JAPANESE ANIMATION

East Asian Perspectives

Edited by Masao Yokota
and Tze-yue G. Hu

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Frameworks of Teaching and Researching Japanese Animation

—Tze-yue G. Hu

Background of the Project

Over the past quarter century, *anime*, a popular form of Japanese animation (comprising manga and video game characteristics), has engendered tremendous amount of interest both in the academic and nonacademic sectors. This book, however, is not about *anime* per se. It seeks to present a well-rounded study of Japanese animation as a whole consisting of a collection of essays written by scholars and practitioners originating and residing in Japan and the East Asian region.

The beginning of this project and its theme subject, "Teaching and Researching Japanese Animation: Some East Asian Perspectives," dates back to a conference panel session that was part of the twelfth Conference of the European Association for Japanese Studies (EAJS) in 2008. Although a number of the contributors featured in this book collection did not attend the conference, the hatching of this publishing project had already begun with the initial participants who were enthusiastic in presenting their work in a bilingual setting. A longstanding chair and prominent member of the Japan Society for Animation Studies (JSAS), Yokota Masao, was supportive of the panel theme from the beginning. Later as the plan for the book was being developed, various members of the JSAS were requested to submit and contribute past and current work on Japanese animation. Overall, the assembling of this group of contributors took time, and we did not hesitate to include other scholars and animation practitioners whose work would contribute to a more in-depth knowledge and analysis of Japanese animation particularly with Asian perspectives.

Demand for This Publication and Crossing the Language Barrier

The conception of this book volume has its roots in the preparation time of my monograph on Japanese animation, *Frames of Anime: Culture and Image-Building*, which was published by the Hong Kong University Press in 2010. Inevitably, my insights into Japanese animation were partly shaped by my peers' work in Japan, which was usually available only in Japanese. In order to further clarify my exploratory work on Japanese animation and a number of issues as well as areas that I had brought up and raised in my book manuscript, it dawned on me that it would be invaluable to gather the array of works that are available in Japan and get it translated and published in English for the first time for readers worldwide. To be able to refer to the primary research source in English would definitely make research in this subject area less daunting as well as far more accessible, and create fewer chances of misunderstanding and misreading. These are issues that foreign researchers often confront when having to work with research materials available only in Japanese.

The conviction to realize this project also relates to my struggle in accessing sources that are printed only in the Japanese language. I did not come from the traditional discipline of Modern Languages and Literatures Studies where sufficient training in a foreign language is often supported and required. My Film, Media and Cultural Studies background was not adequate enough for me to face a subject so diverse yet so innately connected to Japanese culture and society. Established Western stalwarts of Japanese film art and industry—among others, Donald Richie, Joseph L. Anderson, and David Dresser—had for the greater part "skipped" the chapter on Japanese animation in their artistic and historical studies of the Japanese film industry. Perhaps it was considered as a children's genre, or perhaps they were guided by the dominant domestic film critics and academicians who somehow did not regard the medium with much seriousness. For example, the well-known film critic Satō Tadao, whose writings are often translated into English, hardly mentioned the animation medium in his English-language works. The absence of a discussion of animation was especially glaring in his works charting the growth of the Japanese film industry from a historical perspective.[1]

The JSAS publishes its own annual journal, the *Japanese Journal of Animation Studies;* however, the papers are almost entirely in Japanese except for the brief English abstracts and the occasional publication of a foreign contributor. One cannot fault the society for this as the subject of

animation studies is a new academic venture in Japan. Its founding in 1998 was partly due to the rise in popularity of Japanese animation abroad.

The export of Japanese animation, particularly *anime*, has become a staggering international business. It is estimated that "60% of the world's animated television programs" originates from Japan and the peripherals of manga-anime goods like licensed action characters, play cards, and so forth have generated annual sales to the value around US $17 billion (Leheny, 2006: 214). In Japan, the idea of a "Cool Japan" has also captured the imagination of government officials searching for new avenues to reinvigorate a recession-stricken economy. The promotion of Japanese media arts as "soft power" has become an exciting enterprise in realizing Japan's leadership abroad.[2] Surrounding countries also desire to produce and adapt forms of Japanese animation for domestic use, consumption, and even for export motives. One of the aims of this book collection is to give publishing opportunities to regional scholars and animation practitioners to present their works in English. The various papers also show us that because of their countries' proximity to Japan, the influence and import of Japanese animated works and images are at times alarmingly disproportionate, causing paradigmatic rethinking and even strategic measures to be taken. By this, I am referring to the widespread popularity of Japanese animation, particularly the *anime* kind in East and Southeast Asia, especially in the consumption aspects as well as the creative and production methods of making animation in general. For example, in this collection, Koh Dong-Yeon's essay relates how Japanese animation is reconfigured in South Korea in order to adapt to the social-political environment. Kenny K. N. Chow's work, in a different vein, explores the project of recuperating continental East Asian roots of traditional Japanese art and painting so as to educate Hong Kong students in the intra-regional connections of aesthetic thinking in the region.

This book's essays are rooted in the key activities of teaching and researching Japanese animation, with the ultimate objective of sharing one's ideas, thoughts, approaches, and practices in the English printed word so as to reach out to a wider base of international readers. Essentially, teaching is an active pursuit as well as the imparting of knowledge. It also involves the understanding of subjects in a holistic way and shows that the path of learning is multidimensional. As much as the world is fascinated with *anime*, Japanese animation, as a whole, is more than anime—the book brings into focus research aspects that have been neglected before or hitherto, or not seriously investigated upon.

