa Nakajima's "Communication Insufficiency Syndrome ." The secondary sexual characteristics that make women aware are exactly the same as the onset of anorexia nervosa, and anorexia nervosa is mentioned in the works of shojo manga ^[Note 9] , and the cartoonist himself has that experience. Often ^[70] . Socially, the time when yaoi penetrated and the time when eating disorders were noticed coincided with the latter half of the 1970s, and sociologist Kazuo Kumata said, "A safety net for women who may have eating disorders." It points out the possibility that the Yaoi culture worked . ^[71]

On the other hand, Mari Nishimura is not denied femininity in Yaoi culture because the genre of "girl story" that draws male characters by replacing female characters is well established, but rather masculine is excluded. It states that it tends . ^[72]

Blocking sexual gaze from men

There is an aspect of blocking the sexual gaze from men, and from this point of view, there is an opinion that it has something in common with the Yamanbagal . ^[73]

Acquisition of sexual desire and gaze independence

Chizuko Ueno ^[74] describes it as a sexual experiment in a genderless world created by Ressentiment , a generation of female cartoonists called the Year 24 Group of Flowers . According to Yoko Eiho , adolescent boy cartoons often implicitly contain a message that affirms frigidity, but there is no such thing in regular girls' media. , While saying that having sexual desire itself is suppressed despite the same sensitive period as a boy, concealing the direction of heterosexual sexual desire via the circuit of male homosexuality However, it states that Yaoi is functioning as a device for fulfillment . ^[75]

Nariko Enomoto argues that the reader is embracing the "offensive" character as follows. In normal male and female genitals, the biological structure of both reproductive organs makes it virtually obligatory for the male side to be the subject of desire and the female side to be the object. However, even a woman who cannot become the subject of desire in the real world can become the subject of desire in a pseudo manner when she is embraced by the aggressive male character of Yaoi-type works. In other words, it is necessary to have a homosexual relationship between men as a way to target men for sexual desire (because many yaoi lovers are heterosexual) and yet to acquire the independence of desire. ^[76] .

Junko Kaneda responds to the above-mentioned Yaoi interpretation by female dislike, but what is avoided in Yaoi expression is not femininity but the line of sight that sees women only as sexual objects, and the subjectivity (sexual desire) that Yaoi looks at. (Independence with) can be acquired ^[77] .

Yukari Fujimoto , a manga researcher, has also found the significance of acquiring "the line of sight of the offender" and "the line of sight of the viewer" in the Yaoi expression ^[78] , and as mentioned above, Sumire Takahashi also has a female character in the Yaoi series. It is said that women can acquire the subjectivity of their sexual gaze because they are sometimes depicted as the subject of their eyes . ^[79]

Taimatsu Yoshimoto further says that women are looking back at men in the form of Yaoi Boy's Love, which is usually received from men, and it is usually unknowingly priced for women that men know this. He also states that it promotes awareness of the gaze and understanding of women's desires . ^[80]

Overthrowing the old-fashioned view of gender

Mari Kotani saw the yaoi desire to forcibly remodel a boy's creation into a form that women like, and to spew out "gainesis" that was suppressed in a male-dominated society. She also states that it is a form of "technogainesis", as it is intermingled with technology issues because the development of coterie culture involves the high-tech of printing technology . ^[81]

Sociologist Yoshihiro Kobayashi sees Yaoi culture as an overthrow of the male-centered media, ^[82] and sociologist Chinami Kasama "overthrows" the traditional gender order. ^[83] . In addition, while Yoko Eikyū has abundant pornography for men, it does not exist for women, and the results of women's efforts to regain sexual expression are poor. ^[84] ..

Transgender potential

The author, Fumihomi Sakakibara , wrote in his book "Yaoi Genron" that "Yaoi is that the author / reader is FtM (a state in which the body is a woman but the spirit is a man) and gay (homosexuality or both). Maybe it's because of sexuality) ", and he also said that he may be FtM gay . ^[85]

Avoiding heterosexual disappointment experiences

Shinji Miyadai draws homosexuality between men to prevent it and immerse himself in pure delusions, because when the sexual love of men and women is drawn in the story, it reminds us of a disappointing experience in his own romance. It states that it is necessary ^[86] .

Potential envy for homosociality

Sonoko Azuma is a female student (similar among women) because of the existence of female students who want to be managers of athletic club activities and female male idol fans who become fans in combination or unit units instead of individual units. They may have a potential admiration for male homosocial ties (which are rarely seen), indicating that their desires and manifestations may result in yaoi . ^[87]

Female version homosocial

Sonoko Azuma , a sociologist , says that the community formed by fujoshi can be interpreted as a female version of homosocial . Homophobia is a concept discussed by literary researcher and sociologist Eve Kosofsky , and has a structure in which men form social connections such as friendships, and women are exchanged like money between them. It has two characteristics: homophobia (homophobia) and misogyny (female dislike). In the fujoshi community, instead of women being exchanged as money in the usual homosocial framework, men in the story are exchanged between women as objects of desire. Women's disgust in homosocial (normal men) can also be read as heterosexual disgust, which exists in the fujoshi community as an aversion to men (in the real world, not in the story). There is a tendency to exclude real men, such as the case where men are banned from entering at the same-person miscellaneous sale event). On the other hand, the tendency of homosexual disgust is rarely seen in the fujoshi community, and Sonoko Azuma says that the tendency of heterosexual disgust to maintain the bond between women is rather stronger. This is because the normal women's community is implicitly obliged to be interested in the opposite sex, so it can be seen that the fujoshi community is functioning as a place to cancel such oppression. ^[88] .

