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This article is about the comics created in Japan. For other uses, see [Manga](#) (disambiguation). **Manga** (in [kanji](#) ; in hiragana ; in [katakana](#) [?]) *[listen](#) (help·info)* is the [Japanese](#) word for [comics](#) (sometimes called *komikku*) and print [cartoons](#).^{[1][2][3]} In their modern form, manga date from shortly after [World War II](#)^[4] but have a long, complex history in earlier [Japanese art](#).^{[5][6][7]}

The kanji for *Seasonal Poem* (*Yukikai*), 17th century, by [Kitao Shige](#)

In [Japan](#), manga are widely read by people of all ages,^[2] so that a broad range of subjects and topics occur in manga, including action-adventure, romance, sports and games, historical drama, comedy, science fiction, mystery, horror, sexuality, and business and commerce, among others.^[2] Since the 1970s, manga have steadily become a major part of the Japanese publishing industry,^{[4][8]} representing a [yen](#) market in Japan in 2006^[9] (approximately \$4.4 billion dollars).^[10] Manga have become increasingly popular worldwide.^{[11][12]} In 2006, the [United States](#) manga market was worth \$1.3 billion.^[13] Manga are typically printed in [black-and-white](#),^[14] although some are printed in color (e.g. *Colorful* manga, not the [anime series](#)).^[15] In Japan, manga are usually serialized in book-size manga magazines, often containing many stories each presented in a single issue, with the story continued in the next issue.^{[2][7]} If the series is successful, collected chapters are published in paperback books called *tankōbon*.^{[2][7]} A manga artist (*mangaka* in Japanese) typically works with a few assistants in a small studio and is associated with a creative editor from a publishing company.^[4] If a manga series is popular enough, it may be [animated](#) after or concurrently with the manga, although sometimes manga are drawn centering on previously existing [live-action films](#)^[17] (e.g. *Star Wars*).^[18]

Manga as a term outside of Japan refers specifically to comics originally published in Japan. However, manga and manga-influenced comics, among original works, exist in other parts of the world, particularly in [South Korea](#) ("[manhwa](#)")^{[20][21]} and in the [People's Republic of China](#) ("[manhua](#)").^[22] In [France](#), "[la nouvelle manga](#)" is a form of *bande dessinée* styles influenced by Japanese manga.^[23] In the U.S., manga-like comics are called [comic books](#), [comic strips](#), [manga](#), or original English-language manga (OEL manga).^[24]

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Etymology

Manga, literally translated, means "whimsical [pictures](#)". The word first came in the late [18th century](#) with the publication of such works as Sant Ky den's picty "yukikai" (1798), and in the early 19th century with such works as Aikawa Minw (1814) and the celebrated *Hokusai manga* containing assorted drawings from famous *ukiyo-e* artist Hokusai.^[25] The first user of the word "manga" as its m [Kitazawa](#).^[26]

History and characteristics

Main article: [History of manga](#)

Historians and writers on manga history have described two broad and complementary processes shaping modern manga. Their views differ in the relative importance they attribute to the role of cultural and historical events following [World War II](#) versus the role of pre-War, [Meiji](#), and [pre-Meiji](#) Japanese culture and art.

[Osamu Tezuka](#) "cinematog as seen in *Sazae-san* *Treasure Isl*

The first view emphasizes events occurring during and after the [U.S. Occupati](#) (1952), and stresses that manga was strongly shaped by U.S. cultural influences brought to Japan by the GIs and by images and themes from U.S. television, fi (especially [Disney](#)).^{[4][7]} Alternately, other writers such as [Frederik L. Schodt](#),^[7] Adam L. Kern^{[28][29]} stress continuity of Japanese cultural and aesthetic traditi history of manga.

In the modern manga originates in the Occupation (1945–1952) and post-Occu early 1960s), when a previously militaristic and ultranationalist Japan was rebu economic infrastructure.^{[7][30]} There was an explosion of artistic creativity in t manga artists such as [Osamu Tezuka](#) (*Astro Boy*) and [Machiko Hasegawa](#) (*Saz*

A *kami-shibai* story teller from *Sazae-san* by [Machiko Hasegawa](#). Sazae is the woman with her hair in a bun.



