

Frederik L. Schodt

# DREAMLAND JAPAN

Writings On Modern Manga



漫画

Collector's Edition

# DREAMLAND

WRITINGS ON MODERN MANGA

# JAPAN



*Frederik L. Schodt*

Stone Bridge Press • Berkeley, California

*Published by*

Stone Bridge Press, P.O. Box 8208, Berkeley, CA 94707  
510-524-8732 • sbp@stonebridge.com • www.stonebridge.com

This Collector's Edition incorporates material from the original 1996 edition.

Text copyright © 1996, 2011 by Frederik L. Schodt.

Cover design by Raymond Larrett  
incorporating an illustration by Yoshikazu Ebisu.

Text design by Peter Goodman.

All rights reserved.

No part of this book may be reproduced  
in any form without permission from the publisher.

Printed in the United States of America.

10 9 8 7 6 5 4 3 2 1

LIBRARY OF CONGRESS CATALOGING-IN-PUBLICATION DATA

Schodt, Frederik L.

Dreamland Japan: writings on modern manga / Frederik L. Schodt.

p. cm.

Includes index.

ISBN 978-1-933330-95-2 (casebound).

1. Comic books, strips, etc.—Japan—History and criticism.

I. Title.

PN6790.J3S285 1996

741.5'952—dc20

96-11375

CIP

# 目次

## CONTENTS

*Preface to the Collector's Edition*

7

*Preface to the Original Edition*

11

**1** *Enter the Id*

19

What Are Manga? 21

Why Read Manga? 29

**2** *Modern Manga at the End  
of the Millennium*

33

What's in a Word? 33

The *Dōjinshi* World 36

*Otaku* 43

Are Manga Dangerous? 49

Freedom of Speech vs. Regulation 53

Black and White Issues #1 59

Black and White Issues #2 63

Do Manga Have a Future? 68

**COVERS OF MANGA MAGAZINES 73**

*CoroCoro Comic* 83  
*Weekly Boys' Jump* 87  
*Nakayoshi* 92  
*Big Comics* 95  
*Morning* 101  
Take Shobō and Mahjong Manga 106  
Pachinko Manga Magazines 110  
*Combat Comic* 115  
*June* 120  
*Comic Amour* 124  
*Yan Mama Comic* 127  
*Garō* 131

Hinako Sugiura 136  
King Terry 140  
*Z-Chan* (Shingo Iguchi) 144  
Yoshikazu Ebisu 147  
Kazuichi Hanawa 150  
Murasaki Yamada 155  
Suehiro Maruo 159  
*Silent Service* (Kaiji Kawaguchi) 164  
Akira Narita 168  
Shungicu Uchida 173  
Shigeru Mizuki 177  
*Emperor of the Land of the Rising Sun* 182  
*Criminal Defense Stories* 186  
*Fancy Dance* (Reiko Okano) 189  
*Tōmoi* (Wakuni Akisato) 193  
*Naniwa Financiers* (Yūji Aoki) 196  
Yoshiharu Tsuge 200  
*Banana Fish* (Akimi Yoshida) 203  
Milk Morizono 207  
*The Way of Manga* (Fujiko Fujio ①) 212  
*Doraemon* (Fujiko F. Fujio) 216

*King of Editors* (Seiki Tsuchida) 221  
*A Declaration of Arrogant-ism* 224  
AUM Cult Comics 228

**5      *Osamu Tezuka: A Tribute  
to the God of Comics*      233**

The Human Dream Factory 233  
Mighty Atom and Astro Boy 244  
The Three Adolfs 248  
*Princess Knight* and Takarazuka 253  
*Black Jack* 257  
*Phoenix* 261  
*Jungle Emperor* 268

**6      *Beyond Manga*      275**

*Nausicaä* and the Manga-Anime Link 275  
Manga Artist as Film Director 282  
The Manga-Novel Nexus 287  
Information Manga 295  
Manga Artists and Computers 298

**7      *Manga in the English-Speaking World*      305**

English-Language Manga Publishers 308  
Manga Made in America 326  
Fan Power 328  
Networking 332  
Beyond Fandom 337

***Afterword: Whither Manga?*      341**

***References and Recommended Readings*      363**

***Index*      372**

# DREAMLAND

WRITINGS ON MODERN MANGA

# JAPAN



*Frederik L. Schodt*

Stone Bridge Press • Berkeley, California

*Published by*

Stone Bridge Press, P.O. Box 8208, Berkeley, CA 94707  
510-524-8732 • sbp@stonebridge.com • www.stonebridge.com

This Collector's Edition incorporates material from the original 1996 edition.

