

## GLOBALIZATION OF MANGA: RATIONALE OF ITS POPULARITY IN THE WORLD IN COMPARISON WITH UKRAINE

**Research Methodology.** During the research, we used the following methods: systematic analysis, describing method, comparison and structural analysis.

**Results.** The academic paper is devoted to Japanese comics manga in Ukraine. This piece of work aims to rationalize manga popularity in the world and to show if there is an impact of manga on Ukrainian realities. The research reveals globalization of manga as one of the main means of print media in Japan, reasons of its popularity around the world. The author of this paper scrutinizes the points of view of different scholars regarding the concept of Japanese mass culture, the place of manga in it and the causes of its attractiveness to young reader audience. Moreover, the paper represents the types of manga on Ukrainian market. The research justifies the role of media convergence and franchising in manga globalization. The academic work presents an analysis of manga markets in Japan, USA, France and Ukraine. The author of the paper also examines the first Ukrainian manga magazine.

**Novelty.** We make a comparison between manga editions: original Japanese manga, manga by Russian publishing houses which are being sold in Ukraine, American and French licensed manga, and Ukrainian manga magazine for the first time. We compare the main characteristics of each type such as price, circulation, number of pages, language and availability in Ukrainian book stores.

**The practical significance.** The results of the work can be used for the further research of Japanese media theory in domestic and foreign academic discourses. The results of the research can be used for the further study of Japanese media.

**Key words:** manga, popularity of manga, franchising, media convergence, media mix, manga in Ukraine, globalization of Japanese mass culture, Japanese media model, The first Ukrainian manga magazine.

### I. Introduction

In Japanese mass media system manga comics turn out to be a very important part of the publishing market. Manga magazines and so-called tankobons (certain manga published in separate volumes) are very popular in Japan. There are overseas versions of manga magazines such as «Jump», which has Japanese and USA editions. Its circulation in Japan is 1.6 million copies in January-March 2019 [9]. Full-time circulation reached approximately 500 million copies up to 2015 [7]. Many people around the world like reading manga, its globalization continues. Manga as an important part of Japanese media model influences the global publishing markets, making them license and print translated versions of popular series to fulfill the readers' wishes. We rationalize the popularity of manga, the role of media convergence and franchising in its globalization, examine manga markets in Japan, the USA, France and Russia and compare them with Ukraine.

In the process of research, the works written by the following scholars were analyzed: Patrick W. Galbraith and Jason J. Karlin [4], Ito Mizuko [5], Henry Jenkins [8], Olga Antononoka [1], Mark W. MacWilliams [10] (research of media convergence in Japan, Japanese pop culture etc.), Oksana Asadchih [18] (Japanese language studies), Roger Blair and Walter Matherly [2] (theory of franchising).

### II. Problem setting and research methods

The scientific paper aims to show manga's globalization on worldwide markets in comparison with Ukraine. We rationalize the popularity of manga and show how it is represented in Ukraine, distinguish the types of manga available on Ukrainian market, analyze the first Ukrainian manga magazine and scrutinize the process of manga globalization.

Research object – Japanese manga in Ukraine.

In the process of research, the peculiarities of manga market in Japan were scrutinized to understand, why it is so popular in the world and in Ukraine as well. Several scientific works written by different scholars who deal with Japanese mass culture were explored. In all of them the «media convergence» term was used to describe the contemporary state of the Japanese market. Ito Mizuko proposes the «media mix» term to characterize Japanese market as media ecology, Patrick Galbraith and Jason Karlin point out that media convergence of Japanese pop culture leads it to the globalization. Henry Jenkins researches the social preconditions of Japanese mass culture's popularity, specifically manga among youth. Olga Antononoka analyzes the development of manga and anime in global perspective and its popularity among youth.

Oksana Asadchih explains why young people in Ukraine want to learn Japanese language and connects it with the influence of Japanese manga and anime. Eventually, we compare the manga editions in Japan, USA, France, Russia and Ukraine. Our research shows how Japanese manga is represented in Ukraine at the present stage and answers the question whether there is an influence of Japanese media market on Ukraine.

