HISTORY OF COMICS

Manga, Anime

- **Anime** (アニメ?) refers to the animation style originated in Japan.
- It is characterized by distinctive characters and backgrounds (hand-drawn or computer-generated) that visually and thematically set it apart from other forms of animation. Storylines may include a variety of fictional or historical characters, events, and settings.
- Anime is most frequently broadcast on television or sold on DVDs either after their broadcast run or directly as original video animation (OVA).
- Console and computer games sometimes also feature segments or scenes that can be considered anime.

By Enjoy Wallpapers
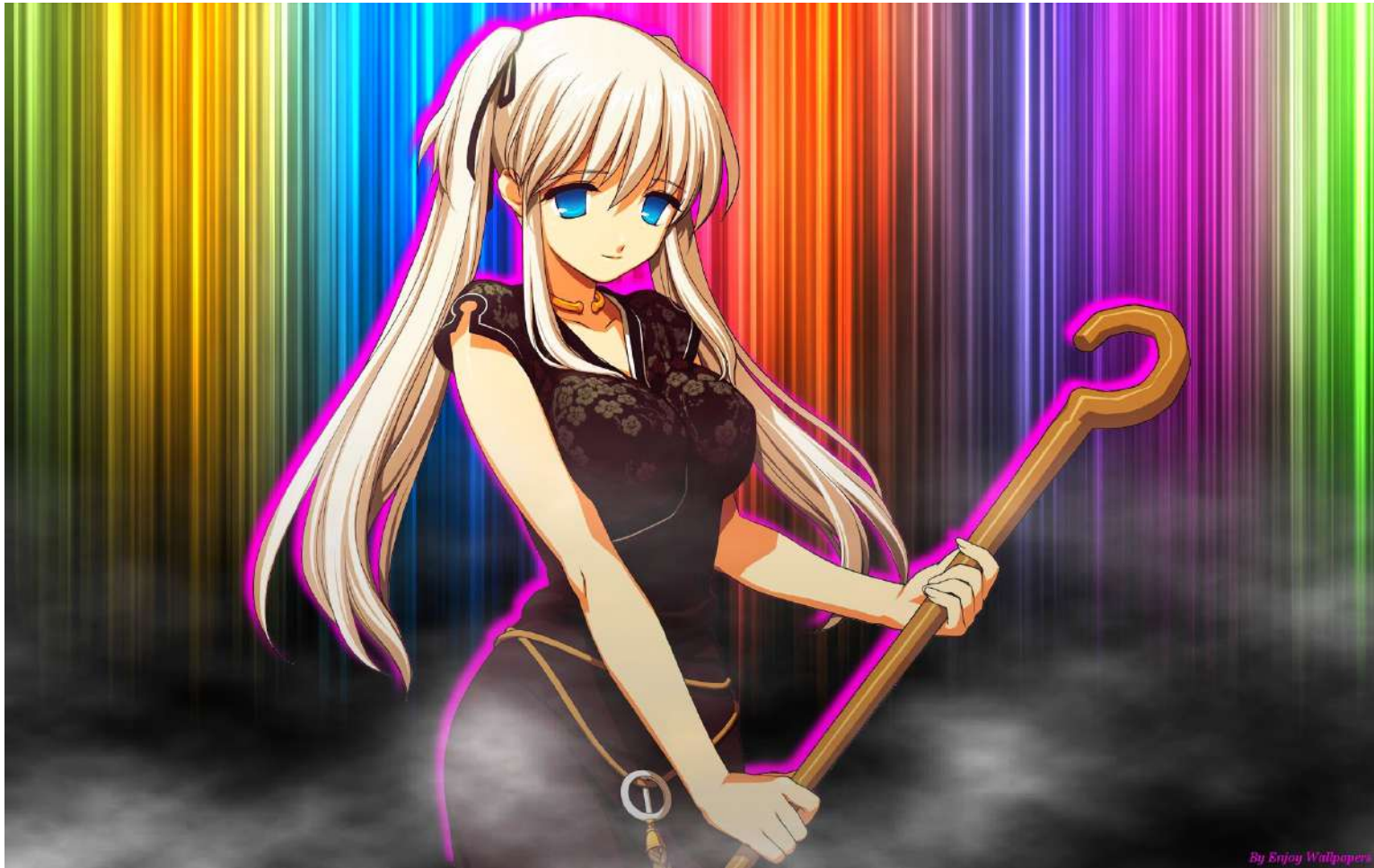
- **Manga** (漫画?) is Japanese for "*comics*" or "*whimsical images*". Manga developed from a mixture of ukiyo-e and Western styles of drawing, and took its current form shortly after World War II.

- Manga, apart from covers, is usually published in black and white but it is common to find introductions to chapters to be in color, and is read from top to bottom and then right to left, similar to the layout of a Japanese plain text.

- Financially, manga represented in 2005 a market of ¥24 billion in Japan and one of $180 million in the United States. Manga was the fastest growing segment of books in the United States in 2005.

- Anime and manga share many characteristics, including: exaggerating (in terms of scale) of physical features, to which the reader presumably should pay most attention (best known being "large eyes"), "dramatically shaped speech bubbles, speed lines and onomatopoeic, exclamatory typography..."
- Some manga is adapted into anime, often with the collaboration of the original author.
- Computer games can also give rise to anime. In such cases, the stories are often compressed and modified to fit the format and appeal to a wider market.
- Popular anime franchises sometimes include full-length feature films, and some have been adapted into live-action films and television programs.

