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Edited by Jaqueline Berndt
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THE CAMBRIDGE COMPANION TO MANGA AND ANIME

In recent years, manga and anime have attracted increasing scholarly interest beyond the realm of Japanese studies. This Companion takes a unique approach, committed to exploring both the similarities and differences between these two distinct but interrelated media forms. Firmly based in Japanese sources, it offers a lively and accessible introduction, exploring the local contexts of manga and anime production, distribution, and reception in Japan, as well as their global impact. Chapters examine common characteristics such as visuals, voice, serial narrative, and characters, while also highlighting distinct challenges and histories. Thus, the volume provides both a basis for further research in this burgeoning field and a source of inspiration for those new to the topic.

Jaqueline Berndt is a professor in Japanese culture at Stockholm University. She previously taught comics theory at Kyoto Seika University, Japan. Her main academic work is in manga studies and anime research, approached from the perspective of media aesthetics. She has also directed exhibitions on manga in art-historical contexts.

A complete list of books in the series is at the back of the book.

THE CAMBRIDGE
COMPANION TO
MANGA AND ANIME

EDITED BY
JAQUELINE BERNDT
Stockholm University



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The Companion to Manga and Anime is the result of companionship with colleagues who have been professionally engaged in the academic study of manga and/or anime and who share, at least in part, my interest in approaching manga and anime from the perspective of media aesthetics, materialities, and a broad understanding of forms. Together we have done our best to meet the challenge posed by the Companion format, namely, to present up-to-date scholarship in an accessible way. I would like to express my heartfelt thanks to all authors for their commitment, collaboration, and patience. My gratitude extends to Amy Reigle Newland, who provided valuable support not only with her outstanding expertise in copyediting but also with astute “outsider” questions that helped me to address the blind spots of an “insider.” I would further like to acknowledge the assistance that I have received from Bethany Thomas and her team at Cambridge University Press. I am truly grateful to Professor Laura Moretti for setting this whole project in motion, and I am looking forward to the new companionships it may induce.

NOTES ON JAPANESE NAMES, TERMS, AND TITLES

The romanization of Japanese words follows the modified Hepburn system. Extended vowels are marked by a macron, except for certain proper names (like Kodansha) and widely known place names (like Kyoto). The indication of newspapers follows the company's preferred spelling (for example, *Tokyo Shimbun* instead of *Tokyo Shinbun*). Anglicisms in globally renowned magazine titles, such as *Shōnen Jump*, are given in the English spelling, but not in romanized work titles (*Kidō senshi Gandamu* not *Kidō senshi Gundam*, *Shinseiki Evangerion* not *Evangelion*). The animation studio Tōei Dōga is indicated with a macron, even in the abbreviation Tōei, but without a macron in the English name that has been in use since 1998, Toei Animation. Japanese names are indicated in the Western order, first name preceding surname, except for a few older cases that include pen names (Toba Sōjō, Santō Kyōden, Kitazawa Rakuten, Tagawa Suihō). The ending -s that marks the plural form in English is omitted in the case of Japanese words. Japanese terms are italicized, with the exception of “manga,” “anime,” and other words that have already entered the English lexicon. Italics are, however, used for combinations such as *shōjo manga* and *story-manga*. Translated genre names like girls comics, ladies comics, boys love, and so on, are given without apostrophes in order to highlight their status as proper names. The capitalization of Japanese words is avoided, for example, in terms like “light novel,” and also in the romanized indication of Japanese books and article titles, except for proper nouns. In the field of manga studies, titles of magazines are italicized, and titles of serials in such magazines are indicated in quotation marks (“...”), whereas the same work titles appear in italics if referring to book editions. In order to avoid confusion, work titles are italicized uniformly in this Companion.