In the process of research the following methods were used: systematic analysis (a way of putting together the pieces of information to create an understanding of what is happening in our society on the whole), descriptive method (describes the characteristics of the phenomenon that is being studied), comparison (putting together two or more things to see the differences between them) and structural analysis (an approach to human activity that sees it as analyzable in terms of networks of relationships; objects derive meaning from their positions in these relationships, which attempts to equalize by reducing them to the same underlying universal system).

### III. Results

Manga is the prominent part of media environment, but its traditions go back to XI century. Its predecessors were emakimono (paper scrolls with pictures and text), and later in XVIII century gravures ukiyo-e. The first volume of Katsushika Hokusai's gravures called «Manga», created in 1814, became the prototype of modern manga, which inherited its semiotic peculiarities [10, p. 26–30]. It is unlikely Hokusai could even imagine how popular manga will become 200 years later. According to Web Japan, manga market constitutes 22,5% from total sales of printed media in Japan, and 33,8% from total press circulation sold in 2016 [6]. Manga is segmented and oriented towards certain audience with different sex and age. Nowadays manga is quite popular in Japan and around the world. There are manga for kids and adults, boys and girls, men and women. Popular manga circulations in Japan are higher than newspapers' circulations. Certain comics exploit the same themes that so-called yellow press uses in Europe and America: violence, sex, scandals, etc. On the other hand, there are lots of manga which are concentrated on peaceful stories of school girls' life [24, p. 70]. The most popular manga in Japan is Eichirou Oda's «One Piece», so-called shounen (a genre targeted on teenager boys), which has been published since 1997. According to Mainichi Shimbun, its full-time circulation exceeds 380 million copies in 2014 [17].

Manga in Japan is a part of a broad media model based on franchising theory. Scholars Roger Blair and Walter Matherly in their book «The Economics of Franchising» explain a franchise as «a contractual agreement between two legally independent firms in which one firm, the franchisee, pays to the other firm, the franchisor, for the right to sell the franchisor's product and/or the right to use its trademarks and business format» [2, p. 3]. For example, Japanese firms Good Smile and Alter (franchisee) make figures of characters from anime and manga, and anime studios (Sunrise, Shaft) and publishing houses (Shueisha, Kodansha) become the franchisors. Japanese scholar Ito Mizuko proposes a term «media mix», which describes Japanese media model as «media ecology that includes anime, manga, trading card games, toys, and character merchandise» [5, p. 2]. There are also lots of different goods with manga and anime characters such as T-shirts, key holders, straps, badges etc., which are the part of the franchise. Most of Japanese Internet stores have English versions and allow people around the world to buy their goods. Media convergence also took part in establishing modern anime and manga franchises. Scholars Patrick W. Galbraith and Jason G. Karlin state that «...in Japan, connections have been made between convergence and character franchising in the media and material culture of the 1960s» [4, p. 8]. They consider that «convergence means a coming together of two or more things, but, in discussions of media, there is some disagreement as to what is coming together, how and why. Though often associated with the spread of digital media technology, networked devices and the Internet, media convergence describes something that is not reducible to technological change [4, p. 8]». Thus, media convergence is the broader term, which «points to a complex network of relations that impact how media is produced and consumed [4, p. 8]». Therefore, convergence promotes manga to the West in two ways: through the media channels (print and digital), and in social dimension (principles of manga popularity to the readers). In our research, we will examine manga on Western and Ukrainian markets in these two aspects.