Emergence of Animation Studies and the
Epistemological Position of This Volume

The field of film studies has also come a long way in establishing itself as a serious academic discipline within the educational institution. Appearing in the 1950s and growing in popularity in the 1960s, till today, it is still often taught as a subject within a discipline, for example, Language and Literature or English, History, Political Science, and Sociology. On the whole, however, a number of universities and colleges do offer it now as an independent discipline with due recognition of its educational agenda and status. Progressively, animation studies arrived as a dark horse and like the new academic disciplines that sprung into life in the second half of the twentieth century, Gender Studies, Performance Studies, Queer Studies, Cultural Studies, and so on; it has been an educational response of a contemporary world yearning for new forms of knowledge and multidisciplinary thinking. While traditional disciplines continue to promote themselves as nuclei of order, authority, and convention to the advancement and examination of knowledge, the "truths" of human existence are multidimensional as are the layers of nature of which the human kind is only one part.

In the West, the Society for Animation Studies was formed in 1987. The American scholar Harvey Deneroff, the society's founder, often reminds members at annual conferences that it was difficult for him in the past to present his work in cinema and media conferences. His presentations simply just got lost in a panel of speakers where the subject of animation was not the focus, as well as the conference itself where animation seemed too "childish" or a marginal medium to be reckoned with. His determination to establish a society devoted to the study of animation was driven by the desire to lay a meeting ground where scholars and practitioners interested in the subject could find a common home to exchange their ideas and projects theoretically and practically, on a personal or an institutional basis. The society now has more than 220 members worldwide, and it organizes an annual conference at different locations around the world, where members can present their recent research.

It is beyond the capacity of this space to discuss expansively and critically the discipline of animation studies. As mentioned above, it is an emerging field of study. British scholar Paul Ward actually sees it as a field of "multi-sited" knowledge that is not necessarily "a completely coherent field or discipline" (Ward, 2003: np). By that, he is referring at once to

the abilities of the animation medium to cross boundaries and the frequent overlapping of subjects and areas pertaining to animation studies research.[3]

How does this collection of papers advance the knowledge of the animation medium? In this edited collection, the backgrounds of the contributors and the contents of their written essays illustrate that although their beginning focal point may be geographically situated in a specific location and academically oriented to the discipline they work in, each contributor is critically aware of the complex materiality of the animation medium and that the intellectualization of the medium cannot be contemplated as a one-sided affair. Indispensably, the adoption of the East-West comparative approach and the acknowledgment of Western influences and cross-current interchanges and adaptations assist us in appreciating the similarities and dissimilarities, which in turn further enrich our research and discovery of the medium. At the same time, the materiality of the animation medium has undergone vast transformation since film, a European invention, became an intrinsic component and mainstay of moving images. Today, digital technology has made hand-drawn animated images seem obsolete and low tech. However, in Japan and in many parts of Asia—for example, in Indonesia, Vietnam, China, and in many Chinese communities around the world—labor-intensive manga adapted animated visuals, puppetry images as reflected on walls, screens, and water ponds, and the rotating candlelit lanterns and its shadows still continue to offer competing charm and delight during festivals and community gatherings.

The cross-fertilization of the animation medium attests to the age-old human attraction to moving images—visually, culturally, technologically, economically, and even hegemonically. In Japan alone, we can see the effects and affectations of the medium. The papers featured in this collection demonstrate the dialogic and engaging aspects of Japanese animation and its multilayered influences. The environment, far and near, natural and man-made, bears much influence and agency on our actions and thoughts both consciously and unconsciously. This volume is concerned particularly with East Asian perspectives of Japanese animation. East Asia is now the fastest-growing region in the world; the potential to share and inform is plentiful. Furthermore, its interregional interactions, intentions, and inclinations (historical, cultural, economic, political, etc.) provide much terrain for continuous exploration and revelation.

Summary of Contents: East Asian Perspectives

As mentioned above, the amount of literature published on the subject of anime is not minute; it has grown steadily through the years. The spectrum ranges from fan publications to "insider's stories"; for example, from *Astro Boy and Anime Come to the Americas* (2009, Jefferson, NC: McFarland and Co.) written by media producer Fred Ladd with Harvey Deneroff, to highly theoretical analyses like Thomas Lamarre's *The Anime Machine: A Media Theory of Animation* (2009, Minneapolis: University of Minnesota Press).

In the local publication scene in Japan, one category of printed literature that has arisen in reaction to the worldwide perception of anime is that which incorporates the information gathering, description, and reflection of this phenomenon. One of the latest publications in this vein is by Sakurai Takamasa, a media producer who has become an "external relations anime ambassador" assisting the Japanese government to promote *anime bunka gaikō*, meaning "anime cultural diplomacy," which is also the title of his book published in 2009 by the Japanese publisher Chikumashobō in Tokyo. The book consists of the author's description and reflection of his meetings with overseas anime fans. On the one hand, Sakurai is pleased and proud to know that anime has brought Japan closer to the world and has created endearing impressions of Japan overseas, especially among youths and young adults. On the other hand, however, he is acutely aware that there are others who dislike anime or have maintained an uninterested attitude toward the medium-genre. In the book, Sakurai self-questions the overriding role of the "bureaucrat or official" (*kan*) in promoting anime abroad versus the common role of "people" (*min*) in undertaking this task. He personally contemplates that while the business of creating anime lies in the domain of the private sector, anime is still, at its essence, very much a cultural product of the Japanese people.[4]

Our present venture is an act of teamwork proposing an independent yet composite amalgamation of teaching and research ideas on Japanese animation as a whole. Thus, this collection essentially seeks to strike a balance of views, analyses, frameworks, and perspectives in presenting a broad variety of studies that are already in progress in Japan and the broader East Asia region. The rigors of teaching and researching are often intertwined due to the dual professional hats that the scholar has to wear and for which he or she has to assume responsibilities. This project casts the spotlight on Japanese animation, the fundamental treatise(s)

about humanity and the ideas of "living life" and "giving life" including the educator's cum researcher's roles of experiencing the animation medium, both physical and mental, at the material and abstract levels, as well as advancing speculations of the medium's multifaceted functions and manifestations.