漫画
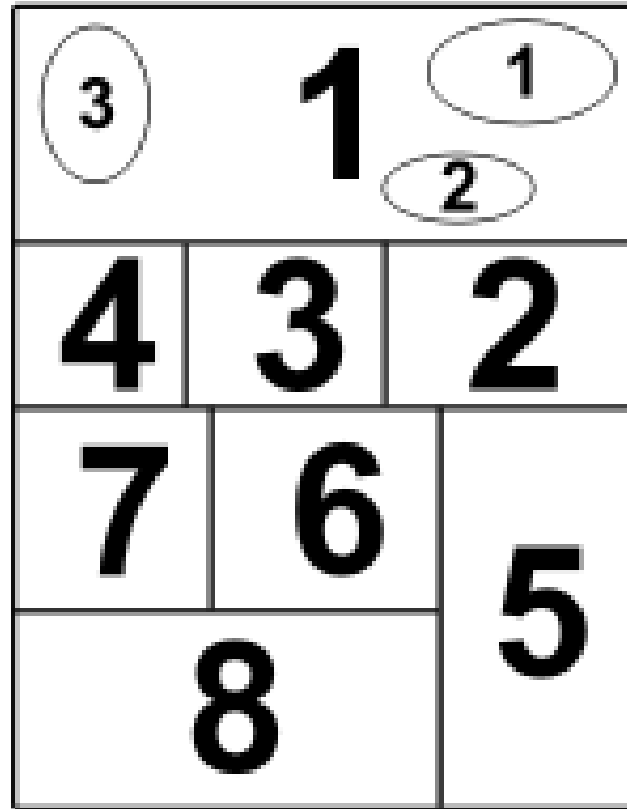
The reading direction in a traditional manga

MANGA

- In Japan, people of all ages read manga.
- The medium includes works in a broad range of genres: action-adventure, romance, sports and games, historical drama, comedy, science fiction and fantasy, mystery, suspense, detective, horror, and business/commerce, among others.[

⊙ In Japan, manga are usually serialized in large manga magazines, often containing many stories, each presented in a single episode to be continued in the next issue. If the series is successful, collected chapters may be republished in paperback books called *tankōbon*.

Sakura Wars

- Manga and manga-influenced works are also now created in Taiwan, Hong Kong, China, South Korea, and France.
- The latter, France, has developed a form called "la nouvelle manga, or *bande dessinée*, which is drawn in styles influenced by manga.

- The word *manga* first came into common usage in the late 18th century.
  - Santō Kyōden's picturebook *Shiji no yukikai* (1798)
  - Aikawa Minwa's *Manga hyakujo* (1814) and *Hokusai Manga* books (1814–1834)
  - Rakuten Kitazawa (1876–1955) first used the word "manga" in the modern sense
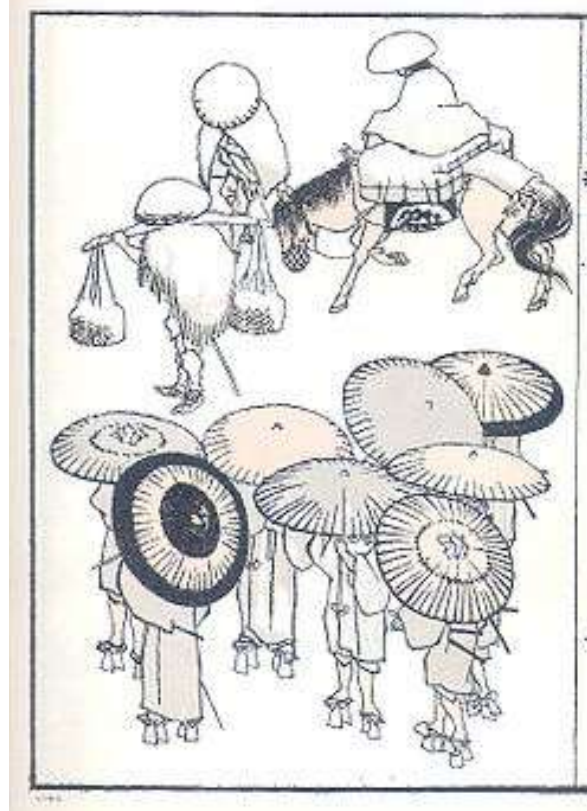
2 VIEWPOINTS

- There are 2 views on what influenced manga.
- One view emphasizes events occurring during and after the U.S. Occupation of Japan (1945–1952), and stresses U.S. cultural influences, including U.S. comics (brought to Japan by the GIs) and images and themes from U.S. television, film, and cartoons (especially Disney).
- Alternately, other writers such as Frederik L. Schodt, Kinko Ito, and Adam L. Kern stress continuity of Japanese cultural and aesthetic traditions, including pre-war, Meiji, and pre-Meiji culture and art.

POST-WAR MANGA

- Astro-Boy – begun in 1952

The story follows the
adventures of a robot
named Astro Boy and a
selection of other
characters along the
way.

- **Machiko Hasegawa** was one of the first female manga artists. She started her own comic strip, *Sazae-san*, in 1946. It reached national circulation *via* the *Asahi Shimbun* in 1949, and ran daily until Hasegawa decided to retire in February 1974.