Manga in Japan are published in weekly and monthly magazines, one chapter per volume. These magazines digest different manga series by different authors. According to Japanese Magazine Publishers Association, Monthly Shonen Magazine by Kodansha in January-March 2019 had the circulation of 299 567 copies, and Weekly Shonen Jump by Shueisha had 1 692 000 copies sold for the same period [9]. Manga are also sold in tankobons (volumes with chapters of only one manga, also manga anthologies). According to Oricon, in the first half of 2019 the most popular manga are «One Piece» by Eiichiro Oda (5 015 325 copies) and «Yakusoku no Neverland» (4 180 039 copies). Manga is also popular in the USA and Europe [15]. According to Project Anime, in the USA manga represented 26,94% of the U.S. graphic novel market in 2018. Top 5 American manga publishers are Viz Media, Yen Press, Kodansha Comics +, Seven Seas, Dark Horse. Viz Media represents 50,67% of manga market in the USA. Its 2018 sales are 292 releases and 2091 unique titles [14]. According to NPD Group analytics, average monthly manga circulation in the USA varies from 400 to 600 thousand copies [12]. In 2017 in USA «76 percent of manga buyers were between the ages of 13 and 29» [12]. In

Europe manga is very popular in France: 16.6 million copies of manga were sold in 2018. The most popular series are «One Piece» – 1 228 000 copies (7,4% of comics market), according to Journal du Japon [11]. Despite licensed manga sales grow, initially it is transferred to the markets in the West and in Ukraine through unofficial channels. Internet sites like kissmanga.com (in English), readmanga.me (in Russian), uanime.org.ua (in Ukrainian) provide the readers scanlated (unofficially translated by fans, often pirated) manga. Japan considers scanlating manga as a piracy. A manga scanlator Hoshino from Phillipines was arrested in July 2019 for scanning and posting manga online on his website. Japanese government accused him of the fact that publishers in Japan claimed to have lost approximately 2.9 billion dollars in sales [13]. There are examples of pirate sites becoming official. Popular site MangaRock, which hosted lots of unofficial English-translated manga, has recently offered a paid subscription to its readers and licensed manga. These facts point out on globalization of Japanese media model with manga as its main part on the global market. The authors of the book «Media convergence in Japan» conclude that globalization is the process of «assuming a central role in the industry's continuing development» [4, p. 95].

Why manga is so attractive to the readers around the world, especially youth? Scholar Henry Jenkins thinks that media convergence is represented by the mix of cultures, which he calls «new pop cosmopolitanism» [8, p. 41]. He gives an example that for American kids a game character Mario is even more recognizable, than Disney's Micky Mouse. Kids think that Mario is American character, even though in the biography his nationality is Italian. However, Mario was created in Japan by Japanese company Nintendo. This example can also be applied to other works such as manga or anime, where Japanese origin of characters is not that clear. Initially young readers do not know about manga traditions and culture; they pick up something to read because they like how it looks. Henry Jenkins considers that «western youth is asserting its (their domestic culture) identity through its consumption of Japanese anime and manga... A new pop cosmopolitanism is being promoted by corporate interests both in Asia and in the West» [8, p. 41]. He concludes that when people «grow older, they certainly recognize Asian origins as a marker of cultural distinction» [8, p. 41]. Scholar Olga Antononoka calls manga «a highly participatory media [1]», which means it engages readers to do something devoted to manga they read afterwards. She states that «narratives with vibrant characters and creative inconsistencies in the plotline encourage the reader to recontextualize the text, create new contents and unfold activities which go beyond reading (such as fan art and cosplay)» [1]. In other words, people draw arts with characters they liked, or dress like them. Manga helps people to express themselves, and it is one of its the most important features. It builds a bridge between the reader and the fictional world, which makes manga a cross-media not only as the part of the market, but also as the social phenomenon. Ukrainian scholar Oksana Asadchih says that more and more young people in Ukraine want to understand Japanese language. She considers «Japanese pop-culture as a powerful stimulus to learn Japanese language, as a focus of interest for people who like watching Japanese anime cartoons and perceive them in the original language; like reading Japanese manga comics and comment it in Japanese: like adopting youth subculture cosplay» [18, p. 4].

In the light of facts mentioned above, it is not a surprise that Japanese mass culture, «media mix», especially manga, anime and Japanese music are popular around the world; but how is it represented in Ukraine? We made a comparison of manga editions in different countries and in Ukraine to show the differences between the progress of manga globalization (see table below).

