

Abstract Cologne Conference “Intercultural Crossovers, Transcultural Flows: Manga/Comics”

(1.) Felix Giesa (Cologne, Germany) & Jens Meinrenken (Berlin, Germany): *20th century toy, I wanna be your boy: Character and identity in Urasawa Naoki’s “20th Century Boys”*

Our paper will deal with Urasawa Naoki’s science fiction mystery manga *20th Century Boys*, especially with the question, how the comic artist unfolds a reflection of 50 years from the late 1960s of the 20th century until 2015. On multiple timelines Urasawa develops a unique *memory culture* which is based on a multitude of visual metaphors that the author recruits from the complete (medial) pictorial inventory of the late 20th and early 21st century. Through the use of globally known images and pictures, like the UN building or the first landing on the moon in 1969, a link to the collective memory is achieved. This is supported by a permanent recourse to popular culture on each narrative level. We find this most prominent in the use of the mega hit “20th Century Boy” by the British rock band *T.Rex*. During the opening sequence the song is presented in an analepse in which narrator Kenji reports about his adolescence rebellion – and its failure. On the current narrative level we are confronted with a militant sect, whose apocalyptic habitus threatens to destroy the world. The different time and in parts reality levels of the narration are set in an everlasting field of conflict that is created by a complex association of different media forms. The prophetic power of the images plays a crucial role in this. By referring to the 1995 Tokyo subway sarin gas attacks by the Aum sect (Ōmu Shinrikyō), the manga develops its own setting of catastrophe, of a destruction of the world. Planned to be an instrument of these actions is a “robot” that will apply biological attacks on London and San Francisco. By invoking the cyborg theme, the manga reveals a moment of self-referentiality that leads from Urasawa’s own work like *PLUTO* back to Osamu Tezuka’s *Astro Boy* or *Dororo* and even the traditional visual presentation of *yōkai* spirits. By applying an intermedial analysis to *20th Century Boys* we will show how by recurring to the collective memory, Urasawa generates a moment of identity and designs his character within the pages of the manga.

(2.) Verena Maser (Nürnberg-Erlangen, Germany): *Love between girls in the graphic arts: A comparison between yuri and the webcom “Yu+Me: dream”*

Since around 2003, we find increasingly more stories about love between girls in manga, the so-called *yuri* genre. I will compare the genre’s main contents with the American webcomic “YU+ME: dream” by Megan Rose Gedris, which started in 2004. “YU+ME: dream” tells the

story of highschool student Fiona Thompson falling in love with her new neighbor/classmate Lia Riolu. The art style was clearly influenced by manga. At first glance, there are a lot of similarities between “YU+ME: dream” and *yuri* manga, such as *Maria-sama ga miteru (Maria Watches Over Us)*: The main characters are all girls in their teens, the stories are set in highschools with all students wearing school uniforms. The differences between *yuri* and “YU+ME: dream”, and thereby between the Japanese and the American approach towards love between girls, become evident when taking a closer look at how the relationship is treated. In modern *yuri* manga, one will almost never find classmates casting aspersions on female-female couples. The girls who are falling in love with other girls are almost never confused by their feelings and rarely shed tears on their love interest not being male. Sanctions are rarely imposed by parents or teachers, mostly because none of them gets to play a major part in *yuri* manga. “YU+ME: dream” on the other hand depicts girls confused by their sudden same-sex oriented feelings and classmates writing insulting graffiti on walls. Teachers and parents, too, are opposing the relationship. Thus, these two different approaches tell us a lot, not so much about the two societies’ attitudes towards lesbianism (as this is not the main topic of *yuri*), but about how love between two girls is made into a piece of entertainment and thereby what kind of stories are seen as entertaining by their respective audiences.

(3.) Nele Noppe (Leuven, Belgium): *Translating the visual languages of Japanese fan comics and North American and European fan art*

Amateur comics are a key medium of expression for fans not only in Japan, but also in North America and Europe, where they are classified as “fan art”. Scholars of manga and comics tend to ignore these vibrant comics-creating communities, being under the mistaken assumption that the content of fan comics must be entirely different from commercially published comics and manga. In reality, the main difference is often simply one of legal categories. As a first step towards cross-cultural examinations of fan-created comics, I will document the visual contents of several hundred Japanese amateur manga and amateur manga’s European and North American counterparts based on the same source work (*Harry Potter*). Through a comparative analysis of the ways in which fan artists visualize established characters, sexual content, and humour (main themes in fanwork everywhere), I will show how culturally defined visual codes influence visuals in fan-created comics and establish transcultural influences between Japanese and North American fan-created comics. Finally, I will propose a non-restrictive way of interpreting the similarities and differences found.