The Wonderful World of **Sazae-san**

対訳　*Vol.11*

サザエさん

Machiko Hasegawa
長谷川町子

For 50 Years, Japan's Best-loved Comic Strip

SHŌJO MANGA

- Shōjo manga is a type of manga that is marketed to a female audience roughly between the ages of 10 and 18. Shōjo manga covers many subjects in a variety of narrative and graphic styles, from historical drama to science fiction — often with a strong focus on human and romantic relationships and emotions.
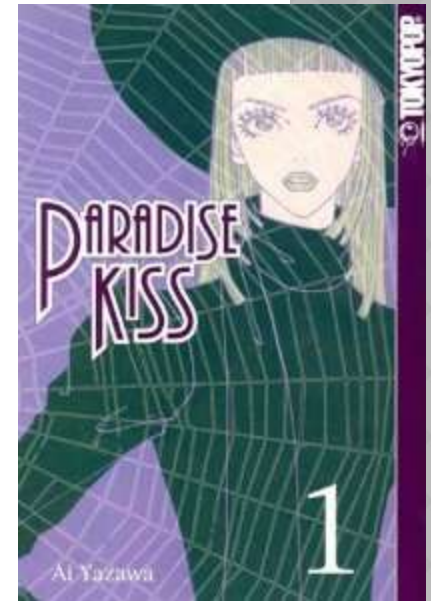
JOSEI MANGA

- *Josei* manga is manga for adult women.
- The stories tend to be about everyday experiences of women living in Japan. Though there are some that cover high school, most cover the lives of adult women. The style also tends to be a more restrained, realistic version of shōjo manga, keeping some of the wispy features and getting rid of the very large sparkly eyes.

SHŌNEN MANGA & SEINEN MANGA

- Manga for male readers sub-divides according to the age of its intended readership: boys up to 18 years old (*shōnen* manga) and young men 18- to 30-years old (*seinen* manga).

- Content can include action-adventure often involving male heroes, slapstick humor, themes of honor, and adult themes.
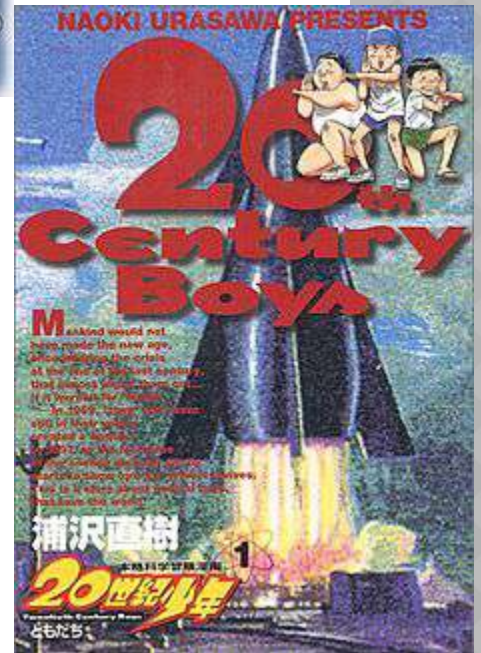
SPREAD OF MANGA

- Manga has existed since about the 1870's.
- The first big boom in manga publishing came in 1905 at the same time as the Russo-Japanese War.
- Manga began to infiltrate U.S. markets in the 1970's, mainly due to anime.
- Manga is now published in many languages including French, German, Italian, and Dutch.
- Some American artists have drawn comics and cartoons influenced by manga. Some include Vernon Grant, Frank Miller, and Adam Warren.
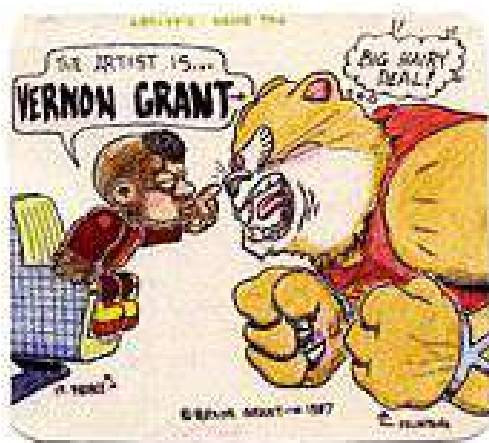
On the Wall Gallery
Central Square Branch Library
45 Pearl Street
Cambridge, Massachusetts

April 2008

Vernon Grant

The late Cambridge native Vernon Grant delighted audiences with his art since childhood. Born in 1935, he served in the US Army from 1958 to 1968. Upon leaving the Army he published *Stand-by One* with Army life cartoons. His humor was in the forefront of the graphic novels of *Point Man Palmer* and *A Monster is Loose in Tokyo*. His eight years of life in Japan had a profound effect on his artistic style. Vernon is often credited as the person who first introduced the visual approach and concepts of Japanese manga into English-language cartooning. He inaugurated them in his Love Rangers comic books. After returning to Cambridge in 1973, he published seven issues of these comics between 1977 and 1988. The Love Rangers are an international group of space soldiers whose "mission and that of their great spaceship is to effect peaceful changes in critical situations through the use of Love." The April exhibit features large panels of Love Ranger characters and pages from Book #1 that lead up to and include the famous sword battle.