Characteristics	Japanese tankobon («One Piece»)	Licensed manga in USA («Boku no Hero Academia»)	Licensed manga in France («Yakusoku no Neverland»)	Licensed manga by Russian publishers («Tate no Yuusha»)	Ukrainian manga magazine («MIU manga»)
Publisher	Shueisha	VIZ Media	Educa Books	XL Media	MIDU Tseh
Price	450–650 yen (~105–150 hryvnas)	9.99\$ (~250 hryvnas)	7,53\$ (~188 hryvnas)	400 hryvnas	140 hryvnas
Number of pages	~190	192	201	~166	~140
Circulation	2 280 644 [16]	400 000–600 000 [12]	50 000–100 000 [11]	1500–2000 [19]	100 [25]
Language	Japanese	English	French	Russian	Ukrainian/Russian
Availability in Ukrainian stores	-	-	-	+	+
Availability in the Internet stores	+	+	+	+	+

Unfortunately, licensed manga is not common in Ukraine. With lack of official printed media, scanlated manga on the Internet is still the most common option for Ukrainian readers. In 2009 publishing house «Zeleniy pes/Gamazin» published the first volume of «Hadashi no Gen» by Nakazawa Keiji» manga in Ukrainian, whose plot focuses on Hiroshima after the nuclear strike [23]. In 2011 the second volume was released. Initially 10 volumes were planned to be published, but publishing stopped after the second one. Publishing house «Pero» published the manga «Princess Ai» by Misaho Kujiradou in

2010 and a few western comics in manga style in Ukrainian language, but since then there has been no official manga editions by Ukrainian publishing houses [21]. In 2010 Mitsuruki Anime Club was established by the Ukrainian and Japanese mass culture fans. In 2019 it operates in 10 regions. They hold anime festivals, translate anime and manga into Ukrainian. They also published a few unofficial amateur translations of popular manga volumes in Ukrainian language («One Piece», «Fairy Tail» and others) and gave them to libraries in Kherson, Dnipro, Kharkiv, Kyiv, Ternopil, Ivano-Frankivsk and Kalush [22]. Russian publishing houses publish a lot of licensed manga, and these books are available in Ukrainian stores. For example, publishing house «Azbooka» proposes a lot of popular manga series such as «Shingeki no Kyoujin», «One Piece», «Tokyo Ghoul», Fullmetal Alchemist», «One Punch Man», «Bakuman», «Death Note» etc [20]. Publishing houses «XL Media», «Palma Press», «Eksmo», Rosmen», «Fabrika Komiksov» also publish popular manga such as «Ookami to Koushinryou», «Girl Friends», «Naruto» and so on [26]. In 2018 Ukrainian artists published «The first magazine of Ukrainian manga», also known as «MIU Manga». It featured 150 pages, digital print, 5 Ukrainian authors. Initial circulation of the first volume was 100 copies for the price of 140 hryvnas [25]. Before releasing it, authors sold 300 copies of «zero» volume in Comic Con Ukraine, Ukrainian comics festival. Considering this fact, this magazine could be classified as Ukrainian doujinshi. Doujinshi is a manga made by amateur artists and printed with limited circulation for their own money. They often sell it by themselves at the comics festivals and other themed events. Doujinshi is very popular in Japan. The biggest Comiket festival in Japan is held two times a year. Summer 2019 Comiket showed 32 000 doujinshi circles and was attended by 730 000 visitors [3].

There are different ways in which Ukrainian readers consume manga. The following ones were distinguished:

1. Reading scanlated manga on the Internet. Globalization of manga in the world began through unofficial channels such as pirate sites for manga series which were not officially available. It is the most common, free and simple way people around the world get the manga to read. When there are no licensed manga in Ukraine, pirate manga sites keep their popularity.

2. Buying translated manga. There are different types of manga editions in Ukraine.

Official licensed production translated to Ukrainian language (few editions, the last one dated 2010), pirated printed editions in Russian (it is basically a printed scanlate, that can be found in a web stores), licensed manga printed by the Russian publishing houses (it is official and can be found in stores, but expensive), Ukrainian manga (represented by a magazine where Ukrainian artists draw the original comics trying to imitate Japanese manga).