(4.) I-Wei Wu (Heidelberg, Germany): *A flow of satirical pictorials in East Asia: The case of “Shanghai Puck” and “Tokyo Puck”*

This paper attempts to examine the relation between early Chinese manhua (漫畫) and Japanese manga (漫画) by focusing primarily on the Chinese illustrated newspapers, *Shanghai Puck* and *Tokyo Puck*. In the first section, I deal mainly with the Chinese term “manhua”. Most Chinese scholars claim the term was brought in from Japanese in 1925 by Fong Zikai (豐子愷), a famous Chinese writer and cartoonist who studied in Japan. However, it is not the first time that the term “manhua” appeared in China. Already 21 years before, in 1904, the Shanghai newspaper *Jinzhong ribao* (Alarming Bell Daily) (警鐘日報) titled its illustrations “shishi manhua” (current-event comics), revealing the Chinese very basic understanding towards comics. On the basis of this clue, I will trace the literal meaning of “manhua” in the Chinese context, analyze important pictures in Chinese illustrated newspapers and uncover how comics were presented. In the second section the research concern shifts from the term “manhua”, to comics from both Japan and China by taking a closer look at the exchange of images and publications. Imitation and adaptation—the means of localization—are main focuses here: What is selected? How are pictorial elements re-arranged? I will propose the evidence of images taken from Chinese illustrated newspaper and *Tokyo Puck*, a representative manga magazine initially published in 1908. As for publication, I regard *Shanghai Puck*, the first Chinese manhua magazine published in 1918, as a good example to explain this incidence by surveying the layout, the format and the pictures. However, imitation and re-arrangement does not seem to exist only in these two magazines, since the publication of *Tokyo Puck* was also inspired by western magazines. In this section, I will also try to situate these images and publications in the global context and interpret the exchange from a transcultural prospective.

(5.) Helmolt Vitinghoff (Cologne, Germany): *Chinese Comics: Amusement or/and propaganda?*

Picture stories have quite a long history in Chinese culture, but after the first overwhelming success of Chinese comics in the twenties and thirties of the last century, they seem to have greatly lost their influence and popularity today. Since the arrival of television culture, game consoles and the import of American and Japanese products in the nineties, this process of falling into oblivion seems to have accelerated not only among the readership but also with the powers that used them for their own ends. Is this process due to a growing of literary quality awareness

or the oppressive censorship of political authorities? Or due to a change in the recreational requirements, especially of children and young people who were the lion's share of the readership? Or due to a lacking creativity of the writers or their wrong choice of topics? The intention of my paper firstly outlines the development of Chinese comics with a focus on the differences between mainland China, Hongkong and Taiwan, with noteworthy examples. Furthermore I shall examine the significance of comics as a means of propaganda especially in the seventies. I shall conclude with a hypothetical outlook of the future of Chinese comics.

(6.) Ulrike Niklas (Cologne, Germany): *Amara Chitra Katha and modern Indian middle class*

The Indian Middle Class distinguishes itself most often by a rejection of its own cultural roots in an attempt to appear as “westernized” as possible. This often leads to a loss of cultural identity and knowledge of the young generation(s), especially in the case of children educated in “English-medium” schools which are preferred by middle-class families. Since several decades, there exists a publishing house in India, specialized on “Comics” that render Indian cultural elements into easily understandable formats. The issues of these “Amara Chitra Katha” (lit. “Immortal picture stories”), depict Indian Mythology, Literary Works, History and Biographies of important personalities. In the case of the renderings of classical works, these comics are astonishingly near to the originals (in all their brevity) and thus appear on a first glance as apt tools for a - though superficial - still to a great extent authentic acculturation (or re-culturation ?) for young middle-class generations – and they are widely used to this effect. Amara Chitra Katha–booklets appear mostly in English language (which clearly shows the target group they are meant for), although a small number of issues have been rendered into vernacular languages, too. The latter, though, have not met with a great success and have almost disappeared from the market by now. In my paper, I will deal with this middle-class phenomenon of “lost culture”, besides attempting to analyze a few “classical” Amara Chitra Katha issues with regard to their quality and truthfulness to the originals they are meant to represent.

