

The History of Anime

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Abstract

Anime, otherwise recalled as Japanese animated sequences, have proven to demonstrate their vitality in every possible genre that there might have been, all the while gathering millions of fans ever since its prime years and youth (dating from the 1907 to the present time). This specified work of art has managed to suitably place its existence within Japanese culture, and continues to grow as the years progressed forward. Beginning with the work recalled as *Katsudō Shashin*, this motion picture has grown in all prospects-- ones that have been helpful in the sense of its time, even providing assistance in the means of war and propagation. A number of creators rose to the surface, some producing rather extravagant pieces (e.g. *Astro Boy* by Osamu Tezuka), while others made small yet impactful works. This paper will explore a number of factors that have been evident milestones in the growth of anime and its transpired history; ranging from redeeming itself as a whole, and the primary creators that set flame to its influential development. Alongside the evolution of its style and adaptation accompanied by all the other factors that have made it what it is today.

When spoken of the word anime- the first possible thought available and existing for this word would refer to being an abbreviation for the well-known and famous term of ‘animation’. Simply because, that would exactly be what the word is referring to- the delightful mentions of anime tend to simply be replaced for animation within Japan. On the contrary, outside of such an exquisite country- this popular term is famous for being animation that it made and from Japan. Due to such form of animation containing all the possible genres that ever created or ‘clumped up’ into one another- it most definitely is a considerable genre of its own. Quite confidential to say that, anime had precisely proved its importance and uniqueness because of its very own eye-catching style of art and motion. The styles tend to range from wild,

exaggerated stylization to realistic approaches and proportions. The use of lines is also clearly prevalent (Aeschliman). Seemingly obvious and clear to the viewer's eyes- this form of hand-drawn art plays an important role within its country of culture; Japan. To say the least, anime held onto its importance as the years passed and will forever so- since it majorly affected the views upon Japan, as well as its economical publications and factors (provided industries and tremendously grown wealth within the country). Anime and its very own history tend to profoundly redeem, demonstrate and discuss itself, mentioned within the provided factors; the creation of the first ever anime- alongside the creator and their reasons, the relationship with manga, evolution of anime and the globally adored authors, and main creators.

To begin with, anime had previously introduced its very own existence whilst being a newly created, presented and eventual release- by the hands of an extremely talented creative individual for various reasons inflected and crossed upon their mind. Predictably- anime is not a relatively new topic, but rather something that had spread around for quite a while now alongside its long and continuing history. The very first anime that presented itself with its provided discovery- had been within the early years of the 1917s (teasingly mentioned and side-by-side to WWI). The short-animated sequence of hand-drawn photos that was set in perfect motion- certainly surprised the public when it officially released (Sonja). The surprise that was given to the public was due to a few reasons, some uncertain but many simply proven; stages of silent films being the only entertainment available, alongside animation resulting in a trial-and-error cut out rather than good provision (Lena). Interestingly, the only thing that was uncertain within its preservation after the destruction of several entertainment studios after major incidents, such as; *the Great Kanto Earthquake within 1923*, the bombing destructions of WW2 that occurred within Japan or the overall disintegrated materialistic matters over time.

They were the nitrocellulose early films that previously printed themselves upon the majorly flimsy and highly flammable paper (definitely not good for keeping safe- reasons for the uncertainty).

The oldest piece of art and Japanese animation is the animated short *Katsudō Shashin* most probable having its creation within the year of 1907 (Horizon). Primarily, it must be stated that *Katsudō Shashin*, had been the very first anime film that was made even before the early 1917s- but rather within the year of 1907 (the history does not have a definite beginning nor will it have a definite end).

Natsuki Matsumoto, an expert within iconography, discovered *Katsudō Shashin* by accident- without previous recognition. Amongst the many tapes and materials within the household, Matsumoto discovered a [short anime film](#) consisting of just simply 50 frames, which he then decided to name *Katsudō Shashin* (Japanese: 活動写真; meaning “motion picture”). Matsumoto dated it to around 1907, which would certainly make it the oldest anime ever produced (as previously mentioned). The anime simply shows a boy writing the phrase “活動写真” (Horizon) (See Figure 1). This tends to conclude

Figure 1 Source: *Katsudō Shashin* 1907

the earliest piece of anime history making an appearance within a *Kyoto* household (Sonja). All and all, in the fan and public eye- the first and oldest piece having standard considerable enough to be an anime had been *Katsudō Shashin*.