Translator Chiyo Kurihara points out that the sense of solidarity between women in the fujoshi community is similar to "sisterhood" (English: sisterhood) and " separate lesbians ^[89] .

Differences between relationship-oriented women and ownership-oriented men

There is also an opinion that Yaoi desire is not for a single object seen in male otaku, but for the relationship between "receive" and "attack", and Wildfire Nobita calls it "phase moe" ^[90] .

Tamaki Saito is free to freely express his desires without any restrictions, based on the premise that men generally tend to be "owned" and women tend to be "relationships". Regarding the fact that there is a clear gender difference in the way of consumption in the cultural area of "otaku" that should be pursued, male otaku try to "own" a beautiful girl character, and the desire of female otaku (rot girls) is a male character. It can be explained in the form of "relationship" between each other . ^[91]

Parties' refusal to analyze

From the time when pederasty in shojo manga was born and attracted attention in the 1970s, the question "Why do they like these stories? " According to Yoko Eiho, the feeling of refusal to this question is related to the fact that Yaoi Boy's love has an aspect as pornography . In the case of men, there are social situations in which messages affirming men's sexual desire are prevailing in many media, including those for young people, but women admit that they have sexual desire. Even doing is suppressed, and it seems that it is unbearable to analyze the object of desire in detail . ^[93] BL writer Mitoizumi wants to hide his existence as a sexual subject, even nowadays when he is widely known and many writers make his professional debut via him. "The self-protection that you do not want to be exposed to the line of sight", and states that the self-protection itself should never be denied . ^[47] There are few fujoshi who respond to media coverage because of the desire to hide from the world and the sympathetic pressure from the same fujoshi . ^[47]

Miki Ishida asked the question, "Why do they like these stories?" "It's really uncomfortable. It's not as uncomfortable as when the questioner isn't offended, because it's said. However, it is a proof that Yaoi BL and its supporters are regarded as problematic, and the more seriously you try to answer that question, the more popular you are, whether you have a lover, what is your sexual experience? It's because it evokes endlessly the open question, "Is it something like that?" This question has a mysterious coercive force that requires the respondents to expose their entire personality, and the fujoshi himself internalized the question itself, rushed to answer it somehow, and when he got stuck in the answer, he said, "Relieve me. Please reopen. " While the Yaoi / BL genre is related to the existence of fujoshi, men who are lovers of "magical girl things for men", which can be said to be parallel, are completely free from the situation of suffering from fujoshi, and why do they like these works? I rarely ask myself, ask myself, or think about my existence. This difference arises from the difference in the positions of men and women in the world . [92] In recent years, there has been an increase in the discussion of Yaoi / BL works as a rich expression area, rather than ignoring the existence of fujoshi.

Tamaki Saito can experience the reason why Yaoi analysis is disliked by the parties, because women's desires are generally "the enjoyment of others" (as Jacques Lacan calls it), which transcends linguistic understanding. I speculate that it may be related to the fact that it cannot be said . [94]

Hitoshi Ishida praised the attitude of these fujoshi as "a temporary autonomous zoning activity" and criticized it as nullifying the debate about the possibility that Yaoi expressions were stealing the representation of gay men. [95]

Term mainly used by Fujoshi

This section has no or inadequate verifiable references or sources . Please help improve the reliability of the article by adding a source .

