# GLOBALIZATION AND THE EMERGENCE OF JAPANESE INFLUENCE IN AMERICAN POPULAR CULTURE

By

GINA CELESTE O'MELIA

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Written under the direction of

R. Brian Ferguson

And approved by

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**ABSTRACT OF THE DISSERTATION**

Globalization and the Emergence of Japanese Influence in American Popular Culture

By Gina Celeste O'Melia

Dissertation Director:
Dr. R. Brian Ferguson

The contemporary and prevailing theories that critique globalization often focus on a central concept of the United States having an exceptional and pivotal role in the mechanisms of globalization. However, while Hegemonic Imperialism scholarship focuses on the concept of the United States exporting its cultural wares in order to transform foreign cultures into a homogeneous one, the fact that the United States' own popular culture is being transformed by globalization is often overlooked. As better predicted by theories outside of this hegemonic imperialistic lens, American popular culture has been and continues to be influenced by Japanese cultural products.

This study sought to explore this influence through a series of approaches. The first was through a brief survey of the shared American-Japanese historical and media relationships. Saturday Morning cartoons were then analyzed through both a quantitative content analysis and qualitative genre based analysis from 1987-2012. After establishing what changes occurred during this time period, cartoons outside of Saturday Morning, televisions programs meant for adults and Hollywood blockbuster films were analyzed to see how the changes found on Saturday Morning spread to other American media.

What this study found was that Japanese influence became dominant in American children's programming and is becoming influential in other forms of American popular media. This transition was facilitated by a gradual inclusion of Japanese influences on Saturday Morning beginning in 1993, allowing American children to become accustomed to Japanese programs due to them being comparable and resonating with other popular programs at the time of their debuts. By 2012, the Saturday Morning schedule presented only Japanese content and traditional American cartoons became displaced. Due to this integrated Japanese influence, children's programming has become darker, more complicated and more inclusive than traditional American cartoons. Further, the Japanese conventions dominating children's programming have begun to appear in primetime television dramas and in Hollywood blockbuster films, demonstrating a pervasive Japanese influence throughout American popular media. Since as early as 2013, Hollywood films, in particular, have contained an increased trend of including Japanese-influenced conventions. This is especially significant due to the perceived influence of Hollywood films on cultures outside of the United States.

In conducting this study, I hope to firmly establish the idea that the narrative often ascribed to globalization is lacking. The United States has been influenced and transformed in a similar manner to other nations all over the world in ways that correspond more greatly with hybridity and the expectations of Global Media literature than the assumptions that underlie theories based on American hegemony. The fact that this is often overlooked is detrimental to a full understanding of the phenomenon of globalization in general.

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## Chapter One: Introduction to the Topic, Histories & Literature

There is a divide in globalization theory amongst academic scholars. One prevailing theory is that globalization is a force of transformation wielded by the United States against indigenous cultures, entertainment, religions and businesses across the globe. In this context, if globalization is allowed to continue uncontested, the general assumption follows that the globe will become homogeneous with the United States as its model and all other identities will be subsumed. Jean-Pierre Lehmann explained in 1988 that "Modern political theory has generally accepted the premise … that as nations industrialized and hence their economics became more similar, their superstructure, or cultures, would equally become more similar: they would in fact converge."[1] Almost thirty years later, this cultural convergence is still often taken for granted to be Western. It is these assumptions that give rise to many globalization critiques that assert that the United States is acting as an imperialist and hegemonic ruler over the global system.

These critiques about American hegemony and influence over the "neoliberal" economic model are major influences in globalization literature. The assumption that the United States is an imperialist hegemon over the global system creates an incomplete picture of globalization, one that scholars of different theoretical backgrounds, such as hybridity, have attempted to address in numerous books and articles through the years. It creates a serious debate where some scholars write about concerns about extensive American influence overwriting indigenous cultures, while others respond that recipient cultures have agency, adapt imported influences and that all cultures are already inherently mixed to some degree.

Globalization is not an era or an event, but a mechanism that affects societies

throughout human history as travel and trade brings different cultures into contact with each other. However, this current debate focuses primarily around the changes in the international community during the Cold War and onward. I say this because a focus on American hegemony and concerns over its power on mass media and cultural products can only arise with the start of twentieth century, but especially with the beginning of the Cold War. The fall of the Soviet Union in 1991, leaving the United States as the only major super-power in the world, and the technological advancements of the late twentieth century act to further heighten the unique characteristics in which the world currently experiences globalization.

However, within this debate there is a notably lack of scholarship that addresses the changes brought to the United States itself due to recent globalization. This creates an implication that perhaps the United States is somehow immune to its transformative effect and is fundamentally different than other nations in the world, giving some credence to scholarship focusing on its hegemonic control over the system. After all, if the United States is acting as a hegemon, using its influence to create a more homogenized world for its economic well-being, then it would be logical that there would be little to no change to American mass culture in the process. However, there has been significant and dramatic change. In light of this, the aim of this study is to turn this idea around and demonstrate that the United States is not immune to the effects of globalization, but has been affected by outside influences, just like all other nations.

Over the last two decades, the United States' own popular media have been transformed in light of the effects of globalization by converging with its most powerful trading partner in the period, Japan. This transformation diverges from the United States'

previous patterns in its relationship with Japan, acting as a counter-argument to the idea that it is merely a function of the unique relationship shared between the two nations. Instead, it is part of the globalization narrative. The relationship between the United States and Japan can be observed beginning in the late nineteenth century, following a predictable, if at times, volatile, pattern of behavior. Over the last three decades, however, a change has occurred in the United States' behavior in regards to Japan, falling in line with different aspects of hybridity theory and Global Media literature and in juxtaposition to the idea that the United States is the central driving force in globalization. The United States has begun to accept Japanese popular media, integrating it into its own popular culture and presenting it as a mainstream option on television and in movie theaters.

With this in mind, I wish to demonstrate how Japanese popular media became integrated in American popular culture in keeping with theories of globalization, what changes have been made in how American popular media is presented and produced and how these changes are not contained in a specific subculture but became pervasive throughout American media. To do this, I will focus my study on how Japanese *anime* has seeped into and changed the contents and structures of American popular narratives, initially through the Japanization of the Saturday Morning cartoon schedule and then how it spread from there to other avenues of American entertainment consumed by adults.

Why would the study of a change in these media types be important and a theoretical issue in understanding globalization? To address this, children's media frequently acts as the way children in a nation-state are acculturated and develop a unified sense of national identity with children from other regions of the country. Thus,

children's media often acts a depository of tradition – even if it is just narrative tradition. Breaks in tradition and their consequences are some of the concerns many scholars that fear American Imperialism cite. The United States has always been a nation of immigrants, with some citizens being born in different countries and from diverse races. This has not changed with the United States' current influx of immigrants from Spanish-speaking and Middle Eastern countries. However, regardless of national origin, children were previously assumed to be acculturated in similar fashion to the generations of Americans before them – by learning English, shared traditions and cultural stories in school and in the community. Yet, while these American-born and foreign-born children – especially those of the late 1990s and early 2000s – may have still be learned English and some American traditions in school and through their surroundings, children's media did not present to them the same cultural stories as had been presented to previous generations of school aged children before them. When such breaks in tradition occur in the United States, then they are just as notable as breaks in tradition elsewhere.

But how is this part of the globalization story and why does it matter beyond what American children experience? In regards to more mature entertainment like Hollywood films, they are often the most available and accessible forms of American popular media to foreign audiences. When a change occurs in them, then a change has also occurred in how the United States depicts itself to the rest of the world. Further, if other nations are being transformed by the consumption of Hollywood films, this transformation is affected by a greater fusion of culture than is normally accounted for by scholarship concerned by American imperialism, and begins to create a more cosmopolitan global culture, not a more homogenized one.

It could be said that the relationship between the United States and Japan is unique and unlike the relationship between United States and many less economically powerful nations. It is likely that Japan's unique position in this relationship as an equal or near-equal to the global juggernaut of American economic and political might has allowed this influence and shift in American popular culture to occur as it has. Then is this an issue of globalization or another chapter in the Japanese-American relationship? I believe it should be viewed as an issue of globalization for a three reasons. First, the fact that Japanese influence had such an effect on American popular media that American programs – some that previously aired for decades –were displaced is a major change in both globalization patterns and within the Japanese-American relationship. Japanese programming unexpectedly became popular with American youth and television networks composed their schedules predominately with Japanese fare due to this popularity. Major changes should always be addressed. Second, this Japanese influence has not been limited to a particular subset of the American population but has begun to spread, finding itself even in Hollywood films. Lastly, this is also a smaller chapter to the bigger narrative of how Japanese cultural products have spread throughout the world. The United States is not the only nation to import Japanese *anime*. Japanese anime spread throughout Europe since the late 1970s-mid 1980s.[2] Globalization literature is replete with references homogenization, cosmopolitism and cultural fusion. As nations further industrialize and the world becomes more interconnected, many citizens across the globe will be connected not simply in shared cultural knowledge produced in the United States as feared by some scholarship, but also by cultural knowledge produced in Japan due to this global spread.

However, since part of this argument is that the pattern between the United States and Japan changed in the last two decades, it is important to establish what the previous patterns were. There are two patterns in question: the pattern of their historical relationship and the pattern of the media exchange between the two nations.

**The Historical Relationship Between the United States & Japan**

The United States and Japan have been historically intertwined since Commodore Perry appeared on the Japanese horizon with his "black ships" in 1853. The United States' intention was to open Japan to trade. Initially, the Tokugawa regime resisted, but, as a pre-industrial country, they had little recourse against gunships that could destroy their cities from the safety of the sea. With no other option, they choose to concede to agreements of friendship and commercial treaties with the United States. It was not long afterwards that other Western nations appeared on the Japanese horizon and asked for similar treaties. All the treaties were unequal and heavily weighted in favor of these Western trade partners.[3] However, by the early 1900s after a civil war and a dramatic industrialization effort, the new Meiji government was able to revise the deficient treaties that violated Japan's sovereignty -- the same treaties that had incorporated it into the international system as an area to be exploited – and, in an unprecedented display, was eventually successful in revising all of the original treaties.[4] This sudden rise by Japan to near equality with the United States created an air of caution between the two nations.

This was most notable in regards to the United States' dealings with the territory of Hawaii at the turn of the twentieth century. Before Japan defeated Russia, becoming the first Asian power to defeat a European one in the modern age in 1905, there was little urgency about developing or securing Hawaii. However, according to Bruce Cumings in

his award winning book *Dominion from Sea to Sea,* just two years later after the Russo-Japanese War, the United States merged their Asiatic and Pacific Squadrons into a single, powerful fleet and invested heavily in Pearl Harbor.[5]

This sense of caution in the minds of Congress and the American military due to the sudden ascent of Japan did not just change American military strategy, but also immigration policies. In 1907, the same year the Pacific Fleet was restructured and Pearl Harbor extensively funded, the United States and Japan agreed on "the Gentleman's Agreement." Until legislation in 1924 that excluded Japanese immigration, the Gentleman's Agreement was the most dramatic curb of Japanese immigration to the United States. According to its terms, only non-laborers or Japanese laborers reuniting with family already present in the United States would be issued a Japanese passport for travel. Unsurprisingly, the number of Japanese immigrating to the United States in 1908 was reduced to less than those returning to Japan.[6] However, immigrants that did arrive after the Gentleman's Agreement were twice as likely to permanently stay in the United States due to their reunion with and support from their families.[7]

The stricter stance on Japanese immigration did not entirely assuage the American public and anti-Japanese hostilities continued to rise from lower and middle class white Americans, who worried about their own social and economic status in comparison to the Japanese immigrants.[8] This was definitely a detriment to many Japanese immigrants and the *Nisei*, Japanese who were born in the United States, in their attempts to settle in their new homeland, causing them to endure being denied property ownership and to live in segregated housing on the American Mainland due to racial hatred and jealousy.[9] Further, newspapers exasperated these fears within their readership. The Hearst Press, in

particular, published photographs of Japanese soldiers supposedly training for an amphibious invasion of the United States, but were later proved to be doctored photos from the earlier Sino-Japanese War.[10]

These American fears understandably increased during the formal hostilities of the Second World War, and policies aimed at controlling the Japanese in the United States grew stricter. While the Japanese living on the West Coast of the American Mainland were removed and housed in internment camps for much the war, Hawaii proved to be a particularly complex problem. 140,000 Japanese-Americans, amounting to 40% of the total Hawaiian population, lived there and to intern them like their West Coast counterparts would destroy the local economy. Thus, the Japanese-Hawaiians were allowed to remain free.[11] At the close of the war, both the Japanese who had been removed to internment camps on the Mainland and those who had remained free -- without any hint of treason amongst them --attempted to regain a sense of normalcy in their lives.

There would be no sense of normalcy for the Japanese of Japan, however, until a new definition of "normalcy" developed. Less than eighty years after the founding of the Meiji government, the Japanese were forced to start once again from the beginning, complete with the United States dictating terms in regards to the country's internal governing. The military defeat of World War II in 1945 was devastating to the Japanese people and landscape. Not only had the fire bombings of Tokyo and the atomic bombings of Hiroshima and Nagasaki ravaged the country and its infrastructure, but the Japanese people would have to "endure the unendurable and bear the unbearable," according to their emperor, Hirohito, during his announcement of surrender to the entire

nation.[12] John W. Dower in his Pulitzer Prize winning book *Embracing Defeat* notes that the "unendurable and unbearable" that the Japanese had to endure and bear went far beyond simply the 2.7 million servicemen and civilians killed during the war, the 4.5 million servicemen wounded or ill and the 300,000 who would eventually receive disability pensions. In total, nearly 10% of the entire population was killed, wounded or ill due to the war and this was only the beginning of the devastation.[13] Hundreds of thousands of Japanese servicemen simply disappeared overseas, never returning despite the formal end of hostilities.[14] War orphans and children made homeless due the extensive fire bombings were effectively abandoned by the state and treated as animals to fend for themselves.[15] There was mass starvation, reducing the Japanese to mixing sawdust into their flour to stretch food reserves.[16] Dower notes that "as late as 1948, it was still a grim joke that, as one magazine editorialized, 'in today's Japan, the only people who are not living illegally are those in jail,'" due to the need to either steal or be dependent on the Black Market for enough to eat.[17] Lastly, from 1945-1948, official reports numbered the total deaths due to diseases such as cholera, dysentery, typhoid fever, scarlet fever, meningitis and polio at 99,654.[18]

Against this grim backdrop, Occupation Forces, headed by American initiatives, compelled Japan to adopt a constitution and other civil and criminal law reforms that included stipulations that eliminated the feudal family system and elevated women to being legally equal to men, the decentralizing of the police, universal suffrage of all adults, changes to working conditions and more regional autonomy. The Japanese were also forced under Article 9 of their new constitution to renounce war and be committed to pacifism.[19] While some Japanese cabinet members wept openly at the reforms, many

ordinary Japanese welcomed them.[20] As Dower describes it, the reforms "kindled their hopes and sparked their imaginations. The American regimen cracked open the authoritarian structures of the old society in a manner that permitted unprecedented individual freedoms and unanticipated forms of popular expression to flourish."[21]

However, the unprecedented individual freedoms and unanticipated forms of popular expression were not liberties that were immediately available to the regular Japanese citizen. Throughout the Occupation period, censorship was both enforced by the auspices of the Supreme Commander for the Allied Powers (SCAP) and internalized in forms of self-censorship by the Japanese themselves.[22] Officially, SCAP officials demanded the censorship of a wide variety of topics in radio, film and print ranging from Criticism of SCAP itself, criticism of any member of the Allied Powers, Militaristic or Nationalistic propaganda, discussion about the Cold War, discussion the possibility of World War III, overly discussing the issue of Japanese starvation or the Black Market.[23] While not formally on the list of censored topics, the atomic bombings of Hiroshima and Nagasaki were also highly taboo. American officials confiscated documentary footage filmed between August and December 1945 of the aftermath of the bombings with no intention of it ever being seen in Japan.[24] Dower puts this nuclear taboo in greater perspective as he asserts:

> It was not until after the occupation, on the seventh anniversary of the bombings in August 1952, that the public was afforded a serious presentation of photographs from the two stricken cities. The residents of the only country to experience atomic warfare thus spent the early years of the nuclear age more ignorant of the effects of the bombs, and less free to publically discuss and debate their implications, than people in other nations.[25]

Yet, the atomic bombings and their effects were not the only things the Japanese were prevented from discussing publically. While those who survived the bombings

found it difficult to reach out for comfort and support,[26] the ordinary Japanese who simply wished to mourn their war dead and make sense of that lost also found solace difficult to obtain. The poem "The End of the Battleship *Yamato,"* by Mitsuru Yoshida was entirely suppressed until 1949, while other authors simply writing fictional accounts set during the Second World War found their work edited. The justifications for these suppressions and edits were often due to the censors believing they could be taken as militaristic propaganda, criticism of the Allied Powers or one of the many other officially banned topics.[27] The desires of the Japanese people to grieve publically for their war dead and to think well of them were not formally allowed to be expressed in the media until after the Occupation was over.[28]

The control over what the Japanese people learned through the media was pervasive. According to the work of Catherine Luther and Douglas Boyd, a scholar well-versed in broadcast research, the only radio station that could broadcast news and informational editorials was the SCAP-supervised national NHK Radio Tokyo. Further, for the first two years, all content had to be submitted for pre-censorship forty-eight hours in advance.[29] Occupation officials were unwilling to privatize and commercialize the broadcast system due to the necessity of losing supervisory control over its content if they did.[30] All of this left the Japanese people trapped almost in a time bubble where the world had not changed since the Allies' victory at the end of World War II, unable to discuss or present the events occurring outside of the island nation in any public way and unable to learn about them through official channels due to Occupation oversight.[31]

However, Japan was a vital part of the American strategy in regards to the Soviet Union. The American strategy involved embracing their former foes, firmly entrenching

both Germany and Japan in a web of security, political and economic ties.[32] Japanese officials came to a similar conclusion they had in the late nineteenth century when the American military had also opened their nation through military might and compelled them to submit to unequal treaties that dictated how their internal governing would be administered. In order to be respected and to regain true sovereignty the Japanese officials adapted the strategies that led to Japanese success during the Meiji Restoration of 1868. It was still remembered how important the "conscious effort" of the Meiji government was to the industrialization of Japan,[33] and how in less than two decades the Japanese went from being a traditional, feudal country to having four major arsenals and three government shipyards.[34] The Meiji plan had used industrialization to rapidly produce a modern military, but developing an advanced military was no longer an option for Reconstruction Japan. Yet, even without an advanced military as the end goal, rapid re-industrialization was still incredibly important, along with convincing the United States to allow the Japanese economy to expand without being exploited.

Fortunately for Japan, in this time period, the United States was concerned that Communism could spread from the Soviet Union to the entire globe. According to economics scholar, Benigno Valdes, the United States was especially concerned that Communism could spread to "Japan, itself, if its economic well-being did not keep improving."[35] Thus, the Japanese economy was allowed to flourish under an American strategy, where it was provided financial help and economic integration into a stable global economy.[36] Unlike other nations in such uneven negotiations with the United States, the Japanese Diet was allowed to protect its domestic industries from foreign competition through import barriers.[37] In this way, Japan was able to avoid being

exploited by the United States as a new market for American wares to be sold in, while benefitting from becoming a manufacturing hub for it.

After the formal end of the Occupation in 1952 until late into the 1960s, this economic benefit continued to be extended to Japan, partly due to continued concerns over Soviet incursions but also because to many in the West, Japan was not militarily or economically threatening. The United States and Europe viewed Japan economically as the maker of cheap appliances until suddenly in the 1960s, high quality automobiles and electronics began to be manufactured and exported from Japan. With this, the Japanese ceased to be considered "childlike" and became "miracle men" in the eyes of Western observers.[38] A decade later, Japan was firmly considered a wealthy nation and its economic success could no longer be ignored by its Western trade partners.[39] The United States, in particular, began to demand for changes in economic practices between the two countries, believing current practices were unfairly in Japan's favor.[40] As Japanese economic success grew and fear of a Communist take-over of Japan waned, the United States began to look at Japan as a serious economic rival.[41] This was not a surprise to many Japanese, as there had been growing concerns about the dependability of their alliance with the United States and whether Japan would be bypassed in favor of China as the United States' leading ally in Asia.[42]

The Japanese economic reforms introduced to deregulate aspects of the economy were more of a fine-tooling of the Japanese system without acting as a complete overhaul, disappointing their Western partners.[43] The government adopted a "dual track policy" that allowed some business sectors to remain protected as before, while other sectors would have less government oversight to act more freely.[44] This method allowed

some Japanese firms to obey the rules of conducting business internationally while also benefitting from governmental protection.[45] These pseudo-economic reforms, the continued uneven trade relationship and economically hard times in the United States renewed jealousy and distrust of Japan for Americans in the 1990s.

In fact, this flourishing – both economically and technologically – in the 1980s led to the 1990s opening with Japan becoming a greater threat in the minds of the American people than the Soviet Union. A 1989 poll found that 68% of Americans were more worried about Japan's economic successes than the Soviet Union's military might.[46] This sentiment was made absolutely explicit on January 15, 1992, when Democratic Presidential candidate Paul Tsongas made the statement: 'The Cold War is over – Japan won'."[47] Following this comment, he detailed what he believed were solutions for the United States to end this trade deficit with Japan, which included better education of American students and a renewed interest in the quality of products produced domestically.[48] A "Yellow Peril" had returned once more to American shores, and again, there was an implied notion that it was because the Japanese were too proficient, as had been the case in the early twentieth century.

These feelings are not surprising considering the history between Japan and the United States. They could easily have been predicted as they follow the cycle of how the relationship worked since the United States' earliest contact with Japan: of American might being used to dictate governmental change in Japan, Japan submitting but then regaining their sovereignty, Japan becoming economically powerful and then the United States becoming distrustful of Japan for it. What is surprising is how quickly those feelings changed. Due to the Japanese economic recession in the early 1990s, American

attitudes toward the island nation considerably calmed by 1996 in favor of worrying about trade disputes with China.[49] It is in this time of amicable American sentiment that Japanese programming became a dominant force on Saturday Morning television and the primary choice for American youth.

**Japanese-American Media Exchange History**

The Japanese domination of Saturday Morning and its spread to other media is unprecedented. Since the end of World War II, there has always been media content traded and exported between the two nations. However, as will be seen in this brief overview, it had been enjoyed in two different ways before the 1990s. One way was that it was enjoyed as a foreign novelty. The second way was the media export inspired a domestic adaptation of it that was radically different. It is only in the 1990s that this broke down and Japanese products ceased to be novelties and inspirations for American productions but began to displace and transform them. It should be noted that this overview is not exhaustive. To map out every media exchange between Japan and the United States could be a book in and of itself.

One cannot overstate how devastated the Japanese nation was after their defeat in World War II. The American military occupied the country in large numbers, bringing with them their American entertainment. Due to the similarities between *Manga/Anime* and its American counterparts Comic Books/Cartoons, one would expect the American comic books the American military personnel brought with them to be the initial cultural influence from the United States in this period. Yet during the Second World War, American comics had a strong war theme with Japanese figures stereotypically drawn and being defeated and humiliated by American superheroes.[50] This would not make

them especially appealing to the Japanese public, especially a public grappling with how to mourn those who died and longing for those still missing in action.

However, the American military personnel did not just bring their comic books to Japan. Due to their presence in the country, other forms of American entertainment were also imported for their sake. This importation of American media continued after the formal end of the Occupation of Japan, partly to continue to entertain the American military remaining in Japanese bases, but also for the sake of profit. The entertainment that would have initially been more palatable to the Japanese were Disney films. While the American comics of the World War II era were filled with images that could demoralize the Japanese public, many Disney films, when looked at critically with an eye for themes that frequent Japanese media, were likely to resonate and encourage them. Between 1930-1952, Disney released *Snow White and the Seven Dwarfs, Pinocchio, Dumbo, Bambi, Cinderella* and *Alice in Wonderland.*

Taking a moment to summarize these films, it will be clear how they may have easily resonated with a Japanese audience during and just after the Occupation period. *Snow White and the Seven Dwarfs'* central plot involves the tragic cursing of a young girl by a witch jealous of her natural beauty; a curse only true love could break.[51] *Pinocchio* and *Alice in Wonderland* both deal with concepts of transformation, or, in Japanese, *henshin*. Alice's transformations lead her through a magical adventure, meeting mystical characters that guide her to transition from being a wild child to a wise adult.[52] *Pinocchio* not only involves transformation, but also the complex issue of "What is human?" Pinocchio, the little wooden boy who just wants to be real, must go on an adventure to finally get his wish.[53] *Bambi* is the story of a young deer that suffers the

loss of his mother and the shattering of his innocence, but then overcomes the trauma to mature into adulthood.[54] *Dumbo* is the story of a young elephant enduring the ridicule of those around him for being born different, only for that difference to become incredibly advantageous.[55] *Cinderella* is the story of a young girl who is unjustly abused by her step-family, only to be befriended by a good spirit and lifted out of her oppression.[56]

None of these plots would seem strange to even a modern Japanese audience. In regards to *Snow White and the Seven Dwarves,* witches are common – both good and evil – in Japanese media.[57] Additionally, the power of love is a constant plot element in Japanese popular media from *Sailor Moon* to *xxxHolic.* Even the male audience would recognize the plot element of true love breaking a magical or pseudo-magical curse. In *Dragonball Z,* one of the series' perpetual villains, Vegeta, is redeemed and frees himself from magical domination through the power of love.[58] In *G-Gundam,* an *anime* about giant robot pilots who fight for control of the world, the final menace of the series is not defeated by a robot showdown but a declaration of true love.[59] Further, one of the earliest *anime, Tetsuwan Atomu/Astroboy,* the story of a little robot boy who wants to be a real boy, is very similar to *Pinocchio* in this way. All these films also depict a transition from one condition that is less preferable to one that is matured – a hope that the Japanese living through the transition of the Occupation held for their nation. *Bambi* and *Dumbo* also would likely have subtly touched and offered some solace to a nation defeated in battle and harboring a pride wounded by not only defeat, but by the Occupation that followed. These films had to resonate with the people because they were popular in Japan. "After WWII, when *Bambi* was shown in Tokyo, [Osamu] Tezuka traveled from Osaka to Tokyo, stayed near the movie theater, and saw the film over a hundred times."[60]

Tezuka would also see *Snow White and the Seven Dwarves* over fifty times and publish his own comic versions of *Bambi* and *Pinocchio*, though without Disney's initial consent.[61] Only a few years later, he would begin writing the first modern *manga* – a medium roughly equivalent to an American comic book but often produced in black and white.

However, in the earlier years of the 1950s, these Disney films would be far outside the production capabilities of Japan to mimic; the sheer expense of animating a film produced in the same style made it prohibitive. So while Disney films may have demonstrated to the Japanese that film, and later television, could be used for important themes, animation would not be the first choice to help deal with the deep-seated issues still haunting the Japanese psyche from the end of the war. Instead, in 1954, the Japanese would turn to men in suits, model building and other practical effects to create *Gojira*, or in its American release, *Godzilla.* Ever since Eiji Tsuburaya, the special effects director for the film, had seen *King Kong* in the mid-1930s, he had dreamed of making a giant monster movie. Producer Tomoyuki Tanaka ultimately fulfilled Tsuburaya's wish with production of *Gojira*, but the film was no simple monster movie.[62] *Gojira* was a metaphor for the horrors of World War II. The monster only came out at night, much like how the American fire bombings occurred. The monster also had a distinctive roar that did not sound like a roar of an animal but more like a siren. It used "atomic breath" as a weapon to destroy the cities of Japan, and it was created by experimenting with hydrogen weapons. It was a monster that was almost entirely immune to any weapon the Japanese Special Protection Force used against it, yet it also was on its rampage seemingly for self-preservation.[63] *Gojira* was a film that subtly touched upon many

wartime issues for the Japanese, hiding them within the guise of a giant monster.[64]

When this film was brought to the United States, to adapt it for the American audience, it was edited and the actor Raymond Burr was introduced as a reporter to guide the audience through the action.[65] It was directly compared to the film *King Kong* from 1933,[66] but with the exception of both films containing a giant monster and both plots occurring due to the foolishness of humanity, there are actually few similarities. King Kong was a natural beast that was subdued and brought into the civilized world in an act of sheer human arrogance. In the end, it caused little destruction and was killed by the conventional military.[67] Godzilla was created as an unexpected result of hydrogen weapons tests, destroyed everything it touched and could only be killed by a weapon that was considered even worse than the monster itself.[68] Yet, despite the American audience not being subject to some of the more subtle, nuanced meanings hidden within the monster movie, Godzilla acting as a destructive force and being brought to life by nuclear testing did resonate with Cold War America.

In response to the film, both countries began to produce their own giant monster films, but how these different genres developed and diverged were particular to their parent countries. In Japan, the *Kaiju* genre – a term used in reference to the large, fictional monsters in the films -- developed out of *Gojira's* success. *Gojira* was so popular in Japan, that despite the monster being killed at the end of the film, dozens of sequels were produced, with the simple explanation that this was simply a new monster that looked and acted just like the one killed in the original film.[69] However, this simple explanation created continuity with the first film and to all the sequels that followed it. This continuity facilitated character development for the monsters in the *Gojira* franchise,

and the main monsters in the Japanese films stopped being killed in order to create more sequels. In some of the later films there was no narrative way to kill the main monster because that monster was acting as the hero and defender of humanity.[70] The Japanese *kaiju* were also often tied to primordial forces and the spiritual world. For example, Mothra was summoned by the singing of two spirits.[71] Even when Japan produced a *King Kong* film, King Kong was connected to the element of electricity.[72]

The Japanese *Kaiju* genre continues in popularity to this day, while its American counterpart, the "Nuclear Monster" genre, waned in popularity after the 1950s. The American Nuclear Monster films of the 1950s were literally films that had a monster mutated by nuclear power. Films such as *Monster from the Ocean Floor, It Came From Beneath the Sea, Tarantula* to name a few, all followed the same general plot.[73] People stumbled across a huge mutated monster, the monster caused some property damage and the military killed it. There was no added depth, no continuity and the monsters, were just that, monsters to be slain by the military. For its popular decade, however, it was not a detriment but likely part of the draw to see the military able to defeat a nuclear nightmare. This stands in contrast to what emerged due to the loose continuity in the Japanese *Kaiju* genre -- an almost impotent and meaningless military structure with the world relying on negotiating with mute, mutated monsters.

In the late 1950s, it was the United States' turn to bring a cultural product to Japan and it exported Hanna-Barbera cartoons. These cartoons, unlike Disney films, were a much simpler and cheaper form of animation – one that could be easily reproduced.[74] Hanna-Barbera first had true success in the United States in 1957 with *The Huckleberry Hound Show*, which not only introduced the audience to Huckleberry Hound, but also to

the more popular Yogi Bear. *The Huckleberry Hound Show* established the format many American cartoons would use until well into the 1990s of three 7 minute segments within a half hour program. The three segments did not interact with each other and involved different characters. The first segment was Huckleberry Hound, the next was Yogi Bear and the last was Pixie, Dixie and Mr. Jinks.[75] There was little continuity from episode to episode and each segment was based on a gag or gimmick. Just as *Gojira* and the *Kaiju* genre had inspired an American counterpart that used the same main narrative vehicle but diverged into a radically different and very culturally based genre, that pattern occurred again with this simple animation style in Japan. The only difference was which country made the initial export. Outside of animation style, Japanese *anime* almost immediately diverged from every aspect of Hanna-Barbera cartoons. "Japanese TV *anime* is often compared to a complicated novel,"[76] and that is not a comparison often given to *The Huckleberry Hound Show*.

*Tetsuwan Atomu to Robocop – Inspiration Traded Back and Forth*

One of the first of these complicated *anime* was *Tetsuwan Atomu*, or *Astroboy* in its American release, based on the *manga* that was started by Osamu Tezuka in 1952. *Tetsuwan Atomu*, along with *The Jungle Emperor*, are two of Osamu Tezuka's most famous and influential works in Japanese popular culture, known in Japan in the same way that the character Mickey Mouse is known in the United States.[77] *Tetsuwan Atomu* is likely heavily inspired by the many viewings Tezuka made of Disney films as it is about a robot that is created and longs to please his father/maker and be his real son. However, unlike Pinocchio, his wish is never granted and eventually he is dismissed by his father for not being a biological child. Also, unlike Pinocchio, *Tetsuwan Atomu* is not brought

to life by magic but programmed by science and fueled by a nuclear reactor that acts as his heart.[78] In the 1960s, it was one of the earliest Japanese *anime,* with simple animation but complex narratives involving what it truly meant to be human, being abandoned but having to endure and having great power and responsibility but simply wanting to be a child – themes that were not present in the Hanna-Barbera cartoons that could have aired side by side with it on television schedules. *Anime* would follow this format through various genres; the programs would be thirty minutes, minus commercials, and often narratively and emotionally complicated.

*Tetsuwan Atomu* begins an intriguing string of back and forth influence between Japan and the United States that often goes unnoticed but has greatly influenced both countries' popular media. As was previously stated, *Tetsuwan Atomu* was likely inspired by *Pinocchio* and then translated through the lens of post-war Japanese culture. The *Tetsuwan Atomu manga* began in 1952 and continued for over a decade afterwards. A key feature of Atom/Astro is the square door on his chest that houses his nuclear heart. In the United States in May 1959, writer Robert Bernstein decided to make a conscious departure from what had previously been written for the Superman villain dubbed "Metallo," creating a new origin for the character entirely. John Corben was now a shady reporter, but after a near-fatal accident his body was recovered by Professor Vale. Professor Vale conducted an experiment on him that transferred his brain into a cyborg body that was fueled by a uranium heart, much like how Atom/Astro was powered by his own nuclear heart. From the establishment of the John Corben origin, artists have consistently depicted Metallo with a square door on his chest similar to Atom/Astro's visual depiction.[79]

In spite of these connections, if it had remained there, it would not have been incredibly influential or impressive. In an age of possible nuclear war, powering a person with a nuclear heart would not be impossible for multiple individuals to independently conceive and a square door to reveal the heart is easy to draw. Further, besides the connection between the nuclear powered hearts, the square chest door and the entrenched theme of "what is human?" Atom/Astro and John Corben are entirely different. Atom/Astro appears as a child, was created not born, and was a hero. John Corben was the opposite in all those areas.

Then in Japan in 1963, Kazumasa Hirai began writing the *manga, 8 Man*. The story of *8 Man* revolves around the character of Detective Hachiro Azuma, who is nearly killed by criminals. If not for the experiment of Professor Tani, he would have died, but instead was transferred into a cybernetic body.[80] It is not just that Detective Hachiro Azuma is saved from death by becoming a cyborg that is reminiscent of the John Corben/Metallo origin, but the fact that the scientist is named Professor Tani. *Tani* in Japanese means valley or *vale*. *8 Man* would become a predecessor series to cyborg *anime* in Japan, including the influential *Kamen Rider*.[81] Thus, *8 Man* assists in beginning a whole genre of *anime*, while being tied to a reoccurring character from Action Comics, who was likely inspired by *Tetsuwan Atomu.*

This particular chain of influence can be concluded with a mention of *Robocop.* Many influences have been claimed for the film *Robocop (1987),* but it would be difficult to dismiss the theory that it was at influenced by *8 Man*. It is the story of Officer Alex Murphy, who would have been brutally killed by if not returned to some sense of life by the experiments of scientists at Omni Consumer Products to create a cyborg body around

him. As Robocop, much like 8 Man, he rejoins the police force with this new identity to assist in keeping order with his new cybernetic enhancements and powers.[82]

At each step of this chain, the United States or Japan was inspired by a foreign novelty, but then used that inspiration to produce something rooted within its own culture. Without direct side-by-side comparisons, the influence itself is obscured and the idea then appears entirely original. However, this chain of inspiration never resulted in cultural displacement. What was foreign was never viewed as superior to what was native in the exchange.

This dynamic can even be seen in the 1950s American Nuclear Monster films. They were partly inspired by *Godzilla* but were such American products, steeped in American culture and expectations, that they radically diverged from the *Godzilla* franchise. Even when the United States used the *Godzilla* property for its own purposes, it was done in an American style. Much like how the Japanese conformed King Kong to the expectations of Japanese audiences in the *Kaiju* genre, the 1970s *Godzilla* cartoon conformed to the expectations of American cartoons. It was named *Godzilla* but in reality the plot of the Hanna-Barbera version centered on the misadventures of the crew of a ship called the Calico: the ship's captain, two scientists, a precocious but good-hearted young boy and the comedic animal character of Godzooky. In this series named after him, Godzilla's main role is mostly to save the crew from accidents, natural disasters and dangerous monsters when they summon him with their alarm remote. [83]

This was how the media relationship worked between Japan and the United States from the post-WWII era until the 1990s. The foreign import was seen as a fun novelty that was enjoyed on its own merit or a subtle inspiration that was hidden in plain sight

from the majority of the target audience. It was a relationship where both countries could import and export to the other without real worry about their own cultural products being displaced at home. The two cultures involved were so different, it would seem impossible. That is why what began in the 1990s and what became commonplace by 2012 is so dramatic and why its effects on American television and Hollywood films are important – because it is a departure from this norm. As will be demonstrated, displacement occurred in the United States. Overt influences have been internalized in American media, and these influences have not been transformed into something that is Americanized but still resemble something foreign in the culture, despite now being considered ordinary.

What also will be demonstrated is how this whole particular situation between the United States and Japan beginning in the 1990s is entirely removed from theories involving American hegemony and portrays the United States reacting to the effects of globalization in keeping with other theories such as in interpretations of hybridity and in Global Media literature. However, before this can be demonstrated, these theories have to be examined themselves.

**Literature Review**

Globalization is a messy topic within scholarly literature. This is partly due to the differences in the usage of the term, but it is also due to different interpretations of the global phenomenon as a whole. There are many different frames developed to analyze the complexity of globalization and many trends within those frames. For the sake of this study, I will survey trends in the frames of Hegemonic Imperialism, broader systematic approaches that focus on modernity, hybridity theory and within scholarship from Global

Media literature that are related to the Japanese-American media connection. This is not an extensive overview of these theories, as a number of books and articles have been written about each theory and about globalization in general. Instead, this literature review strives to highlight the key trends in the interpretations and the core assumptions of each theory in order to better demonstrate how this study and this particular chapter within globalization synchronize.

These four avenues of theoretical understanding, with all their nuance and interpretations, have been chosen for a couple of reasons. The most important reason is that this interaction of Japanese influence with American media is best reflected and juxtaposed by these four scholarly avenues. The second reason is that scholarship within all four occurred concurrently with this transition in American popular media, which is useful as the scholars are mostly addressing the same time period as when these changes occurred. However, even within subsets of the literature – for example, just hybridity theory—the literature can prove to be varied and, at times, quite complicated as scholars try to put words to a phenomenon affecting the even more complicated global reality. One way to help define different theories is to put them in juxtaposition in order to clarify them.

Of the four, Hegemonic Imperialism is the most straightforward theoretically, which further confirms the nuanced nature of globalization literature as a whole. The first defining core concept of this theory is the idea that the United States is the central hegemon of the global system and the originator of globalized change. Yet, within this core assumption a trend exists where there is a debate over the exact nature of this American influence. Expressed in his book *Globalisms: The Great Ideological Struggle*

*of the Twenty-First Century,* Manfred Steger's interpretation of globalization and the influence of the American hegemon begins with the assumption that the current level of global marketization takes on a distinctly American image due to the fact that "'America' and 'American culture' are best-selling commodities in the global marketplace [… and] are pervading the world to such an extent" that ordinary people far from American shores find it beneficial or even "cool" to purchase/consume them.[84] He proceeds to compare this to a new global version of American Manifest Destiny in which through this consumption of "American culture," communities abroad begin to lose their personal, group and class identities – which are often manifested and reinforced by shared religious customs, collective stories and indigenous iconography – in favor of what is "cool."[85] Steger does not promote the idea that there is an active conspiracy within the United States attempting to "Americanize" the world, but he also does not agree that the mechanics of globalizations, such as market integration, are inevitable and are outside human control. Thus, businesses and social organizations that engage in globalized practices should have social responsibility for the changes that occur due to them.[86] The damage, Steger asserts, is the "increasingly homogenized global culture underwritten by an Anglo-American value system"[87] and its spread is "facilitated by the deregulation and convergence of global media and electronic communication systems."[88]

In contrast, Benjamin Barber's interpretation of Hegemonic Imperialism is not tied to Steger's idea of "Manifest Destiny." Instead, Barber declares that "globalization has hastened the victory of the private over the public, and hence helped consumer interests trump the public benefits they claim to manifest and pursue."[89] In this way, globalization is affected by rogue actors of American origin, acting under the protection

and opportunity provided by American economic might.[90] However, it is still from the United States that these actors of globalized change emerge. While for Steger, the actor is a cultural and economically imperial United States in control of the process, for Barber, the actors are numerous profit-driven rogue corporations, originating in the United States but out for themselves.

The second core concept of Hegemonic Imperialism is that the receiving culture does not have agency in regards to changes brought about by interactions with the United States. The theory supposes a docile reception of American economic and cultural goods. The "coolness" of American products will convince and coerce members of a recipient culture to forgo their own cultural and religious beliefs. Steger uses the metaphor of "Manifest Destiny" to describe American cultural products and their influence entering a foreign marketplace, and Barber continues with similar military based imagery. He describes American cultural influence in terms such as:

> *Shrek* and *Spiderman* still go where the First Cavalry Division no longer dares tread. And where the Sixth Fleet no longer can intimidate with its guided missiles, MTV, Starbucks, Google and Coca-Cola win friends and influence people with their global brands and savvy video based cultural marketing.[91]

In this way, Barber compares the assumption that the recipient culture has no agency in regards to accepting and being transformed by American influence to how a country cannot resist a powerful military force. The end result and third shared core concept of the theory, as a whole, is the homogenization and Americanization of the recipient culture.

These shared assumptions of Hegemonic Imperialism, however, fail to address the transformative effect of Japan on the United States in the last three decades by not even considering it a possibility. The first core assumption that the United States is the origin

of globalized change does not reflect the fact that it is American culture that is being transformed. The second core assumption of a docile receiving audience that lacks agency will also prove to not reflect the realities of the American audience when they were presented with Japanese programming. While both of these scholars' theoretical interpretations place significant emphasis on the power and influence American cultural products have on altering foreign cultures abroad, the fact that Japan has the same ability is not considered, and the reality of the situation stands in juxtaposition to Hegemonic Imperialism as a whole.

At Hegemonic Imperialism's core, the transformative effect of globalization occurs for some sort of economic benefit for the United States in some manner. However, there is another current in globalization theory that places the basis not on an individual actor, but on the variable of modernity's effect on the global system. This change in focus from the United States to modernity immediately removes the implied accusations that are present within Hegemonic Imperialism, but also causes theoretical interpretations to become more abstract and more complex. In contrast to the straightforward origin of Hegemonic Imperialism, Anthony Giddens in his book *Modernity and Self-Identity* defines globalization in terms of "no one can 'opt out' of the transformation brought about by *modernity* [my emphasis]… the connecting of the local and global has been tied to a profound set of transmutations in the nature of the day-to-day life." [92] Immanuel Wallerstein also subscribes to this idea of modernity, defining this current age by calling it an "age of transition" for not just less developed countries that would be the assumed recipients of modernity, but all.[93] He explicitly states that "the entire capitalist world system will be transformed into something else."[94]

Giddens describes the variable of modernity as a force that is capable of breaking down the structures of tradition, which acts as a second core assumption. Instead of the Unites States' hegemonic influence coercing a recipient culture to forgo its traditions, modernity is assumed to erode community-based traditions and replace them with larger organizations. While these large organizations may facilitate the interconnection of countries, they prove to be less personable than previous ones, leaving the individual feeling alone in the transition.[95] Modernity is also assumed to erode the sovereignty of nation-states. This is interconnected with the erosion of tradition since the nation-state was once considered the center and creator of the institutions that act as infrastructures in the world's political and economic security.[96] Manuel Castells in his book *Power of Identity* states that these traditional institutions are now routinely being bypassed by global networks with their own wealth, power and information systems.[97]

This loss of tradition for the individual and for the nation-state due to the effects of modernity creates a need for new identities to emerge within the culture. What Castells calls "identity projects" rise because the effects of "global flows." They are "induced" to exist by the very characteristics that undermine the sovereignty and legitimacy of nation-states and act as a source of support for individual identities outside of the national one – identities based on cities, gender, sexuality and connections with nature. [98] In regards to the necessary adoption of new identities, Giddens points out that this causes a further erosion of tradition. The ability to adopt a new lifestyle that differs from what came before in relationship to race, gender, sexuality or even economic status are benefits of living in a post-traditional order. Often, this transition stands in conflict with those desiring to maintain the status quo, with widespread consensus difficult to

obtain.[99]

> While widespread consensus is difficult to obtain, Castells believes
>
> > A new world is taking shape at this turn of the millennium. It originated in the historical coincidence, around the late 1960s and mid 1970s, of three *independent* processes: the information technological revolution; the economic crises of both capitalism and statism, and their subsequent restructuring; and the blooming of cultural social movements.[100]

The information technological revolution, the restructuring of the economic systems and the blooming of cultural social movements are all the products of the influence of modernity within frames that focus on it as a variable. Castells further predicts that all countries, cultures, financial networks and others means of human connection will be transformed as the world becomes more interconnected. Once this occurs, valuable segments of culture and identities will be linked, while segments that have become irrelevant will be discarded.[101]

This focus on the erosion of national sovereignty and on the transformation of identity due to the effects of modernity on the global system is a central focus in the works of Anthony Giddens and Manuel Castells, but it is important to note that it is not an absolute for scholars who focus on the variable of modernity. Immanuel Wallerstein disagrees with assumptions that national sovereignty has suddenly declined and individual identities have become unstable.[102] However, he also disagrees with core assumptions of Hegemonic Imperialism, such as the lack of agency of people to resist market forces or that there is a lack of cultural autonomy. Instead, he states that the current discourse of globalization is "in fact a gigantic misreading of current reality."[103]

Despite this difference in opinion between scholars focused on modernity, there is a shared subtle link with Hegemonic Imperialism because this variable of modernity can

be partially linked to the United States. Giddens makes this clear with his definition of modernity. He defines the concept by stating, "'Modernity' can be understood as roughly equivalent to the 'the industrialised world' … the widespread use of material power and machinery in production processes."[104] By doing this, he connects the concept of "modernity" with the United States to some degree as the United States is one of the most powerful and influential nations in the "industrialized world." Further, the United States is known to assist in the industrialization of nations, going back even to the reconstruction and rebuilding of Japan after the Second World War. He then couples "the industrialized world" with capitalism, going as far as pondering what will happen within the global system once it moves beyond capitalism.[105] This connection with capitalism further connects modernity with the United States. Even though the United States' economic prowess has waned in recent years, it cannot be debated that it is still an influential capitalist force. At first, it appears that Wallerstein differs from this assessment as he asserts modern globalization is simply the next stage in the world system's evolution, moving through human history since the fifteenth century and is not a sudden event.[106] Central to his initial thesis was the notion that the world system had been journeying toward a singular form through the centuries and that capitalism would be its mold. However, in 2006, he updated this idea and asserted that the world will transition to a new post-capitalist model as it moves away from capitalism.[107] In this way, like Giddens, Wallerstein also ponders what will occur when the processes that constitute the current global system crumble and makes clear that he believes that "they are presently crumbling."[108] None of these particular scholars deny that the United States is currently a powerful influence on the proceedings, but ascribe that influence to the fact

that the United States often brings aspects of modernization and/or capitalism with its international dealings. The United States loses the inherent exceptionalism that is implied with a Hegemonic Imperialist view, but it retains a privileged place in the system at the moment. Immanuel Wallerstein, especially, would likely argue that any privilege and influence the United States possesses currently is not unique to it, but to its particular role in the current world economy.

An intriguing trend that unites Castells, Giddens and Wallerstein together is that all three foresee a global transformation that will occur due to these changes to the system brought about by modernity. Wallerstein does not claim to be able to predict the outcome of this transformation. He writes:

> Rather we are located in age of transition, transition not merely of a few backward countries who need to catch up with the spirit of globalization, but a transition in which the entire capitalist world system will be transformed into something else. The future, far from being inevitable and one to which there is no alternative, is being determined in this transition that has an extremely uncertain outcome.[109]

This stands in sharp contrast to Giddens who predicts that the world might become unified under a one-world government.[110] Castells rests between the two, only stating that the cultural openness promoted by the transformations brought by modernity will lead to a cosmopolitan and international mindset that will be the foundations of an interdependent world.[111] Whether modernity and globalization will lead to a more cosmopolitan world or perhaps one more splintered remains to be seen.

This focus on modernity, the erosion of tradition and the connection of modernity to capitalism makes the scholarship of Castells, Giddens and Wallerstein relevant to this study's proceedings in a way that differs with Hegemonic Imperialism's relevance. While Hegemonic Imperialism is relevant because it is an often utilized theory, it is also

the exact inverse of what is occurring between Japanese influence and American popular media. In contrast, scholarship focused on modernity's effects on the entire system present hypotheses that more properly reflect these events. Japan is one of the United States closest and most important trading partners, and much of the imported Japanese influence arrived through capitalistic avenues. The imported content is not being imposed on the American public by an imperial militaristic Japan, but obtained through business negotiations and licensing agreements. In doing so, it erodes the popular traditions handed down to American-born children and their young immigrant counterparts that had in the past created commonality not only between them, but also between their generation and American-born generations preceding them.

Yet, while the work of Castells, Giddens and Wallerstein may provide possible theoretical answers to explain the broad mechanics of the spread of Japanese influence in American popular media, hybridity scholarship is better able to address the more complex details of it. Hybridity, as a theory, is the most nuanced reviewed so far. Marwan Kraidy in his book *Hybridity or the Cultural Logic of Globalization* explicitly asserts, "Hybridity entails that traces of other cultures exist in every culture, thus offering foreign media and marketers transcultural wedges for forging affective links between their commodities and local communities."[112] This core assumption is further defined by Jan Nederveen Pieterse who highlights the notion that the very act of hybridization demonstrates that differences between cultures are relative.[113]

Since traces of cultures already exist in every culture, hybridity can sometimes occur without notice. If the culture is already highly mixed, further hybridization is likely to not be noticed. However, Pieterse states that "what is strikingly hybrid in one

setting may not be noticeable in another. The significance of hybridity extends only as far as the region of the boundaries that is transgresses."[114] This core assumption and the additional caveat that hybridity can occur without notice immediately makes hybridity's tone differ from that of Hegemonic Imperialism and even those that focus more on modernity's effects on the entire global system. In both of those theoretical understandings, there is a dramatic result – cultural homogenization and/or the erosion of tradition. Within hybridity, there is the possibility of change without turmoil, of cultural blending without loss of tradition and cultural inclusivity without homogenization.

This is likely theoretically plausible because within hybridity there is a trend, as Arjun Appadurai especially asserts, to understand that the local is not something divorced from the global or something threatened by globalized culture. Instead, he explains that "localities - in this world and in this argument - are temporary negotiations between various globally circulating forms. They are not subordinate instances of the global, but in fact the main evidence of its reality."[115] In this way, local realities are not entirely swept away and transformed by global waves, but the local can and does transform globalized influences to suit it, just as much as it is influenced by them. Due to local realities having influence on how imported products are received, change can occur without revolution and new elements can be integrated without complete erosion of tradition. Kraidy, likewise, discusses that with local realities, it is important to "pave the way for the construction of alternative perspectives on hybridity and locality that are not confined to global-to-local links that reinscribe dependency."[116]

This need to move away from models that stress global-to-local dependency is likely also due to another core assumption of hybridity, that of the agency of the people.