Text copyright © 1996, 2011 by Frederik L. Schodt.

Cover design by Raymond Larrett  
incorporating an illustration by Yoshikazu Ebisu.

Text design by Peter Goodman.

All rights reserved.

No part of this book may be reproduced  
in any form without permission from the publisher.

Printed in the United States of America.

10 9 8 7 6 5 4 3 2 1

LIBRARY OF CONGRESS CATALOGING-IN-PUBLICATION DATA

Schodt, Frederik L.

Dreamland Japan: writings on modern manga / Frederik L. Schodt.

p. cm.

Includes index.

ISBN 978-1-933330-95-2 (casebound).

1. Comic books, strips, etc.—Japan—History and criticism.

I. Title.

PN6790.J3S285 1996

741.5'952—dc20

96-11375

CIP



# 目次

## CONTENTS

*Preface to the Collector's Edition*

7

*Preface to the Original Edition*

11

**1** *Enter the Id*

19

What Are Manga? 21

Why Read Manga? 29

**2** *Modern Manga at the End  
of the Millennium*

33

What's in a Word? 33

The *Dōjinshi* World 36

*Otaku* 43

Are Manga Dangerous? 49

Freedom of Speech vs. Regulation 53

Black and White Issues #1 59

Black and White Issues #2 63

Do Manga Have a Future? 68

**COVERS OF MANGA MAGAZINES 73**

*CoroCoro Comic* 83  
*Weekly Boys' Jump* 87  
*Nakayoshi* 92  
*Big Comics* 95  
*Morning* 101  
Take Shobō and Mahjong Manga 106  
Pachinko Manga Magazines 110  
*Combat Comic* 115  
*June* 120  
*Comic Amour* 124  
*Yan Mama Comic* 127  
*Garō* 131

Hinako Sugiura 136  
King Terry 140  
*Z-Chan* (Shingo Iguchi) 144  
Yoshikazu Ebisu 147  
Kazuichi Hanawa 150  
Murasaki Yamada 155  
Suehiro Maruo 159  
*Silent Service* (Kaiji Kawaguchi) 164  
Akira Narita 168  
Shungicu Uchida 173  
Shigeru Mizuki 177  
*Emperor of the Land of the Rising Sun* 182  
*Criminal Defense Stories* 186  
*Fancy Dance* (Reiko Okano) 189  
*Tōmoi* (Wakuni Akisato) 193  
*Naniwa Financiers* (Yūji Aoki) 196  
Yoshiharu Tsuge 200  
*Banana Fish* (Akimi Yoshida) 203  
Milk Morizono 207  
*The Way of Manga* (Fujiko Fujio ①) 212  
*Doraemon* (Fujiko F. Fujio) 216

*King of Editors* (Seiki Tsuchida) 221  
*A Declaration of Arrogant-ism* 224  
AUM Cult Comics 228

**5      *Osamu Tezuka: A Tribute  
to the God of Comics*      233**

The Human Dream Factory 233  
Mighty Atom and Astro Boy 244  
The Three Adolfs 248  
*Princess Knight* and Takarazuka 253  
*Black Jack* 257  
*Phoenix* 261  
*Jungle Emperor* 268

**6      *Beyond Manga*      275**

*Nausicaä* and the Manga-Anime Link 275  
Manga Artist as Film Director 282  
The Manga-Novel Nexus 287  
Information Manga 295  
Manga Artists and Computers 298

**7      *Manga in the English-Speaking World*      305**

English-Language Manga Publishers 308  
Manga Made in America 326  
Fan Power 328  
Networking 332  
Beyond Fandom 337