Reception
April 1
6:00 to 8:00 P.M.

CAMBRIDGE PUBLIC LIBRARY
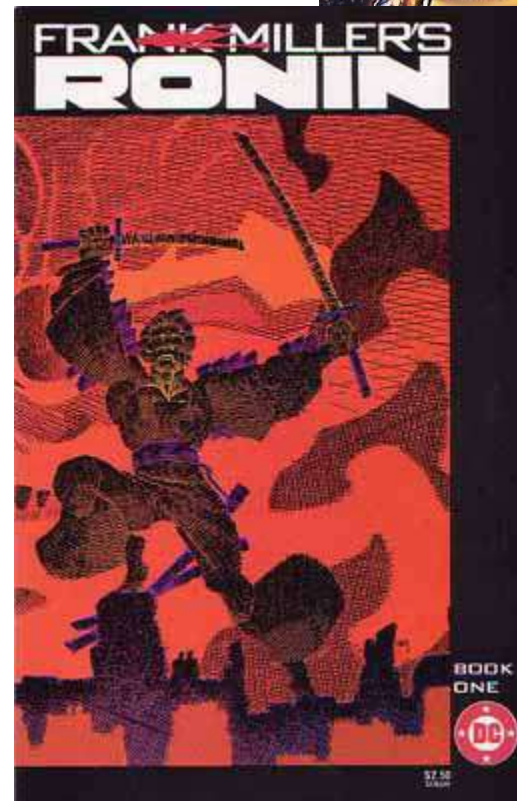
SPREAD OF MANGA

- Japan has manga cafés where people drink coffee and read manga, and sometimes stay there overnight.
- There has been an increase in the amount of publications of original webmanga. It is internationally drawn by enthusiasts of all levels of experience, and is intended for online viewing.
- The Kyoto International Manga Museum maintains a very large website listing manga published in Japanese.

Translate By
Touguu Yui

MANGA ICONOGRAPHY

- **Facial features**
- While the art can be incredibly realistic or cartoonish, characters often have large eyes (female characters usually have larger eyes than male characters), small noses, tiny mouths, and flat faces. Psychological and social research on facial attractiveness has pointed out that the presence of childlike facial features increases attractiveness.
- Manga artists often play on this to increase the appeal of protagonists.
- Large eyes have become a permanent fixture in manga and anime since the 1960s when Osamu Tezuka was inspired by Disney cartoons from the United States and started drawing them in this way.
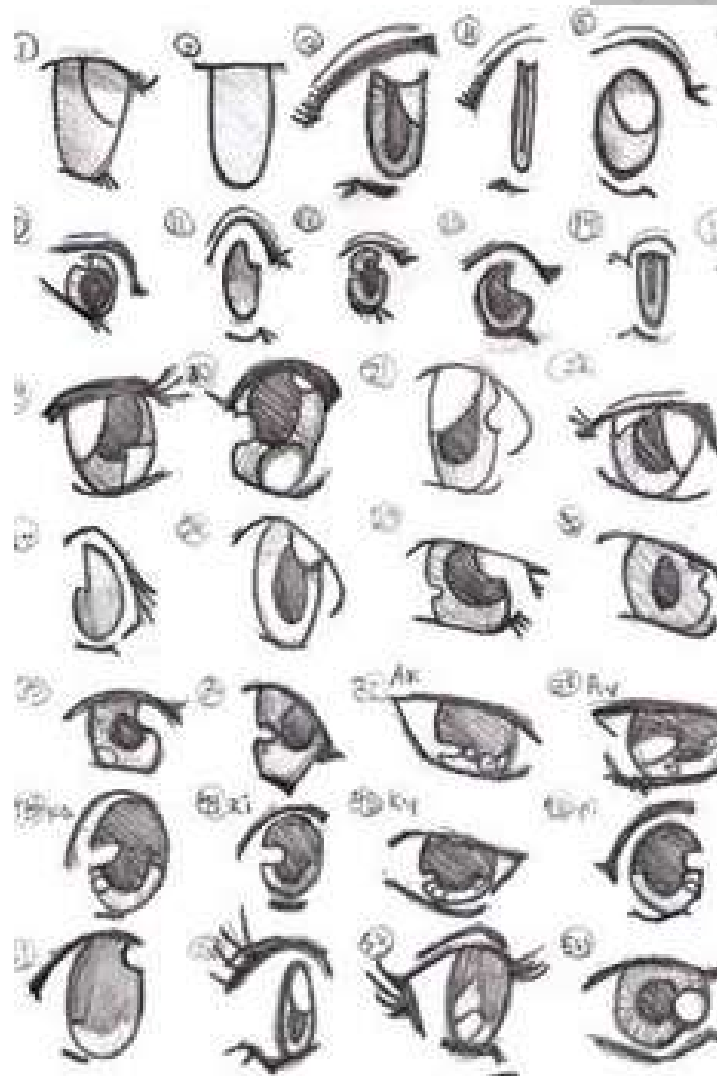
MANGA ICONOGRAPHY

- Furthermore, inside the big eyes, the transparent feeling of pupils and the glares, or small reflections in the corners of the eyes are often exaggerated, regardless of surrounding lighting, although they are only present in living characters: the eyes of characters who have died are the colour of the iris, but darker.

- Sometimes this death effect is also used to indicate characters who are emotionless due to trauma or loss of conscious control because of possession (ghost, demon, zombie, magic, etc.).