While it is assumed within Hegemonic Imperialism that cultural exchanges are mostly involuntary, Kraidy again explicitly argues that "the value of the theory of hybridity resides in the extent to which it emphasizes human agency."[117] Néstor García-Canclini in his book *Hybrid Cultures* reinforces this concept further. For Garcia-Canclini, the consumption of cultural products by a people should not be viewed as a "docile echo" of manipulation of a government or economic power, but as an expression of agency.[118] In fact, Appadurai in *Modernity at Large* points out that there is "growing evidence that the consumption of mass media throughout the world often provokes resistance, irony, selectivity and in general, agency."[119] In this way, even with a market flooded with cultural goods, the result is not inevitably homogenization of the culture.

Hybridity acknowledges the ability of the recipient to consume a cultural product on their own terms and with their own purpose – possibly even as a sign of resistance against cultural imperialism in general. Appadurai offers the image of terrorists being inspired by Rambo-like figures,[120] but Fabienne Darling-Wolf offers a less violent and more complex example of consumption being used as a means to resist cultural imperialism. In her article "Getting over our 'Illusion d'Optique': From Globalization to *Mondialisation* (Through French Rap)," Darling-Wolf describes how French rappers adopted the genre of rap as a means of expression from the United States because of similarities with French lyrical history of the *chansonniers*.[121] Their purpose in the consumption of American rap music and the production of French rap was not an attempt to become more American, but the opposite. For these French rappers, "French rap represents a local antidote to American 'cultural imperialism'."[122] At other times, the consumption of culture goods occurs without any concern or thought about cultural

imperialism at all. John Tomlinson in *Cultural Imperialism* notes that a Kazkhstani tribesmen may have no knowledge or interest in the United States or Europe, but chooses to use a cassette tape player out of convenience and enjoyment. One should not view his consumption of the product, in the words of García-Canclini, as the "docile echo" of manipulation but as an act of agency.[123] Due to this focus on agency, hybridity imagines a world that is shaped more by the imagination, anticipation and aspiration of the people than shaped by hegemonic influence or a compulsory adaptation to the effects of modernity.[124]

Moreover, there is a trend within hybridity that encourages the reevaluation of the extent of the United States' hegemonic influence. It is not to say that the United States does not have any influence with its cultural products or even that in some cases that there is, in fact, cultural imperialism, but as Pieterse points out, notions of American imperialism have changed in light of the September 11th attacks.[125] Further, he asserts that this hegemonic influence cannot be viewed as the norm when "American capitalism" only became the norm and considered "true capitalism" in the 1980s.[126] Similarly, scholars also put emphasis on the United States when the reality is actually far more complicated. Darling-Wolf calls this phenomenon "illusion d'optique" -- and explains that it is "generated by scholars' inability to view processes of global influence outside the limited prism of the sociocultural environment in which they find themselves immersed." [127] She notes that the term "The West" is frequently used to refer to topics that are strictly American by Anglo-American scholars.[128] By making the United States the lone representation of "Western ideals," this helps to present American-styled consumerism and ideals as the only form of modernity for non-Western nations, instead

of providing alternatives presented by other Western, non-Anglo countries like France and Germany.[129] For Tomlinson, putting too much focus on American influence, or any nation's influence on its neighbors, is also problematic. The focus on homogenization brought about by multinational markets and world brands that have been stressed by many Western scholars will likely never be pervasive. Instead, he theorizes that the concern of homogenization of culture may be a peculiarly Western concern aimed at maintaining separate identities just for the sake of diversity.[130]

Hybridity's relationship with the variable of modernity is more complicated. Pieterse maintains that it is not the world being "globalized" that is creating this the new hybridity of culture but the effects of modernity on the interconnected world that acts as the deciding factor.[131] For example, to be a profitable company on the international stage or a powerful nation, modernization has become a prerequisite and this triggers the effects of globalization as seen on culture – hybridizing it in many cases. Likewise, Garcia-Canclini also places significance on the variable of modernity in regards to recent hybridity. In *Hybrid Cultures*, his discourse on hybridity is rooted in an understanding of the political climate in Latin America and the sense of modernity and post-modernity produced in this climate.[132] Rooted in this background, he feels it is important to study the "heterogeneous and hybrid cultural bases" to gain a better understanding about the powers that are at play within them, allowing one to see how the effects of modernity can be defined as a "a manifestation of unresolved conflicts."[133] Modernity is seen as a trigger that could result in change and hybridity within a culture, similar to the notions presented by Castells, Giddens and Wallerstein within the larger system.

Yet, there is also a trend within hybridity emerging that encourages modernization

discourse to also be reevaluated. Appadurai does not claim that modernization theory is without merit but he is uncertain whether its merit absolves it from being "unilinear, evolutionary, Eurocentric, prescriptive while pretending to be descriptive or analytic."[134] To be more productive in theorizing the future, Appadurai urges scholars to move to the idea of imagination producing locality, which forms his views on the world's current dynamic. He notes that a simultaneous turmoil and integration of modernity and nationalism aid in shaping the mass media and the imagination of the people. [135] In this way, he is not disavowing the influence of modernity as modernity assists in shaping the imagination of the people, which in turn will affect their relationship with the goods they consume. However, he advocates that modernity being Eurocentric and evolutionary should be dismissed.

Hybridity is also a misunderstood theory amongst scholars. Kraidy addresses two current criticisms that exist simultaneously that keep hybridity from being utilized more effectively. The first is the very definition of what "hybridity" entails. Like "globalization," it has taken on different meanings with different people. This is problematic because once a term obtains too many meanings, it ceases to mean anything at all.[136] He notes:

> Hybridity's extreme polysemy has in effect morphed it into a floating signifier, a situation that undermines the explanatory power and parsimony that concepts usually have. And yet, in spite of this seemingly intractable paradox, hybridity remains an appealing concept, as the burgeoning written record unmistakably demonstrates.[137]

This "extreme polysemy" creates great contrast between hybridity and Hegemonic Imperialism. Hegemonic Imperialism is simple in its definition, even with its variations, while the concept of "hybridity" is used across fields from theology to biology. Related

to this paradox, he asserts that in order to avoid and prevent further criticism, hybridity needs to be used with greater care in its theoretical grounding in order that it is not simply dismissed or the concept appropriated further.[138]

To make hybridity more defined, there is another trend of offering additional concepts in order to both clarify the term and to give scholars and students more tools in order to apply the theory to situations. Kraidy, again, is very explicit in this. He writes, "I put forth an alternative framework that I call critical transculturalism. Critical transculturalism shares the broad concerns of 'cultural imperialism' about power and cultural change but differs in the way it poses these issues conceptually and tackles them empirically."[139] That distinction between transculturalism and cultural imperialism is a significant one. For Kraidy, transculturalism is not something that is necessarily imposed on another culture, as is implied in cultural imperialism. Within transculturalism, there are both a sense of agency in terms of the receiving culture and innocence in terms of the providing culture.[140] He chooses the prefix "trans" for a very particular reasons and this reason is a key foundation to his frame.

> The prefix 'trans-' suggest moving through spaces and across borders, not merely between points. … Unlike cross- or intercultural communication that tends to study contacts between individuals from different cultures that are assumed to be discrete entities, transcultural communication believes all cultures are inherently mixed.[141]

However, he is not the only scholar presenting alternative means to the English-speaking scholarship in order to better apply hybridity as Darling-Wolf offers one as well. She presents *mondialisation,* a term used in France instead of "globalization." It is used because it offers the ability of "conceptualizing the global sphere as a collection of locally connected, cross-cutting sociocultural arenas intersecting with nation-states and

national cultures in multiple and fluid ways and engaged in relationships of differential power."[142] In conjunction to this term, *mondialisation* is coupled with *altermondialisme.* "The term *altermondialisme* that is used to refer in French to what in English is characterized as 'antiglobalization' further illustrates the key philosophical differences between globalization and *mondialisation*. Rather than negatively defining the movement as an *oppositional* position, it (literally) recognizes it as a valid *alternative* [her emphasis]."[143] In this way, like Kraidy's frame of critical transculturalism, *mondialisation* does not necessary deny the possibility of cultural imperialism but offers the ability to view local realities as intersecting with national and even global ones in more fluid ways than in more linear theories like Hegemonic Imperialism. This trend of further definition is important because as Appadurai points out "the task of theorizing the relationship between such disjunctures and conjunctures [between modernity, nationalism and the collective imagination] that account for the globalized production of difference now seems both more pressing and more daunting."[144]

In these ways, hybridity scholarship interprets the same effects in a different way than Hegemonic Imperialism or broader systematic theories. Scholars do not necessarily deny that cultural imperialism exists in some measure in some cases or that modernity is not a major transformative force, but that the results are not always linear. Globalization in the lens of hybridity interacts with already diverse cultures and populations with the agency to choose and adapt the influences brought about by it. Further, the effects of globalization do not produce a homogenized society that is inherently Western, but an even more diverse and hybrid culture that retains its heterogeneous nature, even if some aspects of it converge.

Hybridity is particularly relevant to this study on Japanese influence in American popular media and culture. At its theoretical core, it does not presume it is American or Western influence that acts as the leading cause of globalized change. Hybridity offers the concept that all cultures are inherently mixed and this mixture allows for globalized influence to be assimilated into a culture and to be transformed by local realities. This is crucial as Japan and the United States have been particularly bound together since the Occupation period just following the Second World War. Further, hybridity focuses on the agency of the people and as will be demonstrated, the American audience was not coerced by television networks to accept Japanese products and displace American ones. Instead, the American audience used their agency to reconstruct their local reality by integrating Japanese fare.

Agency of the audience and the concept of the local acting as a means to navigate globalized influence are also important concepts that weave through Global Media literature. In general, Global Media literature can be viewed as a microcosm of the differences of interpretation within globalization. Within it, hybridity, Hegemonic Imperialism and other theories overlap and connect in order to attempt to explain cultural shifts throughout global media. This is because the concept of media – television, films and music – are often utilized as a metric for hybridization and globalization. These differing forms of media are the avenues where it would be easiest to determine whether a culture has become homogeneous, hybrid or entirely removed from the effects of globalization because media representations are displays of culture.

This microcosm is acutely seen within the scholarship of Joseph Straubhaar and Herbert Schiller. Joseph Straubhaar combines the concepts of television and hybridity

directly. He states that television is the focus of his study because television continues to be the main avenue of news, entertainment and their combination in the world.[145] He defines hybridity as "the adaptation of [the forces of technology and economics] and changes into the local culture, economy, and social system."[146] With the union of technology and economics, "in some cases of genuine hybridity, substantially new cultures are synthesized out of the elements of previous cultures. In other cases, multiple layers are formed from substantial parts of the previously different cultures. In many cases, both occur."[147]

Straubhaar argues that in the process of hybridization the

> change is adapted into existing ways of doing things via a historical processes in which existing local forces mix with new global ones, producing neither global homogenization nor authentic local culture, but a complex new hybrid with multiple layers of culture, where older, traditional forms may persist alongside new ones.[148]

In this way, his interpretation is very much in keeping with hybridity theory as explored previously. Moreover, similar to nearly all hybridity scholarship reviewed, he believes linear ideas of cause and effect, dependency and imperialism, have hampered understanding of the dynamics affecting the global stage and have created theories and assumptions that are deterministic.[149] In the end, Straubhaar argues that when globalization is looked at in the view of hybridity, one finds societies that survive the transformation and maintain continuity with their pasts. If that were not the case, television would be the first medium to show the homogenization as one the main outlets for entertainment and the dissemination of cultural expressions in the world today.

While Straubhaar proposes that television is a perfect metric to demonstrate that, despite the power of American popular media, foreign cultures remain intact for the most

part, Herbert Schiller counters with an idea that sounds similar to Hegemonic Imperialism. He argues American media can be used to appease and then weaken dissenting voices as means of control by cultural hegemonic forces driven by profit. For these American companies, they are willing to divorce themselves from their national origin, and any patriotic feelings connected to it, for the sake of profit and continued influence. In doing so, he states that "the corporate voice now extends far beyond the continental limits … The deepest pockets are those of the biggest businesses. What now prevails, therefore, is the rule of money complimented with the rule of law."[150] However, Schiller points out that this attitude should not be surprising as from the beginning of American radio and television, both were used as profit-making ventures.[151] There is very little government control or regulation over the media industry in the United States and the success of programming is entirely based on economic performance.[152] The cost of commercial advertisement is based on calculating time rates. These rates are determined by the ratings of the program, with more popular programs being more valuable and their time rates having higher costs. [153] It is with this in mind that corporations look to popular culture as a means to sell products.[154]

Due to this drive to produce popular programming consistently and with minimum cost, Schiller addresses the fact that the American media "is not averse to engaging in tactical maneuvers that could prove disarming to unwary challengers."[155] What he means by this is as a social out-group or minority voice begins to rise in prominence, the media – with its history of trying to preserve the status quo – will concede in a nominal way to the group with a token gesture – perhaps either a single character or a storyline. With these small tokens or concessions, the media continues on

as it had, while possibly silencing or assimilating the minority group into its consumer population.[156] Even though Schiller argues all of this in the 1990s, the behaviors he presents of American multinational corporations and Hollywood – especially Hollywood, with its greater attention given to international ticket sales recently – do still have a ring of truth to them.

However, since Schiller's voiced his concern over the United States' dominance within the mass media in the 1990s, many scholars have argued the current need to move beyond such notions. Koichi Iwabuchi believes that the global imagination is no longer being dominated merely by American productions. He asserts that Japan ascended from its defeat in World War II and attempts to dominate the system with its own cultural productions.[157] He makes clear that "it has been widely recognized that any comprehensive analysis of cultural globalization needs to complicate the straightforward argument for the homogenization of the world based on Western modernity."[158] Anne Allison also agrees that while the United States is a powerful force in terms of global media, its influence has not remained perfectly intact. In addition, she recognizes that the United States is both a production house and a marketplace for global media. Her argument centers on two main ideas: the decentralization of the global marketplace and the value placed upon the American market. In regards to the decentralization of the global marketplace, she states that as Japan's place in cultural production rises in the worldwide marketplace, the hegemony once held in this sphere by the so-called West, in particular the United States, begins to erode.[159] She notes that since the fall of the Soviet Union, but especially since the geopolitical restructuring after the September 11th attacks, the international sphere has become less centralized and American hegemony over the

system has begun to disperse.[160] In this way, she states that there is "significance and signification of Japan in the creation of a global imagination no longer dominated (or at least not so completely) by the United States. … American hegemony is being challenged in the symbolic virtual medium of fantasy making."[161]

Anne Cooper-Chen does not focus strictly on Japanese influence emerging to possibly rival American influence on global mass media but does hold to a similar belief of American hegemony not being absolute. While cultural imperialists believe Western, especially American, television programs take advantage of powerful mass media and docile audiences in order to homogenize a local culture, she feels it is not that simple.[162] Instead, she does not wish to draw too close to the "fashionable belief that the First World is corrupting the Third [because...] corruption often says more about those who detect it and because the developing world may often have good reason to assent in its own transformation."[163] This sentiment mirrors Tomlinson's concern that Western scholarship risks ignoring the agency of a recipient culture when it worries about the change or presumed homogenization that is occurring. Instead, the audience may have their own reasons for choosing a means of entertainment produced outside their particular country's borders and culture.

This debate between Hegemonic Imperialism and hybridity within Global Media literature further emphasizes how extensively the globalization debate is waged. However, there are key trends within Global Media literature that not only present unified findings but will also be beneficial in better understanding the dynamics of this particular study.

The first of these is the notion that a recipient audience will often favor an

imported program that is familiar to their own culture and domestic products. Straubhaar in his work *World Television* highlights the fact that "most audiences seem to prefer television programs that are as close to them as possible in language, ethnic appearance, dress, style, humor, historical reference, and shared topical knowledge."[164] He also asserts that the cultural knowledge most necessary and crucial to television is the layer of cultural knowledge at the national level. This shared national knowledge consists of "social references, historical situations or references, jokes, locations, ethnic definitions of beauty, culturally defined gender roles, national construction of ethnicity, [and] dominant religious sensibilities."[165] This fact likely explains why most audiences prefer television that resembles something closer to domestic alternatives. If a program deviates too far from any of these concepts, the program will not resonate with the viewer and will feel alien to them.

In fact, despite American power and influence, this reality of an audience not readily accepting programming too alien from its own culture has prevented exportation success in the past. This was particularly true with the programs *Dallas* and *Dynasty*. Cooper-Chen in her book *Games in the Global Village* highlights this fact with a quote from anthropologist Conrad Kottak stating that "the most popular networks rely heavily on native productions. *Dallas* and *Dynasty* drew minuscule audiences [abroad...,] American programming that is culturally alien and inappropriate for local conditions will not do well anywhere when a quality local choice is available."[166] Even more specifically, Cooper-Chen notes that *Dallas* and *Dynasty* did terribly in Japan, while group-oriented programming such as *The Cosby Show* and *Little House on the Prairie* did well.[167]

This desire for something familiar to one's native culture when it comes to entertainment programs brings greater insight to when an audience does uncharacteristically accept something foreign. Straubhaar states that there have always been entirely foreign television programs and songs that became popular in different times and countries because they represented a foreign novelty to enjoy and a new avenue of ideas to explore.[168] This directly relates to how the United States and Japan traditionally enjoyed each other's cultural exports until the 1990s. However, that is not the only reason an audience may accept a foreign program. Mandy Thomas in her article "East Asian Cultural Traces in Post-socialist Vietnam," describes the phenomenon that the residents of Hanoi, Vietnam would commonly claim they had no interest and took no pleasure in East Asian imports, while they also hesitated to miss their favorite Taiwanese, Korean or Japanese program.[169] One young man made clear how this dissonance could exist between saying one does not like the product and then turning around and enjoying it. He explained his love of Japanese *anime* with the statement, "we will only like Japanese *anime* until we have an industry like that ourselves, and we'll do it better."[170] Thus, the enjoyment of these cultural imports for the Vietnamese viewers exists because their own local products are not of the same quality. If there was a local product of equal quality, they would prefer it over the imports and turn away from them.[171] Iwabuchi in his article "Time and the Neighbor: Japanese Media Consumption of Asia in the 1990s," uncovers a comparable experience with South Koreans and their consumption of Japanese products. Similar to the residents of Hanoi, Korean youth separate their enjoyment of Japanese popular culture with how they view Japan itself, especially in consideration of Japan's imperial history involving Korea.[172] It is not where the product

was imported from, but the quality and content of the product that draws these audiences to it.

Much like what was experienced by the Vietnamese and Korean youth, it was likely a combination of novelty and a determination that American products were not "equal quality" with Japanese imported fare that first propelled the sustained consumption of Japanese programming in the 1990s. Anne Allison makes clear in her book *Millennium Monsters* that for American youth it was not Japan that was compelling to them, but the qualities of the product that were imported. "Japanese," "Japanimation," "*anime"* and other terms used to denote programs imported from Japan over the years all acted more as a means to signify to the American audience a particular brand or genre with its value estimated by its content, not by its origin.[173]

This desire for difference feeds into a third reason why an audience accepts foreign fare over domestic alternatives – as a means of resistance. In Susan J. Napier's study of *anime* in 2001 titled *Anime from Akira to Princess Mononoke,* she found by interviewing American teenage and adult *anime* fans that they enjoyed it as a form of resistance. The fans explained, "It's outside the mainstream," "it's exotic, different, not American," and the "fact that it's fundamentally different than U.S. animation."[174] This idea that *anime* is fundamentally different than American animation -- due to its subject matter, its recurring themes, its serial rather than episodic format -- and so by consuming it becomes an act of resistance against American animation is one of the reasons Napier feels it is worth investigation.[175] Napier makes the claim that this use of *anime* as resistance has made *anime* a "genuinely global phenomenon, both as a commercial and a cultural force … In a world where American domination of mass culture is often taken

for granted and local culture is frequently seen as either at odds with or subsumed into hegemonic globalization, *anime* stands out as a site of implicit cultural resistance."[176]

What is intriguing about Napier's assertion is that while she is stating that *anime's* acceptance in many countries could be used as a means to resist and protest American domination of mass culture, *anime* is also used as a means of resistance against local cultures as well. Thomas found that the Vietnamese youth, who claimed they would only enjoy East Asian programming until Vietnam has a similar quality industry, also likely understood that these programs would have been banned by the Communist Party not long ago. This knowledge allows them to consume their foreign programs not merely as commodities but as a means of resistance and "visualization of modernity."[177]

These commonalities throughout Global Media literature provides a guide post to begin to consider the United States' consumption of Japanese products over the last three decades. Normally an audience will only accept programming that is locally produced or close to its cultural values, but Japanese programming typically should not be considered a close cultural alternative. Cooper-Chen explains in her book *Mass Communication in Japan* that American and Japanese communication methods and value systems could be seen as diametrically opposed. American self-realization and personal well-being is contrasted with Japanese collectivism. American direct and explicit communication is contrasted with Japanese implicit and "more round about" manner of communicating. The American value of respecting only prudent orders and questioning illegitimate ones is contrasted with Japanese blind obedience.[178] These differences should have produced rejection of Japanese content by young American audiences due to how they contradict the values regarded as important in the United States.

Yet in an unprecedented way, the media presented to American youth became dominated by Japanese programs. Japanese narrative tropes and archetypes also spread beyond children's programming into adult fare, including one of the United States' chief cultural exports, Hollywood films. Hegemonic Imperialism cannot begin to explain these changes because it focuses on the United States changing other nations and not changes within it. Japan also cannot be seen as a cultural imperial power in the relationship, so the theory also cannot be utilized by changing the actors. Napier's study with teenage and adult *anime* fans revealed that they sought it out because it was "different" as a form of resistance. This can be a viable answer to why some Americans accepted Japanese programming, but only until it became the norm for young audiences. Foreign programming is also generally only consumed if native alternatives are not available. However, as will be demonstrated, these Japanese programs displaced American programming that had been aired for years. Hybridity theory hints at a possible explanation – the idea that foreign cultural products may be adopted when they relate and conform to some characteristic already present in the culture.

This study strives to tease out what these cultural touchstones were that allowed Japanese programming to catch on so dramatically with young American audiences. When it became popular, it is not difficult to understand why more were imported. As Schiller explained, the American television system is built upon economic success and ratings. However, as the programming continued to shift, new tropes and themes were introduced and offered for acceptance into the library of American cultural knowledge, creating an American popular culture more greatly fused with Japanese elements than ever before. This study will not only explore the evolution of this fusion of American

and Japanese programming, but also demonstrate that -- despite assumptions of "American exceptionalism" by theories like Hegemonic Imperialism -- the United States reacts similarly as other nations according to the assumptions presented within hybridity theory, Global Media literature and even to some degree, broader systematic approaches.

## Chapter Two: Methodology – How will this study be conducted?

The scholarly literature well establishes theories of American cultural expansion via economic and cultural pressures. The literature also establishes how Japanese popular culture is received when it is exported abroad. Additionally, it demonstrates that in many cases the people receiving exports from a foreign country do not simply fall under a "globalized thrall" as it sometimes feared, but accept them for their own various reasons. Even when they accept these exports from the United States or Japan – economic superpowers – the content is only successful and popular when it 1) resonates with something within the culture or 2) there is not something of similar quality to be consumed; otherwise, a local alternative will be chosen.

These two caveats distilled from the schools of hybridity theory and Global Media literature are intriguing when it comes to the United States' new dynamic with Japanese programming. Japanese programming managed to displace American popular fare for the youth demographic – especially for the coveted boys' demographic. The question becomes why? As Schiller made clear and is readily known, American television is heavily based on ratings and success. According to economic principles, if there is a demand, a supply will appear to fill it, if possible. What will be presented is a pattern where Japanese programming became popular – and at times phenomenal successes – because they contained elements similar to other previously popular programs, while also introducing its own foreign elements. This popularity created a demand and networks attempted to satisfy it. As time progressed, through this cycle of supply and demand, elements that were once foreign became ordinary through repetition and assimilation.

This study will not end with the analysis of children's programming because if the

phenomenon was isolated there – while still a divergence from previous norms and still a cultural shift – one could counter that it is something that American popular culture outgrows. That does not seem to be the case. This study will follow this trend into programming targeted to adults and into Hollywood films, finding the same foreign tropes-turned-ordinary there, as well. To analyze this transition and expansion, I first studied the genres, themes and motifs of the cartoons consumed by American youth in the last twenty-five years – a complete generation. Then, as these same Americans matured and continued to need to be entertained, I did the same to select primetime television programs and Hollywood films.

**Technical Summary**

This will be a three part study. It consists of (a) a quantitative analysis using content analysis to chart the change in Saturday Morning television over a twenty-five year period, as well as a chronological progression of events detailing exactly how Japanese programming managed to dominate Saturday Morning in the United States, (b) a qualitative retroactive observational study, looking at this twenty-five year period of Saturday Morning television, but with greater focus on the major moments of divergence with a genre based analysis with children's programming as the unit of analysis and (c) a qualitative observational study using a modified form of this previous genre based analysis but the unit of analysis being adult targeted programming. The third part's analysis will lean upon the second part as a foundation as it seeks to demonstrate the outward movement of Japanese influence in American popular media.

**The analysis of "children's programming"**

Before continuing with an explanation of the detailed methodology for this study,

the issue of why children's programming or even, primetime dramas, is a valid unit of analysis should be addressed. Anne Cooper-Chen notes that "within a nation's culture, TV content is one of the most accessible aspects – aside from its cuisine."[1] Furthermore,

> Entertainment should not be seen merely as trivial or neutral, with the functional objectives of providing diversion and escapism from the harsh realities of existence... but as a potent force in the inculcation and dissemination of values.[2]

Many nations in the world take such concerns to heart. Both Canada and the European Union have openly declared concern over loss of their specific cultural and ethnic identities in the wake of imports from Hollywood. Despite the notion that "if the cultural base is solid, foreign imports will mean enrichment rather than a dilution of the essence of a national or ethnic culture,"[3] the Canadian Radio and Television Commission and the European Community both argued for some means to use their television programming to reinforce their own particular identities for their citizens and not simply import American cultural products in fear of cultural transition.[4] The American counterargument to the quota system that was adopted by the European Community could be considered glib. Jack Valenti of the Motion Picture Association of America is quoted to have said in response, "[How is an] American television program going to collapse 2500 years of culture or somehow stunt and atrophy all of the great legends, myths and truths and triumphs of French culture?"[5] It is not surprising that the United States, acting as the exporting nation, did not share the cultural concerns of Canada or the European Union in these cases.

However, since the United States does not have nor favors a quota system itself, viewing and analyzing the content presented to children, who are still being formed in their national culture, is a succinct way to see what sort of change, if any, has occurred by

the importation of Japanese popular media. When Napier wrote that many adult Americans like *anime* because it is different than American fare, such a distinction would likely be lost on a child presented with the same material because they are less likely to have something else to compare it to; for a child, it would simply be a cartoon, not a special sort with a special name.

Additionally, "portrayals of life found in comic art are not neutral or random images. In practice, not just in theory, often comics' portrayals of social issues and representations of particular groups have significant ideological implications."[6] Cartoons are no different. While there may be absurdity in both cartoons and comics, the absurdity is often a means of comic relief for the audience. Stories, themes and characters are not random but designed according to particular ideological assumptions. If these are exchanged for new ones that were not shared by previous generations, then that is significant. After all, "culture is seen as being transmitted from one generation to the next through symbols and through artifacts, through records and through living tradition."[7] What will be demonstrated in this study is that the "symbols" presented to American youth have changed in American media in the recent generation and more greatly reflect Japanese *anime*.

**Detailed Methodological Approach**

This brings about a second complication: how does one study such a variable? "Theory is scant in the comparative field," according to Wilbur Schramm, one of the founders of the Communications field in the United States.[8] It is not so much that theory is "scant" in the subfield of comparative media studies, but that there is great disagreement over how to proceed with it. "The trademark of the cultural studies

approach … has been an interest in the interplay between the lived experiences, texts or discourses, and the social context."[9] Yet, the field's "methodology project has been riddled with tension from the start," according to Paula Saukko decades after Schramm made his observation on the subject.[10]

The field itself is riddled not only with tensions, but also with contradictions on how to proceed.[11] In order to have clarity with persuasiveness and without needless complication, this study is based upon a basic quantitative content analysis and a qualitative genre based analysis. These two forms of analysis were chosen because as Jane Stokes, a senior lecturer in Media Studies at the University of East London, describes: "Content analysis is useful for looking at patterns of representation of any phenomenon,"[12] while genre is "one of the best-recognized means by which media and culture is classified."[13] Within genres, there are conventions generally shared by participants of the category, which when deviated from act as key features to analyze.[14] "Genre is also a narrative category: [for example] the boy-meets-girl structure of the romance is an invariable deep structure of any movie of the genre."[15] A genre based analysis is advantageous in this study not only because the structure that once dominated Saturday Morning was transformed by the inclusion of Japanese content, but the conventions that were once the norms for American programming have disappeared or changed as well.

Furthermore, "content analysis can also be used to very good effect in conjunction with other, more interpretive methods."[16] Thus content analysis, being a quantitative method of analysis, provides a mathematically based overview of the phenomenon, giving it scientific credibility, but lacks the ability to explain the nuances of the situation.

The genre based analysis fills in this weakness while being supported by the strengths of the content analysis.

The first part of this analysis in Chapter Three consists of a step-by-step account of the changes that occurred during the twenty-five year period from 1987-2012 and an examination of the significant quantitative findings derived from the content analysis of a dataset of these years in order to frame how Japanese programming conquered Saturday Morning in the United States. This period of time has been chosen for a few reasons. The first reason is that twenty-five years is often considered a complete generation. In this way, the study is looking theoretically at an evolution of the acculturation provided by television to a complete generation of American youth. Since Japanese programming began becoming mainstream in the early 1990s, 1987 provides a period of time before this influence. This period is important for the content analysis to create a base line before this new Japanese influence began. 2012 was chosen as an end date because not only is it twenty-five years later but also, at the time of this study, the year was over so complete data could be obtained. Programs were selected for the dataset by obtaining a sampling of the broadcast schedules for the fall and spring seasons of each year, mostly selected from the months of October or November for the fall and February for the spring. These schedules were then confirmed with other sources such as magazines, news articles and online sources such as TV Guide's own online database of programs to take into account one week changes or midseason replacement programming. In addition, programs were selected from the hours of 8 AM to 12 PM since this was considered the regular block for "Saturday Morning Cartoons," except when it was clear that in a particular season or on a particular channel, the network made the decision to continue

their children's programming block into the twelve o'clock hour based on a continuation of programming that had been previously aired. When FOX ceased to broadcast programming targeted for an audience aged 7-16, the replacement programming was not included in the dataset. CBS, NBS and ABC also eventually stop airing programming meant for the traditional 7-16 year old Saturday Morning audience, but they remained included in the dataset because these three channels chose to broadcast programming meant for young children or young adults. This data was useful in demonstrating the polarization of the network schedules.

The content analysis of this dataset was analyzed with two sets of codes. The first set of codes was applied to all the programs within the dataset, while the second set of codes was only applied to the programs that were aired by the FOX and WB networks (channel 5 and 11, respectively, in the NY/NJ area). As will be discussed properly in Chapter Three, since the majority of Japanese *anime* was aired by FOX and WB, the second set of codes was used exclusively for their programs because it is on these network channels where there would be the opportunity to see the differences between *anime* and American cartoons as they were aired side by side and also to observe how American programming was displaced.

The first set of codes include: Origin, Genre, Girls Programming, Cartoon, Spin-off, Focus, Hanna-Barbera and Scary. With the exception of "Origin," "Genre" and "Focus," all the other codes in this first set could be charted as a dummy variable of yes/no (1/0), allowing for only 1 or 0 as coding options. The definitions of these codes are as follows:

Cartoon = An animated program.

Girls Programming = A program that is targeted explicitly to the female audience, most notably due to use of heavy pink branding, focuses on romance, love, princesses, ponies and other traditionally female-oriented tropes.

Spin-off = A program that was based on a previous intellectual property, be it a movie, another television program or a comic book series.

Hanna-Barbera = A program produced by Hanna-Barbera Studios.

Scary = A program that contained elements that could be considered scary to young children such as ghosts, witches, monsters, wizards and/or magic.

Origin = This code is simply what country produced the program such "US," "Japan," etc. For the sake of the statistical section of the content analysis, Korea and Japan were combined together because the Korean programs that were imported were narratively and stylistically so similar to Japanese *anime* that they were presented as *anime* to the American audience.

Focus = This code details whether the series focuses on human characters, animal characters or other, as the central focus. For example, an animal focused program would be a show where the main characters are animals that can talk. There may be human characters in the show but the main character is an animal. A good example of this would be one of the various versions of *Scooby Doo*, a program that even with its almost entirely human cast, the main character and focus was the talking dog, Scooby Doo.

Genre = By far the most complicated of the codes, this code details what the series' genre is out of the following choices: Toon, Adventure, Hero, High School, School, Horror, Child, Educate, Game, Sports and Other.

> Toon = A program where slapstick comedy is the main vehicle of the program and the episodes were written with a joke or a gag as the purpose of the plot, in the styling of the *Looney Tunes* series. Another hallmark of this genre is the 7 minute short format, but this code was also applied to programming that structured itself in two 12 minutes shorts and 22-24 minute episodes, as long as it remained true to the primary definition.
>
> Adventure = A program where the focus of the show is on adventure, exploration or a journey. The protagonists may fight a villain, may do a number of other things but the focus is the journey.
>
> Hero = A program where the focus is that at least one character is some sort of powered hero, whose role is to fight crime and/or a villain out to take over the world or gain dominance in some other way. A classic

example would be the many *Superman* cartoons in American media history.

High School = A program where the focus is on the stylized everyday dramas and trials of the high school experience. While a program could have elements that do not exist in reality (such as witches or aliens), the primary focus must be the high school experience.

School = A program where the focus is on the stylized everyday dramas and trials of grade school and being a child. Similar to the High School code but younger.

Horror = A program where the focus is to scare or at least, spook, the audience. A good example of this would be *Goosebumps*, which was akin to the modern day scary ghost story.

Child = A program meant for a young child, focusing on morals and teaching a child important lessons. For example, *Dora the Explorer* is about a young girl exploring the world, but this would not be coded as "Adventure." The program itself is meant to help teach young children good lessons, morals and logical thinking, not primarily to entertain them with her adventures.

Educate = A program meant to educate an older audience. A good example of this would be the science program *Beakman's World* that taught science lessons in interesting and entertaining ways to older children.

Game = A program that is a game show.

Sports = A program that is either a sports program (such as *WWF Wrestling*) or one that was covering sports (such as *Inside NBA Stuff*).

Other = Any program that did not fall into one of these categories.

In the application of these codes, what I thought would be especially important such as the "Hanna-Barbera" code turned out to be less important than I expected. While Hanna-Barbera Studios produced many famous programs, by 1987 its dominance in the animation field was already beginning to wane. In contrast, when I first began to code the programs, I noticed I had to create the "Horror" code because there was a considerable trend of horror-based programming that I felt should not be subsumed into

the “Other” code.

The second set of codes that was applied solely to FOX and WB programming were: Episodic, Female, Consequence, Death, Cultural, Religious, Foreign Script and Education. The purpose of this second set of codes was to discern the commonalities that connected the phenomenal successes imported from Japan that grew to dominate Saturday Mornings and find changes in the pattern of American preferences with the programming presented to them. With the exceptions of “Female,” “Cultural,” and “Religious” all the other codes in this set could be charted as a dummy variable of yes/no (1/0), allowing for only 1 or 0 as coding options. The definitions of these codes are as follows:

> Episodic = A program where the content is entirely self-contained in one episode. There are no connections to the previous episode, except for the first episode where introductions may have occurred. Otherwise, it would not matter what order a person watched the program. This was the norm for American cartoons with their traditional 7 minute format but was used in many other formats. Japanese *anime* more often follows a continuous plot.
>
> Female = How the program integrates female characters within it. There were three options: Female characters (non-reoccurring), Female characters (tertiary), Female characters (built in). “Non-Reoccurring” means that the female character is a one-shot character for the episode or the program has no female characters at all. “Tertiary” means that there are female characters present but they are not especially active in the plot. Mother characters, girlfriend characters, store clerks, mystic women giving advice, cameo appearances that reoccur. “Built in” means the female character might not be the protagonist but the character is at least in the supporting cast and is significantly present. In many of the traditional American cartoons of the 1980s, there were very few female characters at all, unless the program was designed for girls. For example, there are none in *Looney Tunes*, except for Tweety’s owner, Granny, and Pepé Le Pew’s feline romantic pursuit. In contrast, Japanese *anime* normally includes at least one female character in the main ensemble cast, even in programs targeting boys.
>
> Consequence = Whether the program included consequences for violent actions in its narrative. “No Consequence” is slapstick violence. A classic example is when Daffy Duck has his bill blown around his head after being shot in the face with a gun. “Consequence” means when someone is shot, they have been shot and react

as such.

Death = Whether in the program a character could believably die and stay dead.

Foreign Script = Whether the program does not remove foreign script if it is an import or if foreign script is included into the program if it is produced by an American company.

Cultural References = Does one have to live in/know the respective culture to fully understand the references contained in the program? An example of an American reference would be if the program has a figure like Daniel Boone or Sitting Bull. A Japanese reference would be if the characters go to an *onsen*, a Japanese hot spring. This code has three options: None, American and Japanese.

Religious Elements = Does the program contain overt religious references? Japanese elements would be things like the presence of *Oni*, visiting a Shinto Shrine, Shinto ritual magic, paper purification wards that have no analogue in Christianity/Western thought. Depictions of the "Pearly Gates" of Heaven would be a Christian/Western reference. This code, like the cultural one, has three options: None, American and Japanese.

Education = A program that is meant to primarily entertain but also includes a lesson, often about history, within its narrative.

Much like the findings with the first set, codes I assumed would be more prevalent in the second set were not as I predicted. The most surprising of these is the "Cultural" code. While there was a definite increase in programming that included foreign elements and a decrease in those that contained American cultural elements, in general there was a steady line of programming that required no additional cultural knowledge to fully enjoy them until the very end of the study's duration when *anime* became the dominant programming type presented to American children as entertainment.

All of these codes have been used to compile the dataset and to conduct the chronological and statistical analysis that comprise Chapter Three to provide further quantitative weight to the pattern presented in it.

Chapter Four and Five both contain qualitative analyses to give deeper context to the findings in Chapter Three. In Chapter Four, the same twenty-five year period is examined but specific programs have been selected at four different moments during this twenty-five year period. The first cluster of programs that were selected to be more deeply analyzed were *The Bugs Bunny & Tweety Show/Looney Tunes¸ Garfield & Friends, The Real Ghostbusters* and *Saved by the Bell.* These programs were selected because they aired during the "baseline" period for the study and provided a foundational understanding of the themes, narrative styles and tropes that constituted the norms and structures of Saturday Morning entertainment at the time. These four in particular were selected from all the series that aired because they were the most popular and most long-lasting series of that period.

The next three clusters of programs were selected based around the three phenomenal Japanese successes: *Mighty Morphin Power Rangers, Pokémon* and *Yu-Gi-Oh!*. These three programs were selected to act as cluster centers because of how popular they became to better attempt to discern why they were able to succeed and what conventions and elements they introduced that would continue onward. With each of them a "Japanese imported response" program and an "American produced response" program were selected and analyzed alongside and in contrast to it. By "Japanese imported response" program, I am referring to a program imported from Japan that was similar to *Mighty Morphin Power Rangers, Pokémon* or *Yu-Gi-Oh!* in either genre, theme or both by the network channels. By "American produced response" program, I am referring to an American program that was developed domestically but integrated some of the new narrative elements introduced by *Mighty Morphin Power Rangers, Pokémon*

and/or *Yu-Gi-Oh!*. Both FOX and WB attempted to import and domestically acquire additional content in order to further facilitate the success they had with these three particular programs. In this way, what changes occurred due to these programs and why they may have proven popular can be better demonstrated with such juxtapositions.

The first of these three clusters centered on *Mighty Morphin Power Rangers* covers a span of time ranging from 1993, *Mighty Morphin Power Rangers's* debut, to 1996 when *Big Bad Beetleborgs* and *Superman: The Animated Series* both debuted on Saturday Morning. The second of these clusters involves *Pokémon,* which debuted in 1999, along with *Digimon* later that year and *Jackie Chan Adventures* in 2000. The last of these three clusters includes *Yu-Gi-Oh!*, which debuted in 2001, with *Teen Titans* in 2004 and *Dragonball Z Kai*, which first debuted on Saturday Morning in 2010. This last cluster is the most spread out of the three due to WB choosing to import a number of sequels and spin-off series to *Yu-Gi-Oh!* that were directly tied to the original series. These series were not selected because sequels and spin-off series are inherently similar and connected to the original. Their omission creates this wider timespan than in the previous tighter clusters.

For most of the series selected, episodes were chosen from the beginning and the end in order to acquire a greater scope of how it progressed. *The Bugs Bunny & Tweety Show/Looney Tunes'* episodes were purposely selected randomly due to the wide range of episodes that have been produced and the fact that they were also randomly aired in network broadcasts. This random selection was done by recording and analyzing a block of *Looney Tunes* programming when it was recently aired by the specialty channel Boomerang that airs older content belonging to Cartoon Network's licensed library. In

this way, this random selection mimicked how the episodes were viewed by American audiences when they were aired on Saturday Morning. Additionally, only programs that could be unequivocally legitimately obtained were selected for this analysis, which disqualified some selections, in particular the series, *Masked Rider*. *Masked Rider* was produced not long after the introduction of *Mighty Morphin Power Rangers* and styled in the same manner, based on a different Japanese *sentai* series. However, it was considered a failure and, as of this writing, was never released outside of a few video cassettes with a few episodes on each. While it could be obtained on Youtube and due to no alternative releases/copyright defenses, this would be considered legal, it is a gray area of legitimacy so it was disqualified and *Big Bad Beetleborgs* of the same genre, also airing on Saturday Morning, was chosen instead.

In order to examine and analyze these clusters of series, I used a framework that consists of the following five questions:

1) What is it explicitly saying?
2) What is it implying?
3) How is this message understood with cultural knowledge?
4) What ideological positions is it reinforcing/assuming?
5) What conventions do they draw on that were unexpected?[17]

I have chosen to use this series of questions for two reasons. First, in regards to the narrative dimensions of genre, these questions provide a practical framework to chart and examine both the foundational structures and changes to them within Saturday Morning's overarching genre and in the genre conventions of the cartoons themselves. Secondly, I have chosen to use these questions for each program in order to emphasize and highlight the transition with each successive cluster. By using a strict frame applied to each program in the same manner, I believe it brings greater contrast to the occurrence of change. With each of the three Japanese influenced clusters, I answer a final question:

"How does it relate to theory?" to tie the analysis to the theoretical understandings of globalization.

Following a brief transition detailing how *anime* spread to other cartoons outside Saturday Morning and specific instances of influences in these cartoons, Chapter Five continues by examining live action primetime dramas and Hollywood films. A shortened version of the genre based analysis used in Chapter Five is used to analyze the selected television series and Hollywood films focusing on the questions: What is it explicitly saying? What it is implying? What conventions do they draw upon that are unexpected? This shortened analytical framework is used because Chapter Four acts as a foundational understanding for this chapter. Instead of being repetitive, this chapter's analysis is meant to highlight the inclusion of elements introduced by Japanese programming presented in Chapter Three and Four in media outside children's entertainment. Ideological and cultural understandings of these elements would not be especially different simply due to media format so these questions were omitted.

In regards to selecting programs for this chapter's analysis, there were two unique complications. The first was the fact that American primetime programming and most Hollywood films are not animated so they would not visually begin to converge with Japanese *anime* like American cartoons would. Also, American primetime programming is normally a serialized, continuous narrative product so the uniqueness of Japanese *anime* being a continuous product is already present, and Japanese products are clearly not the influence for it. However, the tropes and explicitly Japanese elements explored in the previous chapters do appear and they stand apart in American programs. Programs containing these elements were selected for the analysis.

The second complication was a minor one, but one that must be addressed for validity's sake. The most obvious Japanese elements that have no American analog are very fantastic or mechanized. This makes the science fiction and fantasy genres more prone to Japanese inclusions than the general teenage high school drama, the detective crime genre or the medical genre, which are major parts of the primetime American schedule. Despite this, science fiction and fantasy are very popular in the United States at the moment so these Japanese elements being found mostly in these genres should not make one believe it is a limited sub-cultural phenomenon. For this discussion on American television I examined the programs: *Supernatural, Dead Like Me* and *Teen Wolf*. These three programs act as examples of different genres of American programming as to further counter the idea that Japanese influence is only within a very niche genre of television programs.

The last part of Chapter Five is the inclusion Japanese elements, tropes and narrative styles into American Hollywood films. The films selected for this final section of analysis are not small scale productions but major blockbuster events of the summer seasons to give greater emphasis to the reach of Japanese influence in American popular media. I focused just on the two years from 2013-2014 in order to bring this study close to the present as of this writing and examined: *Edge of Tomorrow, Godzilla, Pacific Rim, Man of Steel, The Wolverine* and *Big Hero 6.* What is notable is that within two summers six Hollywood blockbuster films could be found that have Japanese influences in them and that this is not an exhaustive selection of this phenomenon in films currently. Instead, they were merely the clearest examples of Hollywood's seeming desire to give audiences what they learned to consume with Saturday Morning cartoons.

In this way, this study will proceed in demonstrating the processes and the results of Japanese influence on American popular media culture, beginning with Saturday Morning and ending with Hollywood films. Presenting it in this way turns the lens of globalization theories around onto the United States and will reveal that it reacts similarly as other nations when approached in a likewise manner.

## Chapter Three: Saturday Morning Conquered – How It Occurred

Japanese popular culture conquered American Saturday Mornings. This cannot be questioned or refuted. Japanese popular culture also became integrated into American popular media in a way that could not have been predicted from the previous pattern of cultural assimilation where Japanese imagery or themes would be either subsumed and Americanized, or used as a foreign novelty. Instead, Japanese cultural products became the mainstream norm for American youth by 2012.

This conquering of Saturday Morning – once a mainstay of youth entertainment in the United States – did not occur overnight, nor did it occur because Japanese products and programming were forced upon the American audience. In this way, this is not a globalization story that resembles theories that involve cultural imperialism. The transition from American-produced programming that had been shown to successive generations of American audiences for decades to foreign programming was a slow transition over twenty-five years. I also do not believe that it was a matter of American programming being declared "uncool" by Generation X and the Millennials as some sort of youth cultural revolution. There is undeniably, of course, the concept of the "Japanese cool" "and it is certainly rooted in the industry itself,"[1] but I do not believe American youth consciously rejected American popular culture for a new "sort of cool" derived from a foreign one. Instead, I believe Japanese media simply suited a new emerging set of cultural tastes.

In this way, this is a story of gradual hybridization, where Japanese popular programming was injected into the American viewing schedule at just the right time in recent history to latch onto a popular current and become popular itself. Additionally, it

was not so much that the product came from Japan but that some Japanese products could resonate with what was popular at the time and become the new flagship of the American Saturday Morning viewing schedule. Although it was a gradual transition, it was a dramatic one. In the Fall 1986/Spring1987 broadcast season for Saturday Morning, there was no Japanese programming at all – 0% of airtime was devoted to it. Instead 100% of all available hours on networks presenting programming for the youth demographic – school children between the ages of 7-16 – were dedicated to programming produced in the United States, with the exception of *The Smurfs,* originally produced in Belgium.[2] In sharp contrast, in the Fall 2011/Spring 2012 broadcast season, 25% of all available hours had content produced in Japan or Korea.

This 25% is a high number in comparison to the Fall 1986/Spring 1987 percentage, but it is also misleading. By 2012, television programming on Saturday Morning had become very polarized. Instead of airing a wide range of programming with mass audience appeal in order to try to keep the largest percentage of audience viewership onto one channel, networks began to strictly target their content to one slice of the available audience. Of the four channels that broadcasted content for viewers under the age of 18, only WB broadcasted content for what could be compared with the ordinary "Saturday Morning" audience from 1986/1987.[3] ABC had begun to broadcast informative programming directed at older teens, and CBS and NBC were both broadcasting for very young children. With this taken into account, 100% of all hours directed toward the traditional Saturday Morning audience was produced in Japan or Korea in 2012.

**The Nature of Saturday Morning Before Japanese Imports**

The Saturday Morning schedule of the late 1980s was mostly an animated presentation of American culture. Even with the cultural revolutions in the 1960s, actual content presented to American youth was not especially different by the late 1980s. The same *Looney Tunes* and *Merrie Melodies* shorts that had aired decades earlier were still being presented to American youth under the name *The Bugs Bunny and Tweety Show*. Along with these were programs such as *Muppet Babies* and *Flintstone Kids,* child-aged spin-offs of other popular existing intellectual properties, *The Muppet Show* and *The Flinstones*, respectively. In regards to *Flinstones Kids*, it was actually a spin-off of a spin-off, as *The Flinstones* was a thinly veiled animated version of the sitcom, *The Honeymooners.*[4]

Alongside these were three other varieties of programs presented on Saturday Morning: other spin-offs of recent films/television programs, programs meant to present a moral lesson to children and commercial programs that were tied into a product that could be purchased. Between these four groups of programs, the networks presented many of the facets of American popular culture that a child was to internalize to be a proper American over a series of four hours.

Moreover, the programs themselves had unique characteristics that made them more uniform in presentation beyond these categories. First, there was focus on animal characters. Likely because these programs were directed to children, there was a point to include animal characters – either as anthropomorphic characters such as in the classic *The Bugs Bunny and Tweety Show* or as a talking animal sidekick such as in *The Flintstone Kids* or *The Real Ghostbusters*. Secondly, the majority of programs attempted

to build to a joke or a comedy beat by the end of the episode or the short. The point of the cartoon -- or in some cases a live action series like *Pee-Wee's Playhouse* -- was to build to this joke and end happily. Even programs such as *The Real Ghostbusters* that involved a team of people seeking out and fighting unruly ghosts kept these two rules in mind for most of their episodes. Programs that did not keep these two rules in mind did not last long on Saturday Morning -- *Dungeons & Dragons* and *Wildfire* are good examples of programming that attempted to buck this trend and have a slightly more serious plot, only to disappear from network broadcasts after a year.

Programs in the late 1980s also tended to keep within a traditional format utilized by *Looney Tunes* of three 7 minute shorts per half hour episode. This format was not a definite requirement for success like the first two characteristics, but it was the norm. Even programs that began with deviations from it like *The Real Ghostbusters* that had twenty-five minute episodes at first eventually conformed to it. By its later seasons, it also presented its content in this short format. Programs were also episodic in nature for the most part. One episode had little to nothing to do with the episode preceding it, and no harm would be done to the program's coherence if the episodes were shuffled and played out of order for reruns. Programs that deviated from this norm would find themselves cancelled or reworked to conform to it.

Some Japanese programming did appear in this late 1980s period on Saturday Morning, but neither of these two programs can be considered the beginning of the Japanese revolution that would conquer Saturday Morning. In Fall 1987/Spring 1988 one Japanese program aired, a joint production with the United States, that was titled *Hello Kitty's Furry Tale Theater*. *Hello Kitty's Furry Tale Theater* was the first of the two

Japanese programs of the late 1980s but lasted only for one year and had no similarities with the *anime* that would later conquer the airwaves outside of *Hello Kitty* being a Japanese intellectual property. The format of the program itself was the "short format," and the Hello Kitty characters were used to act out Western fairy tales. This program conformed to the traditional pattern of cultural use that existed between Japan and the United States. Hello Kitty was used as a foreign novelty but also used to present and portray American ideals and cultural tales. The second was a game show called *Animal Crack-Ups* that aired from Fall 1988 to the Spring 1990, but this is only being considered because it was *based* on the Japanese game show *Waku Waku.* [5] It was still entirely produced in the United States, used American contestants, American cultural knowledge was needed to win and even had animal footage to fall within the norms of late 1980s Saturday Morning.[6] Thus, from Fall 1986 until Fall 1993 the percentage of Japanese content on Saturday Morning fell between the range of 0% to 4% with the caveat that the programs within that 4% were not especially foreign at all.

