



# Queer Representation in Japanese Animations

**Smita Mohanty**

*Research Scholar, School of Humanities  
KIIT Deemed to be University*

**Dr. Deepanjali Mishra**

*Associate Professor, School of Humanities  
KIIT Deemed to be University*

**Orcid ID - 000-0002-5662-6999**

## **Abstract**

*The phenomenon that is Japanese pop culture has spawned a plethora of academic studies and courses outside of Japan. A large number of kids all over the world have always placed a high value on animated cartoons for kids. This study examines the prevalence of stereotypically male and female characters in Cartoon Network's (CN) animated programming for children around the world. The Japanese television industry has tapped into a global market by broadcasting this genre in multiple languages. The setting for this piece is the most watched kids' cartoon network. Purposive sampling is employed both in the analysis of data and the presentation of results. We also investigate possible connections between the various pieces of information we gathered. The study's results show that a widely-watched children's cartoon network perpetuates harmful gender stereotypes through its depiction of male and female characters.*

**Keywords: Japanese Animation, Representation, TV Studies, Anime**

## **1. INTRODUCTION**

This theme issue of Arts examines the Trans cultural consumption of Japanese popular media, which involves not only international markets and fan communities but also academia. Tran's



cultural relevance has almost always been a goal of academic knowledge production. All the more as of late, with the assistance of a basic, social examinations informed goal or potentially reasonable financial need, contemplations of understudies' Trans social media encounters have likewise come to the front. Afterwards, media like manga, anime, and video games began to make the transition from underground culture to mainstream academia. Divisions that show Japanese examinations outside of Japan have been pioneers in this area, and many grants have been distributed, especially in English and in regards to anime. Due to a limited extent to the organization of film studies, which has a lot more grounded scholastic remaining than comics studies, however more so due to the developing observational and hypothetical meaning of digitalization and media ecologies, anime is more famous than manga among fans and scholastics. This article moves the accentuation from "liveliness as an elective method for figuring out Japan" to "activity studies and related Japanese examinations teaching method," spurred by an interest in the two fields. The article overviews significant flows in distributions in view of Japan-related or Japanese examinations, mastery without meaning to be a thorough record of anime research to decide how aptitude in Japanese examinations might add to grasping anime. Despite the fact that it sometimes remembers distributions for Japanese, It avoids the apparent chasm between Japanese and international research because fundamental systemic problems are not necessarily tied to a geographical or etymological origin, as evidenced by the work of Japanese academics publishing in communities outside of Japan.

## **1.1.REPRESENTATION**

While political theory, history, and worldwide relations researchers have sporadically examined anime corresponding to public marking (like the notorious Cool Japan strategy), neo-patriotism, or remilitarization, Studies grounded in the humanities and social sciences in Japan focus primarily on the ways in which anime depictions of Japanese culture and society are used and analyzed. While conversations of vivified films comparable to Japanese folklore, religion, and fables are normal, basic records of orientation portrayal are especially common. Dolores Martinez, an anthropologist, presents a commonplace contention when she inspects the "cyborg goddess" character type. The accentuation is on "how the Japanese body is addressed" fully intent on moving

[www.neuroquantology.com](http://www.neuroquantology.com)



from the young lady (shojo) to the developed lady and from sub social to public crowds. It would seem the previously mentioned portrayal offers an exit from the social issues that exist today, such that fulfills "the implicit craving of numerous Japanese: one more opportunity to revamp the country state after the conflict is won" (Martinez 2015). Anime texts — depicted as "enlivened full length films" (Martinez 2015) and taken as guaranteed, or apparatus — are "diminished to retelling the plot and offering [...] humanistic and anthropological readings" which themselves help speculation.