This is quite the interesting fact because in comparison with modern anime’s- *Katsudō Shashin* was simply a filmstrip consisted of a short series of images (50 frames per say) that lasted for about three seconds each. To speak of, [Katsudō Shashin tends to portray a young sailor](#). Later on, the young sailor goes on to create kanji characters (refers back to his written phrase). Unfortunately, the real title of this historic anime set of motion images remains to be unknown (Sonja). As previously spoken of the 1917s, anime was then officially a regular production within Japan, also clearly stating that the



producing industries were active during World War II as well. Sadly, similar to the occurred tragedies, an explosion seemed to come during the post-war period. Production companies, such as; *Toei Animation* (presently known as one of the most popular anime production companies as well) and *Mushi Production* were founded. The industry truly blossomed and took many actions during the years of 1960s, considering that some of the most memorable titles were produced (several popular shows), and has continued to grow ever since, becoming a very popular global brand and balance.

Moving on to the great creator (eventually creators) of such a blessing, Ōten Shimokawa. Before continuing with the matter at hand, it has been a century ever since the first drawn publish of anime was given to the public eye. Quite a creation.

Ōten Shimokawa, born in Okinawa 1892- 1973, was one of the very first pioneers and founders of the anime art within Japan (alongside two other). Shimokawa was originally a cartoonist, but ended up producing animations in regards towards the commissions of the film companies. Shimokawa managed to animate his own cartoon *Imokawa Mukuzo*, yet only produced about five works in the field (Nobuyuki). Their methods of animation, generally mentioned, were quite primitive and preserved. Many of their primary works were; cut out, drawing on paper animations, and they barely used cel (refers to a transparent sheet on which objects tend to be drawn or painted for several animation purposes) (Nobuyuki). Within an article during 1934, Shimokawa Ōten mentioned that the technique used in producing his early works, included; drawing with a chalk on a blackboard, erasing it, and then drawing new photos in order to produce the animated movements (similar to that of flipbook yet not with one another). It was later known as a unique technique- a method he had been a creator for (JapanInfo).

Now, the purpose is often either quite diverse or simply unknown to the universe. If it were asked years ago that, ‘What is the purpose of anime?’ or ‘What was your aim in this aspect?’-the creators would most definitely respond and say that they were doing it for entertainment or possibly to raise their gains in order to achieve their essential things (since it was a new genre to the world, it reacted vigorously). Although, this could also be the case for present time animations. For decades (finally reaching a century), anime was formally produced by and singularly

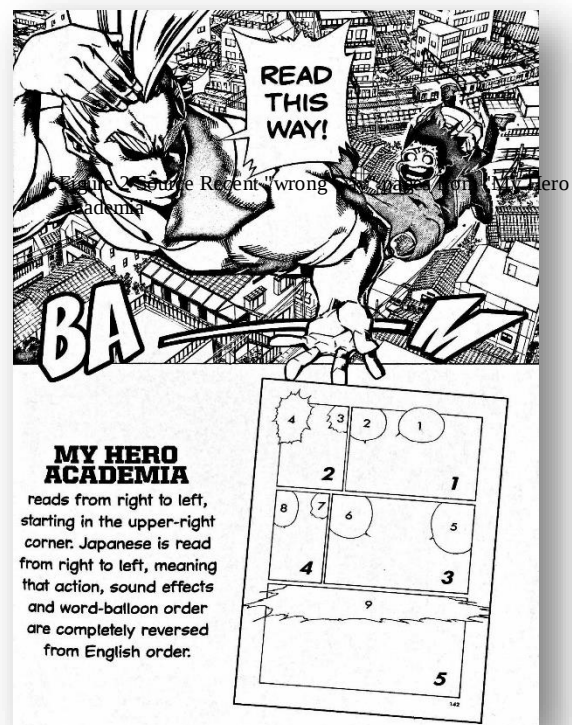
for Japan — as its very own local product, with a distinct look-and-feel to not just the artwork but; the storytelling, the themes, and the concepts plus several other aspects of the art. [Over the last forty years](#) (in the modern scenario), anime has become a major international phenomenon, that surprisingly attracting the eyes of millions, while also being translated to the designated languages (Yegulalp). Several generations watched and grew up with the comfort of these stop-motion shows, and many others shall have an introduction to this magnificent creation.