***Afterword: Whither Manga?*      341**

***References and Recommended Readings*      363**

***Index*      372**

***Dedicated to the memory  
of Kakuyū (aka Toba),  
A.D. 1053–1140***

# PREFACE TO THE COLLECTOR'S EDITION

*Dreamland Japan* in 2011

**B**OOKS ARE LIKE BUILDINGS. THEY HAVE A FOUNDATION, A framework, a façade, content, and a life. As time passes, they may fall out of fashion, become dilapidated, and need repair. If repairing a building becomes too difficult, at some point the owners simply tear down the structure and build a new one in its stead. If old enough, however, a building may acquire a new aesthetic or historical value, and the owners may decide to restore or preserve it. In the case of books, if sales diminish to a certain point, publishers often “remainder,” or shred them, but if the original book has some remaining value, to prolong its life authors can revise what they originally wrote or create an entirely new edition.

*Dreamland Japan* was first published fifteen years ago, in 1996. Since that time, much has changed in the world of manga and in our knowledge of the world of manga. Vast numbers of manga—including many mentioned in this book—are now available outside of Japan in translation in the world’s major languages. And what cannot be obtained in bookstores and libraries can often be obtained legally, or illegally, through translations circulating on the Internet. Similarly, a vast amount of information in English about manga, generated by publishers, fans, academics, and artists, can be accessed through magazines, explanatory books, blogs, and websites.

For several years now I have been asked if I ever planned to update *Dreamland Japan* or to revise it. This was always an intriguing idea, but because of the structure of the book, nearly impossible. Since *Dreamland Japan* was

originally presented as a snapshot of what I personally saw as the more interesting aspects of the manga world in 1996, to “revise” it for 2011 would essentially mean creating an entirely new book, for it cannot really be revised piecemeal. And given the ephemeral nature of much information today, the value of the new book would probably be less than that of the original.

As more time has gone by, I have realized that *Dreamland Japan* has begun to resemble an interesting old building. It has long been something of a mini-classic among manga fans, but in recent years it has also acquired a new historical value that was not apparent when it was first published. The period of 1996–97, it is now clear in retrospect, was the peak of Japan’s gargantuan manga phenomenon. It was when the manga business—the engine behind what is sometimes now called “Cool Japan,” which encompasses anime and much of modern Japanese pop culture—was firing on all cylinders and kicking off a global artistic revolution. As a result, *Dreamland Japan* is now more than a simple snapshot of the mid-nineties. It is also a snapshot of a cultural and artistic phenomenon that is unlikely to be repeated again, anywhere, in the same way.

So I decided to leave the core of the book intact. Like a slightly modernized, remodeled building that retains its original framework and structure, this book has been given a short new introduction (this essay) in the front. The weakest part of the original edifice was several pages at the back listing publishers’ names and addresses, convention information, and various websites—all useful in 1996, but in our always changing, always “on,” Internet-focused era, now sometimes worse than useless and even misleading. Therefore, with the kind permission of the publisher, Stone Bridge Press, I have demolished this now out-of-date section and instead installed a lengthy new essay on the current state of the manga industry, with speculation on its future. Everything else, including the original Bibliography used to write the book, remains exactly the same. It is our hope that this will allow people to enjoy the original book as they always have, but also in a new way.

Since 1996, many other books have been published in English on both manga and its cousin, anime. Of varying quality and too numerous to fully itemize here, they include fannish works and mind-numbing academic tomes. The vast majority are about anime. Most books about manga, it is safe to say, are “how to draw” books. For readers interested in learning more about manga, I of course first and foremost encourage reading the actual manga, either in Japanese or in translation. For a more analytical approach, some of the post-1996 English-language books with themes related to *Dreamland Japan* include the following:

