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I, Jennifer Adamson

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Genji in Graphic Form: "The Tale of Genji" in Manga, and the Bond Between Japan's Past and Present in Popular Art

This work and its defense approved by:

Chair: Mikko Hirayama, PhD
       Kimberly Pace, PhD
       Teresa Pac, PhD
Genji in Graphic Form:
The Tale of Genji in *Manga*,
and the bond between Japan's Past and Present in Popular Art

A thesis submitted to
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Jennifer Adamson
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Abstract

Manga is extremely rich in visual storytelling conventions, and the interplay of word and image in manga takes part in a long tradition in Japanese art that reaches as far back as the Heian period. Manga’s complex, sophisticated visual convention is akin to traditional Japanese painting, yamato-e, and because of this the genre lends itself well to the art-historical method of visual analysis. This thesis examines the history of manga, studying the formal devices manga shares with traditional Japanese painting. It also observes popular tropes in manga, examining motifs such as the controversial "big eyes" device by discussing the "Other" in Japanese popular culture. Finally, this thesis offers an in-depth examination of Yamato Waki’s manga adaptation of the Murasaki Shikibu’s eleventh-century novel The Tale of Genji, further examining similarities between manga and traditional Japanese art forms and culture.
First and foremost, I would like to thank the entire faculty of the Art History Program at the University of Cincinnati. I am indebted to their scholarship and instruction. Specifically, I would like to express my gratitude to my advisor Professor Mikiko Hirayama, whose enthusiasm, insight and encouragement allowed for an enjoyable and challenging study of Japanese art. I would also like to thank my committee members Professors Kim Paice and Teresa Pac, not only for reading my thesis and offering their unending support, but also for sharing their depth of knowledge with me. Lastly, I would be remiss if I did not take the time to thank the following for their encouragement and insight, their editorial comments and proof reading skills, and their unwavering support: My mother and step-father, Linda and Alex Bueno, my father, Pete Adamson, and my dear friends, Rebecca Severt, Lissanne Jones, Crystal Van Hise, and Laura Smith.
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Introduction

After school, a young girl flips through a paper tome the size of a large city's phone book, eyes voraciously scanning the black and white pages. On an evening train following a long day at the office, a business-suited man buries himself in the adventures of a sports hero. A new mother gets lost in a story about a heroine in the brief moments she has for herself between feeding and bathing her child. An adolescent boy reads about saving a beautiful girl from a sea monster. A university student watches two young men fall in love. What do all of these people have in common? They slip vicariously into these other lives via *manga* (pronounced "mahngah"), a specifically Japanese style of comic that has taken Japan – and indeed the world – by storm.

The simplest translation of *manga* is "comic book," though in the American sense of the word, this definition hardly encompasses the meaning of the term. The term can be used as a synonym for caricature, cartoon, comic strip, comic book, or animation. Before the advent of the word, cartoons were called *toba-e*, after the eleventh-century artist Toba Sôjô; *giga*, meaning "playful pictures"; or *kyôga*, translated as "crazy pictures." The etymology of *manga* dates to the early nineteenth century, when woodblock artist Katsushika Hokusai (1760 – 1849) first used the term to describe a

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1 For the sake of simplicity, in the forthcoming chapters, whenever the term "comic book" is used, it will refer specifically to American comic books. Also, depending on the context, the term *manga* will be used to describe both single magazines and the plural genre as a whole. To conform with Japanese practice, when discussing an artist or scholar with a Japanese name, the surname will be given first, followed by the given name. A glossary of Japanese terms follows the text.

"whimsical picture," combining the Chinese ideograms man ("involuntary" or "in spite of oneself") with ga ("pictures"). In their contemporary form, manga date to just after World War II, but have a long and complex history intertwined with earlier Japanese art. Manga is as ubiquitous in Japanese culture as television; it has been described as a border art: "A new type of democratic medium accessible by cultural amateurs, which could transgress the boundaries of low and high culture." From erotic love stories to how-to manuals on the whys and wherefores of banking, manga is the most widely published literature in Japan, accounting for nearly a quarter of the gross sales of publications every year. With manga such an integral part of Japanese culture, it was perhaps inevitable that manga versions of literature would make their appearance.

There are a handful of articles and books linking manga to Edo period printmaking. None of this scholarship, however, draws any specific connections between traditional Japanese painting (yamato-e) and manga, and there is no critical analysis available in English on The Tale of Genji’s adaptation, which this thesis will offer.

The Tale of Genji by Murasaki Shikibu (c. 973 - 1014), often referred to as the world's first psychological novel, chronicles not only the life of its protagonist, Hikaku Genji – the shining prince – but also gives an accurate, if not idealized, view of mid-Heian Period (794 – 1192) court life, in which it was created. It has had a profound influence on subsequent Japanese literature, and has been reproduced in many incarnations, including hand-scrolls, plays and films. This novel, so important to Japan's

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3 Frederik Schodt, Manga! Manga! The World of Japanese Comics (Kodansha International Ltd. Tokyo), 33.
history, has also been important up until the present day, and has enjoyed contemporary success in *manga* adaptations.

By examining *The Tale of Genji* and a contemporary adaptation of it, this thesis will examine similarities between contemporary *manga* and a long Japanese tradition of the combination of text and images, such as *renzoku-shiki emaki* (narrative picture scrolls in continuous style) from the mid-twelfth century. I analyze the use of myriad visual devices in *manga*, such as symbols used to tell the passage of time, to indicate feelings, or to imply the death of a character, in connection with the tradition in *yamato-e* of using specific images and symbols, such as depicting famous places in Japanese literature, to call to the viewer's mind a specific season and/or emotion. I also link the *manga* artists' emphasis on line, use of arbitrary space, and aesthetic of "less is more" to traditional Japanese painting.

This thesis is deeply indebted to scholars who have laid much of the foundation for *manga* studies. One of the leading English-speaking scholars of Japanese *manga* is Frederick Schodt. His two most important books on the subject – *Manga! Manga! The World of Japanese Comics* (1986) and *Dreamland Japan: Writings on Modern Manga* (1996) – are considered core reading from which most studies of *manga* begin. Together, these books give an important history of the medium, and offer insightful looks into the mind of the *manga* reader, making preliminary connections between *manga* and many traditional Japanese art forms. Paul Gravett's *Manga: Sixty Years of Japanese Comics* (2004) is another image-heavy but informative text on the subject, which strives to distance *manga* 's popularity from its formal qualities and places more emphasis on the
events during and after the WWII. Other scholars to whom this thesis is indebted include Murakami Takashi and Takayumi Tatsumi, both of whom speak more generally on popular culture after World War II and the effects of the nuclear bombings in Nagasaki and Hiroshima. They also both discuss the westernization of Japan through transglobalization after the WWII, and what these factors have done to the Japanese psyche. Another leading critic on Japanese popular culture is Sharon Kinsella. Her publication Adult Manga: Culture and Power in Contemporary Japanese Society (2000) examines the politics surrounding manga's rise to popularity, by rightly emphasizing that "Before manga is a cultural object, it is an industry," dedicated to making a profit. Writing more generally on the marriage of text and images is Scott McCloud, who has written both Making Comics (2006) and Understanding Comics (1993). All of these books are invaluable to understanding the world of manga.

Much of this thesis will focus on the manga version of The Tale of Genji itself, and I focus primarily on Yamato Waki's version, which has been translated into English. Chapter One deals almost exclusively with manga, its history and importance, and its categories. This chapter delves into disparate but sometimes complementary factors that have played into manga's popularity, and draws connections between Japan's past and its present. Chapter Two focuses more fully on shôjo manga, a genre of manga that is made for a female audience, and is created almost exclusively by female mangaka. This chapter will briefly discuss shôjo manga's history, and examine a device popular in shôjo manga.

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6 He sometimes contradicts himself by maligning critics who place emphasis on shared formal qualities between manga and more traditional forms of Japanese art, and then discussing thousand-year-old traditions in relation to shôjo manga.
8 The word mangaka is most easily described as a manga artist/author.
manga that depicts both female and male characters with large western-looking eyes and light hair, applying ideas set forth by Millie Creighton in her essay "Imagining the Other in Japanese Advertising Campaigns" to different visual devices used in shōjo manga. Chapter Three focuses on The Tale of Genji; first with the eleventh-century novel, then with the extant yamato-e picture scrolls, and last with the manga version, further drawing connections between Japan's past and its present. This chapter again examines the relationship between the manga artist and their audience, applying theories set forth in chapter two relating to shōjo manga specifically to one manga story.

To argue the important connections between manga and Japan's artistic history, I study the manga first through a thorough formal analysis, dealing specifically with the visual qualities of the art such as its use of line and color in relationship to formal techniques in yamato-e and printmaking. It is impossible to discuss Genji without also discussing gender, as it plays into audience reception: who are these manga being produced for, who is producing them, why are they produced, and why are they so popular?

Japan has a rich artistic history, and manga – while contemporary – is as much a part of that history as any other form of artistic expression. Perhaps because of its ubiquitous nature in Japan, and its label of pop-culture, it is often overlooked as an important area of study. However, my thesis shows that it follows a long, distinguished line of combining text and images and is not merely a product of contemporary consumer culture. By connecting it to the past and explaining its significance to the present and future, I shall make claims for its importance as an artistic medium.