Source Search : "Fujoshi" (https://www.google.co.jp/search?hl=ja&as_eq=wikipedia&q=%22%E8%85%90%E5%A5%B3%E5%AD%90%22&num=50) - News (<https://www.google.co.jp/search?hl=ja&q=%22%E8%85%90%E5%A5%B3%E5%AD%90%22&tbm=nws>) - Books (<https://www.google.co.jp/search?hl=ja&tbs=bks:1&q=%22%E8%85%90%E5%A5%B3%E5%AD%90%22>) - Scala (<https://dlib.jp/?q=%22%E8%85%90%E5%A5%B3%E5%AD%90%22>) - CiNii (<https://ci.nii.ac.jp/search?lang=ja&q=%22%E8%85%90%E5%A5%B3%E5%AD%90%22&range=2&count=200&sortorder=1&type=0>) - J-STAGE (<https://www.jstage.jst.go.jp/result/global/-char/ja?globalSearchKey=%22%E8%85%90%E5%A5%B3%E5%AD%90%22>) - NDL (https://iss.ndl.go.jp/books?op_id=1&locale=ja&any=%22%E8%85%90%E5%A5%B3%E5%AD%90%22&display=&ar=4e1f) - dlib.jp (<https://scholar.google.co.jp/scholar?num=100&hl=ja&q=%22%E8%85%90%E5%A5%B3%E5%AD%90%22>) - Japan Search (<https://jpsearch.go.jp/csearch/jps-cross?csid=jps-cross&keyword=%22%E8%85%90%E5%A5%B3%E5%AD%90%22&range=2&count=200&sortorder=1&type=0>) (<https://ci.nii.ac.jp/search?lang=ja&q=%22%E8%85%90%E5%A5%B3%E5%AD%90%22&range=2&count=200&sortorder=1&type=0>) (<https://www.jstage.jst.go.jp/result/global/-char/ja?globalSearchKey=%22%E8%85%90%E5%A5%B3%E5%AD%90%22>) (https://iss.ndl.go.jp/books?op_id=1&locale=ja&any=%22%E8%85%90%E5%A5%B3%E5%AD%90%22&display=&ar=4e1f) (<https://dlib.jp/?q=%22%E8%85%90%E5%A5%B3%E5%AD%90%22>) (<https://jpsearch.go.jp/csearch/jps-cross?csid=jps-cross&keyword=%22%E8%85%90%E5%A5%B3%E5%AD%90%22>) (<https://wikipedialibrary.wmflabs.org/partners/>) (July 2011)



There are terms used in both commercial original works, parody and yaoi (derivative work), and terms used in parody and yaoi. Some are common to otaku terms, but others have different meanings. Some of the terms are not used in a short period of time, and not all of the following terms are active terms.

original

Derivative work A work that is the source of the same person. With genre. In works with many male characters, various combinations and interpretations can be made according to the tastes of fujoshi (in recent years, fujoshi is becoming the main purchaser of otaku products, and even

works that are not for women, such as shōnen manga, are fujoshi. The number of settings and depictions aimed at popularity is increasing, but there is also a backlash against this ^[96]).

For rot

Meaning for fujoshi and fudanshi. There is also an aspect of a zoning note that calls attention to those who do not like such works in works that have a romantic element between men.

Coupling / Cap / CP

A combination of offense and reception that is said to be in a romantic relationship. In the Yaoi / BL genre, it is written as "attack x receive", and in the slash, it is written as "attack / receive". For details , refer to the item of coupling (same person) .

Royal road

A popular coupling in a certain genre.

Reverse coupling / reverse cap

The reverse coupling of the royal road. The opposite of one coupling.

Evil / Evil Cap

A coupling that I don't think fits. Couplings have different tastes depending on the person, so conflicts may occur, and it is called the coupling controversy (cap controversy).

reversible

The division of roles between receiving and attacking changes from time to time. It is called Shimokatsugami that Uke becomes aggressive.

sand

Uke is loved by the two attacks.

Spadari

Abbreviation for Super Darling. Used for impeccable high-spec male characters.

Secom

A strong offensive character that protects the recipient, or a jealous or guardian character that protects a certain character.

Single / one stick one hole / one husband one

There is no total reception / total attack or love triangle, and it is a coupling based only on attack x reception.

Devil

Mainly the offensive vomits harsh words to the recipient and sometimes forces acts that are not humane.

18 ban / 15 ban

Works with sexual expressions for adults are commonly called 18 bans, and works with some sexual expressions and cruel expressions are called 15 bans. These are imitations of the rating terms used by industry groups such as movies and games, and are not, of course, clear criteria or binding.

𪛇 (Ki, Kei, Ke)

sodomy. A boy's indecentness to a boy ^[97] ^[98] .

Yaoi hole

When a fujoshi draws sexual activity, a hole for inserting the genitals that should not exist in the male body may be drawn at the position of the female genitalia, and it is called "yaoi hole", "fujoshi hole", "mystery hole", etc. Will be done. This is used to describe sexual intercourse in the missionary position, which is a position that is not possible between men.

There is also an opinion that Yaoi hole simply expresses "the lack of knowledge of fujoshi (or Yaoi boy's love writer) about the male body". On the other hand, Shion Miura and Junko Kaneda are the result of pursuing reality in a fictional story rather than not understanding the characteristics of the male body because women also have an anus, and for men. He argues that it is similar to the unrealistic depiction of a woman with big breasts in her erotic comics . ^[99]

Anthropomorphic

A humanoid character made from something other than a human. Most of them are humanoid characters such as animals and monsters, but there are also inorganic substances such as trains and buildings, and anthropomorphization of history and concepts such as countries and prefectures.

Feminization

Derivative work, a transsexual of a male character who receives (rarely attacks). Therefore, in most cases, the coupling will be male and female. Originally, it is a derivative work that rewrites the story as a female character, and there are also cases where a man has become a woman for some reason. There are not many, but there are also virilizations that make female characters male.

Omegaverse

Originally, it was a special setting of the slash, yaoi, and BL genres that occurred overseas, and it became widespread in Japan. There are α (alpha) with high ability and leadership and charisma, general human β (beta), and Ω (omega) with estrus and low social status as sex for breeding, and each of them is male and female. There are a total of 6 types of gender. α has the ability to conceive both men and women, and Ω has the ability to conceive both men and women. Ω emits a special pheromone that attracts α . Free for the writer except for the basic settings ^[100].