Ironically perhaps, two American programs had to debut to set the stage for the Japanese revolution: *Teenage Mutant Ninja Turtles* and *Saved by the Bell*. On the surface, these two programs seem as contrary to each other as possible, but as will be demonstrated, it seems very likely that without both of them the course of Saturday Morning would have been different. *Teenage Mutant Ninja Turtles* partially owes it popularity to *The Real Ghostbusters.* *The Real Ghostbusters* at its beginning was a program about four male scientists/ghost hunters who subdued the forces of the supernatural with the assistance of their secretary and their ghost sidekick, Slimer. The comedy of the series was built within the dialogue between the characters and the

absurdity of their circumstances, not the plot building to a gag, allowing it have a more dramatic and serious feel than the other cartoons around it without breaking too many conventions that could have rendered it unpopular and cancelled.

*Teenage Mutant Ninja Turtles* would build upon many of these more unique elements and debut in the Fall of 1990 after *The Real Ghostbusters* had been reworked to be a series of seven minute shorts focused on the character of Slimer that built to a gag for their plots. *Teenage Mutant Ninja Turtles* thus took up a role that was no longer being used on Saturday Morning but had proved previously popular. However, it also included some other Saturday Morning conventions. Unlike *The Real Ghostbusters*, the Turtles were anthropomorphic animals themselves so there was no need for an animal sidekick. Further, their enemy was a human, creating a dynamic reminiscent of Bugs Bunny versus Elmer Fudd, where no matter how well Elmer Fudd planned for Bugs, he always failed. Shredder, the human antagonist, always failed against the Turtles, despite being depicted as possessing a genius intellect. Where *Mighty Morphin Power Rangers* would eventually benefit from *Teenage Mutant Ninja Turtles* was how popular martial arts became because they were "ninja turtles." The fact that the Turtles all wore different colors to assist the audience in telling them apart visually would also be an element that would later connect the two series together. Considering that the American producers of *Mighty Morphin Power Rangers* could have named the series anything but instead chose a name with four words that described the team of martial artist protagonists is likely an attempt to correlate the series in the minds of viewers to better capture the audience.

*Saved by the Bell*, at the surface, has nothing to do with *Teenage Mutant Ninja Turtles. Saved by the Bell* is a high school drama about six teenagers as they progress

through high school but is focused on the character of Zack as the blond All-American troublemaker with a heart of gold – likely inspired by the American staple of *Dennis the Menace.* However, *Saved by the Bell* was one of the first programs on Saturday Morning to be live action but not be overtly "zany" such as *Pee Wee's Playhouse,* educational like *Beakman's World* or a sports program such as *WWF Wrestling.* In the year it debuted, it was one of two live action programs presented to audiences – the other being the game show *Animal Crack-Ups.* In contrast to the other programming, it was a high school drama sitcom played out in a realistic world and containing elements such as romance that were often entirely absent in cartoons. Since most programs were animated, most involved animal characters, and since most series tried to prevent the alienation of the coveted male demographic, romances were rare on Saturday Morning. However, it would be impossible to present a realistic high school without them. *Saved by the Bell* proved popular enough with the entire audience to not only produce a spin-off, *Saved by the Bell: The New Class,* when the original characters graduated from high school but also a sequel series about the characters in college to continue the story for the audience.

### ***Mighty Morphin Power Rangers*: Stage One – A Slow Beginning**

*Mighty Morphin Power Rangers* would debut in Fall 1993 on FOX when CBS was still airing *Teenage Mutant Ninja Turtles* and NBC was airing *Saved by the Bell: The New Class.* The original *Saved by Bell* had just left Saturday Morning to give its place to its spin-off. *Slimer! And the Real Ghostbusters* had left network broadcasting just two years prior to this debut. *Mighty Morphin Power Rangers* is a program about a group of high school teenagers who are given mystical powers to fight the forces of evil in all its forms and debuted at exactly the right time for success as it drew upon the successes of

these other popular programs. It acted as a combination of *Saved by the Bell*, *Teenage Mutant Ninja Turtles* and *The Real Ghostbusters*. It is one part high school drama, complete with a high school romance between two of the Power Rangers. Instead of the "The Max" diner in *Saved by the Bell*, the Power Rangers hang out at the Angel Grove Juice Bar. It is one part *Teenage Mutant Ninja Turtles*. The Power Rangers dress in brightly colored costumes in order to allow the audience to tell them apart and use martial arts in order to solve their problems against the forces of evil. Additionally, much like *Teenage Mutant Ninja Turtles*, *Mighty Morphin Power Rangers* uses the incompetency of the antagonist characters to provide the comic relief, which allows the plot itself to take a more serious and, at times, darker tone. Lastly, it is one part *The Real Ghostbusters*. In every episode a large monster appears and the Power Rangers have to dispatch it – they never overtly kill the monster despite using a sword, instead the monster disappears in a series of lights that can be reminiscent of the Ghostbusters capturing ghosts.

However, there was more to *Mighty Morphin Power Rangers'* popularity beyond it being similar to other successful programs. Anne Allison comments about the Power Rangers that

> Mythological composition is crucial: how the story and characters weave an alternative world that evokes deep responses in the audience – the yearnings, fears, anxieties, desires. The same qualities that would later make *Mighty Morphin Power Rangers* so popular around the world – namely, its myth of transformation (*henshin*) that, while fantastic in the form given in the screen, realizes a universal kid feeling of being able to morph into an upgraded version of self.[7]

This is true. The Japanese elements of *Mighty Morphin Power Rangers*, namely the concept of *henshin/*transformation and the transformations into more powerful, masked versions of the characters touch on a universal child fantasy of being able to

instantaneously no longer be dependent, but powerful. This would make the *sentai* aspect of the series – the transformation into a team of masked fighters – which is one of the two visually foreign elements of the series entirely palatable to the American audience. Yet, the success of *Mighty Morphin Power Rangers* was more than just this transformation fantasy.

*Mighty Morphin Power Rangers* was able to resonate with a wide audience and evoke a response across the entire spectrum of viewers in a way other series could not. A small child could watch it for the large animal robots that came together and transformed into a robot man. A young boy could watch it not just for the large robots but also for the martial arts fights. A teenager could watch it for those reasons but also for the high school drama. A girl could watch it for any of these reasons, the romance plot or even simply because there were two female characters on the program that were treated as equal and as powerful as the male characters. Due to *Mighty Morphin Power Rangers'* ability to resonate with a large and diverse section of the American youth market, toy versions of the robotic Zords became the hard to find gift in the holiday seasons, an official fan club was formed to capitalize on the audience's desire to further connect with the program and the actors even went on tour as the Power Rangers for live events.[8] The initial and startling response to *Mighty Morphin Power Rangers* was similar to what a new, popular band might receive – only that the fans were a wide spectrum of children from across the United States. The response was unprecedented for a television series created from a composite of Japanese footage.

This Japanese footage could have proven detrimental if it had made *Mighty Morphin Power Rangers* too foreign or inaccessible to the American audience. However,

the original Japanese *Kyōryū Sentai Zyuranger* was carefully adapted. By removing the sequences with the Japanese actors and replacing them with a multi-ethnic American cast, the editors not only allowed the audience to see themselves better reflected in the program but also removed the storyline that was tied to the Japanese actors. A new story was constructed for the series when the Power Rangers were out of their costumes, but when they were transformed the foreign elements could not be hidden or obscured. Their transformation into a costumed battle squad and doing battle in large robotic vehicles was inherently foreign.

The fact that *Mighty Morphin Power Rangers* was not condemned for these foreign elements is a testament to the skillful blending of the other elements in order to make it not only acceptable to Americans but also popular. After all, *Mighty Morphin Power Rangers* was not the first *sentai/*transformed fighter series that the United States imported, but none had its success. Years before *Mighty Morphin Power Rangers* reached the American shores, the *anime* classic *Gatchaman* was imported to the United States twice and made into two different programs: *Battle of the Planets* and *G-Force*, yet neither achieved even close to the popularity of *Mighty Morphin Power Rangers*. With *Mighty Morphin Power Rangers,* American audiences were willing to ignore how inexpensive some of the Japanese scenes clearly were and internalize some of the foreign elements.

When *Mighty Morphin Power Rangers* debuted it was the only Japanese program available on the Saturday Morning schedule, making up about 3% of the total available programming that year. On its debut channel of FOX, it is even more out of place than being only 3% of the total Saturday Morning schedule would indicate. It debuted

alongside many series that referenced and still used the traditional short format like *Tom & Jerry Kids, Tiny Toon Adventures* and *Taz-Mania*. *Eek! The Cat* did not strictly use the seven minute format but would alternate between having full twenty-two minute episodes or having two shorts instead of three. Within either format, the content itself was not especially different than something airing in the other three series. The program that resembled *Mighty Morphin Power Rangers* the most in its original debut line up was *X-Men*, but only in the sense that it had a serious tone and violent fight sequences. The teenage high school aspect did not appear on *X-Men* as it was more a compilation of comic book stories from a book of the same name. *Mighty Morphin Power Rangers* would have fit in better in NBC's lineup that year which was heavily populated with live action high school dramas and no cartoons at all, but it would have still stood out due to its martial arts and fantastical violence.

Due to its success, FOX tried to surround *Mighty Morphin Power Rangers* with programs that would better accompany it to keep the audience watching its channel for the whole Saturday Morning duration. If *Mighty Morphin Power Rangers* remained too different from the rest of FOX's schedule, it would be possible that viewers would only tune in for it. By Fall 1995 FOX had filled its Saturday Morning line up with 75% action-based superhero content. It was the part of *Mighty Morphin Power Rangers'* narrative FOX could most easily replicate and compose its schedule around. NBC was already airing almost entirely high school, live action dramas and had previous seasons of momentum with such content. To compete head to head with NBC with the same assortment of programming may not have been a wise choice as it would possibly have alienated FOX's established audience and put all the pressure of success on *Mighty*

*Morphin Power Rangers*, which was still an unexplainable phenomenon.

FOX also attempted to understand and replicate *Mighty Morphin Power Rangers*' success by importing another Japanese-based product, *Masked Rider*, but it did not achieve nearly the same popularity. *Masked Rider,* similar to *Mighty Morphin Power Rangers,* was a composite program with Japanese transformation battle sequences and new American footage for when the hero was out of costume. *Masked Rider* was based upon the popular Japanese intellectual property of *Kamen Rider,* but *Kamen Rider's* popularity abroad did little to help *Masked Rider* achieve the same level of success in the United States. It did not seem that *Mighty Morphin Power Rangers'* Japanese origin was the key for its success nor was its focus on the concept of *henshin/*transformation that absolutely drew American audiences as *Masked Rider* was of the same *sentai/henshin* Japanese genre and failed to produce the same result. Yet, the Japanese origin of the *Mighty Morphin Power Rangers* would be the aspect that FOX and WB would continue to draw upon to find new successes.

**The FOX/WB Rivalry: How Japanese Content Would Multiply**

WB entered the Saturday Morning field in Fall 1995, the same year that FOX had dedicated 75% of its schedule to superhero programs to try to accompany *Mighty Morphin Power Rangers* more suitably. This, however, left an audience that may have enjoyed the more traditional American cartoons out of luck, which WB hoped to cater to with its own debut on the Saturday Morning schedule. In a classic example of supply and demand, the new channel sought to answer a demand for more traditional cartoons that FOX created when it neglected the audience that may have wanted them instead of its 75% superhero schedule. WB's entire debut line up of *Animanicas, The Sylvester &*

*Tweety Mysteries*, *Pinky & the Brain*, *Freakzoid!* and *Earthworm Jim* were all of similar, traditional make. These first three series had overt references to traditional cartoons like *Looney Tunes*, and the latter two continued with the idea of comedy-based, zany slapstick violence. With the consideration that FOX had once aired *Animaniacs*, WB was putting itself into a rivalry with FOX by attempting to take part of its audience.

The following season of Fall 1996, both WB and FOX tried to gain a greater audience share by continuing to attempt to deconstruct the popularity of *Mighty Morphin Power Rangers.* WB aired three new programs – all of which touched upon three different aspects of *Mighty Morphin Power Rangers*. The first of these three programs was *Superman: The Animated Series,* which mirrors the superhero aspect of the *Power Rangers*, *Road Rovers*, which mimicked the *Sentai/*transformed battle squad elements along with the inclusion of a female combatant on the team, and *Waynehead,* which dealt with school-based drama. This was almost 38% of WB's total schedule, so it was not a minor alternation. FOX chose to try to make its own *Mighty Morphin Power Ranger* series, perhaps believing it had learned what had failed with *Masked Rider,* and actually took the *Power Rangers* off the air for its attempt. It replaced the *Power Rangers* franchise with the new program *Big Bad Beetleborgs. Big Bad Beetleborgs* was produced in the same way that *Mighty Morphin Power Rangers* and *Masked Rider* were. Japanese footage from a *sentai* series was used for the battle sequences, and new American footage was produced for the rest of the plot. FOX blended the Japanese footage with another trend that had grown popular that year – horror elements. *Big Bad Beetleborgs* was thus one part *sentai* and one part Halloween monster drama.

Unlike with *Power Rangers*, which was an organic meld of popular elements that

debuted at the correct time to benefit from them, *Big Bad Beetleborgs* seemed artificially constructed to have these horror elements that were becoming popular in programs such as *Goosebumps, Bone Chillers* and the *Crypt Keeper* franchise. This artificial construction proved unsuccessful with the audience, *Big Bad Beetleborgs* was removed from the Saturday Morning schedule shortly after and *Power Rangers* returned to it. When FOX reintroduced *Power Rangers* the schedule was almost equally divided between these horror-based "scary story" series and superhero action-based series. By Spring 1998, around 63% of FOX's Saturday Morning schedule was dedicated to some sort of supernatural, horror-based programming. *Power Rangers* can be included into this percentage as the first villain in the series was a witch and its successive villains demonstrated other supernatural connections, in addition to their creation of monsters.

WB, on the other hand, almost evenly divided its schedule between cartoons with a classic "toon" composition and superhero series in its attempt to compete against FOX with its horror/hero schedule. WB would keep this schedule composition until Spring 1999 when it introduced *Pokémon.* *Pokémon* was already a success in Japan by the time WB imported and aired it on Saturday Morning. Based on a video game that had become a massive success in Japan, Nintendo had enlisted "a publisher who had made his career in boys' comics [and] first proposed a *manga* [Japanese comic book] version of *Pokémon*."[9] *Pokémon's* success in the United States, however, is not likely based on its success in Japan – many games and programs are popular in Japan but never become popular in the United States – but because it organically fit with the programming around it and what had come before it.

### *Pokémon*: Stage Two – Both Channels Would Use *Anime* as a Battlefield

*Pokémon* is a very straightforward program about a boy, Ash, and his quest to become the greatest Pokémon trainer in the world by winning tournaments with his friend and Pokémon companion, Pikachu, while capturing other Pokémon on his journey. When it debuted on WB, it debuted alongside *The Big Cartoonie Show* – which was a compilation of classic toon-based programming like *Looney Toons* and *Tiny Toon Adventures* – and the *Sylvester and Tweety Mysteries.* Moreover, since WB's debut into Saturday Morning it had presented itself as a home for more classically styled cartoons. It may seem strange due to the scholarship that exists about *Pokémon's* very Japanese messages and tropes, but *Pokémon* also carries very classic American narrative elements that allowed it on its debut to feel familiar while also catching the viewer's eye with its unique foreign qualities. *Pokémon* has two reoccurring major themes: animal characters and slapstick violence, both of which are central elements in traditional American cartoons. While the Pokémon themselves do not use English words to communicate, they emote and are clearly intelligent. In regards to the use of slapstick violence, Ash routinely has Pikachu dispatch the reoccurring teenage human villains known as Team Rocket by launching them into the sky and over the horizon without any true harm coming to them. Intelligent animal characters using slapstick comedy to defeat incompetent human antagonists is a narrative structure that had been presented to American youth for decades.

Further, *Pokémon* and *Power Rangers* share two narrative similarities. The first is that neither Ash, the protagonist of *Pokémon*, nor the Power Rangers do anything to especially earn their powers. Before the start of the series, they are all ordinary

children/teenagers who gain their powers by lucky circumstances. The second is that both Ash and the Power Rangers summon animal monsters to fight their battles. The Power Rangers' animal monsters are large robotic animals known as Zords, but they summon them with a word. This is not altogether different than Ash using his Pokémon against other Pokémon in battles, except that the Pokémon are intelligent creatures. Visually, it is relatively the same only on a smaller scale due to the size difference between the Zords and the Pokémon.

In all of this, *Pokémon* was a familiar product for American audiences to watch on WB but also contained new and exotic elements to keep the audience intrigued. It was also a series that was approachable by both genders without turning either one off with its careful balance between battles and cute monsters and having both male and female characters in competent roles. All of these helped disguise the darker messages within the narrative such as "Being 'friends' with virtual monsters is a relationship premised not only on cuteness but also on ownership and control,"[10] which is not an uncommon narrative device in some Japanese *anime* but quite uncommon in American cartoons.

The fact that *Pokémon* contained foreign messages and themes well beyond what had been contained in the *Power Rangers* franchise did not appear to be a concern to the networks because in response in the Fall of 1999, FOX attempted to claim this new phenomenon for itself by importing two series of the same genre of Monster-Servants from Japan, namely *Digimon* and *Monster Rancher.* In addition to *Power Rangers*, FOX dedicated between 30-50% of its total air time depending on the week to *Digimon* and *Monster Rancher.* WB's schedule remained relatively the same in the Fall season of 1999 as the spring prior, with only the addition of one new program, *Detention*, an

American series that focuses on grade school drama and humor. The premiers of *Digimon* and *Monster Rancher* were FOX's response in regards to *Pokémon's* popularity, especially with the first *Pokémon* film's debut in theaters in November 1999.[11] The very profitable film itself was darker than the television series, going as far as teasing the viewing audience with the death of the main protagonist, Ash, until Pikachu's tears returned him to life – a symbol of their deep friendship restoring him.[12]

In the season of Spring 2000, FOX attempted to make a further response to WB's popularity coup by not only airing a new installment of the *Power Ranger* franchise and continuing to air *Monster Rancher* and *Digimon*, but it also imported a new Japanese *anime, Flint the Time Detective.* The series of *Dungeons & Dragons* also returned to the air after many years' absence and aired with the American series of *NASCAR Racers* and the Canadian series, *Beast Machines: Transformers.* Each of these new cartoons followed the Japanese style of consecutive storytelling, along with complicated characterization and integrated female roles.

This dramatic emergence of an entire block of such programming was unprecedented, and even with *Pokémon*'s success, WB did not have that amount of concentration. Between 40-56% of FOX's schedule depending on the week was produced in Japan in the Spring 2000, compared to around 33% of WB's schedule. Further, FOX's schedule consisted mostly of programs that contained consecutive storytelling opposed to episodic cartoons that were the norm for American productions previously. FOX dedicated between 60-85% of its schedule to consecutive storytelling compared to 17% of WB's schedule, and that number does not contain *Pokémon*. *Pokémon* itself is often only consecutive in its narrative structure in broad seasonal units

and not usually from episode to episode. Yet, even if it was included the number would only rise to 50%, which while high, pales in comparison to the direction FOX was attempting to move in to recapture the audience. Additionally, in regards to female character integration where the series contained at least one female character of importance in the main cast, FOX dedicated again 70-85% of its schedule to series that did so compared to WB's dedication of 66% of its schedule.

*Pokémon* likely became as successful as it did because it was familiar while presenting something new, along with being a merchandising giant, offering toys, card games and video games for young viewers to talk about, purchase and collect. FOX filled its Spring 2000 season with programming that would touch upon all the various aspects of the series, while maintaining an installment of the *Power Rangers* franchise in response to it. The only change WB made in the Spring of 2000 to its own schedule was ceasing to air the traditional American cartoons and intellectual properties of *The Big Cartoonie Show;* Spring 2000 would also be the final season for *The Sylvester and Tweety Mysteries.* From this point on, WB would no longer air any series that could be described as a "traditional American cartoon" that had been commonplace in the 1980s and had aired for decades. It would also signal an end for the classic *Looney Tunes* and *Merrie Melodies* shorts entirely on network television, as ABC ceased to air *The Bugs Bunny and Tweety Show* the same season.

WB responded to the change in FOX's schedule by introducing the series of *Cardcaptors* and *Jackie Chan Adventures*. *Cardcaptors* was the American title for the Japanese series *Cardcaptor Sakura* produced by the Japanese production company CLAMP. Originally, it targeted the young female audience with its main protagonist

being the titular character, a young girl named Sakura. WB likely chose to import *Cardcaptors* because the plot itself resembled *Pokémon.* While in *Pokémon* Ash battled different Pokémon in order to capture them all, the protagonist of *Cardcaptor Sakura* had to capture magical cards after battling the monster depicted on them. The fact that the series had a strong central female character may also have made the series attractive to WB; in the original Japanese series, Sakura is *fighting* the magical battles.

However, WB appeared hesitant about a female *protagonist* and how she would be received because the first several episodes of the series were omitted from being aired in the United States. This was done in order to refocus the series around Sakura's male rival, having his introduction episode be the first episode of the American series. Ever since the *Looney Tunes'* shorts, the male audience was the main audience televised cartoons were directed to, and programs targeted to girls were separate affairs from "mainstream, mass market, popular" programming. WB seemed to have wanted to take advantage of the trend of the greater inclusion of female characters that was occurring at the time, along with introducing a series that was similar to *Pokémon* in plot but was reluctant to risk *Cardcaptor Sakura* being aired as it was originally structured. Yet WB's editing weakened characterization and the presentation of character backstories by having so many episodes omitted,[13] and it, unsurprisingly, aired only for one season in the United States.

*Jackie Chan Adventures* was jointly produced by the United States and Hong Kong in an *anime* style, complete with consecutive storylines, complicated villains and consequential violence. For all purposes, it is one of the first series produced to mimic Japanese animation and narrative styling in order to produce a program that could be

mistaken for a Japanese *anime*. Due to Jackie Chan's popularity at the time, public knowledge about him and the joint production with a Hong Kong studio, the series was liberal with including Asian and Chinese elements into the series without need or concern about localizing them as was often the case for a true Japanese import previously.

The series also contained a smart, competent female character in the main cast named Jade. Jade as a female character broke many of the conventions attached to them, but when the series is placed side by side in comparison with the edits that occurred in the presentation of *Cardcaptor Sakura* the fact that Jade is a prepubescent girl makes her appear as a safe choice for inclusion. If WB was concerned about driving away their young male audience, Jade being so young would reassure this demographic that even though she had a strong and consistent role in the series, that time would not be dedicated to romance. With Jade's short cropped hair and masculine clothing, the audience would also be assured she was not a "girly-girl" character so they could feel comfortable rooting for and enjoying her without being teased by other young boys.

**_Yu-Gi-Oh!_: Stage Three – No Turning Back**

*Cardcaptors'* failure may have been necessary for Japanese content to conquer Saturday Morning completely because in its wake, *Yu-Gi-Oh!* ascended. An in-depth analysis of *Yu-Gi-Oh!* will be conducted in Chapter Four, but in short, the program is about a boy who is able to transform into an older version of himself and does battle against rivals and villains with the aid of card-based monsters he has at his disposal. *Yu-Gi-Oh!* benefitted from having this young male protagonist. Due to the popularity of *Power Rangers*, *Pokémon* and the many programs that had been developed/imported in order to emulate them, American audiences had become accustomed to how Japanese

*anime* looked and how the narrative structures felt. However, because it had a male protagonist, the American localization editors felt less need to edit the program to suit American sensibilities as they had done with *Cardcaptor Sakura/Cardcaptors*. In comparing *Cardcaptors* and *Yu-Gi-Oh!* to each other, it is possible *Yu-Gi-Oh!* was chosen to be imported not simply because it was a good combination of elements from other popular shows without being derivative, but the two series' central premises were the same only with different gendered protagonists. Both series focus on a kind-hearted protagonist who battles mystical forces with the power of monsters summoned by cards, only *Cardcaptor Sakura* had a female protagonist and *Yu-Gi-Oh!* had a male one. The editing of *Cardcaptors* had done little to make it popular or to win over American audiences. With *Yu-Gi-Oh!*, editing and localization did occur, but it was to a much lesser extent. The series was left with its foreign elements, visuals of Japanese writing, Japanese names, serious tone and threats of character death intact.

"Whether because of the Japanese script, foreign references, or visual design, *Yu-Gi-Oh!* has a feel that is distinctively non-American. Retaining, even purposely playing up signs of cultural difference is more the trend today than simple Americanization of such foreign concepts,"[14] according to Anne Allison. Yet, the American audience had been slowly made more accustomed to "non-American" elements in their entertainment, making pure Americanization even less necessary. While *Yu-Gi-Oh!* is not an overt or intentional combination of the *Power Rangers* and the *Pokémon* franchises, its key elements are reminiscent of both series. Much like how in *Pokémon* the supporting cast surrounds the central protagonist of Ash, the supporting cast surrounds the central protagonist of Yugi. Their purpose is to strengthen, support and advise him in his role as

the main character. Similar to Ash, Yugi does not especially do anything extraordinary to warrant such support. In regards to tone, similar to *Power Rangers*, there is a veneer of light-heartedness that intensifies the darker moments when the plot threatens to bring death to one of the characters.

It is possible that without *Power Rangers* and *Pokémon*, with all their popularity heralding in *Yu-Gi-Oh!*, it would not have been accepted at all. After all, *Yu-Gi-Oh!* would not have blended in with programming aired during the late 1980s/early 1990s. Even if it had been aired in the Fall of 1990 on CBS, it would have not been complementary to any of the programs – even *Teenage Mutant Ninja Turtles*, despite its use of violence and Japanese terminology. It is not merely its foreign art style and the continued use of Japanese names that would have made *Yu-Gi-Oh!* not blend in with its theoretical American cartoon neighbors and likely be off-putting to audiences in 1990 but because it does not hide its serious, at times, tragic tone. The *Power Ranger* franchise introduced American audiences to tragedy and the hero-protagonists failing, and this was reinforced by the series that followed as the comedic cartoon fell out of favor. *Yu-Gi-Oh!* benefitted from this groundwork already laid for it.

**FOX/WB Rivalry and 4Kids Entertainment**

*Yu-Gi-Oh!'s* narrative structure and tone would eventually become the norm for the series that WB would air, but the program, *Cubix Robots for Everyone* demonstrates another piece of the rivalry between WB and FOX that facilitated Japanese domination on Saturday Morning and the changes in content that began to take effect. *Cubix Robots for Everyone* was likely chosen by WB to debut in 2001 as a means to strike at FOX, considering FOX was dominated by robot-focused programming at the time. The series

in summary revolves around Connor, who is an engineering savant, and his friends who support him due to his good heart and dedication to their robot hobby, battling against the corrupting influence of first a mad scientist and then a mad robot. That structure in of itself is not overly different than *Yu-Gi-Oh!* or *Pokémon*, both of which aired with it in 2001.

The American viewing rights for *Cubix Robots for Everyone*, *Yu-Gi-Oh!* and *Pokémon* along with other *anime* series were licensed by a company named 4Kids. Both FOX and WB attempted to negotiate an exclusive contract with 4Kids to air their intellectual properties. An exclusive contract with 4Kids would mean having a monopoly on airing successes like *Yu-Gi-Oh!* and *Pokémon.* In 2002, FOX outmaneuvered WB and entered into contract with 4Kids, allowing them to air *Cubix Robots for Everyone* instead of WB, along with some other 4Kids properties.[15] Yet, despite having a contract with 4Kids, it was not immediately exclusive. At first, *Cubix Robots for Everyone* was the only *anime* that migrated from WB's Saturday Morning schedule to FOX. WB was allowed to continue to air *Yu-Gi-Oh!* and *Pokémon*. Due to this lack of exclusivity, in the Fall of 2003 both channels had access to 4Kids' programming, and it became the majority of both channels' Saturday Morning schedule: 86% of FOX's schedule and 50% of WB's schedule were licensed from 4Kids. Fall 2003 was also heavily foreign: 71% for FOX and between 50-71% of WB's schedule on any given Saturday were composed of either foreign imports or American-produced content such as *Jackie Chan Adventures* and *Xiaolin Showdown* that attempted to appear visually and narratively foreign.

It was not until Fall 2006 that WB lost access to its 4Kids' programming and *Yu-Gi-Oh!* finally migrated to FOX, leaving WB with a decision of what programs should

comprise their Saturday Morning schedule. It was a major crossroads for both the future of traditional American cartoons and Japan's influence over what was presented to the young male demographic. This would be the first season in years that WB would dedicate none of its Saturday Morning schedule to programming produced in Japan. Yet, even though WB owned the licenses and rights to much of their own Warner Brother's library, they chose instead to use the names of their intellectual properties but not the classic cartoons. 63% of this Fall 2006 schedule was comprised of properties that had previous cartoons, but out of these only *Tom and Jerry Tales* retained both the tone and visuals of their original counterparts. The series *Shaggy & Scooby-Doo Get a Clue!* departed from the original format of the characters of Shaggy and Scooby Doo being joined by their companions to solve one episode mysteries and evolved into a series that focused on the titular characters attempting to navigate and solve the complications that came with Shaggy coming into an inheritance. *Legion of Super Heroes* and *The Batman* used superhero intellectual properties that had a number of previous animated versions which had relatively standardized the characters' appearances. However, these series departed from those norms and depicted them in styles influenced by Japanese *anime* – *The Batman*'s art was done by the same artist who drew *Jackie Chan Adventures.* Instead of simply airing series that were already produced and owned, WB felt the need to redevelop and reinvent their intellectual properties in order to remain relevant. *Loonatics Unleashed* was the truest demonstration of this and the seeming admission from WB that the American audience would not accept the classic shorts of the *Looney Tunes* as generations before them had but instead would demand a program that was more foreign influenced. In this way, *Loonatics Unleashed* was a reimagining of the classic *Looney*

*Tunes* characters, no longer as autonomous protagonists of their own seven minute shorts mostly set either on a farm or in the wilderness but united in a *sentai/*transformed battle squad styled team, protecting the world in the post-apocalypse. This reimagining was an absolute departure from its original source material.[16]

Intriguingly, even with capturing the 4Kids contract and successfully obtaining the rights to air *Yu-Gi-Oh!* away from WB, FOX did not immediately overwhelm its schedule with Japanese content, nor would they. In fact, in 2006 only 38% of FOX's schedule was Japanese/Asian but included in this 38% was the series *G.I. Joe: Sigma 6*, a Japanese *anime* based on the quintessential American intellectual property *G.I. Joe: A Real American Hero.* Instead of seeking out an American production company and an American writing staff to produce such a series, the license and rights were given to a Japanese company to produce, and the series eventually imported. Thus, even with a mere 38% of the schedule being devoted to Japanese content in 2006, FOX was introducing to the young American viewing audience narrative tropes and Japanese ideas inside the Trojan Horse of *G.I. Joe: Sigma 6*. Both channels were using Japanese trappings in order to present traditional and known American intellectual properties.

From 2007-2012, the amount of Japanese content presented to young American audiences would steadily increase, eventually displacing all American produced programming dedicated to the young American viewing audience – even the American series developed to look foreign. In 2007, FOX would devote about 31% of its Saturday Morning schedule to Japanese and Korean content that shared the same narrative and artistic styles, while WB would devote about 13% of its schedule. The FOX number is misleading on its own as over 80% of its content was licensed from 4Kids. Further,

content such as the Western-produced series *Chaotic* that resembled *Yu-Gi-Oh!* in plot and theme, depicted an *anime* art style and had consecutive narrative plots in contrast to traditional American cartoons were aired.

2008 was another crossroads year for the rivalry between FOX and WB as their schedules truly began to mirror each other. Both channels would air the series *Chaotic* and *Teenage Mutant Ninja Turtles*, and *Yu-Gi-Oh!* would return to WB. This occurred due to difficulties in the arrangement between FOX and 4Kids. Ultimately, FOX decided to terminate its contract with 4Kids and cease to air children's programming at all.[17] Thus, 2008 would be the last year that FOX would broadcast programming intended for children, and the exclusivity of the 4Kids licensing contract eased for this year of transition. In this final year, 57% of FOX's schedule and over 60% of WB's schedule was provided by 4Kids.

The following year would be another moment of choice for WB. Unlike in 2006 where it had to worry about a competitor seeking the same young male demographic, WB would have no network competition for it. In this way, the network could have chosen to broadcast any sort of programming to target young males. It could have chosen to air only American-produced content such as *Teenage Mutant Ninja Turtles* or the vast number of superhero programs it had produced in the last two decades, from *Batman: The Animated Series* to *Superman: The Animated Series*, to *Static Shock, Batman Beyond* or *Justice League Unlimited*. While many of these series have some Japanese influence in them, they are all American-produced programs based on American intellectual properties. The licensing agreement/partnership with 4Kids would not have conflicted with this course of action as 4Kids also produced and licensed American productions

such as *Teenage Mutant Ninja Turtles*.

Instead, WB chose to offer a progressively more Japanese Saturday Morning schedule. In the pivotal year of 2009, WB offered a Saturday Morning schedule with Japanese imports comprising 54% of it and the majority of its American content contained overt Japanese influences, such as *TMNT: Back to the Sewers* and *Chaotic*. In 2010, no American-produced programming would be aired at all. Within the parameters of the twenty-five year period of this study, the last time American-produced programming would air on WB's Saturday Morning schedule was in the Spring of 2010, the second half of the 2009/2010 television year. One of these final programs would be *Teenage Mutant Ninja Turtles* – the irony should not be lost that it is possible that without the original version of the cartoon in the early 1990s, *Mighty Morphin Power Rangers* may not have been as readily accepted, beginning this chain of events. In the end, WB won the rivalry between FOX and itself. Japanese programming conquered Saturday Morning entirely, becoming the only programming aimed at the American youth audience – in 2010 to the young male demographic and by 2012 to the entire youth demographic – male and female. WB was left alone as the only network broadcasting content for the young viewing audience, and all of it was Japanese. Thus, the popularity of the Japanese programs was facilitated by its uniqueness in comparison to traditional American cartoons, the timing of the Japanese premieres and how foreign themes and conventions were gradually integrated into the general environment of the Saturday Morning schedule.

**Outside the FOX/WB Rivalry – How the other networks assisted in the Japanese Conquest**

While *Teenage Mutant Ninja Turtles*' disappearance in 2010 ushered in the total

dominance of Japanese programming on Saturday Morning, it was not the only popular intellectual property to disappear that year. *Mighty Morphin Power Rangers* also disappeared until Saban Brands regained the airing rights to their franchise in the summer of 2012.[18] The disappearance of *Teenage Mutant Ninja Turtles* and *Mighty Morphin Power Rangers* is the symbolic end of multiple eras. The original *Teenage Mutant Ninja Turtles* – and most of the animated versions that followed it – were able to achieve great popularity because it reached a broader audience than most cartoons. Younger viewers could enjoy it because the Turtles were non-threatening in appearance and goofy in personality. Older viewers could enjoy the action sequences and interpersonal rivalries between the cast of characters. Siblings could watch it together, and children could grow and continue to watch. The same was true with *Mighty Morphin Power Rangers* but with an even wider audience than *Teenage Mutant Ninja Turtles*. Drawing on not only *Teenage Mutant Ninja Turtles* and *The Real Ghostbusters*' audiences, it could also draw viewers who were more interested in live action dramas like *Saved by the Bell* offered on NBC. It could attract young children, older boys and the female audience with the same episode.

Programming that could capture the widest and most diverse audience was no longer key to network strategy after 2011, as the strategy had evolved into a system where each channel would focus on a different sector of the viewing audience, catering predominately to that audience group. NBC started this trend in Fall 1992 with the decision to cease to air animated programming in favor of live action content such as high school dramas like *Saved by the Bell*. At the time, it was a dramatic choice that was a point of difference from the other channels airing content on Saturday Morning. When

not preempted for news programming or sports, NBC would continue to target the mixed gender teenage demographic with such programming until 2002 when it would transition into showing a mix of game shows like *Endurance* and *Junkyard Dogs*, which were inspired by the adult game shows *Survivor* and *Junkyard Wars*, respectively, and educational shows such as *Croc Files* and *Walking with Dinosaurs*. NBC would transition once more before the WB/FOX rivalry concluded into targeting the very young child demographic, airing programming meant for educational purposes such as *Veggie Tales* and *The Magic School Bus*.

CBS also transitioned to be a network targeting strictly the young child demographic. By 2012, its programming would revolve around series like *Busytown Mysteries, Horseland* and *Danger Rangers* – series meant to teach children good morals and lessons about friendship and sharing. It is a radical transformation when one realizes that a quarter of a century earlier, CBS attempted to keep a broad viewing audience of all ages watching its channel by offering diverse programming such as *Muppet Babies, Pee-Wee's Playhouse, Teen Wolf, Popeye and Son* and *Galaxy High School* all in the same Saturday Morning block. All the programs shared certain similarities due to being American productions still adhering to most of the traditional American conventions, but they differed in what ages were targeted and none of them were especially meant for educational purposes. Even more dramatically, CBS in Fall 1992 aired both *Teenage Mutant Ninja Turtles* and *The Little Mermaid* animated series. If two programs could be more opposite of the key demographics they were seeking, it would be *Teenage Mutant Ninja Turtles* and *The Little Mermaid* – key examples of boys and girls programming at the time, respectively. CBS was not focused on any particular demographic but courted

all of them in 1992.

CBS began its transformation in the Fall of 1997, just when FOX and WB were truly beginning to struggle against each other for the boys' demographic. First, much like NBC's transition to young children's programming, it initially aired game shows based on adult prime time versions and educational programming. It briefly toyed with returning to airing programming meant for entertainment purposes to a diverse audience by importing a block of content from Canada in 1998, but by the Fall of 2000, it rejected this course of action. In its place it aired content aimed at young children such as *Blue Clues'* and *Dora the Explorer* and afterwards never returned to airing content that would be considered Saturday Morning Cartoons.

ABC also transitioned through a series of identities while FOX and WB struggled against each other before withdrawing from Saturday Morning completely. While NBC and CBS transitioned from their early 1990s content to broadcasting for young children and WB and FOX sought the boys' demographic, ABC chose to target the girls' demographic until 2011. The transition from ABC attempting to capture a mixed audience to focusing on the girls' demographic began slowly in the Fall of 1997. Previous to this shift, ABC broadcasted a mix of programming combining darker superhero content such as *Gargoyles: The Goliath Chronicles* and *Street Sharks* along with lighter fare such as *Brand Spanking New! Doug* and *DuckTales* and classic cartoons like *The New Adventures of Winnie the Pooh* and *The Bugs Bunny and Tweety Show*. In 1997, ABC decided to cease to broadcast the more action oriented, superhero fare that targeted boys and composed its schedule around lighter, everyday school dramas like *Brand Spanking New! Doug*, Disney film spin-offs like *101 Dalmatians: The Series* and

*Jungle Cubs*, along with the classic cartoons previously on their schedule – all which were perceived to be more entertaining to a female demographic than superhero cartoons and *anime*. ABC also chose to introduce a program that had a female protagonist with the series *Pepper Ann* in order to further capture this demographic that was ignored in the struggle between FOX and WB. This transition to targeting the female demographic while FOX and WB struggled to schedule the most action-based *anime* and superhero content would continue with a further transition into live action content aimed at girls. By the Fall of 2000, the majority of ABC's content had either a female protagonist or had a major female presence in its ensemble cast, and their strategy proved to have merit as their series *The Weekenders* beat *Pokémon* in April 2000, ending *Pokémon's* 54 week streak at number one in the ratings.[19]

In the Fall of 2001, ABC added two live action programs with the introduction of *Lizzie McGuire* and surprisingly, *Mighty Morphin Power Rangers*. Disney/ABC had struck a deal with Saban to distribute the phenomenon that may very well have started the struggle between WB and FOX years earlier.[20] Yet, while FOX and WB had sought to fill its schedule with other superhero content, *anime* or programs that mimicked *Mighty Morphin Power Rangers*' construction of *sentai*/transformed battle squad footage mixed with new American content, ABC simply chose to air more live action "tween" school dramas. It seems plausible that *Mighty Morphin Power Rangers* was acquired for four reasons. The first reason is that ABC had an agenda to fill its programming with "tween" content,[21] and while *Mighty Morphin Power Rangers* is set in a high school setting, none of the high school storylines were especially adult in theme beyond the understanding of an 11 or 12 year old. Secondly, as will be explained in greater depth in Chapter Four,

*Mighty Morphin Power Rangers* was one of the first series on Saturday Morning that portrayed female characters with equality to their male counterparts and did not make their gender the purpose of their characterization. To include it would make sense as it would be just as welcoming to girls on ABC as it had been on FOX. Additionally, it remained a program a young boy could choose to watch without being teased by his school friends that perhaps would lead him to linger on the channel to enjoy the other programs presented. Finally, due to its popularity and connection to FOX and WB's rivalry, acquiring and broadcasting it would further demonstrate that while ABC was aiming primarily for a different audience, ratings were still key and ABC was still competition.

In the Fall of 2006, ABC developed a schedule that it continued to broadcast without alteration until 2011, which stands in stark juxtaposition to the other network channels. FOX and WB most notably were wildly changing their schedules during these seasons, increasing the amount of Japanese *anime* being broadcast on them until finally FOX disappeared from the struggle and WB devoted itself fully to Japanese content. Of this final ABC Saturday Morning schedule, only 33% of the programs shown were animated and both dealt with either high school dramas or tongue-in-cheek explorations of childhood problems. Only 17% of the schedule was Japanese content, which consisted of the *Power Rangers* franchise – notably, the only program that had a plot oriented around action and fighting. All of this is in sharp contrast to the percentages devoted to Japanese content on FOX and WB at the same time, but is also understandable. Since ABC was focusing on live action content about middle school and high school for a tween audience, importing a live action high school drama from Japan would be counter-

productive. Not only would the dubbing not synch properly with the movement of the actors' mouths, but in few places in the United States would a majority Asian high school be representative. Further, the expectations of Japanese and American high school settings are different enough that the American audience would not be able to easily relate. Moreover, no live actions series from Japan has ever proven as successful as the *Power Ranger* franchise*;* all other copycat programming such as *Big Bad Beetleborgs* and *Masked Rider* were not nearly as successful and not supported in the long term by the networks accordingly. Since the only viable option for additional Japanese content would have been importing an *anime*, which would not blend in with the rest of their programming, ABC simply did not.

The Fall/Spring season of 2010/2011 would be the pivotal moment for Saturday Morning entertainment. NBC was entirely dedicated to young children's programming and was no longer broadcasting for the traditional Saturday Morning audience of older children and young teens. CBS was just about to transition to do the same, having most of its content aimed at young children but having a couple programs that had once aired on ABC such as *Sabrina's Secret Life*, an animated American series about a teenage witch in school. FOX had ceased to broadcast any content for children at all. Thus, ABC and WB were alone in broadcasting for the traditional Saturday Morning audience, and it was a moment of absolute polarization. ABC was entirely aimed at the female demographic, and WB was entirely aimed at the male demographic. More intriguing, the two channels were also polarized between the countries of origin of their content. ABC ceased airing the *Power Ranger* franchise on Saturday Morning, leaving their entire schedule American-produced, while WB aired a schedule that was entirely Japanese. In

fact, WB's schedule consisted of four franchises alone: between 40-50% of their schedule was either *Yu-Gi-Oh!* or a sequel series to the original, 20-33% was dedicated to *Sonic X* and the remainder was *Dragonball Z Kai* and *Dinosaur King*. The following year, WB would become a little more diverse in their offerings, but still rested 33-43% onto the popularity and viewing strength of the *Yu-Gi-Oh!* franchise. In contrast, ABC would cease to broadcast programming aimed at the traditional Saturday Morning audience, targeting instead older teens and young adults with programming such as *Everyday Health* and *Food for Thought with Claire Thomas.* With this departure, WB remained the only channel offering any programming for American children between the ages of 7-16, and all were foreign imports.

Thus, Japanese programming conquered Saturday Morning not in an all-out aggressive assault purposely displacing American programs, but slowly, simply becoming the content that most fit the strategies of television networks. Japanese content was not simply immediately accepted, and not all series that aired on Saturday Morning succeeded in capturing the hearts and minds of American audiences. The series that were most successful were the ones that touched upon tropes and narrative styles that were already in place in American series and added to them. *Mighty Morphin Power Rangers* introduced some Japanese narrative tropes, conventions and themes, while still being composed partly of conventions familiar within Saturday Morning programming. *Pokémon* continued with this transition, being composed of both traditional conventions and foreign conventions introduced by *Mighty Morphin Power Rangers.* It was only with the advent of *Yu-Gi-Oh!* that entirely Japanese tropes and narrative styles were being built upon, having already been in place and integrated by the previous success stories. This

progression of narrative styles and series made it impossible to simply go back to what had been popular in the early 1980s before the success of *Mighty Morphin Power Rangers*. Once a child is accustomed to a plot that involves: "Will the main protagonist save his grandfather's soul?" or "After the main protagonist's mother is murdered by an alien terrorist, what will he do?" it is difficult to return to the classic *Looney Tunes'* short "Rabbit Season/Duck Season," no matter how entertaining it was for generations earlier. Yet, it is one thing to understand how Japanese programming conquered Saturday Morning, but it is equally important to understand what made it impossible for programming to return to traditional American fare. What changes occurred that made WB feel the need to produce *Loonatics Unleashed* and not something more in-line with the classic version of *Looney Tunes?* What elements did Japanese series have that its American counterparts were deficient in that made it necessary to attempt to make American *anime?*

**The Trends Mathematically Explored**

The trends in Saturday Morning's new programming acquisitions reveal some of the aspects that the inclusion of Japanese *anime* influenced and what aspects remained relatively the same before its inclusion and after its victory. In the 1986/1987 season, half of all content revolved around human characters and the other half revolved around anthropomorphic animal characters like those found in *Looney Tunes* or *Winnie the Pooh*. Overall, the series networks sought to debut on their channels remained relatively split along this 50/50 divide until the early 1990s, with the popularity of *Saved by the Bell* on Saturday Morning. After this, with few exceptional seasons, networks sought out new human-focused series as a whole, forgoing the more juvenile attraction to animal

character protagonists. Despite this desire for human characters, networks also favored animated series over live action series, at least until the 2011/2012 season when ABC chose to change its entire demographic strategy. This trend may have assisted *anime* in its conquering of Saturday Morning as the *anime* acquired usually had a human protagonist and some sort of animal element to be attractive to all sides of the audience.

As a whole, it is difficult to determine how much direct influence the inclusion of Japanese *anime* had on network decisions regarding acquiring more programs that were aimed explicitly at female viewers and programs that incorporated fantasy elements that could scare younger audience members such as ghosts, black magic and monsters. In regards to content explicitly targeting the female demographic and not simply integrating female characters into the narrative plots, the trend of new programming acquisition ranges from 0% to 50% of new shows per season with 0% being the mode, 8.93% being the median and 9.94% being the average percent of debuting programs being targeted explicitly toward girls. When directly compared to the number of female-oriented programs that were acquired per season by FOX and WB, the two channels most involved in the distribution of Japanese *anime*, these numbers come with greater context as the average is only 3%. In this way, it seems that *anime* was not being used to target female viewers, despite there being a wide variety of female oriented *anime* in Japan to have chosen from and import. Very few female oriented *anime* reached Saturday Morning, and when they did they were often edited like *Cardcaptors* to appeal to the male demographic. Instead, the increase in female oriented programming seems to have been a counter reaction to the heavy importation of *anime* that was being targeted to boys by offering an alternative to young girls on channels like ABC when the networks

became polarized.

Japanese *anime* may also not have been overly influential in regards to the trend of new programming having scarier, fantasy elements in them as even before any *anime* was imported, 7.69% of all the programming aired in 1986/1987 contained these elements. After this point, as a whole, including all networks, 16.61% of all new programming acquired in any particular season on average contained these elements with a median percentage of 16.03%. FOX and WB's percentages are not entirely conflicting with 22.01% of new programming on average in any particular season containing these elements with a median of 25.00%. There were definitely some seasons that FOX and WB further supported this trend by acquiring only content with these elements, but with both channels' strategy of targeting the male demographic, one would expect these numbers to be much further apart. Yet, networks apparently felt that girls and young children favored programming with supernatural elements in them. It is likely that it was the popularity of *The Real Ghostbusters* and *Goosebumps* that kept this trend so steady and helped networks select what Japanese *anime* to import. In light of this, it should not be surprising that *Pokémon* – a series about battling with monsters – and *Yu-Gi-Oh!* – a series revolving around Ancient Egyptian mysticism – would be imported.

However, it seems absolutely likely that *anime* caused a shift in what genre of cartoons Americans watched, if these programs were episodic and if they contained female characters in roles of importance. In 1990/1991 when FOX entered the Saturday Morning schedule, only 27.27% of the series were of the hero/superhero genre and 90.91% were episodic. In the same year, the percent of FOX's total schedule that was dedicated to Japanese content was 0%. When WB also entered the Saturday Morning

schedule, the percentages of new superhero content between the two channels was only 20%. 60% of new programs that season were of the "toon" genre and 80% were episodic. The percentage of Japanese content aired by both channels in this year was 14.29%. In the 2011/2012 season, the only programming being offered were hero/superhero cartoons that were not episodic but had consecutive narrative plotlines and female characters of importance. Additionally, 100% of all content offered was Japanese or Korean.

Statistically, especially in regards to FOX and WB's programming choices, the relationship between the percentage of Japanese content that was aired by FOX and WB is significant in regards to many of these changes. The most notable of these is the relationship between Japanese content and the switch from episodic cartoons, which was the norm for decades, to consecutive narrative plots. With an Adjusted R Square of 0.57, almost 57% of the relationship is explained by the presence of Japanese content on the two channels, and with a P value of 2.88E-05 it is incredibly statistically significant. The percent of new programming these networks sought that were episodic in nature was negatively influenced by the amount of Japanese content already airing. Almost as related is the relationship between Japanese content and FOX and WB's acquisition of new programming that integrated female roles. With this relationship, the Adjusted R Square is slightly higher with 0.58 and with a similar and statistically significant P value of 2.26E-05. While the amount of Japanese content negatively influenced the amount of episodic content, its presence positively influenced the amount of programming that had significant roles for female characters. In regards to the ascent of the hero/superhero genre and the displacement of the toon genre that had been the backbone of both channels

when they premiered, the presence of Japanese content statistically influenced both but not to the same levels as the previous two variables. The relationship between the percentage of Japanese content already airing on these networks and the percent of the new superhero shows that would be acquired by the networks had an Adjusted R Square of 0.41. The relationship between Japanese content and "toon" cartoon acquisitions had an Adjusted R Square of 0.25. However, even with less of the relationship being influenced according to this statistical test, the influence Japanese content had was still statistically significant with a P value of 0.000809 and 0.010566, respectively. Thus, while other factors influenced whether a network would acquire new superhero cartoons or new "toon" cartoons, the presence of Japanese content already being aired would still increase the probability of a superhero program being acquired over a "toon" program. Unsurprisingly, the amount of Japanese content already being aired seems to have had a major influence on whether new acquisitions would also be foreign imports. The Adjusted R Square is a high 0.90 with a P value of 9.35E-12. The regression line equation puts this influence in even greater perspective: Y (the percent of the new acquisitions being imported) = .04 + .93X, where X is the Percent of Japanese content already being aired. With one increased point of Japanese content being aired on the two networks, it should produce an increase of debuts by 1 point. Thus, statistically, it is entirely understandable that by 2012, 100% of WB's Saturday Morning schedule would be Japanese content and that 100% of all its new acquisitions would also be imported.

Yet all of these are broad trends, and statistics merely demonstrate the probability that these results are not by chance. They do not and cannot reflect the more nuanced effects of Japanese *anime* and how programming being offered to American youth

changed due to its inclusion and influence. The following chapter will attempt shed light on these by examining the tropes and narrative structures of key programs in this twenty-five year period in depth in order to put them into greater context and examine both their differences and convergences.