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Chapter One:
The Japanese Spirit

Because of a shared cultural history between the American comic book and contemporary Japanese *manga*, it is important to give a very brief introduction to the comic book. From its inception in 1933 to the end of its heyday in the 1950s, the American comic book was a vital expression of culture in America.\(^{10}\) This was due in large part to America's economic climate during the depression, and the need for escapism through an expressive visual medium. The comic book was a form of sequential, narrative art that combined text and images in serial publications. The stories introduced the comic book hero and attracted a wide audience. Superman flew off the page. Spiderman leapt into imaginations. It was not until the early 1950s that the genre began to tackle real-life issues, but what should have inspired a boom in topics and genres was halted by a witch-hunt. Comic books were targeted as a result of Cold War panic after WWII, and they were made the scapegoat for rising juvenile crime. Many publishers caved to conservative pressure and patriotic fever, and imposed strict set of guidelines sanitizing the medium of overt sexuality. Publication of crime and horror genres was essentially halted. What was left was a genre consisting almost exclusively of stories about superheroes fighting for justice. Comic books became a part of counter-

\(^{10}\) Gravett, 8.
culture that typically attracted adolescent boys and/or adults collecting for the cache of the rare and pricey.11

In Japan, however, the comic book found fertile ground, and since the 1950s *manga* have become a huge part of the Japanese publishing world. So ubiquitous are *manga* that they are used to teach history to school-aged children, as how-to instructions for workers, and as platforms for political figures.12 Though often viewed by the outside world as something crass, violent, and sexual,13 *manga* has steadily been growing in popularity in America and Western Europe, and its “commercial success… abroad forced the organizers of Britain’s second Japan Festival in 2001 to admit comics alongside the more traditional tea ceremonies and examples of Kabuki theatre.”14 In recent years, *manga* reading on trains has been eclipsed by people engaging in text messaging, playing portable video games, or listening to MP3 players, but Japanese *manga* have certainly left their mark.

The dominating format for *manga* is something akin to the comic book, a magazine combining text and images in sequential form. Each story is typically allocated twenty to forty pages in a larger book, and many stories are serialized on a weekly basis. Unlike American comic books, which are glossy, colorful, and typically thirty-two pages long, the typical *manga* magazine can be as large as a phone book, ranging anywhere from 200 to 850 pages. Printed on rough, inexpensive paper that is often recycled, the

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11 It is important to point out that many, many girls and women are also attracted to comic books, and though the market is still geared toward boys, a large portion of the audience are women.
13 Indeed, this is not a view foreign to Japan, either. Sharon Kinsella explains that *manga* has always been a medium prone to criticism for being crass and vulgar. Kinsella, 5.
14 Gravett, 9.
stories themselves are prepared in black, though the covers are very often printed in full color to attract a buyer's attention.

Manga’s popularity has grown so much over the last fifty years that in 1995, at the peak of manga publication and production, 1.9 billion -- or fifteen manga for every man, woman, and child in Japan -- were sold.\(^{15}\) This figure does not include the dōjinshi, which are amateur manga publications, or mawashi-yomi, when one manga is passed between and read by several people.\(^{16}\) Counting these, the actual readership of manga is approximately three times as high as its circulation.\(^{17}\) Since 1995, the statistics have fallen to 1.5 billion in 2000,\(^{18}\) but this still accounted for one third of unit sales and nearly a quarter of the gross sales of all publications per year. Manga’s popularity leads many to speculate what in Japanese culture has made it ready ground for people who readily pick up and eagerly consume a magazine often the size of telephone book.\(^{19}\) There are certainly many shared factors that play into manga’s appeal, and it is vital to stress that manga is first and foremost an industry, designed to turn a profit, and to become so widely popular it required the complicit action of disparate groups, such as government agencies, media, and critics.\(^{20}\) The root of manga’s appeal, however, lies in the facts that they are faster and easier to read than novels, more portable than a television set, and afford a silent, solitary activity.\(^{21}\)

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\(^{15}\) Schodt, *Dreamland Japan*, 20.
\(^{16}\) Schodt, *Dreamland Japan*, 20.
\(^{17}\) Kinsella, 43.
\(^{19}\) Schodt, *Manga! Manga!*, 13
\(^{20}\) Kinsella, 70.
\(^{21}\) Schodt, *Manga! Manga!*, 25
Scholars on the history of *manga* have pointed to separate but often complementary factors shaping modern *manga* and contributing to its popularity. Both schools of thought offer vital information, and I believe both contributed largely to *manga’s* cultural status. Their views differ in the importance they ascribe to the role of cultural and historical events following World War II versus the role of pre-war culture and art. The first view emphasizes events occurring during and after the US Occupation of Japan (1945-1952), and underlines the fact that *manga* was strongly shaped by American popular cultural influences, so that its history is one of cultural exchange. This argument points out that when comic books swept into Japan via the GIs, American themes and images from television, film, and animated cartoon followed across the ocean.\(^{22}\) Many also point to the thriving postwar Japanese publishing industry, which helped create a consumer-oriented society where publishing giants like Kôdansha could shape popular taste.\(^{23}\)

Japanese critic and artist Murakami Takashi (b. 1962) stresses the importance of events after the WWII. He points to Japan's devastating defeat and the US atomic bombing of Hiroshima and Nagasaki as having left "a permanent scar" on the Japanese artistic psyche.\(^{24}\) According to this position, Japan had lost its confidence and sought solace in harmless and cute images, like those of Disney, as a way to "embrace immaturity" because they were a nation who embodied the nickname of "little boy," yielding to the "American puppet government." \(^{25}\) This cute culture is known as *kawaii*

\(^{22}\) Gravett, 15.
\(^{23}\) Kinsella, 45.
\(^{24}\) Takashi Murakami, *Little Boy: the Arts of Japan's Exploding Subculture* (New York: Japan Society, 2005), 19
\(^{25}\) Murakami, 100.
culture and, according to Murakami, it "pervades everything"\textsuperscript{26} in Japan. Japan, he claims, is "Superflat;" everything has become two-dimensional.\textsuperscript{27} Another scholar, Tatsumi Takayumi, a professor of English at Keio University in Tokyo, sees a special role for cultural globalization that created a postmodern, shared international youth culture of cartooning, film, television, music, and other popular arts in which modern manga developed.\textsuperscript{28} For Tatsumi, globalization – or transculturalization - refers specifically to the flow of cultural material from one nation to another, with artists and writers openly and enthusiastically appropriating materials from one another.\textsuperscript{29} In this usage, the term describes "a path of globalization that differs markedly from the spread of cultural styles driven by major corporations such as Disney, McDonalds, or Wal-Mart."\textsuperscript{30} It does not refer to international corporate expansion or international tourism, but to ways in which artistic, aesthetic, and intellectual traditions influence each other across international boundaries.

The second view is put forth by scholars such as Frederick Schodt and Adam Kern, who address the question of manga's popularity from a formal method. Though contemporary manga dates from World War II, these scholars stress the genre's formal roots that dig much deeper into Japan's past and connect it with traditional art forms. Before delving further into this argument, I would like to address its opponents. Critic Kure Tomofusa observes that arguments that stress that the origins of manga are rooted deep to the past are intended to compete with the hysterical denial of manga as a viable

\begin{footnotesize}
\begin{itemize}
\item[26] Murakami, 100.
\item[27] Murakami, 100.
\item[29] Tatsumi, 54.
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\end{footnotesize}
form of Japanese culture by educationalists. Some argue that the conservative opposition to *manga* in postwar society has encouraged *manga's* defenders to emphasize stylistic origins for *manga* in ancient Japanese history to prove the art form's legitimacy, and to demonstrate that it cannot be uprooted and repressed by the government.\(^{31}\) While the rest of this chapter deals with many formal and stylistic characteristics that *manga* shares with traditional Japanese art forms, I feel it necessary to point out that these comparisons are not intended to devalue the former arguments that place importance on the events after the WWII, nor do they contend that *manga* is not a legitimate art form on its own, one that is unique to its time.

In Japanese culture, painting and literature have come to rely so heavily on one another that "paintings served as a kind of memory bank in the days when narrative scrolls were transmitted orally."\(^{32}\) The two worked symbiotically to develop the plot of a tale, functioning together to move the stories along. It is fitting that a culture that relies heavily on the value of combining text and pictures to move a story forward would become saturated with a form of entertainment that depends a great deal on the same concept.

Many of *manga's* qualities are frequently linked to *ukiyo-e* woodblock prints, and indeed the term *"manga"* was coined by Hokusai Katsushika (1760-1849), a woodblock-print artist, in 1814.\(^{33}\) During the Edo period (1600 – 1868) Japan's entire social and

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\(^{33}\) *Hokusai Manga* (roughly translated to "Hokusai Cartoons") is a fifteen-volume collection of the artist Hokusai Katsushika's sketches issued between 1814 and 1878. So popular, it was reproduced until the printing blocks wore out. Schodt, *Manga! Manga!*, 33.
economic structure underwent a radical change, shifting from a strict feudal society to a system where cities blossomed.\textsuperscript{34} This period saw a new way of life for the common man, and the growth of these larger cities – most notably Edo – created pockets of living space that allowed for more freedom for some of Japan's citizens, most especially the \textit{chônin} or townsman, the artisans and merchants.\textsuperscript{35} With the growth of the cities, spending money became more widely available, leading to new forms of entertainment that slotted in nicely with this newfound freedom. The Kabuki theater and the pleasure quarters, "with [their] teahouses, restaurants and brothels,"\textsuperscript{36} quickly became favored locales for those with the money to spend.\textsuperscript{37} Yoshiwara, the official pleasure quarter located north of Edo, was the birthplace of \textit{ukiyo-e} or "floating world" woodblock prints. Looking at examples such as print artist Utagawa Kuinyoshi’s (1797-1861) prints, it is easy to see that just as \textit{manga} of today, these prints depicted contemporary pleasures and pastimes: fashions, popular sites, and Kabuki theater stars; they were lively, cheaply produced, topical and playful (Figs. 1 - 3). In \textit{Hokusai Manga}, the well-known artist used what is often considered a precursor to the sequential frames employed in later comics. "The Vertical and Horizontal Face," for example, makes use of a "split-screen" technique to show two separate, sequential events on one page. What was perhaps most important about these prints was their desire to stress a mood or feeling, in this case something

\begin{footnotes}
\footnote{\textsuperscript{35} Paul Varley, \textit{Japanese Culture, Fourth ed.} (Honolulu: University of Hawai'i press, 2000), 169.}
\footnote{\textsuperscript{36} Inge Klompmakers, \textit{Japanese Erotic Prints} (Leiden: Hotei Publishing, 2001), 10.}
\footnote{\textsuperscript{37} There were strict class distinctions during this time, and though this new middle class had money to spend, they were forbidden to spend money on tangible goods that would elevate their position, and therefore spent their money on ephemeral – often pleasurable – forms of entertainment, such as the theater or the brothel.}
\end{footnotes}
playful, rather than utter naturalism (Fig. 4).38