The essays assembled in this publication were not preplanned at an early stage nor were they tailored to meet certain predefined criteria. However, through the course of reviews and submissions, it became obvious that the contributors' works share a common relevance, interest, and involvement. Based on these, contributions are divided into six sections.

The first section contains essays related to the subthemes of "Animation Studies and Animation History in Japan." Animation historian Tsugata Nobuyuki's essay gives us a rundown of Japanese animation history highlighting the "cross-pollination" developments of two opposing forces. Specifically, that of the animated feature films of Studio Ghibli with its aspirational standards of the classic Disney kind and that of the TV manga-anime series that embodies limited animation and its own evolved aesthetic standards. The cross-pollination process has led to secondary trends and the sprouting of new branches of Japanese animation. The appearance of such descriptive terms like "mania," "otaku," and "fanatics" is a product of the resulting segmented nature of Japanese animation and the corresponding fragmentation of the audience along these different segments.

My contribution in this section spotlights the popularity of the Chinese wartime animated film *Princess Iron Fan* (1941), among audiences, the animation production community, and intellectuals in Japan. Reflecting on a rare hand-penned letter by the Wan brothers that was directly addressed to the Japanese reading public, the essay speculates on its historical contents as well as the contexts of this communicative exchange. I relate why the animated film is still highly regarded in Japan despite its virtually forgotten status in mainland China and other overseas Chinese communities. Ideologically, the Chinese Eastern approach had sparked covert inspirational and competitive energies to the Japanese animation community, and the effects can be seen in postwar Japanese animation development, including some of the works of Studio Ghibli and that of the late manga artist Tezuka Osamu.[5]

Koide Masashi's essay comprehensively charts the establishment and the history of the JSAS. As an educator directly involved in the founding and later, the management of the society, he reveals to us astute views of

the society's background and its role in promoting animation as a "studies" discipline with inter- and multidisciplinary aspirations. Ikeda Hiroshi's contribution details a veteran animation educator's and an industry insider's historical experiences of advancing the animation medium as a legitimate academic study. The contents of the essay also disclose his initial challenges in attempting to raise the medium's status in the educational sector and other supportive institutional settings in Japan. His paper is in fact a peer reviewer's response to Koide's earlier submission complementing the former's work with more historical and personal information about the uneasy founding period of the society. The contents of his essay and Koide's elaborate to us that the concerned individual's aspirations and the interest group's calls for a specific research solace space occasionally got lost and discouraged in the tides of economic and industrial progress and the inability of authorities to recognize and act upon the value and ramification of arising trends, developments, and issues, as well as foresee a new emerging academic discipline that might serve the public better and elevate the scholarship of education and research.

The second section, "Pioneers of Japanese Animation," considers the historic "legacies" and "roles" of the pioneers of Japanese animation. Sano Akiko's essay provides a succinct discussion of how the indigenous papercutout animation of Ōfuji Noburō (1900–1961) was swept aside by the invading trend of American cartoons in the late 1920s Japan. The underlying theme of her research is the contemporary reevaluation of a rich artistic animation heritage that the country once possessed. The next essay is penned by a pioneer animation historian, Watanabe Yasushi, who paints a portrait of Masaoka Kenzō (1898–1988), widely acclaimed as "Japan's first Walt Disney" and the "father of Japanese animation." Watanabe gives biographical details of Masaoka's artistic and creative beginnings.

Providing a critical analysis of Japanese wartime and early postwar animation, my own chapter, "Animating for 'Whom' in the Aftermath of a World War," probes interpretatively into the political and artistic environment in which Masaoka and his younger colleague Kumakawa Masao (1916–2008) worked in. In recent years, more historical materials and old films have surfaced and been restored. I conclude that there are opportunities as well as potential for further constructive interpretations of early Japanese animation.

The three papers in the third section ("Popular Culture, East-West Expressions, and Tezuka Osamu") open the discussion on issues pertaining more to popular culture, East-West expressions, and Japan's "next Walt

Disney," Tezuka Osamu (1928–1989), and his influences in Japan and other parts of East Asia. Yamanashi Makiko's essay discloses to us the rippled effects of the all-female performance troupe Takarazuka on manga-anime artist Tezuka's creative consciousness, especially his infatuations with live-action theatrics including his family's connections to the performer stars. Tezuka's wide repertoire of manga stories and the subjective theatrical spectacles of many of his manga-adapted anime characters and their costume representations could be traced to a fantasized modern Japan as expressed by a young growing-up artist.

Koh Dong-Yeon's research demonstrates the extensive influence of manga-anime stories in South Korea not only as an underground popular culture import but also as a legalized propaganda tool appropriated by the authorities to promote values of industrialization and heroism and the ideals of math and science education. Known as "classical Japanese animation" in South Korea, animated images of *Astro Boy* and *Mazinger Z* exercised ideological impact on young people's minds in the 1970s and 1980s Korea. The backdrop of the "popularity" of Japanese popular culture and the surrounding controversies are also examined in Koh's essay.