CHRONOLOGY

- 1814–78 Publication of the copybook series *Hokusai Manga* (fifteen volumes).
- 1862 Charles Wirgman launches the illustrated journal *Japan Punch*, which leads to the emergence of cartoonesque “Punch Pictures” (*ponchi-e*).
- 1899 The *Frolicking Animals* scrolls (*Chōjū [jinbutsu] giga*) are designated a National Treasure.
- 1902 Kitazawa Rakuten starts a weekly comics page, “Current-Affairs Manga” (*Jiji Manga*), in the newspaper *Jiji Shinpō*.
- 1914 The all-female Takarazuka Revue is founded.
- 1923–40 Japanese translation of US cartoonist George McManus’ *Bringing Up Father* serialized in Japanese newspapers.
- 1925 Launch of radio broadcasting in Japan.
- 1931–41 Children’s manga *Norakuro* by Tagawa Suihō serialized in the magazine *Shōnen Kurabu*.
- 1938 The Japanese government publishes new guidelines for children’s publications, condemning comics as vulgar.
- 1941 The four-level multiplane camera starts to be employed in Japanese animated film.
- 1945 Release of *Momotaro: Sacred Sailors* (*Momotarō: umi no shinpei*, 74 min., dir. Mitsuyo Seo, Shochiku), the first feature-length animated movie produced in Japan.
- 1946–48 Picture story (*emonogatari*) *Puchar in Wonderland* (*Fushigina kuni no Puchā*) by Fukujirō Yokoi serialized in magazine *Shōnen Club*.

CHRONOLOGY

- 1946–74 Serialization of the *yonkoma* comic strip *Sazae-san* in the daily newspaper *Asahi Shimbun*.
- 1947 Osamu Tezuka publishes *The New Treasure Island* (*Shintakarajima*), allegedly the founding instance of postwar *story-manga*.
- 1950 Disney's *Snow White and the Seven Dwarfs* (1937) finally screened in Japan.
- 1950s–70s Postwar heyday of graphic narratives exclusively published for rental stores (*kashihon'ya*).
- 1952–68 Manga *Astro Boy* (*Tetsuwan Atomu*) by Osamu Tezuka serialized in the magazine *Shōnen*.
- 1953 Beginning of TV broadcasting in Japan.
- 1955 Launch of the girls manga magazines *Ribon* and *Nakayoshi*.
- 1956 Establishment of animation studio Tōei Dōga (renamed Toei Animation in 1998).
- 1957 Yoshihiro Tatsumi coins the term *gekiga* to distinguish graphic narratives for adults from “manga” as children’s media.
- 1959 Mainstream publishers launch weekly manga magazines targeted at boys, *Weekly Shōnen Magazine* and *Weekly Shōnen Sunday*.
- 1961–73 Tezuka runs his own studio, Mushi Production.
- 1962 Dubbing Controversy (*Atereko Ronsō*) pertaining to voice acting.
- 1963 Launch of weekly manga magazines for girls, *Weekly Margaret* and *Shōjo Friend*.
- 1963–66 Airing of the first weekly TV anime series, *Astro Boy*, inducing the first “anime boom.” Beginning of anime-typical *afureko* (“after recording”).
- 1964–2002 Monthly manga magazine *Garō*, the epitome of Japanese alternative comics.
- 1966 Opening of the first manga museum, located in Saitama and dedicated to cartoonist Kitazawa Rakuten (1876–1955).