Crossdresser

A character / person dressed as a woman who will be the recipient (rarely offensive).

Yaoi

A relationship that makes you feel something more special than friendship, regardless of gender. Characterized by solitaryness and solidarity.

Healthy

Works that do not have sexual depictions or that do not deal with abnormal couplings (yaoi, lily , incest , etc.). The definition of healthy and unhealthy depends on the individual's subjectivity.

Real person / raw

Yaoi real people such as entertainers.

Omnivore

Prefer many couplings and genres at the same time.

Yorozu

Doujin sites and doujinshi that handle many genres at the same time .

Moe

Like nerds, many fujoshi use it frequently. The main targets are characters / people, the relationship between attack and reception, works, etc.

Burning

It is used by fujoshi, who like shōnen manga, when they find the original to be purely fun and interesting. It is the number one fuel for Fujoshi's Moe, and is considered to be an important element that constitutes love for the original, official, and characters.

Sanctuary

A genre, character, or person who has a special feeling and does not want to be "dirty" by Yaoi Moe.

Swamp

It seems that he is addicted to a certain genre and cannot get out of it mentally and financially. A word with an image that has both awe and danger that you cannot stop even if you know it. In this sense, it has been used since around 2013, and seems to have become widespread in 2014 ^[101] .

precious

It began to be used around 2014 as the greatest compliment to your favorite character. Usage different from the original "precious" ^[101] .

Spit sand

Seeing the entanglement between men, it seems that the fujoshi spits something that he does not understand.

Branch

It's pixiv.

privatter

A tool that allows you to publish texts and images only to your followers using your Twitter account.

Yaola

Those who like yaoi. Almost synonymous with fujoshi and fudanshi. Currently not used.

Hidden rot girls

A person who keeps the things he likes and the fact that he is doing doujinshi activities secret from the people around him.

Arab stuff

The genre of BL novels where the attack is an Arab millionaire. Derived from the Harlequin genre.

manual labor

It is derived from the name of the employment information magazine and represents a muscular person.

What to do

A genre where the offensive is a yakuza or set in the world of yakuza.

Bride stuff

A genre in which Uke becomes a bride by hiding that he is a man due to special circumstances.

Occupation BL

BL where a specific profession is depicted in detail in the work, set in the workplace or through offensive and receiving work.

High-quality living BL

It is a daily BL that depicts a calm and cultural life, not the flashy and luxurious life that was mainstream until a while ago. It became a hot topic on Twitter in 2015 ^[102].

Footnote

Annotation

- [^] For example , it is used in Azusa Nakajima 's "Children of Tanatos-Ecology of Over-Adaptation" (Chikuma Shobo , 1998).
- [^] The author of the manga " Kiss Him, Not Me ", Junko, describes the main character of Fujoshi as "the person who doesn't want to be the main character most."
- [^] According to the information posted on the blog, the author is a man in his thirties, "Recently, I am an apprentice of a rotten girl (probably read as [Fujoshi]) on a certain bulletin board on the net. Well, I can't be a girl, but the word rotten is interesting. "
- [^] Enthusiastic and fanatical voice actor fans are sometimes referred to by the derogatory term voice pig.
- [^] 10 years old or younger 353 votes 7.8%, 11 -15 years old 2684 votes 59.5%, 16 — 18 years old 604 votes 13.4%, 19 -25 years old 263 votes 5.8%, 25 years old or older 605 votes 13.4%
- [^] Elementary school students 41%, junior high school students 37%, high school students 11%, university students 11%
- [^] Most of this unhealthy designation is not the new standard introduced in the 2010 ordinance amendment mentioned above, but the old standard (a standard that has existed since the 1964 ordinance was enacted) that "remarkably stimulates sexual feelings". It is specified based on.
- [^] "Guinesis" is a concept invented by Alice Jardin , which means a female-dominated context. Takayuki Tatsumi of Keio University said that Jardin said, "The dominant discourse of the modern Western patriarchy is the masculine principle along the'time'axis, and such dominant discourse itself cannot be grasped and controlled. The realm of "space" -the realm that was traditionally given "feminine implications" by entwining "nature", "others", "materials", "madness", and "unconsciousness" -the origin myth of Bible Genesis I called it by the name of "Guinesis" gynesis. "

9. ^ For example , Yumiko Oshima 's manga "Diet".