- In characters with hair partially covering the face, the eyes that would otherwise be covered are often outlined to make them visible, even when the hair is particularly dense and dark.

EYES

- Eye shape and size can be exaggerated or changed altogether. Love-hearts and doe-eyes indicate an infatuation, while stars indicate that the character is star-struck. Spirals indicate confusion or dizziness, while flames or wide empty semicircles indicate that the character is angry or vengeful. When dead, unconscious or stunned, "X"s are sometimes used as an indication of the state. Eyes may be replaced with two "<"s facing in opposite directions to represent a variety of emotions, such as nervousness or excitement. Eyes without pupils and reflective glints indicate a state of delirium.

- Enlargement of the eyes, where they become huge and perfectly round with tiny pupils and no iris and going beyond the reach of the face symbolises extreme excitement. Similarly, turning eyes into two thick half-circles, conveys a cute, delighted look.
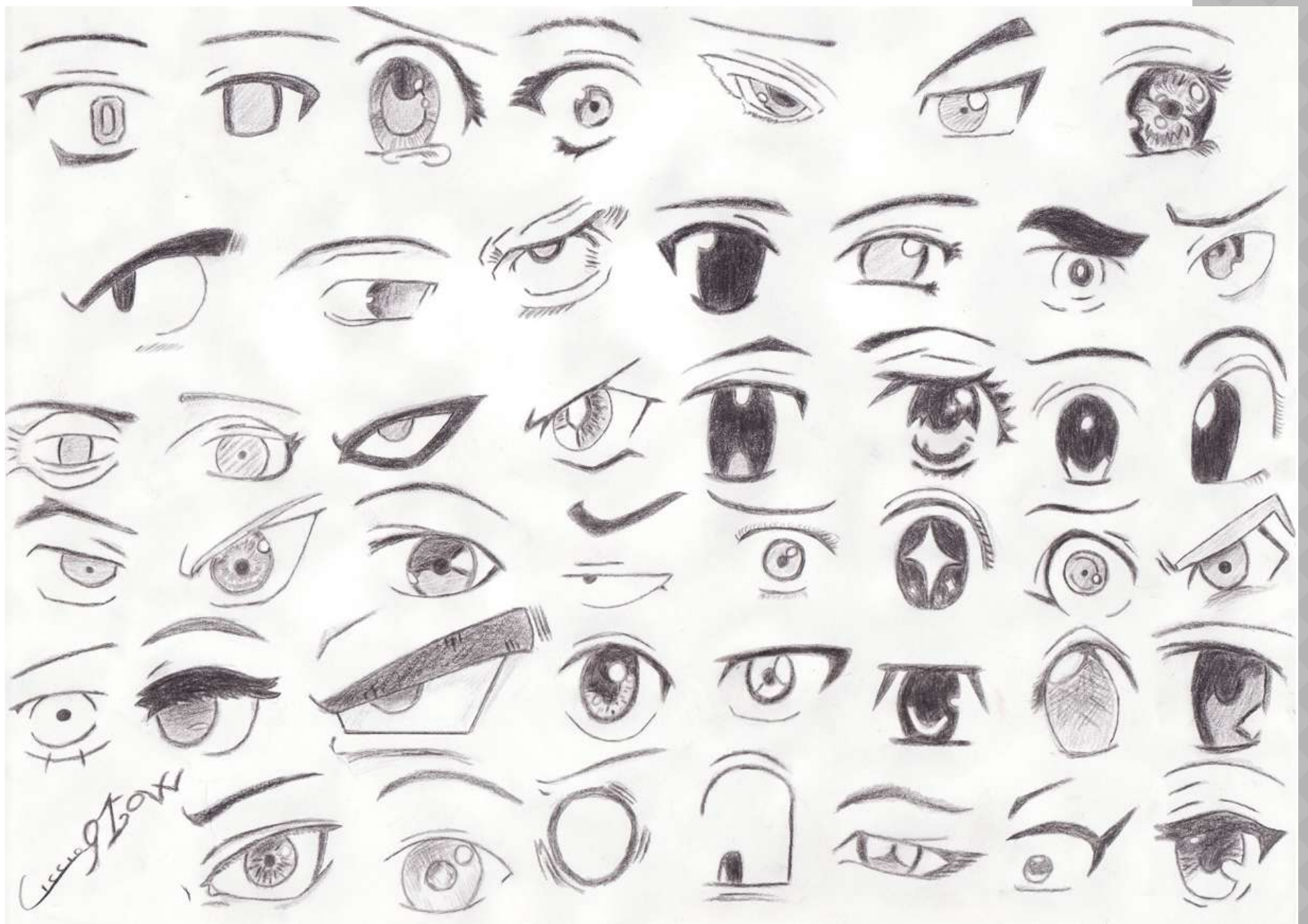
EYES

