

Keywords: Manga, Culture, Gender

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Introduction

In this essay I will gather research to answer an important question “How are females represented in Manga?”. Out of this question I have picked out three keywords that I have picked out and these three keywords are Manga, Culture and gender. In each of these keywords I will research into each of the histories of the keywords to get a better understanding of what I will be talking about when it comes to answering the question at the end of this essay. For my answer to make sense I will put them in a certain order which will make sense for when I need to answer my question. I thought I would start off with the keyword Manga as it would be a great way to show and research what the history is in Manga before going into depth with the other keywords I’m going to research, it helps to get a basic understanding of the artform I will be basing my question off before going to the more serious keywords which are culture and gender which can be a touchy subject to research sometimes.

I will then be moving onto my next keyword which is culture. When I come to research culture I shall split it into two sections with the first section being about culture in general, then after that I will delve into the Japanese culture and how the Japanese culture originated as it’s an area I would like to know more about. My final keyword gender will be solely concentrating on the history of gender and the lack of gender equality in Japan which will be sided with the lack of gender equality for females in Japan in its past. Once all of my research is completed I will be answering my question by comparing all of the information that I have gathered to compare with each other so I can decide what my answer would be and by me using my research to compare with each of the keywords it will also help me to make a definite decision on what my thoughts have to do with the answer as well.

Manga

The name Manga (also known as Anime) is the most common term for animation and comics made in Japan, the name was not coined until the middle of the twentieth century. Before the name 'Manga' was created there were similar terms such as Senga (line art) or Kuga (flip images). There are some other terms alongside this such as dekobo shin gacho (mischievous new pictures), chamebo-zu (playful pictures) and manga-eiga (cartoon films) .(clements, 2019)

Known historian Tsugata Nobuyuki asked the question "what is Anime?" and he identifies these three animes that created the term Anime/Manga. Astro Boy in 1963 and Princess Monoke in 1997 had a great influence on Japanese industry Tsugata notes. (clements, 2019) Tsugata now recognises its importance and he does not wish to define the art form as just Japanese animation but, as a unique artform to the Japanese form of cartoons.



Princess Mononoke artwork, By Hayao Miyazaki, pg 1

To remind that Japanese animation that Anime isn't just about acetated cells but also about digital artwork. Many years later software and digital software engines have vastly improved in speed. With online streaming services the general population access Japanese films through stream services such as Netflix and CrunchyRoll.

(clements, 2019) Access to works about Anime in the English has greatly improved. Cinema studios tend to seize the high ground of exhibitions only new animators tend to flourish on TV. Even though the TV market is already saturated, video is the only way to go about it when wanting to become a successful Manga/animator. For a large part of the creation of the animation process that it takes from creator to consumer intellectual property is less an entertainment event and more like an odd comonitatty if it's given the right conditions it may spit out the right avenue. If Anime is seen as an object by larger companies they are obviously going to try and profit off it if it is going to bring out a lot of cash for that said company. (clements, 2019)

There's quite a bit of a debate about where the history of Manga actually began. Some of the earliest Japanese cartoons that have been found so far are rather rude characters drawn on some ceiling beams by a group of builders on the building of Horyu-ji temple in Nara during 750 CE. (Mcarthy, 2014). Four hundred years later in 11100, a very well known high ranking buddaist called Toba Sojo drew a series of cartoons on a scroll. On these scrolls were some anthropomorphized frogs, monkeys, rats and other aping human activity that would present satire to less devout priests. (Mcarthy, 2014).