### **1.1.WHAT ARE JAPANESE STUDIES OF THE MEDIA?**

According to Choo (2013), region studies and media studies don't get along, or all the more explicitly, region studies distances media studies. She guarantees that since its commencement, the American field of Japanese investigations has not just delivered broad information about Japanese society and culture, yet has likewise utilized that information to "hold onto Japan" by possessing specific subjects. Yet, anime as a subject doesn't have a decent standing in the humanities, whether it be because of its implied absence of social authenticity and political scrutinize, its feel of shows and "data set" references, or basically in light of the fact that directors and scholastics from different fields are underrepresented. Subsequently, beside late Cool Japan arrangements — which have previously moved from amusement media to fables, design, and food — anime doesn't effortlessly assist with seizing "Japan." considering this, whether or not anime research has a place in the field of Japanese examinations or not emerges. Has contended that media studies and region studies don't get along, or all the more explicitly, that media studies are distanced by region studies. She guarantees that since its initiation, the American field of Japanese investigations has not just created broad information about Japanese society and culture, however has additionally utilized that information to "hold onto Japan" by possessing specific points. Anime as a whole, however, does not have a good reputation in the humanities. This may be due to the fact that managers and academics from a variety of fields are underrepresented in the industry, to the fact that the subject matter relies too heavily on showy references and the feel of a "data set," or for some other reason. Accordingly, beside ongoing Cool Japan strategies — which have previously moved from diversion media to old stories, design, and food — anime doesn't handily

[www.neuroquantology.com](http://www.neuroquantology.com)



assist with seizing "Japan." considering this, whether or not anime research has a place in the field of Japanese examinations or not emerges.

## 2. LITERATURE REVIEW

**On Oct 01, 1992**, an energized animation station was sent off by Turner Broadcasting Framework as a link and satellite TV slot in America. This channel was started by Jim Samples. When Cartoon Network first debuted, Nickelodeon, a popular animated cartoon channel with a large following among young viewers, was already in existence. As a result, the Cartoon Network has had to deal with a lot of competition since its inception.

Presently, various notable energized film and TV creation organizations, including Disney, Warner Siblings, Fox, and Dream Works, are making a huge commitment to the production of great and financially fruitful motion pictures for youngsters. The depiction or cliché portrayal of male and female characters in these vivified kid's shows is one of the issues that continues to happen regardless of the way that these energized films have been getting seriously engaging and engaging. As kids start investing a lot of energy sitting in front of the TV and energized kid's shows early on, orientation portrayal in youngsters' projects, according to Thompson, and Zerbino (1995), merits a lot of significance and consideration. As has been contended, TV content is urgent in spreading specific messages to youthful watchers. The expression "orientation" depicts how a sex acts in a specific culture or society (Aries, 1996). An individual's not entirely settled by whether they have a place with the male or female side of society. An individual's job and position comparable to social standards and orientation connections not set in stone by the manly or ladylike way of behaving or qualities that they show toward the local area.

## 3. METHODOLOGY

The analysis's methodology can be split into two categories. The main segment analyzes the quantitative angle, taking a gander at the orientation portrayal as far as quantities of male and female characters in kids' vivified kid's shows and about the characters highlighted on that specific channel among January and June of 2013. The purposive sampling approach is chosen. The most



well-liked and consistent animated cartoon series that air on the Cartoon Network channel are chosen. For inspecting, a month of Mondays are picked and coded. Since these energized series rehash all through the week, continuous constantly for each Monday are picked and coded. Since every one of the picked kid's shows are circulated consistently with rehash communicates all through the 24 hours of the day, a sum of 24 days or evenings are taken, in which the all out episodes of transmission kid's shows were likewise 24.

#### 4. RESULTS

**Table: 1** Male or female characters from well-known animated cartoons

Animated Cartoon	Main Characters		Total Characters
	Male	Female	
Chainsaw Man	02	01	3
Attack on titan	03	01	4
k-On	05	02	7
Pokémon	06	02	8
Naruto	03	01	4

**Table: 2** typical gender distributions of male and female cartoon characters

Total Character	Male Character	Female Character
80	52.6%	24.4%

Table: 1 and Table: 2 Demonstrates the top ten animated cartoons that Cartoon Network broadcasts on a regular basis. Only 1 of the total 5 animated cartoons that were chosen focus on female characters. In kid's shows designed for ladies, the fundamental person is a lady, and the primary



subject places on the achievements of ladies, though in kid's shows intended for men, the principal character is dependably a man, and the topic generally fixates on the activity and achievements of men. So it would appear just 10% of vivified kid's shows are situated toward ladies, while 90% of enlivened kid's shows are.