Astro Boy quickly became (and remain in Japan and elsewhere,^{[31][32]} and *Saz* today. Tezuka and Hasegawa were bo In Tezuka's "cinematographic" techni are like a motion picture that reveals c bordering on slow motion as well as r distance to close-up shots.^[7] This kind

was widely adopted by later manga artists.^[7] Hasegawa's focus on daily life an experience also came to characterize later *sh jo* manga.^{[2][33][34]} Between 1950 large audiences for manga emerged in Japan with the solidification of its two r *sh nen* manga aimed at boys and *sh jo* manga aimed at girls.^{[7][35]}

In 1969, a group of female manga artists later called the [Year 24 Group](#) (also k 24s) made their *sh jo* manga debut (year 24 comes from the Japanese name fo these artists were born).^{[36][37]} The group included [Hagio Moto](#), [Riyoko Ikeda](#), [Takemiya](#), and [Ryoko Yamagishi](#)^[2] and they marked the first major entry of w manga.^{[2][7]} Thereafter, *sh jo* manga would be drawn primarily by women arti girls and young women.^{[7][35][38]} In the following decades (1975–present), *sh jo* develop stylistically while simultaneously evolving different but overlapping su subgenres include romance, superheroines, and "Ladies Comics" (in Japanese

, and *josei*).^{[2][8]}

In modern *sh jo* manga romance, love is a major theme set into emotionally in self-realization.^[40] With the superheroines, *sh jo* manga saw releases such as [Moon](#) (*Bish jo Senshi S r M n*: "Pretty Girl Soldier Sailor Moon"), which became popular in both manga and anime formats.^{[41][42]} The superheroine subgenre developed the notion of teams (*sentai*) of girls working together.^[43]^[clarify]

Manga for male readers can be characterized by the age of its intended audience: old (*sh nen* manga) and young men 18- to 30-years old (*seinen* manga),^[44] as including action-adventure often involving male heroes, slapstick humor, and sometimes explicit sexuality.^[45] The Japanese use different kanji for two closely related "seinen"— for "youth, young man" and for "adult, majority"—the second overt manga aimed at grown men and also called *seijin* ("adult,") manga.^[46] *seijin* manga share many features in common.

Boys and young men were among the earliest readers of manga after [World War II](#). In the 1950s on, *sh nen* manga focused on topics thought to interest the archetypal boy like robots and space travel, and heroic action-adventure.^[49] Popular themes included technology, sports,^[48] and supernatural settings. Manga with solitary costume characters like [Superman](#), [Batman](#), and [Spider-Man](#) generally did not become as popular.^[48]

The role of girls and women in manga for male readers has evolved considerably over time. Those featuring single pretty girls (*bish jo*)^[50] such as [Belldandy](#) from *Oh My Goddess* where the hero is surrounded by such girls and women, as in *Negima* and *Hayashiya Goro* or groups of heavily armed female warriors (*sent bish jo*)^[53]

With the relaxation of censorship in Japan after the early 1990s, a wide variety of sexual themes appeared in manga intended for male readers that corresponded to Western translations.^[47] These depictions range from mild partial nudity through implied [intercourse](#) through bondage and [sadoomasochism](#) (SM), [zoophilia](#) (bestiality),

[Gekiga](#) is a style of drawing is emotionally dark, often starkly realistic, sometimes focusing on the day-in, day-out grim realities of life, often drawn in gritty and unidealized. Gekiga such as Sampei Shirato's 1959-1962 *Chronicles of a Ninja's Military Adventure* (*Bugeich*) arose in the late 1950s and 1960s partly from left-wing student and anti-establishment activism^{[55][57][58]} and partly from the aesthetic dissatisfaction of young manga readers with existing manga.^{[59][60]}

Publications

In Japan, manga constitutes a 406.7 billion yen (3.707 billion USD) publication industry. On average many volumes of manga are printed annually.^[clarify] The manga industry is distributed worldwide.^[clarify] Distribution companies license and reprint manga into their

When a series has been running for a while, the stories are usually collected into dedicated book-sized volumes, called *tank bon*. These are the equivalent of [U.S. graphic novels](#). These volumes use higher-quality paper, and are useful to those who "pick up" with a series so they can follow it in the magazines or if they find the cost of the monthlies to be prohibitive. Recently, "deluxe" versions have also been printed on older and the need for something special grew. Old manga have also been reprinted on lesser quality paper and sold for 100 yen (about \$1 U.S. dollar) each to compete in the market.

Manga are primarily classified by the age and gender of the target audience.^[8] Manga and magazines sold to boys (*sh nen*) and girls (*sh jo*) have distinctive cover art

different shelves in most bookstores. Due to cross-readership, consumer response demographics. For example, male readers subscribing to a series intended for

Japan also has manga cafés, or *manga kissa* (*kissa* is an abbreviation of *kissa* people drink [coffee](#) and read manga, and sometimes stay there overnight.