Frederick Schodt points to an even earlier form of Japanese art, the twelfth-century picture scrolls titled Chôjûgiga (Animal Scrolls), which are among the oldest extant examples of Japanese narrative art, as manga's inception. Although the scrolls are not arranged in frames, which some have argued are manga's defining factor, they do form long narrative continua (Figs. 5 - 6).39 Some range up to eighty feet, and many are accompanied by text.40 As a scroll is unrolled from right to left, the monochrome ink and brush paintings show anthropomorphized rabbits, monkeys, frogs, and foxes. They bathe in rivers, practice archery, wrestle, and worship. The artist-priest Toba Sôjô (1053 – 1140) is credited with at least the first two of the four scrolls. Schodt links the continuous narratives in these scrolls to picture narratives of modern manga. He also stresses the scrolls' humorous handling of their subjects as a link to manga, though it must be pointed out that manga, while often funny, are not exclusively so, and quite typically also deal with serious subject matter. Though manga is often considered a genre of visual narrative with text,41 it is important to point out that one of the keys to modern manga is the complex relationship between the text and images.

This marriage of text and images dates back much further than these scrolls.

38 Schodt, Manga! Manga!, 33. Figure 4.
39 Peter Gravett, in Manga: Sixty Years of Japanese Comics, stresses that panel-to-panel storytelling and the "complex mingling of words and pictures" are the keys to modern manga. Gravett, 18.
40 Schodt, Manga! Manga!, 28.
41 This is different from mainstream American comic books, which can be viewed as illustrated narratives. One reason for this distinction is certainly the space allotted for comics in each culture. American comic books, having only thirty pages published monthly, must make use of its compact space, and will utilize one frame per scene. Japanese artists – who are given an average of thirty pages per week – have the gift of space, and may take several frames to depict one scene, showing it from many different angles, with sparse dialogue. Schodt, Manga! Manga!, 21.
Beginning in the very last decade of the eighth century, Japan – a country that hitherto often looked to China as an aesthetic guide– turned almost completely inward, and the Heian period, which lasted from 794 to 1184, brought about a new love of native culture. To this end, a unique style of painting emerged. Prior to the Heian period, painting had been produced in an almost purely Chinese style: portraits showed Chinese-style dress, and often depicted monochromatic, monumental landscapes. Known as yamato-e, this new Japanese style of brush painting was highly stylized and decorative, and abstract handling of space trumped the naturalism often seen in Chinese works. It was executed on screens, panels and picture scrolls, and like manga, this was an art that was part and parcel of the lives of the people who appreciated it.

Yamato-e style painting was often connected with literature. Two examples are the famous twenty-four histories of China written by Ssu-ma Ch'ien, the Shih Chi (Historical Records), or the popular Wen Hsuan (Literary Selections), a collection of poems spanning over one thousand years. In Painting in the Yamato-e Style, Ienaga Saburō explains that the Japanese upper class was captivated by these tales and longed to have the text visualized in the medium of painting. There was a direct link made between text and painting by means of specially prepared square paper known as shikishi

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42 Varley, 84.
43 It is important to point out that this art was only created for, and enjoyed and understood by, the elite class of the Heian period. The screens and picture scrolls were an integral part of the lives of this elite class, acting as temporary and mobile room dividers in the Japanese domestic space. Ienaga Saburō. Translated by John M Shields, Painting in the Yamato-e Style (John Weatherhill, Inc. 1973), 41.
44 The court in Japan during this time – the early Heian period – while turning inward on itself, still held a fascination for all things Chinese, which included literature. Therefore, some of the paintings from this era are known to have depicted Chinese poetry and prose. Eventually during the Heian period there was a shift from depicting Chinese subjects to Japanese subjects.
45 Ienaga, 25.
paper, which carried an inscribed verse and was pasted to screens and panels.46

In these early screens and panels, as in modern manga, there is a visual vocabulary that often works in conjunction with text to convey season and feeling.47 In yamato-e, for example, the picture of a plum blossom was meant to show early spring; a painting of a nightingale – whose call is associated with spring's arrival – was also the marker of early spring. The depiction of falcons spoke of winter, and o-taka-gari, a traditional hunt with falcons. Scarlet maple leaves signaled autumn, and also pointed to a particular poem, which spoke of a specific "famous place," in this instance Tatsutagawa, which was known for its vibrant autumn maple leaves. In these depictions of "famous places" (meisho), the artist was not depicting a beautiful site they had visited, but rather painting a scene sure to bring to mind one of a number of oft-romanticized places of waka poetry. These paintings were not intended to be realistic; instead they were lyrical works inspired by poetic imagery, and their iconography was surely known to those who viewed it.48 All of these examples illustrate that the painting of an object was not merely meant to be seen as a painting of an object; it was meant to be read, at least by those living at court in Heian Japan -- those for whom the work was created -- as an analogy for a larger, abstract idea of time and space. The pictures have a symbolic significance intended to facilitate the reading of a story.49 Changes in time, place and mood in these yamato-e works are signified by mist, cherry blossoms, by clouds or a number of other

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46 Ienaga, 94.
47 As Scott McCloud explains, iconography "demand(s) participation to make (it) work." Scott McCloud, Understanding Comics: The Invisible Art (New York, NY, Harper Collins, 1993), 42.
48 Ienaga, 88.
49 Manga: Short Comics in Modern Japan. A Japan Foundation Touring Exhibition, 8.
visual images that would have been known to the viewer.50

These visual clues used by yamato-e painters are strikingly similar to the types of cues that are employed by manga artists. Over the fifty plus years that manga has existed in its modern format, a variety of conventions that are mutually understood by both the artist and the reader have become accepted as typical story elements.51 For example, the passage of time is shown by the setting sun (Fig. 7), a change of place is depicted by a single telephone pole within a frame, or the façade of a building. To set a certain mood, an artist might show a dead branch or a falling leaf. When a hero dies, the frame may merely show a cherry blossom fluttering to the ground, a reminder of life's transient nature. If two samurai fight to the death, the trees are often bare, nature's way of mourning (Fig. 8). Also, there are words understood by the seasoned reader of manga whose meaning would be lost on someone who is unfamiliar with the genre. In recent years, to add sound effects to their comics, artists have developed a whole language to depict abstract sounds; suru suru represents the sound of noodles being slurped. Fû represents the sound of leaves falling from a tree. There is even a word to represent the sound of silence, shiin, and the sounds of milk being added to coffee, suron (Fig. 9).52

There are other ways in which manga artists have carried on conventions of traditional Japanese art, as well. Fredrick Schodt explains that, ‘Using the ‘less-is-more’

50 One of the most important aspects of manga – if not the most important – is that it tells a visual story. Yamato-e picture scrolls – such as The Tale of Genji scrolls from the eleventh century – also combine text and image to tell a story. This will be discussed in more depth in chapter three.
51 Many of these visual clues are specific to manga’s different genres, and will be discussed in more depth in forthcoming chapters.
52 Schodt. Manga! Manga!, 23. This device is employed in American comics books, as well, with words such as BANG and POW to depict violent or explosive abstract sounds. Japanese manga has taken this device to levels unseen elsewhere, partly because of the artists’ games of one-upmanship to find the cleverest use of onomatopoeia.
philosophy of traditional Japanese brush painting, many artists have learned to convey subtle emotions with a minimum of effort;”53 “an arched eyebrow, a down-turned face, or a hand scratching the back of the head can all speak paragraphs.” 54 Looking specifically at the earliest existing Tale of Genji scrolls, dated to the twelfth century, one can see this exact same device being used (Fig. 10). The scrolls are peopled with characters who are decidedly passive. They are rarely shown moving about, and their small, round faces are emotionless. However, sentiment and feeling are still expressed in the paintings. The slant of the eyebrows, painted in a technique known as hikime-kagihana that employs dashes for eyes and hooks for noses,55 implies emotion, as does the hair, most notably of the female characters. When it is hanging elegantly down their backs, the viewer understands that the character is calm, but when in a sort of disarray, hanging over their face, perhaps, the viewer is clued in that something is amiss within the scene, that the character is agitated or afraid.