(7.) Frederick Schodt (San Francisco, United States): *Creation of a manga-comic hybrid*

While adhering to the same basic grammar of sequential “panels,” “word balloons,” and “sound effects,” Japanese manga and North American/European comics today use radically different formatting traditions, and also different artistic conventions. Starting around 1977, more and more manga have been translated and published in the West. In the process, it has been necessary

to “localize” manga, both in terms of language and format, to make them acceptable to Western readers. The same process occurred in Japan at the beginning of the twentieth century, when Western styles were imported and localized for Japanese readers, but the results were very different. I have been involved in this localization process in North America since 1977, both directly, as a translator, and indirectly, as an observer and writer about Japanese manga. In addition to studying the way that Japanese artists have incorporated Western traditions, dating back to the mid-19th century, I have also studied the way that American artists and publishers have tried to incorporate Japanese styles. But there have also been changes in the process of “localization” over the years, and in this paper I will draw heavily on my personal experience in the industry to illustrate them. The need to translate manga, and to translate the language in them so that they are readable to Western readers, has not changed. However, whereas in the beginning the goal of localization was to create a product that North American and European readers would find identical to the comics that they normally read, in recent years the emphasis has changed, to creating a product that is as faithful as possible to the original Japanese format. The end result has been the accidental creation of something new, neither purely manga nor purely comic, but a hybrid. In this paper, I will specifically examine what is one of the most controversial aspects of manga localization—the shift in the West from publishing translated manga in a “left-to-right” format to a “right-to-left” format.

(8.) Ronald Stewart (Hiroshima, Japan): *“Manga” as a form of “Western” resistance against traditional Japanese Expression: Kitazawa Rakuten and the early discourse on “manga”*

Despite the work of a handful of scholars who have done archaeologies of the use of the term “manga” (eg. Uryū and Miyamoto), and/or have highlighted foreign influences over time (eg. Shimizu), there is a still tendency for “manga” to be defined purely by its most prevalent current permeation. The result being, limited, and often fixed, conceptions of the term “manga” and its forms, and teleological views of manga development – seeing it as something uniquely Japanese, at times connecting it to traditional culture, and largely glossing over, or playing down, the various points of contact with the comic art of other regions/countries in its history. By focusing on Kitazawa Rakuten’s use of the word “manga” to label his attempt to replace Edo period visual expression with a more “universal” or “Western” form of expression, this paper hopes to throw new attention on two aspects, the historically dynamic nature of the term “manga” and Japanese comic art’s interaction with the outside world. Kitazawa Rakuten (1876-1955) was Japan’s first career cartoonist, popular in late Meiji-period, he remained through his work, and through his students work, a major presence in Japanese comic art well into the Shōwa period. As well as

being a pioneer in modern cartooning and comic-strip character creation in Japan, he is considered along with Imaizumi Ippyō, to have played a significant role in popularizing the use of the word “manga”, and making a transition from Edo period, and early-Meiji period *ponchi*-type, visual culture structures to the use of simplified *koma* – the basic building block of comics today. After his popularity had somewhat waned, between the 1920s and the early-1950s, Rakuten wrote three articles reminiscing on Japanese comic art history and asserting that for him “manga” was an international language, and that he used as a reaction against traditional Japanese expression. In this paper, I will examine Rakuten’s writings, comic art, and association with the modernist art journal *Hōsun*, to elaborate his conception of “manga”, one very different from today’s common use.

(9.) Pascal Lefèvre (Leuven, Belgium): *The mischief gag comic, an international phenomenon. Yokohama Ryūichi’s “Fuku-chan” and its friends in Europe and the Americas*

Comics in various countries are often more interrelated than one usually believes. Already in the late nineteenth century there was an extensive international exchange between several countries. My paper wants to focus on one particular genre in the field of comics, namely the mischief gag comic about children playing pranks on someone else, usually an adult. The first famous untamed, ferocious children in the comics medium were the German *Max und Moritz* created by Wilhelm Busch in 1865. After a few violent assaults on adults both rascals were executed. Despite their short fictive life, these ferocious youngsters still live on in a more diluted but multiplied form, because they have an offspring of hundreds of comics series directly or indirectly inspired by them. In fact, it were German immigrants that brought *Max and Moritz* to the United States: in 1897 the German born Rudolph Dirks created for Hearst in America *The Katzenjammer Kids*, which were on their turn extremely influential. The genre of the mischief gag was immediately adapted by cinema; the very first narrative film in 1895 by the Lumière brothers was, in fact, an adaptation of a mischief gag, *L’Arroseur arrosé*. Moreover, even till today there is a lasting fascination for such pranks, because worldwide there are still hundreds of comic strip series about mischievous children. They may have quite different names and live in very different cultures, but the basic formula of the mischief gag has not changed much over the last century and will probably continue in the future. My paper will take Yokoyama Ryūichi’s *Fuku-chan* (Little Fuku) (of the 1930s and 1940s) as a case study and compare it with European and American examples.