Hong Kong's animation film artist and teacher Kenny K. N. Chow's work illustrates the importance of stressing space and location in teaching Japanese animation. The role of the camera is crucial in creating a cultural background. From traditional topographical Chinese painting to iconic *haiku*, Chow's essay is written from the dual perspective of a filmmaker and a teacher as he presents the rich heritage of Japanese animation and additionally designs course lessons for students to experiment the background relations of animating, thereby generating their sensitivity to emotion, viewpoint, and the value of (re)acquaintance with historic East Asian visual arts and even literary arts like *haiku* poetry.

Fantasy is a stable driving force in many animated works. Japanese animation, particularly the *anime* kind, has been considered a terra firma for fantastical storytelling. Female anime characters are recognized for their visual characteristics of long slender legs and big sparkling eyes, while the colorful hairdos and the clothing they adorn indicate the desires of costume-play (*cosplay*) and identity transformation. In the fourth section titled "Female Characters and Transnational Identities," Sugawa-Shimada Akiko's research traces the development of the *goth-loli shōjo* animation genre in Japan and surveys its transformational elements. She discerns the navigated-negotiated spaces and representations and discusses that these seemingly cute female characters assume the act of rewriting gender

identity roles in Japan. Korean animation studies scholar Kim Joon Yang in turn examines the foreign female characters presented in popular works like *Cyborg 009* (1966), *Space Battleship Yamato* (1977), and *The Super Dimension Fortress Macross* (1984). These key manga-anime works have celebrated male-based audiences. Kim's essay takes us back to the crucial boom time of Japanese animation from the late 1960s to the 1980s in Japan. What might we read from the animated "exotic foreign bodies?" His interpretation suggests that what is constructed through the imaginative configurations of the female gender might still be a subtle imperial postcolonial world mentality.

In section five, "Artistic Animation and Expression in Japan," the focus shifts to artistic animation developments and methodologies in twenty-first-century Japan. IKIF's paper explains to us the creative designs of two highly laudable animated projects, *Ghost in the Shell: Innocence* (2004) and the animated film series of *Doraemon* (2004–2009). The husband and wife animation team of IKIF penned the paper in a diary-like journal manner, literally exposing the dialogical and mediating process of creating and planning. Readers have the privileged opportunity to gain insight into the studio's everyday working and decision-making moments, as well as to have a firsthand explanatory glimpse of their animation think tank. The crux of their challenge is IKIF's endeavor to maintain and live up to the "art of animation" rather than merely utilizing 3-D computer graphics to execute the effects and movements. Their joint affiliation with the academic institution and the industry also allows training opportunities for students chosen to work in the projects.

Japan is also well known for its puppet animation. In the past, Japanese puppet animators imparted their animating skills to nearby Asian countries. For example, mainland Communist China benefited from such teaching experiences and collaborative short-film projects were also realized.[6] Yokota Masao's psychological analysis of the late Japan's premier master puppet animator Kawamoto Kihachiro (1924–2010) is no coincidence. Kawamoto's exemplary rendering of traditional East Asian legends and mythological stories in puppet animation is second to none. Hence, Yokota's chapter can be regarded as a tributary biographical account of Kawamoto's Buddhistic philosophical reflections on art and animation and quintessentially, his life's journey and the animated works created.

The last section ("Japan's First Commercial Animation Studio after the Second World War: Toei") contains one important paper that chronicles the commercial animation studio Toei's growth and the social consciousness

of its production staff as they tried to work creatively during the rapid industrialization period of Japan after the war from the 1950s to the early 1970s. Like his contemporaries Miyazaki Hayao and Takahata Isao,[7] Ikeda Hiroshi was among the young Toei animation staff members given the opportunities to direct and express their creative ideas. The editors stress here that his contribution is not presented as a full-fledged essay. It simply contains presentation notes that he originally gave as a lecture in a university in Japan. We have adapted his lecture talk to this collection and have added an appendix containing details of the significant facts and figures raised by Ikeda. His essay is especially relevant to the post-March 2011 earthquake situation of current Japan. Though technology and science may bring conveniences in living as well as producing material wealth, ignorance, and inattention toward their demerits and dangerous aspects may also bring hardship and destruction. The *phantoms* of the present that Japan is facing now are the radiation-leaking nuclear power plant in north-eastern Japan and other issues of environmental pollution. The business corporation[8] and other governmental agencies involved face an extensive task of coping with the massive scale of the problems, which can be said to be man-made. In the light of these recent events, Ikeda's animated feature film, *Flying Phantom Ship* (1969), and the message that it carries is ever more relevant.

Collaborative Book Project

The time is right for *Japanese Animation: East Asian Perspectives*. Professor Yokota and I express our sincere thanks to the extra translation work selflessly contributed by author Kim Joon Yang. Kim took on a much greater role of translating two lengthy essays into English despite the fact that his native language is not Japanese. Author Sugawa-Shimada Akiko also assisted in some of the initial translation work. Friends also helped in the translation process when the need arose and due acknowledgment is given at appropriate places. The essays are all peer reviewed, primarily among the contributors who participated in this collection. But there are other scholars and animators who helped to peer review and offer ideas to this project, too; they are Hee Holmen, Park Giryung, Suzuki Shige (CJ), and Gan Sheou Hui. Their seemingly marginal participation is viewed with no less importance in this project. In fact, their interest and support are encouraging and heighten the diversity and scholarship of the project. It is

with much regret that Park Giryung and Gan Sheou Hui were not able to submit their individual chapters as originally proposed partly due to their other work commitments elsewhere and the demands of publishing the research in the English language. It is without doubt that their additional Korean and Malaysian perspectives would have enriched our publication.