Manga artists carry on other traditions. The Japanese language has a great connection to images, and many point to its inherently visual and abstract nature, as having a role in manga's popularity. There is a link between the ideogram and what is thought to be the ostensibly “cinematic” quality read into much of the Japanese culture because the written script is a series of symbols, or pictographs, to express thoughts. This process of combining several “pictographs” to express complex ideas is thought of as a form of montage, a way of piecing together fragments to produce something whole and new, that influenced all Japanese art, including manga.56 As Paul Gravett notes: "Perhaps

53 Schodt, Manga! Manga!, 24.
54 Schodt, Dreamland Japan, 24.
55 Murase, 12.
56 Schodt, Manga! Manga!, 25
the way in which writing for the Japanese involves symbol-making and reading involves symbol-decoding predisposes them to accepting the symbolization integral to [manga].”57

This “cinematic effect” with "close-ups, fade-ins, fade-outs and visual flashbacks”58 can be observed in manga today, where a single act of wiping away a tear may take many frames, and "close-ups" of characters' faces may happen from several different angles. Looking at Hashimoto Tetsuji’s Itsumo kimi ga ita (“You Were Always There”) provides a wonderful example (Fig. 11). The young heroine is waiting for a kiss, and the artist has employed a series of close ups of her eyes to show her emotion, first the surprise and then the anticipation, and finally, the last frame pulls away and the audience is able to view the kiss.59

All of these factors – manga’s focus on iconography, its visual and psychological connections to Japan's past, the Japanese language itself, and Japan's social and political climate following World War II – have led to a genre that is staggering in its popularity. Being a medium of such immense regard has inspired many genres and sub-genres, and chapter two deals specifically with one of these genres.

57 Gravett, 18.
59 Schodt, Dreamland Japan, 27. An early example is Tezuka Osamu's Shin-Takarajima (The New Treasure Island), which is terrifically cinematic-like in its pacing.
Chapter Two

It’s a Girls’ World

The most common way to group *manga* is to break them up by audience into five specific categories: *shōnen manga*, or boys' *manga*, where the intended audience is up to around the age of eighteen (Fig. 12); *shōjo manga*, or girls' *manga*, which tend to focus on romance (Fig. 13); *seinen manga*, or *manga* for males from the ages of fifteen to forty (Fig. 14); *rediisu komikku manga*, or *manga* for adult women (Fig. 15); and “other” -- a catch-all category that includes hobby and gaming *manga* (Fig. 16).  

Few magazines of any kind anywhere in the world can match the circulation of Japanese boys' *manga*. Even twenty years ago, the top four weeklies had combined sales of nearly 8.5 million in Japan. Girls' *manga* are less popular than those designed with boys in mind, and rather than take the form of weeklies, they are published as biweeklies, monthlies and special supplements, and circulations of over one million are common. Adults in Japan also have their own magazines. *Manga* originally targeted at young men, called *seinen*, or "young men's magazines," now have readers in their forties. Although they are printed in much the same format as children's magazines, they usually contain only two or three hundred pages (as opposed to up to eight hundred), and are folded and stapled rather than glued. There are a handful of weeklies, and dozens of biweeklies and monthlies. *Big Comic* – the most popular magazine – enjoys a circulation of over one million per week.  

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60 Schodt, *Dreamland Japan*, 95.
61 Schodt, *Dreamland Japan*, 82.
Before the 1960s, men exclusively created *manga*, including *shôjo manga*, the form intended as entertainment for young girls. *Shôjo manga* stories and style highlighted a passive ideal promoted to girls through the illustrated novels in serialized monthly magazines starting with *Shôjo Kai* ("Girls' World") in 1902.⁶² *Shôjo Kai* emphasized that a girl, no longer a child but far from being a woman, should aspire to only romance, marriage and motherhood by running stories filled consistently with these themes.⁶³ The illustrations combined Japanese concepts of beauty with the latest western commercial art styles and imported fashions to produce the typical *shôjo* look still seen in many *manga* today: exaggeratedly large eyes and pupils, fashion-model long, thin legs and arms, button noses and small mouths, and slim breasts and hips (Figs. 17 - 18).

Tezuka Osamu (1928 – 1989), considered by many the progenitor of contemporary *manga*, was one of the pioneers of this cutesy look in *shôjo manga*, which depicted very large, sparkling eyes often welling up with a waterfall of tears. He cites two reasons for this trend, the first being a fondness for a local Takarazuka all-female theatre, founded in 1913, during his youth. The actresses' eyes loomed large and bright, heavily made-up and twinkling with the reflections of the spotlights (Fig. 19).⁶⁴ He also cites being a Disney fan and a fondness for "Mickey Mouse Eyes" as an influence.⁶⁵ Tezuka's serialized *manga* in *Shôjo Club* in 1953, *Ribon no Kishi* (literally, "Knight in

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⁶² Gravett, 76
⁶³ In the late 1940s, many "girls' comics" were directly inspired by the American newspaper strip *Blondie* by Chic Young, which featured a young beautiful blond in the latest fashions, with the latest appliances. Gravett, 76.
⁶⁴ Gravett, 76
Ribbons™, is a good example of a typical early girls' manga (Figs. 20 - 21). The story features a girl named Sapphire who is born into European royalty who has both a girl and boy's soul. She must disguise herself as a prince to take her place at the throne, therefore concealing her feminine nature. In the end, her male soul is removed so that she may be a "full woman" and marry her prince. While she is certainly no rebelling feminist, she is a prototype for the sexual ambiguities that are prevalent in shōjo manga today.⁶⁷

There are many types of genres, which were and still often are associated specifically with shōjo manga. The "Magical Girl" genre, a formulaic storytelling technique first set forth by Akatsuka Fuijo's Akko-chan in 1962, follows a narrative plot of a girl who is granted powers by a special object, in this case a mirror, before finding love.⁶⁸ Another set of stories was overtly sentimental, featuring ballerinas, violinists and orphans, always unassuming, which reinforced the passive shōjo stereotype.

It was not until the 1960s when fresh blood by way of new female artists entered the manga storytelling world, that stories broke free of their passive confines. In 1964 Satonaka Machiko (b. 1948) entered a talent contest in the new girls' weekly Ribon. At age sixteen, her comic Portrait of Pia debuted. The advent of women mangaka coincided with women gaining political power.⁶⁹ Today, shōjo manga publications currently employ an estimated four hundred female mangaka.⁷⁰ This can be attributed to a number of factors, including but not limited to the wide audience that manga offers and

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⁶⁶ It is often translated as "Princess Knight" to preserve the androgynous nuances of the Japanese. Schodt, Dreamland Japan, 253.
⁶⁷ Many shōjo manga contain stories of cross-dressing characters.
⁶⁸ Gravett, 78.
⁶⁹ In 1947 the American-imposed constitution granted women the right to vote, though they were still discouraged from entering the workforce. Gravett, 74. As elsewhere in the world, with the development and dispersal of birth control in the 1950s and 1960s, women were no longer confined to the roles of child caretaker and housewife.
⁷⁰ Gravett, 74.
Japanese literature's rich history of women authors. Also, taking up manga as a career can be done with minimal education.\(^{71}\) As Paul Gravett explains, "Only in Japan have women been able to cultivate comics into the country's most empowering forum for female communication."\(^{72}\)

It is important to stress that there is certainly a substantial cross-readership within the manga world. While shôjo manga are typically geared toward girls, boys, often tired of the spectacle and macho-like attitude in shônen manga, can frequently be found reading the more quietly introspective shôjo manga. Conversely, women create stories for shônen manga, and men create stories for shôjo manga. However, the typical shôjo manga is written for a female, by a female – or as Frederick Schodt explains, the artists are "overwhelmingly female,"\(^{73}\) – and they place emphasis on a passive inner world of dreams and endless musing about human relationships.\(^{74}\) They employ an appropriately different visual vocabulary from other manga styles and have developed whole sets of dialog to aid in communication that are quite different from other manga styles. The typical shôjo manga, created by a woman mangaka, still places emphasis on a love story, and the reader responds to the internalized emotions in as involving a way as the explicit action and display in boys' manga.

Just as in the world of manga at large, which has specific forms of communication from the artist that only the seasoned reader would fully understand, shôjo manga has its own dialog. Very often, a young girl will become deeply invested not in a story, but in one particular female mangaka, and she will faithfully follow that

\(^{71}\) This rich history will be explained in more detail in the forthcoming chapter.

\(^{72}\) Gravett, 74.

\(^{73}\) Schodt, *Manga! Manga!*, 88.

\(^{74}\) Schodt, *Manga! Manga!*, 88.
artists' career. Because of this trend, and certainly adding to it, female mangaka will often write and draw notes in the margins of shôjo manga, detailing, for instance, information about her life: her health, her hectic schedule, how she feels about her characters, her vacations and time off. Certainly, this direct dialog from the artist to the reader fosters strong feelings of involvement and confidentiality, what Gravett terms a "sisterly bond" that can last into the reader's adult life, and span an artist's career.75

Also, there are specific abstract symbols used only in shôjo manga: a precise number of perspiration drips or 'plewds' required to indicate feelings ranging from anxiety to sheer terror; a coiled spring or 'spurl' for confusion or anxiety. Symbolic blossoms invisible to the story's character will identify the protagonist to the reader, reflect a scene's mood, or convey a character's feelings (Fig. 22). Blooming bouquets will erupt when passion is ignited; petals and leaves will fall when romance ends. Even individual flowers have specific individual meanings: a daisy to symbolize simplicity, a chrysanthemum to indicate sensitivity, or a rose to symbolize sensuality.76

Shôjo manga are also typically far more abstract than other manga styles. Many backgrounds are left up to the viewer's imagination, and instead decorated abstractly. Lighting bolts are used to show shock. Flames are employed to denote anger, wispy embers to create despair, crumbling panel borders to depict anguish, sparkles to show affection and cross-hatched storms to show turmoil. These techniques also relate quite strongly back to techniques in yamato-e, which was a highly abstracted form of painting

