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The Dissemination of Japanese Manga in China:

The interplay of culture and social transformation in post reform period

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Abstract

The thesis is a combination of both research fieldwork in sociology and documentary study on the historical development of Japanese animation (and manga) within China in the past two decades. The author tries to reveal some of the social changes taken place in Chinese society through a prevailing foreign culture that once did not even exist. The thesis examines the background, the initiation and developing course of Japanese animation (and manga) while trying to find out how it was distributed and received in the country. By looking into the history of Japanese animation (and manga) in China, several points can be made to the subject. 1) The timing of Japanese animation (and manga) entering China is to the moment of political and social significance. The distribution and consuming of a once considered children program has reflected almost every corner of the social transformation. 2) It has educated the young generation with a blurred idea of modernity at the first place while partly changed their worldview that driving them further away from the lost tradition. 3) As in reality and history, the popularity of Japanese animation comparing to the miserable WWII history has formed an illusive double-fold image of Japan in the heart of Chinese people.

After all, the Japanese animation (and manga) *per se* and their dissemination which has historically developed into a transnational popular culture have been put into a larger background that involves China's social transformation as well as the worldwide trend, the globalization. Also, by looking at the up growth influence of a foreign culture, a different perspective for learning the thumbprint of our own times may be obtained.

Keywords: Japanese Manga, Chinese youth, popular culture, social transformation

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1. Introduction

1.1 Setting the scene: Sino-Japan relations

While year 2005 has come as the 60th Anniversary of World War II Victory, China and Japan, the two main countries in East Asia did not celebrate together like their European friends. In April, when the Japanese government tried to win itself into the United Nation Security Council, hundreds and thousands of Chinese rushed into the streets, protesting against Japan's enrolment to the UN as well as its publication of history book for elementary education, in which the Japanese military aggression in World War II was beautified. Also in October, Chinese newspapers widely reported the Japanese Prime Minister went to call on Yasukuni Shrine again, in which World War II criminals are worshiped. As if these were not enough, it was noticed by Chinese media that the 'China Threat' consensus has kept gaining power over the Japanese archipelago. Yet all above were only part of the whole year conflicts besides the contention for the East Sea oil.

However, when the temperature of the Sino-Japan political relationship has fallen to the lowest degree, their economic relation never got this close before, contrasting critically to the bleak political expression. The on-growing economic and foreign trade cooperation between the two countries has been largely developed since 1978, and is still expanding, which eventually reached the peak in the first few years of the millennium¹.

It is a bit sarcastic to find out that after the April anti-Japan movement in which Japanese products and shops were destructed, Japan is still *the brand* in the market. Sony, Panasonic kept prevailing while Honda, Toyota received no less popularity among those who can afford to buy a car. Manga and anime sold in shops and broadcasted on TV are liked by young people aged from three to thirty, even though some of them are college and high school students who may have taken part in the anti-Japan movement the other day.

Perhaps the paradoxical scene in 2005 has reflected an ambivalent feeling for both China and Japan towards each other. After all, the history of the past century is not that far-flung. And sometimes when it overlaps with the present, people are confused in an illusive reality² filled with incompatible images. In contemporary China, the image of *an aggression Japan at Wars* and *a modern developed Japan after Wars* have formed the very basic public ideology of post war Japan. While the image is double-folded and love-hate-distinct, a comprehensive perception over Japan is

¹ Website of Embassy of PR China in Japan: *The Present and Prospect of Sino-Japan Economy and Trade Cooperation*(中日两国经贸合作现状与展望) . <http://www.china-embassy.or.jp/chn/jmh/z/www18/t173773.htm>

² From physics perspective, what we see is a result of visible light with a compact sequence of frequencies been reflected by different materials and received by our eyes which distinguish different colors and qualities in accordance with the relevant frequencies. After all, reality is a reflection of visible light that images the world we saw. The reality must be illusive, for nothing can be seen if we don't see from light.

simply missing.

In the society of contemporary China, the true knowledge of Japan doesn't come easier than in the Tang Dynasty thousand years ago. On one hand, government propaganda has been very powerful to manipulate the public ideology, on the other hand it let in whatever market-friendly policy and free trades can bring. Government propaganda, Japanese electronic products in the market and Japanese popular culture disseminated by mass media have formed the main source for public knowledge of post war Japan together. Even within the academe, independent, comprehensive and emotion-free studies on Japan have been quite limited. The knowledge about both Post war Japan and contemporary Japan is little known to most of the Chinese while usually confounded with the academic description of Japan taught in history class within Chinese primary education which remains no more than the colonial aggression. More over, the issues about why and how we should know about this significant neighbour remain quite indifferent for many people.

1.2 Japanese Manga³ as world comics

When the government tries to manipulate the public ideology, its market-friendly policy provided alternative opportunities for a revision. As one of the most popular foreign culture disseminated in China after 1978, Japanese Manga took the country by storm in the following two decades. In this newly opened country where media consensus and public ideology went strictly in accordance with the government, Manga had its unique voice heard in those who were willing to hear it. It strikes the youth with entirely new perspectives to understand life with interesting stories, elaborated pictures and spectacular drawing genres, making a sharp contrast to the difficult education they received at school. The dissemination of Japanese Manga in the market, as will be discussed in the following chapters, was mostly a spontaneous but swift process and surprisingly very little intervened by the state before largely received. It is also more or less paradoxical to see that though it has achieved great success as a foreign culture, it did not help to rewrite the tow-fold image of post war Japan. Base on this knowledge, a study on the dissemination of Japanese Manga will not only be looking at the Sino-Japan communication through an alternative perspective but also provide a vivid picture of our own times.

There are quite a few English literatures have thoroughly discussed the history and essentials of Japanese manga and animation⁴. Manga in the thesis will be confined as a postwar Japanese modern culture due to the limited span of historical periods. Also, since the thesis intends to look at the culture transnational phenomenon regarding Manga dissemination in China, reviews on Manga as world comics will be focused

³ In the thesis, Manga with the capital initial M means both Japanese animation and comic books. Sometimes it also refers to a more general idea of Japanese popular culture and industry.

⁴ Those literatures are Frederik L. Schodt (1988) *Manga! Manga! The World of Japanese Comics*; Sharon Kinsella (2000) *Adult Manga: culture & power in contemporary Japanese society*; Paul Gravett (2004) *Manga: Sixty years of Japanese comics*

on culture perspectives.

In his book *Cultural Theory and Popular Culture*, John Storey gave six definitions to popular culture from different perspectives it has been studied⁵:

1. It is simply culture which is widely favored or well liked by many people.
2. It is the culture which is left over after we have decided what is high culture.
3. It is a mass culture in terms of mass produced for mass production.
4. It is the culture which originates from 'the people'.
5. It is one which draws on the political analysis of the Italian Marxist Antonio Gramsci, particularly on his development of the concept hegemony.
6. It is one informed by recent thinking around the debate on postmodernism.

Manga as a postwar Japanese modern art is popular culture widely received all over the planet. Started from its production country Japan, where reading manga is a civil activity, the proportion of manga books and magazines produced every year has already reached 45 percent of the total publication⁶. In Asia Japan is the major manga exporting source for Taiwan, Hong Kong, Korea, Singapore and mainland China. A Chinese survey has shown that among the 10 most favorite animation/comics, 9 are from Japan while among the 10 most favorite animation/comic authors, 8 are from Japan.⁷ Considering the huge population of China, manga is tremendously favored. Also in EU such as in U.K and France, the development of Japanese animation audience is also very notable.⁸

Manga can be an old culture while been popular as well. Studies have shown that Japan has a very old tradition of comic art. In his book *Manga! Manga! The world of Japanese comics*, Frederik suggested that the origin of manga can even be traced back to the religious caricatures carved in temples in the 6th and 7th centuries⁹. Also in the work¹⁰ of Sharon Kinsella, she argued that manga as the culture production has reflected the creativity of Japanese modern intellectuals and was highly sensitive to the social/political movements in post-war society.

Considering the wide categories and spectrums it covers, Manga is a mass culture in terms of what Paul Gravett called 'all-encompassing'¹¹. Gravett (2004) argues that besides the huge magnitude which manga has been produced and consumed, it can easily be adapted by different individuals with various tastes, interests and ages. At

⁵ John Storey, *Cultural Theory and Popular Culture: An Introduction*, 2004, Peking University Press: 5-12

⁶ Shi Yilang, *World Comic Art*, 2002, Beijing Hope Electronic Press:144

⁷ Chen Qijia, Song Hui. On the Issue of the Development of Chinese Animation, *Journal of Jiangxi Normal University(Social Sciences)*, 2005, Vol.38(6):73-75

⁸ Helen McCarthy, *The development of the Japanese Animation Audience in the United Kingdom and France, Animation in Asia and Pacific*, edited by John A. Lent, Indiana University Press:73-83

⁹ Frederik L. Schodt (1988) *Manga! Manga! The World of Japanese Comics*. Kodansha America; Reprint edition:29

¹⁰ Sharon Kinsella (2000) *Adult Manga: culture & power in contemporary Japanese society*. University of Hawaii Press

¹¹ Paul Gravett, *Manga: Sixty years of Japanese comics*, 2004, Collins Design:116

this point, manga is rather not a high culture that it has been grabbed with too many trivial desires for daily life.

It was not until the 1990s that Manga has officially gained the status as national culture. Yet from the very beginning, Manga in Japan was originated from the people. Kinsella (2000) emphasized the historical transformation of manga from folk entertainment to the contemporary prestigiously beloved modern culture, in which a reality of human society is reflected through exaggerated adventures of ordinary people. In arguing what makes anime unique, Gilles Poitras¹² pointed out the ‘Shakespearean quality’ in manga and anime stories with the holding-back feeling of characters in human element. Its property for being dramatic has indicated an unusual habitude reflected from Japanese culture for being exquisite connotation. For those who read Manga works, it will lose its distinctiveness without a deep embedding to human nature and humanity.

Finally, Manga as a popular culture, as John Storey said, only emerges following industrialization and urbanization¹³. The development of Japanese manga has witnessed the economic miracle and social transformation of post war Japan as well as reflecting the ideology and interest of Japanese society.

1.3 Purpose of the research

The overall aim of the research is to explore the historical process of how Japanese popular culture was disseminated and received in China through the proliferation of Manga over the past twenty-five years. Specific research purposes are addressed as follows.

Academic Purpose

Although Manga is a popular culture in mainland China aspired after by young people, it has been excluded from the studies by mainstream while being ignored by the public as a kid thing since its emergence. Very few Chinese articles have given their attention to this significant foreign culture until very recent years. Academic studies carried out on the subject were also inadequate commensurate with its broad touch with the society. Too much attention has been paid to the animation industry without a notice to the general phenomenon of cultural transnationalism nor the uniqueness of Japanese culture reflected. Accordingly, the author attempts to generate some critical thinking on 1) the socioeconomic background of Japanese Manga dissemination course; 2) the historical development of Manga in China through its distribution and consumption; 3) the characteristics of Manga *per se*; and 4) a profile of cultural transnationalism and interaction with young people.

Social Purpose

¹² Gilles Poitras (2000) *Anime Essentials: Every thing a fan needs to know*. Stone Bridge Press:55

¹³ John Storey, *Cultural Theory and Popular Culture: An Introduction*, 2004, Peking University Press:13

The unique characteristics of Japanese Manga, which have aggregated a variety of elements such as modernity, humanity, exotic culture, amusement, visual art, commercial promotion, off-mainstream etc, have allowed it to become one of the cultural features that symbolize the great social transformation taken place in China. With its great influence, it has not only enlightened the Chinese youth with passion and dreams, showing a will for enthusiasm, creativity and imagination that are usually absent and restricted in national education system, but also raised a debate on whether Japanese cultural imperialism has played down China's traditional culture. For instance, the rise and fall of Chinese domestic animation have been served as a ubiquitous example of native industry brought down by global industry. The thesis intends to look at the development of both Chinese and imported Japanese animation with a historical perspective while discussing the specific underlying factors bringing forth the consequence as a result of globalization.

Personal Purpose

While watching Japanese animation after school has become one of the collective memories for Chinese young generation, there might be different reasons for each child to enjoy manga with his/her own experiences. As one of the children born after the 80s, the author has experienced the dissemination and prevalence of Manga in her growing up years. While Manga was interplaying with her life, she also observed that among other young people, there were confusions and conflicts between this foreign culture and the education received at school. The initiation to write the thesis is also to understand the impact of Manga on Chinese young generation with both conflicts and constructions.

1.4 Keywords and their definitions

Manga

With the capital initial M, Manga *in the thesis* refers to the general idea of Japanese comic art as a popular culture. It embodies manga (Japanese comics), anime (Japanese animation) and other related issues.

Japanese manga

To be simple, manga means Japanese comic books. But its meaning is much broader in Japan that, according to Frederik, the word manga can mean caricature, cartoon, comic strip, comic book, or animation¹⁴. It is a coined word invented by Hokusai, a Japanese woodblock-print artist in 1814, and became popular in the beginning of 20th century¹⁵.

Manga is an important civil art in Japan that it is called the Million Art which covers numerous themes, as Kinko Ito has put it:

¹⁴ Frederik L. Schodt, *Manga! Manga! The world of Japanese comics*, 1983, Kodansha International Ltd:18

¹⁵ *Ibid.*

Like any other form of visual art, literature, or entertainment, manga does not exist in a vacuum. It is immersed in a particular social environment that includes history, language, culture, politics, economy, family, religion, sex and gender, education, deviance and crime and demography. Manga thus reflects the reality of Japanese society, along with the myths, beliefs, rituals, traditions, fantasies, and Japanese way of life¹⁶.

The word manga discussed in this thesis refers to Japanese comic art in post war period, and specifically refers to the story-manga which is inaugurated by Osamu Tezuka, the father of Japanese manga.

Anime

Anime refers to Japanese animation. It is well known that the rapid development of postwar manga industry owes a lot to Osamu Tezuka who invented an operation transferring original manga pictures into animation that can be largely broadcasted on TV. The production of manga and anime is closely band together in the whole industry where a successful manga is adapted into serial anime, movie, OVA¹⁷ and other by-product. The delicate production of original pictures in manga also provides anime with spectacular effects distinctly different from other animation.

2 Methodology

2.1 Research questions

To look into Manga dissemination course in China from diversified perspectives, the thesis raises the following research questions:

1. The distribution and consumption of Manga in China in the past 25 years. 1) What was the historical background? 2) How was it interplayed with the change of social institution? 3) How did Manga in China developed in the market reform context?
2. Been a culture product as well as a media, in which way did Manga changed people's life and ideology? 1) What are its characteristics? 2) What kind of message they pass to readers? 3) What effect does it have to the young people considering Japanese popular culture as an important part for their after-school entertainment? 4) Has it helped to change the two-fold image of post war Japan?

