What does it mean to call something a Japanese manga in the age of globalism? Where do Chinese *manhua*, Korean *manhwa*, Non-Japanese Language manga—like Original English-Language manga or *la nouvelle manga*—and other kinds of world comics figure into this equation? What are manga and comics and “Japan,” anyway? My effort to begin to answer these questions begins by exploring the global flows of Japanese comics over the long *durée* of the past three centuries. An attempt to rethink comics itself, this talk argues that non-Japanese comics can be both manga and Japanese in the sense that manga was always already transnational.

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