

NOTES

PREFACE

- ¹ Kiyomitsu Yui (Kobe 1953), a former student of the Universities of Waseda (Tokyo) and Kobe, is now a professor of Sociology in the Faculty of Liberal Arts at the latter college. He has written several books, articles and presented communications in many conferences, spanning the functional theory of Talcott Parsons, the sociology of the body and, in more recent years, the role of Japan in the new dynamics of cultural globalization.
- ² This diagram uses concepts that are utilized by Marco Pellitteri in the book: the *kyara/character* distinction and *manga's* origins (Part I, Chapter II). *Komiket*, mentioned in the diagram, is a huge *manga* fair taking place in Tokyo twice a year.
- ³ *Kyara* is the transliteration of *chara*, abbreviation of character, but has a different meaning; also cf. *infra*, Part I, Chapter II. *Koma* is, in *manga*, the panel; in *anime*, it is the single sketch drawn on transparent acetate sheets [A/N].
- ⁴ For information on several points in this Preface I would like to thank Tadahiro Saika, who successfully completed his Ph.D. thesis on *manga* at the University of Kobe.

INTRODUCTION

- ¹ On the other hand, there is also a huge demand for Western, and especially American, characters and products from the Japanese; this process, in Japan, is very old, and connected to the early steps of the Japanese commercial opening to the West (1853) and to the 1930s: there has also been a second similar phase, from the time of the American military and political occupation of Japan in 1945 to first half of the 1950s. It is not this book's purpose, by the way, to analyse how American culture has been absorbed in Japan.