Surprisingly, anime was not the first introduced for its new, unique and eye-catching works. Manga, inked works done before the creation of a possible anime, took the spotlight at the very beginning. In order to actually comprehend and be aware of the new idea at hand, there should be some clarifications with its presented recognitions set into display. As clearly mentioned, manga refers to Japanese comic books that tend to be series capable of being later adapted into their very own anime (Albert). The word ‘manga’, when translated to English, generally refers to the usage of, “humorous pictures” (Greg). This is an odd assumption within several perspectives and that is due to the fact that manga has the ability to do wonders just with simple pictures- some even find the translation to be quite admirable. In comparison with the well know aspect and acknowledgement of anime, manga frequently publishes in black and white while serving the same entertainment purposes as anime, but instead of having moving pictures- they tend to be still and colourless (yet quite detailed and hard to take into view at time) (Greg). The reasoning for the two opposite colour combination has quite a simple reason behind it- the black ink costs considerably much less than the availability of colours. The lower cost of production resulted in lower prices for the finishing product – meaning the readers/viewers eagerly rush to purchase more of the low price, but magnificent volume (theartist).

The art form/manga became a major part of the Japanese culture during the Edo period, sometime within the late 18th Century. Several specified artists began publishing their own picture books, and some were even mass-produced using materials such as; woodblock printing. Historians consider these works of art to be the world's first comic books ever. Manga eventually expanded through Japan during the end of the Edo period and especially after the *Meiji Restoration* when Japan opened once more to the foreign trade. Although, it certainly exploded after World War II. Japanese economic growth had seemed to rise as well as influence from American/Western comics brought over by soldiers and diplomats for the aim of allowed for innovation and gradual but definite increase in creativity (Monson).

Anime and manga are precisely two different and perpendicular aspects within the media of storytelling. Both original come from the historical and exquisite country of Japan- it is correct to assume that both are closely related, but are also ultimately different with one another in many aspects (theartist).

After discussing the meaning behind this method of alternation, it would be best to look at the format manga usually and most probably originally took a step as to reveal its stunning appearance. To start, manga consists of several ranging from 5-12 or even 9- 15 chapters, depending on the demonstrated series. Usually sold as volumes and numbered according to the order of the story happening within the provided series, manga typically follows the traditional style originated within Japan. A confusing tick that the books seem to hold- are the confusing reading sides the viewer has to follow in order to understand the events that seem to be happening. In comparison with regular comic books that viewers read from the left side to the right, manga makers the fans read the designated panels from the right



side to the left (Albert). This also goes for how the pages should be read- from right to left rather than left to right. (See Figure 2)

There have been many attempts to make manga published in America and other areas located in the West look and read similar to their traditional books, but many artists have opposed of the controversial matter. Manga fans also have a key role in making sure of the traditional Japanese style to keep up its production within the Western parts of the globe (Albert). Furthermore, a serious question of utmost importance will most definitely arise within the minds of many intellectuals, “Is manga better than anime?” Manga is definitely not within higher superiority or better when compared with anime- the same case goes for anime when set and compared beside manga. It depends on what the reader/watcher wants to get out of the new experience. If an individual is after depth and fruition of the designated characters, the manga is the way to go. Although, if excitement and emotions are desired-anime is the best bet (FantasyGhosts). It is expected of fans to be involved within minor, as well as major debates concerning whether manga takes over when there’s a comparison between the two medias of art. Throughout the current years, anime successfully rose with its popularity as well (Ellis). There will be a further discussion regarding both media of art, each having their own special qualities- as well as the feelings towards each characteristic.