75 Gravett, 80.
76 Of course, it would be ridiculous and entirely false to claim that all shôjo manga are depicted in this manner. Take, for example, Yoshida Akimi's Banana Fish, which, like many shôjo manga, depicts gay love but is drawn in an entirely "masculine form," choosing tight, bold strokes and speed lines rather than the looser "female" style involving flowers and big eyes (figure 25). Schodt, Dreamland Japan, 206.
that often made use of background detail to depict mood rather than set a realistic time and place.\textsuperscript{77}

Sharon Kinsella attributes this style, less to female artists taking over, than to a shift in politics during the latter part of the 1960s.\textsuperscript{78} Prior to and up through the 1960s, she explains that there was a certain realism in \textit{manga} that was associated with overcoming obstacles to personal progress and left-wing politics. Following a series of student riots, a period of calm emerged, known as the 'doldrums' (\textit{shirake}), and overtly political stories quickly disappeared from commercial \textit{manga}.\textsuperscript{79} New genres of girls' \textit{manga} emerged which were influenced by the dream-like and nature-inspired aesthetics of the 1960s, so that the drawings featuring large eyes and cute noses, often lacking perspective and made up of fragmented compositions, were linked to the themes of romance and the inner spiritual world.\textsuperscript{80}

Perhaps the most controversial aspect of shôjo \textit{manga} is the motif of exaggeratedly big eyes.\textsuperscript{81} Often attributed to pioneering \textit{manga} artist Tezuka, this motif became synonymous with girls' \textit{manga}, and has raised many controversial questions. Some speculate that the cultural identity of Japan following World War II suffered greatly after the nation’s defeat, and that Japan had been so inundated with western ideals

\textsuperscript{77} More comparisons between \textit{manga} and \textit{yamato-e} will be drawn in chapter three.

\textsuperscript{78} Kinsella, 37.

\textsuperscript{79} Examples of these political \textit{manga} include \textit{Tomorrow's Joe (Ashita no Joe)}, which ran from 1968 to 1973, and \textit{The Human Condition (Ningen no Jôken)}, which was published in 1971.

\textsuperscript{80} Kinsella, 37.

\textsuperscript{81} This "big eyes" look is no longer limited to \textit{manga} in contemporary Japanese culture. For example, artist Oshima Yuki (b. 1974) creates \textit{bishôjo} ("beautiful girl") figurines out of plastic that feature young-looking girls with huge eyes, often welling up with tears, and various and sundry hair colors (figure 24). Murakami, 55.
that a western image of light hair and larger eyes had become the epitome of beauty.\textsuperscript{82} Most scholars date the trend further back than Tezuka, however, to the turn of the century when comic strips from Britain and America were becoming widely known in Japan. Because western physiognomy was considered highly attractive at the time, and the eyes were intended to reflect an ideal of beauty, the adoption of large, round eyes became more commonplace, if not widespread.\textsuperscript{83}

Roger Sabin cites another controversy surrounding the motif of "big eyes" that seems to crop up more in western societies looking in on Japanese manga. Certain characters look a great deal younger than their actual age when drawn with large, sparkling eyes, and this can become especially problematic when it comes to the depiction of women, making them look like young girls. In a genre of manga that deals largely with romance and sexual situations, this can lead to a fair amount of criticism, particularly from those accusing manga publishers of encouraging pedophilic images.\textsuperscript{84}

Some claim that the device of using large eyes is merely intended as an aid in reader identification. Indeed, even Tezuka Osamu states that much of the reason for basing his characters' eyes after the all-female acting troupes from his childhood was because they inspired a great deal of identification.\textsuperscript{85} Because shōjo manga deal with highly emotional topics, stressing inner turmoil, the use of large eyes as an emotive device is meant to help manipulate reader emotion. Scott McCloud makes a case against

\textsuperscript{82} Schodt, \textit{Dreamland Japan}, 60. Schodt also explains: "Round eyes, as opposed to the graceful, simply curved Asian eye with their epicanthic fold, have become a sought after commodity because they are regarded as more expressive. One of the most popular plastic surgery operations in Japan today will for a thousand dollars put a permanent, extra crease in the upper eyelid. For the less venturesome and the less wealthy, girls' comic magazines advertise a special clear glue or adhesive tape that creates the same effect temporarily." Schodt, \textit{Dreamland Japan}, 92.

\textsuperscript{83} Sabin, 235.

\textsuperscript{84} Sabin, 235.

\textsuperscript{85} Gravett, 77.
this in *Understanding Comics* by claiming that readers identify with characters "as people," which is to say they identify with characters by recognizable personality traits more than with any particular drawn form, so that whether or not they are drawn with large, emotive eyes is less important than their behaviors and emotions. However, it would be unfair to discredit reader identification with a visual aspect in a genre that is so very image oriented. Perhaps it is more accurate to claim that readers respond both visually and narratively, and that the device of using large eyes to express emotion works at least in part to allow the reader to identify emotionally with the character. In many ways, this identification relates to the "cinematic effect" of *manga* discussed briefly in chapter one, which works to visually pull the reader into the text.

Through careful analysis of the way in which Japanese advertisements involve foreigners of several sorts, Millie Creighton offers another possible reason for the big eyes and light hair. In her thought-provoking essay "Imagining the Other in Japanese Advertising Campaigns," she discusses non-Japanese, especially westerners who are referred to as "gaijin."

In ways parallel to Western Orientalism, Japanese Occidentalism also involved a sexual projection of the other, particularly the allure of the occidental woman. However, as a response to the increasing impact of western culture on Japan, Japanese Occidentalism is more the attraction to the exotication of the western other. The creation of *gaijin* as a social construction of Japanese Occidentalism also mirrored a need to assert control over the moral threat of an outside intruding world.

Many issues are implied in this statement, which – though they are applied to advertisements – could more generally relate to all media, and more specifically to *manga*, as another reason why the device is used. Certainly, and perhaps least cynically,

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86 McCloud, 45.
87 Creighton, 136.
the allure of the "Other" and the exotic plays an important role in why many *shôjo manga* are drawn with a western ideal of beauty in mind. Many *shôjo manga* take place in foreign settings, which allow the protagonists to act in ways that might be socially unacceptable in Japan.\(^8\)

For example, one formative *shôjo manga* published in 1972, Ikeda Riyoko's *The Rose of Versailles*,\(^8\) takes place in Versailles, France (Figs. 25 - 26). The heroine, Oscar, a young woman with blond tresses and impossibly wide sparkling blue eyes, is raised as a nobleman to satisfy her father's wishes for a son, and eventually she becomes captain of the royal guard. She is the lust object of many women, but is in love with the family servant, Andre. Ultimately, Oscar follows her heart, renounces both her rank and privileged life-style to be with the man she loves, but unlike Tezuka's *Ribon no Kishi*, this story does not have a fairy-tale ending. Oscar joins Andre in the fight for the people of France's freedom and, in the end, is killed. While the search for love is still a pervasive theme in this and most other *shôjo manga*, this demonstrates ways in which women *mangaka* have transcended simple-minded romance and boy-meets-girl conformity. Here, we have a heroine who finds the courage to be a woman and still relate to a man as an equal.

There is perhaps another reason why many women (and men) in *shôjo manga* are detailed in an exaggerated western beauty: a sexual projection. This may be explained just as easily using a very simplified version of Jacques Lacan's (1901 – 1981) theories regarding subjectivity and the other. Essentially, according to Lacan, in the mirror stage of development, "imaginary identification occurs in the subject [in this case the *manga*..."

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89 *Versailles no Bara*, which is often referred to merely as *Berubara*. Schodt, *Dreamland Japan*, 257.
viewer/reader] through the unconscious assumption of an external image in which [the reader] recognizes him [or her] self. When the image "traps" the subject, the ego is created, and the inevitable capture so fascinates the subject because it provides him or her with a primal, though alienated, form of identification. This repetition of symbolic order is repeated indefinitely throughout the viewer's life, due to the imaginary relationships that are established between the reader and the manga character. Identification relies on the fact that the reader is captivated by the image of the human body that functions as recognition. This image constitutes the ideal perfections in which the subject does not have, so the reader both eroticizes and vies with the image.

Eroticizing that image gives the reader control over it, which leads to Creighton's final sentence: "The creation of gaijin as a social construction of Japanese Occidentalism also mirrored a need to assert control over the moral threat of an outside intruding world." Therefore, one explanation for drawing many characters with large, western-looking eyes relates to the idea of giving the reader control over an outside – western – threat.