CHRONOLOGY

- 1967 The print run of *Weekly Shōnen Magazine* exceeds one million copies, followed by *Weekly Margaret* in 1969.
- 1968 Launch of *Big Comic*, the first manga magazine to target (male) adults.
- 1968 Launch of the boys manga magazine *Shōnen Jump*.
- 1968 Collected trade paperbacks of manga (*tankōbon*) emerge, establishing the successful magazine-to-paperback publishing system.
- 1974 Airing of the first TV anime based on location hunting in Europe and subsequently inducing “contents tourism,” *Heidi, Girl of the Alps* (*Arupusu no shōjo Haiji*, dir. Isao Takahata, Zuiyō Eizō).
- 1975 First Comic Market (*Komike*, Comiket) held in Tokyo, by now the largest spot-sales event for material published outside the official commercial channels (*dōjinshi*) and a venue for secondary productions, or derivative works (*niji sōsaku*).
- 1977 The animated movie *Space Battleship Yamato* (*Uchū senkan Yamato*, dir. Toshio Masuda) incites the second “anime boom.”
- 1978 Launch of specialist anime magazine *Animage* (Tokuma Publ.).
- 1978 The Hiroshima manga *Barefoot Gen* (*Hadashi no Gen*, 1973–87) by Keiji Nakazawa begins to be published in English translation (by Project Gen and Leonard Rivas’ EduComics).
- 1979 Airing of the TV anime series *Mobile Suit Gundam* (dir. Yoshiyuki Tomino, Nippon Sunrise) as the first instance of a later franchise.
- 1980 Launch of the Gundam Plastic Model by toy-maker Bandai.
- 1980 The launch of *Be Love* magazine marks the beginning of the ladies comics as a genre.
- 1981 Launch of the monthly *Manga Time* as a specialist magazine for *yonkoma* comic strips.
- 1982–90 Serialization of the youth manga *Akira* by Katsuhiro Ōtomo (in *Young Magazine*). Release of the animated movie in 1988 (Tokyo Movie Shinsha).

CHRONOLOGY

- 1982–93 Commercial magazine *Anime Parody Comics* (renamed *Ani-Paro Comics*) promotes transformative works by fans.
- 1983 Publication of the first substantial introduction to Japanese comics in English, *Manga! Manga! The World of Japanese Comics* by Frederik L. Schodt (Kodansha International).
- 1983 First OVA (original video animation), a direct-to-video format in between the TV series and the theatrical feature film. Shift from VHS to DVD in the mid-1990s.
- 1983 First use of 3D computer animation in the anime *Golgo 13: The Professional* (dir. Osamu Dezaki, Tokyo Movie Shinsha).
- 1984 Animated movie *Nausicäa of the Valley of the Wind* (*Kaze no tani no Naushika*, dir. Hayao Miyazaki, Topcraft).
- 1984–95 Serialization of *Dragon Ball* by Akira Toriyama in *Weekly Shōnen Jump*.
- 1984–2020 Biennial *Hiroshima Animation Film Festival*, dedicated to international, noncorporate, animated short films.
- 1985 Establishment of Studio Ghibli by Hayao Miyazaki, Toshio Suzuki, and Isao Takahata.
- 1985 Launch of monthly magazine *Gekkan Newtype* (Kadokawa).
- 1985 Opening of the Machiko Hasegawa Art Museum in Tokyo.
- 1990 Large-scale Osamu Tezuka retrospective at the National Museum of Modern Art, Tokyo.
- 1991 Release of the first substantial monograph on manga in French, *L'univers des mangas: Une introduction à la bande dessinée Japonaise* by Thierry Groensteen (Paris: Tournai).
- 1991 Beginning of Naoko Takeuchi's girls manga that eventually led to the franchise *Pretty Guardian Sailor Moon*. First TV anime series by Toei Animation, 1992–97.
- 1993 *The Irresponsible Captain Tylor* (*Musekinin kanchō Tairā*, dir. Kōichi Mashimo, Tatsunoko Productions) becomes the first TV anime series to be funded by a production committee.
- 1993 First comprehensive introduction in English, *Anime! A Beginner's Guide to Japanese Animation* by Helen McCarthy (London: Titan).