2.2 Research strategies and methods of selection

The thesis is ambitious in trying to make Manga a drop of water by which social transformations taken place in the opening market era are reflected. Various strategies are used to approach the goal. Method of historical analysis is employed to describe and interpret Manga dissemination on a macro level while explaining its

¹⁶ Kinko Ito, A History of *Manga* in the context of Japanese Culture and Society, The Journal of Popular Culture, 2005, Vol.38, No.3:456

¹⁷ Original Video Animation

social significance in the market reform period. The theory of image analysis in visual communication is used as an explanatory tool to describe the dynamics in the culture-man interaction. Case studies (in Wuhan) are used to explore a more specific situation on the micro level such as how TV stations (as distributors) and high school students (as receivers) have behaved in the culture transnationalism course. Specifically, questionnaire studies in the process were experimental in exploring and testifying youth attitudes towards Manga through their behavior and psychology. Both quantitative and qualitative approaches are strongly exemplified in the framework. Quantitative approach was particularly used to acquire statistics and making the research more measurable. Manga pictures and figures of questionnaire questions are illustrated in order to make the thesis lively and explicit. The thesis intends to impress the readers that macro history is reflected in real-time event while micro aspects such as ideology and behavior of targeted people are discussed under a more profound social historical background.

2.3 Data collection and limitations

A great many first hand data including questionnaire statistics, interviews and original data from TV stations were collected in order to bring forward a substantial research and solid analysis to the subject. Those primary resources for the research were collected in Wuhan, capital city of Hubei Province, central China.

The interviews were carried out among targeted groups such as young people who read manga; people worked in media or the field of animation and those who work as part of animation industry. Information revealed in some of the interviews has even led to explanations of few research questions directly, such as why it was Japanese Manga rather than other animation occupied Chinese market instantly after 1978. Questionnaire is also one of the major means to collect data in the thesis, base on which the ideology of Chinese contemporary youth is analyzed. The respondents to my questionnaire are more than a hundred high school students who were very cooperative in completing the questionnaires. It was also very lucky for me to have the animation program broadcasting record collected from two TV stations in Wuhan. The data is strongly convincing in supporting some of my argument points in the thesis. In addition, internet and computer database¹⁸ have also provided me with rich primary and secondary sources regarding Chinese and Japanese animation.

The limitation of the research is caused by a basic hypothesis that the result of research carried out in Wuhan, a big city in central China should be able to represent a general situation in other Chinese cities. Similarly, there are other limitations caused by the hypothesis that the empirical findings and experiences of the author and other young people she did research with, either by interview or questionnaire, should be able to represent a general situation of young people in contemporary

¹⁸ It refers to the computer database in Huazhong University of Science and Technology. The most frequent used one is China Academic Journal Electronic Publishing House.

China. Finally, there was also research limitations revealed in the contradiction between the capability and great ambitions of a some times too broad dimensions the author trying to deal with.

2.4 Overview of the thesis

Chapter 1 is an introduction. Chapter 2 is a brief review on Manga as a popular culture. Chapter 3 looks at the background for Japanese manga to enter Chinese market and explain the social institution for the distribution of Japanese manga. Chapter 4 analyzes the dynamics in the dissemination of Manga in China while looking particularly at the specific manga that was most popular in the past two decades. Chapter 5 is a fieldwork research which studies the behaviour and ideology of Chinese youth towards Manga and Japan while examines how they are affected by Manga through a cultural transnationalism course in contemporary China. Chapter 6 concludes.

3. The historical background for Japanese Manga to disseminate in China in the market reform period

3.1 The inevitability of history: the political and socioeconomic background

If we take a moment in 1978, when Culture Revolution has just ended, one would hardly imagine what sort of culture the young Chinese are about to embrace. Yet on the contrary, there were also possibilities for all kinds of culture to flood in, filling the emptiness of a fast emerging market on the vast soil of the old nation.

The entering of Japanese manga was very much seemed by chance. But if we take a view in what the Chinese historian Huang Renyu had called *the macro history*¹⁹, it happens with inevitability.

A political event as the first and the necessary factor for Japanese manga to enter Chinese market took place in 1978. In August, right before the startup of China's economic reform²⁰, Foreign Ministers of both China and Japan signed a treaty of peace and friendship²¹, which has started the honeymoon-bilateral-relation for both countries to cooperate in all fronts during the following decades. Also in the same year, the Chinese Ministry of Agitprop started to allow foreign programs to

¹⁹ Macro History is a term brought forward by the famous Chinese historian Huang Renyu (1918-2000), borrowing the reflections from macroeconomics. It indicates a particular view to examine Chinese history with a large span of time and space. The term constantly appears in many of his works, such as in *Macro History Won't Shrink*, 2004, Guangxi University Press (黄仁宇, 大历史不会萎缩, 广西大学出版社 2004).

²⁰ Generally, 18-22nd Dec 1978 is seen as the startup of China's economic reform, during which the Third Session of the 11th Central Committee of CCP(十一届三中全会)was held.

²¹ In 12th Aug 1978, the treaty 《中日和平友好条约》 was signed in Beijing and Tokyo with five articles. The third article has indicated a close cooperation in fields of economy and culture exchange.

broadcast on TV²². TV stations as throat of the Chinese Communism Party (CCP) and the government put themselves right into the place to educate the public on Sino-Japan friendship. What else than importing Japanese popular culture can better stress the glorious friendship? TV programs for broadcasting Japanese shows were particularly encouraged. Actually apart from Japanese manga, many Japanese teleplays were put on shows²³ in early 1980s as well. In a sense, Japanese animation was first brought into the mainland officially as a *by-product* of this political friendship, though its contents totally amusing.

If we look back again at the moment in 1978 when the end of Culture Revolution has left the nation with a culture vacuum, the underlying opportunity for any foreign culture to enter China would be unique. Yet only for Japan, there was more. In the age of 1980s, Japanese manga has already stepped into its golden age²⁴. Both its market and the industry have developed into a mature system with highly advanced manga production while the industrialization of anime can make sure of the large quantity for exporting. When the magnitude of demand and supply are both tremendous, the subscription of Sino-Japan peace and friendship treaty had just come in time. Advantages in both political and industrial aspects have allowed Japan to become the most predominant country to export its popular culture into China in the early 80s.

3.2 The dramatic market: the distribution of manga and anime

While the external factors are necessary for Japanese manga to disseminate in China, internal factors are also crucial for its prevalence. Besides the culture vacuum and a huge market mentioned before, Chinese TV network and pirate book market are the major internal factors as channels in the Manga distribution course. The market driven operation of the two factors not only allows mutual benefit growing between manga and anime in the market, but also has a profound impact on Chinese domestic animation industry.

3.2.1 The distribution of anime through Chinese TV broadcasting network

The embarrassing institution of Chinese TV broadcasting system

The ambivalent institution of Chinese TV broadcasting system, a non-detachable mode of program production and broadcasting, is one of the main internal factors that allow foreign cartoons, especially Japanese animation to occupy the Chinese market. It is also one of the factors causing low capacity for domestic animation production to develop as an industry. It is interesting to notice that the conflicts

²² Hu, Yi (Associate Professor, Depart. of Journalism and Communication, Huazhong University of Science and Technology; Vice Director of Youth Program Division, Wuhan TV Station). Notes taken during the interview, September 20, 2005

²³ Note: one of the most famous Japanese teleplay broadcasted in China in middle 80s called The Volleyball Girls(排球女将)was adapted from a very famous manga book.

²⁴ Wu Zhanjun. The conspectus on Japanese anime history. Journal of Jilin College of The Arts,2002, (2):42

between the market economy and command economy during the market reform were reflected in the development of Chinese TV broadcasting system. Since television is always a crucial part for CCP propaganda, TV networks and stations are mostly monopolized by the (local) government and directly controlled by the ministry of agitprop (propaganda).²⁵ After 1978, when monochrome TV started to show up in Chinese families, TV stations with relatively laggard infrastructures and resources were still running under the command economic mode. Unlike in many other fields where market economy is encouraged, companies for producing TV programs were forbidden in China. Instead, TV station themselves are responsible for program production including serial cartoons. In another word, TV stations have to broadcast what they produce for their own as the so-called non-detachable mode of production and broadcasting. However, China didn't have any TV stations that were able to make children cartoons even until recent years. The famous Shanghai Animation Film Studio established in 1954 and financed by the Ministry of Culture, was almost the only source for producing China's own animation in the past fifty years, though their works are mostly animation films.

In the market economy, the production of cartoons usually demands a highly industrialized market operation; not only complicated drawing skills and high-tech for designing are needed, but huge amount of money is also crucial in the starting period. TV stations functioning under the command economy were usually not capable of making cartoon of large volumes since there was little money coming from the administration. Moreover, the schedules for broadcasting children cartoons were usually off-good-time period that commercial providers would not favor. Though such non-detachable mode of TV program production and broadcasting failed to meet the broadcasting requirement of both TV stations and the audience, it has not been severely challenged until the 1980s. What has kept happening is that when TV stations have more than enough channels, they don't have enough domestic cartoon programs to put on shows. An easy way out is to import foreign cartoons but only through the censorship of the Chinese State Administration of Radio Film and Television (SARFT).

At this point, importing Japanese anime is a good choice from the perspectives of both demand and supply sides. For the TV station, importing Japanese programs has not only been encouraged, but can also make a good profit. The price of importing Japanese anime is extremely low comparing to importing US and European cartoons²⁶. Some of them were introduced even for free²⁷. Also, popular animation is very easy in bringing in advertisements that can make lots of money for the TV station, redeem the lack of share from the command economy. For the Japanese anime industry, they have several reasons to be delightful with the bargain. On one

²⁵ Jiang Maoning. System Innovation and the Development Process of Chinese Television Industry System, Journal of Hunan University (Social Sciences), 2005, 19(14):126

²⁶ Chen Sai. The rise and fall of Chinese animation, Sanlian Lifeweek Weekly, 2003, 254. 中国动画浮沉 80 年《三联生活周刊》总 254 期 (2003-08-25 出版)

²⁷ For instance: The Transformer. The sale of its peripheral products in has reached 5 billion in 1980s.

hand, most Japanese anime exporting to China are already successful ones in Japan with full return of capital investment, which will cost nothing even to give for free. On the other hand, the low price strategy can promote the sale of the children products inspired by Manga characters such as toys and PC games. By doing so, the Japanese have become eventually successful in taking advantages to forestall the Chinese potential market.

Foreign animation broadcasted in Wuhan: a case study

Country/Region	Numbers of Animation Category	Total Broadcasting Time (minute)	Average Broadcasting Time Each Year (minute)	Total Proportion
China	26	806	115	3.8%
Japan	11	9891	1413	46.6%
U.S.	13	6601	943	31.0%
Europe	10	2920	417	13.8%
Other	5	1014	145	4.8%
Total	65	21232	3030	100%

Table 3.1²⁸ Statistics of animation broadcasted in Hubei²⁹ TV Station 1983-1989

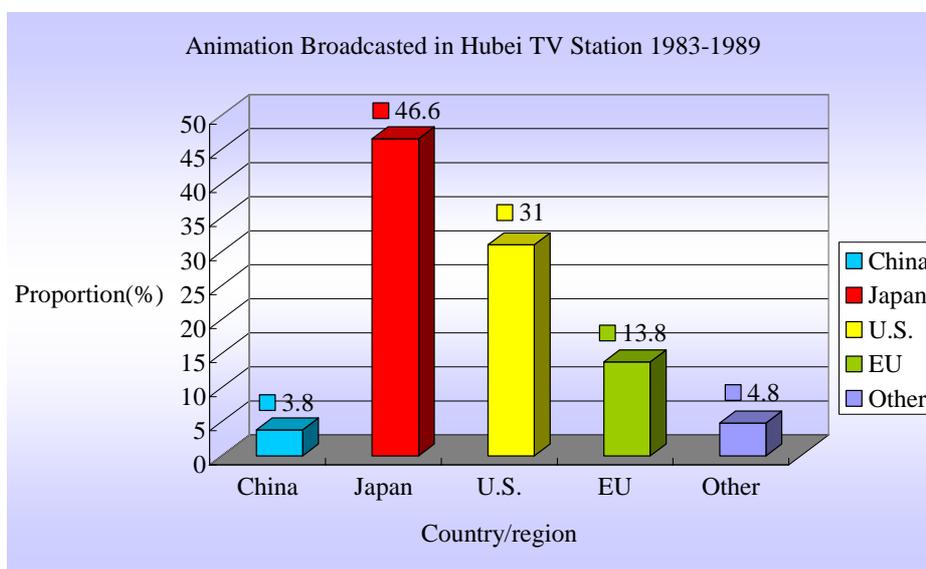


Figure 3.1 Proportions of animation from different country/region broadcasted in Hubei TV Station 1983-1989

Statistics from Tables 3.1, 3.2 and Figure 3.1, 3.2, indicate information of imported

²⁸ The data is collected directly from Hubei TV Station. The original document only include record from 1983-1989. The category 'Other' means country/region is unknown from the original source. In Table3.1, Europe mainly refers to Belgium, Russia, Czechoslovakia and Spain. The animation The Smurfs (1326 minutes in total.) coming from Belgium is also very famous foreign cartoons in the history of Chinese animation.

²⁹ Hubei is a province in central China.

foreign animations broadcasted in two major local TV stations respectively in Wuhan area.