The book is as much a research as well as a pedagogic resource where interested parties of Japanese animation can gain an ongoing conversation with the theme-subject. The pragmatic, the theoretical, the traditional, and the experimental approaches are included, herein reflecting the vast range of orientations that the theme-subject offers. This work is a collaborative effort and the published illustrations are original and principal as well, contributing to the further understanding of the chapters presented. The contributors share our view that this book contains vital epistemological and cultural relocation(s) of information, description, and analysis of Japanese animation. It is a project that has just begun to take shape. Just as it is natural for Western scholars to publish their work in English, on the other side of the globe, we endeavor to interconnect as well and emphasize continual dynamic response and penetrating discovery of teaching and researching Japanese animation including its alluring sub-subject *anime*, which has become a fascinating "honeycomb" capturing the imagination of many young and older people around the world.

Not only does the book address and evince the pertinence of viewing Japanese animation as an integral part of Japanese history and culture and Japan's ties to the region, it also serves as a guide to course development and research overhaul for readers looking for fresh paths and directions with East Asian associations. Hence, the East Asian perspectives presented in this collection not only rouse active understanding of the teaching and research parts concerned but hope to inspire and draw new ways of thinking about the overall subject of Japanese animation as well. The smorgasbord of viewpoints offered, whether taken singularly or collectively, speaks of familiar and recurrent contexts reenacted and reinterpreted.[9] However, striding into the unfamiliar, the taking on of challenging standpoints both subtly and vigorously, as well as the introduction of provocative topics that have not been dealt with before elsewhere are also embarked upon in this collection. Our project is far from completed; we expect interest in this theme-subject of teaching and researching Japanese animation to burgeon more proactively defying inward and close boundaries of understanding. After all, the expansive appeal of Japanese animation itself too no longer stops in Japan.

Some Thoughts on the Research Essays and Commentary

—Masao Yokota

Japanese People Are Fond of Drawing and Moving Characters

In general, the activity of drawing is natural to the Japanese people and so is their appreciation of moving or animated characters. Even among older Japanese, they like to read a manga, play a video game, or watch a TV animation during leisure time. In Japan, children can easily draw a manga-style character with big eyes, a small nose, and a small mouth. They also like to express their feeling via simple graphic figures. From birth, almost all Japanese are acquainted with line-drawn characters as displays of such visuals are found everywhere in Japan; for example, in a neighborhood convenience food store, a train station, a mobile phone, and so on. More often than not, these visuals are animated as well. In short, drawings and animated characters are a favorite with Japanese. The former and the latter correspond with the media of manga and animation, respectively. The development and diversity of these two media in Japan are reflected in the essays featured in this volume. These essays not only reveal to us the contributors' efforts in making sense of their dual roles as a teacher and researcher but also their present standpoints for understanding Japanese animation.

Postwar Japanese Animation Development: Two Distinct Roots

Animation in Japan after the Second World War had two distinct roots. One root was the institutional Toei Doga (Toei Animation Studio), and

the other was the individual manga artist turned animator Tezuka Osamu. From the very beginning, Toei Doga focused on creating feature animations. Tezuka, in turn, started creating animation television series based on his own manga work.

In the postwar era from the late 1950s onward, Toei Doga led the industrial development of animation in Japan. However, because of working conditions and other labor-dispute issues, its pool of creators began to shrink in the 1960s as one creator after another left Toei Doga to work in other animation production companies.[10] These creators generally obtained work in key artist and animation positions in the production structure of these companies. Because of the movement of trained Toei personnel into the wider animation industry of Japan, it can be said that a certain standard of animation production was thus established outside of Toei.

The first great success of an animation TV series was the well-known *Astro Boy* (1963) based on a manga series of the same title. The author of the manga, the late Tezuka Osamu, had a vision of creating an animation series on his manga work. He had harbored the ambition of becoming an animation creator in the past and was making preparations to realize his ambition at the time when Toei Doga was founding its animation production enterprise. In Toei, there was a structural and systematic production plan of making animation. At that time, every staff member working on a feature animation could know its story background and narrative development and had the opportunity to participate in the creative decision-making process. Tezuka, however, who founded his own animation enterprise, worked on the principle direction that he was the sole creator of the animation. As such, only Tezuka would have known the whole narrative story of the animation series *Astro Boy* when work began on it. He was hence both the original storyteller and manga artist of the story.

Toei Doga thus created an animation production system while Tezuka directed and controlled his staff members by his sheer genius talent. As it stood, manga artist and writer Tezuka was convinced that he could control and create animation via the same methods employed in manga production. However, the production system was more complex than he expected. With time, the animation staff working at Mushi Production, the company founded by Tezuka, realized that they had to use their own initiative without Tezuka's (constant and direct) supervision as the process of animation-making was different from manga-making. Soon after, Tezuka learned to respect his animation staff and creators and consider

them independent artists playing vital roles in contributing to the successful adaptations of his manga work. Gradually, they were able to freely create their animation work with originality and developed new expressive styles as well.