(10.) Roman Rosenbaum (Sydney, Australia): *From the national to the transcultural: Tatsumi Yoshihiro's "gekiga"*

This paper investigates the intercultural and transcultural implications of Yoshihiro Tatsumi's *gekiga* movement in Japan. What are the implications of Tatsumi's graphic representation of cross-cultural differences in terms of what Roland Kelts has called 'transcultural longing'? *Gekiga* in Japan was a countercultural movement that eventuated in response to the perception of the stereotypical drawing of manga developed by Tezuka Osamu in his mimesis of Walt Disney comics. Yet as David Blake Willis and Stephen Murphy-Shigematsu have argued in *Transcultural Japan* the West is preoccupied with conceptual dichotomies and dialectical oppositions and has therefore overlooked the transcultural and transnational elements in Japan that have created a contemporary society with fluid boundaries and innovative cultural formations. Thus, is Tatsumi's *gekiga* genuinely similar to the American countercultural movement of the 1960s, where Robert Crumb, Kim Deitch and Art Spiegelman discarded the old funny page format and themes and started a new way of graphical representation, or does it manifest an entirely different cultural approach? What are the differences and similarities between the American underground comic movement and Japanese *gekiga*; considering that both eventuated in the early 1960s as part of a larger social transformation in society? The paper also considers the contemporary significance of the recent transliteration of Tatsumi's oeuvre in English by Canadian based *Drawn & Quarterly*. I will focus in particular on the intercultural and transcultural properties of Tatsumi's recent work and how translations of his work, like Adrian Tomine's *A Drifting Life*, conceptualise the *gekiga* or 'dramatic pictures' movement that launched the alternative comic scene in Japan in opposition to the prevalence of *manga* or 'whimsical pictures.' To what extent was the *gekiga* groups manifesto a product of intercultural/transcultural influence and how did its legacy effect the internationalisation of manga?

(11.) CJ (Shige) Suzuki (Bethlehem, PA, United States): *Tatsumi Yoshihiro and the gekiga movement in the global sixties*

Coined and promoted by Japanese cartoonist Tatsumi Yoshihiro in 1957, *gekiga* is the term which customarily refers to a group of manga characterized by dark, realistic drawing styles and serious social and political themes. Although the nascent development of *gekiga* can be traced back to the 1940s, rental manga industry and culture (*kashihon bunka*) took its form in the 1960s as a movement. Somewhat similar to the underground comix movement in the US, Tatsumi and

other like-minded *gekiga* artists diverted aesthetically from Tezuka Osamu's seminal manga styles and explored new, alternative directions with experimentation of manga medium when manga was still considered "vulgar" and children's entertainment. My paper examines Tatsumi Yoshihiro's major works from the late 1960s to early 1970s and the *gekiga* movement by situating them not only in the national history of Japan but also in the context of the global sixties. The *gekiga* movement had a countercultural proclivity of the age which was locally-situated but globally-informed. Tatsumi's *gekiga* works often focus on the dysfunctional masculinity and frustrated sexual desires during the so-called "high-growth period" of Japan (1955-1973) where the nationalist desire attempted to cleanse the negative legacies of the war and consolidate working males into a capitalist, productive subjectivity. By depicting the alienated and marginalized lower-middle or lower "ordinary" male protagonists, Tatsumi's works critically articulate the ambivalence and contradictions of the society during the Japanese "economic miracle" years.

(12.) Maheen Ahmed (Bremen, Germany): *Hybrid methodology for La Nouvelle Manga*

The last few decades have witnessed changes within the realm of comics that are drastic enough to justify the existence of independent genres. Unprecedented in its spread, the scale of these transformations is global and still ongoing. Regardless of the variety of terms coined to denote it—graphic novels, *bd moderne*, *Autoren-Comics*—the phenomenon itself remains strikingly similar amongst Western cultural spheres: Opposing the clichés attached to comics, the new word-picture combinations stand apart from the mainstream through profundity, diversity and adult material. Due to its cross-cultural basis, the *nouvelle manga* has created a niche within the recent word-image innovations. Initiated and promoted by the French artist Frédéric Boilet, it merges characteristics of the *bande dessinée* with Japanese manga. In order to highlight the distinguishing features of this unusual mode of cultural fusion, my paper will concentrate upon *Mariko Parade*. Published in 2003, this *nouvelle manga* is the outcome of a collaborative effort between Boilet and the Japanese mangaka, Takahama Kan. Instead of adhering to the general tendency of adopting approaches from literary studies for examining such material, my analysis will be based upon art historical methodology. Consequently, formal analysis and iconography will be used for delineating the extent to which visual techniques from the West and the East have been incorporated and transformed. This will be followed by a qualitative appraisal of pictorial and literal aspects like style, themes and narration to elucidate the differences from manga and traditional *bandes dessinées*. The means of creating these differences will also be discussed by focusing on the technical variation and originality, integration of complexities like

autofiction and the general ‘openness’ of the text (in the sense accorded to it by Umberto Eco). Lastly, the nouvelle manga’s transculturality along with the hybrid methodology’s suitability will be evaluated.