Country/Region	Numbers of Animation Category	Total Broadcasting Time (minute)	Average Broadcasting Time Each Year (minute)	Total Portion
China	37	3673	367	3.3%
Japan	38	38220	3822	34.0%
U.S.	22	28886	2889	25.7%
Europe	4	761	76	0.7%
Taiwan	1	1352	135	1.2%
Other	45	39398	3940	35.1%
Total	147	112290	11229	100%

Table 3.2³⁰ Statistics of animation broadcasted in Wuhan³¹ TV Station 1984-2003

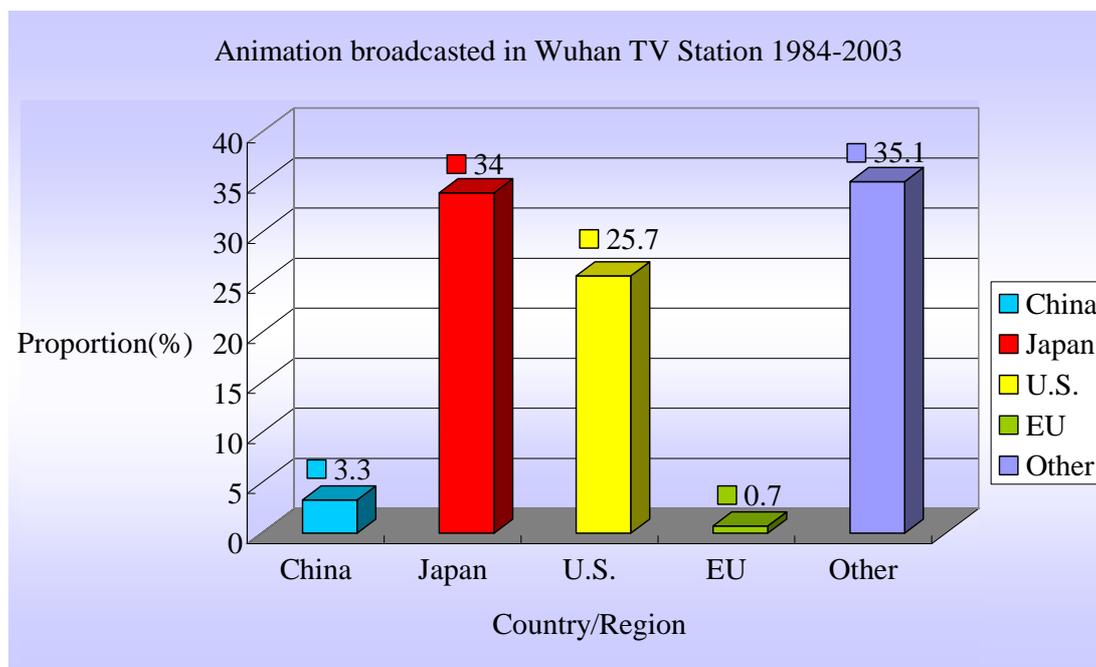


Figure 3.2 Proportions of animation from different country/region broadcasted in Wuhan TV Station 1984-2003

The figures and tables have indicated a heavy reliance on imported foreign animations, especially Japanese anime in both local TV stations during the 80s and 90s. In Tables 3.1, Japanese and U.S animations broadcasted in Hubei TV station

³⁰ The data is collected directly from Wuhan TV Station. The original document only include record from 1984-2003. The category 'Other' means country/region is unknown from the original source. Some of them are very likely to be Japanese animation but can not be verified for some certain difficulties. The category Europe mainly refers to Belgium, Germany and Finland.

³¹ Wuhan is the capital city of Hubei Province with a population of 6 million. Both TV stations are located in Wuhan. The research is also carried out in Wuhan.

during 1983 to 1989 have taken up a major portion of 77.6% in the total broadcasting time (46.6% and 31% respectively) while the average broadcasting time for Chinese domestic animation is only 115 minutes, covering 3.8% of the total amount. The year average broadcasting time of Japanese animation is as twelve times large as the Chinese animation.

In Table 3.2, the average broadcasting time for Chinese domestic animation in Wuhan TV station during 1983 to 2004 has increased to 367 minutes comparing to that in Hubei TV station. However, it decreased in the total proportion to only 3.3% of the total broadcasting time. By contrast, the year average broadcasting time for Japanese animation has increased to 3822 minutes and is still as ten times large as Chinese animation. (If based on the incomplete information from the original source, the proportion of Japanese animation is only 34.0%. But this number only refers to those animations that have been verified as Japanese. There are many categories (counted in other) are very likely to be Japanese but can not be verified. Concerning this part, the portion Japanese animation should reach at least half of the total broadcasting time.)

It is a bit odd to find out that, although China has more than 26 and 37 animations broadcasted in the two TV stations respectively, which is not a small number comparing to the other countries, the total amount of broadcasting time is still quite little and directly led to a very small proportion in broadcasting proportion(3.3% and 3.8% respectively). The reason is that those animations are actually animation movies produced by Shanghai Animation Film Studio mentioned before. It explains the contradiction between the very limited broadcasting time and a great many animation categories. It has also demonstrated the low capacity of Chinese TV station to produce cartoons of *large volumes*.

As a local resident in Wuhan, I can receive all the seven channels from Wuhan TV Station as well as all the four channels from Hubei TV Station, yet I have never seen any animation produced by TV stations themselves. A very impressive scene in the data collecting process was that on my way to both TV stations, I have to register at the front gates which were guarded by soldiers at arms.

3.2.2 The distribution of manga through the circulation of pirate book market

Since there has always been a close relationship between manga (Japanese comic book) and anime in Manga industry, the dissemination of Japanese Manga in China should also concern the distribution of manga books. But unlike the anime, which was first brought into Chinese market officially and always under the surveillance of SARFT, the spread of manga in China was more difficult without government's support and eventually developed into a pirate market.

Four historical periods of manga dissemination in China

The history of manga publication in China can be roughly divided into four periods³². The first period is during the first ten years of market reform (1980s) that very few foreign comics were brought into China by chance. The term copyright was very much unacquainted to most Chinese while books were still a rare resource to the public at the time. Manga *Astro Boy*, *Doraemon* and Belgium comics *TinTin* was imported during this time.

The second period is in the early 1990s. Quite a few manga was imported with authorized copyright through Hainan Publishing Company of Photography and Fine Art. The initiation was promoted by Japan who intended to get manga into the Chinese market. Manga imported during this time were all very prestigious works. *Saint Seiya*, *Dragon Ball*, *City Hunter* and *Ranma2/1* have become a collective memory for Chinese young generations who were teenagers in the early 1990s. It is very interesting to notice that in some mangas introduced to China, nude body was covered with some clothes.

The third period is a historical period of piracy which last from the mid 1990s till 2002. The fourth period (2002-2005) is short but implying a new trend that evident increase in the number of authorized manga publications goes together with large portion of piracy in market circulation.

Pirate manga books/magazines in Wuhan: a case study

The case study is carried out by interviews and observations in a manga bookshop located in Hanyang, one of the three central towns in Wuhan. The owner of the shop is a couple who have started the business since 1993. The interviews are targeted at two groups: book sellers as the supply side and customers as the demand side. Deductive conclusions of a more general situation of manga distribution and consumption will be drawn from their replies to my research questions: How long have you been selling manga? What's the initiation of your business? Which manga are best sellers? How are they introduced to China? Are the manga publications you sell pirate or authorized? What are your customers? Why are they attracted by manga? What's the most difficult thing with your business? What's your opinion on Chinese domestic manga market?

The couple started the business in 1993. They first started as magazine shops, but when they found manga was getting popular, they changed their products to manga books. At first there were very few manga books circulated in the market, most of which were from Japan. The most famous works in the early 1990s were publications issued by Hainan Publishing Company of Photography and Fine Art. Yet later there were lots of manga magazines emerged in the market, most manga stories published were unauthorized ones. Those magazines were easy to sell. Their

³² Yu Cunsizi, *The history of manga versions in China, Comic & Animation in China*, 2004, Changchun Film Studio Silver Yinxiang Publishing Company: 16

customers were mainly students from two middle schools nearby. Some white colors also come by and rent manga books. The reason that young people were attracted by manga was because manga has very rich categories, and the contents concern lots of social and cultural issues. The genres can better match the Chinese reader's tastes than other comic books.

The most difficult thing for them right now is the slender profit of the business. There are two reasons for this. One is the prevalence of PC games has a negative impact on manga. Young people, especially boys, usually pay more attention to games than reading books. Another is the market institution. First, the institution of manga circulation has been abnormal since the very beginning. Pirate books have taken the main portion in the market. Government's support for importing authorized manga is quite inadequate, while making the business even harder in the name of beating piracy. Readers would rather rent pirate books than buying them because the pirate versions are usually of low quality. Domestic manga market is ignored by the government and performs weakly under the piracy market. Intellectual properties for either domestic manga or Japanese manga are not protected, for the general ideology of the government still consider manga as a kid thing. They have no idea what manga really is. The couple also believe that the fact Chinese children are deeply affected by manga is a phenomenon of cultural imperialism. However, it's good to see that the domestic manga is developing fast. Also, importing authorized manga has become a new tendency in the future, which certainly will reduce the business risk.

The causes and impact of pirate manga in China

In early period of imported manga, small quantities of piracy have helped to speed up the dissemination of Japanese manga and were themselves valuable resource for Chinese readers to approach this foreign culture. However, in the later periods, the impact of piracy is mainly negative to the book market in which domestic manga production has lost opportunities for further development. Manga market is then extremely congested with pirate publications, with impact on Chinese native manga that her genres were lost and having a tendency of assimilating to the Japanese style. Much worse, many unauthorized manga without government censor can be very dangerous in misleading children.

The causes for the prevalence of pirate manga in China are rather paradoxical. It was since 1995 that the government has prohibited the import of manga books with concerns to protecting domestic culture³³. However, the domestic manga production was always marginalized in the government supporting plan, making it in a lot more disadvantageous position than Manga, which has already made its name to the Chinese audience. Therefore, when a huge demand was formed in the market, piracy emerges to meet the needs of the market, which, after all, is a process taking place in

³³ Zhang Zeqing, A cold eye on the fever of Manga magazines, 2005, Media, (10):25-26

the market economy.

3.3 The fall of Chinese domestic animation in comparison to the success of Manga in China

The Chinese animation movie used to enjoy a world reputation for its unique style and diversified genres. During the past two decades, however, it fell behind drastically in the market economy. In the era when television is largely popularized in China, the demand for animation serial programs has increased drastically. However, the productivity of Chinese animation is only 20,000 minutes per year in 2004 while the proposed minutes are 60,000 demanded by local TV stations³⁴, with a gap twice big as original Chinese animation production. In Table 3.1 and 3.2, the average broadcasting minutes of Chinese domestic animation in Wuhan are less than 400 minutes each year, which means the average broadcasting time per day is less than 2 minutes. The low capacity to product animation of large volumes, as discussed earlier, is also one of the internal factors for the market dominance for Japanese anime.

The history of Chinese animation started very early from 1926, two decades later than the world's first animation was invented³⁵. Wan brothers created the first Chinese animation in Shanghai and kept enhancing Chinese animation production as top-class in the world. However, Chinese animation production is fastened in the form of animation movie, one of the oldest kinds in modern image. Though Chinese animation movies has achieved many art rewards in the world animation festivals during 1950s to 1980s, it was beat by the commercial operations of Manga industry in the market economy. In comparison to the success of Manga has achieved in China, all the favorable factors for Japan has an unfavorable impact on Chinese domestic animation production. First, under the glory of old animation movie, the most capable production unit, Shanghai Film Studio, didn't adapt itself to the market economy and failed to develop domestic animation for TV broadcasting. Second, since animation is more or less a kid thing in the government ideology, the developmental position of domestic animation has always been marginalized. Finally, the distribution of Japanese animation and manga has exhausted the resource for domestic animation to develop into a competitive industry.

4. The dynamics of Manga dissemination in China: image analysis on Manga in China

While Chapter 3 has discussed the socioeconomic background for the spread of Manga in China, This chapter will present some specific manga that, among the numerous manga works once prevailed or is still prevailing in China, have become

³⁴ Gao Yingying. The growing pains for Chinese animation underway, Reporter's Notes, 2004(10):25

³⁵ The first animation film was created by a British filmmaker J. Stuart Blackstone in America in 1906.

the most unforgettable incident for people who were born during the 80s. But before that, the chapter will discuss the dynamics of Manga dissemination through image analysis methods. During the analysis, questions 3 and 4 raised in the introduction chapter will also be discussed:

Which are the most popular Manga distributed in China? Been a culture product as well as a media, in which way has it changed people's life and ideology? What are the characteristics of Japanese animation and manga? What kind of message they pass to readers? What is the mechanism for a foreign culture to be prevailing in China?

4.1 Theories of visual communication and image analysis

In his book *Visual Communication: Images with Message*³⁶, Lester intends to give 'a method for analyzing visual messages regardless of the medium of presentation'³⁷. After thoroughly discussed the mechanism and the ethnic of *what we see*, he started to introduce and analysis *the media through which we see* by employ *Six Perspectives for Analyzing Any Image*³⁸. With in this framework, he discussed informational graphics, cartoons, photography, motion pictures, television and video, computers and World Wide Web.

Since either reading manga or watching animation is also a typical process of visual communication between human and picture he sees, and through which a foreign culture is perceived with an interest of a Chinese individual, Lester's method *Six Perspectives for Analyzing Any Image* will be used to analysis the dynamics of Manga dissemination in China.

According to Lester, the six perspectives are:

Personal: a gut reaction to the work based on Subjective opinions.

Historical: a determination of the importance of the work based on the medium's time line.

Technical: the relationship between light, the recording medium used to produce the work, and the presentation of the work.

Ethical: the moral and ethical responsibilities that the producer, the subject, and the viewer have the work.

Cultural: an analysis of the symbols used in the work that convey meaning within a particular society at a particular time.

Critical: the issues that transcend a particular image and shape a reasoned personal reaction.

³⁶ Paul Martin Lester. *Visual Communication: Images with Messages* (Second Edition), 2000, California State University, Fullerton, Thomson Learning

³⁷ Ibid:5

³⁸ Ibid:93-97

4.2 Image analysis on Manga in China with six perspectives

To analyze ‘Manga in China’, one must notice the two-fold message the term embodied: cultural interaction between particularities. In order to understand the properties of image analysis on ‘Manga in China’, it is illuminating to first consider what Lester has told us, the significance of image analysis for creation of memorable images: *The producer of messages must know the culture of the intended audience; and, the symbols used in the image must be understood by that culture*³⁹.

The essentials between Lester’s proposition of significance and the application of his theory on Manga in China is that on one hand, Chinese manga readers are not the intended audience of Manga producers, yet the underlying culture presented in Manga *can* be understood in China through a cultural transnationalism course, in which human-culture interaction is reflected. On the other hand, if symbols used in Japanese Manga pictures are understood by Chinese culture, what is the mechanism for such understanding, for instance, the cultural commonness?

Since the term ‘Manga in China’ is rather specific than the general media discussed in Lester’s framework, the theory *six perspectives* should not only be applied to Manga *per se*, but also to the dynamics of how a Japanese popular culture is developed and perceived with the interest of Chinese ideology and social transformation. (* The image analysis will be mostly based on manga rather than anime.)

Personal Perspective

Different individuals must have diversified experiences and interests with their reading. But for many teenagers in the 1990s, reading manga can be an exciting adventure to approach taboo subjects, for instance, to understand the secrets of human body. After 1978 when China restored the education system, students began to go to school again. The old education system established in the 1950s have yet to be changed, in which ‘to promote and channel human resource for Socialism’ is the prime goal for education. Surrounded by such a solemn and depressive social atmosphere in which abstinent ethos was inherited from both traditional culture and command economy, issues on gender and sex were extremely sensitive within the society. Teachers and parents seldom talk about the sex issue with students and children as if this part of human being does not exist. Gender education has been generally ignored. Among the young generation born after the 80s, many had no idea about the opposite gender even until 18 years old. After two decades, however, sex is no more an ignorant topic. Sometimes it is even unbearable to see that the issue has been horribly abused on the Internet as well as in other mass media.