## Chapter Four: Saturday Morning's Transformation in Review

The transformation and transition of Saturday Morning from being the standard bearer of American popular entertainment, a means of acculturation for children filled with stories and characters known by previous generations of Americans, to being predominantly Japanese products was not an overnight or immediate process. This transition was gradual because as scholars such as Straubhaar and Cooper-Chen argue in their analysis of Global Media, people only accept content that resonates with them and meshes with their personal and local identities, unless it is accepted as a passing novelty. Darling-Wolf reinforces this concept with her analysis of the French rappers, who adopted the musical style of rap without adopting all the other aspects of the greater hip-hop culture. Rap meshed with French culture while the hip hop culture that often goes with it in the United States did not.

These same principles governed this transition from solely American products on Saturday Morning to Japanese domination of it. As will be demonstrated, the Japanese products that were truly accepted and made into phenomenal transformative successes touched upon narrative conventions, tropes and cultural shifts that had already been present in the popular culture, latching and building onto them and then encouraging their further transformation. None of these Japanese phenomena were entirely foreign when they debuted on American television, even though they appeared and, at times, contained very foreign themes and structures. Instead, these Japanese programs touched upon conventions already present in the American popular media culture.

This process will be analyzed by examining four clusters of programs beginning in 1987 and then progressing through the decades at important moments of Japanese

importation. With the exception of the first section, which will act as a baseline for comparisons, each section will revolve around the analysis of a pivotal Japanese imported program and then two other programs, another Japanese program and an American produced one to examine both the changes this pivotal program inspired along with the ongoing reaction of American productions to these imports. With each section involving Japanese imports, the following questions will be answered: "What is it explicitly saying?," "What is implied?," "How is this message understood with cultural knowledge?," "What ideological positions is it reinforcing/assuming?," "What conventions does it draw on that were unexpected?" and "How do the findings based on this program relate to theory?" This series of questions is slightly modified for the first section analyzing traditional American cartoons due to it being the baseline presentation of the period before Japanese importation took hold in American popular media culture. With this initial section, the question of how the program relates to theory is omitted and the question relating to conventions is modified as no convention is unexpected yet.

**Foundation: What Saturday Morning Looked Like Before Japanese Imports (See Appendix A: Image 3.1 for a visual comparison of the series in this section)**

In light of many of the theoretical assumptions, but especially those of hybridity and Global Media literature, what came before the Japanese imports must be examined to establish what exactly the popular landscape was before the first major import, *Mighty Morphin Power Rangers,* debuted to determine why it succeeded in spite of the fact that it was very different than the programs airing around it. Saturday Morning in the United States, especially in the 1980s and early 1990s, were determined by ratings in keeping with the norms of American television. If the series remained popular, it remained on the air. If it did not, it would disappear. Some programs remained popular for long periods

of time, – *Looney Tunes,* for example, aired for decades unchanged. Despite Japanese *anime* having been imported into the United States during this period, its presence did not start the transformation that would begin later. *Voltron* was aired in the very early hours on both Saturday and Sunday but not when a child was expected to view it. The variations of *Gatchaman, Speed Racer* and other *anime* were aired particularly on Sundays, but their existence during this timeframe did not cause a change in the programs aired on Saturday Morning. It was not just that these *anime* were aired at unpopular hours that prevented them from catching on with the American audience, but it was also the fact that they did not conform to the rules governing children's entertainment at the time. The popular programs airing on Saturday Morning conformed to a set of rules and conventions that unified them despite differences in subject or intellectual property. It is these rules and these programs that need to be examined to create a foundation on which *Mighty Morphin Power Rangers'* success would first be built upon and then begin to erode. These programs in particular are: *Looney Tunes*, *Garfield and Friends, The Real Ghostbusters* and *Saved by the Bell* – all popular, lasting examples of their particular and diverse genres that together demonstrate the norms of the overarching genre of Saturday Morning before *Mighty Morphin Power Rangers.*

This examination of these rules and conventions will begin with *Looney Tunes.*

*What is Looney Tunes explicitly?*

*Looney Tunes* aired in the United States under a variety of names throughout the decades, but its content and style did not change. Whether it was called *Merry Melodies, The Bugs Bunny and Tweety Show* or *Looney Tunes,* it maintained the same structure throughout its airing history. It is the preeminent example of the "traditional format"

consisting of seven minute short cartoons – three in a half hour block, six in an hour block. Each short would focus on a different character of the *Looney Tunes* roster and conclude at the end without any effect on the following short. In general, each of these shorts followed a specific format based on which character was the protagonist. The average Wile E. Coyote short, for example, followed the formula of him attempting in vain to capture the Road Runner, despite his genius and the use of outlandish inventions. Porky Pig shorts revolved around a plot where his good nature was used against him for comedic effect. Sylvester and Tweety shorts were based upon the dynamic of Sylvester attempting to eat Tweety Bird and the little yellow canary managing to avoid being eaten and outsmarting the much larger, hungry cat.

Many of the shorts focused on the characters of Bugs Bunny and Daffy Duck, positive and negative examples of the traits central to being a respectable hero. Bugs Bunny would demonstrate how to be a respectable hero within the general formula of his shorts. His shorts would begin by him minding his own business. However, when trouble came to him, he escaped it through his wit and cunning. Daffy would demonstrate how not to act in his shorts by creating his own troubles due to being consumed by greed and arrogance. In this way, Bugs Bunny and Daffy Duck -- two of the most famous characters of the whole ensemble -- demonstrate the opposite sides of the protagonist spectrum.

Almost all the shorts follow the same guidelines. They all involve personified animals, sometimes interacting with human characters, but not necessarily. The plot of the narrative is often a conflict about one character eating another. The major exceptions to this are Pepé Le Pew shorts, where the central plot stems from his unrelenting desire to be in a romance with a cat painted like a skunk; and Porky Pig, whose central plot

revolves around his shyness, his stuttering and his allowing himself to be taken advantage of by others.

*What is it implied?*

What is implied as a whole by the series – told either in the positive or the negative depending on character – is that one has to be self-assured and confident but not arrogant and self-interested. If one is the former, everything works out for the person. If one is the latter, it will not. As is demonstrated with Porky Pig, if one allows others to take advantage of them because of their kindness, then it will continue until one makes it stop. Righteousness and self-defense are all virtues to be rewarded as is demonstrated with Bugs Bunny; obsession and being slaves to compulsion are serious flaws as is depicted with the failures of Elmer Fudd, Wile E. Coyote and Sylvester. No matter how armed one may be, or intelligent or seemingly more powerful, without self-control one will fail. The aggressor of violence in these cartoons almost never succeeds, while the one who acts in self-defense almost always does. The motif of turning an aggressor's violence back against them is a central plot element for most of the Bugs Bunny and Tweety Bird shorts.

*How is this understood with Cultural Knowledge?*

With cultural knowledge, it is understood that these are timeless qualities that are highly valued in an American citizen. These qualities being considered timeless is reinforced by the repetition of the same cartoons for over forty years. Throughout these decades, an American child watching these cartoons would understand that these are the same cartoons viewed by Americans before them, yet their message, content and resonance had not markedly changed for them. It would be taken for granted that there

are no female characters in the main ensemble. The main characters being male would be understood by the culture as making the program viewable by both genders, but focused for the male – to whom the messages were especially targeted. The female audience was expected to accept and understand that male characters were universal in appeal and the normal focus of programming. This is reflected in the marketing belief that feminine narratives or feminine focuses are specialized stories meant for a niche market – a belief that is still currently held in some marketing circles.

*What ideological positions is it reinforcing/assuming?*

The ideology reinforced by these cartoons as a whole is an ideology of what is a proper American male. A proper American male is to be strong-willed but not arrogant, humble but not a doormat, not quick to use force but ready to end a conflict if necessary. There is also reinforcement that one can be friends with those different than them and that is to be commended, but tensions between difference types of people are normal. A cat is not going to get along with a bird, and a cat that attempts to resist that fact is worthy of ridicule, which is the central plot of the short "Birds Anonymous."[1] However, Daffy Duck and Porky Pig can be friends because pigs and ducks do not exist in a predator-prey relationship.

*What is Garfield and Friends explicitly?*

The series *Garfield and Friends* continues with the convention of the traditional seven minute short format as its narrative structure. However, unlike *Looney Tunes*, there are distinct rules governing what characters appear in each of the three shorts in a half hour period. The first and third short involve Garfield the cat and his supporting cast while the second, middle short revolves around the ensemble cast of U.S. Acres. In the

Garfield shorts, what is explicitly said is that Garfield, the titular character and main protagonist, while being a lazy, self-centered, sarcastic, gluttonous cat, has a heart of gold and because of that he continues to be loved by Jon, his owner, and Odie, a dog. In contrast, U.S. Acres shorts are generally driven by the pig protagonist Orson's good nature and desire to help his friends on the farm. The conflicts arise from the wacky nature of his farm neighbors and the zany events that befall them. Much like Porky Pig, Orson's good nature and desire to help often causes him grief, but the farm animals support him when trouble does befall him.

*What is implied?*

The importance of family and friends is a major reoccurring theme in many of the Garfield and U.S. Acre shorts. For example, in one episode, both Garfield and U.S. Acres dealt with this theme in their own particular styles. In the Garfield short, it was explored with Garfield framing the dog, Odie, for breaking a flower pot and then believing that the dog was given away by Jon for it.[2] In the end he learns he should not take Odie for granted and momentarily relishes in his return. In the accompanying U.S. Acres short, the concept of friendship is explored with an explicit moral lesson attached. In this short, the animals of U.S. Acres decide to teach Roy, the rooster, how it feels to be insulted.[3] He is called "Banana Nose" to mock him for his large yellow beak, and is hurt that the people he thought were his friends would do this – with little reflection on the fact that this is how he treats them. Orson takes the rest of the animals to task for their ridicule, commenting that they were acting exactly like Roy. That condemnation brings remorse to the whole farm and they decide to look for Roy to bring him home, only to find that one of the young chickens, Booker, is missing. The short concludes with Roy being

instrumental in finding Booker because he has a great sense of smell due to his large beak. In this way, both shorts depict friendship as a force that can be a burden as it opens oneself up to the possible annoyance of others, but something one will regret losing.

Further, while *Looney Tunes* often convey messages about how the individual is supposed to act in general, *Garfield and Friends'* messages seem to convey how one should act in relation to each other – often with negative examples. It is clear that one should not want to imitate Garfield. Even in the U.S. Acres shorts, there is a sense that one is not to imitate any of the characters as they are all extremes of a particular virtue or flaw. Orson is too kind for his own good; Roy is too self-centered; Wade is too cowardly; Lanolin – the only regular female character in either of the shorts – is too abrasive and loud.

*What ideological positions is it reinforcing/assuming?*

One of the ideological positions this program assumes is again that the male is the normative focus. With the exception of Lanolin, there are no other regular female characters. There are two reoccurring supporting female characters in the Garfield shorts: Dr. Liz Wilson and Penelope, and they serve similar narrative purposes. Dr. Liz Wilson has two main roles in the shorts: to be the veterinarian for Garfield and Odie and to provide Jon a love interest. Penelope, a female cat, serves no other purpose than to be Garfield's love interest. Even with Lanolin being a regular character, she is not the main focus of U.S. Acres; there are times where she barely appears in the short at all. Orson, Wade, Roy and Booker have the most attention given to them. Within this is again the idea that the male characters can be enjoyed by both genders, but if the show had a larger focus on female characters, the male audience would fall away. Despite the fact that

friendship and feelings are main elements of the program, especially in U.S. Acres, focusing on the female characters might involve the softer side of these elements, which was not acceptable content for young boys in the United States during the 1980s and early 1990s. The themes of friendship, love, caring and emotion are delivered in rough ways – not through tears or hugs, but insults and fights.

*Conventions based on Garfield & Friends*

As is the case with *Looney Tunes* and probably partially due to it, *Garfield and Friends* uses personified animals as its main characters. There are human characters, but they are rarely the main focus. Even when the short centers on Jon, the audience follows Garfield and his schemes. Narratively, the use of animals is probably done in both shows because many childhood Western fairy tales depict animals as the protagonists, so it was familiar to the young audience. There is also certainly the influence of branding and marketing, where a brightly colored animal is easier to identify and sell toys of than a human character.

Another convention that *Garfield and Friends* shares with *Looney Tunes* is its use of violence. Violence is ever-present in both programs and in both it bears no real consequences. It is understood that no character will die due to any level of violence portrayed. Due to the episodic nature of each program, nothing that occurred in the previous short has any effect on the one that follows, so no lessons can truly be learned and no injury truly lasting – allowing for the same joke or visual gag to be used again in another context.

*What is The Real Ghostbusters explicitly?*

At first *The Real Ghostbusters* seems to stand in contrast to the norms presented

by *Looney Tunes* and *Garfield and Friends*, but even with a different genre certain conventions are maintained. *The Real Ghostbusters* as a whole is an animated spinoff from the successful Hollywood film, *Ghostbusters*. Due to it being a spinoff from a film, all the main characters of the film were animated, introducing a female character into the main cast on a regular basis – the feisty secretary, Janine Melnitz. Additionally, because it spun off from a film, the characterizations from the film were initially kept so the characters were less of extremes than in cartoons like *Looney Tunes* and *Garfield and Friends*. Explicitly, the first part of the series is a comedic program about a team of scientists who wait for citizens of New York City to call for their assistance in removing ghosts from their residences. When they are not out "busting" ghosts, they attempt to contend with their personal interactions between the four of them, their secretary and a green ghost, Slimer, which acts like a cross between a dog and a person, filling in the role of a troublesome but lovable pet. The second part of the series divorces itself from the interaction between the human characters and puts the focus on Slimer as the main protagonist. In doing so, the narrative portrayed consists almost entirely of slapstick gags as Slimer attempts to accomplish tasks but finds difficulty in doing so because of his general level of humorous incompetence. In both identifiable sections of the program, it is always depicted as humorous, though not necessary built around a gag like programs produced in the style of *Looney Tunes* and *Garfield and Friends*. The comedy comes in the fantastic situations the four Ghostbusters – Peter, Egon, Ray and Winston – find themselves in while fighting the ghosts and from their own personalities. As the series continued, it lightened its tone, seemingly conscious of the fact that children could be afraid of ghosts. However, even from the first episodes, the ghosts are depicted as

comical.

*What is implied?*

Due to *The Real Ghostbusters* using human characters and being set in an actual city, the implied messages tend not to be moral lessons. Since the Ghostbusters are depicted as human beings, the episodes do not have the same right of license to use them to speak to the entire audience as a whole. With few exceptions, the Ghostbusters are not menaced or threatened with actual harm by the ghosts they hunt. Repeatedly, the "violence" the ghosts commit is slapstick comedy. In the very first episode, a gang of three ghosts throws a chocolate and whipped cream pie at Winston in one of their confrontations.[4] The Ghostbusters themselves do not use actual guns or real weapons of any kind. Their proton packs resemble guns but only shoot nonlethal lasers that are used to hold the ghost in place until it is safely captured. It is implied that in reality, one should not use actual weapons or lethal force. While guns are routinely seen and used in *Looney Tunes,* they are unacceptable in *The Real Ghostbusters* because the series is more realistic.

*The Real Ghostbusters* also has the implication that even when situations seem insurmountable, something will come along to help the main protagonists because they are "the good guys." In one of the few examples of the Ghostbusters being menaced by a more dangerous ghost, they are captured by what they call an "elder god" by the name of Proteus, comparing him to the "elder god" Gozer from the films.[5] When all seems lost, Janine, their secretary, arrives to save them, dressed in one of their ghostbuster jumpsuits and wielding one of their proton packs. It should be noted that Janine had no real plan on how to save the Ghostbusters. When she breaks the mirrors in the room, the reflection of

light on the shattered glass somehow causes Proteus to banish himself. It is a victory out of sheer luck but as the "good guys," luck is on their side.

*How is this understood with cultural knowledge?*

Cultural knowledge is very important to fully grasping the dialogue and even visual gags of the program. The characters make many cultural references, many of which may be beyond the target audience of the program and exist for the parents watching with their children. A good example of this is when the Ghostbusters ask Janine about any new jobs that were called in. She replies, "Some guy named Samsa said he's possessed by a giant cockroach."[6] It is a clear reference to the novel *The Metamorphosis*, but it is doubtful that many ten year olds would have read the novel to understand it. Cultural knowledge would also allow one to place this program in a particular place – New York City – and in a particular time – the late 1980s due to the dialect and vocabulary choices. For example, Janine speaks in a very distinctive Brooklyn accent for almost half the program until her voice actress changes. For those viewing in New York, this would likely create a greater connection to the characters, and for the audience as a whole, it would give them insight on why the Ghostbusters are striving to keep New York City safe – it is their home. These elements make the program distinctly American in feel because the narrative is so firmly rooted in the United States.

*What ideological positions is it reinforcing/assuming?*

The ideological assumption that women are the fairer/weaker sex could be interpreted in this program but is not as strongly as in other programs preceding it. Janine is depicted as being incapable and in need of assistance in battling the ghosts in her apartment,[7] but if the world of the Ghostbusters were a real place, it is likely one

would need practice and training to actually be competent in the techniques of "ghostbusting." However, even with that justification, the fact that an episode was produced around the central premise that the female character acting in the role of the male characters was a shocking turn of events only reinforces that it is not the norm.

Further, the ideological assumptions that female characters have limited uses and should be portrayed in traditional roles of "mother" or "love interest" were reinforced when Janine's character was purposely changed to make her into a mother-figure. J. Michael Straczynski, one the writers of the program, explained:

> They said that Janine, who was the secretary – and you'll recall from the movie that Janine's character was feisty and her own person – needs to be the mother of the group, so make her more feminine and take away those aspects of her personality that make her not a mother.[8]

*Conventions based on the Real Ghostbusters*

The conventions *The Real Ghostbusters* draw upon differ as the series progresses. Initially, it breaks away from the convention of seven minute shorts as well as not basing its entire plot for the episode around a gag. This was not overly uncommon for an adventure program, but it is still a departure from the more established traditional format. Nonetheless, it continues with the convention of being a comedy due to originally being based on a comedy film. It toys with the idea of breaking the episodic convention but does not do so completely. There is a very loose continuity in the program that connects a few episodes with each other and the whole series to the films, such as mentioning the character of Gozer, but for the most part one can watch the episodes in any order without difficulty. It also included Slimer to act as a talking animal character in order to more greatly appeal to the expectations of the children's audience. Eventually, due to the production demands, *The Real Ghostbusters* complied with the convention that female

characters were to play traditional female roles in the program, transforming Janine from a strong willed woman who directs the male Ghostbusters to a submissive woman who supports them. When the program became focused on Slimer, many of these divergences from the traditional cartoon conventions disappeared. The three 7 minute short format was introduced, and even the loose continuity the program had was abandoned in favor of self-contained episodes. Due to the greater focus on Slimer, the violence was able to more greatly conform to the slapstick comedy convention intimately connected to this format.

*What is Saved by the Bell explicitly?*

If *The Real Ghostbusters* initially appears to differ from the norms of Saturday Morning, then *Saved by the Bell* would appear entirely out of place on the schedule. *Saved by the Bell* is at its heart a live-action teenage high school drama following the character of Zack as he grows from being an eighth grader until he graduates from high school. In this way, it is a coming of age tale. The charm and main narrative drive of *Saved by the Bell* is Zack's mischievous nature coupled with his heart of gold and deep connections with his friends. The average plot of the series revolves around the trouble that Zack becomes involved in – either of his own making or through his misfortune of being the main protagonist. In the episodes where the trouble is of Zack's own creation, his friends normally rebuke him for his mischief but then support him when he atones. When he stumbles upon trouble, his friends normally rally around him to resist the cause of the problem. Zack is joined by a group of five friends, who all fulfill certain archetypical roles. Screech is Zack's nerdy best friend and often his accomplice in his schemes. A.C. Slater begins as a jock and a rival to Zack. Kelly is depicted as an All-

American cheerleader and acts as Zack's main love interest, producing a rivalry between him and Slater. There are two more female characters, Jessie and Lisa. While both are depicted as long-time friends of Zack and keep with the narrative structure of all the character revolving around him, they do not have the same direct connections to him as the other three characters. Jessie is almost entirely a caricature of an activist woman; she is incredibly vocal about her feminist and environmental beliefs. This acts as a humorous juxtaposition to A.C. Slater, who holds a more chauvinist worldview, and acts as a comedic element when they become a couple. Lisa acts as a play on the stereotype of fashionable gossiping women since being knowledgeable about the latest fashion and gossip are her main characteristics.

*What is implied?*

The one implication in *Saved by the Bell* that is paramount to all other implications is that Zack is an example of the All-American Male. Zack is blond haired, blue eyed, intelligent but not overly academic. His intelligence is natural and is expressed in cunning and mischievousness. If Dennis the Menace was an example of the All-American Boy, then Zack is the progression of it. Zack is a natural leader, with others gravitating around him and at times deferring to him. Even with his flaws, he has a heart of gold and his friends can see that in him and do not remain angry at him for long. The fact that Zack wins the affections of Kelly and A.C. Slater moves on to another woman only narratively confirms the implication that Zack is supposed to be this example of the All-American Male since he becomes romantically attached to the All-American Girl.

*What ideological positions is it reinforcing/assuming?*

*Saved By the Bell* strongly reinforces not only the ideal of the All-American Male with Zack but again that the male character is the proper focus of the narrative. In being an idealized example of the All-American Male, Zack reinforces similar traits promoted by Bugs Bunny. He relies on his cunning and charm to lead him to success, not brute strength. Similar to the U.S. Acres shorts from *Garfield and Friends, w*hen he acts out of turn and his friends express disapproval of his actions, he is forced to accept their disapproval but after an apology, his misdeeds are forgotten. His mischievousness is not malicious but an expression of his intelligence, his independence and his desire to shape his own destiny.

In Zack's romantic pursuits one can see the ideological assumption that there are two types of romantic relationships men have with women – the conquest and the lasting relationship. The series implies that conquests are something the male must get out of his system and are a normal part of maturing before he enters a stable, lasting relationship. There is also a subtle nod to the ideological assumption that women and men cannot be platonic friends forever. As the series progresses, two thirds of the female characters enter a relationship with their male counterpart. The final third – Screech and Lisa – do not formally become a pair, but in the narrative text, it is not due to a lack of an attempt on Screech's part to make her his romantic counterpart.

*Conventions based on Saved by the Bell*

These conventions do not differ from the cartoon fare as much as one would think despite the program being a live action high school drama. It is explicit in following the convention that "Dork/Nerd/Geek" characters are awkward and that awkwardness excludes them from being in relationships. This convention was touched upon in *The*

*Real Ghostbusters* with Egon being unable to see and then later voice his feelings for Janine, only doing so when Janine was at risk of being consumed by a malevolent force.[9] It is implied here that Screech cannot win Lisa's heart -- not because he does not attempt to seduce her, but as a "Nerd" in the late 1980s/early 1990s, he is narratively forced to remain alone.

*How is this understood with cultural knowledge?*

Cultural knowledge would be necessary to make sense of all the implications and ideologies being conveyed by *Saved by the Bell* and to immediately recognize the archetypes being used within its narrative. Set in an idyllic American high school with a reoccurring theme of surfer culture and following what appears to be the progression of Dennis the Menace into a coming of age tale of the All-American Male, *Saved by the Bell* is a very American television program. It would not be impossible to export it, but key cultural understandings would be lost.

More subtly, it would be through cultural knowledge of how the narrative is supposed to resolve that would prepare the audience for Kelly to be not only the most desirable of the three women in the main cast but also explain why she chooses to be with Zack, despite the fact that A.C. Slater also vies for her affections and proves in his relationship with Jessie that he is stable and faithful. Zack wins the love triangle not only because he is the protagonist, but because he is the cunning, charismatic, popular student. It is also through cultural knowledge that the audience would understand why Screech ends up alone.

*Conclusions and Conventions Based on Looney Tunes, Garfield & Friends, The Real Ghostbusters and Saved by the Bell Together*

Despite the four programs being different genres of programming, as has been

demonstrated, there is a great deal of commonality between what they present through their messages and conventions. All four of them hold male characters as their main protagonists. When these four shows are arranged in this order, they also act as a spectrum of how female characters were depicted in the late 1980s and early 1990s. The gamut ran from the absolute extreme of no female characters to an inclusion of female characters but in traditional feminine roles. The main exceptions to this rule are Jessie from *Saved by the Bell*, but her characterization was to be a vocal and often abrasive feminist, and Lanolin of *Garfield and Friends*, who was also abrasive and prone to fits of anger. All four of them were some level of episodic. *Looney Tunes* and *Garfield and Friends* were absolutely episodic, while *The Real Ghostbusters* and *Saved by the Bell* have only a loose continuity throughout their series.

With the exception of *Saved by the Bell* due to it being live action, the three other programs all gave major focus to some sort of talking animal. Even before *The Real Ghostbusters* became *Slimer! and the Real Ghostbusters* and thus made Slimer the main protagonist, Slimer was still a major narrative focus. All four programs discourage direct violence, depicting it as the tactic of a brute and not the proper tactic of the main protagonist. It is better for one to use their mind and cunning to win the battle than their brawn. All four programs resolve their plots in happy endings. Even with some darker "special" episodes of *Saved by the Bell*, such as the one featuring the abuse of caffeine pills,[10] episodes still resolve with everything being corrected. "Good triumphs over evil" and "it always works out for the main characters in the end" were running themes in all four shows and genres that they represent.

However, with the exception of the male character acting as the main focus of the

series, *Mighty Morphin Power Rangers* would bend these rules and introduce new conventions to the American audience while still working within the framework of Saturday Morning.

**The Emergence of the Mighty Morphin Power Rangers (See Appendix A: Image 3.2 for a visual example of the series in this section)**

When *Mighty Morphin Power Rangers* entered the Saturday Morning schedule some of these themes were reflected in the series, but not all of them. Its popularity was rapid, and *Big Bad Beetleborgs* was imported from Japan while *Superman: The Animated Series* was produced domestically, both reflecting and responding to the changes *Mighty Morphin Power Rangers* brought with it. In this way, *Mighty Morphin Power Rangers* ushered in themes and narrative constructions that were unseen on Saturday Morning previously and Saturday Morning began its transformation due to it. In some ways *Mighty Morphin Power Rangers* was similar to the programs that came before, but when its differences are compared against these programs and against *Big Bad Beetleborgs* and *Superman: The Animated Series* its influence becomes more evident.

*What is Mighty Morphin Power Rangers explicitly?*

*Mighty Morphin Power Rangers* first aired in 1993. The program's narrative depicts the summoning of five teenagers from a local California high school by a good alien and his robotic helper to fight the forces of an evil alien witch who had been released from her moon prison. They are given powers by the good alien to transform into "Power Rangers," which act as their superhero disguises. They also have access to large robotic dinosaurs called Zords, which they instinctively know how to pilot due to being transformed, that they use to fight building sized monsters that the evil alien witch repeatedly sends to destroy their quiet Californian town of Angel Grove.

I have written its summary in this form to highlight the fact that the narrative premise of *Mighty Morphin Power Rangers* at its base is not entirely foreign in its composition. *Mighty Morphin Power Rangers* is similar to what would be produced if one combined *Saved By the Bell* and *The Real Ghostbusters*, both very popular just before 1993. For example, the Americans scenes depict five teenage friends, who would later be joined by a sixth teenage transfer student, in their local high school, similar to the general plot and cast of *Saved by the Bell*. When the teenagers transform, it could easily be compared to *The Real Ghostbusters* where each episode the Rangers fight a new, fanciful monster that is just a little more absurd than the last but dispatch it and save the city. What made *Mighty Morphin Power Rangers* different was being a composite program. Half of the program was produced in Japan and the other half was produced in the United States. The American producers of *Mighty Morphin Power Rangers* took whatever content they could from the Japanese version – which were most notably scenes where the focus was the robotic Zords or where the original Japanese actors' ethnicity was obscured by their Power Ranger masks.

Beyond its origin, two main aspects separate *Mighty Morphin Power Rangers* from the other programs that preceded it. The first aspect that separated it explicitly was the power of evil. Evil is able to corrupt the forces of good and is not always able to be defeated. In a five part mini-series called "Green With Evil," the character of Tommy, the transfer student, is introduced. At the end of the mini-series he would be a new addition to their team, the Green Ranger, but Tommy's introduction is as a villain.[11] Shortly after proving he is the equal to Jason in a karate match and befriending Kimberly, he is kidnapped by Rita Repulsa, given the powers of the Green Ranger and for four episodes

produces dramatic victory after victory against the Power Rangers. However, these dramatic victories were only temporary. When the last installment of the five part mini-series aired, Tommy was freed of the mind control, accepted into the circle of friends and the Power Rangers gained a sixth Ranger. Luck returned to the heroes and evil's victories were not permanent.

This is not the case with the events that unfolded eighteen episodes later in a two part episode called "The Green Candle."[12] It is revealed that Rita Repulsa had Tommy touch a magic candle while she had him mind controlled, and once the candle burns out, Tommy would lose his powers forever. Jason heroically volunteers to enter the evil realm of Rita Repulsa in order to try to capture the candle and save his friend's powers, but before he is able to retrieve it Tommy needs to be rescued from a monster sent by Rita Repulsa. When Zach is forced to retrieve Jason, their argument is short but poignant.

> **Jason:** If I don't get the candle in time, he'll lose his powers!
> **Zach:** If we don't get to him in time, he'll lose his life.[13]

Tommy loses his powers at the conclusion of the episode. In a departure from nearly anything that had been shown on Saturday Morning beforehand, evil absolutely succeeds over the forces of good. In this way the series is explicitly a darker program than was the norm.

*What is implied?*

The implications in *Mighty Morphin Power Rangers* differ almost as dramatically as how much its literal script diverged from accepted and expected norms of children's programming at the time. The first implication comes directly from this divergence: Good does not always triumph. This fact gives a program that at its base is about

teenagers given superpowers to fight large monsters in their personal robots a darker edge than would be expected. When Daffy Duck is hung upside down over a cooking pot by a family of chicken-hawks, the audience knows Daffy will escape.[14] When good is allowed to lose, then that assumption is removed. The implication follows that the characters are not safe.

*Mighty Morphin Power Rangers* also implies that the female characters have roles outside of being mothers or girlfriends and can be depicted as empowered. This is best displayed by the character of Trini. Her role in the show is not influenced by gender norms of any kind. She is not even depicted as wearing a skirt in her transformed costume nor does she date any of the males of the cast. When involved in conversations, she is treated as an equal participant without having to vocalize demands for respect like Jessie on *Saved by the Bell*. Kimberly is the more traditionally feminine of the two women, always depicted as wearing pink because she is also the Pink Ranger. Yet, even set in the more traditional female role, Kimberly is not pursued by the other male characters in the cast, nor is she romantically involved with the initial main protagonist, Jason. Instead, Kimberly is romantically entangled with Tommy, whom *she pursues*. Kimberly is not a conquest or merely a girlfriend for a male character, but the initiator in her relationship with Tommy.

Additionally, there is no implication that cunning and wits are how one should solve their problems in *Mighty Morphin Power Rangers*, as was the case in other programming before it. None of the characters are depicted with that cunning, quick wit that is displayed by Bugs Bunny or *Saved by the Bell's* Zack. When Rita Repulsa attacks Angel Grove, there is no reasoning with the monster or slapstick chases to have the

monsters attack themselves, instead the Power Rangers employ direct, proportional force.

*What ideological positions is it reinforcing/assuming?*

The program reinforces an ideology of honor and responsibility. The Power Rangers risk their lives on a regular basis in this mission due to the responsibility placed upon them while gaining no personal benefit. They receive no payment or accolade for their service to the Earth. In fact, they are forbidden from doing so. In the first episode, the alien Zordon gives them three rules to follow as he gives them their powers: "First never use your power for personal gain. Never escalate the battle unless Rita forces you. Keep your identity secret."[15] Yet the Power Rangers agree to do this because of a deep sense of honor and responsibility.

It also espouses an ideology of community over the individual, which was an unusual ideology to be found in a mainstream American program at the time. "Community over the individual" was found in other programming on American television, but more often targeted to a much younger or female audience. Programs like *The Smurfs* and *The Carebears* have that sort of ideology behind it, but even these programs do not take it to the level of *Mighty Morphin Power Rangers.* Not only do the Power Rangers fight the forces of evil for no compensation or reward, putting their local community Angel Grove directly superior to their own livelihoods as individuals, but they also willingly rescind these powers when necessary. In the episode "The Power Transfer," the Red, Black and Yellow Rangers are all replaced by new teenagers.[16] The sake of the mission is greater than the individual.

*What conventions does it draw on that were unexpected?*

Which conventions *Mighty Morphin Power Rangers* draws upon and which ones

it rejects also separate it from many programs on Saturday Morning. The first major divergence was that it drew upon the *Sentai, Mecha* and *Kaiju* genres from Japanese culture. The *Sentai* genre emerged in Japan in the 1970s and remained popular. In general, the genre consists of a team of normally five people, sometimes more or less, who transform into costumes and fight the forces of evil together as a squad of heroes. The *Mecha* genre also emerged in the 1970s in Japan and consists of a focus on large scale piloted robotic humanoid/animal shaped armatures. The *Kaiju* genre found its most famous expression in the film debut of *Gojira/Godzilla* and focuses on a large monster that causes large scale destruction before somehow being contained and defeated. *Mighty Morphin Power Rangers* combined all three of these genres together in every episode, which was something entirely unseen on American Saturday Morning up until that point.

In another convention taken from Japan, *Mighty Morphin Power Rangers* embraces the idea of consequential violence. This is easily seen in the implications of good not always triumphing over evil as in the "Green Candle" storyline. Tommy only loses his powers in the story, but during it, Jason was made to make the choice between saving Tommy's powers or his life. When Tommy's powers are lost entirely and the Green Ranger is removed from the program, it is the closest thing to death the audience was allowed to experience at this point in Saturday Morning history. While Disney films are replete with plots involving character death, characters dying was not the norm on an American televised children's program. Due to this, the writers and producers of *Mighty Morphin Power Rangers* made the decision that Tommy would only lose his powers but remain alive because in the original Japanese series, the Green Ranger dies.[17] The American production staff softened the narrative trauma while still breaking the

convention of the hero always being ultimately safe. However, as can be demonstrated by the fact the Green Ranger dies in the Japanese series, this is not an unknown convention in Japanese media.

The transformations or "morphs" the Power Rangers use to gain their powers are also a truly Japanese convention introduced to American media. *Henshin* translates to "transformation" in English and has been used in Japanese *anime* from the 1970s onward to denote a common narrative device that spreads through many genres of *anime* targeted to both men and women. Due to this device, a character physically transforms, obtaining a new appearance and is endowed with power in the process. It differs from American analogs such as Clark Kent changing into his costume in order to be Superman. Clark Kent always had the power to be Superman. In this narrative device, the character needs to transform into something different in order to have such powers.

The next convention *Mighty Morphin Power Rangers* breaks is the inclusion of female characters. From the beginning of the series, there are *two* female characters in the main cast and it created a whole new archetypical role for female characters in the process in regards to the character of Trini. Kimberly was the "girly-girl" of the group, Trini was the powerful, tough female character. After *Mighty Morphin Power Rangers*, the dynamic of a five person team including two female characters with one of them being the tough, powerful one would be repeated in programs produced when before it did not exist. Further, of the two female characters in the main ensemble cast at the start of the program, there are no mothers, no shrews and no conquests. Kimberly is not depicted as less intelligent nor is she depicted as a character developed for the male characters to court. In contrast, the program introduces a male character for Kimberly to

court in a role reversal as she is the one who pursues Tommy at each step of the romance. Of course, there have been exceptions to female characters having roles outside of mother, shrew or conquest before *Mighty Morphin Power Rangers* that were also aimed at the boys' demographic. However, these programs either proved to not be long-lasting or in the case of possibly the most successful exception, the cartoon franchise of *Scooby Doo,* the inclusion of the female characters was something that producers felt they could remove. Velma and Daphne were often omitted or relegated to the background by the 1980s with the introduction of Scooby Doo's nephew, Scrappy Doo. This reworking of Scooby Doo's cast dynamic would do little to encourage female character introductions in other programs, while *Mighty Morphin Power Rangers*' success would encourage them by demonstrating that the audience was accepting of it.

*How do the findings based on this program relate to theory?*

*Mighty Morphin Power Rangers*, in combining all these conventions, ideologies and implications together with visuals taken from the original Japanese series, is a distinct example of hybridity in media. In keeping with hybridity, it draws upon elements that were already within the society in order to create resonance with the viewing audience. Kraidy's observation that international companies could utilize foreign aspects present in the culture in order to create a wedge so their product resonates with the audience highlights a particular aspect of *Mighty Morphin Power Rangers'* ascent to popularity.[18] In this case, it was not the foreign aspects present in American culture that allowed the series to be accessible to the American audience but the domestic aspects present in the series. By resonating with cultural aspects perceived as traditional and American, it allowed the audience to accept the foreign ones without feeling off-put by

them and rejecting the series as something too foreign.

This acceptance of foreign cultural aspects is doubly important in regards to *Mighty Morphin Power Rangers* presentation of female characters. Reminiscent of García-Canclini's work involving the Latin American political climate and cultural hybridity, *Mighty Morphin Power Rangers* touched upon unresolved conflicts within American culture at the time.[19] The popularity of *Mighty Morphin Power Rangers* could be examined as a reflection of the beginning of the power of traditional gender narrative norms wavering in the American culture. There was something already present in it that demanded greater inclusion, equality and narrative roles for female characters but the traditional programs that had aired for years did not respond to that need. *Mighty Morphin Power Rangers* was new, foreign and not afraid to move away from conventions that had seemingly been deemed perpetual institutions for popular fare on Saturday Morning and became popular for it.

*Mighty Morphin Power Rangers* became a phenomenon in the United States and is still producing new episodes in the consecutive continuity of the series twenty-three years later as of this writing. The program in of itself was a unique blend of foreign and domestic, of accepted and unexpected conventions that made it an influential first. Due to Saturday Morning being governed by ratings, attempts were then made to replicate *Mighty Morphin Power Rangers'* success and two distinct strategies emerged. The first was to utilize the foreign Japanese elements of the brightly colored *sentai* fighters that were unique to the series. The second was to introduce a program of the superhero genre, of powerful heroes in a landscape of good and evil defeating villains to save the world as the Power Rangers did weekly. FOX attempted to mirror *Mighty Morphin Power*

*Rangers* with the doppelganger series, *Big Bad Beetleborgs* while WB introduced and slowly tweaked the series¸ *Superman: The Animated Series.*

*What is Big Bad Beetleborgs explicitly?*

*Big Bad Beetleborgs* is explicitly a series designed to visually mimic what made *Mighty Morphin Power Rangers* different than other programs while combining it with other genres and ideas that were popular at the time. At its core, *Big Bad Beetleborgs* is a composite show like *Mighty Morphin Power Rangers* being one part imported Japanese *sentai*. The other half, however, is much more American in nature being part Halloween special and part precocious children's drama. The series' plot focuses around three children – not teenagers – who are dared by rich bullies to go into a haunted house. The three consist of Drew, Jo, his younger sister, and Roland, their African-American friend whose father owns the local comic shop. Once inside the haunted house, they find a haunted organ that had a specter by the name of Flabber trapped inside who grants them one wish. Believing all these events to be a dream, they wish to become Beetleborgs from their favorite comic book of the same name. The series then revolves around the three young heroes using their new powers to try to contain and defeat the villains their own wish unleashed on their small suburban town, when they are not helping their monster friends who live in the haunted house.

*What is it implied?*

What *Big Bad Beetleborgs* implies is markedly different than the implications contained in *Mighty Morphin Power Rangers*. The greatest difference between both is that in *Big Bad Beetleborgs* power and success is something that is gained by bravery and quick, decisive thinking. The Beetleborgs are not chosen by Flabber to receive their

powers. Instead, they brave a haunted house and release him from a pipe organ as if it was a genie's lamp. They then use the one wish they are given in a cunning and creative way – instead of money or possessions, they ask for powers they could not normally possess. The children forge their own destiny through their bravery and cunning, implying that anyone can and should do the same if they wish to succeed in a similar manner as Bugs Bunny would. After all, Bugs Bunny succeeds in his shorts in the same way -- through his wit, his personal conviction and his courage.

*How is this understood with cultural knowledge?*

American cultural understanding is both important to understand the references in *Big Bad Beetleborgs* and assists in undermining the foreign feel the series was trying to replicate from *Mighty Morphin Power Rangers*. *Big Bad Beetleborgs* tried to combine the most visually different part of *Mighty Morphin Power Rangers* – the spliced in *sentai* footage – with an American half that was heavily influenced by the proliferation of "scary" programs that had become popular in the time period. However, how these genres were combined was more childish than expected, even for the targeted demographic. The American half of the series could have been any plot, but the creators chose to populate it with Halloween monsters such as Mums, a mummy, Frankenbeans, a Frankenstein monster, Count Fangula, a vampire, and Wolfgang Smith, a werewolf-like creature. Despite all the monsters being based on public domain characters, the series' developers chose to make childish variant names for them. This is in sharp contrast to programs like *Tales from the Cryptkeeper* and *Goosebumps* that while still aimed at children, provided a scare along with any jokes also contained in the program.

Further, Flabber is clearly based on the Genie from Disney's *Aladdin*, which was

both on the Saturday Morning schedule as a cartoon series and existed independent from Saturday Morning as the popular film. Flabber was made to have blue skin, he granted wishes and -- most inspired by the Genie -- he would erupt in random pop-culture, word associated tangents complete with props and costumes that would appear from thin air. There was likely no American child watching who would not immediately be able to identify the inspiration for these characters at the time. How these elements were blended together did not produce a phenomenal success like *Mighty Morphin Power Rangers.* Instead, *Big Bad Beetleborgs* only lasted two seasons.

*What conventions does it draw on that were unexpected?*

Surprisingly, despite clearly being developed to attempt to recreate the popularity of *Mighty Morphin Power Rangers*, *Big Bad Beetleborgs* returns to conventions that *Power Rangers* diverged from. In *Mighty Morphin Power Rangers,* events do not always go well for the heroes, but events prove advantageous for the Beetleborgs. Even the fact that Flabber's powers do not work exactly as he expected benefits the Beetleborgs; they have powers even when they are not transformed. Further, the violence in the series lacks true consequence. The violence is more like traditional slapstick violence and the episodes feel more orientated toward humor than they are to drama, similar to traditional cartoons.

The conventions *Big Bad Beetleborgs* retains from *Mighty Morphin Power Rangers* are mostly the ones it had to retain due to being drawn from another *sentai* program. Thus, it retains conventions such as being a live action program and the concept of *henshin* or transformations into new, more powerful costumed forms. It also retains the inclusion of a female character in the main cast. The program does not

relegate her to simply being a conquest for the other two male protagonists, and even gives her super strength. However, Jo was likely not relegated to being a romantic interest for the two male protagonists because she is Drew's younger sister and all the characters are relatively young for such storylines. Yet the series does place on Jo's lips the idea to become Beetleborgs and many of the decisive leadership choices. The two male protagonists confirm her ideas and act upon them as a team. While she lacks the proper authority to lead due to age and relationship, her suggestions are still respected.

*What ideological positions is it reinforcing/assuming?*

The series reinforces the traditional ideology that children are playfully mischievous by nature. The Beetleborgs never use their powers to do anything malicious but do use them to act out in relatively harmless pranks.[20] This is the same ideological premise that can be found in other series like *Dennis the Menace, Saved by the Bell* and *Looney Tunes.* If Bugs Bunny developed telekinesis in a short, it would not be out of character for him to use it for a prank and turn to the audience with his catch phrase "Ain't I a stinker?" *Big Bad Beetleborgs* did not deviate from the ideological norms of American programming while at the same time tried to produce a program that had a foreign feel like *Mighty Morphin Power Rangers.*

*How do the findings based on this program relate to theory?*

Intriguingly, while *Big Bad Beetleborgs* did the same thing as *Mighty Morphin Power Rangers* in combining American and Japanese conventions, it did not resonate as well with the American audience. In fact, despite its greater reliance on American rather than Japanese cultural elements at the time of its production, it failed in its goal to be as popular as *Mighty Morphin Power Rangers*. This stands in contrast to a general tenet

proposed by Global Media literature that audiences will often accept television programs based on their own culture over foreign ones.[21] Further, Thomas highlights in her work that foreign programming will normally only be accepted until a local product is produced that is of equal quality.[22] In terms of production, *Big Bad Beetleborgs* was better produced, especially in comparison to both series' first seasons; *Big Bad Beetleborgs* appears to have a greater budget to produce the American segments and integrate the Japanese footage more seamlessly. It also presented more traditional American conventions than *Mighty Morphin Power Rangers*, yet that greater acceptance did not occur. A caveat to this idea in Global Media literature may very well be that audiences will accept foreign products over more domestic alternatives, even when ones of equal quality are available, if these domestic versions are considered "copies."

WB avoided *Big Bad Beetleborgs'* pitfall by not copying *Mighty Morphing Power Rangers'* appearance but instead by integrating some of the conventions it introduced into *Superman: The Animated Series.*

*What is Superman: The Animated Series explicitly?*

*Superman: The Animated Series* is explicitly a retelling of the Superman story that had existed previously in all forms of media – television, film, animation and radio – but updated for the 1990s. These updates were not to the character of Superman for the most part. Superman himself remains the character that Americans had known him to be – an alien child sent from a dying planet and raised by a moral and good farm family, who then would develop amazing powers to save the world. The most notable update to the Superman story is to his arch-nemesis Lex Luthor. Lex Luthor for years had been depicted as a super villain mad scientist dressed in bright purple and green in animated

programming, but in this cartoon he is dressed in a business suit and runs a major corporation – LexCorp. Thus, the story evolved from Superman versus the chaotic forces of evil to Superman versus the unrestrained dangers of capitalist narcissists.

The first of the four seasons of *Superman: The Animated Series*, with the exception of the multipart introduction episode, are episodic. The main cast of characters are introduced in this first episode and with that knowledge any episode could follow it without narrative difficulty. The next two seasons are less episodic. While a strict consecutive continuity is not established, episodes are not only interconnected with other episodes in the second season but also reference episodes from the first season as continuations. Additionally, an overarching plot involving the character Darkseid was introduced in season three. The fourth season diverged from this model entirely, returning not only to an episodic format but also not referencing or following events that had occurred in the previous two seasons; each episode stood alone.

*What is implied?*

The program makes several implications throughout the first two seasons and continues with them in the third season. The first is that Superman, even if it may involve a difficult battle, can defeat anything. This includes opponents inspired by popular Japanese influences. *Superman: The Animated Series* made an overt choice to make the first battle Superman fights be against John Corben in what is named a Lexo-Skel Suit 5000.[23] The Lexo-Skel is a mechanized battle suit that, while not as large as the robot vehicles from *Mighty Morphin Power Rangers*, is still a humanoid robotic suit that can be piloted from the inside. It was likely not a coincidence that Superman's first battle in this new cartoon in 1996 was against a very Japanese element like the *Mecha* Lexo-

Skel (See Appendix A: Image 3.3 for a visual example of this). Not only did it show Superman overcoming an element that almost never seemed to lose when piloted on *Mighty Morphin Power Rangers* but also acted as a possible way to draw in some of those same *Power Ranger* fans.

The second implication of *Superman: The Animated Series* is a contradiction of the first. Superman *can* defeat any opponent, but that does not mean that good always triumphs over evil. Justice does not always prevail in the series. This is most notable in "Apokolips...Now!," the season finale of season three and the culmination of the overarching plot involving Darkseid.[24] When Darkseid withdraws from his battle with Superman, he does not depart until he casually slays a character named Detective Turpin, who was just an ordinary police officer. Superman could not save him and he demonstrates the same level of grief the human characters express, despite being an alien by his birth. Superman's great strength could not prevent this tragedy.

There is a third implication throughout the series that the qualities of virtue, honor and self-sacrifice are more important for an American male to possess than cunning and mischievousness as had been promoted by Zack from *Saved by the Bell* and Bugs Bunny. Superman is presented as the embodiment of how an American male should act. This is not to say that Superman was never depicted in such a fashion beforehand. In both the George Reeves' and Christopher Reeves' renditions of Superman, he was also held up as an example for the world with similar qualities. However, even with the George Reeves' and Christopher Reeves' renditions, Superman retained some of the expected mischievousness and cunning of a male protagonist. This version of Superman is much more constructed around virtue, honor and self-sacrifice. It also cannot be ignored that

WB, following in the wake of *Mighty Morphin Power Rangers,* chose a superhero that had similar qualities to Jason of the Power Rangers with this different definition of the American male than the one that had been favored previously.

*What conventions does it draw on that were unexpected?*

That mischievous characteristics begin to fall out of favor for the main protagonists of American programming is a departure from normal conventions. Children's programs – both animated and live action – were supposed to be humorous. From *Looney Tunes* to *Saved by the Bell,* comedy was a connecting theme even when no other connection existed between the programs. The programs may have dealt with some serious issues, but the main point of each program was built around comedic elements. *Mighty Morphin Power Rangers* broke this model dramatically. *Superman: The Animated Series* did likewise. Even in previous animated versions of Superman such as in the Hanna-Barbera 1970s version *Superfriends,* Superman was depicted in a style that was built around comedy and moral lessons. *Superman: The Animated Series* was not funny, nor did it contain explicit moral lessons.

Further, expectations that existed in the *Superfriends* cartoon were also cast aside in regards to how a male hero interacts with female characters who are being mistreated. In the past, the male hero would be narratively tasked to resolve the situation. It is the classic story element of the knight in shining armor rescuing a damsel in distress. The expected outcome would be the female character acknowledging the situation and realizing she could find recourse with the help of the hero. This dynamic does not occur in *Superman: The Animated Series*' episode "Ghost in the Machine," and the writers seem to make a point of it.[25] In the end, Mercy Graves– a female character acting as

chauffeur and personal bodyguard to Lex Luthor -- is curtly ordered to open the limousine door by Luthor, despite him leaving her to die in the previous scene. When Luthor is inside the vehicle, she looks up at Superman, who had saved her from certain death when abandoned, and enters the vehicle herself, clearly somber and resigned. Superman watches all of this, comments, "Just a stray" in regards to her behavior and flies off in the opposite direction, ending the episode.[26] Superman does not correct the situation. The subtle message of "not everything can be changed by the hero" is portrayed in the action.

Yet this is coupled with another narrative shift in regards to female characters. "Ghost in the Machine" highlights a dramatic change in the convention regarding competency of a woman in a male role. Fighting is traditionally masculine but in this episode, Mercy is depicted as handling the enemy spider robots just as well as Superman. In the final confrontation with the villain Brainiac, Mercy saves Superman twice and instructs him on how to defeat the android computer. Her competency in battle is not depicted as a fluke nor is anyone surprised by it, as was the case with Janine in *The Real Ghostbusters*. When compared against each other, one can see an evolution of the presentation of competency of females in male roles. *Mighty Morphin Power Rangers* had already demonstrated to television producers that a boys' program could be popular containing strong female characters and with this precedent *Superman: The Animated Series* was willing to take the chance when previous traditional American cartoons had not, especially in a superhero cartoon.

These conventions are unexpected when compared with previous versions of Superman but are very much in line with the changes *Mighty Morphin Power Rangers*

had introduced to American viewers only a few years earlier. It is a telling shift in influence when a product like Superman, which has a tag line of "Truth, Justice and the American Way" begins to adopt conventions introduced by *Mighty Morphin Power Rangers.*

*What ideological positions is it reinforcing/assuming?*

While *Superman: The Animated Series* deviated from the conventions used by American cartoons of the time period, the ideological positions it presented remained consistent with the ideologies presented by other American intellectual properties. Within the series, Superman remains a symbol of "Truth, Justice and the American Way." Superman being raised as Clark Kent in a small farm community in the Midwest continues the ideological belief that small town moral values and upbringings create the ideal American citizen. This is made more evident as Superman is placed in conflict with Lex Luthor, who is depicted as a corrupt CEO of a multibillion dollar international company living in Metropolis. Superman is elevated as the ideal for Americans to strive for, while Lex Luthor is held up as a warning of what Americans need to avoid becoming. The series also does not depart from the ideological position that the male character is not only to be protagonist but that the fictional world revolves around him. From the first episode of the series, it is uncertain how the city of Metropolis functioned without Superman previously. Superman acts a necessary center of the fictional universe, portraying an ideology where the white American male is presented as the ideological center.