(13.) Elisabeth Klar (Wien, Austria): *Mutants and machines: The body in European and Japanese erotic comics*

Compared to other art forms, the body possesses an exceptional position in the comic: redrawn again and again, it is copied and cut by the panels, scattered over the page. Its borders can be wiped away by a single rubber stroke; it can be impaled, torn apart, and reassembled without suffering any permanent damage. In the comic, the body is always indestructible, it is always a superhero. This is also visible in the erotic graphic novel and particularly in this genre it proposes a post modern image of the body, and leads to mutants and cyborgs. The erotic comic or manga plays an important role in Europe equally as in Japan, and not without good reason as it seems to offer certain advantages as a medium: It provides visual as well as linguistic stimuli, it can be realised with a small budget, any sexual fantasy can be lived and the actors do not have to fake their pleasure. In the beginning, the erotic comic developed independently in Japan and Europe, responding to different sexual fantasies and taboos in each of the two countries, especially concerning the gender roles, the representation of sexual organs, incest and paedophilia. In Japan, specific censorship laws take a great influence on the production. Nonetheless, active cultural exchange can be noticed recently as notably the influence of the erotic manga on the European market grows stronger. It is read by a larger public and also inspires European artists in their drawing style as well as in their motives. At the same time, there are also comic artists who begin – using the medium itself – to question the pornographic comic production and criticising especially the Japanese influence. This paper discusses the role of the body in erotic comics of both cultures: What kind of image of the body is offered, how are the gender roles and sexuality in general represented, who is the target audience and to which demands and taboos has the comic to respond to? Last but not least this paper is about the conflicts that an intercultural encounter can lead to if this encounter concerns such a delicate and intimate aspect of our culture.

(14.) Thomas Becker (Berlin, Germany): *Premedialisation as symbolic capital in the intercultural communication of graphic arts*

In 1983, Tezuka Osamu visited the most important comics festival in Europe, but nobody recognized him in Angoulême. Only in 1990 did the manga boom set in which made Tezuka famous in Europe and the USA as well. What are the reasons for this late boom? The *intermediality studies* use the term of remedialisation in order to communicate that every new media transforms and rearticulates the possibilities of older media. But the very late manga-boom in the USA cannot be explained by such a term because a remedialisation of mangas by the film industry did not happen in the beginning of the 1990s. I will argue that the graphic art of comics has a specific symbolic capital in regard to film as an art form: the premedialisation by exaggeration. In the 1930s, the American comics showed extraordinary perspectives and movements of the camera which were not possible in the movies at that time. The editors of pulps gave up publishing written stories in order to produce comics, because the allures of the movie-aesthetic were stronger than any written adventure on the mass market. Only the new technical means since *Terminator II* and the following computer animation in the beginning of the 1990s made it possible to imitate perfectly the perspectives of flying persons and extraordinary disasters in a movie. Therefore, the comics' symbolic capital of premedialisation was exhausted in the USA during the 1990s. The manga-aesthetic replaced now the sense of graphic premedialisation. In this regard, the manga-aesthetic was not only a premedialisation of movies but of every virtual moving picture in computer animation and advertising production as well. Tezuka was the first draftsman to invent the specific grammar of this premedialisation – but by influence of Disney's animated films: the multiple sequences of pictures with very small changes (first realized in the manga *Treasure Island*, 1947). The symbolic capital of graphic premedialisation concerning the moving picture is therefore related to intercultural communication.

(15.) Bettina Kümmerling-Meibauer (Tübingen, Germany): *Manga/comic hybrid forms in picturebooks*

Picturebooks, graphic novels, comics and manga have much in common: they are strongly determined by a narrative form relying on a sequence of pictures, thus belonging to an art form that Will Eisner once defined as “sequential art”. Sequential art as an intermedial phenomenon usually combines pictures and written texts into narratives, with the exception of artworks without any accompanying text. In this case the narrative is performed by the picture sequence thus challenging the viewer/reader to decipher the meaning and narrative quality from the pictures. However, while picturebooks are generally characterized by a specific text-picture-relationship that consists in a seemingly ‘simple’ structure (with just one image on

each page), in comparison to the complex arrangement of panels in comics and manga, the mutual influence of these art forms have been seldom investigated. In this paper the relationship and transcultural flow between picturebooks on the one hand, and graphic novels, comics and manga on the other hand, will be emphasized. Firstly, it will be shown that the graphic novel whose origin leads back to the 1930s with the work by Otto Nüchel, Lynd Ward, and Frans Masereel – to name just a few artists – , strongly influences both the development of comics and picturebooks. Secondly, the influence of comics and manga on modern picturebook artists, such as Raymond Briggs, Nara Yoshitomo, Jan Ormerod, Brian Selznick, Shaun Tan, David Wiesner, and Yashima Tarō, will be stressed. Thirdly, a new type of picturebook will be presented that is determined by hybrid forms. These picturebooks are characterized by a juxtaposition of different visual and textual patterns that derive from comics and manga. Finally, the impact of this tendency on the development of new narrative concepts that correspond to this challenge on behalf of the audience will be discussed.