- Allison, Anne. *Permitted and Prohibited Desires: Mothers, Comics, and Censorship in Japan*. Boulder, Colo: Westview Press, 1996.
- Clements, Jonathan, and Helen McCarthy. *The Anime Encyclopedia: A Guide to Japanese Animation Since 1917*. Revised and expanded edition. Berkeley, Calif.: Stone Bridge Press, 2006.
- Galbraith, Patrick W. *The Otaku Encyclopedia: An Insider's Guide to the Subculture of Cool Japan*. 1st edition. New York: Kodansha International, 2009.
- Gravett, Paul. *Manga: Sixty Years of Japanese Comics*. London: Laurence King, 2004.
- Kelts, Roland. *Japanamerica: How Japanese Pop Culture Has Invaded the U.S.* 1st edition. New York: Palgrave Macmillan, 2006.
- Kern, Adam L. *Manga from the Floating World: Comicbook Culture and the Kibyōshi of Edo Japan*, Harvard East Asian Monographs 279. Cambridge, Mass.: Harvard University Asia Center (distributed by Harvard University Press, 2006.)
- Kinsella, Sharon. *Adult Manga: Culture and Power in Contemporary Japanese Society*, Consumasian Book Series. Honolulu: University of Hawaii Press, 2000.
- Koyama-Richard, Brigitte. *One Thousand Years of Manga*. English-language edition. Paris, New York: Flammarion (distributed in North America by Rizzoli International Publications), 2007.
- McCarthy, Helen, Osamu Tezuka, and Nihon Hōsō Kyōkai.

- The Art of Osamu Tezuka: God of Manga*. New York: Abrams ComicArts, 2009.
- Macwilliams, Mark Wheeler. *Japanese Visual Culture: Explorations in the World of Manga and Anime*. Armonk, N.Y.: M.E. Sharpe, 2008.
- Miyazaki, Hayao. *Starting Point: 1979–1996*. San Francisco: VIZ Media, 2009.
- Napier, Susan Jolliffe. *Anime from Akira to Howl's Moving Castle: Experiencing Contemporary Japanese Animation*. Updated edition. New York: Palgrave Macmillan, 2005.
- Nash, Eric Peter. *Manga Kamishibai: The Art of Japanese Paper Theater*. New York: Abrams, 2009.
- Patten, Fred. *Watching Anime, Reading Manga: 25 Years of Essays and Reviews*. Berkeley, Calif.: Stone Bridge Press, 2004.
- Poitras, Gilles. *Anime Essentials: Every Thing a Fan Needs to Know*. Berkeley, Calif.: Stone Bridge Press, 2001.
- Power, Natsu Onoda. *God of Comics: Osamu Tezuka and the Creation of Post–World War II Manga*. Great Comics Artists Series. Jackson, Miss.: University Press of Mississippi, 2009.
- Schodt, Frederik L. *The Astro Boy Essays: Osamu Tezuka, Mighty Atom, and the Manga/Anime Revolution*. Berkeley, Calif.: Stone Bridge Press, 2007.
- Thompson, Jason. *Manga: The Complete Guide*. New York: Ballantine Books/Del Rey, 2007.

FREDERIK L. SCHODT

April 2011

San Francisco, California



# PREFACE TO THE ORIGINAL EDITION

**O**NCE UPON A TIME, IN THE DISTANT DAYS OF 1983, I WROTE A book titled *Manga! Manga! The World of Japanese Comics*. It never sold many copies, but it is now said to be something of a cult classic; it even has a Japanese bistro named after it in Berkeley, California. Certainly, when it first appeared most people had never heard of Japanese comics. Japan was the land of successful management or meditation techniques, or of beautiful arts and crafts. If the Japanese word for comics—"manga" (pronounced "mahnggha")—evoked any sort of association at all in the average English-speaking brain, it was probably mixed in with mental images of a rare metal or something that one does at an Italian restaurant.

Much has changed since 1983. "Manga" and its cousin, "anime" (Japanese for animation, pronounced "ahneemay," sometimes also referred to as "Japanimation"), are firmly established in the lexicon of young fans of comics and animation; in due time both words will undoubtedly be listed in the standard English dictionary along with other Japanese imports like "hari-kari" and "karaoke." Manga and anime works are now widely available in translated form, multiple monthly English-language magazines cover both industries, and there are even conventions for non-Japanese fans held around the world several times a year. And manga themselves have changed. The industry has grown larger and fatter, and a whole new generation of younger artists has come to the fore with innovations in both style and content.

I therefore am often asked, "When are you going to