The comparison will begin with listing the qualities of the original and well-known media- manga. The very first quality manga is popular for would be the nostalgic aspect of this beautiful creation. It will certainly be a considerable point when the nostalgia arises within the readers. It is true that anime seemed to have been a discovery during the 1907s, but as a proper medium (later became a collection worthy treasure amongst fans in the modern era) and not pictures drawn continuously after one another- manga held its attendance a long time before anime was even a possibility. The man behind the creation of manga, started during 1947 after WWII, referred to himself as Osamu Tezuka. Similar to an antique, manga will forever remain vital and relevant within the modern era. It is safe to say that there is generally an original feeling when it comes to this medium (FantasyGhosts).

Secondly, the simplicity brought by the several presented panels of art. When compared to moving pictures, manga seems to have a rhythmic and mechanical movement (somewhat like a bicycle) rather than several slides going after one another. Manga is often easier to access and can be returned to in a much simpler manner than the latter. There is also many patterns and nice visual designs alongside the pleasant flow of pages. Thirdly, the depth of detail within the storyline that seems taken into view. Most manga have the tendency to go much deeper than their future adaptations ever will, but that is not a confirmed statement for all anime (it is indeed correct for most though). Some adaptations seem to end after a season or several episodes, but the manga manages to outstand that fact and continue with the original story. Some anime would not have become so well known if it were not for their former companion, which would be their inked works. Another quality that would most definitely and only cause manga to be superior in comparison with anime- is its originality. If an individual wants to be up-to-date with what is going on with the continued series, then it would be wise to catch up and read the many chapters in their designated volumes. Unfortunately, when it comes to avoiding some scenes and sequences within the inked pieces of art, anime already got it covered. Some scenes are sometimes missing from being adapted into a further animation- concluding the fact that the manga is the most reliable source of knowing fully what is come within the show. Finally, one more thing to mention- that refers to one of the previous points above is the continuation of the series even though the animated series stopped its production a while back. This simply means that manga has a longer expiration date when compared to anime; sometimes the series could continue for possibly a dozen years or more (Ellis).

Now to look over at the qualities and expressed feelings Anime conveys through the public eye. The primary characteristic- or better yet, the most important quality expressed with the animated art- is its incredibly beautiful aesthetical values and marvellous visuals. When it comes to those factors, its inked partner could not possibly compete with what the adaptation promises. This is all simply due to the many colours, consisted of light and dark hues all being mixed with one another plus moving pictures during each passing episode. Secondly, the dramatic and action scenes between characters in the show. Of course, the animated scenes would never submit to the simple black and white panels. Once scenes from the still and lifeless

pictures come to life with motion and colours- the entire feeling and mood suddenly takes a turn to the extraordinary.

Something extremely important when it comes to animated value- is the emotions that will cause the watchers to move truly with what is happening in the scene. Emotions are quite vital when it comes to anime, and portray by the characters to the outside perspective. Anime usually gives out feelings, such as; raw emotions capable of pulling on heartstrings, strong story telling (thanks to the narrator available) skills, realistic sequences presented into their visuals- alongside many more amazing feelings being given to the watcher at hand. Sometimes questions and confusion pass through the mind of viewers- all due to the superb realism created in the anime. Adding on to the emotions- would be vocal capabilities when it comes to voices of the characters. Certainly- it is impossible to hear words when one is reading, but not but when it comes to motion pictures. When characters talk within their shows- they tend to be more humane to the watcher and seems more realistic. This is especially bold- due to the array of voices/feelings provided, such as; when angry, crying, being sad, laughing, being happy and cheerful. All of the mentioned emotions will most definitely peak an interest within certain characters (Ellis).

To conclude the relations between manga and anime, both have their own specialties and must be taken into admiration separately rather than comparing them solely on what is seen on the outside. It all depends on what the reader/watcher prefers. The original inked-work is not obligated to be in comparison with its stop-motion partner, but rather respected individually for their specialties.