It was this hybrid mix of the animation production cum creative system of Toei Doga and that of Mushi Production and its diverse group of creators that subsequently enabled Japanese animation to develop further.

The First Generation of Animation Researchers after the Second World War

One of the researchers of the first generation after World War II is Watanabe Yasushi. A fan of Disney animation and Tezuka's manga, he cowrote the first detailed history of Japanese animation. Indeed, several of the articles featured in this collection make reference to his collaborative work with Yamaguchi Katsunori ("The history of Japanese animation," 1977). As an animation enthusiast, he devotes his time to collecting animation materials. His work has provided scholars with detailed facts of people who created animation as well as places where the works were produced and released. In this volume, his chapter gives us an account of an important animation father figure in Japanese animation history, Masaoka Kenzō and his contributions to the art of Japanese film and animation in general.

The Second and Third Generations of Animation Researchers

Ikeda Hiroshi was previously not only an animation director but also a researcher. At Toei Doga, he had to devise new techniques of expression for his feature animations. However, he was equally interested in the theory of animation as well. He is representative of the second generation of animation studies in Japan. Ikeda has contributed two articles to this volume in relation particularly to his historical experiences and perspectives of animation making and the development of animation studies in Japan.

I was a student of Ikeda's class in Nihon University when he taught animation as a part-time lecturer. He advised me to learn the basic principle of knowledge inquiry in studying animation. It was on his suggestion that I started to take psychology as a major subject in my research

to better understand animation, which I have found very relevant in my work. In this volume collection, I wrote an essay on the late animation puppet director Kawamoto Kihachiro using psychological interpretation and theory. I may be considered as a researcher of the third generation, which follows Ikeda. In my youth years, I was fortunate enough to have been able to see not only Toei's animation feature films but also the early works of Tezuka's animation in the 1950s and 1960s.

Koide Masashi and IKIF (referring to Kifune Tokumitsu particularly) belong to the same generation as me. They are both professors of animation techniques and skills. However, Koide is a theorist while IKIF is a director of 3D-CG animation.[11] They together with Ikeda are the cofounders of the Japan Society for Animation Studies. The history of the society's establishment is discussed in detail by Ikeda's and Koide's essays published in this collection.

The Fourth Generation of Animation Researchers and Beyond

Tsugata Nobuyuki is a member of the fourth generation of animation researchers. He has published a few historical books on Japanese animation. He, too, has a strong interest in the animated works of Masaoka Kenzō and Tezuka Osamu. While Watanabe of the first generation was able to watch Masaoka's animation when it was first released in theaters, Tsugata studies Masaoka's animation primarily based on secondary written materials; for example, articles that had been published in film and academic journals. His research on Tezuka's animation has also relied on this method.

Sugawa-Shimada Akiko discusses the *goth-loli* genre in Japanese TV anime and focuses on heroines' dresses as an index of femininity. In turn, Yamanashi Makiko work indicates the starting point of Tezuka's fantasy world; in particular, the theatrical spectacles of the all-female performing community, Takarazuka. She describes how Takarazuka influenced the creative world of Tezuka. All performers in Takarazuka are females. There also are many female Takarazuka fans in Japan. It can be said that these female fans like to imagine that they can play male roles in male outfits. The *goth-loli* dress motif may have played the same role in *goth-loli* anime where its female fans take imaginative pleasure in its visual representations. Though the subjects of discussion in both Sugawa-Shimada and Yamanashi's papers may seem different, there are undercurrent themes

that indirectly interact with each other. Their research work also shows the extensive influence of manga-anime in Japanese popular culture. Indeed, they are representatives of a new generation of animation researchers that pays attention to interdisciplinary subjects and methods of analysis.

Sano Akiko's essay on Ōfuji Noburō and his animated works in turn pays tribute not only to his artistic contributions to Japanese heritage and culture but also the animation history of the world. Sano represents another new generation of researchers in Japan who has shown a strong interest in early Japanese pre–Second World War animator-artists. Her work demonstrates a new trend in Japanese animation research as well.

East Asian Perspectives of Japanese Animation

Both Kenny K. N. Chow's and Koh Dong-Yeon's papers mention Tezuka Osamu's manga work. Tezuka utilized the technique of positioning static pictures in TV animated frames of *Astro Boy*. By the 1960s, the industrial-commercial pressure of producing TV anime series in Japan meant that there was not sufficient production time to create full character movements. Notably, this was due to the lack of production time to create full movements of a character. By this, I refer to the industrial-commercial pressure of producing TV anime series in Japan during the 1960s. Notice-ably, Tezuka's creative staff members at Mushi Production were fond of using the static picture technique. The static or fixed picture can be com-pared in its effect on viewers to an image that a *haiku* poem can arouse in its reader. So far, however, no Japanese researcher has tried to compare Tezuka animation work with the world of *haiku* poetry, this is purely my own interpretation. It is interesting to know that Kenny Chow's paper discusses the use of *haiku* poetry in his animation instruction class in Hong Kong.

In Japan, *Astro Boy* and *Mazinger Z* were not broadcast at the same time as the former made its debut in the early 1960s while the latter was produced a decade later. In South Korea, however, there were markedly different viewing experiences as Koh discusses in her research work. As Japanese animation is a foreign import in South Korea, unlike Chow's paper which highlights the artistic aspects of Tezuka animation work, Koh's research critically examines the technological and political mes-sages of Tezuka animation like *Astro Boy* and others and their effects on Korean audiences.