There is another intriguing trend that has become prevalent in shôjo manga. It is the sub-genre of Boys' Love manga, or shônen-ai, which features love stories between two (most often androgynously-drawn) young men, known as bishônen ("beautiful boys") (Fig. 27). The genre emerged around 1970 and has become extremely popular with young women. Much speculation has been drawn as to why, and there are a number of complementary hypotheses that authors have put forth. One such answer explains that

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91 Chiesa, 19.
92 Creighton, 136.
the idea of cross-dressing and living vicariously through these young men allows young women to experience social and sexual male privileges that are denied to them as women. Another hypothesis is that when a young girl reads a love story that takes place between two men, there is no sense of competition between the reader and a female character for the hero's love, which contributes more to the reader's enjoyment.94 There is also a level of safety in reading boys' love manga; because the stories exclude female characters they are sexually non-threatening while still allowing for identification.95 James Welker considers the sub-genre a "liberatory sphere within which presumably hetero-normative readers can experiment with romance and sexuality through identification with beautiful boys."96 Some frankly state that they feel Japanese women are "bored" with male/female relationships where sexual roles remain static, and they seek romantic tales that feature stories where no one "has to pretend to be weaker than the other."97

It is interesting to note that boys' love manga are drawn in the same style as other shōjo manga, making use of highly abstracted backgrounds to denote emotion, and employing the "big eyes" device on their wispy, often feminine looking male characters. Easily the most prominent manga magazine featuring boys' love is June, a bimonthly for female readers that exclusively features love stories between males.98 June boasts an

93 Schodt, Dreamland Japan, 123.
94 Schodt, Dreamland Japan, 122.
95 Welker, 842
96 Welker, 842.
97 Gravett, 80.
98 Schodt, Dreamland Japan, 120.
estimated circulation of up 100,000 readers, who range from school-aged girls to women in their forties.\textsuperscript{99}

One of the most popular of \textit{shōjo manga}'s titles translates to \textit{Prince of the Land of the Rising Sun}, which was serialized from 1980 to 1984 (Fig. 28).\textsuperscript{100} Though it is not fully considered a boys' love \textit{manga}, it holds many themes and tropes in common with typical boys' love \textit{manga}, including homoerotic relationships, sexually ambiguous characters, and androgynously drawn males. It recounts a fictionalized life of Prince Shôtoku (573 – 621), the man who helped introduce Buddhism to Japan. In it, the prince is portrayed as a cross-dressing homosexual with psychic powers, the ability to levitate objects and read minds. The story follows the prince from the age of ten into adulthood, and uses many devices typical of \textit{shōjo manga}. Background space is very abstract, often blacked-out completely and featuring a close-up of merely a character's face during an introspective scene. Prince Shôtoku is rendered very tall and thin, sometimes female and sometimes male, and is recognizable by the lotus blossoms in his hair. Many of the scenes, such as that of the prince gliding through space in the form of astral travel, are highly symbolic, and as is typical of \textit{shōjo manga}, floral patterns weave in and out of the text to symbolize characters' emotions. All in all, the \textit{manga} tells a story that takes up over 2000 pages.

\textit{Prince of the Land of the Rising Sun} contains many stories of failed love, with many of its characters falling hopelessly in love with people they are unable to marry. This is a trope familiar to other \textit{bishōnen manga}. One such example is Akisato Wakuni's \textit{Tomoi}, first published in 1982 in the \textit{shōjo manga} magazine \textit{Petit Flower}, which tells the

\textsuperscript{99} Schodt, \textit{Dreamland Japan}, 123.
\textsuperscript{100} Yamagishi Ryōko, \textit{Hi Izuru Tokoro no Tenshi}. 30
story of two young male doctors who fall in love in New York City, where one contracts HIV, but dies heroically saving the other from a bullet (Fig. 29).\textsuperscript{101} Paul Gravett considers the reason for this trend as female's desire to "see men suffer."\textsuperscript{102} There is another, not necessarily exclusive reason that many of these stories showcase doomed love. Murakami Takashi offers this reason when he discusses postwar narratives of all kinds telling stories of doomed love: "Postwar Japanese narrative themes jumble summer vacations together with leukemia," he writes, because the "blinding white light of the sun and the light of the atomic bomb coalesced, delineating the beginning and the end of the narrative."\textsuperscript{103} His theories about the World War II nuclear attacks leaving lasting effects on the Japanese artistic psyche translates to many stories – not merely manga stories or boys' love manga stories – which doomed love as a "quest for catharsis."\textsuperscript{104}

It may be telling to study some of these trends in boys' love manga in relation to Millie Creighton's afore-cited quote regarding Japanese advertisements. The attraction here is an attraction to the exoticized male instead of "western other," and control is asserted over a male, albeit often a very feminine-looking male. In this case, a sexual projection of the other does not place a western woman as other, but rather a male, who may be considered "an outside threat," especially to adolescent girls.

Though shōjo manga is part of a much larger world of manga, its unique history shows that it is also an art form unto itself. The device of "big eyes" has been seen in animation as well as in print form, and is often thought of as synonymous with manga styles in general. This is due in part perhaps to its controversial nature, but also to its

\begin{itemize}
  \item \textsuperscript{101} As do many shōjo manga, this magazine uses abstract space to heighten the story's emotional mood.
  \item \textsuperscript{102} Gravett, 80.
  \item \textsuperscript{103} Murakami, 134.
  \item \textsuperscript{104} Murakami, 101.
\end{itemize}
popularity. The device is prevalent in a contemporary adaptation of a story deeply connected to Japan's historical past: The Tale of Genji.
Chapter 3

The Shining Manga

Written during the Heian period, *Genji Monogatari* (*The Tale of Genji*) is often cited as the world’s first psychological novel.\(^{105}\) It has been reproduced in many incarnations since its inception in the early eleventh century in the form of hand scrolls, plays, film and most recently in *manga*.\(^ {106}\) The *Tale of Genji* tells the story of an impressive prince living in Japan’s golden age. When Murasaki Shikibu (c. 973 – 1014) penned the novel she could not have been aware of the lasting impact her story would have on Japanese society.\(^ {107}\) The story's popularity is rivaled by no other Japanese literature, and its staying power, though a remarkable feat, is certainly no surprise.\(^ {108}\)

*The Tale of Genji*, which consists of fifty-four sections or chapters, follows its hero *Hikaru Genji* (*The Shining Genji*)\(^ {109}\) through his life, which is filled with amorous conquests and intrigue, and eventually shame and sadness, up through his death and then beyond to follow the lives of two imperial princes related to Genji.\(^ {110}\) Born to a court lady of low birth named Kiri-Tsubo, Genji is impossibly gifted, handsome, and charming; he is also a skillful dancer, a clever poet, and an accomplished musician. His mother’s beauty has endeared her to the Emperor and estranged her from the emperor’s other wives, and her death at the novel's inception marks a significant point in Genji’s life. It

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\(^{106}\) Gunde.


\(^{108}\) The Heian period is very often thought of as the golden age for Japanese art, literature and culture. Murasaki Shikibu was an educated court woman during the mid-Heian period, and she spent much of her time writing for other members of the court.

\(^{109}\) Murase, 3.

\(^{110}\) The two princes lives are told in the *Uji Jūjō* episodes. Murase, 3.
could be argued that through his many sexual conquests, and through the love matches Genji makes, he is seeking out the mother he lost at age three.

Genji falls in and out of love with many women; the two most important are Fuji-Tsubo and Murasaki.\textsuperscript{111} Fuji-Tsubo becomes the Emperor’s favorite after Genji’s mother dies, likely “because there was, indeed, both in features and manners a strange resemblance between her and Kiri-Tsubo.” Though a few years older than Genji, she and the young prince – who have grown up together under the Emperor’s guidance – form a romantic bond. Fuji-Tsubo eventually gives birth to Genji’s son, though the Emperor believes the child is his, and names the boy his heir apparent. Murasaki, the heroine of the novel, is Fuji-Tsubo’s niece.\textsuperscript{112} It is remarked upon in the novel that she “greatly resembled a certain lady in the palace, to whom [Genji], for a long time, had been fondly attached.”\textsuperscript{113} The “certain lady” referred to is Fuji-Tsubo, and by deduction, Murasaki also resembles the beautiful Kiri-Tsubo. Much younger than Genji, she becomes his adopted child, and eventually his wife. Genji’s death from a broken heart late in the novel closely follows Murasaki’s passing.

Although it is likely that paintings accompanied Murasaki’s first version of the story,\textsuperscript{114} those paintings have been lost. The earliest set of extant paintings relating to The Tale of Genji date from roughly one hundred years later, and only twenty survive from the set (Figs. 30 - 31). Painted by an anonymous artist, they are often thought to be

\textsuperscript{111} It remains unclear whether Murasaki Shikibu was given her penname after the heroine of her novel or if she gave the girl her name. Murasaki (“violet” or “purple”) may be an allusion to fujiwara (“wisteria field”), a powerful Japanese family, to whom Murasaki Shikibi was distantly related. Puette, 50.
\textsuperscript{113} Murasaki, 106.
\textsuperscript{114} Murase, 10.
the purest of the Genji illustrations. As described by foremost expert of Genji paintings: “Executed with the utmost finesse and sophistication,” they are “in keeping with the novel’s central characteristics.” The artist employed a technique known as tsukuri-e, a built-up method that starts with sketches on the paper, covered by ink before the addition of pigments and a finishing overlay of black ink. The text of the scroll is on a special paper sprinkled with gold and silver and overlaid with abstract bamboo leaves. The paintings depict the lives and recreation of Heian courtiers.

The elaborate clothes, traditional court robes, and flowing hair of the female characters are delicately and colorfully painted. Women are depicted with a sheath of hair that cascades long and black down their backs. As stated earlier, the paintings are full of passive characters who are rarely shown moving about, and whose small, round faces are emotionless, so that merely their hair and their eyebrows give away any outward sentiment. An even better indicator than the characters' attributes to show emotion and set mood is the architecture and scenery in the pictures. Because the scrolls make use of the traditional fukinuki-yatai (blown-off roof method), the architectural beams are easily viewed. The artist sets the tone of the painting with the architecture. Horizontal beams and lines within the paintings illustrate tranquility and diagonal beams show agitation.

The story and its accompanying scrolls are, more than anything, a product of their time. Though The Tale of Genji is a work of fiction, with fabricated characters and plots, it is also a valuable historical tool, giving the reader and viewer a glimpse of life at court.