³⁹ *ibid*:94



Figure 4.1 Man and woman in 北条司's manga *City Hunter*

In the early 90s, however, the knowledge of gender and sex is still scarce in the public resource. When a small unknown publishing company⁴⁰ had a bunch of prestigious Japanese manga book published in 1992, it soon had its name remembered by Chinese manga fans. Besides a whole new world of interesting stories in manga books, boys and girls in their growing up ages have, for the first time, encountered a heap of nude and curvaceous human body which they could never see from their education. Since aestheticism is one of the favorite qualities in Japanese culture, the portions of form and structure in manga books are usually exaggerated such as the big eyes, the flowing hair and long slim legs in order to intensify the beauty of human body. It is very likely that from the human bodies that were beautifully drawn in manga books, many boys and girls were enlightened with the beauty of gender in the early 90s. Figure 4.1 is one of such manga works going very popular at that time. The author had his women characters drawn in a very realistic way as if they are taken from photographs. Followed by the cognizance of gender, the desire for self-identity as being a human individual in opposed to collectivism emphasized in school is also emerging.

Many young people like reading manga because it is a fantasy world with dreams and passion, but to be more critical, this fictitious world is sometimes more honest and reasonable in reflecting the realistic human society in an alternative perspective. When politics lessons were taught at school in which society classification is strictly defined, students would find that in the world of *Dragon Ball* (Figure 4.2), *Doraemon* (Figure 4.3) and *Ranma2/1* (Figure 4.4), they are totally free from those obstacles: all individuals are equal, even animals and robot can talk with independent objections and share the same rights and freedom as human beings.

While the manga world is so different and contrast sharply with their education received at school, it has taken school students by storm. The underlying factor for this foreign culture to be prevailing in China, we might suggest, is that it has provided an alternative view for the growing up children to learn something they couldn't acquire from school education. From the moment they identify themselves for being human beings as well as equal human individuals, they have started to gain a consciousness of a blurred idea modernity which is essential for the development of a modern society.

⁴⁰ Hainan Publishing Company of Photography and Fine Art



Figure 4.2 *Dragon Ball*: the pig, the monkey, the dragon and the human beings



Figure 4.3 *Doraemon*: a robot cat (Doraemon) is comfortably lying and drinking juice with human children surrounded.

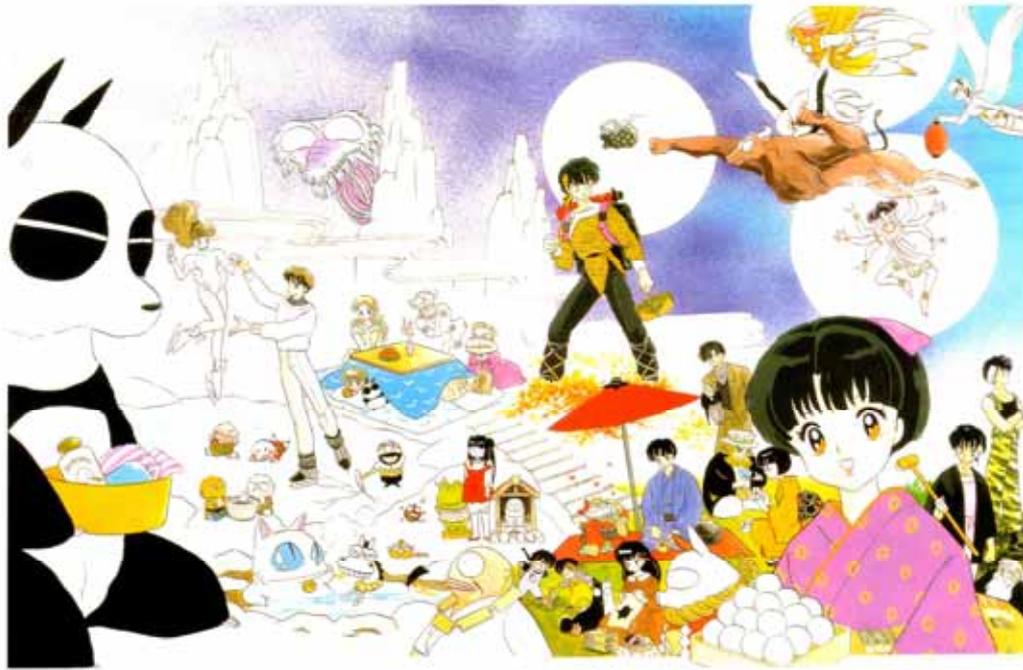


Figure 4.4 *Ranma1/2*: panda, cat, pig and other animals have formed a fantasy human world

Historical Perspective

The pluralistic quality of Manga has determined that the characterization of Chinese foreign animation development should also involve depictions of social changes and developments related to this visual medium. For instance, the development in visual medium as presentation of Manga has reflected a fast technology innovation in the past twenty five years. In 1997, CD players started to popularize in China, which has promoted a great many small business in CD burning. Soon in 1998, the market is ready for a batch production of animation and PC game VCDs, which has greatly speed up the dissemination of Manga. Later in the 2000, DVD started to take over the market. The cost for information has been furthermore reduced. From monochrome television to color television, from television to VCD/DVD players which have been replaced before long by computer and Internet, China has been through a revolution in visual media innovation. If before the early 90s, Manga was mainly distributed through TV network and pirate books, its dissemination has become more promptly through computers and pirate CDs when Internet has been pervasively built all over the country. However, the technology innovation has also promoted strong popularity for other entertainment such as PC/network games, whereas Manga is no longer the only option.

As a success foreign popular culture with tremendous profit underlying in the market, Manga has eventually caught the government's attention. In late 1990s, the government has demanded the portion of imported animation should be less than 40 percent while the rest should be given to domestic animation. Also with the concern

to sustainable development, domestic manga industry started to enjoy a promotion from state-led industry in 2004. Animation festivals are held in quite a few big cities while companies for developing domestic animation have quickly emerged. However, there is still a long way to go before Chinese own animation can catch up with the success Manga has achieved in China. Most animation companies still work as production labor for foreign client.

Based on the developments in animation medium, history of the dissemination of Manga in China can be divided into several historical periods, as shown in Table 4.1⁴¹.

⁴¹ The table is made according to the content in following source: Chi Cheng, Great events in Chinese animation/comic development, Comic & Animation in China, 2004, Changchun Film Studio Silver Yinxiang Publishing Company:8-12

Historical Period	Developments and Social Background	Famous Anime ⁴² in The Period
<p><i>The Era of 'Enlightenment'</i> (Early 1980)</p>	<p>Monochrome televisions started to show up in Chinese families. As part of Sino-Japan friendship program, <i>Astro Boy</i> as one of Osamu Tezuka (1928-1989)'s most famous works landed on Chinese TV. Teleplay <i>Volleyball Girls</i> has taken China by storm, in which the lovely heroine was loved by youth and old alike. Japanese companies (Casio & Hitachi) entered China with anime character as their promotion model.</p>	<ul style="list-style-type: none"> • <i>Astro Boy Mighty Atom</i> • <i>The Wonderful Adventure of Nils</i> (Japanese Anime but adapted from the famous Swedish story) • Teleplay <i>The Volleyball Girls</i> (Adapted from Japanese manga <i>The Burning Youth</i>) • <i>Astro Boy</i> in manga version
<p><i>The Era of TV Anime</i> (Late 1980s)</p>	<p>Televisions are popularized in China. Large numbers of Japanese and US animation are imported to the market. CCTV (Chinese Central Television) has introduced a series of diversified world animation. A great many cartoons are put on TV. Many had their name remembered by Chinese audience. The young generation (single child) born after 1980 began their childhood watching foreign cartoons on TV.</p>	<ul style="list-style-type: none"> • <i>The Flower Fairy</i>(The first girl manga introduced to China) • Manga <i>The Robot Cat (Doreamon)</i> by Fujiko F Fujio • <i>Mickey Mouse & Donald Duck</i> (US) • <i>TinTin</i> (Belgium) • <i>The Transformers</i> (US & Japan) • <i>Super Man</i>(US, both movie and comics)
<p><i>The Era of manga</i> (Early 1990s)</p>	<p>Bunches of prestigious Japanese manga of various categories were published by a small unknown publishing company (Hainan Publishing Company of Photography and Fine Art⁴³), including <i>Saint Seiya</i> and <i>Dragon Ball</i> which were the first and most significant works received by the young generation on TV and manga. A circulation of Chinese manga publishing order was established while a remarkable increase in pirate</p>	<ul style="list-style-type: none"> • <i>Saint Seiya</i> • <i>Dragon Ball</i> • <i>City Hunter</i> • <i>Ranma2/1</i>

⁴² Those without indications are Japanese anime

⁴³ Hainan is an island Province in the southernmost of China.

	manga has emerged in the fast growing market. The first Chinese manga magazine was published, followed by a great many magazines of the same kind which publish unauthorized manga. Government started to pay attention to the manga market.	
<i>The Era of Manga: Full-Scale Development(Late 1990s)</i>	Project 5155 initiated by the Chinese state intended to theoretically construct a base for the development of domestic animation. Though the project was unsuccessful, it has generated a number of magazines for original creativity and innovation. The contents and categories of imported Japanese Manga have become more diversified and with their by-product products increasing in the market. Meanwhile, computers and VCD players as new means for visual entertainment have started to popularize in China in a fantastic speed, making piracy the main issue to disseminate manga with tremendous quantity. Magazines specialized in providing readers with manga resources are well received. The profit from manga industry has been noticed. The Chinese SARFT ⁴⁴ set out to restrict the quantity of foreign animation broadcasted in local TV stations. Pirate Manga has become one of the symbols of the era.	<ul style="list-style-type: none"> • <i>SlamDunk</i> • <i>The Lion King</i> (US) <p>(Numerous manga with diversified categories, genres and forms as well as tremendous quantity have emerged in the pirate market in this period.)</p>
<i>Persistent Development and The State-Led Industry (The New Millennium)</i>	Manga has become a mainstream popular culture. As part of globalization trend, manga from Taiwan, Hong Kong and Korea are introduced to the mainland which has affected the Chinese Manga market to develop in a more diversified manner. Domestic animation still performs poorly comparing to that of Japan and US while China has become a manufacturing workshop for foreign animation. Authorized manga publications have been notability increased but still scarce comparing to pirate publications. State started to support domestic animation industry with favorable policies under the strategy of sustainable development. Many Manga festivals are held in big cities.	<ul style="list-style-type: none"> • <i>Detective Conan</i> • <i>EVA</i>

⁴⁴ State Administration of Radio Film and Television

Technical Perspective



Figure 4.5⁴⁵ Montage 1: a scene in daily life



⁴⁵ Rumiko Takahashi, Ranma1/2, 1995, Da Ran Publishing Company (Taiwan), Vol.1:9

Figure 4.6⁴⁶ Montage 2: a scene of intense motions

(*The sequence of reading manga in Fig.4.5 and 4.6 is from right to left, from top to bottom.)

From a technical perspective, manga is a highly hybrid visual art which conveys information with black-white images and dialogues (usually in the speech balloons) incorporated together in a montage. The succession of comic strips in manga is hybrid as an example of image-text relation where language no longer plays the main role in developing narrative grammar, but rather complementarily extends the meaning of the image.⁴⁷ The use of montage has been highly developed in manga drawing process which distinguishes manga from other comics such as the US and Chinese comics. Montage used as a cinematic technique has not only provided manga with a strong narrative formation, allowing storylines to be more explicit in the strip successions, but also make the framing more lively by popping out exaggerated character expressions and intense movements.

For instance, in Figure 4.5 (Montage 1: a scene in daily life), the use of montage is presented in flexible framing panels. Though squares are still used as unit-panel, its shape varies from time to time in order to develop the narrative picture while reinforcing detailed, complementary movements from different directions (left bottom of fig.4.5). By doing so, it is possible to make the switch of space and time looks more natural. The positions of the four people, father and his three daughters, once a time showing up in three panels in different spaces (indoor and outdoor) and postures, roughly convey their distinctive characters respectively. A close-up is given to the interest center, the running girl, whose feature zooms out the whole panel while floating at the background scene as the house she is entering. Their basic information (names) and their relationship are implied shortly in a few speech balloons, integrated perfectly with the image. Even without those speech balloons, one can easily speculate what is going on in the picture. A reality effect of an instant scene in a family's daily life is produced.

In Figure 4.6 (Montage 2: a scene of intense motions), intense movements are expressed with motion lines which vividly depict the speed, strength and directions of the movements. Exaggerated expressions, shadows and voice (echoic words) have added dynamics and movie quality to the images.

It is also very notable to see that manga pictures are elaborated with very detailed information such as the texture of materials (house and roof in Fig. 4.5 and 4.6), abundant characterization of environment, effective shadows/lines, etc, in order to make the image look more realistic.

⁴⁶ Rumiko Takahashi, *Ranma1/2*, 1995, Da Ran Publishing Company (Taiwan), Vol.30:16

⁴⁷ Dan Heggs. *Comics: strip semiotics*. Parker, I. (1999) *Critical text work: An introduction to varieties of discourse and analysis*. Milton Keynes: Open University Press:68

Ethical Perspective

With respect to the ethical perspective, Lester has cited four main ethical issues from critics when discussing problems for cartoons.⁴⁸ They are: marketing cartoon characters to children, using too few multicultural characters, introducing political opinions in comic strips, and showing inappropriate sexual and violent themes.

Marketing

Just like toys inspired by animation characters from Disney and Pixel are bindingly sold with McDonald's food, the race in marketing of Manga characters is no less intense. As discussed in Chapter 3, one of the basic reasons for Japanese Animation to export into China in a very low price is their marketing strategy to promote by-products inspired by Manga as part of the industry chain. For instance, the first anime Astro Boy broadcasted on Chinese television is bindingly imported with advertisements of Japanese quartz watch and Casio calculator. Similarly, after Transformers were televised in CCTV-1 for free in the late 1980s, profit in the sale of a serial transformer toys has reached 5 billion within a year.

Since domestic animation industry has been performing poorly in forming the industrial chain, very few children products sold in the market are inspired by Chinese own animation character, even though most products are *made in China*, as China has become the world's manufacturing workshop.

Stereotypes

In contrast with the criticism for stereotypes that Lester made to American cartoons, the identity stereotypes in Manga character is not a problem. There were so many diversified and particular characters been created in the history of manga that it is indeed worthy of a name for been multicultural. Fairies, goddesses, robots, animals, samurais, Chinese, Japanese, and Egyptians...the characters in Manga can be any races or species, realistic or fictitious. What happens to be stereotype usually exists in the same genres. For instance, in girl's manga, women and girls are machine-made big eyes, plump breast and long slim legs. Romance stories for ever happen in a handsome tall man and a pretty and virtuous woman.