There has been an increase in the amount of publications of original [webmanga](#) drawn by enthusiasts of all levels of experience, and is intended for online view in graphic novel form if available in print.

The Kyoto International Manga Museum maintains a very large website listing Japanese.^[62]

Magazines

See also: [List of manga magazines](#)

Manga magazines usually have many series running concurrently with approximately allocated to each series per issue. Other magazines such as the anime fandom features single chapters within their monthly periodicals. These manga magazines", as they are also known (colloquially "phone books"), are usually published in newsprint and can be anywhere from 200 to more than 850 pages long. Manga magazines contain one-shot comics and various four-panel *yonkoma* (equivalent to [comic strips](#)) which can run for many years if they are successful. Manga artists sometimes start one-shot manga projects just to try to get their name out. If these are successful and receive reviews, they are continued.

Djinshi

Main article: Djinshi

Djinshi are produced by small amateur publishers outside of the mainstream in a similar fashion to [small-press](#) independently published [comic books](#) in the United States. The largest comic book [convention](#) in the world with over 510,000 gathering in *djinshi*. While they are many times original stories, many are parodies of or imitations of [characters](#) from popular manga and anime series. Some *djinshi* continue with an entirely new one using its characters, much like [fan fiction](#). In 2007, *djinshi* sales were worth 245 million yen (245 million USD).^[61]

International markets

The influence of manga on international cartooning has grown considerably in the past decades.^{[63][64]} Influence refers to effects on comics markets outside of Japan and on comics artists internationally.

Traditionally, manga are written from top to bottom and [right to left](#), as this is the traditional reading pattern of the Japanese written language. Some publishers of translated manga keep this format, but other publishers flip the pages horizontally, changing the reading direction to left to right, so as not to confuse foreign audiences or traditional comics consumers. This practice is known as "flipping the page". The criticisms suggest that flipping goes against the original intentions of the creator. For example, if a person wears a shirt that reads "MAY" on it, and gets flipped, then the word is "YAM". Flipping may also cause oddities with familiar asymmetrical objects or layouts depicted with gas pedal on the left and the brake on the right.

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United States

Manga were introduced only gradually into U.S. markets, first in association with anime and independently.^[12] Some U.S. [fans](#) were aware of manga in the 1970s and early 1980s, but anime was initially more accessible than manga to U.S. fans,^[66] many of whom

young people who found it easier to obtain, subtitle and exhibit video tapes of reproduce, and distribute *tank bon*-style manga books.^{[12][67][68]} One of the first into English and marketed in the U.S. was [Keiji Nakazawa's *Barefoot Gen*](#), an account of the atomic bombing of Hiroshima issued by Leonard Rifas and Educomics (19 manga were translated between the mid-1980s and 1990s, including [Golgo 13 in Cuba](#) from [First Comics](#) in 1987, and [Kamui](#), [Area 88](#), and [Mai the Psychic Girl](#), from [Viz Media-Eclipse Comics](#).^{[71][72]} Others soon followed, including [Akira](#) from [Comics-Epic Comics](#) and [Appleseed](#) from Eclipse Comics in 1988, and later [Icy](#) (1994)^[73] and [Ippongi Bang's F-111 Bandit](#) (Antarctic Press, 1995).^[74]

In the 1980s to the mid-1990s, Japanese animation, like [Akira](#), [Dragon Ball](#), [Street Fighter](#), [Neon Genesis Evangelion](#), and [Pokémon](#), dominated the fan experience and the manga.^{[68][75][76]} Matters changed when translator-entrepreneur Toren Smith founded [Proteus](#) in 1986. Smith and Studio Proteus acted as an agent and translator of manga, including [Masamune Shirow's Appleseed](#) and Katsuhiko Fujishima's [Oh My Goddess](#).^[77] [Eros Comix](#), eliminating the need for these publishers to seek their own contacts in Japan. Simultaneously, the Japanese publisher [Shogakukan](#) opened a U.S. market entry subsidiary Viz, enabling Viz to draw directly on Shogakukan's catalogue and trade.