Kim Joon Yang's paper has enabled me to understand certain Japanese animation works from different angles. From his analysis, I learn that the specific TV animation series and their representations (*Space Battleship Yamato* and *Cyborg 009*) were related to identity issues pertaining to geographical–ethnic places like Ezo and Okinawa. I deeply commend and appreciate his efforts in understanding Japan via TV animation. The above-mentioned animation titles are very popular in Japan especially with male anime fans. Kim's analysis gives us valuable insight into the portrayal of transnational and gender identities in Japanese postwar animation.

Toei Doga inherited the techniques of making animation from early Japanese animators who pioneered the art form. One of them was Masaoka Kenzō of whom the late Mori Yasuji, a key animator in Toei Doga, was a former pupil. Before the era of Toei Doga, Mori had worked with Kumakawa Masao, who later helped to train beginners in Toei Doga. Hu Tze-yue G. discusses Masaoka's and Kumakawa's animation that are connected to the wartime and immediate postwar periods of Japan. *Sakura* might have made the Japanese forget the miserable life of a lost world war if it had been released in a theater, and the animated narrative of *Mahō no pen* might have made the Japanese believe in rebuilding a new Japan. Hu's research points out that postwar Japanese animation development can be traced to a few animated works created by pioneer animators who lived through the Second World War. As Japan rebuilt itself in the second half of the twentieth century, the animation medium played an essential role in engaging the public imagination and creating dreams and hopes of the future.

Hu's second paper on the Wan brothers demonstrates to us the "hidden force" behind the establishment of Toei Doga after the Second World War. There was a strong desire to create feature animation like what the Chinese had accomplished during the war. Here, I add that the *dai shokku* (big shock) that the Japanese felt toward the animated *Princess Iron Fan* was due to the small-scale animation production and independent work that existed in Japan at that time. In the early 1940s, the country was able to make feature animation only with the permissive support of Kaigunshō (naval military force) providing the resources and the authority to recruit a large workforce of animators and artists. Hence after the war, Toei played a strong leadership role in integrating these talented people into one establishment with the aim of producing commercial feature animation not only for the Japanese people but also for the worldwide audiences.

My above introduction explanations serve as some of my thoughts and comments of the collected essays while Hu's earlier section coherently explains the main intentions of our publication project. On a practical note, Hu and I trust that the volume will offer scholars, instructors, and animation practitioners a foundational base to grasp and understand the research and pedagogical extent of Japanese animation study in Japan and East Asia, and we are grateful to our contributors for their exemplary work and their participation in this publication.

Notes

1. After Studio Ghibli gained worldwide popularity in the 1990s, the film critic scene also changed; published English articles about the contemporary Japanese film industry occasionally included a paragraph or two about animation films made in Japan.

2. See David Leheny's article, "A Narrow Place to Cross Swords: Soft Power and the Politics of Japanese Pop Culture in East Asia," in *Beyond Japan: The Dynamics of East Asian Regionalism,*" edited by Peter J. Katzenstein and Takashi Shiraishi (Ithaca, NY: Cornell University Press, 2006), 211–33.

3. Paul Ward, "Animation Studies, Disciplinarity, and Discursivity," *Reconstruction* 3, no. 2 (2003). URL: http://reconstruction.eserver.org/032/ward.htm (Accessed February 2, 2011).

4. I thank Asian film scholar Ms. Matsuoka Tamaki for bringing to my attention Sakurai Takamasa's published book.

5. See *Frames of Anime* (2010: 150–54, 96) where I discuss the influence of Chinese animation on some ex-Toei animation staff members including Miyazaki Hayao and Takahata Isao.

6. See Hu (2010: 106). The late puppet animation master Mochinaga Tadahito (1919–1999) is known to have trained a generation of Chinese puppet animators after the Second World War. Kawamoto also collaborated with Shanghai Animation Film Studio to make the puppet film, *To Shoot without Shooting*, in 1988 based on an old Chinese classic tale adapted by a Japanese writer.

7. Miyazaki and Takahata later left Toei and eventually founded Studio Ghibli in the mid-1980s.

8. Tokyo Electric Power Company (Tepco) operates the Fukushima Dai-ichi nuclear power plant, which was damaged by a devastating earthquake and *tsunami* on March 11, 2011.

9. For example, manga continues to exert significant influence in the Japanese animation industry; for example, in the production aspects of creative direction, marketing, and even in terms of audience support. Some of the essays featured in

this collection discuss this influential factor and the genre's deep-seated links to the country's popular culture.

10. Refer to Hu's work (2010) where she discusses the development of the Japanese animation industry after the Second World War. For example, Toei staff members wanted to create animated feature films as they found it more challenging in the creative dimension rather than to work on adapting manga to TV anime series as the latter's storylines and graphic images were preset and designed.

11. 3D-CG animation means three-dimensional computer graphics animation.

Contributors

Kenny K. N. Chow is currently a lecturer in the School of Design at the Hong Kong Polytechnic University. He obtained a Ph.D. in Digital Media at the Georgia Institute of Technology in 2010, an M.F.A. degree from the City University of Hong Kong in 2007, and a M.Sc. degree from the University of Hong Kong in 2002. His research interests include digital visual culture, generative art, interactive narrative, film, and animation. He has extensive practical experience in motion graphic design, animation, and film production over ten years. He is also an independent filmmaker. His latest works include "Sword, Pigeon, and Bicycle," which was selected as the Opening Guest Film at the Osaka Asian Film Festival 2006 and included in the Hong Kong Panorama Section of the thirty-first Hong Kong International Film Festival. Another work "Play Again," as a part of the collaborative film *The Moon*, was selected in the sixth Hong Kong Asian Film Festival 2009.