Political messages

Political messages are not common in Manga imported into China. It seems that in East Asia, the content of popular culture seldom involves with politics. There might be two exceptions within the author's observation. One is that even in Japan, very few political manga were observed except several right-wing stories on the WWII theme. Another one is in the entertainment performance of politicians in the Taiwan political circles.

⁴⁸ Paul Martin Lester. *Visual Communication: Images with Messages* (Second Edition), 2000, California State University, Fullerton, Thomson Learning: 196-197.

Inappropriate Themes

Manga has been accused by inappropriate themes such as violence and sex ever since its entering the Chinese market⁴⁹. While prestigious and quality anime were imported through the surveillance of SARFT, Manga pornography in pirate books and CDs were able to circulate in the market at large. Even within the animes broadcasted in local stations, violence can be a common theme in those of wrestling genre. For instance, the serialization anime and manga *Fist of the North Star*, in which human bodies are destructed totally during the wrestling process, went very popular in the early 90s in China. Paradoxically, from the view of violence aesthetics, the extreme violent scenes didn't prevent those works from being first-class.

Another notable social phenomenon concerning inappropriate themes in Manga is homosexuality. It was not until 1992 that the first academic literature on the issue of male homosexuality has been published in China⁵⁰. Before that, academic researches on homosexuality have been vacant. The issue has more or less encountered the same ignorance as sex education. It was from this book that many homosexual people started to cognize themselves. However, since the topic is too sensitive, the effect of the book in society is rather limited while within certain groups. Before long, the first BL (boy's love) manga *Zetsuai 1989*(绝爱 1989) appeared in the pirate book market⁵¹. Through its powerful express between love and death, it has successfully attracted enough attention, largely from female sympathizers. The manga of BL genre, however, is a Japanese manga genre which intends to please women readers in a feminism interest. Though many coarse manga of homosexual pornography has also flown into China in pirate versions which played down the aestheticism of BL, there is no doubt to say, BL manga has been served as a source for Chinese young generation to approach the particular issue. The social phenomenon of homosexuality has now become an open debate. Gay bars and websites can be seen in big cities and Internet. The whole group of homosexuality, as Li Yinhe said, is rising up to the surface.

Cultural Perspective

Let's first get back to the significance of Lester's image analysis: *the producer of messages must know the culture of the intended audience; and, the symbols used in the image must be understood by that culture.*

Historically, Japanese culture has a strong relation to Chinese culture regarding language symbolism and religions. Just like Lester has argued, communication is

⁴⁹ Hu, Yi (Associate Professor, Depart. of Journalism and Communication, Huazhong University of Science and Technology; Vice Director of Youth Program Division, Wuhan TV Station). Notes taken during the interview, September 20, 2005

⁵⁰ Li Yinghe and Wang Xiaobo, *Their world: a research on Chinese male homosexual community*, 1992, Shanxi People's Publication. 李银河,王小波,他们的世界 - 中国男同性恋群落透视, 1992, 山西人民出版社

⁵¹ Lin Lili and Chen Dongsheng. (A couple who owns a manga shop博文书屋 in Han Yang, one of the three towns in Wuhan. They started their business from 1993). Notes take during the interview, September 15, 2005

easier when people share the same cultural meanings (speak the same language or use the same visual symbolism).⁵² One of the significant cultural commonalities that can be understood and appreciated in manga, is the Confucian ideology of “being in the life”. The depiction of secular life is so thoroughly revealed in the presentation of Manga that many Chinese readers believe it has shed light to the realistic world which has made manga a profound art.

When Frederik L. Schodt discussed why it was Japan that has developed a whole-nation’s comic phenomenon⁵³, he suggested three possible reasons. One is their writing system, in which Chinese characters are used, has made communication to a more visual form. Second, the pictographic symbols used in Japanese language have indicated a *cinematic* nature of Japanese culture. Third, there is a need for reading pictures when children are learning to read and write. Accordingly, these three reasons would also apply to the situation in China as a premise that the underlying culture presented in Manga can be understood by Chinese culture.

The frequent use of Chinese elements in Manga is also important in reflecting the mutual cultural interaction. In many occasions, those elements appear in a post-structuralism manner. When they are perceived, a humorous effect might turn up in the reader as if he is looking at himself in a distorting mirror.

Critical Perspective

The prevailing of Manga as a social phenomenon can be very rare and unique in Chinese society. Its tremendous popularity contrasts drastically with its off-mainstream social position. Though it has brought passion and dreams to children and young people, it is accused for been violent, indecent and cultural imperialism as well. It is a medium, an art and a foreign culture that distributed in a pirate circulation. It is also an industry making great profit in the market. Its profound presentation has symbolized the reform era with confusions, conflicts and contradictions, with its own developments involved in the social transformation.

⁵² Paul Martin Lester. *Visual Communication: Images with Messages* (Second Edition), 2000, California State University, Fullerton, Thomson Learning: 79.

⁵³ Frederik L. Schodt, *Manga! Manga! The world of Japanese comics*, 1983, Kodansha International Ltd: 25

4.3 Selection of famous Manga in China: 1980-2000

The Daughter of Nile



Figure 4.7 The Daughter of Nile

The daughter of Nile (by 细川知荣子) is the first girl's manga introduced into China in the early 1990s. The strong elements of ancient Egypt combined with romance stories were most impressive to the Chinese readers. It has also initiated the distinctiveness of Japanese manga as aestheticism in contrast to comics from other country.

Saint Seiya



Figure 4.8 Saint Seiya

The broadcasting of *Saint Seiya* (by 车田正美 Masami Kurumada) in the early 1990s has symbolized the full-scale dissemination of anime in China. It was from this anime that the young generations started to be fascinated by Manga. The background of the story is based on the legend of Greek Goddess Athena, who has revived as a girl in modern Japan. Brave warriors with knock-down armors fight to protect her as the goddess of justice. Greek legend, constellations, fights and friendship, romance stories has made this anime one of the classics works among anime broadcasted in China.

Dragon Ball



Figure 4.8 Sun Wukong in Dragon Ball

Dragon ball (by 鸟山明) has totally overthrown the Chinese traditional culture by adapting its most famous monkey Sun Wukong to an alien that come to earth from outer space. He made human friends as well as animal friends and finally became the strongest fighter in the metagalaxy. The serialization has lasted a very long time, during which Wukong gradually growing up with Chinese young readers from a little boy to adult.

Ranma1/2



Figure 4.9 Ranma1/2

Ranma2/1 (by 高桥留美子 Rumiko Takahashi) is one of the most famous manga in both Japan and China. Legend and everyday life is interlaced together in the imaginary world of Rumiko Takahashi. The leading character is a Chinese boy Ranma who has many friends in Japan. Many characters have magic habits that they turn to different animals in cold water and turn back in warm water. So in many scenes, one can observe that panda, pig, cat and human beings have dinners together.

Doraemon

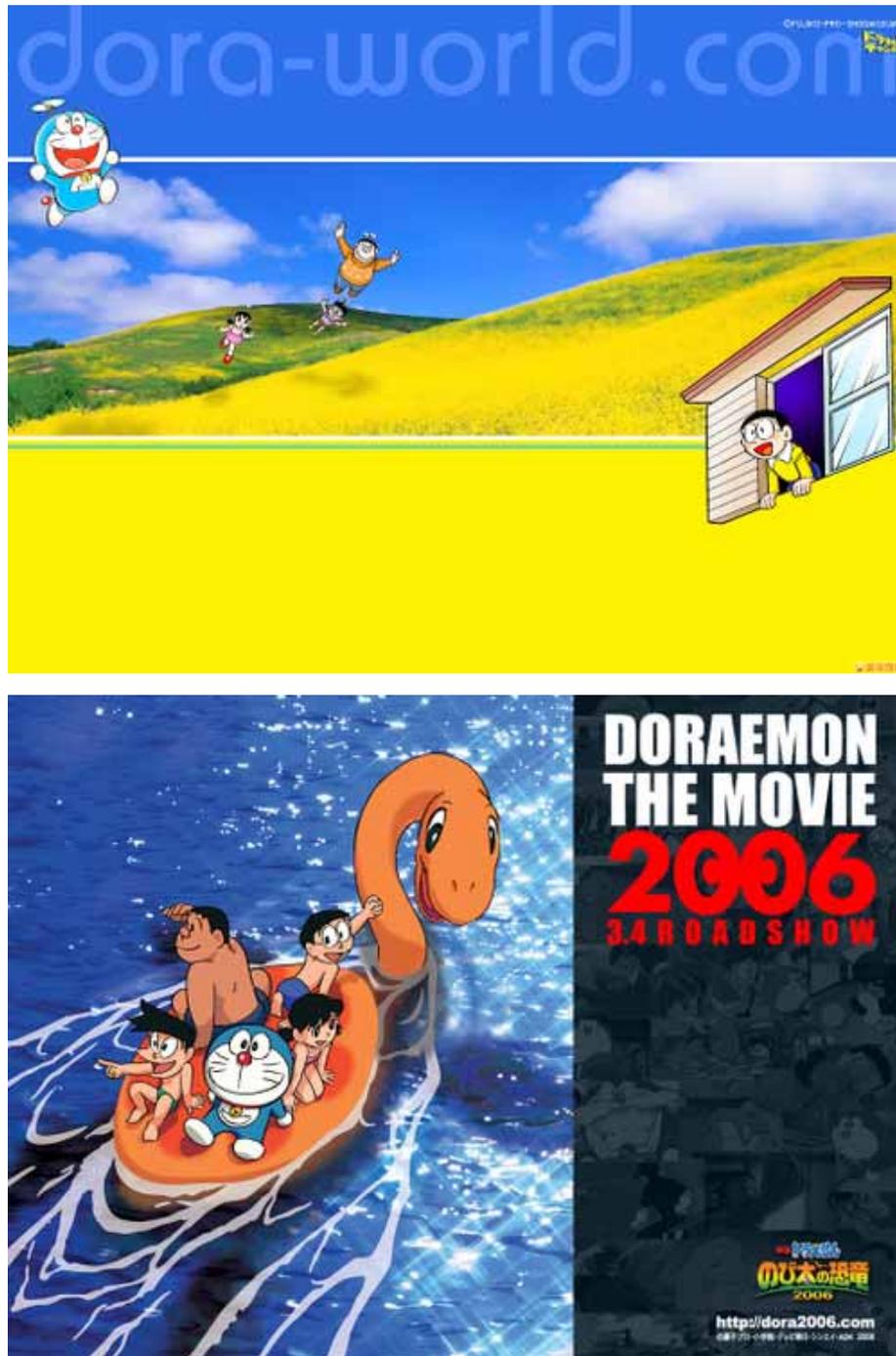


Figure 4.10 Doraemon

As one of the earliest manga introduced to China, *Doraemon* (by 藤子不二雄) has been unfailingly popular among the youth. The figure of this lovely robot cat is drawn with eleven circles, and has in his pocket endless magic things. The stories are full of childhood dreams and imaginations and depict the daily life of Doraemon and his little master. Profound issues such as human and society, family, science are implied through the adventures of the character.

5. A Case study on Japanese Manga and Chinese youth

5.1. A Study Based on Questionnaires

One of the thesis's main concerns is to explore how Manga has affected the life and ideology of the Chinese young generation as a result of culture transnationalism. As empirical facts were discussed in Chapter 3 that a large proportion of Japanese animation broadcasted on domestic TV network has a great impact among children and young people who are the main audience of animation. Also, there are evidences showing that amongst the Chinese youths, the popularity of anime as their favorite animation has greatly exceeded that of animations from U.S, Europe and other countries. In a survey '*The favorite animation/comic and author of Chinese readers*'⁵⁴ carried out by two researchers in Renmin University of China (RUC) during 2004-2005, over three thousand questionnaires were delivered to young people aged from 19 to 25 in six big cities⁵⁵ as the major respondents. The survey indicates some remarkable results that Japanese Manga has become a dominant source in all kinds of animation received in China. Statistics have shown that among the 50 most favorite animation/comics, 33 are from Japan; among the 10 most favorite animation/comics, 9 are from Japan and among the 10 most favorite animation/comic authors, 8 are from Japan. Only 5 and 14 out of the 50 favorite animation/comics mentioned were from U.S. and China⁵⁶ respectively. The survey has also indicated there is a strong protection from the state on Chinese domestic animation, whose vote would otherwise be a lot lesser than 14.

With positivist ambitions in the research, the author, too, has carried out a social survey among a group of high school students by delivering an elaborated questionnaire. Based on the general idea supported by the survey that Japanese Manga is the most prestigious and popular visual entertainment among contemporary Chinese youth, this chapter will, through the analysis of designed questionnaire and its statistic result, exploring how is Manga received by Chinese youth as a foreign culture in various perspectives while focus on the interaction between man and culture in the dissemination course. Also, to be distinct with previous chapters, the subject in this chapter has narrowed down from macro history to micro aspect, which, by doing fieldwork research other than documentary analysis, will be reflecting the ideology and behavior of targeted people.

5.1.1 Design of the questionnaire

To understand the impact of Manga on Chinese youth as a foreign culture, several

⁵⁴ Chen Qijia, Song Hui. On the Issue of the Development of Chinese Animation, Journal of Jiangxi Normal University(Social Sciences), 2005,Vol.38(6):73-75

⁵⁵ They are Beijing, Wuhan, Xi'an, Guilin, Hangzhou, and Taihu which located rather evenly in China.

⁵⁶ Taiwan and Hong Kong are not included.

subsidiary propositions are derived from the subject in order to make the issue more measurable. The questionnaire is designed upon those subsidiary propositions by which the questionnaire questions can be categorized with various perspectives. The subsidiary propositions are:

1. How is Manga received among the respondents? (How many years been watching anime, like it or not, attractive element, favorite characters, etc)
2. What are the respondents' general idea of Manga as their after school recreation? (Is it an art or popular culture, particular or universal, important for recreation or not, etc comparing with Chinese animation?)
3. What are their accesses to Manga?
4. What's their attitude towards Japan as a nation? How it has affected their life and ideology (Assuming natural connection between manga and Japan in completing the questionnaire)
5. The consequence of such transnational culture interaction?

Full text of the questionnaire (both English and Chinese) is attached in the appendix.

The questionnaire is divided into two parts, a compulsory part and an optional part. The compulsory part consists of choice test which mainly focuses on the respondents' behavior, ideology and attitudes towards both Manga and Japan. The optional part consists of incomplete sentence with blanks for filling which is more flexible according to the interests of different respondents and can be served as a reference for further discussion.

The questionnaire is delivered and returned in October, 2005. The respondents are 110 Senior Three high school⁵⁷ students (51 boys and 59 girls, age from 17 to 18) in Wuhan. The number of valid questionnaires returned is 110. Some interviews with youth were held, too.