*How do the findings based on this program relate to theory?*

In this way, these three series compared together gives nuance to Schiller's

assertion that American media will attempt to co-opt rising movements and return them to the status quo. It appears this co-opting will only be successful if it is not obvious it is occurring.[27] *Big Bad Beetleborgs*' agenda of being a combination of popular horror programs and *Mighty Morphin Power Rangers* was too overt. *Superman: The Animated Series* was more subtle in its attempts. Hidden within a cartoon starring the American icon Superman, some of the more foreign and divergent conventions of *Mighty Morphin Power Rangers* were integrated, yet the status quo was also maintained. This is especially evident with the conventions of "the competent feminine equal" and "that heroes do not always succeed." Mercy Graves was presented as a competent fighter, intelligent and able to stand as an equal to Superman – not in physical strength, but in strategic cunning – but for all of this, because she does not accept Superman's assistance, she remains in the thrall of a villain and a damsel to possibly be saved in the future. Mercy is a competent female character but she still needs to allow the male hero to save her. If Mercy is supposed to save herself, she fails to do so; the character does not leave Luthor's side, despite mistreatment, for the entirety of the series. In these ways and in others presented, these conventions are integrated but softened to still reflect traditional American ideological norms. *Superman: The Animated Series* is still fundamentally an American Superman cartoon that attempts to use these foreign conventions to satisfy an audience hungry for them while also maintaining the status quo.

However, not long after the debut of *Superman: The Animated Series, Pokémon* would debut and its introduction to Saturday Morning would further destabilize the status quo that *Mighty Morphin Power Rangers* had already challenged.

**_Pokémon_: "Gotta Catch All the Success" (See Appendix A: Image 3.4 for a visual comparison of the series in this section)**

*Pokémon* first debuted in 1999 and was the next phenomenal Japanese success after *Mighty Morphin Power Rangers*. What had made *Power Rangers* so popular was a mystery. Whether its popularity was based on it being exotic or whether it was based on its superhero narrative remained uncertain. However, when WB successfully debuted *Pokémon*, the networks attempted once again to repeat this new success with other similar programs, in this case the *anime, Digimon* and the American produced program, *Jackie Chan Adventures*. *Pokémon's* success would further the conventions initiated by *Mighty Morphin Power Rangers* while also introducing newer, more foreign conventions to the American audience.

*What is Pokémon explicitly?*

In of itself, *Pokémon* is not a complicated show, even compared to the simplicity of *Mighty Morphin Power Rangers.* At its heart, it is a show that focuses on the journey of a young boy, supported by his friends, to become the greatest Pokémon trainer in the world. In order to do so, he must travel the world in order to capture more Pokémon – animal-creatures of various sizes that are usually depicted as intelligent and self-aware but speaking their own language – and battle them against other Pokémon possessed by other trainers. In his journeys he meets strangers whom he attempts to help when they have problems and villains who attempt to steal his prized Pokémon/best friend, Pikachu. It is a simple plot, yet, while subtle, a very foreign one to American audiences. The episodes have a loose continuity between them. While there is plot progression from episode to episode, the plot at times moves so slowly that it would not cause any harm to it to scramble the airing order of them once all the main characters have been introduced.

Afterwards, only milestone episodes where a character obtains a new Pokémon or when the Pokémon evolve into a new form cause distinct continuity moments when it becomes clear one episode is further along in the plot than another. Additionally, when Ash manages to reach a Pokémon tournament, these episodes cannot be shifted without causing narrative disjunction because of the tournament progression. Beyond these exceptions, however, *Pokémon* acts as an episodic program.

*What is implied?*

Implicitly, *Pokémon* is riddled with very subtle messages that may not be consciously noticeable to its young ten year old demographic audience. The first of these implications is tied to the overt fact that Ash is clearly born under a lucky star – a Japanese convention signaling that he is destined to be the best Pokémon trainer in the world and the entirety of his supporting cast defer to this fact. This includes the villains of the program, such as Team Rocket, vindicating this fact by devoting so much attention and effort toward stealing *his* Pikachu. It gives the implication that some people are inherently better than others through no effort or work of their own. The audience never sees Ash doing anything especially different than Misty or Brock, his two friends. This stands in sharp contrast to previous protagonists in American children's programming. While the idea that things will work out for the protagonist is not unusual, the fact that things work out for Ash but he does not use clever wit, preparation or anything that would make him resemble the characters of Bugs Bunny, the Ghostbusters, Zack from *Saved by the Bell* or even the Power Rangers makes his success different. He is simply better.

The second implication of the program is one of servitude connected to friendship

and companionship. This is not a new revelation. Anne Allison mentions it in her book, *Millennium Monsters,* as well.[28] Pikachu and Ash are depicted as close friends and companions, but their relationship is also one of servant and master. In the first episode of the series, after Pikachu refuses to return to his pokeball after being released, Ash is depicted as physically dragging him with a rope.[29] Something inside of this special Pikachu is reluctant, even afraid of the consequences of entering the pokeball. Pikachu eventually is willing to serve Ash but as a free being. It creates a very dark implication that friendship and perhaps even relationships such as marriage have this dynamic as well. It is stark lesson to teach ten years olds, even as just an implication.

*How is this understood with cultural knowledge?*

With cultural knowledge these implicit and explicit messages are understood differently in Japan and the United States. The original Japanese audience would not have been especially taken back by the implications that arise in *Pokémon*. Being "born under a lucky star" is a common archetype in Japanese *anime* and *manga* and is easily reflected historically within the feudal system. Being "born under a lucky star" has been used as a protagonist archetype in *anime* and *manga* for decades producing characters that by sheer destiny alone are superior in the most important aspects of the fictional universe and no matter amount of training or skill other characters may possess is enough to offset this advantage. Ash is not unique in this but one of many, such as Amuro from *Mobile Suit Gundam* in the 1970s, and Goku from *Dragonball* in the 1980s. Additionally, the "master-servant" dynamic is not altogether unknown to the Japanese. Young children would be aware of their fathers' careers as *salarymen* – office workers -- and the fact that their fathers are at the direction of their managers and the corporate hierarchy.[30] This is

an expected outcome for the middle class. These implications are simply a fantastical version of the dynamics within adult life.

In the United States, however, these implications are ones that are not rooted in the culture. There have always been people born into wealth in the United States, but it is also assumed that at some point, someone in the family had to work for the wealth and power in order to pass it down to the children. Working hard, training, preparation and skill are all values that are prized in American culture and often reflected by protagonists that are to be emulated. Also, the arrogance that Ash speaks with about proving himself as the "best" and "greatest" Pokémon trainer is a trait that is not generally valued or presented as good in earlier American cartoons. Roy of U.S. Acres and Daffy Duck are probably the most arrogant, self-centered characters reviewed so far, and both of them are depicted as incredibly flawed and often corrected by either other characters or the events of the episode. The fact that Ash as the protagonist is rarely corrected for his hubris and is often proven correct in his assertion is an unexpected twist.

*What ideological positions is it reinforcing/assuming?*

The ideological positions *Pokémon* reinforces are interconnected with the implications buried beneath its visuals and dialogue. It reinforces a position that some are superior to others. It is also not an entirely foreign ideology in the United States, but it is a dangerous ideology to reinforce. It brings to the forefront the American slave experience, the continued issue with race and inequality as well as the tensions with gender violence and the normative expectations in society. The world of *Pokémon* revolves around Ash, a young male, and because it is a cartoon, when viewed by an American audience, he would also likely be viewed as white due to his skin complexion.

Nothing in his visual styling depicts him as overtly Asian or Japanese and his name was changed in order to Anglicize him. It is a precarious ideology when viewed with American sensibilities attached – that the world revolves around this young white male, who has power to control the lives of previously independent beings for his own gratification.

*What conventions does it draw on that were unexpected?*

Despite the starkness of the description of this ideology, *Pokémon* unexpectedly uses the convention of strong female characters, although not with the particular ratio introduced by *Mighty Morphin Power Rangers*. Misty is depicted as entirely equal to Brock and there are no caveats or surprises about her competency. Her femininity is not defined by weakness and incompetency in comparison to Brock and Ash but simply with her Pokémon choices of cute water Pokémon. She is not only present in the first episode but her first action in the series is to rescue Ash by fishing him out of a lake when he is trying to escape a wild Pokémon. She is not depicted as demure, but demands that Ash pay her for her bicycle that he stole and then wrecked, choosing to travel with him until he does.[31] *Pokémon* does not make any grand efforts or produce any episodes to explicitly elevate or empower any of the female characters but it is implicitly accepted within the narrative that the female characters are equal to the male ones. This, in of itself, is more powerful than episodes like "Janine Melnitz, Ghostbuster" that focuses on the female character overcoming her incompetency to rescue the male characters for one single episode. It is more in keeping with *Mighty Morphin Power Rangers* depiction of Trini, where she is treated as any other character, being equal from the start without qualifications or surprise. Further, American audiences continued to embrace this

inclusion of non-traditional female characters in programming aimed at the boys' demographic. While *Mighty Morphin Power Rangers'* initial acceptance may have been due to an unsatisfied hunger in American culture for their inclusion, *Pokémon's* popularity demonstrated that American audiences were not willing to return to the conventions of the traditional American programs that excluded them.

A surprising convention that *Pokémon* draws upon is the comedic, slapstick feel that is a characteristic trait of earlier American cartoons. While episodes of *Pokémon* are not meant necessarily to be funny or comedic, there are definite comedic elements. The villains Team Rocket fall into the same category as Elmer Fudd and Wile E. Coyote, as they concoct elaborate and yet doomed schemes in order to capture Pikachu. Their pursuit becomes an obsession, and their defeats often end with a physical assault by a Pokémon, normally Pikachu, launching them high into the sky – high enough to disappear beyond the horizon. Moreover, similar to *Looney Tunes*, *Pokémon* also puts a major focus on its animal characters. While the Pokémon, in of themselves, are not the main characters, they are a definite focus of the program. However, the Pokémon – with the exception of a few that do have humanoid forms – are not anthropomorphic but speak in their own language and convey meaning through their speech; Pikachu has a specific phrase he uses to refer to Ash: "Pika-pi."

*How do the findings based on this program relate to theory?*

In this second stage of Japanese importation ushered in by *Pokémon*, the core elements of hybridity theory continue to explain its success. As predicted theoretically, foreign elements were accepted into the popular culture due to them resonating with something already present within it. *Pokémon* contained many foreign elements in its

themes and narrative compositions such as Ash being born under a lucky star and the master/servant dynamic between him and Pikachu. On the other hand, it also contained many elements that connected it to American cartoons, such as the focus on intelligent animal characters and the slapstick comedy of Team Rocket, making it resonate with audiences and become a phenomenon in popularity. In the first stage of Japanese importation, *Mighty Morphin Power Rangers* was able to resonate with American culture by using some American conventions to aid its acceptance. Due to this first success, *Pokémon* was able to use both some American conventions and the foreign ones introduced by *Power Rangers* in order to resonate with audiences.

Due to *Pokémon's* popularity, the television networks again attempted to duplicate its success, and again, they did not quite know what had made it succeed. As was the case during the aftermath of *Mighty Morphin Power Rangers*, two divergent strategies were developed to replicate its popularity. The first was to present a program of the same genre – the story of a young boy and his friends battling with monsters. This general genre was not unique to *Pokémon* in Japan, so *Digimon* was imported to attempt to capture similar success. The second strategy was to reproduce the human focused quest format that was also central to Pokémon's narrative structure – the idea of Ash and his two friends journeying to capture a complete set of Pokémon. In order to do this, the American produced *Jackie Chan Adventures* was aired, tapping into all those narrative structures.

*What is Jackie Chan Adventures explicitly?*

*Jackie Chan Adventures* is a program that follows the character of Jackie Chan, related to the actor in name only within the narrative of the program, who is both an

archeologist and a master martial artist. He is accompanied by his Americanized niece from Hong Kong, Jade, and his zany uncle. Together they become the target of a group called the Dark Hand as both sides attempt to gather twelve talismans based on the Chinese zodiac. After each episode the real Jackie Chan answers questions mailed to him from the audience, connecting the animation with the actor and the title. Due to the actor Jackie Chan being a producer of the program, there is a heavy Chinese element. When magical spells are used they are said in Cantonese, the phrase *chi* is used as a term for mystical magical energy and the Chinese zodiac is in the forefront of the plot. Nevertheless, the Chinese elements act as veneer over what at its core are *anime* narrative structures. The main plot of the program is based around gathering the talisman items. The twelve Talismans together are desired – at least in the first season – by the evil Shendu and the Dark Hand, leading to sometimes humorous and sometimes successful attempts to steal them away from Jackie. In this way it mirrors *Pokémon*'s reoccurring plot with Team Rocket's attempts to kidnap Pikachu. The series itself is more consecutive than *Pokémon* is; while some episodes can be watched out of order there is a definition progression of plot and characterization that would be disjointed if done so. The villains are definitely *anime* influenced as a spectrum of villainy is demonstrated in the program. On the furthest end of the spectrum as absolutely evil is the Dragon Spirit Shendu, who is orchestrating the Dark Hand to gather the talismans to free him from his statue prison. On the other end of the villain spectrum is the brawny, muscular enforcer named Tohru, who is absolutely loyal to the Dark Hand until he is betrayed.[32] He then joins Jackie and the other heroes, redeemed. In the middle is the white-haired character Valmont. He is promised wealth and power from Shendu for his service once the

Talismans are gathered together. This blurring of good and evil, hero and villain, is a common element in Japanese *anime* but not a native feature in American cartoons. Villains remain villains in American animation traditionally, a formula made profitable by Disney and continued through American televised cartoons. *Jackie Chan Adventures* is an example of this spectrum of villains becoming integrated into American children's programming.

*What is implied?*

Like *Pokémon, Jackie Chan Adventures* implies one does not need to be cunning or clever, but rather one must be the chosen one in order to succeed. Jackie Chan's character is not depicted as intelligent, and characters outright tell him he is not cunning – that is a trait they unanimously assign to Jade -- despite the fact Jackie is supposed to be a famed archeologist. All of Jackie's successes in the program are ascribed to his physical skills as a supreme martial artist, to the assistance bestowed on him by his companions or blind luck. Things simply work out for Jackie because, just as Ash is depicted in *Pokémon*, he is born under a lucky star. Jackie does not need to work to be a great martial artist – he just is one. Jackie does not need to especially plan for any success – if someone else does not do it for him, his destiny will provide him with what he needs.

*How is this understood with cultural knowledge?*

American cultural knowledge can soften some of these foreign based implications. For example, Jackie and Ash both share the trait of being born under a lucky star, and neither is depicted as being the most intelligent character in the program. Yet while Ash is depicted as being arrogant and, at times, self-absorbed, Jackie follows in the path that would be more predictable and familiar for the American audience: being a

humble, moral man. Despite his obvious skill, Jackie never gloats about his abilities, allowing other people to gloat for him in keeping with older cartoons that carried a message of shunning arrogance.

*What conventions does it draw on that were unexpected?*

The conventions adopted in this program are more surprising than the implications it conveys because they are more greatly a fusion of Japanese and American elements. *Jackie Chan Adventures* uses the conventions of the simple, honorable protagonist introduced by *Mighty Morphin Power Rangers* instead of a witty one from more traditional cartoons, as well as other Japanese character types and the convention of direct violence. Both the narrative styling of the protagonist and the presentation of the other characters are examples of the adoption of Japanese character types and signifiers. Jackie is cast as the somewhat dull but lovable male protagonist who is simply born to succeed. This character adoption is not especially surprising as *Pokémon* and even *Mighty Morphin Power Rangers* to some degree have similar protagonist makeups. At first glance, Jade is also a familiar character type for an American audience – she is a child who is always getting into trouble for being precocious – but her seemingly random blue hair streaks indicates she is more than that. Blue hair is a trope repeatedly used in Japanese *anime* to signify to the audience that the character is "the intelligent character" in the program (See Appendix A: Image 3.5 for a visual example of this). Visually one can immediately see the blue and know that the character is one that uses their brains, and Jade is no different. Repeatedly characters affirm and praise her for using her cunning in difficult situations.

The character of Valmont is entirely a foreign character type for American

children's narratives. Valmont is the lesser of the two evils in the series, and while dependent on Shendu and at his command, he is also a threat on his own and has his own agenda outside of Shendu's. A "lieutenant villain" character like this can only truly exist in a work that is consecutive in its narration because as a narrative device they require more time to develop and function, and are significantly more complex than the traditional American villain that is simply evil for evil's sake. In contrast, a "lieutenant villain" is commonplace in Japanese programming meant for both boys and girls. He is also marked as such a character by his white hair – another Japanese visual signifier often used to mark characters as powerful, separate and possessing their own personal agendas but not one commonly used in American programs (See Appendix A: Image 3.6 for a visual example of this).

Further, *Jackie Chan Adventures* continues with the Japanese convention of direct violence, which it shares with *Mighty Morphin Power Rangers* and *Pokémon*. There are no clever ploys to bring the schemes of the Dark Hand back down upon them; Jackie simply fights them until the Dark Hand retreats. Even Jade, with all her cunning, uses that cunning for violence. In the season one finale, Jades steals the talisman that afforded Shendu immortality in order to kill him.[33] Yet despite this nuanced use of Japanese *anime* character types, styling tropes and use of violence, the program also blends the older convention that cartoons should be comical. This convention may have been adopted for the program because Jackie Chan at the time was known for his "feel-good," humorous films and wished that his cartoon reflected some of that light-hearted feel, despite its actual content.

*What ideological positions is it reinforcing/assuming?*

*Jackie Chan Adventures* continues with the more foreign viewpoint that some people are destined to be superior to others. Jackie is placed in a position where he is always the answer to Shendu's threats against the world, especially Asia. He is the one entrusted with the Talismans, despite the fact that perhaps they would be safer scattered throughout the world in a number of top secret, high security facilities. In this way, the ideological principles are similar to that of *Pokémon* but without the off-putting implications of the master-servant relationship introduced by the Pokémon themselves.

*How do the findings based on this program relate to theory?*

At this point, Schiller's assertion of American media co-opting outside voices in order to maintain the status quo must be reevaluated. While it could be argued that *Pokémon* may have been imported because it still supported, at least in part, some of the traditional conventions of American cartoons, *Jackie Chan Adventures* seems to go against as many traditional conventions as it possibly could at the time. If one looks at *Jackie Chan Adventures* as an attempt of an American production company to co-opt the themes, narrative styles and character designs of Japanese *anime* in order to address and then neutralize them, the attempt would have to be considered a failure. While the series does return to *some* of the traditional conventions such as lack of consequential violence in some instances and limited female characters, there are so many foreign elements in the series it cannot be considered an example of "tokenism" as Schiller implies.[34] *Jackie Chan Adventures* is more of a transitional program than anything resembling tokenism.

Yet while *Jackie Chan Adventures* attempted to somewhat balance the conventions borrowed from Japanese programs with American ones, *Digimon* furthered the foreign conventions promoted by *Pokémon* and *Mighty Morphin Power Rangers.*

*What is Digimon explicitly?*

Like *Pokémon*, *Digimon* is originally produced in Japan and is of the same genre. By this I mean, they are both overtly programs about "chosen children" who travel the world with the help of their monster-servants and use their monster-servants to battle any force that opposes them. In contrast to *Pokémon*, the main protagonist Tai and his friends do not capture their monster-servants, or Digital Monsters – Digimon for short. Instead, the Digimon seek them out, being drawn to them through a spiritual link once the children are pulled into the Digital World that exists parallel with Earth. In further contrast, Tai is not as arrogant as Ash – he never claims to wish to be the greatest Digimon trainer. He is leader of his friends because of his outgoing nature and decisive personality. Through the power of friendship and interdependency, the "Digi-Destined" and their hero Digimon are able to oppose both an evil Digimon named Devimon, who is overtly based on the appearance of the Devil, and the true source of sadness and pain in the Digital World, Apocalymon. *Digimon* further differs from *Pokémon*, despite being very similar in its core concepts, by having a strict continuity between episodes. It is very difficult to take episodes of *Digimon* out of sequence without causing narrative confusion. Each episode leads directly into the next one and builds upon what occurred previously. *Digimon* is entirely sequential in this way. This sort of sequential plot progression is relatively absent in *Pokémon* but is not an uncommon trait in *anime*, which *Jackie Chan Adventures* also mimics.

*What is implied?*

*Digimon* has several implications that it shares with *Pokémon*. Tai and his friends are presented as characters born collectively under a lucky star, having done nothing to

deserve their great luck and destiny, and their Digimon are honored to serve without them having to earn this respect. In this way, *Digimon* does little to offset the master-servant relationship that is a key feature in *Pokémon*. In *Digimon* the tension in the dynamic is from the master's resistance and not the servant's as is the case between Ash and Pikachu. The Digimon seek the Digi-Destined, and some of them literally jump into the children's arms when they first meet.[35] The tension comes from the children being unwilling to befriend the strange monsters at first. Yet once the Digimon protect them from danger, this tension fades, and the nature of their relationship is no longer questioned or resisted by either side. *Digimon* also implies that the Digi-Destined are capable of being heroes because of their innate childish innocence. The Digi-Destined are chosen for the same reason the first group of mythical children in a previous age were chosen – because they were children.[36] The Japanese term "Chosen Children" for the group makes it explicitly clear that these heroes of the universe *must* be children. Their childish innocence allows them to weaponize their friendship and empower their Digimon to fight against the forces of darkness.[37]

*How is this understood with cultural knowledge?*

Childlike Innocence is a common trope for heroes of Japanese *anime* and *manga*, but for an American audience this is a divergence from the norm. In a traditional American understanding, outside forces such as parents and other adults are to intervene and prevent the loss of innocence. Innocence is something that is easily lost in the face of danger. *Digimon* does not present innocence as weakness but as an absolute prerequisite for ultimate power in the Digital World. Innocence is not something that needs to be defended from the corruption of the "real world" but the means to resist that corruption.

However, even though this nuanced difference about innocence presented in *Digimon* is foreign, it would be less foreign to the initial audience watching *Digimon* than any American audience previously due to the popularity of *Mighty Morphin Power Rangers*. In the opening sequence Zordon claims he needs "Teenagers with Attitude" but in reality seems to gather "Teenagers with Innocence" in order to save the world from the forces of darkness. Moreover, the Digi-Destined's weaponization of their friendship – making their friendship a source of their strength and their means to defeat their foes – is also common in Japanese media for both genders, but in traditional American cartoons, friendship is something that is often associated with obligation and reluctance. It is esteemed but its value is only recognized when there is a risk of the bond of friendship being broken. In *Digimon*, the bonds of friendship do not need to be threatened in order for the Digi-Destined to understand its value. Instead, throughout the series, they use it as a means of power to use against their foes.

*What conventions does it draw on that were unexpected?*

*Digimon* was another program on the Saturday Morning schedule that corresponded with the female character ratio introduced on *Mighty Morphin Power Rangers* as well as the convention of consequential violence. Sora, in particular due to being the strong girl, stands out in Saturday Morning cartoons. Despite being transported to a strange, foreign world that is solely populated by monsters – some of which appear as disembodied heads that spook the male characters when they first meet – Sora does not startle.[38] She is just as likely to fight as Matt and just as competent in any suggested activity as well. Her gender is never an issue beyond her introduction where Tai declares "She's okay for a girl," which is how a young boy would likely express his respect for a

girl.[39]

*Digimon* also continues with the convention of consequential violence. Terrible fates occur to characters, and sacrifices are made that would not normally be contained in a children's cartoon. In one particular episode, Leomon, who is introduced as the paragon of good Digimon, allows himself to be overcome and possessed by Devimon and turned into his slave solely to allow the Digi-Destined to escape Devimon's grasp for a short while.[40] The main protagonists do not benefit from the assumption that their lives and safety are certain. Nevertheless, *Digimon* juxtaposes this atmosphere of constant danger with sympathetic villains – a dynamic not uncommon for Japanese *anime* but much rarer in American cartoons. When the children finally meet Apocolymon, he is given the opportunity to explain that all his villainous actions are due to him wanting to end his own suffering. His role in the Digital World is to absorb all the negativity within it, and he could not stand it anymore.[41] Unlike other villains in American cartoons, he is not simply opposing the heroes and committing acts of evil because he is evil but is opposing them out of a reason that could at least make him understandable. The last convention that *Digimon* continues to further is the idea that protagonists do not need to be clever or cunning in order succeed as heroes. Tai is not depicted as clever but as whole-hearted; he does not succeed in any of his pursuits out of cunning or planning but out of courage. None of the Digi-Destined win their battles by cleverly turning their foes' aggression back against them like how a character in the guise of Bugs Bunny would succeed. Instead, they win through brute force. The Digimon grow larger and stronger, and it is by this strength that the battles are won.

*What ideological positions is it reinforcing/assuming?*

*Digimon* shares with *Pokémon* many of its ideological assumptions about the central focus of those at the top of the social hierarchy, especially those born under a lucky star. However, while the assumptions are still there, they are made more inclusive and egalitarian due to *Digimon*'s additional focus on the power of friendship. Tai may be leader but he shares his destiny with the other children, while there can only one person as the "greatest Pokémon trainer." The Digimon do serve their child-masters, but each child only has one Digimon and not an assortment under their control. It makes the Digimon more equal in their relationships with their masters than the Pokémon are with theirs.

*How do the findings based on this program relate to theory?*

This second stage of Japanese importation not only reflects hybridity theory, as has been discussed with *Pokémon* and *Jackie Chan Adventures*, but also reflects some aspects within more systematic approaches involving modernity. One would think that how *Pokemon, Digimon* and *Jackie Chan Adventures* all utilize the "born under a luck star" archetype that this might be a form co-opting a foreign convention to return to a previous status quo – namely that everything works out for the heroes as was the norm in traditional cartoons. However, this concept of co-opting championed by Schiller is countered by the fact that in *Digimon* and *Jackie Chan Adventures*, the protagonists may be destined to succeed by seemingly sheer luck, but it does not guarantee tragedy will not be the cost of the success. In this way, these series continue the convention introduced by *Mighty Morphin Power Rangers* that good does not always triumph over evil. The adoption of these foreign conventions reflects concepts presented by Castells – namely as previous identities or cultural aspects become irrelevant, foreign ones may be adopted in

their places that are relevant.[42] The hero's safety being assumed was beginning to become irrelevant for the young American audience. *Mighty Morphin Power Rangers* in 1993 began this trend, it was reinforced by *Superman: The Animated Series* in 1996 and then continued with *Digimon* and *Jackie Chan Adventures* at the turn of the century. Moreover, all three series continued with the convention of including and integrating female characters. The fact that this particular convention persisted with popular series like *Pokémon* and *Digimon* may very well have led to the further rejection of programming that lacked it.

Japanese media and conventions were gradually becoming mainstream for the American market. The fact that *Jackie Chan Adventures,* an American produced program, drew upon these foreign conventions and then presented them in the consecutive narrative style of *anime* acted as validation of the mainstream potential of these Japanese elements. This mainstream validation of Japanese influences was likely directly responsible for the success of *Yu-Gi-Oh!*. With its success, there was even greater acceptance of Japanese programs and more overt integration of foreign themes in American productions.

**Yu-Gi-Oh!: The King of Games becomes the Conquering King of Saturday Morning (Appendix A: Image 3.7 for a visual comparison of the series in this section)**

*Yu-Gi-Oh!* was the next major popular *anime* to become influential on the American Saturday Morning schedule. In order to attempt to harness the popularity of *Yu-Gi-Oh!*, the American-produced cartoon *Teen Titans* and the Japanese *anime Dragonball Z Kai* were also eventually introduced to the Saturday Morning schedule. *Yu-Gi-Oh!* would manage to take advantage of the successes of *Mighty Morphin Power Rangers* and *Pokémon,* along with the greater acceptance of *anime* on Saturday Morning

due to them, in order to entirely conquer it. *Yu-Gi-Oh!* would herald the end of American content on Saturday Morning in general, but before all American content disappeared, American production companies would produce content that even more resembled *anime* than *Jackie Chan Adventures.*

*What is Yu-Gi-Oh! explicitly?*

Much like the Japanese programs that preceded it, *Yu-Gi-Oh!* is distinctively foreign in appearance and contains narrative elements that set it apart from the American fare that initially accompanied it. At its core, *Yu-Gi-Oh!* is a story composed of two parts. The first part is simply a story of a group of friends who play a card game that has mystical Ancient Egyptian elements tied to it. As they play the game against other opponents, they use new monster cards and develop new techniques within their card combos in order to settle their conflicts. This part of the story is intertwined with a larger, more dangerous one that involves great magical forces, the endangerment of souls and the possibility of death that forces this group of friends to oppose villains who seek to use magical might for their own nefarious and yet sympathetically motivated purposes. The program focuses on the character of Yugi Muto and his main group of friends, Joey Wheeler, Tea Gardner, Tristan Taylor and eventually Bakura and the Kaiba brothers, Seto and Mokuba. The names of the characters are a mixture of their original Japanese names and English versions, which immediately creates a visual and aural difference between *Yu-Gi-Oh!* and other programs. In light of how previous programs removed Japanese names, it is striking that the characters that have the most character development and time devoted to them in the series were left with their original Japanese ones.

*What is implied?*

The implications that lie beneath the surface of *Yu-Gi-Oh!* are not overly different than the Japanese programs that were imported before it. The plot rests upon the idea that Yugi is special due to no true effort of his own, but merely because he is an innocent boy, born lucky to find a Millennium Puzzle piece that allows Yami, the spirit of an amnesic Egyptian Pharaoh, to possess him. Yugi is a boy full of honesty, virtue and deep concern for his friends and those around him. It is these traits that allow him to proceed further than anyone else and encourages Yami to even continue to battle on toward the end of the series when Yugi is rendered half dead inside of him.[43] Yami has to win the card duel for the noble boy whom he possesses. All of these are implications that have been key and repeated focuses in other Japanese programs that became popular previously on Saturday Morning, but *Yu-Gi-Oh!* puts them in greater focus.

The series also implies that even in the most despicable of people, there is some sense of humanity buried deeply inside, which will often explain their evil deeds. This is best demonstrated in the character of Maximillion Pegasus. After he is defeated by Yugi, it is revealed that he was motivated by the pain of losing his wife, Cecelia, shortly after their wedding.[44] He acts under the weight of this great emotional loss of his wife and under the burden of deep emptiness in his soul. It is significantly more justification and sympathy given to the major villain of the series than would normally be afforded to a villain when programs are produced by an American company on why he could be so callous in his actions.

*How is this understood with cultural knowledge?*

If these implications were presented to the American Saturday Morning audience in the late 1980s, perhaps with *Garfield and Friends* acting as its lead in program and

*Looney Tunes* as the program following it, all of them would be strange, foreign and off-putting. However, *Yu-Gi-Oh!* debuted on the Saturday Morning schedule after years of *Mighty Morphin Power Rangers, Pokémon* and all the programs that mirrored them, preparing the American audience for it. In this way, the American audience would have likely anticipated these implications, having grown accustomed to them.

*What conventions does it draw on that were unexpected?*

*Yu-Gi-Oh!* also shares many of the conventions that had been already presented by Japanese programming such as *Mighty Morphin Power Rangers, Pokémon* and *Digimon,* making their use not surprising as when they first were used on the Saturday Morning schedule. What is surprising is how some of the conventions are combined together. The character of Yugi combines the convention of Childlike Innocence from *Digimon* with being born under a lucky star from *Pokémon* and the convention of transformation from *Mighty Morphin Power Rangers*. He is the main and titular protagonist due to his innocence; he is possessed by Yami because he is born under a lucky star, and due to this possession he has the ability to transform into a powerful battle form. He does not normally win his battles due to cleverness or cunning but through the strength of his heart and Yami's powers, despite the program stating that the Shadow Games involve the use of strategy.

*Yu-Gi-Oh!* also continues with convention involving the weaponization of friendship, which was a central theme in *Digimon,* and the convention of expanded roles for female characters that has been a feature of all these imported Japanese programs. It is the close friendship between Yugi and his friends that gives him the strength to win many of his duels. The four friends make a pact of friendship in the first episode to

strengthen Yugi and to let him know that they are always there for him.[45] It is that knowledge that keeps Yugi alive when Pegasus almost kills him toward the end of the series.[46] At one point during this duel, their friendship is literally weaponized and used as a counter measure against Pegasus' telepathy. Moreover, Tea is never depicted as a character created strictly for romantic pursuit. Her role in the series is to protect Yugi when she can and support him when she cannot. However, her role should not be considered as similar to the traditional "motherly" role in older American cartoons. Tea's role is the series is no different than the roles of the other male characters in Yugi's immediate supportive circle of friends.

*What ideological positions is it reinforcing/assuming?*

Ideologically, *Yu-Gi-Oh!* also continues with a number of previously established ideological concepts. Some people are destined to be superior to others. As the series progresses, it becomes clear that the most important characters in the narrative all have some sort of connection to a past life in Ancient Egypt and have been reincarnated into the modern world. This continuation of life makes them more powerful and more important amidst a world of mundane normalcy. There is no way for someone not born with a similar past life to match them. However, this superiority is not as highly emphasized as superiority is in *Pokémon* because *Yu-Gi-Oh!* eventually ceases to focus on characters that are not reincarnated. When the characters that are objectively inferior are excluded, then the specialness of the elite group of characters is neutralized in the narrative.

*How do the findings based on this program relate to theory?*

*Yu-Gi-Oh!'s* success nicely reflects a concept highlighted by Straubhaar of

multiple layers of cultural influence occurring simultaneously without disrupting each other.[47] *Yu-Gi-Oh!* likely would not have grown in popularity if not for the cultural layers produced by *Pokémon* and *Mighty Morphin Power Rangers* years prior. The themes, tropes and visual styling of *Yu-Gi-Oh!* would have appeared inherently foreign if foreign elements from its phenomenal predecessors had not made the themes and tropes more commonplace and acceptable. It is by drawing upon these cultural layers that made such a foreign program like *Yu-Gi-Oh!* not seem foreign, despite it being very different than the programming aired and produced in the United States in the 1980s. Yet, although being chosen to air beside *Yu-Gi-Oh!*, *Dragonball Z Kai* and *Teen Titans* would draw upon different cultural layers in order to resonate with the audience, demonstrating an era of American television where various layers of popular media culture coexisted together.

*What is Dragonball Z Kai explicitly?*

In an attempt to air a series alongside *Yu-Gi-Oh!* that was not one of the various sequels that WB also aired, *Dragonball Z Kai* was imported to the United States. *Dragonball Z Kai* is an adaptation of the series *Dragonball Z*, which is itself a sequel/continuation of the series *Dragonball*. Like *Dragonball Z*, *Dragonball Z Kai* is able to exist on its own without needing to watch *Dragonball*. The main story revolves around the character Son Goku, a martial arts savant, who protects the world but is unknown to most of the population. He asks nothing in return, but finds his reward in the challenge of battle, the growth of his skill and having a world full of friends to enjoy. He is also one of the last survivors of a destroyed planet and a member of nearly extinct people. This ancestry causes him first to meet his older brother, who he previously never knew and then the proud prince of his people, who had been living in oppression under

an alien warlord. Every event after this beginning chain of events ushers in the next fight, the next villain and the next possibility of the world being destroyed. Visually and in regards to names, *Dragonball Z Kai* is even more Japanese than *Yu-Gi-Oh!*. Very few characters in the series have their names changed. The two main exceptions are the characters "Mr. Satan," who is given the English name of "Hercule" to avoid the Devil reference, and "Tenshinhan" who is renamed "Tien." All other characters keep their original names. Son Goku's surname is even placed before his given name in contrast to normal Western name order. *Dragonball Z Kai* also uses the same blue hair motif to denote the most intelligent character in the program, as was utilized in *Jackie Chan Adventures.*

*What is implied?*

The first implication is one other *anime* have also made but *Dragonball Z Kai* is very explicit with – some people are born under lucky stars and nothing can be done to bridge that gap. Goku is always depicted as the most powerful, and if he is not the most powerful at a specific moment, he will be by the end of the narrative arc. No amount of training can mitigate this natural trait of Goku. This is made very clear in the rival character of Vegeta, who should be more powerful than Goku. Vegeta is the prince of their alien warrior race known as the Saiyans. Yet Goku outclasses Vegeta, eventually causing Vegeta a psychological breakdown about his inability to surpass Goku.

Correlated to this is the idea that even with great strength one is nothing without friends. It is not just that Goku is born under a lucky star – although he is of that archetype – but his deep friendships enhance his strength, keeping him always one step ahead of Vegeta, no matter how many hours the latter trains. This is demonstrated in the

fact that Goku defeats no enemy alone. For example, when he is forced to fight his brother, Raditz, he fights alongside another character, Piccolo. Piccolo is the character who actually deals the death blow.[48] When he fights Vegeta, he needs his son, Gohan, along with his friends Krillian and Yajirobe to force Vegeta to retreat.

Goku also possesses great childlike innocence, which eventually becomes the source of his strength. This innocence is demonstrated visually and narratively. Visually, Goku is one of the few male adult characters to be depicted with large curved eyes. Most of the other adult male characters have angled eyes. In this way, his face is often made to reflect a child's features more than an adult's. Moreover, Goku is explicitly said to be pure of heart. It is his purity of heart that allows him to unlock the power of the Super Saiyan within him to defeat the warlord Frieza.[49] Yet Goku is also depicted as being unable and reluctant to live as a proper adult and attend to his responsibilities of being a father and husband to his family. It is implied that this great innocence prevents the natural maturity that should have occurred in him. Thus, one has to cease to have childlike innocence, or one will not function properly as an adult.

*What ideological positions is it reinforcing/assuming?*

In addition to reinforcing ideologies common to *Yu-Gi-Oh!*, *Pokémon* and *Mighty Morphin Power Rangers, Dragonball Z Kai* presents an ideology of the community being more significant than any particular individual. It is demonstrated not only in Goku fighting no battle alone in the series, despite his unique and superior fighting prowess, but also in the incorporation of characters into the ensemble cast. No reoccurring character remains alone. Instead, reoccurring characters develop complicated connections to the other characters. This happens even with villainous reoccurring characters before they

are redeemed, as is the case with Vegeta being taken into Bulma's home while still actively wanting to kill Goku. In this way, community harmony is heavily promoted as a means of societal order and social rehabilitation.

*How is this understood with cultural knowledge?*

With American cultural understanding, the implications would not be entirely surprising to the audience. Goku is very much like Superman, complete with escaping a doomed home world and becoming the hero of Earth with the powers of his alien blood. This comparison softens some of the implications the series presents. Goku cannot be tied down by family concerns and must maintain his moral center because he is the hero of the world. His responsibilities as a hero must always come before any possible personal desires for a simple life with his family. Vegeta acts as a dark reflection to convey clearly why Goku cannot lose his purity of heart. All of this is similar to Superman, who is greater than his relationship with Lois Lane; the burden of being protector of the world outweighs the pleasures of home. The audience would likely not be surprised when Goku follows a similar pattern, but with less angst about what he is forgoing than Superman.

American cultural knowledge lacks the necessary background to recognize the Eastern literary and spiritual references that exist in the series. Most in the American audience are likely not going to realize Son Goku's name is a reference to the Monkey King in the tale *Journey to the West*, nor will they further equate this reference with the fact that Gohan and Vegeta both are first introduced with monkey tails. More likely, the monkey tails would simply be accepted by the American audience as a distinct characteristic of the Saiyan race to mark them as aliens and not as a literary reference.

Yet, by not recognizing the *Journey to the West* reference, the American audience loses the foreshadowing that *Prince* Vegeta will never surpass Son Goku, named after the Monkey *King.*

Nevertheless, the actual tale of *Journey to the West* is never mentioned in the narrative structure of the series, unlike Shinto and Buddhist elements. The "guardian" of the world is named Kami, the Japanese word for divine spirit or god. When Goku dies, he is met by the Buddhist judge of the afterlife, King Yama (Enma in the Japanese) and is trained by King Kai, one of the four Kai that govern the universe.[50] All of these characters and elements are taken from Japanese cultural understanding but explained as little as possible. Yet despite how absolutely foreign these elements are to the American audience, they would also not be overly off-putting. The Earth of *Dragonball Z Kai* is different than the real Earth, with no recognizable countries, landmarks or even money. Thus, it would be easy to accept that it is just a fantasy world with a fantasy afterlife attached.

*What conventions does it draw on that were unexpected?*

Out of the conventions previously explored, *Dragonball Z Kai* follows the conventions of consequential violence, sympathetic villains and the integrated role of female characters. In regards to consequential violence, *Dragonball Z Kai* repeatedly uses the threat of character death for emotional effect. The difference between *Dragonball Z Kai* and *Yu-Gi-Oh!* and other *anime's* use of death is *Dragonball Z Kai* will sometimes take back the deaths and resurrect the characters with the magic of the titular Dragonballs, but only after the audience is made to experience the emotional loss and believe the death might be permanent. Also like *Yu-Gi-Oh!*, *Dragonball Z Kai* continues

with the convention of sympathetic villains. Sympathy toward the villain Vegeta is fostered by him being the proud prince of an almost entirely extinct race, now subject to the brutal warlord who committed the genocide. The audience learns his entire motivation is based around becoming the fabled Super Saiyan in order to be powerful enough to defeat Frieza once and for all. In the end, he dies by Frieza's hand, just as his father had – shot through the heart. The killing is so callous that Goku pauses in mid-battle to bury him, and his death strengthens Goku's resolve that Frieza must be defeated.[51] When Goku's resolve begins to falter, he sees a vision of Vegeta pleading with him. During the vision, Vegeta transforms into a little boy to convey how long he lived under the yoke of slavery.[52] It does not absolve Vegeta's previous actions, but it does bring them into context.

Where *Dragonball Z Kai* differs is how it uses the strong female character convention. The character of Bulma follows the convention of strong, integrated female characters but in a disjointed way. She is there from the beginning and has a shared history with the rest of the cast that predates the series. All of the characters defer to her and her intelligence. Moreover, in contrast to the traditional idea of the overly emotional woman, Bulma is the person who gathers up the dead bodies after the battle with Vegeta, including the body of her first love.[53] However, because she is not a martial artist like the rest of the cast, she cannot directly participate in the battles. If she is too close, she becomes a damsel in distress. When compared to other *anime,* this particular application of the strong female convention is abrupt in nature.

*How do the findings based on this program relate to theory?*

Continuing with the concept of multiple layers of cultural knowledge coexisting

together, *Dragonball Z Kai* reflects a different combination of cultural layers in order to resonate with the audience than *Yu-Gi-Oh!*. While it is true that *Dragonball Z Kai* likely benefited from *Yu-Gi-Oh!'s* success and the cultural layers *Yu-Gi-Oh!* added to the those already established, it also resonated with older American layers the predated even *Mighty Morphin Power Rangers.* *Dragonball Z Kai* was able to draw upon the history and knowledge of the character of Superman with Goku's backstory as an alien child sent away from a doomed world. This cultural layer likely made it easier for the series' more foreign conventions and archetypes to be accepted because the main protagonist was already partly known by this association.

The American series *Teen Titans* would not need to use cultural layers to imply parallels between its characters and iconic American intellectual properties because those parallels were part of the series. Instead, it would use cultural layers in order to present American characters in a Japanese way.

*What is Teen Titans explicitly?*

*Teen Titans* is a series about a group of teenage superheroes who come together as a team in order to fight crime, only to be forced to battle against super villains out to destroy them and the world. Each of the Titans has their own reason for joining the team, and despite all their troubles, turning to adult superheroes is never an option. Instead, they choose to prove that they can save the world on their own without having to turn to the more established, older superheroes that are referenced to exist but are never seen within the confines of the program. The series also has a type of ongoing continuity that rests somewhere on the spectrum between the loose continuity of *Superman: The Animated Series* and the strict continuity of *Yu-Gi-Oh!*. In *Teen Titans*, there is an over-

arching plot as the Titans first battle against the villain Slade, which then gives way to their battle with Trigon, one of the Titans' demonic father. Within this plot, the continuity is strict, but the episodes that compose it are sometimes interrupted by other plots that revolve around one particular character or even simply act as comedic breaks. These non sequitur episodes affect the continuity in regards to character development or in the occasional reoccurring villain produced by them, but if these particular episodes were watched out of order, the series would not become entirely unintelligible to watch.

What is most surprising in the overt depiction of the series is that it goes well beyond the efforts of *Jackie Chan Adventures* to look like an *anime.* Visually, the character design and facial proportions are very much taken from Japanese influence – made more jarring by the fact that the leader of the team, Dick Grayson/Robin was depicted in an earlier American produced series, *Batman: The Animated Series,* and did not resemble this new visual appearance (See Appendix A: Image 3.8 for a visual comparison of the two Dick Grayson/Robin renditions). However, unlike *Big Bad Beetleborgs*, which also tried to resemble popular programs that aired before it, *Teen Titans* unapologetically tries to appear like a true *anime*, except it is in English and the characters in question – Robin, Cyborg, Raven, Starfire and Beast Boy – are all American properties. It is not just how the characters appear, but Japanese visual cues such as oversized sweat drops to convey embarrassment or the characters drawn in distorted *chibi* style – where they are made to look even more like children to convey a comedic break – are injected into the cartoon (See Appendix A: Image 3.9 for a visual example of this *chibi* art motif in *Teen Titans*). If the American child watching the program did not already watch *anime* they would have to figure out what these foreign cues meant with

context clues because they are not used in American cartoons normally. Further, the opening theme song is sung by the Japanese pop group Puffy Ami Yumi, and the Japanese and English versions of the song alternate with each episode.

*What is implied?*

*Teen Titans* makes similar implications as other American superhero programs that came before it – namely that those with the ability to oppose the forces of evil are to do so whether they have special superpowers or a twist in their lives brought them to train to become a hero. This can be easily seen in the classic characters of Superman and Batman respectively, and it is not different with the Teen Titans. The Teen Titans act as heroes because their powers or their training place upon them a responsibility to use them for the good of the world.

Another familiar implication in *Teen Titans* that is different than implications often made by Japanese *anime* is that one can fight their destiny and choose a new fate. The most definitive example of this implication is presented in the overarching plot with Raven and her struggle with her demonic father, Trigon.[54] Raven's destiny was to be a key that would allow him entrance to the mortal realm on her birthday and destroy the world. She had been resigned to her fate, but the Titans convince her that with their help she can oppose her father. They convince her she can refuse to accept her fate and fight against it.

Further, in a very traditionally American way, *Teen Titans* implies that the defining trait of a leader is not brute strength or dumb luck, but intelligence and cunning and that this intelligence can be honed to be a weapon in of itself. This idea had been reinforced by *Looney Tunes* and the cartoons that had been popular before the emergence

of *Mighty Morphin Power Rangers* but slowly began to fall out of favor. *Teen Titans* returns to it; Robin – the leader of the ensemble cast – has no special super powers of his own beyond his wits and the training he received from Batman before the series' start. He was not made into a super strong cyborg like the aptly named Cyborg, nor can he turn into animals like Beast Boy. He is not a master of arcane magic like Raven, nor does he possess alien super strength and laser blasts like Starfire. Despite this lack of inherent super powers, he is the undisputed leader of the Titans and often most important combatant in battles because of his cunning, planning and training. This traditional American implication that one does not need to be born special but can rise beyond their limitations if they are willing to work hard and use their intelligence to figure out a means to succeed is almost out of place when compared with *Yu-Gi-Oh!* and *Dragonball Z Kai*. *What conventions does it draw on that were unexpected?*

Yet even though *Teen Titans* implies messages that are more traditional to American cartoons, the conventions it uses to convey them mirror the conventions found in *anime* in addition to being a sequentially plotted series. *Teen Titans* makes use of the conventions of the established "Power Rangers female character ratio," the power of friendship and character death to construct the series. Starfire and Raven act as the two female characters and can be placed into the roles of girly-girl and tough girl, respectively. Moreover, neither character is used as a romantic love interest for any of the male characters. Crushes are hinted at, but the boys' pursuits of the girls are never made the primary purpose of these characters. Furthermore, friendship is not just a characteristic that defines the female characters like it may have been in earlier American cartoons but the driving motivation for all the characters. It is the driving force for the

final plot arc as the Titans face Raven's father. It is their friendship that convinces Raven she can change her fate with her friends' help and thwart him. It is their friendship that unites them and brings them their victories – in a very similar way to how friendship is depicted in *Yu-Gi-Oh!*, *Dragonball Z Kai*, *Digimon* and *Mighty Morphin Power Rangers*. This stands in contrast to how the power of friendship had been depicted in traditional American cartoons. As has been stated previously, in traditional American cartoons, friendship acts as a useful burden and a necessary obligation; in *Teen Titans* – an American produced cartoon --, friendship is a weapon that brings about victory like in many *anime* series.

However, this emphasis on friendship heightens the fact that the series does not spare the viewing audience from experiencing character death or witnessing the heroes being unable to prevent it. In the series, Terra, a heroine with the power to create earthquakes, is introduced, promptly trusted and accepted by the Titans as a fellow hero and friend. Beastboy grows the closest to Terra, seemingly developing a crush on her. It is then revealed that she is being mind-controlled by Slade, the villain who has terrorized and stymied the Titans for most of the series. The battle is emotional – Terra is their friend but fighting them. It is even more emotional for Terra, who finally overcomes the mind control of Slade through the power of the friendship she shares with the Titans. Slade is made to retreat but Terra must stay behind to quell the aftermath of her earthquake powers or the city will be destroyed. The series makes it clear that Terra is dead as the final visual of the episode is of the base of her grave with her name and the words "True Titan, True Friend" written on it.[55]

*What ideological positions is it reinforcing/assuming?*

*Teen Titans* reinforces the ideological importance of the power of friendship, similar to many of the *anime* that came before it. The close-knit community of the team is not only the true source of the Titans' strength but a safety net that catches each Titan when they suffer their own particular trials. In fact, this ideology of friendship and community is even more pervasive than it is in *Yu-Gi-Oh!, Dragonball Z Kai* and the other *anime*. In those examples, friendship is usually part of the arsenal of the central protagonist, who is born under a lucky star. In *Teen Titans*, one can argue there is no central protagonist at all, but even if Robin is denoted as such, he is not born under a lucky star. Their friendship does support a single person but is founded on their mutual interdependency on each other.

*How is this understood with cultural knowledge?*

By the time *Teen Titans* aired on Saturday Morning, American cultural knowledge had progressed and incorporated many of these implications and conventions already. None of them were new to the audience. The most technically foreign aspect of the series by the time it aired was the use of Japanese animation cues and the Japanese theme song. Yet even with the series visually appearing Japanese and using these familiar *anime* conventions, the program itself does have a different feel than the *anime* that aired alongside it due to what it implied. This is especially true with the implication that hard work, dedicated training and intelligence can make one succeed rather than brute strength. Popular cultural knowledge may have further reinforced this concept as many in the audience likely knew Robin was Batman's sidekick. By having previous knowledge of the character and equating him with the hero Batman, no other character in the ensemble cast could possibly be considered the leader, regardless of their powers.

Cultural knowledge and what the series implies allow *Teen Titans* to continue to feel like an American production, despite all its attempts to appear otherwise.