(16.) Marco Pelletteri (Trento, Italy): *Manga in Europe: A short study of market and fandom*

This paper presents the descriptive results of the first comparative survey carried out in Europe on manga and their readers, which at present is still ongoing. The research, promoted by Jean-Marie Bouissou of Sciences-Po in Paris, sees as key researchers Bouissou himself, Bernd Dolle-Weinkauff (J.W.Goethe-Universität), Ariane Beldi (Université de Genève), and myself. The survey has been conducted in France, Italy, Germany, and Switzerland in 2006-2007, through a questionnaire. In the first phase of the research, now concluded, many data have been collected, and an initial analysis has been carried out. This analysis has led to discover, or confirm, many elements of the manga audiences, and to dismantle many false ideas on them. After some overall theoretical considerations on the spreading of pop J-culture in Europe since the late 1970s, the general situation of the manga market in Europe today will be illustrated. Then I will proceed in showing the main results of our analysis on the ‘hardcore’ manga fandom in France, Italy, Germany, and Switzerland: a brief discussion on the surveys' methods, some insights for a ‘sociology of manga fans’, and general observations upon the main research questions—that is, how did manga fans come to read manga; what are their reading habits and practices; what are the social dimensions of the European manga fandom; why do European fans read manga.

(17.) Paul Malone (Waterloo, ON, United States): *Transcultural hybridization in home-grown*

German manga

The recent world-wide boom in the popularity of Japanese-style *manga* came relatively late to Germany—compared to the US or France, for example—but at a most opportune time. In the early 1990s, the small and import-dependent German comics industry had overextended itself; when recession hit the reunified German economy, a wave of bankruptcies, mergers and acquisitions all but decimated the comics scene in Germany. The surviving major firms—in particular Egmont Ehapa Verlag and Carlsen Verlag—seized upon the rapidly rising interest in *manga* as a lifeline, aggressively licensing Japanese properties. They soon made the happy discovery that *manga*, with its broad range of genres and styles, appealed as much to female readers as to males, thus virtually doubling their audience by drawing in girls and young women who had seldom read comics before. Moreover, this new import quickly became more than an intercultural crossover: the high level of active fan participation that is crucial to *manga* culture made *manga* an excellent tool for recruiting consumers as potential producers. Thus the German publishers, far more actively than their counterparts in other Western countries, began hiring and training local German artists—at considerable expense—to produce home-grown *manga*. This wave of artists, overwhelmingly young women, is now combining *manga* aesthetics with their own influences and interests to create transcultural hybrid forms that reflect the increasing diversity of culture within Germany. An examination of the artistic and narrative strategies of artists such as Judith Park, Alexandra Völker, DuO (Dorota Grabarczyk and Olga Andriyenko), Detta Zimmermann, Reyhan Yildirim and Anike Hage reveals a variety of methods in which these newcomers are combining elements of their individual ethnic and cultural backgrounds, the broader German-language culture, and their East Asian models to fashion works that deserve to be called both “German” and “*manga*.”

Abstracts: Naruto-Workshop

(1.) Radek Bołalek (Warsaw, Poland): *NARUTO on the Polish comics market: Observations from the perspective of a (researching) publisher*

With respect to the variety of comics, Poland has the biggest market in former Eastern Europe. Japanese comics occupy less than 30% of it, but enjoy usually higher print runs. Retrospectively, three waves of popularity can be distinguished: the *Sailor Moon* wave, the *Dragon Ball* wave and the NARUTO wave. Participants of the third one form the majority of manga fans now. As distinct from their predecessors, they are often more into socializing and merchandising goods

than into manga as comics although privileged by a much better availability of Japanese titles in Polish and English. Not rarely called ‘Narutards’ (‘NARUTO’ + ‘retard’), a significant number of them is not interested in any other kind of comics. Admittedly, there are also readers who started appreciating (and buying) comics because of NARUTO. When growing up, such readers have three options: to stick to manga for teenagers; to switch to European/American comics; or to stop reading comics at all. Against this situation, we founded our company Hanami in 2006. Publishing sequential art from Japan for grown-up readers in thorough translation, we try to bridge those worlds which tend to be separated in the name of NARUTO, that is to say, manga and comics, teenagers and adults, the printed book and the internet.