Afterwards, the anime industry began to pick up pace with the arising advantages,



Figure 3 Source: Momotaros Divine Sea/Shochiku Animation Institute

alongside disadvantages, provided and likes (opinions plus dislikes) by the public eye. The evolution of anime amazingly and gracefully flowed, as the styles (colouring/facial alongside body features and proportionality), animation (such as the techniques), genres (storylines

and concepts), and quite possibly authors alternated whom with the happening evolution. Certainly, every creation improved as time went on, so anime was no exception when discussed about its improvements. Evolutions throughout history was probably one of the main reasons for Anime becoming such a brand, as well as the never-ending popularity it holds, during the modern era. As already concluded and examined above, the first ever motion-picture *Katsudō Shashin* was found during the 1917s, but was recorded to have been drawn nearly a decade before its discovery. The continuously drawn pictures simply recorded a young sailor boy writing kanji.

During WWII, Japanese animators- under the influence of the Japanese government that urged them to do the tedious requests, produced animations reinforcing the Japanese spirit, national affiliation and possibly more unexpected tedious notations- all due to the Japanese government (pielover).

Animators hired by the military, were told to produce animations that showed the smart, sly, and fast Japanese forces winning against the specified enemy forces. As predicted, most of the ‘Anime’ at that time had noticeably been propaganda. After the war, the very first proper length anime movie/film decided to present itself. *Momotarō: Umi no Shinpeiwas* or Momotaro’s Divine Sea was the very first anime film made, alongside the fact of the funds paid by the Imperial Japanese Navy. (See Figure 3) A cast of characters called Momotaro’s Sea Eagles, created by the Japanese Imperial Navy, set themselves within several propaganda projects. These set of characters also showed an appearance within the first ever-feature-length-anime that tremendously detailed a successful attack on the Allied forces by the Imperial Navy (Lindwasser).

A young and talented aspiring artist named Osamu Tezuka became a cartoonist and released one the many first unique pieces *Shintakarajima*, or “New Treasure Island” after the war ended (Zagzoug). Surprisingly, Walt Disney’s early animations caused the zealous and active fan within Tezuka to arise. The fact everyone around the boy was indeed quite impressed with the hidden talents and art skills will not arrive a shock. On January 4th 1946 at the age of 17, Osamu Tezuka managed to his create his first professional work “Diary of Ma-chan” (different from “New Treasure Island” due to being his actually primary work at the start), which was due to inspiration given to the man by Walt Disney (pielover). Although, once

the ultimate creation of Tezuka named *Tetsuwan Atomu* or Astro Boy officially released, during the year of 1962-3, into the public his success rates profoundly achieved while skyrocketing (Zagzoug). During the 1960s- Osamu Tezuka was later referred to as, “The Father of Manga and Anime” from then on. A fact states that, due to the creation of anime predating the invention of the television- the first anime that made it into the petit screen was distant from the first anime to exist. However, with publish and release of *Tetsuwan Atomu* into the world- a huge milestone reached when it aired on the *Fuji television* on January 1st 1963 (Ahmed).

Before Astro Boy was known to the public (during the year of 1961), the first televised anime series gravitated towards educational purposes- known as *Otogi Manga Calender* featuring the main characters simply talking about the activities they have done in their day (pielover).

To insinuate even further, during the 1960s towards the late 2000s, anime kicked it off rather marvellously. There were several new techniques, visuals, ideas, and most importantly- transformations within the spoken industries. New anime with unique features rose, some majorly giving an impact to the world while other remained intact yet still count as one of the earliest and nostalgic pieces of animation known to man. Truthfully, many amazingly talented artists took the spotlight after “The Father of Manga and Anime” seemed unresponsive. Creators such as; Hayao Miyazaki, Rumiko Takashi, Isao Takahata, Akira Toriyama, and several other gifted individuals joined and worked with companies all around Japan and produced many memorable works of art- eventually presenting it to the world (Zagzoug).