*How do the findings based on this program relate to theory?*

While *Dragonball Z Kai* demonstrated how a program could use older American cultural layers to allow a foreign *anime* to resonate as *Pokémon* and *Mighty Morphin Power Rangers* had done previously, *Teen Titans* reflects this concept in reverse like *Jackie Chan Adventures*. *Teen Titans* attempted to resonate with an audience that was very familiar with *anime* by appearing to be as similar to *anime* as possible. The American characters were reimagined in an *anime* art style and presented in a way American superhero programs had never been presented before, complete with *anime* visual cues. In this era of the Saturday Morning schedule, the layers of cultural influence flow together without displacement. However, this further shifting toward resembling Japanese content would reach its pinnacle in 2012.

**2012: Total Conquest**

The Spring Season of 2012 was a moment in Saturday Morning history that would have never been predicted in 1987. The only programs broadcast by the network channels that could be considered in a "Saturday Morning Block" of programming were *anime*. No American cartoons aired at all. Further, half of the programs available were either *Yu-Gi-Oh!* or one of its direct sequels. The rest of the block was comprised of *Dragonball Z Kai*, the *anime Sonic X* and the Korean program *Tai Chi Chasers* (See Appendix A: Image 3.10 for a visual comparison of these two final programs). *Tai Chi Chasers* would be the only program that was not Japanese in origin that aired in 2012, but little in the program would hint at that fact for the American viewing audience. Its art

style was consistent with *anime* norms, and its narrative framework, especially the use of cards to invoke seemingly magical abilities, was reminiscent of *Yu-Gi-Oh!*. In a twenty-five year period, traditional American cartoons had not only been entirely removed from Saturday Morning, but even their influence had been seemingly displaced. The thematic elements that had been commonplace in 1987 were almost entirely replaced by elements introduced in *anime*.

This displacement of American influence in the Saturday Morning schedule stands in stark contrast to Hegemonic Imperialism in general. The only aspect of Hegemonic Imperialism that reflects any part of the events of 2012 is one aspect from Barber's interpretation where the networks could be considered "anarchist capitalistic actors" interested only in profit rather than American values.[56] However, the events of 2012 and Saturday Morning becoming entirely dominated by Japanese content run counter to the core conceits of Hegemonic Imperialism. Even with Barber's looser interpretation where "anarchist actors" are motivated by profit, they are still portrayed as exporting American products to produce profit from audiences abroad. This is not the case with what occurred with the Saturday Morning schedule. It is the exact opposite.

Hegemonic Imperialism is not the only theory the transformation of Saturday Morning fails to reflect as it also goes against Napier's assumptions that the attraction to *anime* was due to it being "rebellious" and "radically different" than American cartoons.[57] Due to the transformation of Saturday Morning and the continued integration of Japanese influences in the storytelling method presented to American children, few in the target audience in 2012 would remember those older cartoons unless they were purposely shown them. It cannot be a rebellion when there is nothing known to reject.

Instead, cartoons that had once been a foundational part of American childhood were entirely displaced. This transformation in American children's popular media culture brought about by each progressive Japanese success drew upon some existent cultural knowledge and capital in the United States, slowly adding new elements to it to be drawn upon by the next success. Some conventions of the older cartoons remain in the popular media culture due to being included in the *anime* popular today, even if its modern fans do not know the older cartoons that share them. Even so, the fact that suddenly there is a generation of children who cannot remember the older cartoons with their structures and themes as earlier generations of Americans could is a radical change. However, if the effects remained solely within the domain of Saturday Morning, it would make the events that occurred less of a transformation and a cultural shift and more a branding and marketing strategy for the particular timeslot. To be a true chapter in the globalization story, Japanese popular culture would have to spread outside of simply Saturday Moring cartoons to other facets of American popular media.

## Chapter Five: Japanese Influence Spreads Outside Saturday Morning

The previous two chapters depicted an American landscape that had a slow but steady introduction to Japanese *anime* after the advent of *Mighty Morphin Power Rangers*, which then snowballed into the entirety of Saturday Morning content being dominated by Japanese fare. It is a factual image but not a complete one. Saturday Morning was the pinnacle of the transition toward Japanese programming for American youth, as it acted as validation of its quality, an approval of its mainstream possibilities and a proving ground to determine which programs would be accepted. It is these three key elements that made Saturday Morning important to examine primarily, but it is also important to address the fact that Saturday Morning was not the only place Japanese *anime* was aired during this period. Japanese influence transformed not just the landscape of Saturday Morning, but also the greater landscape of cartoons in general. Even with this, Japanese influence did not remain solely within the realm of children's entertainment, but also spread to other forms that targeted adults. How this influence manifests differs between the various types of media, but other cartoons, primetime older teen/adult dramas and Hollywood films were all affected.

To demonstrate this, the rest of this chapter is divided into three main sections examining each entertainment medium. The initial section analyzes cartoons outside of Saturday Morning in three distinct ways. The first of these is an overview of how *anime* was presented outside of the Saturday Morning schedule on cable television. The second is a brief exploration of overt references and influences of *anime* included in American-produced cartoons outside of Saturday Morning. The last of these is an analysis of the success of some programs that are marketed as "American Anime." This initial section

will support the theory that Japanese influence has spread through a large section of entertainment meant for American youth and created new cultural touchstones for them. It will also lend greater light to how and why the particular *anime* that became popular did so by providing negative examples of both failed *anime* in the United States and failed attempts to create "American Anime."

The second section will explore the Japanese influences that can be found in American primetime programs, namely the series *Dead Like Me, Teen Wolf* and *Supernatural.* None of these programs were meant to be consumed by young children like a cartoon is assumed to be, but by older teens and/or adults. However, all three programs utilize Japanese conventions to construct their narratives. *Dead Like Me* and *Teen Wolf* are analyzed with a modified form of the framework used in Chapter Four, but limited to the questions of what the series is explicitly, what it implies and what conventions does it present. The analysis of *Supernatural* deviates from this framework in order to do a side-by-side comparison with an *anime* that was directly based on it to make evident that at least within the storytelling of *Supernatural*, American and Japanese cultural norms and expectations converged.

The third section will comprise an analysis of blockbuster Hollywood films beginning with 2013 and then continuing into 2014 that had clear Japanese influences within them, namely *Man of Steel, Pacific Rim, The Wolverine, Godzilla (2014), Edge of Tomorrow* and finally *Big Hero 6*. This section will also use the second section's modified framework of analysis but will go into greater detail because of the importance often put upon Hollywood blockbuster films as cultural export products.

These three sections will conclude with a theoretical wrap-up that will tie the

three together and highlight how they relate to each other in their integration of Japanese influences. With all of this, it should be unmistakable that the popular media culture of the United States has been affected in a way that is not altogether different than how some hegemonic globalization scholars fear foreign nations are affected by it. Some of these scholars, such as Steger and Barber, describe American culture exported abroad in terms of "Manifest Destiny" and "The First Calvary Division." They project a concern that foreign cultures will become overwritten by "Anglo-American culture" by interaction with American popular media. However, American popular media does not appear to be immune to being transformed itself, as aspects of it have been highly influenced by Japanese media. Moreover, just as the conquest of Saturday Morning occurred through an orderly progression of influence built upon previous successes, this expansion also likely spread similarly: first through cartoons and then to other television programs and Hollywood films following the American youth as they grew. With this said, cartoons again must first be examined.

**Cartoons Outside of the Saturday Morning Schedule**

*Anime Outside of the Saturday Morning Schedule*

As has been mentioned, the United States imported Japanese *anime* for some time before *Mighty Morphin Power Rangers*. Programs such as *Speed Racer, Voltron, Battle of the Planets, G-Force* and *Teknoman* were aired in the very early hours on Saturday Morning when most children would still be asleep or on Sundays Mornings – a timeslot that is better known for news than for "must see TV." These *anime* were mostly imported to fill in timeslots cheaply and never especially meant to become popular. That is not to say that they did not gain a loyal cult audience or would not be enjoyed for

nostalgic value later on; if that were the case there would not be a *Battle of the Planets* comic book produced in the United States with its cover art done by acclaimed artist Alex Ross[1] nor would a *Speed Racer* Hollywood film been made.[2] However, these early Saturday Morning/Sunday Morning programs did not have the same influence as what would come later within the proper confines of the Saturday Morning schedule.

However, Saturday Morning was not the only place to find and watch *anime* for an American youth if the household had cable. Cartoon Network began airing *anime* in the late-1990s, but instead of attempting to copy *Mighty Morphin Power Rangers* or the import strategies being used on Saturday Morning, it chose to air *anime* that was popular in Japan that American audiences had not yet experienced. It would be on Cartoon Network where American audiences would first see *Dragon Ball Z* (1998 debut), *Sailor Moon* (1998 debut), *Yu Yu Hakusho* (2002 debut), *Neon Genesis Evangelion* (2003 debut), *One Piece* (2005 debut) and multiple editions of the *Mobile Suit Gundam* and the *Tenchi* franchises beginning in 2000, as well as classic *anime* such as *Cyborg 009* (2003 debut) and *Astroboy* (2007 debut).[3] While content on Saturday Morning seemingly needed to be introduced in an orderly progression of series to facilitate its acceptability, popularity and staying power, Cartoon Network did not work as carefully, choosing instead to import programs that were known entities in Japan. In this way, Cartoon Network acted as an alternative by presenting different *anime* than the series that fit within the Saturday Morning mold while still following Saturday Morning's model of airing Japanese content. Saturday Morning in the late 1990 was still a mainstream avenue for American children's entertainment focused on attempting to produce the most profitable and popular schedules. This is likely why networks did not import and flood

Saturday Morning with Japanese content at first, even after the phenomenal success of *Mighty Morphin Power Rangers* in 1993, but did so gradually as such content proved to be profitable. Even so, Saturday Morning narrowly presented Japanese produced programming in keeping with the network production companies' comfort level for their targeted demographics. In contrast, Cartoon Network offered various genres of *anime* to the American viewing audience to experiment with and try.

There was also no attempt to blend these programs into the other content on Cartoon Network as was done on Saturday Morning. These programs were grouped together in specific blocks – "The Midnight Run," "The Rising Sun" and "Toonami" – and these block names made it relatively clear what they would contain. By airing them after midnight in regards to "The Midnight Run," the programming was portrayed as not meant for young children, while the latter two names were overt references to Japan. The only American programming that would be broadcast alongside the *anime* series were programs that resembled them, like *Batman Beyond* (2001/Toonami debut), *Justice League* (2003/Toonami debut) and the *Thundercats* series (original series 1998/Toonami debut, new series 2012/Toonami Debut).[4]

What is especially intriguing about Cartoon Network's introduction of *anime* to the American audience juxtaposed to Saturday Morning's own method is that it brings to the forefront what might make a series resonate with American audiences by having examples of those that did not. The most influential of these is the original *Mobile Suit Gundam* series. There are dozens of series continuing from the original 1970s *Mobile Suit Gundam* series in addition to spin offs that take place in alternate timelines/universes and both types were broadcast on Cartoon Network during the late 1990s and early

2000s. However, neither type of series ever emerged onto the mainstream Saturday Morning schedule, nor does Cartoon Network itself continue to air them. It was not that it was overtly feminine that kept it from migrating to Saturday Morning – which may very well have prevented *Sailor Moon* from appearing on network television. The *Mobile Suit Gundam* series have male protagonists. Battles are conducted by pilots in large robot suits, which would have made it fit well enough with content FOX was airing when it focused predominately on robot programming. The possible problem that the *Mobile Suit Gundam* franchise encountered was that it did not have enough cultural similarity with American culture to be a mainstream success like the *anime* that did succeed on Saturday Morning. The original *Mobile Suit Gundam* presented a narrative about war with an ideology that was markedly based on the Japanese experience during and after World War II, and its sequels continued with this theme. The narrative focuses on the fact that war is brutal, that life is cheap and that heroes cannot always act heroically due to bureaucracy. All of that is a great deal for an eight year old child to digest. Further, the series' sympathetic villains are freedom fighters attempting to break free from an empire for the sake of liberty but doomed to lose. Thus, the side of the narrative an American audience member would most identify with does not succeed – often in soul-crushing ways. *Mobile Suit Gundam*, despite being a classic and well-received *anime* in Japan, not resonating with American audiences corresponds to assumptions built within Garcia-Canclini's assertion that cultural hybridity has aspects of unresolved conflict reflected in them.[5] However, *Mobile Suit Gundam* portrayed an unresolved conflict in the Japanese psyche that did not necessarily exist in the American one, so it was unable to draw the American audience in like other *anime* series had.

Despite the fact that Cartoon Network did air programming that did not resonate with the majority of Americans, their airing of a constant stream of *anime* likely encouraged and reinforced the mainstream television networks' decisions to continue to seek content from Japan to support its own Saturday Morning schedules. It is plausible that Cartoon Network's decision to air the classic girls' *anime Sailor Moon* in 1998 alongside other programming targeting boys encouraged WB to air *Cardcaptors* in 2000. The continued success of *Dragonball Z* and *Sailor Moon* on Cartoon Network may have likewise encouraged WB to air *Yu-Gi-Oh!* after *Cardcaptors* was canceled after being poorly received due to its editing. After all, if Cartoon Network was eventually willing to dedicate a block of time after school to *anime* and was achieving ratings in the late night hours with it, continuing to import *anime* was a reasonable gamble for networks like FOX and WB. Moreover, Cartoon Network dedicating that amount of time to *anime* also assisted in the reinforcement of tropes and themes to the American viewing audience, further integrating them into the American cultural capital. Saturday Morning offered *anime* its validation as a possible mainstream commodity, while Cartoon Network further exposed the American audience to a greater variety of *anime* beginning in the late 1990s. These two elements woven together are likely responsible for foreign influences being further integrated into American-produced programs for children.

*Overt References in Other Cartoons*

There are generally two levels of foreign integration when it comes to American produced animated fare: the first level is merely making a referential nod to *anime*. This referential nod is foreign enough to not blend in with the rest of the production, but due to how American eyes have been conditioned in the last three decades in regards to Japanese

content, the inclusion is accepted. The second level is to make the production appear as if it was an *anime*. This does not necessarily mean using an exaggerated art style as *Teen Titans* did. There are *anime* series that do not overly exaggerate body proportions as much as the stereotypical *anime* norm. Instead, and often when the series is depicting a slightly more realistic narrative plot, the character designs are more subdued in order to highlight the realism. Thus, there are American productions that used a more subdued art style while also incorporating a consecutive plot and darker elements that are more commonly found in Japanese *anime* in contrast to more traditional American cartoons.

In regards to the first level of foreign integration there have been some very notable referential nods. The first of these is *The Powerpuff Girls*, perhaps the most successful of examples as it achieved enough popularity to warrant its own Hollywood film.[6] *The Powerpuff Girls* is a cartoon about three little girls who are created by a scientist to be perfect girls. However, while they were literally made of sugar, spice and "everything nice," they were also accidently made with "Chemical X" that gave them superpowers. With these powers, they protect their city from the villains that plague it. *The Powerpuff Girls*' narrative structure did little to replicate Japanese *anime*. Each episode built to a gag, nearly all were episodic and all violence was slapstick. Even the reoccurring destruction of "Townsville" was a gag in of itself and not meant to convey danger but absurdity and humor. In these ways, nothing about *The Powerpuff Girls* or its narrative structure was markedly influenced by Japanese *anime*. Yet, the opposite is true when one looks at its visual style. The Powerpuff Girls themselves are overtly drawn in a stereotypical *anime* style, with eye proportions that cause their eyes to entirely dominate their faces (See Appendix A: Image 4.1 for a visual example of this). Further, the

antagonist, Mojo Jojo, appears to be a subtle homage to the character of Kagestar, from the Japanese series by the same name, with the styling of his helmet (See Appendix A: Image 4.2 for a visual example of this). In these ways, the series makes gentle, humorous homages to *anime*, while itself remaining consistent for the most part with the conventions of traditional American cartoons.

The animated series *Megas XLR* makes similar use of homage. Again the narrative structure of the series is episodic, and the violence that the protagonist uses has no true consequences. The plot itself revolves around a man named Coop who finds a large robot in a junkyard, replaces its head with a car to control it and then uses his new robot suit to get in and out of trouble. The robot suit – the central plot device in the series – is a constant homage to *anime* (See Appendix A: Image 4.3 for a visual example of this). There are very few examples of weaponized robot suits in American cartoons or even American comics, but they are common tropes in Japanese *anime* due to *Mobile Suit Gundam, Voltron* and the many *Sentai* series that predate and inspired *Mighty Morphin Power Rangers.* Even after the rise of *Mighty Morphin Power Rangers*, the weaponized robot suit remained a symbol of Japanese elements in American popular media.

The 2013 animated series *Avengers Assemble* uses both levels of foreign infusion – making overt referential nods while also constructing its narrative structure to be more reminiscent of *anime* rather than a traditional superhero cartoon. The most obvious of the series' referential nods occurs in the episode "Depth Charge" when an Atleanean monster named Attuma threatens the heroes.[7] The character of the Hulk is forced to watch the villain pull off Iron Man's helmet underwater in an attempt to drown him. In this instant, with the threat of his friend's death, Hulk loses control of his anger and grows stronger in

his righteous fury. He is able to free himself from his own underwater bonds, throw Iron Man to the surface and then leap out of the ocean himself giving chase to Attuma. When he emerges from the ocean, he is visually changed, surrounded by a green aura and his eyes glow yellow as he wields this greater strength. This is very similar to a sequence in *Dragonball Z* and *Dragonball Z Kai* where Goku is forced to watch the death of his friend Kuririn/Krillin and is then overwhelmed with righteous anger that grants him great strength, surrounds him with a gold aura and turns his eyes green.[8] The animators of *Avengers Assemble* were clever in transposing the colors since the Hulk's eyes are already green. However, since there is no reason for them to glow yellow and there is no other time Hulk has a green aura around him both act as confirmation of the homage (See Appendix A: Image 4.4 for a visual example of this).

This event may only be one singular occurrence in a single episode, but it is also coupled with the decision to fashion the narrative structure of the series to resemble the sequential plotting of an *anime*. It is evident that *Avengers Assemble* was partially produced in order to capitalize on the unforeseen profitability of *The Avengers* film because there had been a previous cartoon, *The Avengers: Earth's Mightiest Heroes!*, that aired in 2012. This earlier version, however, did not portray the team composition that was used in the film, unlike *Avengers Assemble,* or have a consecutive narrative. The earlier series took inspiration from old comic book stories along with aspects of the current films, focusing on short contained storylines. Yet there was no reason why a decision could not have been made to further adapt older stories or even to simply integrate the film characters into *The Avengers: Earth's Mightiest Heroes!*. Marvel instead decided to go in a more *anime* direction and produced an entirely new series to do

so.

*Avengers Assemble* would not be the only superhero cartoon to make these choices. In the 2013 series *Green Lantern: The Animated Series* both levels of foreign integration are used again. In contrast to *Avengers Assemble*, the referential nod the *Green Lantern* series makes is not in a single episode but with one of its primary cast members, Razer. Visually, Razer resembles the *manga* character of *Zetman*, from the series of the same name (See Appendix A: Image 4.5 for a visual example of this). Unlike with the homage of Mojo Jojo in *The Powerpuff Girls* or even with Hulk's strength increase in *Avengers Assemble* that could be argued perhaps to be a coincidence, it would be difficult to believe that Razer's entire character design occurred by chance. Yet his very distinct appearance in the series is not a distraction but acts almost as foreshadowing to the viewing audience. The series' explicit narrative plot revolves around the Green Lantern Hal Jordan, acting in a role similar to being a space police officer, attempting to keep order in a universe that is spiraling out of control. The plot is consecutively structured but interrupted at times with singular character-driven episodes. Hal Jordan's character is allowed to have lighthearted episodes, but Razer is not. Razer's storyline progresses as a series of tragedies and betrayals until finally he is last seen wandering through the universe looking in desperate hope that Aya, a former crew member who had to sacrifice herself for the sake of the universe, was still somehow alive. Intriguingly, the series makes the implication that this is a good ending for him – that he had given up his anger that had dominated him previously for hope.[9] These elements of tragedy, betrayal and incomplete victories are not uncommon in Japanese *anime* as was demonstrated in many of the series on Saturday Morning, and they all

reside within the storylines of the visually *anime* inspired Razer. In contrast, Hal Jordan is depicted as having some sense of happiness in the series' finale, enjoying the fact that the universe was successfully saved -- a normal expected ending for an American hero at a story's conclusion. Narrative assumptions from both cultures exist side by side in the same series, but would not have occurred without the further advance of Japanese influences.

*"American Anime"*

All of these examples in cartoons outside of Saturday Morning demonstrate the validation and spread of Japanese influences that were described in Chapter Four. That validation and mainstreaming effect should not be understated. It is incredibly likely that these further examples and developments of "American Anime" like *Avatar: the Last Air Bender* or its follow up series *The Legend of Korra* would not have been made or at least would not have the following they currently have without the careful progression that occurred during the years of Saturday Morning's transformation and the spread of this influence on cable television.

Informative is the case of the first "American Anime" produced, *ExoSquad*, that aired in 1993 around the same time as *Mighty Morphin Power Rangers*. Explicitly, the series is a space war drama. A race of people called Neosapiens were bred as slave labor but were physically superior to common humanity. The Neosapiens rebelled against their status, and a war between Earth and the space holdings of the Neosapiens emerged. Implicitly, it is a series delving into the difficulties of relationships during combat, of racial tensions and never losing hope in the face of seemingly unsurpassable odds. It encouraged an ideology of tolerance built upon trust and fidelity, that the goal of liberty

could bridge racial barriers, especially during times of war. The main protagonist ensemble consisted of men, women and one Neosapian male fighting together against the enemy army of Neosapiens in their Exo-Frames, weaponized robotic suits.

In all these ways, the series greatly resembled the series *Mobile Suit Gundam*, only with some of the difficulties of the Japanese series smoothed away. While the Neosapiens are sympathetic in the sense they were bred for slave labor and then revolted, their physical superiority and aggression toward humanity are an easier enemy to accept than that of their counterpart in *Mobile Suit Gundam*, the Principality of Zeon – consisting of regular human beings who want independence and freedom from a corrupt empire. *Exosquad's* protagonist forces are depicted as inclusive, tolerant and fighting for the sake of prosperity for all peoples. Their struggle is not depicted as an attempt to regain control over the Neosapiens but in order to not be destroyed by them. In this way, the American audience could recognize themselves in the hero protagonists, especially if a World War II analogy is made. Similarities could be proposed that the Neosapiens are metaphors for the German Weimar Republic that turned into Nazi Germany to free itself from the economic hardships placed upon them and then considered themselves "supermen" for a short time. Further, much like *Mobile Suit Gundam* and other *anime*, *ExoSquad* is a complicated story, with interlocking consecutive plots, continuous character progression and the constant threat of character death. Perhaps if it had been made today and not in 1993, it would be interesting to know whether it would succeed, but it came too soon. With no foundational support, it was cancelled on a cliffhanger.

In contrast, *Avatar: the Last Airbender* (2005) and *The Legend of Korra* (2012) are both successful American *Anime* and as of this writing are still on American

television. Both series are drawn in an *anime* inspired style and take up many of thematic tropes that are distinctive to *anime* in comparison to American cartoons (See Appendix A: Image 4.6 for a visual example of this). Both series focus on a main protagonist – the Avatar – but surround them with a strong mixed gender ensemble cast. In *Avatar: The Last Airbender* the Avatar is a young boy named Aang, who is found frozen in an iceberg. In *The Legend of Korra*, the Avatar is an older teenage girl named Korra. Both are the Avatar due to destiny, rather than earning the title, though both do practice to hone their skills and powers. Both series contain consecutive narratives that deviate from the main plot only to explore the lives of the ensemble cast or as a narrative break. *Avatar: The Last Airbender* clings more closely to the ensemble ratio introduced to American audiences with *Mighty Morphin Power Rangers* with its eventual six person protagonist group. *The Legend of Korra* has a larger ensemble cast with less predictive roles, but both series make each of these characters distinct. The female characters in particular are non-stereotypical. They are allowed to be both "girly-girls" and "tough" without having to be absolutely divided.

Both series also do not shy away from romance and crushes. *Avatar: the Last Airbender* portrays a realistic scenario of young Aang having a crush on Katara and feeling threatened by Zuko because he is older.[10] Even more surprising than a love triangle storyline being present in a series not aimed primarily at girls is the fact that in *The Legend of Korra* a homosexual relationship occurs between Korra and Asami, which has been confirmed by the creators.[11] The strong female roles, the ability to intertwine romance and combat, the consecutive plotlines, the danger experienced by the characters and the realism overlaid on a plot that is explicitly about children with elemental powers

attempting to bring harmony to the world are all elements common in Japanese *anime*. They have been assimilated by American audiences and thus used by American production companies to produce cartoons that will satisfy the new audience expectations.

Yet, without the transformative revolution on Saturday Morning validating and mainstreaming the conventions for these two series, it would be just as likely for them to be cancelled and forgotten except by a cult following, like *ExoSquad*. The failure of *ExoSquad* but the success of *Avatar: The Last Airbender* and *The Legend of Korra* reveal how far American popular media for children has shifted with Japanese influences. As Straubhaar asserted, people are more likely to accept and enjoy programming that is close to their language, ethnicity and cultural sensibilities.[12] *Exosquad* was rejected in 1993 for not conforming enough to the cultural sensibilities of the American audience at the time. However, as times changed and a greater synthesis of popular culture occurred as is expected within hybridity theory, these two latter series – despite having protagonists of foreign ethnicities such as Aang of *Avatar: the Last Airbender* – were not deemed culturally off-putting.

**Not Limited to Cartoons –American Prime Time Television**

American produced cartoons such as *Avatar: the Last Airbender, The Legend of Korra, Avengers Assemble* and *Green Lantern: The Animated Series*, along with the substantial amount of Japanese *anime* aired on both cable and network television, demonstrate how deeply integrated Japanese influence has become in American popular media for children. Whether on network television or on cable, cartoons aimed at entertaining children are often now either Japanese in origin or influenced by Japanese

content. However, one could be tempted to ignore this transformation. Despite cartoons having once been a means of transmitting American culture from one generation to the next, there will always be some hesitance to view cartoons and other children's programming as anything more than "mere children's programming." Eventually, most American youth grow out of watching the cartoons of their childhood and return to them only for nostalgia. However, the Japanese elements have not remained only in cartoons and children's programming but followed the American youth who grew up becoming accustomed to them into more mature entertainment.

Presenting this transition from cartoons to more mature entertainment is a more difficult endeavor than presenting the transition within cartoons themselves. Primetime dramas aimed at adults are normally consecutively plotted so that trope is not a clear sign. Consequential violence, the integration of female characters, the failure of protagonists, tragedy, character death and stories not ending "happily ever after" or on a gag are also commonplace in American primetime dramas. While these elements are often clear signs of Japan's influence in American cartoons, they cannot be used to make a similar demonstration in adult televised fare. Even the presence of homosexual relationships such as in *The Legend of Korra*, which could be linked to Japanese influence in cartoons as homosexual pairings are common in even mainstream *anime* – both as implied as in *Dragon Ball Z* and overt as in *Sailor Moon* – cannot be linked in the same way in a primetime program. In an American drama, a homosexual couple will be attributed to social change and a greater sense of inclusivity to reflect reality and should be as primetime dramas are generally more influenced by the need to have a sense of realism than cartoons. Still, there is one definite sign left to use to discover Japanese influence in

American dramas: the adoption and integration of Japanese mythology and spiritual figures, especially when there are readily available American/Western alternatives.

*Dead Like Me* aired on Showtime from 2003-2004 for two seasons. Airing on a paid cable channel such as Showtime removes it from other free network-based content that is more accessible and portrays it as a series meant primarily for an adult audience. *Dead Like Me* was a series that unlike many series that aired on HBO in the same time period was not sexually explicit. It was possible for an older teenager to not have to secretly watch the program while still living in their parents' house and allowed the possibility of it even being watched together as a family. The series is a coming of age tale presented in the trappings of the supernatural. Explicitly, the main protagonist, Georgie, age 18, is killed when a toilet seat falls from space and strikes her. She is then informed that due to being the last person on the list of the previous "Reaper," she would now be a reaper of souls until her quota is fulfilled.[13] The implicit narrative is the coming of age tale. It portrays Georgie as having been unhappy with her family and unhappy in the transition from childhood to adulthood that age 18 often begins for American youth. However, her death creates a sharp divide between her current life and her childhood, acting as a metaphor for becoming a true adult. As an adult, she cannot return home into the parental care of her mother; she must provide for herself. Since Georgie's attempts to adapt to this new life involve balancing work, finance and friends while dealing with the loss of childhood are ordinary narrative inclusions, the Japanese elements are at risk of being overlooked.

Yet the Japanese elements are overt. The concept of being a "Reaper," which is the vehicle for the drama and difficulties in the series, is influenced by the Japanese

mythological figure of the *Shinigami*. This fact is made more evident when the opening sequence with its theme song is examined. The series' producers put traditional images of the "Grim Reaper," a Western concept, into the opening, but the Reapers within the series themselves do not correspond to this norm. They are not skeletal monsters with scythes ripping the souls away from the dying nor something that is a cause for fear. Instead, they are ordinary people given the task to free the dead from their bodies and lead them to the next world. This conception of a "Reaper" resembles much more closely to the popular depiction of the *Shinigami* in Japanese popular culture than its Western counterpart.

Further, *Shinigami* are not uncommon elements in *anime*, nor is this particular application as found in *Dead Like Me*. Georgie's unceremonious death and her being nonplussed about being dead is reminiscent of the pilot episode of the *anime Yu Yu Hakusho*, which aired on Cartoon Network debuting in 2002. The protagonist, Yuusuke, is also unceremoniously killed – albeit with a car and not a toilet seat falling from the sky – and eventually is endowed with supernatural powers in order to fulfill his new role as a *Shinigami*, while in the English dub it is translated to "Spirit Detective." Yuusuke also comes from an unhappy parental situation with his own mother, and is equally incredulous when the nature of the afterlife is explained and when this new spiritual role is offered to him.[14] Georgie and Yuusuke's paths after this point deviate dramatically. Georgie settles into almost a normal adult life that is routinely interrupted by having to reach her "Reaper Appointments" on time in order to guide souls to the next world. In contrast, the plot of *Yu Yu Hakusho*, like many boy/*Shounen anime*, veers eventually away from the fact that Yuusuke is a *Shinigami* and focuses more closely on his martial

and spiritual prowess in battle as he fights successive waves of enemies. Further, *Yu Yu Hakusho* is also not the only *anime* with this rendition of a *Shinigami*, but one of many. *Death Note, Bleach* and *Descendants of Darkness* are three *anime* of three different genres, and all have the *Shinigami* element in them. In all of these *anime*, the *Shinigami*-styled characters begin as human beings but then become endowed with power. How the narrative then progresses determines if the protagonists and their allies retain their humanity or become corrupted by the power they possess. Georgie is at risk of this corruption as well. Being unable to die anymore and having the ability to rapidly heal, she could forgo ordinary life but chooses to retain it for her own mental stability. In all these ways, the series deliberately breaks away from Western norms about the concept of the Grim Reaper, which is part of its central premise.

It could be argued that the "Reapers" are not altogether different than the character being an angel, guiding the soul to the next world, as is the case in the American series *Touched by An Angel*. While that series makes it clear that angels are not human beings, it would not be that much of a stretch for an American production team to blend the ideas together. Perhaps the production team was simply having a little fun with the concept of "Grim Reapers" as a twist. This sort of argument cannot be made for the series *Teen Wolf*. Explicitly, the series begins as a tale of Scott, a teenage boy, desperate to succeed in high school, who is then bitten by a werewolf. The werewolf bite gives him a host of new abilities that grants him his initial goal but then complicates his life in ways he could never have expected. As the series progresses through the seasons, the explicit narrative revolves around Scott and his friends – his pack – uniting together and overcoming their personal difficulties in order to face a series of increasingly strange and

supernatural events that befall them. Implicitly, *Teen Wolf* contains many themes that are common in older teenage dramas. There are implications of coming of age, that being a werewolf acts as a representative metaphor– especially in the first season when Scott is still trying to learn how to control his werewolf instincts and transformations. He must learn to control his temper or he could kill someone. He must learn to control his primal desires around the women he is attracted to or he could transform and hurt them. An older werewolf, Derrick, attempts to spiritually adopt him as a brother to teach him how to control his transformations. All of this can be seen a metaphor for boy dealing with all the changes in himself as he becomes a man. The first season also introduces a group of hunters who persecute and kill werewolves because of the threats they pose. While an obvious element for drama in a supernatural story, these hunters can also be viewed as a metaphor for adults in a teenager's life attempting to control and hamper their liberty and their individuality. This metaphor is furthered when the main hunter, Chris Argent, is revealed to be the father of Allison, Scott's primary love interest for the first three seasons. This Hunter versus Werewolf tension can be then viewed as Father versus Teenage Suitor, another classic dynamic in many dramas.

All of these concepts have been used by countless American dramas before *Teen Wolf*, and the werewolves themselves are Western mythological monsters. The *Teen Wolf* name itself is an American intellectual property from the 1980s. Even as the plot progresses there should have been no need to introduce any Japanese elements to continue the series. If new mythological monsters were needed to compliment the werewolves, Western mythology is robust. Even if witches and vampires were dismissed as being over-utilized in the last few years, the creators of *Teen Wolf* could have drawn

upon faefolk, goblins and countless other creatures from European and American lore. Instead, the creators of *Teen Wolf* in the third season chose to introduce Japanese *Oni*, *Kitsune* and *Nogitsune.*

At first glance, the choice is a logical one. In Japanese mythology, *Kitsune* are fox spirits, and to have fox spirits be juxtaposed with werewolves makes narrative sense. The introduction of Kira Yukimura, daughter of a 900 year old *Kitstune* and secretly a Thunder *Kitsune* herself, creates a love interest for Scott who is equally as powerful to veer away from the dynamic of his werewolf strength in opposition to human frailty. The main narrative thrust of this half of the third season involves a malevolent fox spirit, or *Nogitsune*, possessing Scott's human best friend, Stiles, to add drama and urgency to the plot as the ensemble has to both stop Stiles and save him from himself. However, there was no need to reach all the way to Japan for these plot elements. The creators of *Teen Wolf* could have just as easily used Native American folklore and adopted coyotes as tricksters instead of the fox spirit *Kitsune* and Skinwalkers instead of the *Nogitsune*. Instead, the choice was made to not only introduce the *Kitsune* into the narrative but dedicate screen time in order to integrate their mythology into the series. While there is no one particular *anime* this influence can be attributed to – although the popular *anime* *Inuyasha* that debuted on Cartoon Network in 2002 certainly had *Kitsune* – it is plausible that this narrative decision was made based on the influence and acceptability of Japanese *anime*, where *Kitsune* are common. Further, American audiences had received some acculturation about *Kitsune* even from the Saturday Morning schedule. References to *Kitsune* exist in *Pokémon* as the fox Pokémon Vulpix and its evolved form, Ninetails, are both visually based on the mythology of the *Kitsune.* In this way, the integrating and

introduction of a *Kitsune* character in *Teen Wolf* is at the same time both unexpected and unsurprising.

What is equally striking about the integration of Japanese mythology into the series is how far it deviates from the original *Teen Wolf* film from 1985. The 1985 film starring Michael J. Fox had no Japanese influences in it at all, which is not surprising as it was released years before *Mighty Morphin Power Rangers* debuted in the United States in 1993. Even beyond not having monsters such as *Oni* and *Kitsune*, the tone and themes of the film differ dramatically. With the exception of the protagonist being named Scott, his best friend being called "Stiles" and Scott's use of his werewolf powers to do better in high school sports, there are few other commonalities. The film itself is a comedy. It can be argued that the film also uses Scott's lycanthropy as a metaphor for puberty, but his lycanthropy is mostly celebrated. He is publicly known as a werewolf in school, succeeds in basketball, bests his high school rival and finds himself with a loving girlfriend at the end of the film.[15] The film does not deviate far from the generic high school plotline that has been used numerous times in both film and television of the lovable loser who wishes he could better himself. This plotline's formula continues with a change in the lovable loser's luck, which allows him to overcome the bully harassing him and gain the love of his life. *Teen Wolf* simply used lycanthropy as the means to change Scott's luck. The tragedy, the fear, the angst over being a werewolf that exists in the television series does not exist in the film. There is no fear of death in the film, the female characters exist to be won by Scott and it ends happily for him, which is the opposite in the television series. Scott may succeed each season in the television series but it is often at a cost. All of this more greatly resembles Japanese influences found in

cartoons rather than the original *Teen Wolf* film.

In contrast to *Teen Wolf,* an American series that integrated Japanese elements into it, the American live action series *Supernatural* was Japanese-friendly enough to be made into an *anime* and released in Japan in 2011 by Madhouse Productions, the producers of both the popular *anime Deathnote* and *Cardcaptor Sakura*. Both the American television series' first two seasons and the *anime* follow the same general plot of the two Winchester brothers wandering the United States looking for and then dealing with supernatural problems that the average person would not believe to be true or possible. Both versions use this plot to detail the evolving relationship between the two brothers – Dean, trained by his father to be a supernatural hunter, and Sam, who had a chance to be normal and attend college until being forced into the family business due to the disappearance of their father and the death of his girlfriend, Jessica. While the *anime* does not follow the American series episode for episode, it deviates because it is only a quarter of the length, lasting twenty-two half hour episodes in comparison to the American series' forty-four one hour episodes. It is due to this extreme truncation that some of the most notable changes were made in the adaptation.

This effect is most noticeable in the episodes explicitly based on particular episodes from the American series, which occur twice. By allowing a direct comparison between the two versions, these two episodes demonstrate that Madhouse Productions did not have to fundamentally alter the plot or the characters from the American series in order to adapt it. For example, between the adaptations from the American episode "Skin" to the Japanese "The Alter Ego" and the American episode "Heart" to the Japanese "Moonlight," the first major change is why the Winchesters are investigating

the supernatural crime. In both American episodes, it is due to Sam's personal connection to the characters involved and him compelling his brother to stop the hunt to find their father to help. However, due to the truncation of the plot in the Japanese series, these episodes are intertwined with the plot to find their father and their intervention is not out of the way. Thus, Dean convinces Sam to investigate them to reinforce the fact that Sam is being forced into this life with his brother. There is not enough time afforded in the *anime* to establish Sam's American motivation that he wants to investigate these particular supernatural crimes as a way to cling to his normal life he had to forfeit. This does not especially change the plot of the episodes, the plot of the series or the characters, but just the initial set up for the particular episode.

The second notable change due to adaptation is how distilled both characters are in the *anime.* While in the American series Dean is a pervert at heart and Sam is a sensitive character, who is willing to give others anything without considering the consequences, having 75% more narrative time to develop as characters allows these traits to be more developed and nuanced. Due to the truncation in the *anime,* these character nuances become the characters' defining traits. In both the American series and the Japanese *anime*, these traits of Dean and Sam are the central motivation for these particular episodes. In the Japanese "Alter Ego," Dean becomes involved in discovering the existence of the shape-shifting serial killer because he is immediately attracted to the female detective working the case.[16] In the original American version of the episode, Dean is attracted to the woman, Becky, who brought the case to their attention. However, Becky is Sam's friend, not a detective, and this attraction is only explicitly revealed once the shapeshifter has taken Dean's visage to better target her.[17] Similarly, in the Japanese

episode “Moonlight,” Sam is instantly smitten with the woman, Madison. This is also true in the American episode “Heart.” However, in the Japanese “Moonlight,” he immediately correlates Madison with his dead love Jessica due to them sharing the same dialogue in a flashback.[18] In the American episode, Sam is simply attracted to her, perhaps because he mourns for Jessica but perhaps because she is an attractive woman in need, or a combination of the two – the exact reason is left unstated. The connection between Jessica and Madison is not made explicit.[19] Also, because there has been less screen time devoted to developing Sam’s feelings of loss and desire to avenge Jessica in the Japanese *anime*, he immediately makes an oath that he will never allow Madison to die to better clarify his pain and feelings about Jessica’s death. This connection to Jessica and the oath is used to attempt to create the same emotional heartbreak that exists in the American version when Sam is forced to kill her due to her being transformed into a werewolf. The Japanese episode did not wish to eliminate Sam’s sorrow at having to kill Madison by his own hand, but had to change certain situations within the plot due to the truncation.

Thus, these two episodes highlight the important fact that the *anime* only had to change the pace and distill the characters to their core elements due to time constraints while being able to keep the series’ plot and characters fundamentally the same. There were enough conventions shared between the American version of *Supernatural* and Japanese sensibilities for Madhouse Productions to not only desire to adapt the series, but even in an apple-to-apples episode comparison, did not have to transform the series into something else in order to make it appealing. There were enough shared conventions between the two popular cultures in the original American series to make it unnecessary.

**Hollywood**

As the demonstration of Japanese cultural influence in other cartoons outside of Saturday Morning highlights, such influences were not contained solely within the scope of the Saturday Morning schedule. The demonstration of such influences in more mature entertainment demonstrates that it was also not solely contained within children's programming either. Japanese popular media culture was not something that American youth were "growing out of" like childhood obsessions with unicorns or dinosaurs. Instead, Japanese popular media culture continued to spread and follow the American youth as they grew, becoming an accepted inclusion into narratives meant for older audiences as well as the young. Again, some may counter that the Japanese influence found in these television programs are within a particular subset of American media – fantasy and science fiction – and thus, should not be considered a major cultural incursion or shift. In regards to television dramas, the Japanese influence is most noticeable in fantasy and science fiction because it is a foreign influence overlaid upon genres that have existed in Western culture previously. Moreover, as has been stated, many of the other conventions and tropes that are attributed to Japanese cultural influence in cartoons could not be used as a determination in live action dramas simply because of their own narrative nature. With this in mind, to further demonstrate the extent of the Japanese influence that spread from its conquering of Saturday Morning, Hollywood films must be examined.

Hollywood films are often considered by Hegemonic Imperialism scholars and those critiquing neoliberalism to be the pinnacle of American cultural indoctrination. The power and influence of Hollywood films are likened to a military force in its ability to

overwhelm foreign cultures. Whether or not Hollywood films have such power, some nations have passed laws limiting their presentation in order to protect their own domestic culture from being "Americanized." However, if Hollywood films are the pinnacle of cultural indoctrination for American culture, then to some degree Americans are being indoctrinated with Japanese ideas and if Hollywood films have become influenced by Japanese narrative conventions, then the message of the United States that is being exported to other countries has also changed. In the 2013 and 2014 Hollywood summer blockbuster seasons, Japanese popular culture was noticeably integrated in the way Hollywood presented its multimillion dollar films.

Unlike with televised dramas, Hollywood blockbuster films are traditionally similar to traditional American cartoons in a number of ways. First, they are meant to entertain the audience, and when the audience leaves the theater, the audience should be happy. This is similar to how traditional cartoons such as *Looney Tunes* were meant to be light-hearted and fun to entertain their young audience. In regards to plot construction, the protagonist is often male in Hollywood blockbusters. He is supposed to defeat the adversary or adversarial organization and possibly succeed in obtaining an attractive love interest by the end of the film. This rudimentary framework of a male hero defeating one or more villains and the ending up with "the girl" as the film concludes in a happy ending could describe many different blockbuster films. This particular plot mirrors traditional narratives when a male hero rescues a "damsel in distress." With these narrative expectations, many of the tropes that transformed Saturday Morning due to the inclusion of *anime* should not be present within it.

Yet *anime*-inspired tropes increasingly became included in Hollywood

blockbuster films and this should not be overly surprising. The production companies of blockbuster films such as Disney, Warner Bros and 21th Century Fox all found success and profit with Japanese content on Saturday Morning. Disney owned the rights to the *Power Rangers* franchise for nearly a decade starting in 2001, while Warner Bros and 21th Century Fox were directly responsible for the vast importation of Japanese *anime* onto the Saturday Morning schedule due to their network rivalry. As will be demonstrated, the conventions and tropes that brought these companies success in children's programming in the past were integrated into their films meant for adults, often going against the established norms of Hollywood blockbusters.

*Man of Steel*, presented by Warner Bros, debuted in June 2013 and at the time was the latest film adaptation of Superman. In keeping with previous Superman films and televised adaptations, *Man of Steel* did not deviate from the basic framework of the character. Superman remained a survivor of a doomed planet sent to Earth and found by human parents who raised him as their own son on a farm in the rural town of Smallville. Reared by his human parents, he eventually uses his incredible powers to protect the Earth while protecting his own secret identity as Clark Kent. Yet while *Man of Steel* touches upon all these aspects, it also intermingles them with elements that almost seem out of place in an American Hollywood blockbuster about Superman.

Explicitly, *Man of Steel* is a film about how Clark Kent knows he has a role to fulfill in the world, but after the death of his adoptive father, he simply does not have a purpose. He travels the world, helping as he can until he finds the Fortress of Solitude and an explanation of his true heritage and powers. This could not come soon enough because the world he now calls home is threatened by survivors of his destroyed home

world, Krypton, who wish to transform it into a new home world for them at the expense of the lives of nearly every human being. Implicitly, it could be considered a modern coming of age tale for the Millennial Generation. Superman states that he is thirty-three in the film, meaning he spent the entirety of his twenties uncertain of his purpose and role in the world – not an uncommon feeling with the Millennial Generation of American youth, who often put off adult milestones such as marriage, children and home purchases later than generations before them. It also implies that even with the god-like powers of Superman, one cannot act alone. The narrative makes very clear that without the assistance of Lois Lane, Superman would have failed to save the world and might very well have died with it. It also holds the implication that good and evil and morality/immorality are not something a person naturally knows but something one is indoctrinated to believe and thus are not absolutes. Superman is viewed as the hero-protagonist in the film because he is defending innocent humanity from genocide. Yet General Zod, the villain-antagonist, is not attempting to commit genocide because he is evil or because he is a psychopath but because he believes what he is doing is necessary for his own people to prevent their extinction. Further, the service to his people is all he knows and the basis of his personal identity. Michael Shannon, the actor who played General Zod in the film, explained this character dynamic as:

> He's not a villain any more than any other General fighting to protect his people. He doesn't like to just hurt people and steal diamonds; he's focused on being successful at his job. I think the way Terrence Stamp [the actor who presented him in *Superman II]* approached it – and this isn't any kind if criticism of his performance – there was something kind of detached about it. Pure hatred, rage, whatever… I think this [characterization] is more ambiguous.[20]

Already, this is a choice to complicate the morality of the story and the character motivations. The narrative of General Zod emerging from the "Phantom Zone" in order

to conquer Earth was also the plot of the Christopher Reeves film, *Superman II.* In *Superman II*, General Zod does not act out of fidelity to his people. He comes to Earth to conquer it and is motivated by petty revenge and arrogance. He uses the threat of mass murder to terrorize the people of Earth into submission so they will "Kneel before the power of Zod"[21] – the words he infamously uses to articulate his demands – and not for any outcome that could almost be understood through sympathy. The narrative is thus morally clear. Superman is the hero-protagonist because he is opposing an arrogant terrorist dictator drunk on the sudden super powers he possesses.

*Man of Steel* chooses to diverge from this characterization. As the film's main dramatic thrust comes to a close with the destruction of the machine that would transform the Earth, General Zod expresses his motivation to Superman in clear words:

> **General Zod:** Look at this. We could have built a new Krypton in this squalor, but you chose the humans over us. I exist only to protect Krypton. That is the sole purpose for which I was born. And every action I take, no matter how violent or how cruel, is for the greater good of my people. And now... I have no people. My soul, that is what you have taken from me![22]

The villain is turned sympathetic. The audience was never meant to root for General Zod to accomplish his genocide, but it is also clear that the audience is supposed to feel something toward his absolute despair and anguish. This, in of itself, is a use of Japanese conventions to transform the character, but it goes further. His despair turns into fatalism. With his people gone and his sole role in life resulting in absolute failure, not just for himself but for his people, Zod becomes suicidal and forces Superman to kill him.

This reaction is not identical but similar to the fatalistic surrender of Prince Vegeta in *Dragonball Z/Dragonball Z Kai.* Also a survivor of a destroyed planet, Prince Vegeta

bases his entire person upon being “Prince of all Saiyans” and avenging the death of his people at the hands of the warlord Emperor Frieza. When it becomes clear to him that all hope is lost and he could never accomplish this feat, his pride is crushed and his purpose destroyed. He surrenders himself to be beaten to death by Frieza without resistance.[23] Much like Vegeta, General Zod sees no purpose or point to continue to live after his perceived role in life had been made irrelevant. General Zod forces Superman, the man who made his life an irrelevant failure, to kill him, just as Vegeta allows Frieza, who made his life an irrelevant failure, to do likewise.

The fact that Superman does kill General Zod in *Man of Steel* is also another dark element that is more inspired by the tragedies of Japanese *anime* and narratives than by Hollywood blockbusters or the Superman mythos itself. There is no harm in a Hollywood blockbuster to kill a terrorist or any sort of villain who is truly villainous; such actions offer closure and a sense of victory to the viewing audience. However, if the villain-antagonist is sympathetic, there is an urge and desire to see him redeemed or at least offered the chance at redemption. With Superman being made the age of thirty-three, the Jesus-Messiah metaphor is very overt, and yet, Zod receives no redemption or offer of redemption. Superman finds no other way to stop Zod’s attempt to force his hand other than to comply and kill him.

Beyond the many possible ways Superman could have incapacitated Zod instead of killing him, it stands in stark contrast to audience expectations fueled by *Superman II.* Despite General Zod being a stereotypical villain with no redeeming qualities in this earlier film, Superman does not kill Zod but imprisons him once again in the Phantom Zone. There is something to be said about not using the same narrative elements to

conclude new adaptations of the same source material, but with such a heavy emphasis on the technology of Krypton in the film and Superman's own Kryptonian father, Jor-El, expressing to Superman, "Born on Krypton and raised on Earth, you had the best of both and were meant to be the bridge between two worlds,"[24] it seems narratively incomplete for Superman to kill a character who took his every action for the sake of Krypton. At the very least, it does not leave the audience uplifted at the final resolution. This sort of closure, a resolution based on tragedy, is much more common in Japanese media than in a Hollywood blockbuster, especially one about Superman.

Zod is not the only tragic death Superman is forced to endure in *Man of Steel*. He also must endure his father's tragic and pointless death. He explains, "My father believed that if the world found out who I really was, they'd reject me... out of fear. I let my father die because I trusted him. Because he was convinced that I had to wait. That the world was not ready. What do you think?"[25] The tragedy of the death is not just that Superman endured it but also that he is complicit in it and that it did not need to occur. He explains he allowed it to happen, not intervening with his powers. It is a pointless tragedy. Unlike in other renditions of Superman's childhood story where his adoptive father also dies, this modern version does not make him rise up to be a stronger man or understand that even with his powers there are some tragedies he cannot prevent, such as when in other versions Jonathan Kent, his adoptive father, dies of a heart attack.[26] Instead, it forces teenage Clark Kent into a role of helplessness, which then fills him with impotent anger and greater uncertainty of his role in the world. It foreshadows him being forced by Zod to kill him. Again, he is helpless except to allow death to occur on the behest of another. It is an unexpected characterization for Superman in a Hollywood blockbuster but would

not be unexpected in a Japanese work where tragic, pointless deaths are readily endured by characters.

*Man of Steel* also includes another Japanese thematic element of two equally skilled rivals dying together. General Swanswick of Earth and Faora, Zod's first officer, of Krypton have an on-going feud throughout the film, based almost solely on their positions in their respective militaries. General Swanswick answers only to the President of the United States, and Faora answers only to General Zod. In this way they are equals, and the two particularly seek to undermine the other when possible. Their rivalry ends as both die together. In the climactic battle, General Swanswick manages to help ensure the terraforming machine is destroyed, and Faora manages to get what she hoped for, a good death. By linking them as equals in the rivalry from the beginning, with Japanese influences in mind, it is not surprising for them to die together. It is the truest sign of their equality in the rivalry, as it is the case for the narrative trope of samurai of equal standing to die together in a duel. This ending is used in *anime* even outside of historical samurai narratives. This ending of two equals dying together is the climatic conclusion of the main storyline in the *Mobile Suit Gundam* franchise. Freedom fighter Char Aznable and Earth's greatest hero and pilot, Amuro Ray, die together during the animated film *Char's Counter Attack.*[27]

*Man of Steel* is a rather dark film for the character of Superman, but one could argue that this tone was chosen due to the success of *The Dark Knight* Trilogy by Christopher Nolan involving Batman, which was also acclaimed as a gritty and dark modern retelling of the character. However, while the tone may very well have been chosen due to *The Dark Knight* Trilogy's success, this is where the comparison ends.