115 Murase, 11.
116 Murase, 12.
117 Murase, 12.
118 Murase, 12.
in Heian Japan.\textsuperscript{119} The personality traits and skills most important to the world of eleventh-century Japan shine through in Genji. As Ivan Morris wrote in \textit{The World of the Shining Prince}: “What makes the world of the shining prince an engaging and important study is the central role of style and art in the lives of its inhabitants.”\textsuperscript{120}

Aptitude for music, painting and dance was important above all else, save bloodlines. Genji is described in the text as being able to perform "a measured dance in grateful acknowledgement. This he did with so much grace and skill that all present were filled with admiration.”\textsuperscript{121} It is explained that, “Everyone was pleased to greet him. We need not allude to his studies in detail, but on musical instruments, such as the flute and the \textit{koto}, he also showed great proficiency.”\textsuperscript{122}

Studying the accompanying pictures also gives great insight into the lives and ideals of the Heian court. Women are shown with hair worn long and straight. Dress is elaborate. Outward emotion is rarely gratuitously expressed; rather, it is done subtly. One of the most intriguing aspects of the paintings is their use of the aforementioned blown-off roof method. Because the roofs have been removed, the audience can look in onto the lives of the characters, almost as if they are voyeurs. Within \textit{The Tale of Genji}, and by deduction, within the world of Heian Japan, a particularly illicit but common act was that of eavesdropping and spying on one’s neighbors. Genji himself often partakes in this act. It is curious and more than a little fitting that the audience is brought into the

\textsuperscript{119} It is important to remember that \textit{The Tale of Genji} is not an accurate portrayal of all of Heian Japan, but merely a portrayal of the elite upper class. Ivan Morris, \textit{The World of the Shining Prince: Court Life in Ancient Japan} (New York: Penguin Books, 1984), 183.  
\textsuperscript{120} Morris, 183.  
\textsuperscript{121} Shikibu, 33.  
\textsuperscript{122} Shikibu, 29. 

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visual world of Genji and his fellow characters by a similar method of voyeurism, one that keeps the audience at bay just as much as it invites their view.

As discussed in chapter one, in many ways manga artists have carried on conventions of traditional Japan. Looking again at Frederick Schodt's comments - “Using the ‘less-is-more’ philosophy of traditional Japanese brush painting, many artists have learned to convey subtle emotions with a minimum of effort;” “an arched eyebrow, a down turned face, or a hand scratching the back of the head can all speak paragraphs,” 123 - it easy to see how similar this device is to the first Genji scrolls, where the merest slant of an eyebrow or the slightest hair out of place is used to illustrate fear, agitation, or joy.

With manga such an integral part of Japanese culture, it was inevitable that manga versions of literature would make their appearance and that many would retell the story of The Tale of Genji, one of the most beloved texts of the ages. But is it simply the need and desire for the manga artist to retell the classic tale in his or her own words? Do manga retellings fulfill any other need in contemporary Japanese society? How do the retellings differ from Murasaki Shikibu’s Genji Monogatari? How are they similar?

The Tale of Genji has been reproduced into manga in many variations. 124 Perhaps the most well known is Yamato Waki ’s (b. 1948) version. A forerunner of female mangaka, Yamato made her manga debut with Dorobô Tenshi (Thief Angel) in Shôjo Friend. Her next series, Mon Cherie Coco, was adapted into a series of fourteen animated

124 One example is the single volume adapted and illustrated by Tsuboi Koh and supervised by the renowned Heian scholar Shimizu Yoshiko. Another is Hasegawa Hôsei’s Genji Monogatari, consisting of three volumes in the Manga Nihon no koten series. Gunde . Not all manga versions of Genji are shôjo manga. Tsuboi Koh specializes in historical manga, and Hasegawa Hôsei’s adaptation is geared more towards adults.
cartoons. Her first big hit was in 1975 with the *shōjo manga* *Haikarasan ga Tōru* (*There Comes the Modern Girl*), which also was turned into a successful anime series. Besides a sports serial, *Kigen ni senroppyaku nen no play ball*, and a detective manga, *High-heeled Cop*, she has focused on historical love dramas, such as *Asaki yumemishi* (*The Tale of Genji*) (Figs. 31-35).

*Asaki yumemishi* follows nearly the same plot as *Genji*, with some modern adaptation. It was originally published from 1980 to 1993. It spans thirteen volumes and was published by Kōdansha, a publishing giant in the manga world who also publishes English translations of many popular manga stories.\(^{125}\) The series is partially translated into English (as *The Tale of Genji*) by Stuart Atkin and Yōko Toyosaki “as a part of Kōdansha's attempts to publish bilingual manga as a study guide for Japanese students.”\(^{126}\) The first ten volumes focus on Genji and his life, while the final three volumes follow the two princes, Kaoru and Niou, after Genji's death.

Like the twelfth-century scroll paintings, Yamato’s popular *manga* version of *The Tale of Genji* consists of characters that are sometimes indistinguishable from one another, a convention that is often used in *shōjo manga*, where frequently the faces are so stylized that only the characters' hair or elaborate dress identifies them.\(^{127}\) Sometimes each character will look different, even on the same page.\(^{128}\) An example of this in Yamato's version of the tale is when Genji and his friends are discussing different

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\(^{125}\) These stories are meant to aid Japanese students of English, and are less helpful for someone who wishes to learn Japanese.


\(^{127}\) Schodt, *Manga! Manga!*, 90.

\(^{128}\) Depicting the same character in two different styles within one story is a convention used often in contemporary *manga*, as is showing the human form “in both realistic and nonrealistic styles, with both ‘cartoony’ and ‘serious’ backgrounds.” Schodt, 26.
personality traits that a woman must possess to be desirable. In one scene, when Genji is awake and attentive, he sports his usual hair and identifying headpiece; however, when he has fallen asleep, he appears very ephemeral and dreamlike.

_Asaki yumemishi_ makes use of an aesthetic tradition seen in much of Japanese art, a convention many manga follow, particularly many _shôjo manga_: less is more. The artwork is exclusively black and white, though this may have less to do with aesthetic preferences and more to do with the need to create cheap magazines. This technique allows, possibly even forces, the viewer to use their imagination in visualizing a world of color. The seemingly random way in which the manga is framed, where borders are used to separate scenes both vertically and horizontally, adds to a sense of abstract space and depth. This notion of arbitrary space is a technique also seen in the _Genji_ scrolls. Often in Yamato’s _Genji_, background details are completely omitted, and focus is drawn solely to the characters. This is an especially fitting tool for illustrating the novel of _Genji_, a story that places its characters’ psyches at its core. When background and nature are used, both in the manga version and the scroll version, they are there, as often as not, to portray the feelings experienced by the characters. In Yamato’s version, when Genji’s mother dies or when he is saying goodbye to his grandmother, the background is completely shaded in black. Likewise, in the scrolls, when Genji and his grandmother part ways, “the early month's crescent moon… is sinking and the wind is blowing.”

There is something decidedly intimate about the manner in which Yamato has drawn _Genji_’s world and its characters. Instead of keeping viewers at a distance, as the scrolls do, Yamato pushes into the individuals’ faces. Keeping in mind that _Genji_ is a psychological tale, it is perhaps fitting that the space is used in such a private manner, so

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129 Murase, 37.
that the audience is truly invading upon the minds and space of the characters. The characters in the scroll are all “strictly conventionalized”\textsuperscript{130} and anonymous, with no differences in “physiognomy or gender” to, according to Murase, “allow the viewers to identify themselves psychologically with the individuals portrayed in the paintings.”\textsuperscript{131}

While the scroll paintings depict beauty preferences of the Heian court by showing women with long, straight hair, elaborate robes, and pale faces with thick eyebrows and rosebud lips, the manga version shows how Japanese beauty conventions have changed. Women are drawn in the common style of shōjo manga,\textsuperscript{132} with huge, round eyes and light hair.\textsuperscript{133} This is an especially intriguing convention when used in Tale of Genji manga. It creates a strange clash of cultures, where a traditional Japanese novel with its implied nationalism collides with the “ideal” beauty of a western woman. It should be noted that hair is sometimes drawn without shading as a form of abstract expression, particularly where the background is shaded completely in black, and is not meant to be viewed as blond or light, but is just used in contrast to the dark page. Often in manga light hair is used to denote a foreigner, even someone from Asian descents other than Japanese, though in shōjo manga, it is often meant to represent the ideal blond hair.\textsuperscript{134} It is also important to point out that both light hair and dark hair are portrayed in Yamato’s Genji. Genji’s mother is depicted with unshaded, wavy hair, while other beautiful women are drawn in the traditional convention of the scrolls: a sheath of hair falling to the floor, dark and straight. Especially when discussing Yamato’s version of the Tale of Genji, it is interesting to note that when employing the typical shōjo manga

\textsuperscript{130} Murase, 12.
\textsuperscript{131} Murase, 12.
\textsuperscript{132} Schodt, Dreamland Japan, 60.
\textsuperscript{133} Schodt, Dreamland Japan, 60.
\textsuperscript{134} Schodt, Dreamland Japan, 24
device of large eyes, that artist can show big, sweeping emotion, using the eyes to more fully express the characters’ sentiments.

Beyond the formal conventions that these two mediums – separated by nearly one thousand years – have in common, there are some interesting psychological connections between the world of *Genji* and the typical *shôjo manga*. In his essay "Feminine Sensibility in the Heian Era," Donald Keene explains, "[Genji] is a perfection that we can believe in, an ideal that becomes a reality." His character is not meant to be read as a character with attainable qualities. The same may be true for many girls' *manga*, which portray stylized beauty – often "western-looking" – that is unrealistic for any reader to obtain. Because girls' *manga* have an unstated rule that everything must be exceptionally beautiful and because western-style beauty has become so popular and even expected, it is similar to *Genji's* traits.