Source

1. ^ 661 Night "Yaoi Illusion" Fumi Sakakibara | Seigo Matsuoka's Thousand and One Thousand Books (<http://1000ya.isis.ne.jp/0661.html>)
2. ^ Chihiro Yamane " " How Yaoi Girl Comes and Goes-From a Questionnaire to Comic Mark Ket Participants " (<http://www.hmt.u-toyama.ac.jp/socio/lab/sotsuron/98/yamane/index.html>) 1998 Toyama University
3. ^ **ab** Jin Jin-Hyun, Xu Keiyuan A Study on "Fujoshi" in Japanese Popular Culture 47th Japanese Modern Studies doi : 10.16979 / jmak..47.201502.307 (<https://doi.org/10.16979%2Fjmak..47.201502.307>)
4. ^ **ab** Yuki Senda "The Secret Fun of a Noble Man or a Dirty Super Rotten Man" "Poetry and Criticism Eureka Special Feature BL On The Run!" Seidosha, 2012
5. ^ Sonoko Azuma , "Community of Delusions: The Function of the Love Code in the" Yaoi "Community," Thought Map <vol.5> Special Feature, Criticism of Society, Japan Broadcasting Publishing Association , 2010, p. 271 (Note 1). ISBN 978-4-14-009348-1 .
6. ^ "Around the BL world in 2007 and who is" fujoshi "" "Eureka" December 2007 special issue, p. 21.
7. ^ **ab** Chill Chill version "Kanji of the year" (<http://www.chil-chil.net/compNewsDetail/k/blnews/no/9852/>)
8. ^ Azusa Noa "Extremely Private" Yaoi "Quiet R" " Eureka " December 2007 Special Issue, p. 77.
9. ^ Shion Miura , Junko Kaneda , Mitsu Saito , Fumiko Yamamoto "Around the BL World in 2007 and Who is" Fujoshi "" "Eureka" December 2007 special issue, p. 24.
10. ^ **abcdefg** Shiori Yoshida / Kei Fumiya Difference in standing position between fujoshi and dream girls Fukuoka Jogakuin University Bulletin. Faculty of Humanities (24), 61-81, 2014-03 Fukuoka Jogakuin University NAID 120005537093 (<https://ci.nii.ac.jp/naid/120005537093/>)
11. ^ **abcdef** Akiko Mizoguchi "From Reflection / Projection Theory to the Genre as a Productive Forum-Recommendations from Yaoi Consideration /" Theorizing comics / Manga Genre as a Productive Forum: Yaoi and Beyond " ([http://imrc.jp/images/upload/lecture/data/10%E6%BA%9D%E5%8F%A3.pdf](http://imrc.jp/images/upload/lecture/data/10%E6%B A%9D%E5%8F%A3.pdf)) " Worlds and the World of Comics: Towards Scholarship on a Global 2010, Kyoto Seika University International Manga Research Center
12. ^ Soichiro Matsutani , "Gal and Mystery-chan Theory: Girls' Thirty Years War," Hara Shobo , 2012, p. 279. ISBN 978-4-562-04858-8 .

13. ^ nijimen. “ A survey revealed that one in five women likes BL! The appeal is that you can enjoy romance as a third party and feel happy (<https://nijimen.net/>) ”. *Nijimen* . 2020 2 Retrieved 22nd of March .
14. ^ Mari Nishimura 1st Women like love stories between men! (http://www.seikyusha.co.jp/wp/rennsai/bl_yaoi1.html) Boys love is fun! --Yaoi / Yaoi / YAOI's Now Seidosha
15. ^ Fumi Nikaido, a cultural actress whose movie "Himizu" is highly evaluated, was a fujoshi! (<https://ddnavi.com/news/64468/a/>) Da Vinci News
16. ^ **a b c d e f g h i j k l m n o p q** Nagaike (2015)
17. ^ **a b c** Ishida (2008)
18. ^ English-speaking Fujoshi Culture ~ Unknown World of Slash Fiction (<http://mess-y.com/archives/31054>) messy
19. ^ Boy's Love Retrospective Timeline: Grape Uri / Kusuko Responsibility [20160322 Edition] (https://bllogia.files.wordpress.com/2016/03/blchronicle_20160322.pdf)
20. ^ Rakushocho Shotaro Akaho (http://www.geocities.jp/shotaro_akaho/diaryj-199908.html)
21. ^ Chizuko Ueno "Who is Fujoshi? A memorandum for gender analysis of subculture" "Eureka" June 2007 special issue, p. 34.
22. ^ Akiko Hori , Code of Desire-Gender Differences in Sexuality in Manga, Rinkawa Shoten , 2009, p. 143. ISBN 978-4-653-04018-7 .
23. ^ "Otaku Women's Research: Fujoshi Thought System", p. 208.
24. ^ Naoto Misaki "Otaku Women's Research Fujoshi Thought System" Criticism (<http://www.st.ri.m.or.jp/~nmisaki/topics/otakujoshi.html>) Doujinshi Life Culture Research Institute
25. ^ "Yaoi Is Alive, Yaoi Manga Map for You Who Want to Understand," Eureka, January 2006, p. 176.
26. ^ Taimatsu Yoshimoto "With" Otaku Mourning Man "and Boys Love 801" "Yuriika" December 2007 Special Issue, p. 136.
27. ^ Junko Kaneda and Yoko Eikyū "On the Penetration and Diffusion of BL" "Poetry and Criticism Eureka Special Feature BL On The Run!" Seidosha, 2012
28. ^ BL isn't just for "fujoshi"! Risa Yoshiki, NMB48 / Sayaka Yamamoto, Mao Mita are also addicted to BL (<https://ddnavi.com/tokushu/251694/a/>) Mangada Vinci News
29. ^ **a b c** What is the difference between "fujoshi" and "female otaku"? I tried to illustrate the ecology of "otaku women" who are too complicated. (<http://www.itmedia.co.jp/lifestyle/articles/1605/04/news006.html>)