A young boy reading a [Black Cat](#) manga in a U.S. bookstore 

The U.S. manga market took an upturn in the mid-1990s as manga and manga versions of Masamune Shirow's [Appleseed](#) and [Shell](#), translated by [Frederik L. Schodt](#),^[78] becoming very popular among fans.^[79]

By the mid-1990s was [Sailor Moon](#).^{[80][81]} [Sailor Moon manga](#) had been exported to over 23 countries, including [China](#), [Australia](#), most of [Europe](#) and [North America](#).^[82] In 1998, Mixx Entertainment published manga book versions of [Sailor Moon](#) and [CLAMP's Magic Knight Rayearth](#).^[83] In 1999, [TokyoPop](#) Entertainment founded TokyoPop to publish manga in trade paperbacks and, through aggressive marketing of manga to both young male and young female demographics.

In the following years, manga became increasingly popular, and new publishers emerged while the established publishers greatly expanded their catalogues.^[85] As of December 2015, 15 U.S. manga publishers have released 1300 to 1400 titles.^[86] Simultaneously, major U.S. magazines began to discuss manga, with articles in the [New York Times](#),^[87] [Time magazine](#),^[88] [Journal](#),^[89] and [Wired magazine](#).^[63]

Europe

The influence of manga on European cartooning is somewhat different than in the U.S. The manga market was opened to the European market during the 1970s when Italy and France began to borrow from Japanese art. French art has borrowed from Japan since the 19th century ([Japonisme](#)),^[91] and a developed tradition of [bande dessinée](#) cartooning.^{[23][92]} In France, imported manga was assimilated into high art traditions. For example, Volumes 6 and 7 of [Yu Aida's](#) [Manga](#) on a cyborg girl, a former ballet dancer named Petruchka. The Asuka edition contains an essay about the ballet *Petruchka* by Russian composer [Igor Stravinsky](#) and first published in 1911.^[93] However, Francophone readership of manga is not limited to an artistic elite. Beginning in the mid-1990s,^[94] manga has proven very popular to a wide readership, accounting for about one-third of comics sales in France since 2004.^{[94][95][96]} According to the [International Manga Organization](#), sales of manga reached \$212.6 million within France and Germany in 2010. European publishers marketing manga translated into French include Glénat, Casterman,^[98] Kana,^[99] and Pika,^[100] among others.^{[94][101]} European publishers marketing manga into German, [United Kingdom](#),^{[102][103]} Italian,^{[104][105]} Spanish,^[106] and Dutch,^[107] and other countries. Manga publishers based in the [United Kingdom](#) include Orionbooks/ Gollancz Books.^[110] U.S. manga publishers have a strong marketing presence in the UK market, with a line from Random House.^[111]

Localized manga

A number of U.S. artists have drawn comics and cartoons influenced by manga. The first was [Vernon Grant](#), who drew manga-influenced comics while living in Japan in the 1970s.^[112] Others include [Frank Miller](#)'s mid-1980s *Ronin*,^[113] [Adam Warren](#) and *The Dirty Pair*,^[114] [Ben Dunn](#)'s 1993 *Ninja High School*,^{[115][116]} [Stan Sakai](#)'s 1993 *Usagi Yojimbo* and *Manga Shi 2000* from Crusade Comics (1997).^{[118][119]}

By the 21st Century, several U.S. manga publishers began to produce work by U.S. artists under the broad marketing label of manga.^[120] In 2002, I.C. Entertainment, formerly [Studio I.C.](#), went out of business, launched a series of manga by U.S. artists called *Amerimanga*.^[121] I.C. Entertainment followed suit with *World Manga*.^[122] Simultaneously, TokyoPop's *English-language manga* (OEL manga) later renamed *Global Manga*.^{[123][124]} [Viz Media](#) is now the largest U.S. publisher of original English language manga.^{[125][126][127]}

Francophone artists have also developed their own versions of manga, like [François Boilet](#)'s *nouvelle manga*.^[128] Boilet has worked in France and in Japan, sometimes collaborating with Japanese artists.^{[129][130]} A Francophone Canadian example is the Montréal, Québec group *MUSEBasement*, which draws manga-style artwork.^[131]

Awards

The Japanese manga industry has a large number of awards, most sponsored by publishers. The winning prize usually includes publication of the winning stories in magazine form by the sponsoring publisher. Examples of these awards include the [Akatsuka Award](#) (for best new serial manga), the [Dengeki Comic Grand Prix](#) for one-shot manga, the [Kodansha Manga Awards](#) (for best new serial manga), the [Seiun Award](#) for best science fiction comic of the year, the [Shogakukan Manga Award](#) (multiple genres), the [Tezuka Award](#) for best new serial manga, and the [Tezuka Osamu Cultural Prize](#) (multiple genres). The [Japanese Ministry of Foreign Affairs](#) also awards the [International Manga Award](#) annually since May 2007.^[132]

See also

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