*Man of Steel* is a film constructed with Japanese conventions, while *The Dark Knight* Trilogy generally is not. While villainous characters like Mercy Graves were sympathetic in *Superman: The Animated Series*, she was a supporting character, not a major villain. In *Man of Steel*, General Zod is sympathetic himself. Further, Superman does save the world, but one is not left with the feeling of victory. The city of Metropolis is destroyed and General Zod is killed like a feral dog. While the audience may know Lois Lane and Superman will be a couple in the future, the sense of their relationship is left very open ended in the film. The *Dark Knight Trilogy*, in contrast, does not have sympathetic villains, Batman ultimately succeeds in protecting Gotham City from nuclear destruction and is able to retire with Catwoman as his significant other in Paris, France.[28] *The Dark Knight* Trilogy's dark tone effectively acts as a veneer over what is ultimately the standard Hollywood framework. *Man of Steel* acts as a further transformation of Superman than what was portrayed in *Superman: The Animated Series* and the later related series, *Justice League* and *Justice League Unlimited*.

Just one month after *Man of Steel*, *Pacific Rim*, presented by Warner Bros, debuted in July 2013. *Pacific Rim* explicitly is a *Kaiju* film, like the famous *Godzilla* films, where large mechanical robot suits called Jaegers do battle against *kaiju* monsters to defend the Earth's populace. While *Man of Steel's* Japanese influences were subtle with its use of various conventions incorporated into a previously produced narrative storyline, *Pacific Rim* was advertised with its influences on display. As has already been discussed, large robot battles have remained an almost stereotypical Japanese theme, as have *kaiju* battles. It was these key elements, in addition to the *sentai* footage, that gave *Mighty Morphin Power Rangers* and its successors a foreign visual feel. Yet with *Pacific*

*Rim*, these two elements are the central driving forces of the film. The producers of *Pacific Rim* did not attempt in any way to diminish or obscure the influences for the movie, even using the term *"kaiju"* in the film for the monsters. The explicit narrative of the film consists of the *Kaiju* having found a way to leave their dimension to enter the human world. At first the *Kaiju* were weaker, and once the countries of the Earth developed the Jaegers, the robot battle suits, to fight them, they were easily dispatched. However, the *Kaiju* kept emerging, and eventually humanity was no longer winning the war. The Jaegers are then considered obsolete, and there is a final attempt to destroy the portal that allowed the *Kaiju* to come to Earth with a nuclear device. The fate of the world rests upon the shoulders of the hero-protagonist, Raleigh Becket, who had been retired from the war after the death of his pilot brother, and his new Jaeger partner, Mako Mori, to enter into the portal and detonate the charge.

Implicitly, *Pacific Rim* conveys a message that while the loss of a loved one – a brother, parents, children – is traumatic, to overcome the grief it causes will give one greater strength while clinging to the loss only hampers a person. This is demonstrated in the characters of Raleigh Becket, Mako Mori and her adoptive father, Pentecost, who runs the Jaeger Division, respectively. All cling to their personal losses in the beginning of the film. Becket is haunted by the loss of his brother during a *Kaiju* battle. Mako Mori is haunted by the death of her parents during an attack in her home city, which holds her back from her potential to pilot the Jaeger at first with Becket. Pentecost, in his fear of losing Mako, shelters and initially refuses to allow her to be a pilot at all. All three traumas must be conquered before the world can be saved in the narrative.

There is also an implication that it is not until one is willing to sacrifice

themselves for the sake of the greater good that they truly become the person they are meant to be. This is the character arc for both Becket and another hotshot pilot supporting character, Chuck Hansen. It is only when they are willing to not merely engage in the dangerous battles against the *Kaiju* but consciously choose to die for the sake the mission that they cease to be egotistical and arrogant. Instead, in that moment of choice of the mission over themselves, they become a complete person beyond their flawed nature. The theme of the sacrificial death for the sake of others could be interpreted as one inspired by Japanese influences, reminiscent of the *banzai* charges of the *Kamikaze* pilots in World War II. However, the act of sacrifice as a moment of maturity in a war film is not altogether uncommon in Western war narratives either. Becket's climatic choice to stay behind in his Jaeger to detonate the nuclear charge that will close the portal to the *Kaiju* dimension after sending Mori away in the Jaeger escape pod is very much akin to the "Captain Going Down with Ship" motif, especially since Mori, a woman, is allowed to escape. It is also akin to the theme of the soldier falling on the grenade for his fellow soldiers.

However, Chuck Hansen and Pentecost's particular sacrifices in the story are likely influenced by Japanese aesthetic toward tragic deaths that was especially seen in *Digimon* and *Dragon Ball Z Kai*. Pentecost acts as both general and father to the Jaeger pilots of the division, and with his death, they lose this central figure. Hansen is a young man who had never known life outside the Jaeger unit, having been brought up around them, and thus never would know a true life at all as he dies inside of one. They both make the decision to detonate the nuclear device that was supposed to go into the portal when it was damaged in battle and became unable to be launched. Deciding to give

Becket and Mori a chance to get to the portal, they detonate it, sacrificing themselves in the process in order to dispatch the *Kaiju* attacking them. It is a tragic death but also a needless one. If Becket's Jaeger had an escape pod and it was an older model, then there should have been an escape pod in Hansen's newer Jaeger but there was none. Narratively, the choice to no longer develop Jaegers with escape pods implies that as Jaeger models were produced during the time when the *Kaiju* battles grew fiercest, the pilots were not expected to come back if they could not win. They would be expected to sacrifice their lives to destroy the *Kaiju* and possibly save millions more human lives in the process as *Kamikaze* pilots. Meta-narratively, the choice to have no escape pod was clearly made for tragic effect. Both reasons are particularly Japanese in feel.

Another overt Japanese influence in the film is the choice of Becket's co-pilot, Mako Mori. The narrative has to use a great deal of effort to justify why Mako Mori, a Japanese woman, is the daughter to Pentecost, an African-American man. An elaborate backstory sequence is constructed to portray Pentecost as a former Jaeger pilot himself, who had managed to pilot his Jaeger on his own after the death of his co-pilot, found Mako Mori in a demolished city and subsequently adopted her. The choice was made to include a Japanese pilot, not just as one of the assortment of Jaeger pilots, but as the co-lead of the film. Due to how intertwined the *Mecha*/large robot genre and the *Kaiju* genre are with Japan, Mako Mori may have been given such a prominent role in acknowledgment of that connection. Becket and Mako Mori's partnership could be seen as a visual acknowledgment of the fusion of the original Japanese inspirations and the American adaptation of these genres. It was also likely a marketing device. The producers likely theorized that Japanese movie goers would go see the film and would

likely have warmer feelings toward it if the co-lead was Japanese.

Her characterization, however, is also influenced by Japanese conventions initially introduced on Saturday Morning. Mori is one of the few female characters in the entire film and yet she is not a love interest character for Becket. There is chemistry between the two characters, but that chemistry is not built upon their sexual attraction to each other as would be the case in a James Bond film with a particular "Bond Girl" love interest. In contrast, their chemistry is built upon their own respective losses and sharing them with each other. The piloting mechanism of the Jaegers requires the pilots' minds to become as one, making the pilots function as one, and their individual losses are shared in this raw, direct way. Further, her character is never depicted as sexual "eye candy" for the viewing audience. She is always dressed as a professional pilot and despite being a rookie in the narrative, she is treated as nothing but competent and equal to the other male characters. She stands in the role of the "Yellow Ranger" to draw upon the *Mighty Morphin Power Rangers* female roles. The fact that film does not insist on a romance between the two characters is a departure for the normal structure of Hollywood blockbuster films.

Mako Mori would not be the only Japanese character acting as a co-lead in a Hollywood production in 2013. Just a few weeks later, also in July, *The Wolverine*, presented by then 20th Century Fox, debuted. Explicitly, *The Wolverine* is a film entirely revolving around the titular character, Wolverine, also known as Logan, coming to terms with the loss of Jean Grey, the woman he loved but who died at his hands a year prior. His initial isolation in the beginning of the film is a form of penance for the killing, and the nightmares that plague him are manifestations of his guilt which he refuses to

absolve. This dynamic is interrupted by the main narrative of the film but is always in the background motivating Logan's actions. The main narrative is that of betrayal. Logan had saved the life of a Japanese prison guard from the atomic bomb blast in 1945. This prison guard, Shingen Yashida, now on his deathbed, first offers Logan a chance to be freed from his immortality but, when Logan refuses, takes his healing ability from him by deception in order to regain his own youth and health. In doing so, the plot continues with a vulnerable Logan aided by two women, Mariko Yashida, granddaughter to Shingen Yashida and Logan's eventual love interest, and Yukio, a hired servant of the Yashida family but exceeding loyal to Logan. In the end, Shingen Yashida's deceptions are discovered, his granddaughter first delivers a lethal blow to him in defense of Logan and Logan completes dispatching him. Finding love with Mariko renews Logan's spirit and he knows he must return to the United States to face the situation there instead of running from it any longer. He leaves Mariko in Japan, but Yukio follows him in his new journey.

Implicitly, the narrative is about the power of love. Each of the three main characters, Logan, Mariko and Yukio, are motivated by love. Logan is haunted by his love of Jean Grey. His desire to be alone and flee his former life is precisely due to this haunting love. It is only when he finds love with Mariko that love again becomes something to empower him. However, Jean Grey's love never ceases to haunt him. He cannot allow Mariko to die because he cannot allow another woman he loves to die because of him. Even when he absolves himself of the guilt of killing Jean Grey at the end of the film, his fidelity to that love is exactly what drives him to leave Japan and Mariko. He has to face the situation in the United States, even though his new love

remains in Japan.

The power of love is no different for the two women supporting Logan in the film, but less complicated. Mariko's love for Logan severs her familial loyalty to her grandfather. In the beginning of the film, she was ready to live her entire life for the sake of her grandfather's and her family's honor, but at the end, it is not merely her grandfather's betrayal that severs the familial bond but also her love for Logan. She and Logan are now one, signified by the fact she uses Logan's broken metal claws to attack her grandfather and not an ordinary weapon. She literally strikes at him as Logan would. In contrast, Yukio's love is unrequited. There is little indication in the film whether Logan even notices it as he is focused on Mariko. However, her love being unrequited almost makes it purer. She does not begrudge Mariko but transforms her own love into a buttress to further support her fidelity to Logan. Without her intervention, Logan would die, unable to regain his healing abilities without her assistance. In the end, her intense love-turned-fidelity to Logan allows her to leave Japan behind and follow him.

This narrative-wide implication is likely the most subtle of Japanese influences in the film. Hollywood blockbusters, especially action-driven Hollywood blockbusters, do not normally have characters entirely motivated by the power of love. When love is a motivating force in a Hollywood film, it is either to protect a loved one or to gain a person as a lover as final narrative reward for completing the plot. There is a happy conclusion and satisfying closure brought about by it. Yet in *The Wolverine* there is no happy conclusion for any of the love relationships. Logan comes to peace with Jean Grey's death, but it still drives him away from being with Mariko. Mariko loves Logan but cannot follow him. Yukio technically is able to follow the man she cares for, but her

love is still unrequited and will likely remain as such since his heart belongs to the other two women. A lack of closure is a common element in many Japanese *anime* and films but is not especially a Western trope. Western literature and media has been built upon a story having a distinct end. *The Wolverine* concludes in a Japanese style and uses this complicated motivation of love in order to achieve it.

The second Japanese influence in the film is tied into this subtle love plot progression – the film's basic structure resembles a Japanese "Harem *Anime*." Harem *Anime* is a subgenre of *anime* where a singular male or female protagonist is courted by at least two other characters simultaneously. There are a number of popular *anime* conforming to its tropes such as the *Tenchi* franchise, *Love Hina* and *Fruits Basket.* It is a subgenre because it can occur within any other genre. It differs from a Western conception of a "love triangle" because a love triangle concludes but the Harem dynamic does not necessitate a conclusion. Further, the protagonist can choose all the suitors or none, depending on the plot, if an actual conclusion does occur. The Harem dynamic often continues throughout the whole narrative but does not have to be the series' main plot but an underlying occurrence. This sort of dynamic is less common in the United States, and yet that is exact dynamic that occurs within the *The Wolverine.* There is no indication whether Logan has made a definite choice to ever return to Mariko, to begin a relationship with Yukio or to choose to be with Mariko when he is in Japan and Yukio when he is not.

These more subtle Japanese influences can be easily overshadowed by the overt influences in both the visual and aural storytelling of *The Wolverine.* The first of these overt influences is that the film not only takes place in Japan but half of the dialogue is in

Japanese. Instead of assuming that the American viewing audience would prefer to hear the actors, who all speak fluent English, speak English for the duration of the film, the filmmakers believed that the audience would not mind reading subtitles for half the film, often for important plot revelations. For an audience who likely had watched at least one of the *anime* they grew up enjoying in Japanese simply to see how it was different, the subtitles would not be entirely unfamiliar.

The second of these overt influences is that the entire plot could have been accomplished without the "Wolverine" intellectual property. Unlike other superhero Hollywood films where the titular character is the absolute focus and a necessity for the plot to progress, the titular character being Wolverine was not necessary. The plot involving Shingen Yashida's betrayal in order to regain his youth only to be thwarted by his granddaughter and her paramour could have been created with many comic book based characters. Logan, himself, is an outsider in the film's narrative acting as an everyman for the American audience to relate to and a novelty for a Japanese audience to enjoy. If the film had been entirely Japanese with a Japanese character in Logan's place, it may not have achieved the same success due to not having a blockbuster name attached, but the only narrative effect would have been the Japanese audience gaining the "everyman" and the American audience enjoying an entirely foreign film.

The third of these overt influences is Hollywood in another film utilizing another samurai theme. Logan is directly compared to a "*ronin*." He explains to Mariko, "Your grandfather called me a *ronin*, a samurai without a master. He said I was destined to live forever, with no reason to live."[29] While there is an in-narrative explanation for the term "*ronin*," the fact that the script writers chose to put the reference in demonstrates a firm

belief that the viewing audience would have enough Japanese cultural knowledge to appreciate some of the nuance of using the term instead of just making the line "He said I was destined to live forever, with no reason to live," which would convey the narrative point just as well. The audience was expected to understand the filial relationship between samurai and their lords, and how *ronin* were incomplete in their personal identities without having a lord to serve. For this idea to be conveyed in this way further demonstrates an alternative to the American notion of valuing absolute individuality and freedom being presented by an American production company – an alternative ideology that was not portrayed by traditional American children's program with its emphasis on individuality and fantasies of freedom.

The last of these overt influences is the use of *seppuku* as a narrative device. The ritualized act of suicide is in one of the first scenes in the film, committed in flashback by Japanese soldiers on the beach after they were unable to secure the prison camp, preferring to face death rather than face the dishonor of failure. Logan stops Shingen Yashida from doing likewise after they both emerge from their pipe shelter in the aftermath of the atomic bomb blast. Yashida accepts Logan's intervention because he knows, having witnessed him heal before his eyes, that he is more than a human being. This scene acts as an introduction to *seppuku* to prepare the audience for when Logan commits it himself in order regain his healing abilities and enter into the final climatic battle of the film. He uses his claws to cut into his own stomach and mimics the same motions as the solders in the flashback. The filmmakers used the flashback to ensure that the audience understood that at the pinnacle of the film, Logan was using an act of ritualized suicide in order to end the mortal life that had been thrust upon him. Only two

outcomes could occur due to it: he would either die or he would regain his immortality, which he had considered worse than death, in other to save Mariko. Either way, Logan faces death in order to not have to face the shame of failing her.

The dialogue attached to the scene makes it clear that Logan accepts both outcomes.

> **Yukio:** I saw you die in a room like this with your heart in your hand [in a vision]!
> **Logan:** I can't leave her with those freaks and killers, Yuk. I'm the only chance she's got - but not with that thing inside me [that is keeping his healing ability off]!
> **Yukio:** You're going to die, Logan!
> **Logan:** Maybe that's okay...[30]

Since the device is in his chest near his heart and he is using claws made of metal that can cut through any material, there is no reason why he should go through his stomach in order to reach it. Since he is being guided by a medical monitor, it would have been quicker and safer to cut through his chest into the device and twist it out. Since its dislodging would return his healing powers, any damage to his lungs would be negligible. Instead, he goes through the stomach so the act of *seppuku* could be used as the turning point of a Hollywood film. If there has ever been a more foreign act for an American protagonist to take in a Hollywood film, it would be to commit *seppuku* in order to not face dishonor and failure.

With the inclusion of such Japanese concepts as *seppuku, ronin*, the use of the Harem *Anime* narrative frame and extensive Japanese dialogue, *The Wolverine* acts as an example of a fusion of cultures where an American intellectual property takes on aspects of a foreign culture in a similar way to how Becket and Mako Mori acting as co-leads in a film about fighting *kaiju* in robot suits demonstrates a fusion of culture in *Pacific Rim*.

This sort of fusion was seen previously with children's media, most notably in *Teen Titans*, where the theme song, art, visual cues and plot were heavily influenced by Japanese *anime* in order to be popular with fans. In this vein, it should not be surprising to see the same model occur in a film like *The Wolverine*, especially when a previous film with the same character did poorly with American audiences. *X-Men Origins: Wolverine* was released in 2009 and was considered a major disappointment by fans.[31] It is possible that the choices made in constructing *The Wolverine (2013)* to have extensive integration of Japanese influences was made to better ensure its success, reminiscent to how American cartoons started to be styled like Japanese *anime* to be more popular.

One year later in 2014, Hollywood again chose to include greater Japanese influence into a film to better ensure its success when it reintroduced one of the most recognizable Japanese icons of all time to American and worldwide audiences with *Godzilla*, presented by Warner Bros. Explicitly, the narrative is similar to many of the later 1960s/70s Japanese *Godzilla* films. Two MUTO, a pair of monsters, are searching for each other in order to mate – devastating a Japanese city and then a large section of the American West Coast in the process. The Japanese government attempts to cover up the existence of the MUTO, and the United States military attempts to contain the MUTO, both failing. In the end, Godzilla must dispatch the two MUTO and return to the sea, a savior to humanity that attempted to destroy him in the past simply because he was a monster. The premise itself is a not a complicated plot. However, the film makes a number of implications within both its monster plot between Godzilla and the MUTOs and its human plots. The most important implication of the human plots is that while humanity attempts to control and define the world, in doing so it often cannot control or

understand what their role is in it and where the truth lies. The United States attempts to destroy Godzilla in the title sequence with nuclear devices. While Godzilla appears menacing, there is no evidence that he is a threat to the world, just like there is no evidence that nuclear weapons could harm him, especially since he had emerged due to one. Yet, the United States takes this action. Japan attempts to hide the existence of the MUTOs, conducting experiments upon what they assume is a monstrous corpse. They are wrong in the latter and suffer for the former. The United States' answer to the rampaging monsters is to attempt to destroy them but again fail to do so, except the young MUTO eggs.

At each step humanity is routinely helpless and wrong in their assumptions. This is particularly true about the human characters' attempts to theorize about Godzilla's motivation toward protecting humanity. The in-narrative explanation that Godzilla is attacking the MUTOs because "As a predator, the top of the prehistoric food chain, the monster is compelled to hunt down and kill his ancient parasitic prey," [32] does not correspond with the visual explanations given by the film itself. The character of Dr. Serizawa, who makes this assumption, like all the humans until the end of the film, projects his own understanding of events in an act of arrogance.

Related to this false understanding presented by the unreliable narrator Dr. Serizawa, the main implication presented by the monster plot is that there is a sense of hierarchical order in the universe in which humanity has no true power to intervene. Ironically, Dr. Serizawa correctly expresses this dynamic.

> **Admiral William Stenz:** This alpha predator of yours, Doctor, do you really think he has a chance?
> **Dr. Ichiro Serizawa:** The arrogance of men is thinking nature is in their control and not the other way around. Let them fight.[33]

The narrative presents the MUTOs as being motivated at first by their primal instincts, feeding and attempting to find their mate. However, they are not meant to be in the human world of the surface. Godzilla seeks them out, leaving the primordial world of monsters in order to find these two particular monsters and destroy them for breaking the natural order. If Godzilla was acting solely on predator instinct and it was a hunt, then he would have eaten the MUTO. Instead, he executes them and then immediately returns to the ocean.

This complexity of the monsters and the humans being helpless, unreliable narrators are both Japanese influences. This fact is furthered by comparing the interaction between the human and monster plots in *Godzilla (2014)* and *Godzilla (1998)* (See Appendix A: Image 4.7 for a visual example of this). Both were made by American production companies, but the 2014 version was not only produced after the transformative revolution of Saturday Morning but also with the assistance of the TOHO company, the parent company of the Godzilla intellectual property. The 1998 American version presented Godzilla as a lizard mutated by nuclear testing. Godzilla was merely a beast, motivated by instinct to survive, often running from all military assaults against her. Godzilla was also explicitly female and a mother, laying and defending her eggs. It is not that Godzilla in the original Japanese films did not have young – he did under various names: Minya, Godzooki, Godzilla Jr. However, the actual births of the younger monsters were never explained. A new Godzilla simply appeared. The 1998 version of the film making Godzilla female also contained implications I am not sure the production company and script writers intended. The literal emasculation of one of the most famous Japanese icons – one that in the 1960/70s films was depicted as a protector of Japan –

was not going to gain the film goodwill from the Japanese audience, nor would portraying such an icon running from the United States military and succumbing to it. Even the American audience was put off by the idea of Godzilla running from and being killed by conventional assaults by the military. The monster was not just visually a departure from the source material but her characterization was as well.

In contrast, the 2014 film did not shy away from presenting complicated characterizations for the monsters. Some scholars, in particular William M. Tsutsui, criticized that Godzilla was dehumanized from his Japanese iteration and that

> Significantly, the new *Godzilla* rewrites the foundational mythology of the series, absolving the United States of responsibility for creating the monster. The original Godzilla film, *Gojira*, established that Godzilla was a survivor from the Jurassic era, rendered huge and hostile by the U.S. government's H-bomb test on Bikini Atoll in March 1954. […] Edwards' creation story casts the United States in a positive, even noble, light. Godzilla, we are assured, was a giant monster that crawled spontaneously from the earth sometime after World War II. The United States' Cold War nuclear tests in the South Pacific are presented as a desperate (and ultimately futile) effort to rid the world of a towering reptilian scourge, rather than a chilling instance of Cold War gamesmanship. [… and eventually revealed Godzilla] symbolically transformed into an American patriot.[34]

However, Hollywood changed this origin mythos in a way that was influenced by integrated Japanese culture capital. Godzilla narratively was no longer a result of the arrogance of human warfare and no longer meta-narratively a metaphor for American aggression during World War II but instead was effectively an avenging nature spirit with the authority and responsibility to return harmony to the human world when humanity was ill-equipped to do so. The United States military is omnipresent in the film but almost entirely incompetent in their role as protectors. Without Godzilla acting as a *kami* – a divine spirit in Japanese, without using the term – the military would be capable of merely watching the civilian population be crushed by the MUTOs. Godzilla's origin

was not just changed through Japanese influence, but even how the attitudes of the human characters change through the progression of the film toward Godzilla is distinctly non-American and in sharp contrast to the reactions presented in 1998. By the end of the film, the human characters have accepted they cannot control or destroy Godzilla nor can they be saved without him; they accept their vulnerability and give proper respect to him. This is a departure from the general reaction of Hollywood characters in the face of a monster, where the only acceptable options are either control or kill it. Yet many in the audience would be familiar with the concept of a *kami* if they had watched Cartoon Network's various *anime* blocks, and even if they had only watched *anime* on Saturday Morning, the concept was portrayed on *Dragon Ball Z Kai.*

The MUTOs themselves also contain Japanese influences. Being the antagonist monsters, even with Godzilla being given a complex characterization, they did not need to have any characterization at all. Portrayed as huge inhuman insect monsters, the film could have easily chosen to depict them simply as mindless, instinctual beasts, yet it did not. The MUTOs are afforded human emotions – loneliness, love and sadness. They seek their mate because they feel loneliness without their matching pair. There is an undeniable moment where the two kiss. There is palpable sorrow when their young are destroyed. With insect monsters, the filmmakers chose to portray a doomed tragic romance plot. The male MUTO dies in defense of his family, while the female MUTO dies – much like General Zod – in a rage after losing everything. The monsters did not need to be given this sort of characterization or plot arc. In *Pacific Rim,* at no time did the filmmakers attempt to pull at heart strings with the monsters; the tragedy in *Pacific Rim* remains with the human characters. In *Godzilla (2014)* there was sorrow and tragic

death with both the human and the monster characters. In this way, Japanese influence not only "humanized" the monsters, turning them into sympathetic villains, but made them a further vehicle for the common conventions of tragic deaths and shattered love from Japanese *anime*. The shattered love convention is not uncommon in Japanese *anime* and is endured by protagonists and villains alike in series meant for either gender. Even in the limited *anime* presented on Saturday Morning, this convention was used. Shattered love was the motivation for the villain Pegasus in *Yu-Gi-Oh!*, a series that was dominant enough to warrant half of the viewing hours of Saturday Morning in 2012.

Tragic deaths and shattered love are also recurring conventions in the Hollywood blockbuster *Edge of Tomorrow* starring Tom Cruise and Emily Blunt released in May of 2014 and also presented by Warner Bros. Explicitly, the narrative plot revolves around the character of Bill Cage, who begins the film as a coward forced into military service to fight against Mimics, alien invaders, in a public relations campaign. He then gains the ability to reset time to the start of the day whenever he is killed, until he later receives a blood transfusion, because his blood mingled with the blood of a dying "Alpha" alien. Aided by Sergeant Rita Vrataski, who had become a hero through a military victory obtained when she had to the same time loop power, and eventually a ragtag group of soldiers, they choose to sacrifice their lives in order to kill the Omega Mimic and end the invasion. In the final moments of this climatic battle, Cage is bled on by the dying Omega Mimic and regains his ability to time loop, returning to his day one that is now dramatically changed as the alien forces are defeated, and no one is quite sure why except him.

Implicitly, it implies two major messages. The first of these is a common one for

war films across cultures: battle matures a person, makes them brave and quickly forms bonds with those around them. Each time loops generally only lasts one day before Cage is killed and resets to the beginning. When he loses his power initially and he and his companions must make the final charge, this is the longest period of time but likely is less than seventy-two hours. Yet all of them unite together into a force that is willing to die for each other and deeply mourns the loss of each person in the process – a concept that has been reinforced since the beginning of human history from the Thebans of Greece to the trench warfare survivors of World War I to the stories of foxhole buddies in World War II to more recent wars. Battle quickly forges people and creates bonds that are never severed – even by death. This concept is not only conveyed by the narrative but pointed to directly in the dialogue. Master Sergeant Farell, before dropping the troops into the initial combat on the beach expresses the sentiment in his speech to them: "Battle is the Great Redeemer. It is the fiery crucible in which true heroes are forged. The one place where all men truly share the same rank, regardless of what kind of parasitic scum they were going in."[35]

The second of the film's major thematic implications is that the greater good is more important than individual glory. In the resolution of the film, the alien Mimics are defeated and retreat. The Earth is saved through the actions of Bill Cage and his companions, but no one knows it except him. Due to the time loop reset, Rita and the squad have no memory of the events; they did not live the day yet. Bill Cage knows it, but the only ones likely to believe him are Rita and her scientist friend. He will receive no glory or accolades for his service to Earth and must be content with that fact because, technically, the day he lived that caused the Mimic defeat also never happened. It

conveys a message that one should not do what is right for glory but because it is right; the only true reward for doing what is just is having done a just thing.

The Japanese influences in the film are manifold. The first is overtly visual. Much like *Pacific Rim*, the main combat scenes of the film take place between soldiers in robot suits fighting against monstrous foes that are hived-minded together. The major difference is scale. The Mimics are not as large as the *Pacific Rim Kaiju* but are still considerably large and inhuman. However, the robotic suits that the human soldiers use are much smaller than the Jaegers of *Pacific Rim* but have still been lifted from the *Mecha Anime* genre. Simply this visual alone gives the film a Japanese-inspired feel as the robot suits, much like *kaiju* monsters, are still tied to Japanese media, and the fact that both struggle against each other in the film amplifies the visual effect.

The second of these influences is the use of the tragic death convention. It is not to say that tragic deaths are uncommon in war genre films in Western cinema – they are common because tragic death is part of warfare. However, unlike in other war films where the tragedy of a sudden death is the grim consequence of combat, in *Edge of Tomorrow* it becomes a narrative point. Cage is forced to endure Rita's death hundreds of times, always due to his mistakes and his inability to prevent it, all while he falls in love with her due to their close quarters and intensity of the moments shared. Rita shares with Cage that she endured the same tragedy. She watched the man she loved die hundreds of times until finally there was no more time resets for her and he was simply lost forever. This convention is further influenced by Cage and Rita's final charge against the Omega Mimic being effectively a *banzai* charge per the *Kamikaze* pilots of World War II, made more tragic by the fact that at the time they are wanted criminals of

the Earth military for insubordination and their escape from military custody. Rita dies simply to give Cage a chance to approach the Omega Mimic, with no confirmation even in her death that her sacrifice was not in vain. Cage approaches the final confrontation with the Omega Mimic not expecting to return and he only manages to see the victory as he dies. There is no escape plan; he is a *Kamikaze* for the sake of those who would arrest him on sight because it is the honorable thing to do.

The next influence is felt within the shattered love convention. As has already been mentioned, both Cage and Rita are forced to witness the deaths of those they love countless times due to their own inability to save them. Cage's loss is taken one step further. After his final death where the Omega Mimic bleeds on him, he regains the power to reset time and awakens at the beginning of his day one, only with the circumstances dramatically changed. Rita is alive again but has not shared a single moment of combat with him. In the final moments of the film, Cage approaches her in her yoga sequence that he always approaches her in and she rudely greets him. In the end, he is left with nothing. Perhaps he can court her after the film, and it is implied that he might try as he smiles warmly at her, but there are no guarantees she would have any interest in him, even if he tells her all they experienced together. For her it would all be just words, not a lived reality. Cage must see the woman he loves without having her at his side, which is not only a salient departure for the Hollywood norms of the dynamic between the male protagonist hero and the leading female character, but almost more tragic than simply losing her to death.

The last critical Japanese influence on the film is the source material itself – it is based on the Japanese novel, *All You Need is Kill*. Further, the release of the film was

timed to coincide with the release of the *manga* adaptation of the novel. The fact that a Japanese novel was chosen to be the source material for a Hollywood film should not be understated because there is no lack of American-produced science fiction/fantasy thriller novels. Yet much like what occurred on Saturday Morning, there was a decision made to choose a Japanese intellectual property over an American one. American advertisements sold the film to the American viewing audience as a "Tom Cruise film" and the latest blockbuster, but these blockbuster scenes were visually Japanese in styling taken from a popular Japanese novel.

Furthermore, the Hollywood adaptation from the novel/*manga* to the film did not "Americanize" the story, but made further use of the Japanese conventions previously detailed to leave the ending open enough for a possible sequel in the future. In the *manga* in order to finally destroy the Mimics and ensure they would not return, Rita insists that Keiji Kiriya, Bill Cage's character's original Japanese name, kill her. They are left alone at the end, but she theorizes that in order for the reset loop to end and to make the victory certain, one of them has to die, so Rita coerces Keiji to take her life.[36] The Hollywood adaptation could not end in the same way. The hero-protagonist killing his own partner as the film's resolution would not have likely been well received by American viewing audiences, nor would it have allowed for a possible sequel. Much like how American adaptors kept the feel of Keiji's name by making his surname "Cage," they kept the feel of the tragedy of this ending while leaving the film open for continuation with the bitter sweetness amplified considerably. In the American version, Cage must watch Rita die immediately after she finally kisses him, offering him a token of affectionate love after all the other times he had watched her die. As far as he knows at the time, her final death

came with them sharing the only affectionate moment they would ever share. He faces her death unsure whether she has even died in vain as he still has to attempt to destroy the Omega Mimic, and even when he finds her alive again, he is stranger to her. The American adaptation uses the Japanese conventions introduced first in *anime* in order to make a tragic Japanese ending for its adaptation and not a Hollywood ending where there is glory and reward.

With *Pacific Rim*, *Godzilla (2014)* and *Edge of Tomorrow*, Hollywood production companies chose cultural aspects from Japan in favor of American ones. While *The Wolverine* having so much Japanese dialogue and cultural motifs could be explained by stating that the film takes place in Japan so they were used for the sake of realism, this cannot be said for the other three. *Godzilla (2014)*, in particular, is an interesting reflection of hybridity theory. The film is an example of the notion that there are already foreign elements in the culture and as Kraidy put it, that these foreign elements act as a wedge to allow more foreign elements to resonate with the greater majority culture.[37] Godzilla has been part of the American popular media culture since the 1950s, and Americans for the most part rejected the 1998 attempt to "Americanize" him. In 2014, the new film used this foreign cultural aspect already in the culture to present a new American film about the beast, more faithful to what already existed in the American popular culture for a much better response. It is this same aspect in the culture – Godzilla – that allowed *Pacific Rim* to resonate in part. Godzilla introduced *kaiju* monsters to Americans. *Mighty Morphin Power Rangers* and their building-sized robotic Zords that allowed them to fight huge monsters also existed in the American popular culture. *Pacific Rim* was constructed by having these two elements – inherently foreign, but

already present by 2014 in the American popular culture – fight as the main narrative of the film. The same conflict is used as for the visuals for *Edge of Tomorrow* – robotic suits versus monsters, only on a smaller scale – to captivate the audience and act as a means to introduce the rest of the story based on a foreign novel. These three films, in particular, demonstrate how foreign elements already present can facilitate the acceptance of additional foreign introductions.

Since this study began with animated features, *Big Hero 6*, an animated Disney film released in November 2014 in the United States, is a fitting ending to bring all the examples of Hollywood being influenced by Japanese *anime* and popular culture together and how far this influence has integrated into the mainstream popular media culture of the United States.[38] Explicitly, the narrative focuses on the child prodigy, Hiro, who begins the film listless in his brilliance and inspired only by his brother, Tadashi. His listless spirit returns once his brother dies in a tragic explosion when Tadashi rushes into a burning building in order to save his professor. Hiro finds purpose for his life when he discovers that the explosion was planned and recruits his brother's medical aid robot, Baymax, and his brother's engineering college friends in order to find the truth, stop the villain dubbed "Kabuki Mask" who seems responsible for the fire and avenge the memory of his brother. Implicitly, the film is about the pain of loss and the necessity to rise above the pettiness and cruelty that pain breeds to become something greater. The film itself is loosely based on the late 1990s Marvel comic *Sunfire and Big Hero 6* but in name only; the narrative plot of the film is unique to itself as well as its implications.

Moreover, even though *Sunfire and Big Hero 6* were clearly influenced by *anime*, demonstrated by its cover art alone (See Appendix A: Image 4.8 for a visual example of

this), the Disney film adaptation injects more Japanese inspiration into it. The first of these adaptations is focusing the story on Hiro Hamada and Baymax instead of the character Sunfire, who does not exist in the film. While Sunfire as a character is of Japanese descent, making young Hiro the protagonist reinforces the convention of the hero being born under a lucky star and of child protagonists in general as was reinforced to American audiences in *Pokémon*, *Digimon* and *Yu-Gi-Oh!*. Hiro never had to work for his brilliance. It is a natural gift. He does not even build Baymax in the film; his brother builds him.

Hiro becoming the protagonist of the film is not the only change made in comparison to the original source material. Hiro's comic surname of "Takachiho" is changed into "Hamada" to be a more common Japanese name.[39] Hiro's and Baymax's visual designs were considerably changed (See Appendix A: Image 4.8 for a visual example of this). Hiro's character design is made to be more in keeping with *anime* aesthetics of having large eyes, and his glasses are removed entirely in order to not block them. Baymax's transformation is more dramatic as he is transformed from an elaborate bug creature to a lovable balloon robot meant to be a medical health companion. The entirety of the plot depends on Baymax's programmed desire to be a good robotic health companion, so this design change is a critical decision of the filmmakers.

The film takes place in a city named San Fransokyo, a name influenced by Japan as it is clearly a combination of San Francisco and Tokyo. The supporting characters that join Hiro are characters that have no other previous American comic history outside of *Sunfire and Big Hero 6*. This final ensemble, including the robot Baymax, resembles a six person *sentai* team which incorporates the *Power Ranger* ratio/gender roles of two

female characters with one being the tough girl and the other being "girlier." Lastly, the villain-antagonist wears a kabuki mask as his villainous disguise, and characters within the narrative describe it as such.

The Japanese influence in the film continues beyond the visuals, ensemble composition and name choices. Entirely rooted in the implied themes of the film are the Japanese influenced conventions of senseless loss, betrayal and complex villains – notable in many of the successful *anime* of Saturday Morning. Unlike in *Edge of Tomorrow* where it was romantic love that was used to hurt the hero-protagonist, it is the love and loss of family that is used against the child protagonist Hiro due to his age. Hiro's older brother Tadashi was the only motivating force in Hiro's life, and he is taken from Hiro just as Hiro was beginning to act on his genius potential. Tadashi is not able to see his brother become the person he knew he could be nor does he even see his life's work, Baymax, fully realized. His death is pivotal to the film's plot as it is the sole motivation for Hiro to begin his relationship with Baymax. Yet despite it being a narrative necessity, it is ultimately senseless and tragically purposeless in the *Big Hero 6* universe. Tadashi rushes into the burning convention center in an attempt to rescue Professor Callaghan, who he believes is trapped inside. Professor Callaghan is not trapped, but started the fire himself and explicitly confesses that Tadashi dies because Callaghan did not bother to save him. Tadashi dies for nothing.

This death stands in contrast to other traumatic deaths in other Disney films. Disney is not shy about character death in their animated films, making them stand apart from other animated American children's productions. Yet Tadashi's death differs from deaths like Bambi's mother in *Bambi* and Mufasa in *The Lion King*. Bambi's mother's

death is tragic and heartbreaking but in the end, understandable. She is a deer and is killed by a human hunter. The loss of his mother acts as a sharp, painful coming of age moment for Bambi as he transitions from a young fawn under his mother's care into a young buck.[40] Mufasa's death is equally as traumatic as Bambi's mother's, but it is an avenged death. Simba avenges his father's death and becomes king of Pride Rock, restoring the kingdom to prosperity once he is convinced to face his father's murderer, his uncle Scar.[41] Tadashi dies in an act of total disregard for life. He attempts to save Professor Callaghan and is allowed to die by him. Bambi's mother and Mufasa were killed as characters of value. Tadashi is not. His murderer did not care that he was dead. Further, Tadashi is a human being. There is always a difference between the death of an animal character and a human one; generally good human characters are not shown dying in Disney films.

The disregard of his brother's life further fuels Hiro's reaction to Professor Callaghan's betrayal. In contrast to other Disney male protagonists, Hiro does not act as an example to the young viewing audience but lashes out in anger and pain. Hiro no longer wishes to apprehend Kabuki Mask and bring him to justice but wants to "destroy" him. In order to attempt to achieve this end, Hiro, in quick succession, betrays everyone dearest to him. First, he betrays his brother's memory by ordering Baymax to destroy Callaghan, a robot built by his brother only to help people. Then he betrays Baymax by stripping from his own consciousness and agency by removing his main programming chip to compel him to obey the order when he initially refuses. The rest of the Big Hero 6 team, his brother's college friends who banded with Hiro in order to undercover the truth, then are forced to betray Hiro in an attempt to stop him from murdering Callaghan. Once

stopped and Baymax's personality chip returned to him, Hiro betrays them again by abandoning them on the island where they confronted Kabuki Mask. Finally, Hiro attempts to betray Baymax one last time as he tries to take the personality chip away from him once more. This time he is only stopped by Baymax reminding him that Tadashi would not want this and that Tadashi is always with him in spirit and love. All of these betrayals by Hiro occur in remarkably short order in the film, depicting him as a much more conflicted character than those in previous Disney films and in greater keeping with the complexity and flawed natures afforded to characters in *anime*.

Hiro's betrayals and mental breakdown that leads him to attempt to murder Callaghan are also treated with a somber touch of reality and not the rose-colored lenses that violence toward villains in American cartoons – both Disney and otherwise – is often viewed. His actions are not viewed as proper, justified or befitting a boy of fourteen. They are viewed as drastic, unjustified and a heart-wrenching reaction to the pain of loss. The death of a villain in a Disney film is commonplace, and while often they are due to falling so the hands of the protagonist are unsullied by the deed, that is not always the case. Sometimes the slaying of the villain, such as in the deaths of Maleficent of *Sleeping Beauty* and Ursula of *The Little Mermaid* are direct assaults by the princes of the film in order to save the princess by dispatching the witch.[42] The action is viewed as heroic and necessary to the "happily ever after" ending even if it is a grim action. Death is given a particular weight in *Big Hero 6,* and Hiro's friends rightly understand that administrating it is too heavy for the shoulders of a fourteen year old boy.

Tragic loss and the inability to deal with such loss are also the explanations for why Professor Callaghan became Kabuki Mask and why he did not care that Tadashi was

left to die. Callaghan is motivated by his belief that his daughter was senselessly sacrificed in a doomed teleportation experiment by the supporting character Alistair Krei, president of Krei Tech. He becomes Kabuki Mask and uses Hiro's micro robots from the convention, which he stole before setting it in on fire, in order to attempt to murder Alistair Krei via the same faulty teleportation technology that stole his daughter from him. In this way, Callaghan is a sympathetic, tragic villain in keeping with *anime* and a divergence from the villains of other classic Disney films, who are generally totally reprehensible such as *Lion King's* Scar, *Little Mermaid's* Ursula and *Sleeping Beauty's* Maleficent. Callaghan's sympathetic nature also stands to further highlight the tragedy that Hiro's friends prevent by stopping him; Hiro was directly on the verge of becoming exactly like Callaghan.

With all these Japanese-inspired conventions, a *sentai*-inspired ensemble and *anime*-styled art, it should not then be surprising that *Big Hero 6* is the first Disney film to be made into an ongoing *manga* as a preview to the release of the film in Japan. While other Disney properties were adapted into one-shot *manga* volumes, *Big Hero 6* debuted in August 2014 in Japan as an ongoing *manga* in Kodansha's Weekly Shounen Magazine with an "Episode 0" issue.[43] With how easily this Disney animated film was made into a Japanese *manga*, one must return to the question: if Hollywood is the producer and exporter of the image of the United States and American culture abroad, then what image is Hollywood actually exporting? If Hollywood blockbuster films – not small art pieces, not ones meant to win Oscars or ones considered foreign films, but those meant to make millions of dollars and be seen by a mass audience – contain elements that had been introduced in children's programing two decades prior, is it possible to claim that

Japanese influence was not integrated into and transformed American popular culture in a demonstrative way? Japanese influence spread from what was introduced to children and followed those children as they matured into adults to others forms of entertainment, mainstreaming the effect for the entire population, whether or not individual members of this greater population ever watched a single *anime.*

**How does all of this relate to theory?**

The dynamics explored between the various levels of Japanese influence that are present in other cartoons outside of Saturday Morning, on American primetime television and with Hollywood blockbuster productions demonstrate that this particular chapter of globalization more greatly reflects hybridity theory over any application of Hegemonic Imperialism. Focusing on the United States as a hegemonic imperialist power is not logical when it is American culture that is transforming, nor would it make sense to state that Japan is acting as culturally imperialistic. Instead, the Japanese influence that began with Saturday Morning and became normalized spread outwards seemingly more organically and unevenly than imperialism would generally allow. Pieterse's assertion that hybridity can occur without notice, and what may be strikingly hybrid in one setting may not be noticeable in another is especially useful when comparing these three sectors of American popular media.[44] While Japanese influence is easily found and highlighted in animated fare, it is far more subtle in primetime dramas unless especially overt as is the case with *Teen Wolf*. Hollywood blockbuster films act as a middle ground between the two, containing elements present in primetime dramas such as often being live action in nature and greater use of adult themes such as death and consequential violence, but also elements from traditional American cartoons such as happy endings, the hero-

protagonist succeeding and a predominant focus on male characters. Accordingly, as Hollywood blockbuster films act as a middle ground of elements between primetime dramas and cartoons, it also acts as a middle ground with its presentation of Japanese elements. Unless the influence is overt, it may be missed by the American audience or it may feel very jarring to the audience's expectations when the expected norms of blockbuster narratives are broken depending on what influence is used and how it is used.

However, when looking at these three broad areas of American popular media, broader systematic theories also become useful in the analysis. The influences found in media outside of Saturday Morning relates back to Giddens' work. Giddens connects globalization with modernity, highlighting the fact that modernity breaks down traditions.[45] Narrative structures, character archetypes and rules of storytelling are often overlooked traditions but are clearly being changed in at least some genres of stories being told to American audiences. He also states that nations and people must find their own identity when such traditions are dismantled,[46] and it is not easy to do because widespread consensus is difficult.[47] It can be extrapolated that popular culture also must find its own identity in this current era of increased modernity and rapid technological-societal change, not just abroad, but in the United States. As popular culture is one of the ways nation-states and societies, in general, demonstrate their identity, it is not surprising that the current American popular culture is rife with contradictions to its previous norms and foreign influences as it struggles to cope with being in flux.

With all this said, it is beneficial to return to Napier's work as she explicitly dealt with both the conventions found in *anime* and Americans' reactions to it. Napier in her survey of some popular *anime* highlighted the reoccurring theme of fatalism. Fatalism

and its related themes of senseless loss have permeated many of the cartoons from Saturday Morning and appeared again in many of these Hollywood blockbuster films in 2013 and 2014. Napier spends an entire chapter detailing how senseless, tragic loss is a reoccurring element in *anime* existing in genres for boys and girls, children and adults.[48] Chapter Four of this study demonstrates that fatalism, loss and death were some of the key elements that were introduced and facilitated the displacement of lighter, more traditional fare on Saturday Morning. It should not be surprising then that Warner Bros, the production company that was final contender in the struggle for Saturday Morning, also introduced these themes they found profitable and popular in children's fare into their Hollywood films; the majority of the films examined in this chapter that have the overt themes of senseless loss and fatalism are also presented by Warner Bros. In this way, these themes being included in Hollywood films runs counter to Napier's assumption that *anime* is popular because it is counter-cultural to American productions. Time and the spread of Japanese influence throughout American popular media changed what is actually contained in it. *Anime* and other Japanese content may at one time have been counter-cultural to American productions, but that is clearly no longer the case.

Instead, Japanese-inspired elements, having found resonance with Americans previously, are used again by Warner Bros and these other production companies as a new means of creating a profitable product, as well as possibly subconsciously addressing some of the tensions of culture and identity in the United States -- especially in the terms of gender dynamics -- in its entertainment presentations. Whether this trend will continue in the future, creating a new fusion of elements in Hollywood films or whether it will be eventually rejected by American audiences and perhaps be displaced by

a new trend remains to be seen. However, what can be said with certainty is that Japanese influence has spread beyond Saturday Morning cartoons and is currently being utilized in significant ways by American production companies to produce new content that breaks away from previous norms and traditions found in American popular entertainment.

## Chapter Six: Conclusions

In the end, the inclusion of Japanese influence in American popular media and its transformative effect is a complex chapter in the globalization story, built upon many varying layers of success and assimilation. In this way, it is no different than any other example of globalization, as only in the rarest of circumstances is any global event a simple, clear or clean process. Instead, processes, histories, motivations and the luck of the moment work together in order to create a phenomenon. The simplest outcome of this study is the demonstration that the United States does not react markedly differently than any other nation in its interaction with the processes of globalization. Thus, present globalization should not be considered something that the United States is responsible for or directs, but a process it is participating in just like the rest of the world.

The more complex outcome of this study is the demonstration of the extent of Japanese influence in American popular media and how it has been integrated. For decades, American and Japanese influences have been intertwined in American media, but what began in the 1990s and continued onward is a significant shift from how the United States previously related to its Japanese imports. In the era between World War II and the 1990s, an almost fifty year span of time, Americans consumed Japanese imports generally as novelties. The most influential and well-known product of this pattern of consumption was *Godzill*a. Despite *Godzilla*'s popularity in the United States, the era of American Nuclear Monster films did not last for more than a decade, and many of them were low budget productions with uninspired scripts. They did not integrate the themes and tropes presented by *Godzilla*: that of the terrible, unsurpassable nightmare of nuclear weapons, humanity's humility in the face of its own folly in using such weapons or as

metaphors for war and aggression as something to avoid. The American Nuclear Monster films that were inspired by *Godzilla* took only the inspiration of a large monster and ignored the complexity of the rest of the film. They focused on humanity's ability to overcome the destructive power of nuclear weapons and presented military force as the ultimate and supreme answer to the problem of seemingly unstoppable monsters. It is not surprising then that these films eventually fell out of favor and ceased production while *Godzilla* remained popular with American audiences. There was more to *Godzilla*, an almost intangible depth that the audience was unaccustomed to and enjoyed.

Still, the United States did not integrate *Godzilla's* themes into its Hollywood productions, nor into its children's programs. *Godzilla* and other less mainstream cult-favorites from Japan, such as *Gigantor, Speed Racer* and *8 Man*, remained apart from American productions. They were presented as Japanese products, enjoyed as novelties and never portrayed as superior to domestic alternatives. Even Godzilla, for all his popularity and impact on American popular culture, was not portrayed as greater than a domestic alternative – thus, he lost to King Kong in *King Kong vs Godzilla* in the American version of the film.[1]

This pattern of consumption of imported cultural products from Japan remains predictable and standard throughout the post-World War II period until the early 1990s. Even when what was imported to the United States was an idea and not a whole product, it was never something superior in presentation to a domestic American alternative. This pattern is demonstrated in the chain of influence that begins with either the American export of *Pinocchio* or the Japanese import of *Astroboy* – either are valid starting points for the chain. However, the back and forth cultural exchange between the United States

and Japan produced homages to the other, mirroring a concept from their friendly rivalry where each culture acknowledged the other but never exalted the other above themselves. Further, the homage was always subtle and hidden within plain sight. If one is to consider *Astroboy* an homage to the Disney export of *Pinocchio* – the little wooden boy that longed to be a real one – then one must acknowledge that Pinocchio's Japanese robotic counterpart never becomes a "real boy," lacks the happy ending of a true human family and suffers rejection simply for being as he is created. Even the comparison between the American character of Metallo and his Japanese counterpart of 8 Man is a subtle homage. They share a similar backstory and a scientist of the same name, but the two characters diverge from there dramatically – one is a criminal and the other a police officer. In neither case, nor at any point of the chain of exchange, does either country exalt the other, but rather utilizes an idea and transforms it into one that is distinctly their own.

This is why the dominance of Japanese content on Saturday Morning – which, especially in the 1980s, acted as the pinnacle of media consumption for youth beginning their indoctrination with American culture -- is such a significant event. Nothing before the 1990s would predict the outcome and how its influences would spread out from Saturday Morning to the greater field of American popular media. This further spread – at least at the moment of this writing – has not been as dominant as the Japanese conquest of Saturday Morning and its influence on American cartoons in general, but it is still undeniable.