30. ^ **ab** Tomoko Oto Evaluation and "love" in the women's community with the same tastes Abstracts of the Annual Meeting of the Japanese Society of Cultural Anthropology 2016 (0), 115, 2016 NAID 130005148351 of the Japanese Society of Cultural Anthropology (<https://ci.nii.ac.jp/naid/130005148351/>) (<https://ci.nii.ac.jp/naid/130005148351/>)
31. ^ **abc** Questionnaire Results Announcement! When did Fujoshi Awaken to Boys Love? (<http://coffeewriter.com/text254.html#10>) Cafe au lait writer
32. ^ Akiko Mizoguchi "Potential of Delusional Power Yaoi as a Lesbian Feminist Genre" "Eureka" June 2007 Special Issue, p. 59.
33. ^ **Tamaki** Saito , "A Man Who Owns a Related Woman," Kodansha , 2009, pp. 149-150. ISBN 978-4-06-288008-4 .
34. ^ Azusa Nakajima , Children of Tanatos-Ecology of Over-Adaptation, Chikuma Shobo, 2005, p. 300. ISBN 978-4-480-42091-6 .
35. ^ Junko Kaneda , "Politics of the Interpretation Community," "Sociology of Culture," Yuhikaku Publishing , 2007, pp. 167, 185. ISBN 978-4-641-12242-0 .
36. ^ Takako Nato , "Derivative Work Activities and Their Networks," "Each Fan Study-I am a fan," Fudoshia , 2007, pp. 73-74. ISBN 978-4-7763-0035-9 .
37. ^ "About" Derivative Work "Activities and Their Networks", "Each Fan Study-I am a fan", p. 74.
38. ^ Go Ito , "Men's <Exam> Yaoi Lecture 1st, 70's Edition", "Manga Changes-From" Manga Narrative "to" Manga Theory "" Seidosha , 2007, p. 214. ISBN 978-4-7917-6385-6 .
39. ^ **ab** Miura Yoshinaga (2007)
40. ^ Yumiko Sugiura, "The World That Becomes a Rotten Girl-The Geek Girls in Higashi Ikebukuro," Chuokoron- Shinsha , 2006, p. 38. ISBN 978-4-12-150229-2 .
41. ^ Kaichiro Morikawa "Fujoshi in Numbers" "Eureka" December 2007 Special Issue, p. 129.
42. ^ "Fujoshi in Numbers", Eureka, December 2007 Extra Edition, pp. 125-126.
43. ^ **ab** Fermin (2015)
44. ^ "About" Derivative Work "Activities and Their Networks," "Each Fan Study-I am a fan," pp. 93-94.
45. ^ Yu Ishikawa, Sonoko Azuma, Mari Nishihara, Sugimoto = Bowens (<http://www.lit.osaka-cu.ac.jp/UCRC/wp-content/uploads/2014/03/p116.pdf>) Methodology to study BL and Discipline Urban Culture Studies Vol.16, 116 pp. 125, 2014
46. ^ **ab** Miho Aida Overwritten reality: A case study of the transition of fujoshi characters from 2002 to 2011 Hiroshima International Studies 20, 105-118, 2014 Hiroshima City University Faculty of International Studies NAID 120005524725 (<https://ci.nii.ac.jp/naid/120005524725/>) (<https://ci.nii.ac.jp/naid/120005524725/>)
47. ^ **abcdef** Mito (2012)

48. ^ Tokyo. “ List of unhealthy designated documents, unhealthy designated toys and blades (<http://www.tomin-anzen.metro.tokyo.lg.jp/jakunenshien/jyourei-unyou/eiga-tosyo-ichiran/>) ”. Retrieved April 2, 2022 . In 2019 and 2020, BL works account for about 80%, and in 2021, BL works account for about 90%.
49. ^ RAKUJOB. “ Special Interview Planning: Ask Taro Yamada, Member of the House of Representatives! (Part 1): BL is also illegal ?! How is“ freedom of expression ”at risk? (<https://raku-job.jp/news/companyrep/20063/>)”. Retrieved December 11, 2020 .
50. ^ BL commentary is booming in 2015! BL News | Fujoshi's BL site Chill Chill (<https://www.chill-chil.net/compNewsDetail/k/blnews/no/8534/>)
51. ^ Iwai (1995) .
52. ^ Iwai (1995) p. 4.
53. ^ Iwai (1995) p. 5.
54. ^ Iwai (1995) p. 6.
55. ^ Iwai (1995) p. 7.
56. ^ Iwai (1995) p. 7.
57. ^ Iwai (1995) p. 8.
58. ^ Iwai (1995) p. 10.
59. ^ Kaneda (2007b) p. 169.
60. ^ Wildfire (2003) pp. 245-248.
61. ^ Tanigawa (1995) p. 68.
62. ^ Ogura (1990) pp. 42-43.
63. ^ Ueno (1998)
64. ^ Nakajima (2005) pp. 191-192.
65. ^ Wildfire (2003) pp. 246-248.
66. ^ Wildfire (2003) pp. 258-260.
67. ^ Yamadada (2007) p. 129.
68. ^ Ueno (1998) p. 144.
69. ^ Fujimoto (1998) pp. 139-140.
70. ^ Ueno (1998) p. 146.
71. ^ Kumada (2005) p. 79.
72. ^ Nishimura (2001) pp. 131, pp. 175-176.
73. ^ “Who is Fujoshi? A Note for Subculture Gender Analysis,” Eureka, June 2007, Extra Edition, pp. 34-35.