The selection of respondents has caused a certain limitation to the research. The background of the respondents are quite simplified that they are of the same age and come from the same school in the same city. Though the answer of 110 respondents might not resemble the whole young people of China, their life status is favorably typical in resembling a universal circumstance of Chinese student. Their ideology and behavior should partly represent the ideology and behavior of contemporary Chinese young people.

With special regard to Chinese Senior Three students, they are provided with nothing but stressful education. In their last year of 9-year compulsory education, they are about to take the most crucial examination in their life. The content of their waking hours is consisted of study and examination on changeless subjects such as English, Chinese and mathematics. P.E and music classes have long been eliminated for they

⁵⁷ Class 197 and 198, Senior Three, High school attached to Huazhong University of Science & Technology.

are not in the final examination list. From this point, it is no surprise to see that some student take interest in manga as an art while some have atheism as their most favorite genre since life needs more joy than examinations.

Since the questionnaire is designed based on subsidiary propositions, statistics of questionnaires are categorized into different question groups relevant to the subsidiary proposition. Therefore, analysis of statistics calculated from the valid questionnaires will be integrated into discussions on subsidiary propositions. To make the statistics more explicit, statistic results are transferred into figures and tables⁵⁸ as shown in the following section.

5.1.2 Questionnaire statistic results in tables and figures

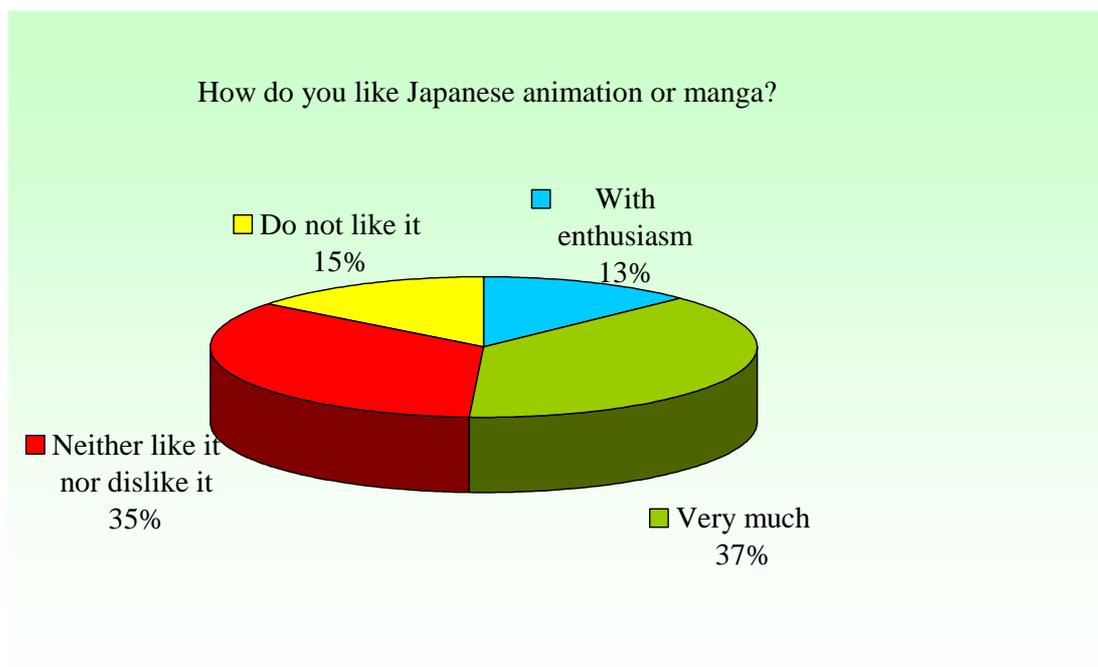


Figure 5.1 Statistics of questionnaire question 1

⁵⁸ In some of the questionnaire questions, multiple options are allowed.