Oddly enough these drawings were used for teaching in the religious area and due to these drawings being so popular if anyone drew these comical pictures to sell them they would be known as Toba-e "Toba pictures". (Mcarthy, 2014)

The first character of the word "Manga" is often viewed as being "irresponsible" or "inconsequential" and due to this the word is often translated as "irresponsible pictures". In

1861 a British expatriate called Charles Wirgan finally arrived in Yokohama, where he was a foreign correspondent and he was a sketch artist. (Mcarthy, 2014) During this time he set up a few small businesses like drawing classes and he started a magazine called Japan Punch. Eshinbun Nipponchi was Japan's first cartoon magazine where it began publication in 1874. (Mcarthy,2014) The drawings were crude and realistic and it was a step out of the cosmopolitan scene at the time. Unfortunately it was a failure after the first three issues but it began a trend to inspire artists back then and it is still inspiring artists till this day. (Mcarthy, 2014)

Culture

Culture has always been a rather controversial area to discuss and it is interesting to wonder “how something could be so different from society to society whilst being very important to all societies?”. To answer this question the answer lies in how much the concept of culture has two unusual pieces of information: that is seen as content and that this is an instrument aswell.(Charles rose,2019)

Being seen as content it refers to anything that we see to any other place with any other. Content does vary greatly across societies and helps define them. Culture being used as an instrument refers to the unique way that culture functions. Capacity for culture is a very important part of the evolutionary story of our species and is very deeply rooted in our genes and culture works similar across different societies.(Charles rose,2019)

The massive differences that are seen amongst unique areas is therefore mostly the result of differences. As such comparing it to show it working independently is rather critical as it pushes people to realise the power of our races. Unlike some behavior when it is coded by genes such as behavior and natural behavior. Any rational analysis would consider any available information about a given circumstance. (Charles rose,2019)

Moving onto more specific areas of different cultures Japanese culture has a very interesting history behind it. The first question is whether the higher civilisation of the continent was introduced in Japan by the dynasty of Yamato. It was in the fifth century when it was introduced and it played a decisive role in creating the Japanese culture. Buddhism and Chinese civilization was exerted as a powerful influence on the Japanese culture. (Routledge,2004)

Having underground culture maybe more derivative than the usual commercial culture, amateur Manga may contain a less expressions but rather than Manga that is made through large scale cultural production or having conservatorial might have more a progress shift in the sense of it having progressive cultural themes than the more alternative side to Manga. Until the 1990's came Manga was seen as a representative of one of the most extensive forms of culture in post-war Japan and It is also a contemporary medium in pop culture. Although Manga was often seen as a foreign souvenirs or as a cultural trope which had strongly defined themes such as pornography and science fiction fantasy. Any literature film associated with Manga carries a massive range of cultural material which really appeals to other foreign countries. (Sharon Kinsella,2015)

The skeleton history of Manga is similar to modern music in the Anglo-American cultural sphere and like modern music Manga does have some aesthetic roots such as in the pre-war folk culture but it was developed by early pioneers of the contemporary form including the plot of the Manga during the 1950's. (Sharon Kinsella,2015)

Like modern music, Manga has been fantastically creative and a diverse phenomenon and the colossal diversity/quantity. During 1967 the artstyle was defined as a “border art”, like a new type of medium which is accessible by cultural amateurs and it could also transgress the boundaries of where there is a chance of there being high and low culture. (Sharon Kinsella,2015)

In the 1990's neither did the production or the distribution of Manga have never been stable for example the Manga industry has never been a fully mechanized system for producing culture. Having the focus of post-war Japanese with cultural politics has made Manga to be distributed wherever possible. As an addition to the attraction of Manga in the eyes of many intellectuals the facts are that it is an authentic, modern Japanese culture with its roots in the social Japanese local experience rather than it being a local import from America or any European political cultural report when brought up in the cultural history behind Manga. (Sharon Kinsella,2015)

Gender

In April 1986, the Women's Bureau of Ministry Labour managed to kick start the first gender equality law which was formulated mainly by Japanese women. When making the decision of trying to get the Equal Employment Opportunity Law processed (during 1986) it has been considered one of the most arduous decision making processes in Japanese political history. Due to the fierce competition not only from most male employees but the political elite are also from conservative and leftist Japanese women. (Yoshie Kobayashi,2004)

The law was criticised due to it lacking any enforcement power behind it and it generated a peculiar women's employment system that made any discriminatory treatment women more

invisible, whilst not wanting to deprive women workers of protective measures. (Yoshie Kobayshi,2004)