CHRONOLOGY

- 1994 Opening of the Osamu Tezuka Memorial Museum in Takarazuka.
- 1995 Commercial peak of printed manga magazines with *Weekly Shōnen Jump* circulating more than 6 million copies.
- 1995 Release of the animated movie *Ghost in the Shell* (*Kōkaku kidōtai*, dir. Mamoru Oshii, Production I.G).
- 1995–96 The TV anime series *Neon Genesis Evangelion* (*Shinseiki Evangelion*, dir. Hideaki Anno, Gainax), funded by an extensive production committee, becomes a nationwide phenomenon and incites the third “anime boom.”
- 1996 Late-night anime broadcasting is pioneered by *Those Who Hunt Elves* (*Erufu o mamoru monotachi*, dir. Kazuyoshi Katayama, Group TAC).
- 1996 Beginning of the *Pokémon* franchise with role-playing game and trading cards as well as Game Boy titles. Anime productions by OLM, Inc. since 1997.
- 1997 Release of the Studio Ghibli movie *Princess Mononoke* (*Mononokehime*, dir. Hayao Miyazaki).
- 1997 Beginning of the franchise *One Piece* with the manga by Eiichirō Oda in *Weekly Shōnen Jump*.
- 1999 Establishment of internet platform 2-Channel, which becomes vital for fan-cultural communication in Japanese.
- 1999 Establishment of the Japan Society for Animation Studies.
- 2001 Opening of the Museo d’Arte Ghibli/Mitaka no Mori Ghibli Museum.
- 2001 Founding of the Japan Society for Studies in Cartoons and Comics (*Nihon Manga Gakkai*).
- 2005 Trade book paperback sales eventually overtake those of manga magazines.
- 2006 Launch of video-sharing service Nico Nico Douga by Dwango.
- 2006 Opening of the Kyoto International Manga Museum, based on a public–private partnership between Kyoto City, Kyoto Seika University, and a civic association.

CHRONOLOGY

- 2006 First issue of *Mechademia: An Annual Forum for Anime, Manga, and the Fan Arts* (University of Minnesota Press). Since 2018, *Mechademia: Second Arc*.
- 2006 Kyoto Seika University establishes Japan's first university department for training comics artists, the Faculty of Manga, which is followed by a graduate school in 2010.
- 2007 Arrival of Vocaloid software.
- 2007 YouTube service begins in Japan, becoming an important site for fan videos.
- 2010 Controversial revision of the Tokyo Metropolitan Ordinance Regarding the Healthy Development of Youths (*Seishōnen kenzen kyōiku ikusei jōrei*). Protest by renowned manga artists.
- 2011 First appearance of Korean webtoons in Japanese through a now defunct Naver app, *Muryō manga: Webtoon/Online Free Comics: Webtoons*. (Naver registered the webtoon trademark in Japan in 2021.)
- 2013 Launch of webtoon provider in Japan. Beginning of webtoon series *ReLIFE* by Yayoiso (until 2018).
- 2014 Launch of online manga magazine *Shōnen Jump+* (Shueisha).
- 2015 Launch of the Japanese subsite of the Korean webtoon portal Lezhin.
- 2014 *Knights of Sidonia* (*Shidonia no kishi*, dir. Kōbun Shizuno, Polygon Pictures) streamed as the first Netflix Original Anime.
- 2016 Japanese translations of Korean webtoons provided by Naver's XOY and Kakao Japan's Piccoma.
- 2016 Debut of anime-styled online entertainer Kizuna Ai under the name "virtual YouTuber," or VTuber.
- 2018 Launch of online manga magazine *Hana Yume Ai*, in place of the suspended print magazine *Bessatsu Hana to Yume* (Hakusensha).
- 2019 Fortieth anniversary of the anime series *Mobile Suit Gundam*.
- 2019 Digital comics top overall print manga sales.

CHRONOLOGY

- 2020 Fourth “anime boom,” driven by *Attack on Titan* (*Shingeki no kyojin*, 2013–22), *Jujutsu Kaisen* (2020–), and *Demon Slayer: Kimetsu no Yaiba* (2019–22). The latter’s *Infinity Train* (*Mugen ressha*) becomes the highest-grossing movie of all time in Japan and Taiwan.
- 2022 Launch of international animation festival Hiroshima Animation Season.
- 2022 Opening of Ghibli Park in Nagakute, Aichi Prefecture.
- 2023 Launch of the Niigata International Animation Festival.