(2.) OMOTE Tomoyuki (Kyoto, Japan): *NARUTO as a typical weekly-magazine manga*

Manga are characterized by a mode of production and circulation which rests mainly on weekly or monthly magazines. In the case of NARUTO, for example, the first edition of vol. 45 saw a print run of 1.53 million copies, while its publication site, the magazine *Shūkan Shōnen JUMP*, had a circulation of 2.78 million copies weekly at the same time. An investigation into how NARUTO is being received in contemporary Japan has to consider the fact that it reaches its readers first in the form of a magazine, not a book. As a magazine series the manga NARUTO applies certain techniques which allow for dramatic developments within the restricted space of 30 pages per installment week after week, and which make the narrative so easy to understand that it can be consumed on trains or in bookstores. Readers may also enjoy the synergetic effects caused by the concurrent publication of several series in the same magazine. Focusing on the changes which NARUTO as a series has undergone since 1999 and analyzing the editors’ catchphrases on the magazine’s page margins, my paper discusses the position of NARUTO in Japan, especially in relation to other *shōnen (boys’) manga* of the same time.

(3.) ITŌ Gō (Tokyo, Japan): *Particularities of boys’ manga in the early 21st century: How NARUTO differs from Dragon Ball*

NARUTO is, in many ways, *Dragon Ball’s* successor. Assuming the existence of a distinctive space of expression opened up by *Dragon Ball*, my paper regards manga works of the early 21st century like NARUTO as both preserving and transforming the respective genre code, which has become crucial for many *shōnen manga*-style works within Japan. However, being recognized in tandem with the names of the magazines in which such manga first appear, for example *Shūkan*

Shōnen JUMP and *Gekkan Shōnen Gangan*, genres are usually not related to specific forms of expression, at least not in the Japanese-speaking realm. In contrast, outside of Japan, such manga circulate almost without any consideration of their first publication site. This makes it apparently both easier to recognize genres and to miss crucial elements of their formation, that is, the circumstances under which such manga are published and received in Japan. My paper attempts at bridging these two positions.

(4.) Zoltan KACSUK (Budapest, Hungary): *Subcultural entrepreneurs, path dependencies and fan reactions: The case of NARUTO in Hungary*

While fan production and dissemination practices, such as online scanlations, have no doubt set the stage for the manga and anime boom, which took Hungary by storm in 2006, it was the sudden emergence and entry of a number of different market actors (TV broadcast companies, subcultural entrepreneurs, traditional publishing houses) offering events, contents and products, which helped both fuel and recognize the size and extent of this previously untapped market. NARUTO was the single most popular series in the country at the time and still is today. So it was no surprise that both the anime and manga versions were soon broadcast and published for the Hungarian audience to enjoy. It is through the case of the official introduction of the NARUTO series in Hungary that I wish to examine the role of subcultural entrepreneurs in facilitating the flow of cultural products between foreign markets, while focusing on the way these actors are often required to negotiate a double position, one in relation to the already established fan reception practices and expectations of their domestic markets, and the other in relation to the requirements and standards of their international partners.

(5.) YAMANAKA Chie (Echizen, Japan): *NARUTO as a manhwa: On the reception of Japanese popular culture in the Republic of Korea*

Until 1998, the Republic of Korea prohibited, in principle, imports of Japanese popular culture, allegedly on grounds of ‘national sentiment’. Thus, Korea gave the impression of a country with strong anti-Japanese sentiments. However, in this very country, the book edition of NARUTO has been selling very well; the games and anime are likewise popular. And fans have formed respective communities via the internet, engaging in CosPlay and fan art. This situation may appear as if resulted from a new insignificance of NARUTO’s ‘Japanese’ elements (be it within the narrative, be it with respect to the manga industry’s business model), or ‘Japaneseness’ being

rendered odorless, so to speak. By comparing the reception of NARUTO within Korean comics culture to the tumult caused by *Dragon Ball* in the 1990s, I will trace how the focus on ‘Japanese odor’ in Korea has changed and thereby make a contribution to one important aspect of the workshop, that is, the relation between culture as national culture and as local subculture.

(6.) Franziska Ehmcke (Cologne, Germany): *The tradition of the naruto motif in Japanese culture*

In Japanese tradition, famous places or scenic spots, called *meisho*, are often mentioned in order to convey a certain set of allusions. By repeatedly using the name of a specific place this will be enriched with special ideas which are preserved over the years or may change in the course of time. Naruto, a narrow strait located in the Inland Sea and part of the old province Awa, is one of these places. The strong currents caused by low and high tides and many flat rocks in the sea create a rushing maelstrom (*uzumaki*) here.