It took eight years to make a difference, However ten years later after the fact the women's Bureau amended the 1986 EEOL to strengthen the part of the enforcement provision, bureaucrats with the women met less opposition from male employers and female workers as well for the activists who strongly resisted the legislation during the 1970's and 1960's. If the state starts to improve the gender relations in Japan's society what roles would the states in Japan do to institute and improve how gender relations are seen?.(Yoshie Kobayshi,2004)

Since the 1970's women being able to vote has increased drastically compared to the male vote. An addition of women's policy agencies for promoting gender equality in a democratical state is also implemented with their growing significance to whether the state could impact gender relations that is overflowing with a male dominated society,especially Japan. Even looking at it in the current day the gender gap is still prominent in most foreign countries. (Yoshie Kobayshi,2004)

The women's Bureau in Japan is known as the equal employment, Children's and families Bureau of Ministry Of Welfare and Labor. By this ministry existing it revised their duties to improve working conditions for women and men workers who are between working outside the home and having responsibilities of being a parent. Having Alienation of female Bureaucrats in a hostile male culture has been rather ubiquitous in a democrat industrial estate in spite of there being more female bureaucrats. By there being more masculine

figures around it might characterize the Japanese bureaucracy as more of a democratic looking state than it was previously.(Yoshie Kobayshi,2004)

The bureau since it was introduced has evolved drastically as a quantitative as well as a qualitative predominance of the female gender. Whilst climbing the ladder of bureaucracy for rank-file positions inside or outside of the Women's Bureau and the elite women could acquire very useful skills which includes network skills which is a very important part to help negotiate with male counterparts. The women's institution originally intended to prohibit all sex discrimination made against women. The political decision making began with the establishment of a Subcommittee on women's employment of the Deliberate Council On Women and Minors with the problems that they faced in the Women's Bureau as of spring 1978 when everything was starting to get complicated with others not agreeing on what the Women's Bureau was trying to point out. (Yoshie Kobayshi,2004)

However the institutional changes that were made in the Japanese Electoral system were changed to a very women-friendly system (Yoshie Kobayshi,2004)

Conclusion

Now to answer the question "How well are females represented in Manga?". Comparing all of the research that I have done there is a definite answer to this question of which I shall

explain now through each keyword and what useful information I have picked up from these keywords and how they have helped me to make a final decision on what my answer will be.

Firstly, what I picked up from my Manga keyword is that the Ghibli film Mononoke made in 1997 had all of the female characters very un-sexualised and their anatomy is rather simplistic when it comes to the artstyle of Studio Ghibli. This film being made by the artist Hayao Miyazaki shows that not all men are trying to fulfill the male fantasy of the perfect women in a certain artform such as Manga. But it is known that the majority male men tend to think women should look like a certain beauty standard in real life and in the art world.

My keyword about culture, Manga is perceived on the level of modern music in Japan. I thought that it has a link to having an equal stance against other artforms and that it links to my previous keyword of showing that not all men perceive women as objects even in the modern day but it links together in some sense of an argument to my answer.

Within my gender keyword the main thing I took from it is that within the past female workers in Japan were not equally paid compared to the male gender and this shows how women were represented in Manga whilst being unfairly paid and not having equal rights during this time. It relates to my other keywords because it shows how females were represented in Manga before any of these massive changes were made in the present day.

Now to answer my question "How well are females represented in Manga?" It is a rather mixed answer whilst the majority of male gender tend to create artwork of women to look rather sexualised with a big chest and a thin waist. I can't say that all male artists draw and think in this manner. For example Hayao Miyazaki has never been like this in this sexual manner as he focuses more on how his stories are planned out rather than make it all about women who are inappropriately designed to be just the love interest. The conclusion I've come to is that females are not the best represented in some people's minds such as males

but there are times that females are represented really well and that females are represented with a 50/50 respect when it is time to be represented in Manga.



Princess Mononoke, By Hayao Miyazaki, pg 1

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