3. Buying manga in Japanese language from Japanese web stores. Popular among advanced fans. They do it to support authors directly and get an original item on their shelf. Surprisingly, original manga is even cheaper than translated books in Ukraine. Manga in English by western publishers is also an option.

In the process of research, the popularity of Japanese manga in Japan and around the world was highlighted, and it was considered as a part of Japanese pop-culture or 'media mix», which includes anime, games, music, cosplay, manga, etc. The influence of media convergence on manga globalization was justified. Based on that, the peculiarities of Japanese manga editions in Japan, USA, France, Russia we distinguished and compared with manga in Ukraine. The way how Japanese media market influences manga popularization in Ukraine was analyzed. Media convergence globalize manga in two dimensions: technical and social. Youth in Ukraine is interested in Japanese culture, they want to learn more about it and perceive it in Japanese language. We can state that there is a definite social impact of manga on Ukrainian readers. However, technical aspects of manga globalization are almost absent in Ukraine. We do not have official media channels promoting manga. In the future, we can adopt the experience of other countries which publish licensed Japanese manga. One of the options is publishing official manga in Russian in Ukrainian publishing houses, since it is popular. However, due to political reasons collaboration with Russian publishers is hardly possible. We justify that manga markets around the world have their own peculiarities which could be analyzed in the further explorations of globalization of Japanese media model. The analysis of manga in Ukraine and comparison with other countries is performed for the first time. The data of the research present the information of current importance. The results of the research can be used for the further study of Japanese media.

#### IV. Conclusions

Manga is very popular in Japan and in the context of globalization it exceeds its boundaries, making reading manga possible in different countries around the world. Manga are being licensed in the West and in CIS, Ukrainian manga magazine is established. Manga in Japan is still the cheapest and the most popular. Manga globalization started in the USA, and its market is the second after Japan. In Europe the circulations are lower, but still high enough. In Russia manga market has just started its development. There has been no official Japanese manga in Ukraine since 2011 due to economic situation and fan base who got used to consume manga in Russian or English, but manga fan club activities, desire of certain anime clubs to translate manga into Ukrainian, holding comics festivals, publishing manga-inspired Ukrainian magazine show that there is a good potential for official manga market in Ukraine to develop in the future, in a more favorable economic environment.

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**Пащенко Б. Г., Кирилова О. В. Глобалізація манги: обґрунтування її популярності у світі порівняно з Україною**

*Методологія дослідження. У ході дослідження використано такі методи: системний аналіз, описовий метод, порівняння та структурний аналіз.*

**Результати.** Стаття присвячена японським коміксам манга в Україні. Обґрунтовано популярність манги у світі та показано, чи наявний вплив манги на українські реалії. Розглянуто глобалізацію манги як одного з головних засобів друкованих медіа Японії, причини її популярності у світі. Проаналізовано погляди різних вчених стосовно концепту японської масової культури, місця манги в ній, а також причини її привабливості для молодшої читацької аудиторії. Розкрито типи манги на українському ринку. Виділено роль конвергенції медіа та франчайзингу у глобалізації манги. Проаналізовано ринки манги Японії, США, Франції та України. Досліджено перший український журнал манги.

**Новизна.** Здійснено порівняння манга-видань: оригінальна японська манга, манга від російських видавництв, що продається в Україні, манга, ліцензована у США та Франції, та журнал української манги. Зіставлено основні характеристики кожного типу видань, такі як: ціна, наклад, кількість сторінок, мова та доступність в українських книгарнях.

**Практична значущість.** Результати роботи можуть бути використані для подальших досліджень японської теорії медіа у вітчизняному та іноземному наукових дискурсах, а також для подальшого дослідження японських медіа.

**Ключові слова:** манга; популярність манги, франчайзинг, конвергенція медіа, медіамікс, манга в Україні, глобалізація японської масової культури, японська медіамодель, «Перший журнал української манги».