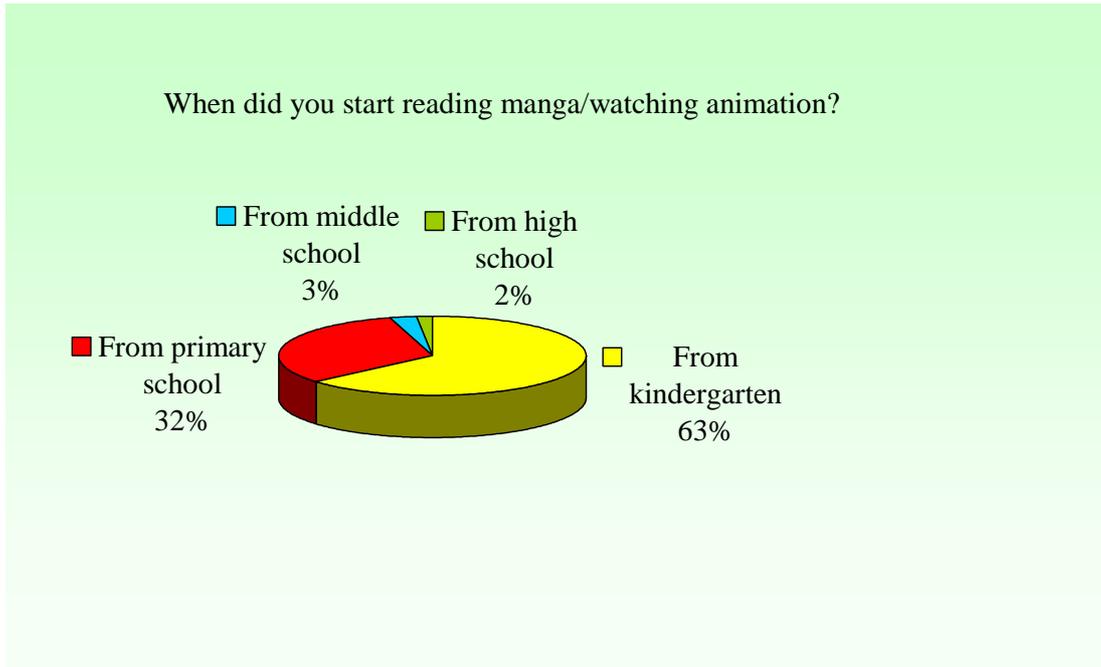


Figure 5.2 Statistics of questionnaire question 2

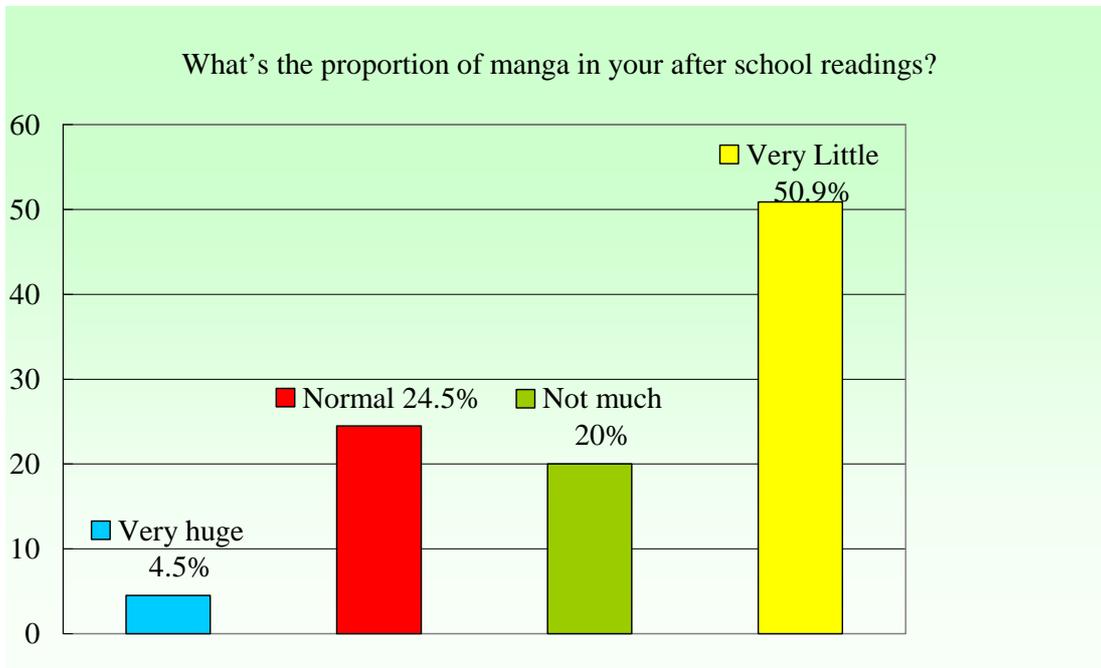


Figure 5.3 Statistics of questionnaire question 5

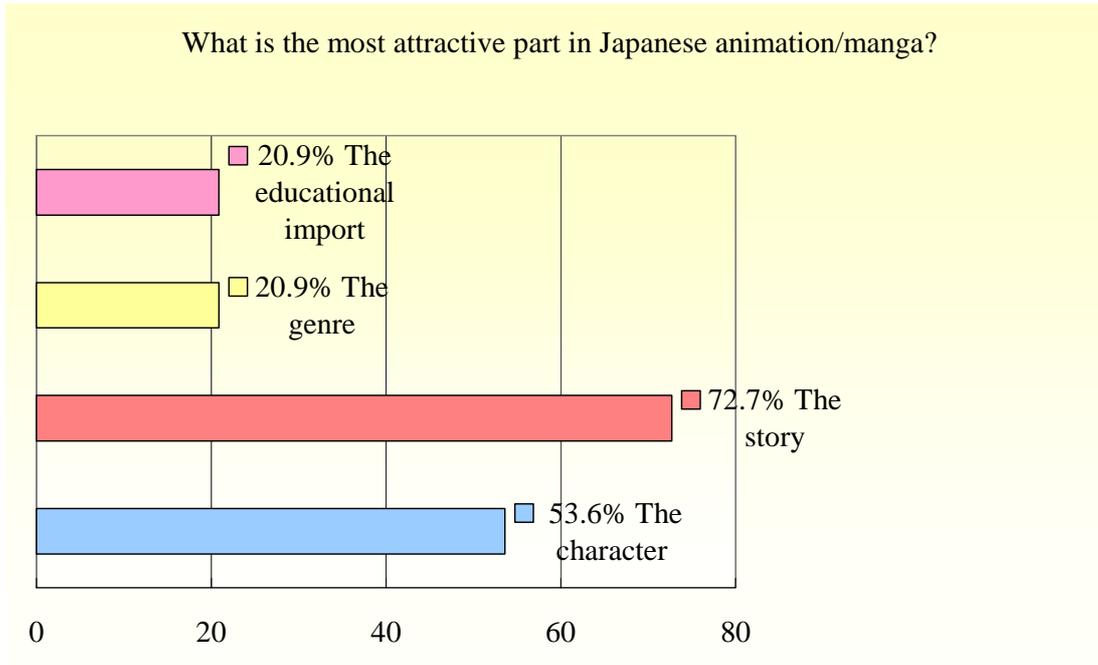


Figure 5.4 Statistics of questionnaire question 4

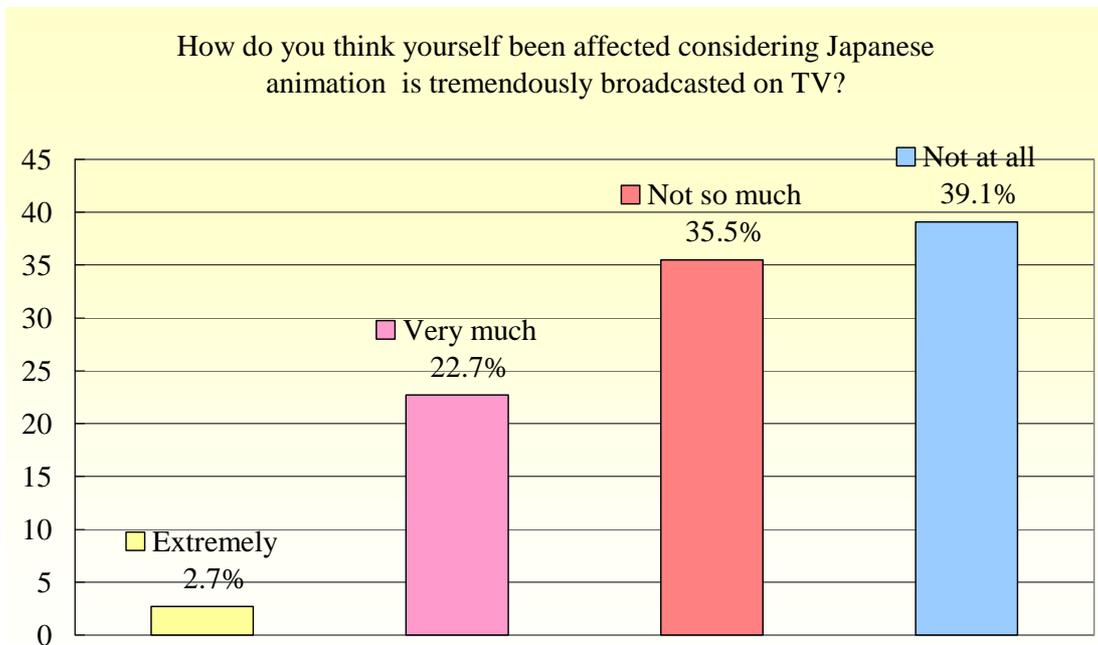


Figure 5.5 Statistics of questionnaire question 7

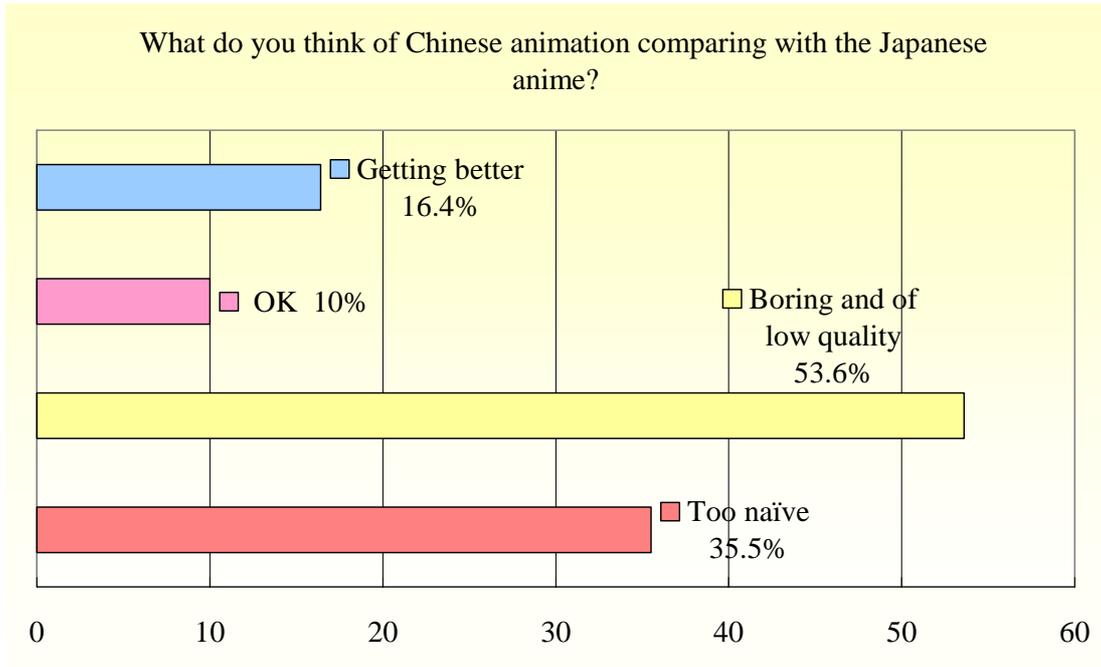


Figure 5.6 Statistics of questionnaire question 10

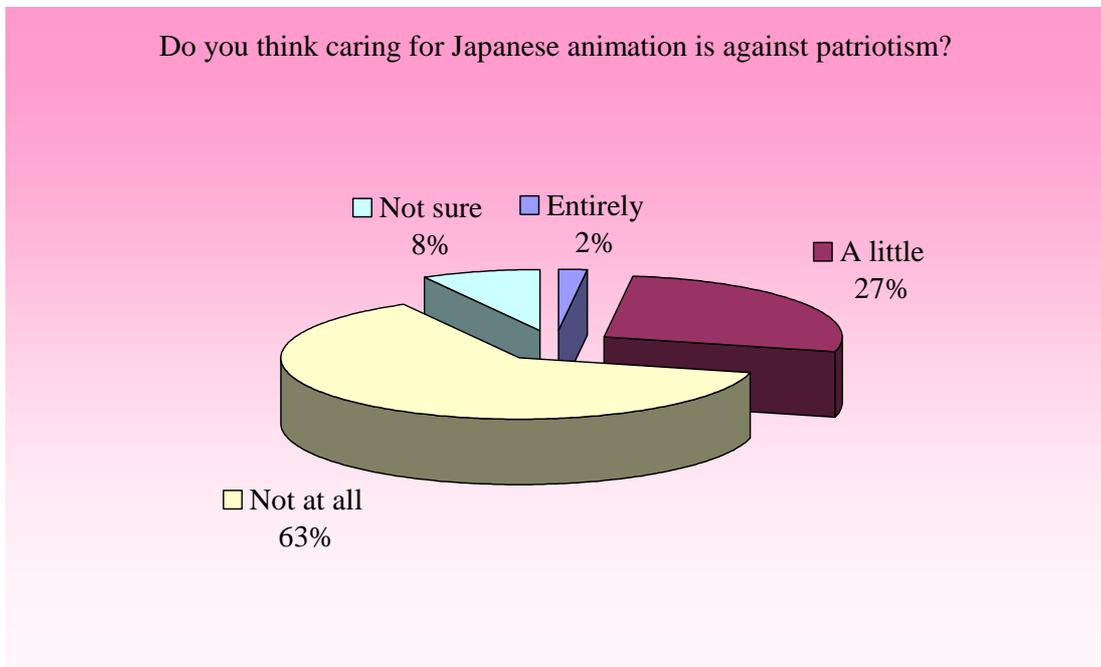


Figure 5.7 Statistics of questionnaire question 8

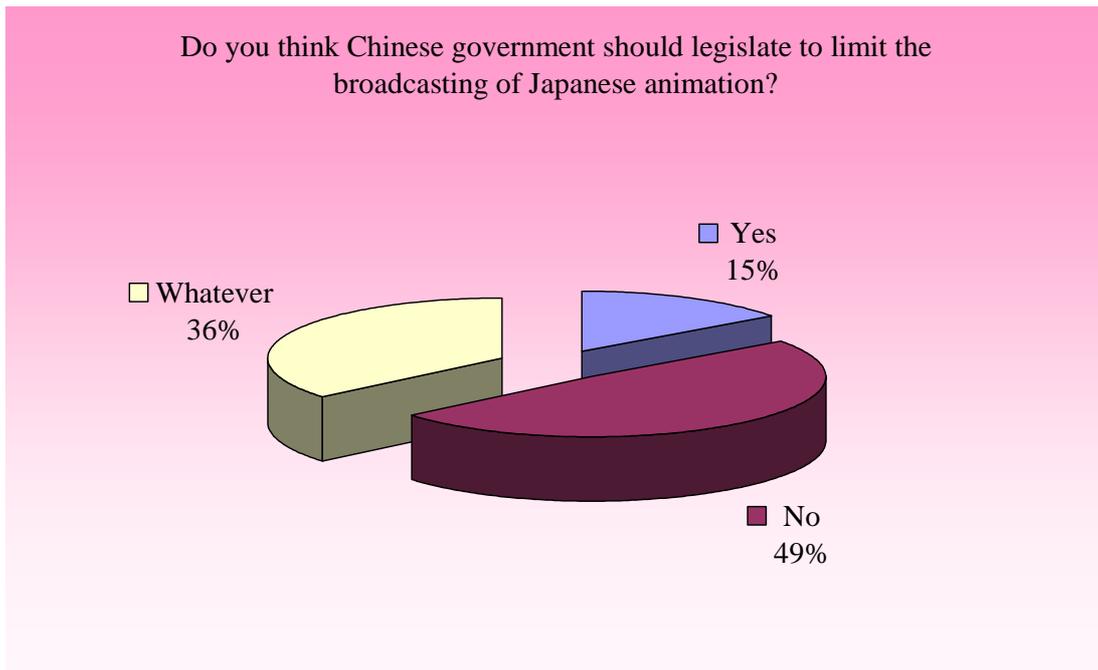


Figure 5.8 Statistics of questionnaire question 9

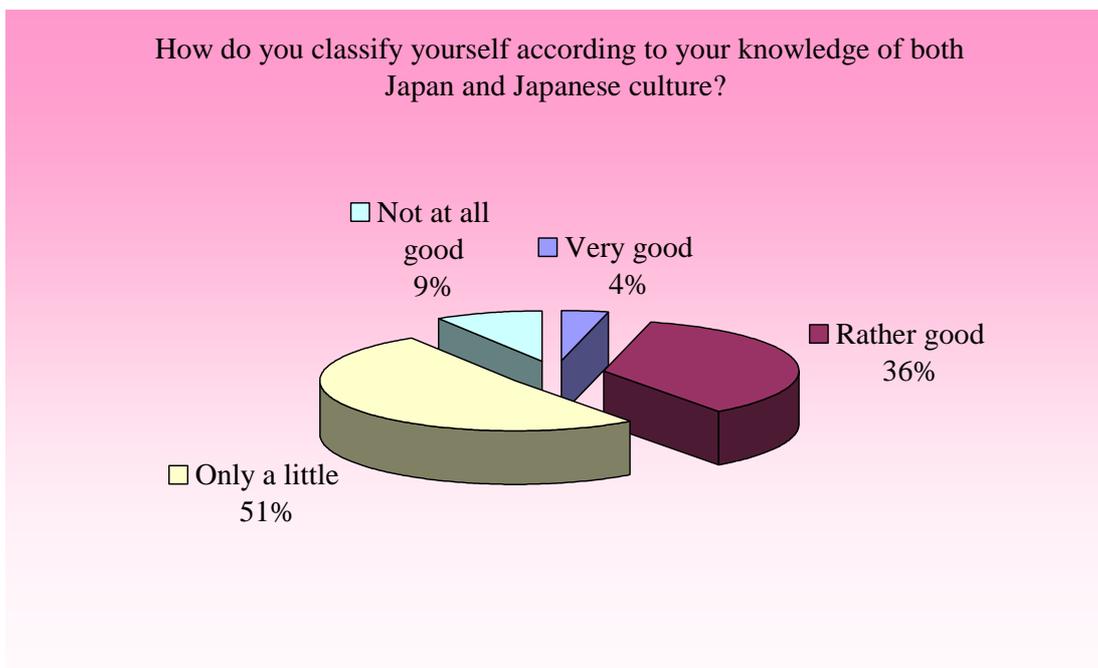


Figure 5.9 Statistics of questionnaire question11

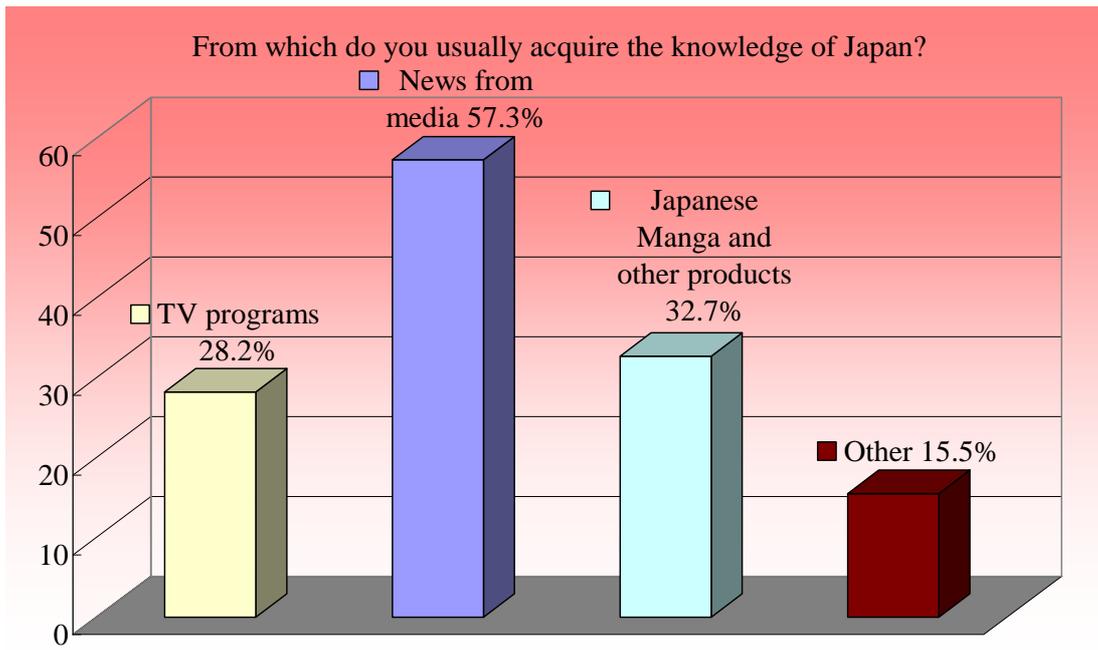


Figure 5.10 Statistics of questionnaire question 12

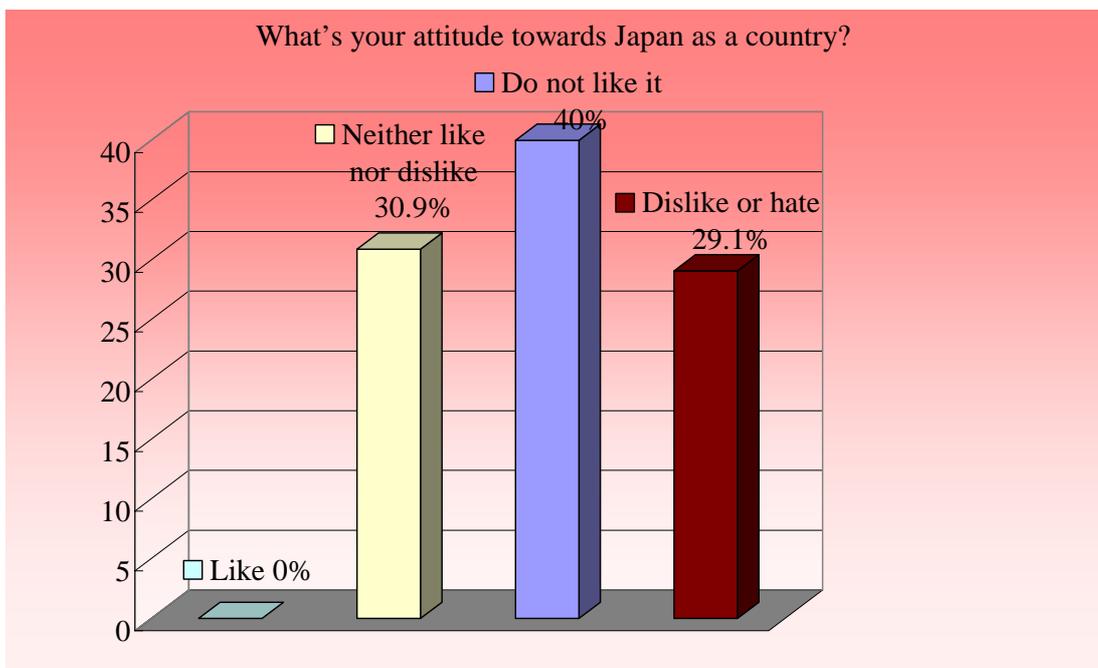


Figure 5.11 Statistics of questionnaire question 14

Definition of Manga	Proportion
Essential for grown up	3.6%
Important entertainment after school	30.9%
A popular culture I like	39.1%
A kind of art	20%
Commercial product of pop culture	39.1%
Cultural imperialism	24.5%
Culture product for all age groups	17.3%

Table 5.1 Statistics of questionnaire question 6

Means of Access	Proportion
Television	40.9%
Internet	10.9%
Pirate VCD/DVD and books	4.5%
All of them above	38.1

Table 5.2 Statistics of questionnaire question 3

Attitude towards Japanese culture	Proportion
I like it and want to know more	10.9%
I don't care but it's OK for me to know more about it	55.5%
I am only interested in Japanese animation	11.8%
Not interested	13.6%
I don't like it or want to know anything about it.	10.9%

Table 5.3 Statistics of questionnaire question 13

Favorite Manga	Vote	Favorite character	Vote	Favorite genre	Vote
火影忍者	15	柯南	8	Aesthetism	14
柯南	10	多拉 A 梦	7	Story	10
灌篮高手	8	鸣人	7	Humor	9
圣斗士星矢	7	星矢	2	Youth	4
多拉 A 梦	7	小丸子	2	Romance	3
龙珠	4	沙迦	2		
NANA	3	仙道	1		
X 战记	3	樱木	1		
棋魂	3	犬夜叉	1		
樱桃小丸子	2	孙悟空	1		
头文字 D	2	D 伯爵	1		
高达	1				
变形金刚	1				

犬夜叉	1				
浪客剑心	1				
恐怖宠物店	1				

Table 5.4 Statistics of questionnaire: The optional part-favorite Manga, character and genre



Figure 5.12 Naruto, Doraemon and Detective Conan

5.2. Analysis of questionnaire statistics

5.2.1 The compulsory part discussed with subsidiary propositions

1. How is Manga received among the respondents? (Linking to questionnaire question 1, 2 and 5; Figure 5.1, 5.2 and 5.3)

Statistic results from questionnaire question 1, 2 and 5 suggest that Manga is pervasively received among the respondents with tremendous popularity. Ninety percent students started watching animations when they were in primary school while 60 percent respondents even started in kindergarten (Fig. 5.2). From the supply side, as the reliance on imported Japanese animation by both Wuhan and Hubei TV station during the 90s has been extremely heavy⁵⁹, the respondents should be very much engaged with watching anime distributed by local TV networks even before they could receive school education. From the demand side, Manga is embraced with tremendous popularity that, half of the respondents consider themselves like Japanese animation/manga very much while with 30 percent people reading manga regularly as their after school readings (Fig.5.2 and 5.3). To the opposite, however, there were 15 percent respondents expressed their dislike to it (Fig.5.1).