- The character's eye shapes and sizes are sometimes symbolically used to represent the character. For instance, bigger eyes will usually symbolize beauty, innocence, or purity, while smaller, more narrow eyes typically represent coldness and/or evil. Completely blackened eyes (shadowed) indicates a vengeful personality or underlying deep anger. It could also indicate that someone's being a wise-guy type, particularly when accompanied by grinning. A character's eyes are shadowed regardless of the lighting in the room when they become angry, upset, something is wrong with them, or they are emotionally hurt. Bubbles forming in the corner of a child's or female character's eyes often indicate that the character is about to cry.
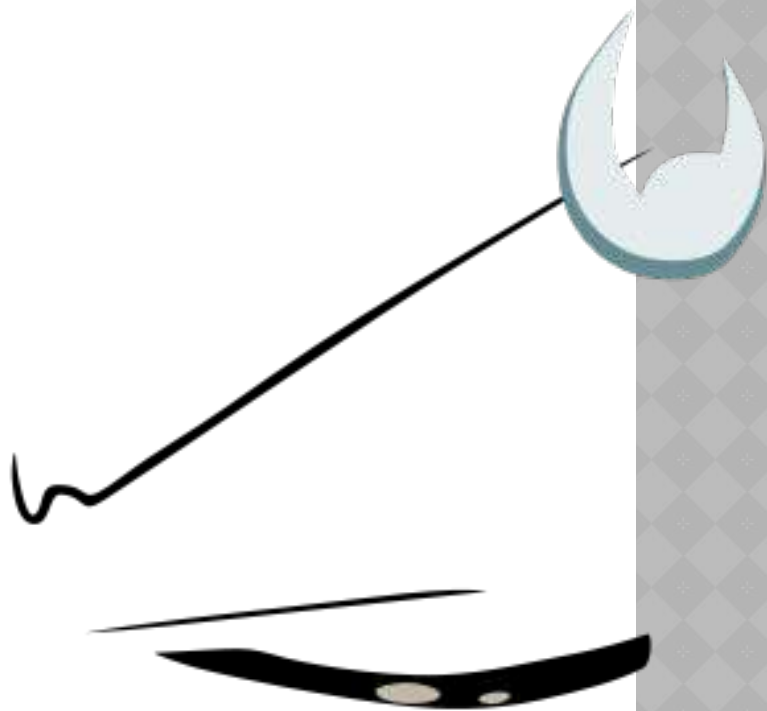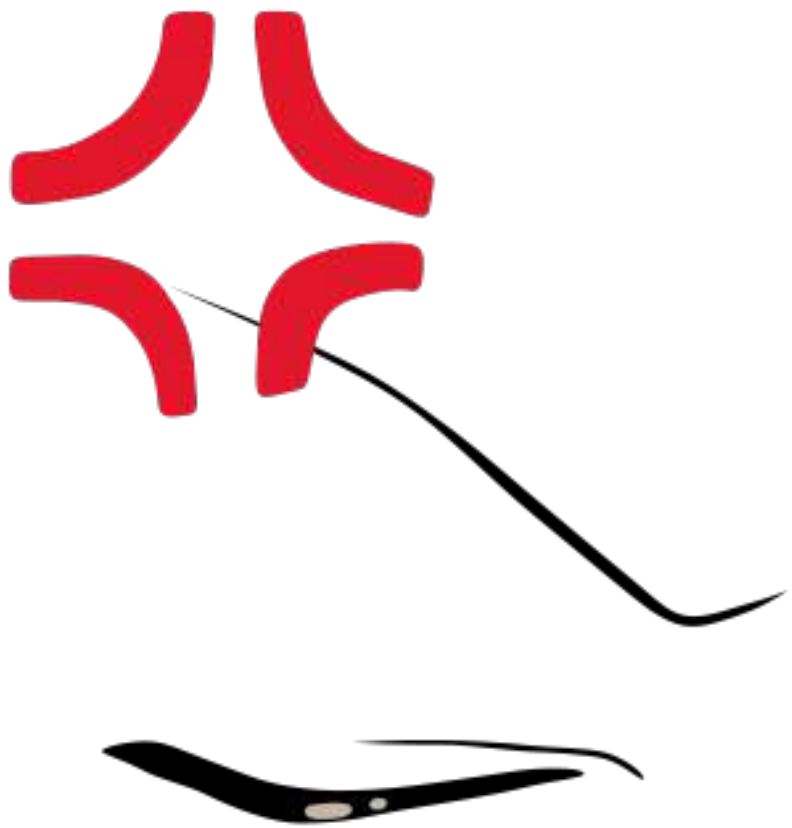
MOUTH AND NOSE

- Mouths are often depicted as small. A fang peeking from the corner of the mouth indicates mischief or feistiness. A cat mouth (like a number "3" rotated 90° clockwise) replacing the character's normal mouth, and usually accompanied by larger eyes may also represent mischief or feistiness.