## 5. DISCUSSION

Generally speaking, the review's discoveries affirmed the cliché depiction of female characters in the enlivened kid's shows broadcast on the most generally watched youngsters' TV slot around the world. Likewise, there is a sex hole between the male and female characters in children's kid's shows. It's possible that the majority of children in society would receive false messages from this type of portrayal. That's why it's important to avoid either under- or over-symbolic portrayals of women in media. Kids' susceptible personalities gain from good examples, and subsequently, they structure assumptions regarding which people ought to resemble and how they ought to act in the public arena in view of generalizations. Thus, this article battles that TV is a significant specialist in forming the orientation ways of behaving of small kids, alongside other significant specialists. Finally, it is suggested that animated movies or cartoons should have an even number of male and female characters to help foster healthy, respectful relationships between the sexes that will serve to positively socialize children.

## 6. CONCLUSION

In light of a substance examination of the most watched vivified shows on the undeniably popular youngsters' channel, Animation Organization, we can see that there has been a new flood in shows focused on male crowds to the detriment of those focused on female crowds. Moreover, male characters dwarf female characters on the picked channel during the predefined time span. The review's discoveries likewise show that, in most energized kid's shows, male characters are depicted as actually more remarkable and predominant than their female partners, who are depicted as brilliant however frail.

## REFERENCES



1. Condry, Ian. 2013. *The Soul of Anime: Collaborative Creativity and Japan's Media Success Story*. Durham: Duke University Press.
2. Hu, Tze-yue, and Masao Yokota, eds. 2013. *Japanese Animation: East Asian Perspectives*. Jackson: University Press of Mississippi
3. Klein, H., Shiffman, K. S., & Welka, D. A. (2000). Gender-related content of animated cartoons, 1930 to the present. *Advances in Gender Research*, 4, 291-317
4. Levinson, R. M. (1975). From Olive Oyl to sweet Polly purebred: Sex role stereotypes and televised cartoons. *Journal of popular culture*, 9, 561-572.
5. Martin, C. L., Ruble, D. N., & Szkrybalo, J. (2002). Cognitive theories of early gender development. *Psychological Bulletin*, 128, 903-933.
6. Napier, Susan. 2001. *ANIME from Akira to Princess Mononoke: Experiencing Contemporary Japanese Animation*. New York: Palgrave Macmillan.
7. Pang, Laikwan. 2012. *Creativity and its Discontents: China's Creative Industries and Intellectual Property Rights Offenses*. Durham: Duke University Press
8. Signorielli, N. (1990). Children, television and gender roles: Messages and impact. *Journal of Adolescent Health Care*, 11, 50-58
9. Silverstein, B., Perdue, L., Peterson, B., & Kelly, E. (1986). The Role of the Mass Media in Promoting a thin Standard of Bodily Attractiveness for Women. *Sex Roles*, 14, 519-532. <http://dx.doi.org/10.1007/BF00287452>
10. Sturken, M. & Cartwright, L. (2009). *Practices of Looking*. New York: Oxford University
11. Sullivan, K. (Writer) & Savino, C (Director) (2016, July 20). *Overnight Success* [Television series episode]. In Savino, Chris (Creator). *The Loud House*. Nickelodeon
12. Thomson, T. L., & Zerbinos, E. (1995). Gender Roles in Animated cartoons: Has the picture changed in 20 years. *Research Journal of Sex Roles*, 32(9-10).
13. Trumbore, D. (2020, May 16). 'She-Ra' Season 5 Spoilers Explained by Showrunner Noelle Stevenson
14. Wright, H. (2018). "The Childish, the Transformative, and the Queer": Queer Interventions as Praxis in Children's Cartoons.



15. Zack, L (Writer) & Sumida, N (Director). (2019, July 29). Locked Out Forever: Part One [Television series episode]. In Vickerman, Julia (Creator). Twelve Forever. Netflix