The proportion of manga as after school readings is significant if considering the respondents are Senior Three students who are about to take the most important examination⁶⁰ in their life. They are the most stressful people among Chinese students and have very little spare time after school.

2. What are the respondents' general idea of Manga as their after school recreation? (Linking to questionnaire question 4, 6, 7 and 10; Figure 5.4, 5.5 and

⁵⁹ See Chapter 3.

⁶⁰ Namely, the Examination for the Enrolment of Higher Education.

5.6, Table 5.1)

Statistic results from questionnaire question 4, 6 and 10 indicate that for young people, the general idea of Manga is diversified in definitions. In Table 5.1, up to 40 percent respondents defined Manga as a commercial product as well as a popular culture they are fond of. Similarly, more than 30 percent respondents consider Manga as an important entertainment after school while 17 percent thought Manga can be consumed by all age groups. There were 20 percent respondents see Manga as an art while some (3.6 percent) even thought Manga is essential for them to grow up. However, there were up to 25 percent respondents, on the other hand, consider Manga as culture imperialism.

At least 25 percent consider themselves been deeply affected by Japanese animation broadcasted on TV while the majority were more or less affected or not at all affected (Figure 5.5). Most students admit that story and character are the most attractive part in Manga while 20 percent take interest in the genre, precisely inosculate with the number of respondents who thought Manga as an art (Figure 5.4 and Table 5.1). Chinese domestic animation, however, is in a much inferior position comparing to Manga regarding both quality and content (Figure 5.6). It is thought as either too boring and of low quality or too naïve. Only 10 percent respondents thought the domestic animation is OK.

3. What's their access to Manga? (Linking to questionnaire question 3 and Table 5.2)

Statistics from Table 5.2 has shown that Japanese animation broadcasted on TV is still the main source (40.9 percent) for students to access to Manga while various means are also used such as the Internet (10.9 percent) and pirate CDs/books (4.5 percent). Statistics also indicate the increasing use of various mediums together as a new profile to access Manga.

4. What's their attitude towards Japanese culture and Japan as a nation? (Linking to questionnaire question 8, 9, 11, 12, 13 and 14; Figure 5.7, 5.8, 5.9, 5.10, 5.11 and Table 5.3)

Statistic results from questionnaire question 8, 9, 11, 12, 13 and 14 indicate some radical paradoxes in the respondents' political attitudes towards both Japanese culture and Japan. In questionnaire question 8 and 9 (Figure 5.7 and 5.8), the majority respondents (up to 70 percent) don't think caring for Manga is against patriotism while half of them don't support the idea that government should legislate to limit anime broadcasting. However, despite the popularity of Japanese manga and animation, statistics result from questionnaire question 14 indicates a sharp contrast in respondents' attitudes between Manga and the country Japan. Not one out of 110 respondents has chosen option A (like Japan as a country) in questionnaire question 14 while up to 70 percent students expressed loathe towards Japan as a country (Figure 5.11). From a probability perspective, the coherent negative choice on option A is a rarely-happen-incident that needs further explanation.

Statistic results from questionnaire question 11 and 13 indicate another paradox that despite the majority of impression against Japan as a country, many people (60 percent) admitted a poor knowledge on Japan and Japanese culture. Moreover, only 11 percent respondents have shown a strong willingness to learn more about the country and its culture while others either remain indifferent (55 percent) or show no interest in learning about the subject (Figure 5.9, Table 5.3). Notably in questionnaire question 12, most students point out that news from media (57 percent) and TV programs (28 percent) are their main source to acquire knowledge of Japan.

5.2.2 The optional part

78 out of 110 students have chosen to answer questions in the optional part.

Among the 78 respondents' favorite animation/comics and characters, only 2 of them mentioned non-Japanese animation⁶¹. The other 16 most favorite works are Japanese manga and animation⁶² shown in Table 5.4. Most animations are adapted from manga books to serial animations, animation movies and OVAs (Original Video Animation). Manga in the first 6 places are serial animations that broadcasted on local TV constantly in the past two decades.

The three most favorite Manga characters are a Japanese young naruto, an omnipotent robot cat Doraemon and a brilliant young detective Conan (Figure 5.12). Anime *Naruto* tells a story of how a little boy fight his life to become strong and successful as a real naruto. The exciting story has involved love, friendship and growing pains. Anime *Detective Conan* tells the story of a Japanese-version Sherlock Holmes. The three favorite genres of the respondents are Atheism, story and humor.

In replying why that is their favorite Manga/character (optional part), students has provided various answers. The general ideas are: the stories and characters are very realistic and encouraging; the image is very dynamic and pretty; there are lots of dreams and passions in the story that feel been touched; the leading character never gives up when facing difficulties; etc.

Many students provided their opinions to the question that caring for Manga is not against patriotism, because 'culture should not be bounded with nationality'; 'patriotism doesn't mean nationalism'; 'Manga has nothing to do with politics' are the most regular replies. The comments many students gave to Chinese domestic animation implied certain despairs: please don't treat children like fools; don't suspect us to be stupid; don't imitate the Japanese; etc. But still, many students are looking forward to the success of Chinese animation.

⁶¹ The two non-Japanese animations are: *Smurfs* from Belgium, *Ginseng Baby* from China.

⁶² They are 火影忍者, 柯南(Conan), 灌篮高手(SlamDunk), 圣斗士星矢(Saint Seiya), 多拉A梦, 龙珠(Dragon Ball), NANA, X战记, 棋魂, 樱桃小丸子, 头文字D (Initial D), 高达, 变形金刚(Transformers), 犬夜叉, 浪客剑心, 恐怖宠物店(Pet shop of horrors)

Appendix I

Questionnaire on Japanese animation and manga in China

Sex _____ Age _____ Grade _____

Part I. (The compulsory part)

1. How do you like Japanese animation or manga?
with enthusiasm B. very much C. Neither like nor dislike D. dislike
2. When did you start reading manga/watching animation?
A. kindergarten B. primary school C. middle school D. high school
3. Usually, what is your access to Japanese manga/animation?
A. TV B. Internet C. pirate CDs and books D. all above
4. What is the most attractive part in Japanese animation/manga?
A. character B. story C. genre D. educational import
5. What's the portion of manga in your after school readings?
A. very huge B. normal C. not much D. very little
6. For you, Japanese animation /manga (either multiple choices or your own idea are ok)
A. is essential for my life, you can say that I am the generation brought up with Japanese animation and manga
B. forms a very important part in my spare time
C. is a kind of popular culture that I usually like
D. is an art
E. is just a commercial product of popular culture
F. is kind of cultural imperialism that I am concerned about
G. is cultural product that applies to nearly all the age groups
7. How do you think yourself been affected considering Japanese animation broadcasted is largely broadcasted on TV?
A. Extremely. More than school education
B. Very much. Spend my time on it after school
C. Not so much, less than other popular cultures

- D. Not at all. Just take a look now and then.*
8. *Do you think caring for Japanese animation is against patriotism?*
A. entirely B. a little C. not at all D. not sure
9. *Do you think Chinese government should legislate to limit the broadcasting of Japanese animation?*
A. Yes B. No C. whatever
10. *What do you think of Chinese animation comparing with the Japanese anime?*
A. too naïve B. boring and of low quality C. OK D. getting better
11. *How do you classify yourself according to your knowledge of both Japan and Japanese culture?*
A. very good B. rather good C. only a little D. not at all
12. *From which do you usually acquire the knowledge of Japan?*
A. TV programs
B. news from media
C. Japanese animation/manga and other products
E. other _____
13. *What's your attitude towards Japanese culture?*
I like it and want to know more
I don't care but it's OK for me to know more about it
I am only interested in Japanese animation
Not interested
I don't like it or want to know anything about it.
14. *What's your attitude towards Japan as a country?*
A. I like it B. neither like it nor dislike it C. do not like it D. dislike or hate

Part II. (The optional part)

1. *Your favorite animation/manga are _____ because _____*
2. *Your favorite characters are _____ because _____*
3. *The most interested style/genre for you is _____*
4. *Do you realize it is original Japanese when you are enjoying animation or manga?*

5. The reasons that you think (do not think) that caring for Japanese animation is against patriotism are _____

6. Do you like Chinese animation? How do you think it will develop? Should it follow the Japanese mode?

7. Any other ideas? Please let me know _____

Appendix II

关于日本动漫在中国的调研问卷

性别： 年龄： 年级：

必答部分

1. 你喜欢日本动画片或是漫画吗？
A. 非常喜欢(狂热分子) B.喜欢 C.一般 D.不喜欢
2. 你从什么时候开始看动画片/漫画？
幼儿园 B.小学 C.中学 D.高中
3. 你平常获得动漫的主要渠道是：
A. 电视 B.网络 C.盗版光碟跟书籍 D.以上全部
4. 你觉得日本动画片/漫画哪方面最吸引人？(可多选)
A.人物 B.剧情 C.画风 D.教育意义
5. 日本动漫占你日常课外读物的比重
A.很大 B.一般 C.不大 D.很少
6. 对你而言,日本动漫是(多选,也可写出你的理解)
是我的精神食量,不可或缺.可以说我是看日本动漫长大的一代人
是课余生活跟娱乐的重要组成部分
是我比较喜欢的一种流行文化
是一种艺术
是一般的商业文化产品
是一种文化侵略,让人担忧
适合所有年龄层的文化消费品

7. 日本动画片在国内电视台的普遍播出，你认为自己受到日本动漫的影响程度深吗？
很深，超过学校教育对我的教育影响

比较深 (学习之余就靠它解闷了)
不是很深, 不如其他流行文化的影响大
偶尔看看, 几乎没什么影响

8. 你认为喜欢日本动漫与爱国主义相互冲突吗?
非常冲突 B.有些冲突 C.不冲突 D.不能确定
9. 你认为中国政府是否应该制定政策限制日本动画片的播出?
A.应该 B.不应该 C.无所谓
10. 同日本动漫相比,你如何看待中国本土的动漫制作?
A.太幼稚 B.单调枯燥质量低 C.还可以 D.越来越好
11. 你认为自己了解日本和日本文化吗?
了解
了解一些
不是很了解
一点都不了解
12. 你了解日本的主要渠道是通过
A.电视节目 B.媒体新闻 C.日本动漫及日本产品 E.其他(请写明)_____
13. 你对待日本文化的态度是
喜欢并希望了解更多
无所谓但也不介意知道更多
只对日本动漫感兴趣
不感兴趣
不喜欢也不想了解
14. 你对待日本这个国家的态度是
A.喜欢 B.一般 C.不喜欢 D.讨厌甚至憎恨

选做部分 (有兴趣的同学可以挑选回答下面的问题)

1. 你最喜欢的动画片/漫画是_____原因是_____
2. 最喜欢的动漫人物是_____原因是_____
3. 你最感兴趣的漫画风格是_____
4. 当你看日本动漫的时候会特别意识到这是来自日本的东西吗? _____
5. 你觉得喜欢日本动漫与爱国主义相互冲突(或者不冲突)的原因是_____
6. 你喜欢中国本土的动漫吗?你觉得中国动漫今后应该如何发展? 是否应该模仿日本的方式? _____
7. 还有什么其他的感想吗,请写下来吧_____

6. Conclusions

The dissemination of Manga in China in the market reform period has not only exemplified the macro history of cultural transnationalism course under globalization, but also interplayed with social transformations drastically taken place in contemporary China.

As one of the earliest foreign culture and commercial product entered China, distribution of Manga in China was closely related to the social institution which heavily swayed between market economy and command economy in the great transformation. The conflicts between government monopolization of media and liberated economic policy allowed importing Japanese anime an easier option to meet the demand for TV broadcasting and optimizing the industry effectively. The ambivalent institution of Chinese TV network broadcasting has led to a heavy reliance on Japanese anime. Meanwhile, the dynamic performance of pirate manga has also helped to speed up the prevalence of Manga in China.

As a cultural production of a highly advanced industry, Manga is far more advantageous and competitive than domestic animation production. The fall of Chinese domestic animation production has provided a typical example in market reform in which traditional culture and industry are so fragile and cracked down under the invasion of foreign cultural product. The tremendous circulation of Manga in both mass media and pirate market has not only exhausted the resource for domestic animation production, but also forced Chinese animation production to integrate into its subcontract labor in the global animation production. Notably, with gradual cognition of animation as a rising industry of great potentials, the Chinese government has deliberately set out to promote animation as a state-led industry since 2004.

The development of Manga as a medium has involved rapid technology innovation that is widely applied in daily life. On the one hand, the upgrading of medium presentation from television to VCD player, from DVD player to computer and internet, has greatly increased the circulation of culture product as well as various accesses to Manga resource. On the other hand, the development of electronic technology has also enhanced diversified categories of popular culture, such as electronic games, adding more options for consumers in the popular culture market.

The status for been a marginal culture didn't prevent Manga from becoming popular among the youth, on the contrary, it has been widely liked and largely received among young people. In contrast to school education, Manga has provided them with stimulating knowledge as well as a consciousness for modernity which they couldn't acquire elsewhere. While domestic animation production is performing poorly in the youth market, Manga has become one of the most significant entertainments for students' after school recreation. As a result, the Chinese young generation born after

reform has become the manga generation that was brought up by Japanese culture.

In the research, however, the prevalence of Japanese popular culture didn't seem to have rewritten the two-fold image of Japan. Though many respondents admit their strong preference for Manga and refuse the idea that Manga is a sign of cultural imperialism, still, they impressions on Japan as a country were extremely negative.

Thus, the research has revealed a significant result in the cultural transnationalism course that, neither the tremendous popularity of Japanese Manga has helped to rewrite the two-fold image of Japan, nor did the dislike towards Japan as a nation has reduced the young people's passion for Manga. The paradox phenomenon raised in the introduction chapter is also verified that though they have admitted a poor knowledge of Japan and remain indifferent on the subject, it didn't prevent them from loathing the country.

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