Predictably, when there is evolution within a matter- it refers to all its aspects notably changing rather than just the outside appearance. When a new decade has begun, obviously, the style of the presented anime during that time will be different when compared to the ones created after the designated time-period. Art styles are naturally alternated, although, the rate and speed of different art styles and manga changing along the timeline tends to be noticeably abnormal- even with consideration towards the long arc of its history (Ashcraft). It is clear that when a specific style gains popularity, request for the certain style increases by the customers following the show. The illustrators then feel responsible in giving the asked responses and needs by the consumers (Ashcraft).

This might push the artists towards the nouveau style, since they do not intend to look old fashioned, dated or even less trendy. This is all due to the desire of the artist to eventually continue their works of art, when the looks tend to rise within popularity-making it seem as if the illustrator is fluent in that particular style. It is usually a wise decision to refer to this as a drawing pattern trend, as it is reoccurring phenomenon (IchiUp). When many artists begin to work with a specific style, then that would be often known as the definition for the following time-period. Although, the cycle of artists changing and switching styles would arrive when the latest cutting-edge styles take attendance (Ashcraft). This quality is not true for all artist, but many would do this in order to reach their living expectations. However, talented artists have the ability to do their own desired spin onto the trending dominant designs- eventually capturing the conformity of their individuality.

Moving on towards actually comparing styles with the newly presented ones. If anime from the 80's (possibly older as well) are taken into consideration- then as far as the eye could possibly see, the portrayed style and animation lacks within detail and delicate touches. Of course, this is not a surprising matter, since there was no existence of digitalised ways of drawing nor were there any high-tech facilities (Ahmed). There were truly many mistakes done by artists, including; dull and vaguely coloured eyes and major anatomy problems when it came to the characters taking part in the show. Unexpectedly in the late 80's, the animation and techniques within their artworks developed significantly and quite drastically. Several anime were then marked as the turning point within the industry and growing cultures, one (out of many) of the most nostalgic and important turning point in anime had been; the production of Studio Ghibli movies (Ahmed). The lack of artists and technological advances were holding the studios back from possibly producing anything new. Alas, when the 90's seemed to come into view- animation spectacles and preformed wonders, A style to anime had been the signature style as well as being marked original in that decade.

Once closely inspected, the viewers are capable of distinguishing the changes within the provided series. Some of the most common changes include; warmer and brighter hues of the many colours used, pleasant art styles, great value and rich animation and finally, entertaining visuals (Ellis). A lot more attention and

development had focused on the artwork and animation of anime- not only was the public receiving amazing story lines and good art but they also were given countless unique styles of art. Yet a few points were noted when new anime was released; a show's popularity increases due to the good artwork and animation, but the attention was not solely based on the show. This means that viewers gravitate towards the unique art and what is pleasing to their eyes rather than appreciating the storyline (there is a chance that the storylines are not necessarily good either). Lastly, it is also extremely vital to take note that the progressed anime has to find an art style that is capable of matching and suitable with its desired mood, tone, plot and generalisation (Ahmed).

Finally, the presence of such a wonderful gift, regarded as anime, could have never blessed the human reach without the hardworking, imaginative and creative individuals that poured their hearts and souls into the very work. The primary creators and new, but nostalgic authors seemed to have globally entertained the public thanks to their unbelievable creations. As mentioned to speak of as a discussion, the primary or modern generation animators within the late 1910s included three of the most talented individuals known to man; [Ōten Shimokawa](#), [Jun'ichi Kōuchi](#) and [Seitaro Kitayama](#). Until now, people still refer to them as 'The Fathers' of anime (Staff). The next few sections will speak briefly about the well-known individuals that managed to create another world within their very own.

Around 1914, once U.S and European cartoons made an appearance within Japan- inspiration fell upon majority of the Japanese cartoonists and artists. Two of those artists included the future fathers; Junichi Kouchi and Seitaro Kitayama. A two-minute silent movie release by Kouchi during the year of 1917, going by the name of "*Nakamura Katana*" (Lindwasser). The short movie discusses the story of dull-edged sword sold to a foolish and tricked samurai. Another movie called "*Urashima Taro*" from Kitayama had given a release in the following year. This movie was based upon a local tale that consisted of a fisher transporting to the underwater world on the back of a turtle (Staff). When combined with Ōten Shimokawa's "*Imokawa Mukuzo, The Janitor*" out in 1917 while being the first Japanese animated commercial. When all three are set into one mind set, almost immediately the recognition for "The Fathers" of anime tend to appear.