74. ^ Ueno (1998)
75. ^ Nagakubo (2007) pp. 144-145.
76. ^ Wildfire (2003) pp. 248-252.
77. ^ Kaneda (2007b) p. 177.
78. ^ Fujimoto (1998) p. 144.
79. ^ Takahashi (2005) pp. 33-34.
80. ^ Yoshimoto (2007) p. 110.
81. ^ Kotani (1994) pp. 252-255.
82. ^ Kobayashi (1999) p. 195.
83. ^ Kasama (2001) pp. 243-244.
84. ^ Permanent (2005) p. 325.
85. ^ Sakakibara (1998) pp. 145-146, etc.
86. ^ Miyadai (2010) pp. 217-218.
87. ^ East (2009) pp. 274-276.
88. ^ "Community of Delusions: The Function of the Love Code in the" Yaoi "Community", "Thought Map <vol.5> Special Feature, Criticism of Society," pp. 264-270.
89. ^ Chiyo Kurihara , "Introduction 2 A Study of Doujinshi," "Ami Novel / Gay Literature Book Guide," Byakuya Shobo , 1993, p. 338. ISBN 978-4-89367-323-7 .
90. ^ Saito (2003a) p. 70.
91. ^ Saito (2009) 137 pages, 155 pages, etc.
92. ^ **a b** Ishida (2012)
93. ^ Nagakubo (2007) p. 145.
94. ^ Saito (2009) pp. 206-207.
95. ^ Ishida (2007a) pp. 114-120.
96. ^ "Yaoi seen from youth manga" "Eureka" June 2007 special issue, pp. 69-70.
97. ^ 𐄂 Kanji information (<http://moji.quus.net/info/608-36BB.htm>)
98. ^ 𐄂 Wiktionary (<https://ja.m.wiktionary.org/wiki/𐄂>)
99. ^ Shion Miura and Junko Kaneda "The fluttering world of" attack x reception "in search of the attractiveness of the male body" "Eureka" June 2007 special issue, p. 28.
100. ^ leemin 2015 15th Sense of Gender Awards Review (<http://gender-sf.org/sog/2015/519.html>)
101. ^ **a b** Chill Chill chooses Fujoshi buzzword 2014 (<http://www.chil-chil.net/compNewsDetail/k/blnews/no/6759/>)

102. ^ Fashionable daily life, high-quality living "Life feeling" in (<http://www.chil-chil.net/compNewsDetail/k/blnews/no/9440/>) BL BL site Chill Chill

References

- Fusami Oshiro "Women's Manga Study MANGA Connecting Europe, America, Japan and Asia", Seidosha , 2015.
 - Kazumi Nagaike "Globalizing BL Research From Japanese BL Research to Transnational BL Research".
 - Tricia Abigail Santos Fermin "Creating a Community for Women's Pleasure-A Case Study of the Yaoi BL Convention in the Philippines".
- "Eureka Special Feature BL On The Run!", Seidosha, 2012.
 - Minori Ishida "Maturity and Freedom Yaoi from a distant neighbor-BL's present".
 - Mitoizumi "When a fujoshi raises his voice".
- Shinji Miyadai "Love Class from Junior High School Students" Core Magazine , 2010. ISBN 978-4-86252-736-3 .
- Sonoko Azuma , "The Whereabouts of Women's Homosocial Desires: A Study of the Derivative Work" Yaoi "", "Sociology of Culture-Memory, Media, and Body," Bunrikaku , 2009. ISBN 978-4-89259-586-8 .
- Tamaki Saito, "A Man Who Owns a Related Woman," Kodansha , 2009. ISBN 978-4-06-288008-4 .
- Minori Ishida, "Secret Education-" Yaoi Boys Love "Prehistory," Rakuhoku Publishing, 2008.
- Fusami Oshiro "Fumi Yoshinaga Dialogue Collection: Chatting with That Person Only Here", Ohta Publishing , 2007.
 - Shion Miura x Fumi Yoshinaga "Feminism has nothing to do with it."
- Tsuruko Yamadada "Homosexuality in Girl Manga" Waizu Shuppan , 2007. ISBN 978-4-89830-212-5 .
- Junko Kaneda, "Politics of the Interpretation Community," "Sociology of Culture," Yuhikaku Publishing , 2007. ISBN 978-4-641-12242-0 . (B)
- "Eureka Special Feature / Fujoshi Manga System" June 2007 Special Issue, Seidosha, June 2007, ISBN 978-4-7917-0163-6 .
 - Yoko Nagakubo "Women's" rotten dreams "= <Yaoi novel> The charm of <Yaoi novel> and its problems".
 - Taimatsu Yoshimoto "Boys love for men".