Although I certainly do not want to set up a binary opposition of male versus female, it is important to remember that in Japanese culture, particularly during the Heian period, men and women often inhabited different worlds, and lived very segregated lives. As noted earlier, *The Tale of Genji* was written by a woman. It was written in a typically "feminine" script. This script was not the writing style reserved for aristocrats, priests, and government officials, a script that was the Chinese *kanji* and reserved for the lives of men, but a style of "unofficial" script – *hiragana*. It is incredibly fitting that, as Paul Gravett explains, "her books helped establish it as the *onnade*, or "woman's hand," accessible to women and men alike. … She also established the aesthetic of *aware*, the

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acute perception of the impermanent but intense beauty of human beings and the natural world." Murasaki inhabited the feminine world. During the Heian period, the script that became associated with the arts was not the "masculine" Chinese script, but this hiragana, which was better suited for the Japanese person to express the love of their own culture, to write poetry about the earlier mentioned "famous places," to then translate that poetry into symbolic yamato-e works. It is clear when reading Genji that Murasaki was learned in Chinese script, but Genji was written in the more private script, because she was writing for a specific audience of court women. There are even instances when a man wrote under a female pseudonym so that he too was able to use this "feminine" script to better express himself in poetry. It is fitting that an entire genre of manga has developed in contemporary Japan that is created by women for women, and that Genji's modern adaptation falls into this category.

Yamato's Genji is, in many ways, an amalgamation of myriad social and artistic practices. Contemporary manga itself signals a marriage of cultures, combining the American comic book with Japanese ideas of aesthetics, and an outside idea with something decidedly Japanese. Yamato's Genji is exemplary of this, taking a prized work of Japan's past and integrating it with a prized medium of Japan's present. By combining twelfth-century Japanese conventions with contemporary aesthetics, Yamato makes something with old and new qualities.

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137 Gravett, 76.
138 Chinese kanji were ill-equipped to fully express the Japanese language, as the two languages are vastly different. Varley, 36.
139 An example of this is the Tosa Diary, written by Kino Tsurayuki in 936. Keene, 114. Men also used Japanese syllabary, the kana, when addressing themselves to women in poetry. Keen, 113.
Conclusion

When the young boy or girl, the besuited man, the new mother or the university student lose themselves in a manga story, they do so for myriad reasons. They are looking for entertainment or titillation; they are searching for characters to identify with, perhaps even hoping to learn about themselves and the world around them. And they are not doing so in a vacuum.

Manga's popularity is both historically and culturally significant. Like every other art form, it is susceptible to criticism, and its formal devices are often connected to a much deeper social and cultural meaning. It has connections that dig deep into Japan's past. Formally, manga shares many visual traits not only with ukiyo-e prints, but, as this thesis has shown, with yamato-e, as well. Psychologically, many of the same instances that created a specific female audience for women authors in the eleventh century are at work for contemporary female mangaka.

This thesis has merely scratched the surface of the study of manga. Indeed, it barely touches upon shōjo manga, and the depth of what is left to be studied is both impressive and staggering. One of the most exciting areas of study for further exploration is the ways in which Japanese manga has begun to influence other cultures. Beginning in the 1980s, manga, which was first influenced by the western idea of the comic book, began to in turn influence western culture. As Tatsumi Takayuki explains, this relationship of cultures continuously influencing and appropriating from each other becomes less an act of imitation but something more akin to synchronicity.¹⁴⁰ In the case

¹⁴⁰ Tatsumi, 172.
of *manga*, it is a synchronicity of American and Japanese works. He writes, "The more that cultural transactions and translations occur between two cultures, the more synchronic these cultures and their national narratives become."\(^{141}\) It is an exciting cyclical relationship, one that might be easily compared with Japanese *ukiyo-e* prints that were influenced by European painting, in turn influencing the works of French Impressionists. An even better analogy to examine the transcultural effect of *manga* might be hip-hop music, which migrated to Japan from America and then migrated back, only to influence the very music that it had first appropriated from. Ian Condry, in *Hip-Hop Japan: Rap and the Paths of Cultural Globalization*, explains that hip-hop is an illuminating analogy for pop-culture sharedness because it, like most popular culture mediums, was first dismissed as "transient."\(^{142}\) Because of this dismissal, the connections between artists and fans were important, and while the origins of the medium are important, they become less so when it becomes difficult to identify who is the precursor and who is the follower. What becomes most important are the people who keep the fires going. The same can be said for *manga*, which was first dismissed as vulgar and crass, and is still somewhat marginalized as an art form today. It was not until outside cultures began to accept *manga* that it became celebrated by institutions in Japan, and now countless books and articles are written on it, *manga* artists are treated with celebrity status, and there are even courses at universities and schools that employ *manga* magazines as didactic tools. Prior to this celebratory status, it was *manga*’s fans and *manga*’s creative artists who pushed forward. And they keep pushing boundaries. Though *shōjo manga* is still a genre that places emphasis on romance, on an inner dream

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\(^{141}\) Tatsumi, 172.  
\(^{142}\) Condry, 2.
world, on aesthetics that focus on making the pages of *manga* dream-like and ideally beautiful, it is changing. This thesis did not delve into the exciting changes that are taking place, the ways that women – and men – are moving the genre forward and changing expectations placed on women, but those changes are certainly taking place. Much of this thesis' focus was on the ways that Japan's past has influenced its present, and the past will continue to play an important role, as no present culture is ever autonomous; it will always be indebted and draw upon earlier styles. However, it will also continue to push forward.
Aware: an ability for the viewer to be moved to sadness; a sensitivity inside the viewer

Bishōjo: "beautiful girls"

Bishōnen: "beautiful boys"

Gaijin: "outside person"; foreigner

Seinen manga: manga for males from the ages of fifteen to forty.

Shōnen-ai: "boys' love" manga. A sub-genre of shōjo manga developed in the early 1970s

Shōnen manga: "boys' manga." A genre of manga that is geared specifically toward young boys, often features stories of action or science fiction

Shōjo manga: "girls manga," which tend to focus on romance

Rediisu komikku manga: manga for adult women

Ukiyo-e: woodblock prints from the Edo period

Yamato-e: traditional Japanese painting, developed during the Heian period
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Fig. 1

Utamaro Kitagawa, *House Cleaning*, 1801
Nelson-Atkins Gallery, Kansas City
Fig. 2

Utamaro Kitagawa, *House Cleaning*, 1801
Nelson-Atkins Gallery, Kansas City
Fig. 3

Utamaro Kitagawa, *Cooling Off By the Riverbank*
Museum of Fine Arts, Boston
Fig. 4

Hokusai Katsushika
From Hokusai Manga, 1814.
Fig. 5
Attributed to Toba Sôjô, *Chôjûgiga*, c. twelfth century
Owned by Kôzanji.

Fig. 6
Attributed to Toba Sôjô, *Chôjûgiga*, c. twelfth century
Owned by Kôzanji.
Fig. 7

Yamato Waki
From The Tale of Genji
Translated by Stuart Atkin and Yoko Toyozaki
2000
Fig. 8

Ishimori Shôtarô
From Detective Tales of Sabu and Ichi, 1968 – 1972
Fig. 9

Kawasaki Yukio
From *Strange Cosmic Tales*
1980.
Fig. 10

Artist unknown, *Genji Monogatari* c. twelfth century
the Tokugawa Art Museum, Aichi Prefecture.
Fig. 11
Hashimoto Tetsuji
From Itsumo Kimi ga Iti
1980.

Fig. 12
Korko Komikku
Fig. 13

*Nakayoshi*
May 1995.

Fig. 14

*Biggu Komikku*
June 1995.
Fig. 15

*Comic Amour*
December 1994.

Fig. 16

*Pachinkô Wárudo*
June 1994.
Fig. 17

Yamato Waki
From Haikara-san ga Tôru (Here Comes a Dandy)
1975 – 1977
Fig. 18

Moto Naoko
From Lady Victoria
2002
Fig. 19

All female theater troupe from Takarazuka.
Fig. 20

Tezuka Osamu
From *Ribon no Kishi* (Princess Knight)
1953 – 1956
Fig. 21

Tezuka Osamu
From *Ribon no Kishi* (Princess Knight)
1953 – 1956
Fig. 22

Yamato Waki
From The Tale of Genji
Translated by Stuart Atkin and Yoko Toyozaki.
2000
Fig. 23

Yoshida Akimi
From Banana Fish
1985
Fig. 24

Oshima Yuki
*Shinyokohama Arina in Akihabara*
2004.
Fig. 25

Ikeda Riyoko
From *The Rose of Versailles*
1972
Fig. 26

Ikeda Riyoko
From The Rose of Versailles
1972
Fig. 27

Title page from *Juichigatsu no Gimunaijumu* (The November Gymnasium) 1971.
Yamagishi Ryōko
From *Hi Izuru Tokoro no Tenshi* (Prince of the Land of the Rising Sun)
1980 – 1984
Fig. 29

Akisato Wakuni
From *Tomoi*
1982
Fig. 30

Artist unknown, *Genji Monogatari*, c. twelfth century
The Tokugawa Art Museum, Aichi Prefecture.
Fig. 31

Artist unknown, *Genji Monogatari*, c. twelfth century
The Tokugawa Art Museum, Aichi Prefecture.
Fig. 32

Yamato Waki
From The Tale of Genji
Translated by Stuart Atkin and Yoko Toyozaki
2000
Fig. 33

Yamato Waki
From The Tale of Genji
Translated by Stuart Atkin and Yoko Toyozaki
2000
Fig. 34

Yamato Waki
From The Tale of Genji
Translated by Stuart Atkin and Yoko Toyozaki
2000
Fig. 35

Yamato Waki
From The Tale of Genji
Translated by Stuart Atkin and Yoko Toyozaki
2000