- Noses are often depicted as small, with only a brief L-shaped mark to locate them. With females, the nose can sometimes be removed completely when the character is facing forward. In profile, female noses are often button shaped, consisting little more than a small triangle. A nosebleed indicates sexual excitation following exposure to stimulating imagery or situation. It is based on a Japanese old wives' tale. A balloon dangling from one nostril (a "snot bubble") indicates sleep.
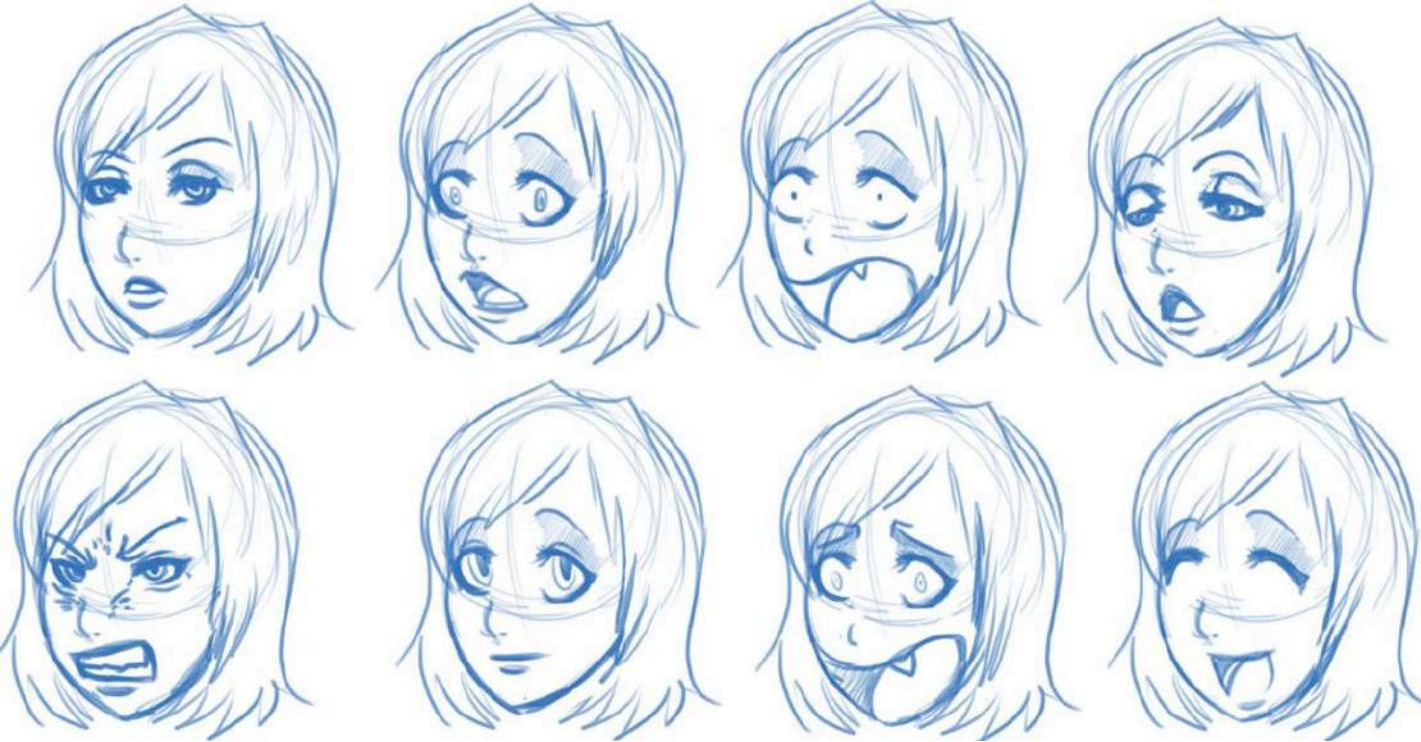
HEAD AND FACE

- Sweat drops are a common visual convention. Characters are drawn with one or more prominent beads of sweat on their brow or forehead. This can represent embarrassment, exasperation, confusion, and shock, not all of which are necessarily considered to be sweat-inducing under normal conditions. Actual physical perspiration in manga is signified by even distribution of sweat drops over the body, occasionally on top of clothing or hair.

- Throbbing "cross popping" veins, usually depicted as a cruciform in the upper head region, indicate anger or irritation. These shapes can sometimes be exaggerated, and placed on top of hair when the character is facing away from the viewer. Some manga uses smoke puffs to represent anger.

HEAD AND FACE

- A red cheek or hatchings on the cheek represent blushing, usually used when embarrassed by romantic feelings, while oval "blush dots" on the cheeks represent rosy cheeks. This can sometimes be confused with a scribble on the cheek, indicating injury. Sometimes when the character is drunk a long blush through the nose would appear.

- Facial shape changes depending on the characters mood, and can look from round apple shaped to a more subtle carrot shape.

