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Manga had an impact on the economy, represented the voices of the oppressed, influenced children's artistic development and educational learning. Today, Japanese anime and manga receives attention nationwide and is influential to other countries' cultures. In, *A History of Manga in the Context of Japanese Culture and Society*, Kinko Ito stated, "Nowadays, it is also exported to many countries, influencing their popular cultures, children, youth, and the ways of the people" (pg. 456).

The term, *otaku*, can be seen as derogatory because of its negative connotations. In American culture, the term *otaku* can be fans or nerds who have an obsession for Japanese culture, animation, and/or manga. In Japanese culture *otaku* is a person who can be seen as dangerous because of the Tsutomu Miyazaki's murder case. In the *Journal of Japanese Studies*, Sharon Kinsella stated, "Following the Miyazaki case...Amateur *manga* culture was repeatedly linked to Miyazaki, creating what became a new public perception that young people involved with amateur *manga* are dangerous, psychologically disturbed perverts (see Figure 3)" (pg. 310).

Japanese culture helped with the rise of manga and anime. Whatever manga was popular in Japan, it later became an anime. Tezuka Osamu's, *Astro Boy*, was Japan's first animated TV series, which was exported to America and other countries. Nowadays, we have anime television shows such as Pokémon, Sailor Moon, Avatar, Dragon Ball Z, etc. The rise of manga also came from the help of kids who became adults and still read manga. According to *What is Manga?: The*

Influence of Pop Culture in Adolescent Art, Masami Toku stated, “A new manga generation, which did not stop reading manga when they became adults... As a result, manga started to produce many different types of stories, fiction and non-fiction to please readers: science fiction, sports, love stories, history, and so on” (pg. 14-15). Some things I noticed when I was a child was how Japanese manga steered my attention toward lines (body expression) and how the drawings themselves could be seen as metaphorical. Unlike some American comics and graphic novels, a lot of Japanese comic art could be told just by the images alone. Ito stated, “...the United States, according to Hall, belongs to “the low context culture,” in which messages themselves are important and everything must be spelled out” (pg. 457). Ito continues, “Japanese communication...relies more on contextual cues such as facial expressions, gestures, eye glances, length and timing of silence, tone of voice, and grunts, all of which can be expressed in *manga* very eloquently” (pg. 457).

Manga is very important because it became a political issue. Manga was used as a voice of the oppressed. It was a way artists could express themselves about issues happening in Japan during war and the civil rights movement. Ito stated, “Things not allowed to be voiced aloud could be expressed in *manga* drawings” (pg. 462). Manga should be considered important just as any other literary works because many manga artists’ lives were at risk in order to keep manga alive.

Works Cited

Ito, Kinko. *The Journal of Popular Culture*, Vol. 38, No. 3. *A History of Manga in the Context of Japanese Culture and Society*. Blackwell Publishing, Malden, MA. 2005. Print.

Kinsella, Sharon. *Journal of Japanese Studies*, Vol. 24, No. 2. *Japanese Subculture in the 1990s: Otaku and the Amateur Manga Movement*. 2008. Web. <<http://0-www.jstor.org.iii-server.ualr.edu/stable/133236>>

Toku, Masami. *Art Education*, Vol. 54, No. 2, *Considering Content. What is Manga?: The Influence of Pop Culture in Adolescent Art*. 2001. Web. <<http://www.jstor.org/stable/3193941>>

Link to image for Figure 3 referring to otaku and the negative connotation it can have:

<https://www.dropbox.com/s/173drx3kc540zil/Screen%20Shot%202014-10-26%20at%2016.00.03.png?dl=0>