Beginning with Ōten Shimokawa, an active manga artist from the 1910s and a presented animator. He tends to be one the many artists successful in drawing and presenting Japan's very first animated films- while working at the same time (during 1916-1917)! Under training by the hands of Kitazawa Rakuten, Shimokawa managed to publish his first of many works during 1916. The man specialised in the creation of caricature portraits and eventually concentrated on the production of Buddhist paintings after decades. Shimokawa not only called one thing in the world of manga, but another within the world of anime (TheBritishMuseum). "Hekoten" referred to the creative individual in the manga world, while the latter pronounced as "Oten" in the anime world.

Shifting towards the second father of anime, Junichi Kouchi- considerably one of the first generations animators and a specialised illustrator. Studied watercolour at *Pacific Ocean Western-Style Painting Association* (太平洋洋画会) when he moved to Tokyo accompanied by his family. After publishing his very first illustrations within the *Kitazawa Raakuten* magazine in 1908, he moved further and began publishing his illustrations for a newspaper four years after. After his illustrations gained a fair amount of popularity, *Shoukai Kobayashi* (小林喜三郎) hired Kouchi to continue his work as an animator within his studio (MyAnimeList). During June of 1917, Kouchi published his first animation by the name of *Hanawa Hekonai Meitou no Maki*- prominently one of the very first Japanese animations as well. When financial issues during 1923 caused Kobayashi's Studio to face many problems, Kouchi confirmed the opening of his own studio *Sumikazu Eiga* (スミカズ映画). Commercial animations were the main product given out of the studio, but once Kouchi produced his last animation in 1930- he decided on going back to concentrating on illustrations once again (MyAnimeList). Kouchi actually drew his first animation directly on paper. Afterwards, changing to paper cut outs considering how easier they intended to work thus lessening the amount of animation work and time. Becoming the very for the development of such a technique, setting him on higher steps when compared to other animators in his era.

Reaching the one and only Seitato Kitayama, another known father towards anime, managed to do several things other than simply drawing and setting those images beside one another for a motion to occur. With the art world, the generous man published the works of many young and aspiring artists whilst also providing them with the essential resources, such as; variety of drawing supplies. All these deeds were done in order for Kitayama to support them through their journeys. Kitayama gravitated towards increasing commissions towards talented artists, as well as structural group production organisations in order to manage and handle the mass production demands. Not only was Kitayama an amazing and splendid artist, but he was a successful businessman as well (National Film Archive of Japan). During his time in studio *Nikkatsu Mukojima* within the year of 1916, several proposals regarding the inclusion of illustrations in intertitles- ended up making it his work. When one of the other first Japanese animations *Monkey and Crabs* (猿蟹合戦) had released upon May 1917- many animation production proposals rose within the mind of Kitayama as he reined them down upon the Nikkatsu executives. After convincing the higher-uppers with his positive review for his debut work, *Nikkatsu* made further animations and productions as time went on. When Kitayama established his own studio a while after, successful within every aspect with his companions. The studio later crumbled during the *Great Kanto Earthquake of 1923* making Kitayama move back to his birthplace; Osaka. They were no re-establishment of any studios as far as the eye can see, so he began working as a newsreel cameraman for *Osaka Mainichi Shinbun*.

In conclusion, the History of Anime has yet to be figured out, due to the exact date/time of creation/discovery and the very first publish/animation remaining to be unknown to the anticipating population.

Even though all materials were discovered and mentioned- there needs to be more behind every little detailed measure. Once the creation and discovery took the wheel, soon changed the ways of performance and technique. Eventually, gaining the utmost popularity and stealing spotlights every so often in the past decades.

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