- Parallel vertical lines with dark shading over the head or under the eye may represent mortification, fatigue, or horror. If the lines are wavy, it may represent disgust. A far cuter way to represent frustration/mortification is (mainly for female/ young female characters) they tend to puff out their cheeks while their line is delivered in a gruff voice, an elongated 3 showing puffed lips to show that puffed look more.
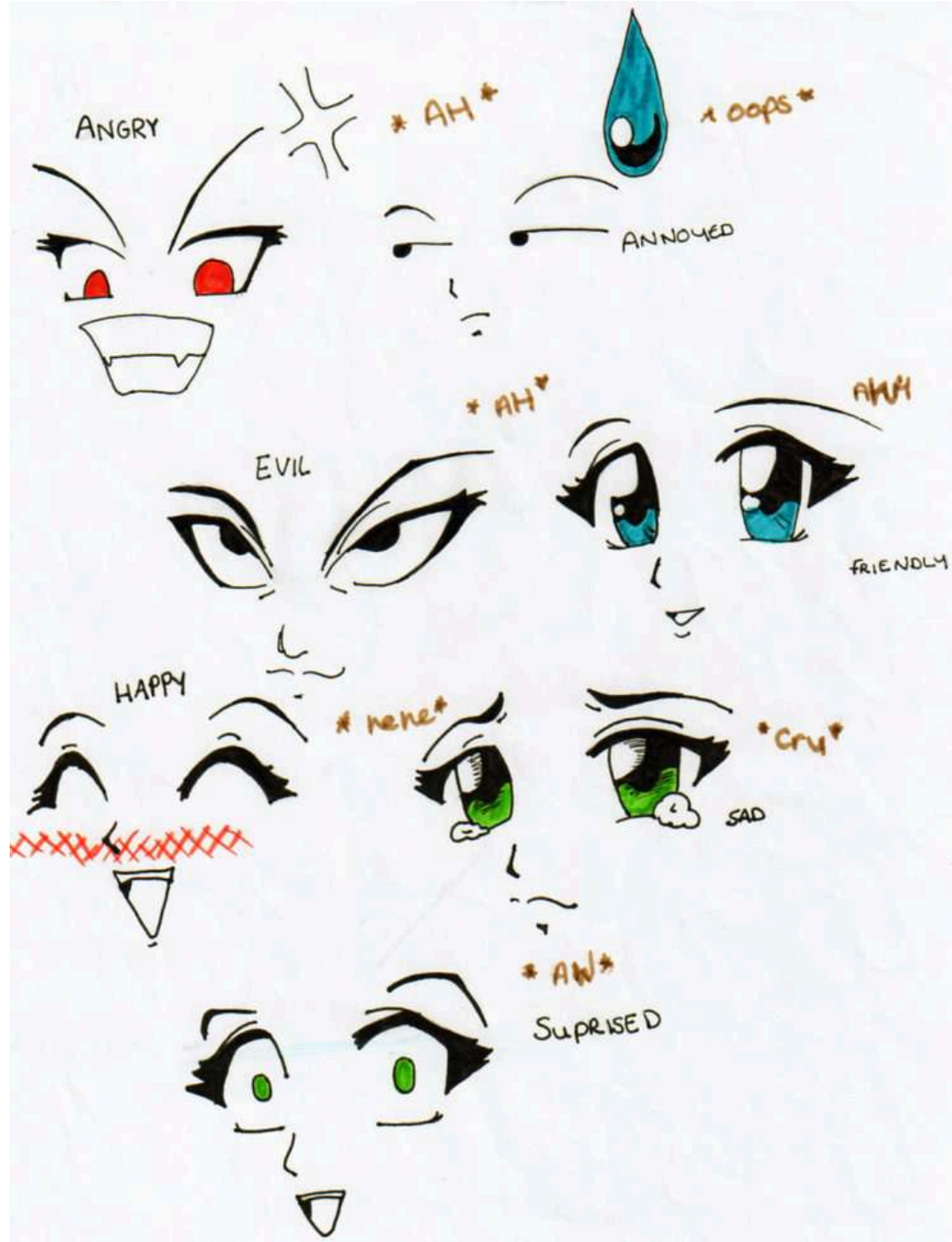
HAIR

- Hair colors of Anime characters aren't just selected randomly. In some cases they express significant elements of that person's character (based on color symbolism in Japan).

HAIR

- Black: Power, evil, emptiness, sadness, mystery, sophistication, completeness, death
- White: Purity, simplicity, peace, humility, cold, heaven
- Blue: Peace, calm, stability, dependability, cold Note: With dependability, dark blue means more responsible than light blue
- Purple: Royalty, wisdom, spirituality
- Red: Passion, joy, aggression, energy, love (basically strong emotions)
- Pink: Femininity, purity, child-like, love, kindness
- Orange: Energy, balance, enthusiasm, warmth, seeking attention
- Yellow: Wealth, heaven, child-like, courage
- Green: Fortune(good and bad), envy, harmony, life, vigor, tranquility
- Silver/Gray: Reliability, intelligence, maturity, sadness, boredom
- Brown: Comfort, simplicity, endurance

CHARACTER DESIGN

- To better elicit a more emotional response with the audience for a certain character, a manga artist or animator will sometimes use certain traits in the character's design.
  - The most common features include youthfulness as a physical trait (younger age or pigtails) or as an emotional trait such as a naive or innocent outlook, a childlike personality, or some obvious sympathetic weakness the character works hard to correct (extreme clumsiness or a life-threatening disease) but never really succeeds to get rid of.

CHARACTER DESIGN

- A round swelling - injury.
- A white cross-shaped bandage - pain.
- Thick black lines around the character - trembling due to anger, shock or astonishment.
- Sparks literally fly between the eyes of two characters - fighting or glaring
- All facial features shrinking, the nose disappearing, the character lifting off the floor and the limbs being multiplied as if moving very fast symbolizes panic - comic rage.

CHARACTER DESIGN

- Falling onto the floor – funny reaction to something
- Tear drops everywhere - joy or sadness
- An ellipsis appearing over a character's head - silence, something unsaid
- A drooping head - sorrow
- Villains are often colored in darker tones, while colder characters will be given neutral tones.
- Characters push their index fingers together – revealing a secret, telling truth

CHARACTER DESIGN

- White shape that appears during an exhale - relief or depression
- Cherry blossoms - sweet or beautiful moment
- A flower blossom falling off its stem - loss of virginity
- Unbound hair – freedom
- Hair that is tied back - enslavement of some kind
- Bubble coming out of the nose – sleeping

I LOVE MANGA !!!
漫画　　　　漫画