- Hitoshi Ishida "Yaoi / BL Autonomy and Representation Stealing" over the statement "Please leave me alone". (A)
- Toshio Okada , Shunichi Karasawa "New Century Otaku Qingtan 23rd Challenge to Fujoshi Theory!" "Sou" August 2006 issue, Creation Edition, Monthly Edition, 2006.
- Junko Kaneda "Yaoi Is Alive Yaoi Manga Map for You Who Want to Understand" "Eureka" January 2006 issue, Seidosha, January 2006, ISBN 4-7917-0142-9 .
- Kazuo Kumata, "A Disease of Manliness? -A New Male Study of Pop Culture," Fubaisha , 2005. ISBN 978-4-8331-1067-9 .
- Sumire Takahashi "Gaze to" Yaoi ", towards that strategy-" DEATH NOTE "Doujin Manga as an example-" "Women's Studies Annual Report" No. 26, Japan Women's Studies Society, 2005.
- Yoko Eikyu , "Yaoi Novel Theory-Eros Expression for Women", Senshu University Press, 2005. ISBN 978-4-88125-154-6 .
- Wildfire Nobita "Adults do not understand-Wildfire Nobita criticism collection" Nihon Hyoronsha , 2003. ISBN 978-4-535-58367-2 .
- Hiroki Azuma , Tamaki Saito , Mari Kotani , "Reticulated Speech F Kai-Postmodern Otaku Sexuality", Seidosha , 2003, ISBN 978-4-7917-6009-1 .
 - Tamaki Saito "Symbol of" Moe "" . (A)
- Chinami Kasama "" Yaoi "subculture as an" interpretation community "-sophistication of consumer society and alternative narratives of women-" "Japanese Society and Gender" Akashi Shoten , 2001. ISBN 978-4-7503-1506-5 .
- Mari Nishimura "Aniparo and Yaoi" Ohta Publishing , 2001. ISBN 978-4-87233-643-6 .
- Yoshihiro Kobayashi "Media Fandom of TV Anime: The World of Witch Girl Anime" "Television Polyphony-A Trial of Program / Viewer Analysis" World Thought Co. , Ltd. , 1999. ISBN 978-4-7907-0781-3 .
- Chizuko Ueno "Genderless World's <Love> Experiment-On Boys' Love Manga" "Emotional Device-Eros Scenario" Chikuma Shobo , 1998. ISBN 978-4-480-86311-9 .
- Azusa Nakajima , Children of Tanatos-Ecology of Over-Adaptation, Chikuma Shobo, 2005. ISBN 978-4-480-42091-6 . The book was published in 1998.
- Yukari Fujimoto "Where is my whereabouts? -The shape of the heart reflected by the girl's manga" Gakuyo Shobo , 1998. ISBN 978-4-313-87011-6 .
- Fumi Sakakibara "Yaoi Illusion-What You See from" Yaoi "" Natsume Shobo , 1998. ISBN 978-4-931391-42-0 .
- Tamae Tanikawa (Aoi Mizuma) "On Women's Pederasty and Pederasty II: Opinions of Experts and Possibility in Feminism," Women's Studies Annual Report, No. 14, Japan Women's Studies

Society, 1995.

- Arei Iwai "Women as the Subject of Sexual Expression: Men in Homosexuality for Women: Conflicts in Gender Roles and Attempts to Multiply Gender Roles" "Sociology today" No. 6, Ochanomizu Sociology Study Group , December 20, 1995 , Pages 1-12, NAID 40005205006 (<https://ci.nii.ac.jp/naid/40005205006/>) . (<https://ci.nii.ac.jp/naid/40005205006/>)
- Mari Kotani , "Female Unconsciousness (Technogainesis) -Introduction to Women's SF Theory," Keiso Shobo Publishing Co. , Ltd. , 1994. ISBN 978-4-326-15289-6 .
- Eiji Otsuka, Rika Kayama , Osamu Fukumoto "Manga vs. Modern Mentality: For Manga in the Critical Period," "Imago," October 1991, Seitosha, October 1991.
- Chikako Ogura "Woman's Life is Amazing" Chikuma Shobo, 1990. ISBN 978-4-480-81292-6 .

Related items

- Shonen Ai (Shojo Manga) / Boys Love / Yaoi / Slash (Fiction)
 - Maiden Road
 - Dream novel
-

Obtained from " <https://ja.wikipedia.org/w/index.php?title=Fujoshi & oldid = 88913467> "

Last updated April 6, 2022 (Wednesday) 08:51 (UTC if the date and time are not set in the personal settings).

The text is available under a Creative Commons Attribution-ShareAlike License . Additional conditions may apply. Please refer to the terms of use for details.