Hiroshi Ikeda is a former Toei Animation Studio director. Besides directing the animated feature films, *The Flying Phantom Ship* (1969) and *Animal Treasure Island* (1971), he also directed over fifty animated works at Toei. He has been an active animation lecturer in several universities and currently still teaches on a part-time basis at Nihon University, Graduate School.

Sonoko Ishida and **Tokumitsu Kifune** began to create experimental animations in 8mm and 16mm film after the formation of IKIF in 1979. They have worked on experiments of animation with a variety of materials and techniques and on installations of the moving image. They started IKIF+ as a company in 1997, as their work has gotten more and more involved with animation production as a business, participating in the production scenes of PC-based animations for children, CG title sequences, and commercial animations (original video animations, opening title sequence animations for computer games, animated features) in the late 1980s. Now teaching at Tokyo Zokei University and Tokyo Polytechnic University, they are members of the Japan Society for Animation Studies and of the Japan Animation Association (of which Kifune is a board member).

Joon Yang Kim is a Seoul-based critic and scholar of animation. He is the author of *Animation, Alchemy of Images* (2001), and *Empire of Images: Animation on Japanese Islands* (2006). The latter was awarded the Poranabi Prize by the Japan Foundation in 2008. He is an associate editor of *Animation: An Interdisciplinary Journal* (Sage Publications) and a visiting researcher of the Institute for Japanese Studies, Seoul National University, while

being involved with Cinema Digital Seoul Film Festival and other related events. He also teaches at the Korean National University of Arts and the Korean Academy of Film Arts.

Dong-Yeon Koh is currently a lecturer at Korea National University of Arts in Seoul. For her Ph.D. in art history at the City University of New York, Graduate Center, she specialized in the study about male sexualities within the New York avant-garde during the 1950s. Her work on art history and Asian Studies now focuses on issues of nationalism, popular culture, and the development of contemporary arts in Asia and also subjects on the recurring themes and artistic methods related to nostalgia in East Asian pop art.

Masashi Koide is a professor at the Tokyo Zokei University, Faculty of Art and Design, Department of Design. He is a key founding and management member of the Japan Society for Animation Studies. His research interests include animation theory and animation education.

Nobuyuki Tsugata is an associate professor at Kyoto Seika University, Department of Animation. He teaches animation history and is the author of several books on subjects related to the history of Japanese animation. He is a board member of the Japan Society for Animation Studies.

Akiko Sano is a lecturer at the Department of International Liberal Studies in St. Andrew University in Osaka (Momoyama Gakuin University). She has a Ph.D. degree in language and culture from Osaka University. She is currently researching the history of Japanese animation.

Akiko Sugawa-Shimada is an assistant professor at Kansai Gaidai University, Department of Foreign Languages. She completed her Ph.D. work at the University of Warwick, Department of Film and TV Studies, in January 2012 and her thesis topic covered the subjects of Japanese *magical girl anime* and female audiences. She is the author of a number of articles on anime and cultural studies, including "Double-Imaging of Girls: Hayao Miyazaki's *Kiki's Delivery Service*" in *Cinema and Literature* (2010), "Rebel with Causes and Laughter for Relief: 'Essay Manga' of Tenten Hosokawa and Rieko Saibara, and Japanese Female Readership" in the *Journal of Graphic Novels and Comics* (2011), and "Animation and Culture" in the *Encyclopedia of Animation* (forthcoming).

Yasushi Watanabe is an animation historian and independent scholar. He is the coauthor of *Nihon anime-shon eiga shi* (The history of Japanese animation, 1977) published by Yubunsha in Osaka. He has been a part-time lecturer at Otemae University since 2005, teaching an introductory course on animation, and a selection committee member of the Mainichi Eiga competition for animation for twenty years. Currently, he is researching the history of released feature animation in Japan after World War II.

Makiko Yamanashi is an independent scholar and has taught at universities in Denmark, Britain, and Japan, and given both public and academic seminars on Takarazuka. She now lectures at Waseda University, and is also in charge of the Japanese Popular Culture course for overseas students at Tokiwa University. Currently, she is a visiting academic researcher at Hosei University, Research Centre for International Japanese Studies. She has published a monograph entitled *A History of Takarazuka Since 1914: Modernity, Girls' Culture, Japan Pop* (2012).

Editors

Masao Yokota is a professor of psychology at the Department of Psychology, Human Sciences and Humanities, Nihon University. He lectures on animation and psychology at the departments of psychology and cinema in Nihon University. He is also the former chair of the Japan Society for Animation Studies and author of several book publications and a number of research papers on the subject of animation, and some of the latter have been translated into Korean, French and English.

Tze-yue G. Hu is an independent scholar and author of *Frames of Anime: Culture and Image-Building* published by the Hong Kong University Press in 2010. She is a member of the editorial board of *Animation: An Interdisciplinary Journal* and the Society for Animation Studies Grants Committee. Some of her essays on East Asian animation have been translated into Chinese, French, and Japanese. Her current research covers the spiritual aspects of Chinese water-and-ink animation made in the second half of the twentieth century as well as the theme of peace in animation. She also volunteers her time as an educational coordinator for the Japan-America Society of Oklahoma and is the project director of Japan in a Suitcase, an educational project sponsored by the Japan Foundation, Center for Global Partnership, promoting Japanese studies subjects to underserved communities in Oklahoma City.

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