Naruto is first mentioned in a poem included in the oldest anthology *Manyōshū* (compiled in the 8th century) and has functioned since then as a so-called poetic expression (*utamakura*) standing in for the province of Awa. But we find *naruto* also as a code word in Japanese traditional theatre, for example, a Noh play by Zeami, several Kabuki plays since Chikamatsu Monzaemon, in Puppet Drama (Bunraku or Jōruri) since Chikamatsu Hanji, in cabaret like Manzai and in early cinema between 1913 and 1931. It is also a motif in woodcut prints (*ukiyo-e*) during the 19th century and in paintings of the 20th century. Tracing this historical development of *naruto*, my presentation will illuminate connotations brought into play by the name which the hero of *Naruto* bears, Naruto Uzumaki.

(7.) FUJIMOTO Yukari (Tokyo, Japan): *Women in NARUTO, women reading NARUTO*

Although being a *shōnen* (boys’) *manga* serialized in *Shūkan Shōnen JUMP*, NARUTO has many female readers. But its depiction of girls and women is, even for this genre, rather conservative, which becomes apparent when compared to similarly popular *JUMP* series. In my paper, I will first introduce the particularities of NARUTO’s representation of female characters and its later changes, while contrasting this *manga* with ONE PIECE, before turning to *yaoi* readings of NARUTO. The appropriation of male characters from popular *manga* for boys by (mostly) heterosexual women and their transformation into homosexual couples, which is now known on a global scale as *yaoi*, has been an increasingly important part of female *manga* culture

since the 1980s. NARUTO is no exception. The fact that it is subject to *yaoi* readings raises not only the issue of these readings' specific characteristics, but also the question of whether these subcultural activities have actually affected recent changes in NARUTO's representation of female characters.

(8.) ŌGI Fusami (Dazaifu, Japan): *NARUTO as a transcultural narrative in North America: Uniting superheroes and women*

NARUTO is not just a Japanese product, but a transcultural media phenomenon. Since its introduction in the US in 2003, NARUTO, one of the most popular Japanese comics for boys, seems to have been fascinating more girls than any other manga for boys. Overall, publishers and bookstores suggest that about 40% of the readership of manga for boys must be female, which brought a big change to the world of comics, where few women were seen before. Examining NARUTO, this leading manga for boys appealing to female readers in the US, I will focus on the concept of 'heroic masculinity' as a transcultural key to two male genres, Japanese *shōnen* (boys') *manga* and American superhero comics. While it typically appears in American superhero comics as the notion of power, the primary focal points for NARUTO are rather themes of identity and human flaws. Precisely this makes it attractive for female readers, not dissimilar to autobiographical graphic novels by women such as *Persepolis* and *Fun Home*. I would like to consider how NARUTO presents itself as a narrative with a transcultural power, uniting different cultures and different genders.

(9.) Martin Roth (Leipzig, Germany): *Playing NARUTO: Gaming experience, databases and unit operations*

NARUTO is one successful example of the continuously growing tendency towards converging media contents and crossmedia marketing strategies in contemporary popular culture. In my presentation, I will focus on video games related to NARUTO and use contemporary concepts like the 'database' (Manovich; Azuma), or the idea of 'unit operations' (Bogost), as well as recent theories about games (eg. Galloway, Azuma) to approach two main problems:

First, Japanese critic Azuma Hiroki argues, that postmodern culture should not be understood through concepts of narration anymore. He rather puts forward a model of cultural artifacts piled up in a database. This leads to the question, whether we can understand the mediamix NARUTO in terms of a database and, what distinguishes NARUTO video games and the experience of

playing them from reading the manga or watching the anime. This raises as a second issue, how the experience of playing Naruto as a video game informs the player about the overall mediamix NARUTO, and in what way these games make the architecture of NARUTO (or, to put it in Azuma's terms, the database), accessible to the player.

(10.) Jaqueline Berndt (Kyoto, Japan): *NARUTO as a challenge to Comics Studies*

NARUTO is both more and less than 'comics'. First of all, it owes a significant share of its popularity worldwide to attractive characters, which move easily between different media and invite far more activities than reading. As such, NARUTO presents a massive challenge to the study of comics; it seems to escape what most researchers have been eager to demonstrate: the aesthetic distinctiveness of 'sequential art', or 'graphic literature'. Even as printed matter in book format, NARUTO does obviously not recommend itself for sophisticated readings. Yet, leaving such mainstream products to Sociology and Cultural Studies may easily lead to miss their second challenge, which applies to apparently selfevident notions of sophistication in regard to narrative, style and readership, and last but not least, to the analytical tools of Comics Studies in the early 21st century. Thirdly, NARUTO's transcultural flows call the culturalization of manga into question. Comics fans as well as critics and researchers show an inclination to separating 'manga' from 'comics', which exceeds the issue of 'Japaneseness' and the command of the Japanese language. As the paper proposals for this conference suggest, inter- or transculturality seems to matter for the study of manga, but not of 'comics' proper.