**The Legacy of Saturday Morning, Its Fate and the Japanese Spread Beyond It**

From the introduction of the *Mighty Morphin Power Rangers* in the early 1990s

until 2012, there was a progressive increase not only in the importation of Japanese programming but also in its acceptability. Early *anime* imports, such as *Speed Racer*, seemed "hokey" because of their poor dubbing and appeared inferior to the American cartoons because of their less expensive animation production. The other extreme of the spectrum were programs like *Gatchaman* that was edited to become *Battle of the Planets* and *G-Force* to rid the children's program of its violence, death and tragedy by dramatically changing it into an entirely different story. By 2012, both of these difficulties that may have stymied Japanese import integration in the past were nonexistent. The production quality of programs such as *Yu-Gi-Oh!*, *Dragon Ball Z Kai* and *Sonic X* was no different than American-produced alternatives, and it was the styling of *anime* that American production companies began mimicking. Violence was still edited to varying degrees in 2012 – blood often being colored away and gratuitous scenes such as characters being impaled cut from the cartoon all together – but the violence was not removed completely, nor was the specter of death. *Anime* presented American youth with a more complicated program, and similar to how American audiences retained their desire for *Godzilla* but dismissed the American Nuclear Monster films, children were seemingly drawn to the more complicated narratives and characters. Some have lauded this turnover. Los Angeles Register's TV critic Michael Hewitt commented in September 2014 that, "Cartoons for kids are at their peak. They're far superior visually to the cheap productions of the past, and generally have much smarter scripts."[2] These "smarter scripts" are the end result of almost three decades of Japanese *anime* being broadcast side by side with simpler American fare.

However, even with these "smarter scripts" of new America cartoons and the

continued presence of Japanese *anime,* by 2014, Saturday Morning effectively ceased to exist.[3] CW, the call letters succeeding WB, stopped airing entertainment programming for children and followed ABC's business model of airing educational content for older teens. It is important to emphasis that CW's decision to no longer show entertainment programming for children and the end of Saturday Morning in the United States should not be considered a demonstration of the diminishing popularity of *anime. Anime* aired outside of Saturday Morning for almost two decades beginning in the late 1990s and continues to thrive. Instead, Saturday Morning may have disappeared due to the general decrease in ratings for live television viewership experienced by many genres and timeslots of televised entertainment in the United States.[4] Children do not have to wake up early on Saturday to see their favorite cartoons on network channels. Cable television provides American children with a number of channels that air cartoons every day. Further, the "on demand" functionality of some cable and satellite providers, along with Netflix's and Hulu's streaming services, now allow these children to watch their favorite programs whenever they wish. It is on these new avenues of entertainment that *anime* continues to thrive, proving that it is integrated enough to not be dependent on Saturday Morning's marketing to advertise it. Cartoon Network continues to air *anime* and it is routinely trending on Netflix. On Hulu, an American youth is not limited to just the dubbed versions of programs that were on Saturday Morning and available on cable, but also the subtitled versions in their original Japanese and new *anime* being simulcast in Japan, such as *One Punch Man*. Additionally, it does not seem that *anime* remains popular for Americans simply because it is easy and convenient to watch. Instead, it is something some Americans purposely seek out. For example in August 2015, a new film

called *Resurrection of F* set in the ongoing continuity of the *Dragon Ball Z* series was released in the United States as a special theatrical event in domestic movie theaters. It was not attended solely by young adults who grew up with the series but by young children who began watching later, accompanied by their parents.[5] Clearly Japanese content was not impeded by the end of Saturday Morning as it had already spread from it to cable channels, streaming services and, to some degree, the hearts and minds of Americans themselves.

It is also important to note that the final schedule CW presented on Saturday Morning was constructed around Japanese content. The entertainment block of programming named "Vortexx" would end with a final 2014 schedule that would include *Yu-Gi-Oh!, Dragon Ball Z Kai, Sonic X* and *Cubix Robots For Everyone,* along with reruns of *The Spectacular Spider-Man* and *Justice League Unlimited.*[6] These last two programs were American productions but followed Japanese narrative conventions such as including integrated and nuanced female characters, complicated villains, imperfect heroes and, in the case of *The Spectacular Spider-Man,* adopted a Japanese anime-inspired art style (See Appendix A: Image 5.1 for a visual example of this). Saturday Morning's final schedule was anchored by *anime*, joined by American content that conformed to its norms. This fact does not mitigate or lessen the impact of *anime* being the only content aired for the Saturday Morning audience in 2012, but only accents it further. *Anime* was the standard for Vortexx to air. It is also likely not a coincidence that the American content that returned to Saturday Morning were programs that not only conformed to these new norms, but were also tangentially connected to recently released Hollywood films. Without this connection to Hollywood films and the fact that these

American-produced programs were readily available, it is uncertain whether Vortexx's final schedule would have simply remained as it had in 2012 -- dominated by *Yu-Gi-Oh!*, *Dragon Ball Z Kai* and *Sonic X*.

There had been unfulfilled plans to continue the Vortexx block for at least another year as a Latin-American/Spanish import called *Sendokai Champions* was expected to join the schedule.[7] *Sendokai Champions* acts as an intriguing example of the power of Japanese influence on cartoons. With the increase in the Latin-American population in the United States, a Spanish animated import was a logical acquisition, but it was also likely chosen because it was clearly influenced by Japanese art and narrative conventions.[8] Not only does the name *Sendokai* sound like a Japanese title, but the promotional poster alone is replete with Japanese influences (See Appendix A: Image 5.2 for a visual example of this). The male protagonist in the center of the poster has bright yellow hair that is styled up, reminiscent of *Dragon Ball Z/Dragon Ball Z Kai's* Super Saiyan appearance. The female character next to him has blue hair, marking her as the intelligent character of the group, using the Japanese hair color trope. All four of the human characters have *henshin/*transformation forms that appear behind them similar to Yugi and Yami in *Yu-Gi-Oh!* In the very back, looking over the four and their supporting cast is a large robotic figure. However, it is not merely a large robotic figure – even though that would be enough to demonstrate another Japanese influence – but it is reminiscent to the Eva Unit 03 from *Neon Genesis Evangelion.* *Sendokai Champions* not only demonstrates Japanese influence outside of the United States, but the power of that influence within it. Out of the many cartoons produced throughout the Spanish-speaking world, one that was so directly influenced was chosen for possible importation for the

mainstream Saturday Morning audience.

The Japanese conquest of Saturday Morning and its continued popularity beyond it, however, were likely not brought about entirely because of *anime* benefiting from the "Japanese Cool" as theorized by Allison or how complicated and progressive it seemed in comparison to other cartoons as explored by Napier. *Anime* only became "cool" as a genre because of its popularity, and as *Exosquad* demonstrates, a cartoon being complicated and progressive does not guarantee long-standing popularity and success. *Exosquad* was just as violent, complicated, sequential in plot and progressive with its male/female character ratios and portrayals as any *anime* that was imported on Saturday Morning or by Cartoon Network for its *anime* blocks and predated both in 1993. Instead, it was rejected despite having a toy line and seemingly having done everything narratively right. What *Exosquad* seems to have done wrong was predating the trends that allowed *anime* to succeed.

If *Yu-Gi-Oh!* had been broadcast in 1993, it would likely have failed as well instead of becoming an anchor program on Saturday Morning and airing alongside many of its sequel and spin-off series. There was a progression of acceptance throughout Saturday Morning that allowed each series to benefit from the series that came before it, as well as benefitting from opportune timing. *Mighty Morphin Power Rangers'* success can likely be attributed to it being aired at the exactly right time in history, being able to be portrayed as a blend of *Saved by the Bell, The Real Ghostbusters* and *Teenage Mutant Ninja Turtles* – all popular American programs for a long period of time. I attribute *Pokémon's* success to it being aired after *Mighty Morphin Power Rangers* but also drawing upon conventions used by traditional American cartoons. *Pokémon* was new

when it debuted but felt familiar. By using the combination of conventions present in both American cartoons and *Mighty Morphin Power Rangers* as familiar territory to the American audience, it allowed the other conventions Americans were not familiar with at the time to be intriguing instead of off-putting.

When *Yu-Gi-Oh!* debuted it no longer had to rely on conventions found in traditional American cartoons; instead, it would draw on Japanese conventions presented by *Mighty Morphin Power Rangers* and *Pokémon*. As foreign as *Yu-Gi-Oh!* visually and aurally appeared and how complicated the plot of the series was, it was no longer entirely foreign. It was familiar enough to the American audience to be acceptable, while new and exotic enough to be attractive. It was a slow progression that allowed for *Yu-Gi-Oh!'s* acceptance, and with its acceptance, other *anime* series' as well. Yet, *Yu-Gi-Oh!'s* acceptance also facilitated the displacement of American cartoons that did not reflect these emerging tropes and conventions. The *Looney Tunes* shorts about Daffy Duck trying to scam his way into winning a rooster contest no longer seemed congruent with the *anime* being aired, so *Looney Tunes* and other cartoons previously enjoyed by American audiences ceased to be readily available to young viewers.

However, it was not merely the progression of series and the gradual integration of conventions and tropes common in *anime* that allowed Japanese content to conquer Saturday Morning and then proceed beyond it. Again, there is the presence of fortunate timing that permitted these events to occur when the networks competing on Saturday Morning began to polarize their attentions. In the late 1980s, the general Saturday Morning schedule was designed in order to capture the largest possible audience. As the 1990s and 2000s progressed, the networks decided to focus their programming at

particular demographics. ABC focused on programming targeting girls until it ceased to participate in Saturday Morning. Likewise, NBC focused on live action content for the older child and teen, who may have begun to grow out of traditional cartoons. Eventually, both NBC and CBS would target the young children's audience, airing educational entertainment and in doing so, also ceased to participate in Saturday Morning. FOX and WB struggled with each other to capture the largest section of the prized boys' demographic, and it is within this struggle that the progression of series that would validate *anime* would occur. Nevertheless, without the polarization of the networks, *anime* may not have conquered Saturday Morning. The FOX and WB schedules became so concentrated with *anime* because there was no necessity for diversity of content. This is best demonstrated in WB's presentation of not just of *Yu-Gi-Oh!* but also its sequels in the same Saturday Morning block. Saturday Morning would thus end with two legacies. The first is the ascent of Japanese influence and programming in the United States. The second is this polarization of television networks. Networks today are "finely tuned for a narrow age group, so little ones can enjoy '*Pocoyo*,' preschoolers can swing swords along with '*Jake and the Neverland Pirates*,' elementary schoolers can howl to '*Sponge Bob Square Pants*' and the older set can feed their subversive needs with '*Adventure Time*.'"[9]

In the end, however, why does the legacy of Saturday Morning matter? With the findings of this study in mind, it would be difficult to argue that there was not a dramatic transition in children's media toward Japanese content, and that conventions first introduced to young Americans have followed them into adulthood in their consumption of television, as was seen with *Dead Like Me*, *Teen Wolf* and *Supernatural*, and

Hollywood films. Still, why is even this transition in adult entertainment important? Besides being a significant shift in the media culture in the United States that differs from what previous generations experienced, I believe there are four additional reasons why this transition is important. First, there is a considerable need for new content for the American audience, and this need will likely continue to be fulfilled by Japanese content or more American productions utilizing Japanese conventions. It would likely be very difficult to make simpler, traditional cartoons, as had been previously consumed, popular again when children are accustomed to more complicated storylines and characterizations. However, even if there was a campaign to do so, it is unlikely the exact cartoons shared by previous generations of Americans would be chosen. While American society is multicultural, multiracial and equally gendered, traditional cartoons did not portray this reality and at times, presented very sexist and racist images. Warner Bros Studios, current owner of a number of traditional cartoons, now puts a disclaimer in front of many of them for DVD releases and Amazon Prime does likewise before streaming them, instead resorting to censorship.[10] Cartoons and visual gags that used to be acceptable for the American mainstream viewing audience are no longer acceptable for the current generation. When it debuted, Japanese content presented American audiences and networks a vehicle to move away from such imagery at an opportune time and will likely continue to be used to guide American mass media away from them, possibly becoming a foundation for new American media traditions to be built upon until another influence proves as profitable.

Secondly, it is important because it is highly affecting the multibillion dollar Hollywood film industry. The successful blockbuster films targeting teens and adults in

the last few years in the United States have overwhelmingly drawn either explicitly from Japanese inspiration or from the superhero genre. As has been demonstrated in this study, it is the American superhero genre that was most notably transformed in their animated and live-action forms by the adoption of Japanese conventions. It seems a conservative prediction that Japanese narrative and visual elements will continue to be utilized in American blockbuster films for the foreseeable future. *Pacific Rim* is scheduled to have a sequel in 2017,[11] and *Godzilla 2* is scheduled for 2018.[12] Warner Bros. Studios has eleven superhero films in development based upon *Man of Steel*.[13] There is little reason to believe that Warner Bros. will deviate from the Japanese-influenced formula that it started upon in the 1990s with Saturday Morning and continued to use in this sampling of blockbuster films. *Man of Steel's* sequel, *Batman vs Superman: Dawn of Justice,* released in March 2016, appears to demonstrate there will be no deviation from this model, as its tone continues to correspond with the first film.[14] Further, Marvel Studios has a series of superhero films prepared to be written and produced until 2028.[15] Considering how the *Avengers Assemble* cartoon replaced *Avengers: Earth's Mightiest Heroes* in order to reflect the cinematic universe but also mimicked Japanese narrative structures and made overt *anime* homages, it is likely that these films will also include Japanese influences. All these films together will be the products of hundreds of millions of dollars spent by Hollywood production companies. If these films continue to include Japanese influences it will be a significant demonstration that the sensibilities introduced during Saturday Morning have become firmly rooted in American popular culture.

Thirdly, these films will be exported to the international market, and that means Japanese influence will be exported as well. For all the scholarship that is focused on

changes in culture due the consumption of Hollywood films -- either through cultural imperialism or through the voluntary consumption of these films for various reasons by the audience – this caveat of Japanese influence is significant to note. What is being exported as American culture in these films is not the same as the American culture that was exported in the 1980s/1990s, and any cultural transformation that is influenced by them is influenced not just by the United States, but also Japan. It is also possible that these Japanese-influenced films will be better received by some countries than their 1980s/1990s counterparts because Japanese influence via *anime* spread to other nations in the world as well. Where, perhaps, American culture would not normally be as readily accepted by the recipient audience, the Japanese-inspired cultural wedges may aid in the film resonating due to that person's own consumption and assimilation of Japanese conventions. Global culture may find itself consuming more American films, but in doing so become more hybridized, rather than more Americanized, as a result.

Lastly, the American audience's acceptance of these Japanese conventions can further assist other countries' attempts to penetrate the domestic American marketplace with their own cultural programs. There was a hint of this in the final days of Saturday Morning when *Sendokai Champions* was to be aired. Due to the death of Saturday Morning as a platform, *Sendokai Champions*' possible success will always be in question, but it is also likely only a matter of time before another cartoon from a Spanish-speaking country will be imported for children's consumption by one of the cable channels dedicated to animated entertainment. If this next import is also influenced by Japan, then Japanese conventions will be further reinforced, while simultaneously acting as cultural wedges to assist in the acceptance of possibly new conventions from the program's

country of origin. The legacy of Saturday Morning may very well lead to mainstream American television finally being as culturally mixed as its populace, and aid in the possibility of other countries' finding their cultural exports being more readily accepted by a mainstream American audience.

**A Final Return to the Literature**

The complicated and nuanced interaction between Japanese cultural influences and American acceptance is one that could not be predicted historically and in some cases could not be predicted theoretically. This sort of cultural shift stemming from Saturday Morning and leading to Hollywood does not make sense within the confines of some globalization theories. This new relationship between Japan and the United States is one that is entirely foreign to theorists that afford great credence to the concept that the United States is at the center of globalized change, such as Hegemonic Imperialism. The theory of the United States imposing its culture on other nation-states and creating a homogeneous global environment with itself as the basis does not reflect the complex and contradictory realities that this particular chapter in the globalization story poses. If the United States is motivated as a conscious actor to export and impose its culture on others as proposed by Hegemonic Imperialism theorists, then there should be some desire for cultural purity and a consistency of its product. That has proven not to be the case, especially within the field of animation. Even within trends of Hegemonic Imperialism that focus on American orientated "anarchistic actors" which desire profit over American values, the realities of this particular situation do not correspond with the theoretical assumptions.[16] While it is cheaper for a production company to choose to import Japanese content over creating new domestic fare, this fails to explain why those same

economic actors would bother to import anything at all by 2012. Warner Bros. previously aired dozens of American-produced series of the superhero genre such as *Batman: The Animated Series, Superman: The Animated Series, Static Shock* and *Batman Beyond.* With a similar licensing deal, it could have also acquired the 1990s *Spiderman: The Animated Series* instead of acquiring and airing *The Spectacular Spider-Man*, along with any number of American-produced programs that were produced in the course of the last three decades. Only *Taichi Chasers* was new to the American audience in 2012; all other programming aired by WB/CW in its Saturday Morning block had been aired previously, for years in some cases. Thus, it could not simply be that it was less expensive to import *anime* that motivated WB/CW and channels like Cartoon Network and Nickelodeon to air Japanese products or products produced in a Japanese style.

Herbert Schiller's work in Global Media literature also cannot account for these changes because his interpretation veers toward Hegemonic Imperialism. He asserts that production companies will use tokenism in order to appease a growing minority movement in order to maintain the status quo.[17] This idea can almost be used to address the additions of Japanese elements into primetime dramas, as they are often more piecemeal – such as the use of *Oni* in *Teen Wolf* or *Shinigami*-styled Reapers in *Dead Like Me* – but such an assertion does not address the phenomenon as a whole. While his economic actors do not hold any loyalty to their American nationality, they are interested in maintaining the status quo, which is why tokens are introduced to appease dissenting voices. However, in light of the fact that the status quo entirely changed in regards to cartoons and similar shifts are beginning to appear in Hollywood films, to claim that the status quo is being guarded by tearing it down is incongruous to logic.

In contrast, theorists that divert their attention away from the United States and give greater focus to Japan's presence in cultural relationships offer some differing insight as to why American youth have been receptive. Susan J. Napier's assertion that *anime* is popular due to it being different than American cartoons and used as an act of cultural protest and rebellion by teenage viewers does not entirely reflect the logic of the situation demonstrated by Saturday Morning.[18] A medium cannot be a form of rebellion when it is the only option offered by a multimillion-dollar company, nor can it be chosen as a cultural protest by school children who have not been indoctrinated into other forms of cartoons. Yet, including Anne Allison's understanding of the nature of the particular *anime* that were presented to American audiences, Napier's assertion of rebellion and protest again becomes viable to understand what may have occurred with Saturday Morning. As presented in Chapter Three, the *anime* that were imported to the United States when compared with other American cartoons airing at the same time were often more complicated, more progressive and more violent. According to Allison, *anime* could be considered a "brand" or genre in of itself, with these qualities as its brand hallmarks.[19] In this way, just as when a child saw the opening to *Looney Tunes,* they would know that what would follow would be short cartoons, based on visual gags, particular assumptions and slapstick comedy, that same child would know when a program was produced in an *anime* style what it would contain. When given such a choice, school children may very well have chosen *anime* over American alternatives for a time, enjoying a cartoon that seemed meant for an older, more mature audience. In this way, perhaps the school children's consumption of *anime* and other Japanese programming, such as *Mighty Morphin Power Rangers,* and their rejection of other styles

of cartoons was a form of protest and rebellion – not a teenage rebellion or a cultural rebellion, but the natural rebellion of a child not wishing to be treated as one.

It is only when the influence begins to leave Saturday Morning – and cartoons in general – and spreads to other forms of entertainment meant for adults that this theoretical explanation no longer reflects the realities. It could be theorized that the initial consumption of *anime* was a protest by school children because it was different, more mature and "cooler" than American cartoons, but as these children grew into adults, the protest ceased. Instead, they likely craved nostalgic elements from their youth. These were the series they possessed fond memories of and would likely enjoy similar elements sprinkled into their primetime televised fare. Further, many films produced by Hollywood currently are remakes, sequels, prequels and reboots of previous intellectual properties in order to capitalize on earlier popularity and nostalgia. Thus, it makes sense that Hollywood production companies would lean upon Japanese influences in an attempt to create profitable films by combining previously popular intellectual properties with these new Japanese narrative themes in order to produce something seemingly new and yet also nostalgic.

This transformative event seems to initially clash with Mandy Thomas' experience with foreign media consumption, but deeper analysis reveals the contrary. In her experience in South East Asia, people only accepted Japanese *anime* until they had something of similar quality.[20] In regards to the United States, this sense of "quality" was not the actual production value of the cartoon. None of the imported Japanese programming that ascended to phenomenon status in the United States especially appeared superiorly produced than domestic alternatives. In the case of *Mighty Morphin*

*Power Rangers*, many American alternatives appeared produced to a higher quality due to the lack of expense afforded to the *sentai* and *kaiju* scenes produced in Japan. The "quality" that the young American audiences were attracted to was the storytelling and character types. Beyond the foreign art style, it is the narrative, character tropes and themes that made Japanese *anime* differ so greatly with American productions. The storylines are consecutive and more complicated, the characters are more diverse and the endings are not always neatly wrapped up in a pleasant happily-ever-after ending. Just as it is possible that American youth accepted Japanese products out of some sort of rebellion against their status as "simple children" and desired the "Japanese cool" brand of programming, they may have also valued these elements as having greater quality than American productions that lacked them. Thus, they would consume *anime* provided to them until an American alternative that contained the same qualities was available, which explains the popularity of *Avatar: the Last Airbender, The Legend of Korra* and similarly *anime*-styled American productions. The nuance to this is that the American audience had to desire these qualities when the alternatives were available. It was a relatively gradual transformation that led the American audience to value these elements as is demonstrated not only in Chapter Four, but also with the American rejection of the series *Exosquad* as explored in Chapter Five.

Additionally, the dynamics involved in the transformation of Saturday Morning and the Japanese influence spreading beyond it to more mature entertainment harmonizes well with many of the shared core assumptions present in Global Media literature. Audiences generally reject programming that is too foreign in values, ethnic appearance or language.[21] The importation of Japanese *anime* on Saturday Morning overcame all

these obstacles to become accepted. Due to its animation, there was no ethnic bias against the characters, and the language was dubbed into English for the American audience. Moreover, Japanese programming gradually was introduced and accepted, allowing for foreign elements and values to transition from "different" to "familiar." Once these elements became familiar, the Japanese "brand" transformed into a usable format. *Avengers Assemble*¸ *Teen Titans, Avatar: The Last Airbender, The Legend of Korra, Justice League Unlimited* and *The Spectacular Spider-Man* all demonstrate an adoption of this Japanese "format" to different degrees.

Hybridity adds further societal elements that assist in bringing further light on the multifaceted manner in which this complicated cultural transition unfolded. One of hybridity's core assumptions is that every culture has aspects of foreign cultures already blended within it.[22] This allows companies responsible for foreign media importation to use these already present foreign aspects to create resonance and acceptability.[23] These already present foreign aspects act as links that facilitate the connection between the receiving culture and the new cultural commodity, furthering the fusion of cultures that already exists. While *anime* had been previously imported in the United States before the advent of *Mighty Morphin Power Rangers*, it is doubtful that a strong resemblance to *Voltron* begot *Mighty Morphin Power Rangers'* popularity, but it is possible that the resemblance of the Dragonzord to Godzilla may have encouraged some Americans to watch the program who had not been convinced to do so when the series first began airing. Regardless of why a person first began watching the series, those who watched likely assimilated the layers of familiar and foreign conventions within it. In regards to *Pokémon, Yu-Gi-Oh!* and the other *anime* that followed after *Mighty Morphin Power*

*Rangers*, its presence as an already foreign influence certainly acted as a link to the American audience. Each success acted as a further link to the next series, assisting and encouraging the acceptance of more foreign conventions.

This process of cultural fusion also reflects some of the other elements central within hybridity. Hybridity's focus on agency is demonstrated by the fact that the transformation of Saturday Morning was driven not simply by major corporations but fueled by the preferences of the viewing public – both in their desire for something "cool" and due to societal changes, such as what made the exclusion of female characters in programming become less acceptable. Additionally, the effects of hybridity are not always overt. In some cases, cultural changes may appear relative.[24] This can be observed in the converging of many American cartoons adopting the Japanese "format" for their own productions. At first Japanese *anime* appeared different, but that difference would appear relative when compared with American programming similar to *anime* in format. Yet, while the Japanese influence in cartoons was overt and dramatic, creating a major shift away from the historical trajectory of the medium, the shift was not as dramatic when observed in primetime dramas. Instead, elements from the Japanese brand were integrated without the same sort of displacement.

Despite the differences in the extent of transformation across cartoons, adult television and film, these three of forms of media all draw upon cultural knowledge that resides at the national level. As Straubhaar explained, shared cultural knowledge across the nation allows writers to produce programs that are understood and conform with established literary and media histories, cultural jokes and societal definitions of gender, ethnicity and taboos.[25] A significant effect of this Japanese influence throughout media is

that it adds to this national cultural knowledge and capital. Genre assumptions within in cartoons have changed dramatically from 1987 to today in format, character roles and plot elements. These same new assumptions are beginning to appear in Hollywood blockbuster films, and primetime dramas use Japanese elements to produce the impression of seemingly new compositions within relatively common dramatic plots. Due to this integration, writers and directors can utilize new archetypes, tropes and themes that had been previously unavailable to them and for the moment, seem to have every intention of continuing to do so in the foreseeable future.

Moreover, regardless of whether the cultural fusion is expansive and overt such as with American cartoons, more subtle as with primetime television or in-between as in Hollywood films, it does not need to be a subject of worry or something that necessarily needs to be resisted as if it were a case of cultural imperialism. The acceptance and integration of Japanese storytelling principles in American media can be considered in a similar way to Tomlinson's example of the Kazkhstani tribesman with his Walkman.[26] Is the Walkman a symbol of Western integration into the Kazkhstani tribesman's previously culturally isolated life? Yes. Has his possession of the Walkman changed his manner of entertaining himself? Of course. Does he see his cultural values being dominated by a foreign nation because of it? No. The Kazkhstani tribesman does not feel the pressure of cultural imperialism or even cultural diplomacy due to his enjoyment of his Walkman, and in most cases, the American audience does not view their enjoyment of these new narrative models and character archetypes in such a manner either.

Even though without question Japanese influences have displaced traditional cartoons and have begun to transform how American iconic figures such as Superman are

depicted in the mass media, this is not a case of cultural imperialism on Japan's part. As has been demonstrated, the introduction of Japanese cultural fare occurred at exactly the right time in media and cultural history in the United States and responded to societal changes that were just beginning to reach the surface of American mass culture. *Anime*, Japanese narrative conventions and its character formulas, in general, were not imposed on the American audience, but chosen with agency and provided by willing corporate networks. This is most evident during this current age of ubiquitous cable television access and streaming television content. Never before in history has there been more access to so much consumable media, yet in light of this, Cartoon Network still airs *anime, Avatar: The Last Airbender* and *The Legend of Korra* are successful and Netflix's "trending" tab routinely has *anime* programs, such as *Yu-Gi-Oh!,* on it.

The transformation of cultural icons such as Superman can be further predicted in the systematic approaches of Giddens and Castells. Giddens claims popular culture often has to find its identity in times of flux[27] and wide spread consensus is not easily obtained.[28] This consensus is not limited to people, but also to influences and impulses that drive popular culture in general. While the United States is often the vehicle that brings modernity to pre-industrialized nations, it is not immune to modernity's often chaotic presence. Moreover, what the effects of exporting Japanese-influenced films by Hollywood production studios will have in the future is uncertain, but it may possibly fall in line with Castells' own predictions. He believes that the global economy will be used to link the world together, discarding irrelevant local identities and binding those that are considered valuable.[29] In this case, the global economy could use this fusion of American and Japanese cultures as a vehicle to begin to create a more cosmopolitan and

culturally open global community**.** This is especially true if the next cultural phenomenon imported to the United States is not directly from Japan but a product of Japanese influence occurring elsewhere, such as from the Spanish-speaking world, as could have occurred with *Sendokai Champions*.

**Final Thoughts**

With a mere a sampling of some of the literature that was explored in Chapter One, the fact that globalization is messy is again made evident. Even at the conceptual level, globalization is a concept that is rife with nuance, exceptions and caveats. Hegemonic Imperialism, due to its core conceits, overlooks the possibility of the United States being on the receiving end of the transformative effect of globalization. In contrast, hybridity, with all its variation and nuance, often promotes the belief that globalization is not a mechanism created by the United States but a global process in which the United States acts as a powerful and influential participant. Much of hybridity theory speaks to the core realities of this particular chapter of globalization and brings understanding to it, but it is also beneficial to combine it with nuances highlighted by Global Media literature and systematic theories based on modernity. By combining these theories together the complexity of this particular chapter comes into greater focus.

The tension within the globalization debate is also fueled simply by the use of the term "globalization" because so many people have different definitions for it. Further, when the term "anti-globalization" is used to refer to an alternative movement, it creates the implication that there is one standard form of globalization to fight against or resist. Perhaps the debate would be the less messy if the French *mondialisation* concept was more commonplace in English-speaking academic circles. The connotation that

globalization often invokes of the United States being involved with the process in some overt manner – whether or not it is imperialist in nature or as simply a powerful contributor to it, often leads to the *illusion d'optique* – the inability to see globalization outside one's sociocultural outlook.[30] The French *mondialisation* avoids this through its ability to conceptualize a global sphere as an interconnected network of nation-states and national cultures that are both connected locally and through cross-cutting social arenas.[31] In doing so, the United States loses its assumed role as center of the dynamics of globalization and instead becomes a normal participant in it.

The core conceit of this study is portraying the United States as a normal participant in the dynamics of globalization. Simply because the United States is a powerful and influential member of the global community does not make it immune to the effects of globalization or responsible for it. Due to the power and wealth of the United States, American influence is easily seen in other nations and such changes in culture are understandably of great interest to many scholars. However, due to the *illusion d'optique*, the academic lens is not always turned around to see similar changes occurring within the United States due to globalization.

Yet modernity and globalization dismantled the traditional manner in which the United States consumed Japanese products, and instead of enjoying them as a novelty, American production companies adopted them as a mold to refashion a large section of its animated fare and integrated them into other forms of entertainment. Saturday Morning was once a means of culturally indoctrinating generations of young people with American cultural knowledge and capital. In the 1990s and the 2000s, this changed and the cultural knowledge and capital that were presented to young Americans were no

longer what previous generations of Americans were familiar with, but consisted of Japanese narratives and characters-types. Even when Saturday Morning came to a close on American airwaves, Japanese influence was not halted. It had spread to cable television and streaming services, into American-produced cartoons, American primetime dramas and Hollywood films. Within less than three decades, Japanese influence spread through all American visual entertainment media.

This is significant, but often overlooked. What this study has hopefully added to the scholarship and the debate is the fact that the United States – while powerful and wealthy – reacts to the effects of globalization comparably to other nations. The one commonality that can be found amongst nearly all globalization scholarship is the idea that one cannot opt out of globalization. I concur with this idea. Within the debate involving globalization, ideas of "American exceptionalism" cannot be used without obscuring the whole true reality of the situation. No one can opt out of globalization, not even the United States.

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## Appendix A: Visual Comparisons

When possible, promotional art such as DVD box covers and advertising posters were used as visual examples. The copyright for these images are held by their respective copyright holders and are being used under the precepts of Fair Use found in Section 107 of the Copyright Act 1976.

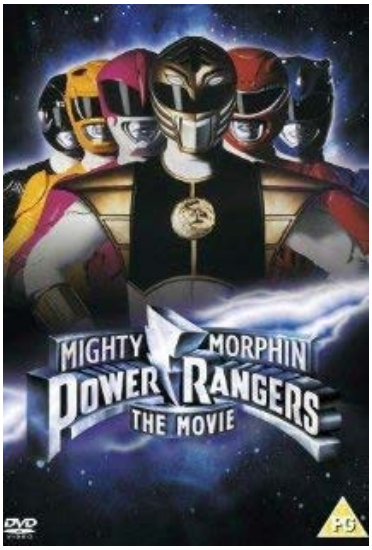
**Image 3.1**

**(*Bugs Bunny & Tweety // Looney Tunes – upper left, Garfield and Friends – upper right, Saved By The Bell – lower left, The Real Ghostbusters – lower right)***

With the exception of *Saved by the Bell*, due to being live action, similarities can be seen even between different genres of cartoons during this time period. Characters were to be easily recognizable, and their designs were to be simple. Animal characters were regular

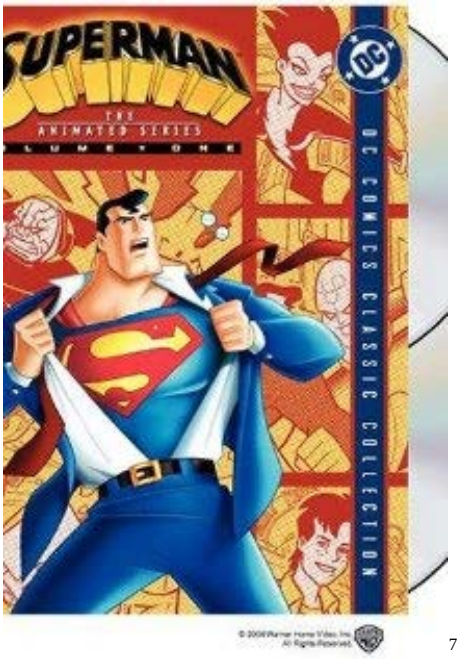
features of Saturday Morning, and these characters were depicted as behaving in humanlike ways. Programs were also brightly colored. Even *Saved By The Bell* portrayed its characters in brightly colored clothing. The only program depicted in dark colors is *The Real Ghostbusters*, but the characters in question appear as joyful and relaxed as the characters in the other three programs. There is no sense of danger in any of these four images.

**Image 3.2**




5

6



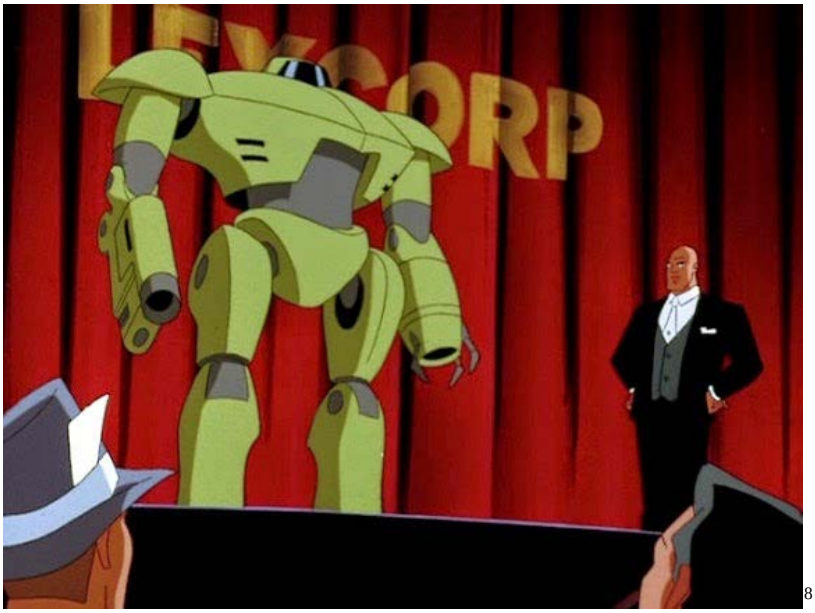

7

***(Mighty Morphin Power Rangers – top, Big Bad Beetleborgs – lower left, Superman: The Animated Series – lower right)***

Animal characters have begun to fall out of favor on Saturday Morning. Action was also highly favored with the advent of *Mighty Morphin Power Rangers.* In the previous visual, the characters were all at ease, even the Ghostbusters although they were armed in their official promotional art. In these similar visuals – also taken from DVD covers as

was the case with the previous set – the Power Rangers, Beetleborgs and Superman are all ready to spring into action. Superman continues to be drawn in a simple style, similar enough to *The Real Ghostbusters.*

**Image 3.3**




[8]

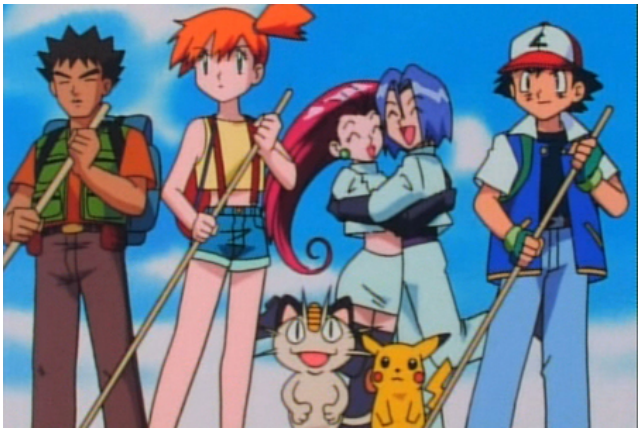
[9]

***(the Lex-Skell 5000 & Lex Luthor from Superman: The Animated Series – top, the Zaku II from Mobile Suit Gundam [model kit] -- bottom )***

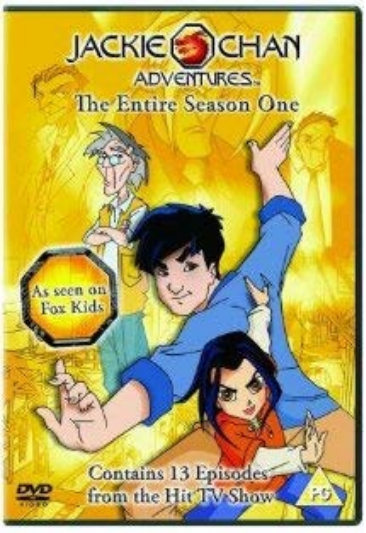
The Lex-Skell 5000 suit would be more appropriately found in a Japanese *anime* than in the pilot of a Superman cartoon, but this would be the first enemy Superman fights. Below it is a model of a Zaku II, one of the generic robotic suits piloted by "grunt

soldiers" from the classic *anime* series *Mobile Suit Gundam*. It is likely that this was the inspiration for the Lex-Skell 5000 as the Lex-Skell 5000 appears to be a simplified version of the Zaku II.

**Image 3.4**

 [10]

[11]



[12]

***(Pokémon – top, Digimon – middle, Jackie Chan Adventures, bottom)***

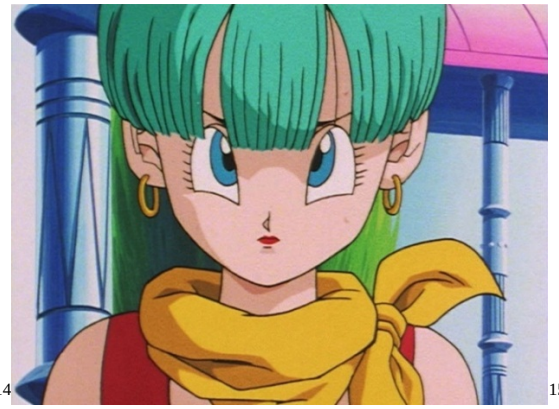
*Jackie Chan Adventures*' art style almost blends in perfectly with the art style of

*Pokémon* and *Digimon.* These images are not all official promotional art but chosen to show the primary cast of the respective programs.

**Image 3.5**

13

14



15

***(Jade from Jackie Chan Adventures – top, Sailor Mercury AKA Ami Mizuno – lower left, Bulma Briefs – lower right)***

With a closer image of the character Jade, one can better see how *anime*-influenced her facial features are. Her eyes are given detail that in normally absent in American produced cartoons. Also, one can see the blue streaks/shading (depending on lighting of the scene) in her hair, using the Japanese signifier to mark her as the "smart character".

This signifier exists in many *anime* for both boys and girls. For example, Sailor Mercury was the "smart character" in *Sailor Moon (*girls' *anime)* and Bulma Briefs was the "smart character" in *Dragon Ball Z* (boys' *anime).* Both of these characters also have blue hair.

**Image 3.6**

[16]

[17]

***(Valmont (with Tohru) from Jackie Chan Adventures – top, Sesshomaru from Inuyasha – bottom)***

Valmont is visually influenced by *anime*. Depicted as a young, virile man, he is styled to have white hair – normally a signifier of an older man in American cartoons. Instead, he

is marked with white hair in the tradition of other white haired villains from *anime* like Sesshomaru from *Inuyasha*.

**Image 3.7**

[18]

[19]

[20]

***(Yu-Gi-Oh! – top left, Dragon Ball Z – top right, Teen Titans – bottom)***

The art was again chosen to show the majority of the cast of the programs. *Teen Titans* would easily fit in with programs like *Yu-Gi-Oh!*, *Pokémon* and *Digimon*, but would

stand in stark contrast to earlier American cartoons, especially Starfire and Beast Boy (bottom two characters).

**Image 3.8**

[21]

[22]

***(Robin/Dick Grayson from Batman: The Animated Series – top, Robin/Dick Grayson from Teen Titans – bottom)***

Despite these characters being the same person and, in theory, being in the same animated universe, the character design of Robin dramatically changed. Not only is he

depicted as younger but even the eye holes of his mask have become larger to reflect *anime* styling sensibilities.

**Image 3.9**

23

***(Cyborg – left, Raven – middle/background, Beast Boy – right from Teen Titans)***

For dramatic effect and a comedic beat, the characters of Cyborg and Beast Boy are drawn in an exaggerated style with oversized heads and distorted bodies. This effect is called "*chibi* form" or sometimes referred to as "SD (Super Deformed) form" and is common in Japanese media, depending on genre. It is not used in American media normally.

**Image 3.10**

[24]

[25]

***(Sonic X – top, Tai Chi Chasers – bottom)***

These final two programs presented on Saturday Morning in 2012 hold greater similarity

to each other and to programs like *Yu-Gi-Oh!*, *Pokémon* and *Digimon* than with the traditional American content that it displaced.

**Image 4.1**

26

***(Characters in order: Bubbles, Blossom and Buttercup, the Powerpuff Girls)***

The character designs for the titular characters of *The Powerpuff Girls* portray an exaggerated style based on *anime*. The girls' eyes are the most dominant feature of their faces.

**Image 4.2**

[27]

[28]

***(Mojo Jojo from The Powerpuff Girls – top, Kagestar with female companion from Kagestar – bottom)***

Both Mojo Jojo and Kagestar wear helmets decorated with spirals overlaid on a white background. While this could be a coincidence, it is more likely to be an homage considering the character designs of the Powerpuff Girls.

**Image 4.3**

29

***(The Robot Suit after it was repaired and repainted by the character Coop on MegasXLR with main cast)***

This Robot Suit, piloted by the character Coop from the cockpit inside the car that sits in place of a head, could easily belong to a Japanese *anime* or an animated version of *Mighty Morphin Power Rangers*. The closest American analog to the Robot Suit or *Mecha* would be the Transformers, but they are unique to themselves and not a reoccurring element in other American cartoons, unlike *Mecha* in *anime*. Also, the Transformers are not piloted by human beings. This *Mecha* design is clearly an homage to Japan in this regard.

**Image 4.4**

[30]

[31]

[32]

***(Hulk from Avengers Assemble normally – top, Hulk in his homage form – middle, Goku from Dragon Ball Z/Dragon Ball Z Kai as a Super Saiyan – bottom)***

Hulk normally has green eyes and no aura. However, after almost witnessing the death of Iron Man, his eyes glow yellow and he gains a green aura, along with an increase of

strength. This appears to be an inverse of the coloring of the Super Saiyan with nearly the same narrative causes and results.

**Image 4.5**

33

34

**(*Razer from Green Lantern: The Animated Series – top, Zetman from Zetman – bottom*)**

The similarities between these two character designs seems unlikely to be a coincidence. The design for Razer goes as far as integrating the lines on Zetman's chin into his design.

**Image 4.6**

**35**

**36**

***(Avatar the Last Airbender – top, The Legend of Korra -- bottom)***

In the *Avatar: the Last Airbender* official art, the character Aang, the boy depicted in the foreground of the image, could be visually inserted into any number of *anime* and not appear out of place. The entire cast shares the same visual styling. In *The Legend of Korra*, the characters continue to have the same *anime* styling with their faces and eyes.

Additionally, Korra herself is depicted as aggressive, martially competent and physically powerful due to her musculature, which is a departure from other depictions of female cartoon characters such as Disney Princesses.

**Image 4.7**

37

***(The original design for Godzilla – left, Godzilla (1998) – middle, Godzilla (2014) – right)***

Godzilla (1998) is a radical departure from the classic, original design for Godzilla. However, Godzilla (2014) is more faithful to the source material. The American production company had learned from the ill reception of the 1998 version that a more faithful Godzilla was necessary to be accepted.

**Image 4.8**

[38]

***(Sunfire and some of the members of Big Hero 6 in their original designs from the comic book Sunfire & Big Hero 6 – top, Hiro and Baymax from the film Big Hero 6 – bottom)***

Hiro's and Baymax's character designs were radically altered from their original source material. Hiro's eyes were made larger, more expressive and evident while Baymax was

transformed from a large bug to what resembles a large balloon. Both of these are changes in favor of *anime* ascetics.

**Image 5.1**

[39]

[40]

***(Black Cat and Spider-Man from Spectacular Spider-Man (2008) – top, Black Cat and Spider-Man from Spider-Man: The Animated Series (1994) – bottom)***

These two images juxtaposed helps to demonstrate the shift in art style toward a more Japanese style in *Spectacular Spider-Man* as the same scene was also depicted in an earlier Spider-Man cartoon. It is easy to see how much larger the eyes of both Black Cat and Spider-Man are in the more recent program. The more recent art style would also more easily blend in with programs like *Yu-Gi-Oh!* than the 1994 version that better reflected the comic book art style.

**Image 5.2**

**41**

**42**

***(Official Spanish Poster for Sendokai Champions – left, model art for the Evangelion Unit-03 from the anime Neon Genesis Evangelion – right)***

The poster for *Sendokai Champions* depicts the main cast with *henshin*/transformed versions of themselves behind them. The main protagonist has hair that resembles that of the *Dragon Ball Z/Dragon Ball Z Kai's* Super Saiyan and beside him is a supporting character with blue hair. Behind all of them is a large robotic figure/*Mecha* that is likely inspired by the purple *Mecha* from *Neon Genesis Evangelion*. The poster is a collection of *anime* influences in one single image.

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# Appendix B

**Table 1.B: Broad Coding Table**

*(Columns continued on following pages)*

| Program Name | Channel | Production | Cartoon | Genre | Focus | Spin Off | Girls | Scary | Hanna | DEBUT | END |
|---|---|---|---|---|---|---|---|---|---|---|---|
| [CBS] Berenstain Bears | CBS | US | 1 | TOON | ANIMAL | 0 | 0 | 0 | 1 | 10/1/1986 | 2/1/1987 |
| [CBS] Wildfire | CBS | US | 1 | ADVENT | HUMAN | 0 | 1 | 0 | 1 | 10/1/1986 | 2/1/1987 |
| [CBS] Muppet Babies | CBS | US | 1 | TOON | ANIMAL | 1 | 0 | 0 | 0 | 10/1/1986 | 2/1/1992 |
| [CBS] Galaxy High School | CBS | US | 1 | HIGHSCH | HUMAN | 0 | 0 | 0 | 0 | 10/1/1986 | 10/1/1988 |
| [CBS] Teen Wolf | CBS | US | 1 | HIGHSCH | HUMAN | 1 | 0 | 1 | 0 | 10/1/1986 | 2/1/1989 |
| [CBS] Pee-Wee's Playhouse | CBS | US | 0 | TOON | HUMAN | 0 | 0 | 0 | 0 | 10/1/1986 | 2/1/1991 |
| [CBS] CBS Storybreak | CBS | US | 1 | ADVENT | HUMAN | 0 | 0 | 0 | 0 | 10/1/1986 | 2/1/1998 |
| [CBS] Hulk Hogan's Rock 'n Wrestling | CBS | US | 1 | HERO | HUMAN | 1 | 0 | 0 | 0 | 10/1/1986 | 2/1/1987 |
| [CBS] Dungeons and Dragons | CBS | US | 1 | ADVENT | HUMAN | 0 | 0 | 0 | 0 | 2/1/1987 | 2/1/1990 |
| [CBS] Hello Kitty's Furry Tale Theater | CBS | JAPAN | 1 | TOON | ANIMAL | 0 | 0 | 0 | 0 | 10/1/1987 | 2/1/1988 |
| [CBS] Mighty Mouse: The New Adventures | CBS | US | 1 | TOON | ANIMAL | 1 | 0 | 0 | 0 | 10/1/1987 | 2/1/1989 |
| [CBS] Popeye and Son | CBS | US | 1 | TOON | HUMAN | 1 | 0 | 0 | 1 | 10/1/1987 | 2/1/1988 |
| [CBS] Denis the Menace | CBS | US | 1 | TOON | HUMAN | 0 | 0 | 0 | 0 | 2/1/1988 | 2/1/1988 |
| [CBS] The Adventures of Raggedy Ann & Andy | CBS | US | 1 | ADVENT | HUMAN | 0 | 1 | 0 | 0 | 10/1/1988 | 2/1/1990 |
| [CBS] Superman | CBS | US | 1 | HERO | HUMAN | 0 | 0 | 0 | 0 | 10/1/1988 | 2/1/1989 |
| [CBS] Garfield and Friends | CBS | US | 1 | TOON | ANIMAL | 0 | 0 | 0 | 0 | 10/1/1988 | 2/1/1995 |
| [CBS] Hey Vern, It's Ernest! | CBS | US | 0 | OTHER | HUMAN | 1 | 0 | 0 | 0 | 10/1/1988 | 2/1/1989 |
| [CBS] Dink, the Little Dinosaur | CBS | US | 1 | ADVENT | ANIMAL | 0 | 0 | 0 | 0 | 10/1/1989 | 2/1/1991 |

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|---|---|---|---|---|---|---|---|---|---|---|---|
| [CBS] The California Raisin Show | CBS | US | 1 | OTHER | OTHER | 1 | 0 | 0 | 0 | 10/1/1989 | 2/1/1990 |
| [CBS] Rude Dog & the Dweebs | CBS | US | 1 | TOON | ANIMAL | 0 | 0 | 0 | 0 | 10/1/1989 | 2/1/1989 |
| [CBS] Teenage Mutant Ninja Turtles | CBS | US | 1 | HERO | ANIMAL | 0 | 0 | 0 | 0 | 10/1/1987 | 2/1/1997 |
| [CBS] Bill & Ted's Excellent Adventures | CBS | US | 1 | EDUCATE | HUMAN | 1 | 0 | 0 | 1 | 10/1/1990 | 2/1/1991 |
| [CBS] Riders in the Sky | CBS | US | 0 | OTHER | HUMAN | 0 | 0 | 0 | 0 | 10/1/1991 | 2/1/1992 |
| [CBS] Mother Goose and Grimm AKA Grimmy | CBS | US | 1 | TOON | ANIMAL | 1 | 0 | 0 | 0 | 10/1/1991 | 10/1/1992 |
| [CBS] Back to the Future | CBS | US | 1 | EDUCATE | HUMAN | 1 | 0 | 0 | 0 | 10/1/1991 | 2/1/1993 |
| [CBS] Where's Waldo? | CBS | US | 1 | ADVENT | HUMAN | 0 | 0 | 0 | 0 | 10/1/1991 | 2/1/1992 |
| [CBS Inspector Gadget | CBS | US | 1 | HERO | HUMAN | 0 | 0 | 0 | 0 | 2/1/1992 | 2/1/1992 |
| [CBS] Fievel's American Tails | CBS | US | 1 | ADVENT | ANIMAL | 1 | 0 | 0 | 0 | 10/1/1992 | 2/1/1993 |
| [CBS] The Little Mermaid | CBS | US | 1 | ADVENT | ANIMAL | 1 | 1 | 0 | 0 | 10/1/1992 | 2/1/1995 |
| [CBS] Raw Toonage | CBS | US | 1 | TOON | ANIMAL | 1 | 0 | 0 | 0 | 10/1/1992 | 2/1/1993 |
| [CBS] The Amazing Live Sea Monkeys | CBS | US | 0 | OTHER | HUMAN | 0 | 0 | 0 | 0 | 10/1/1992 | 2/1/1993 |
| [CBS] Cyber C.O.P.S. | CBS | US | 1 | HERO | HUMAN | 0 | 0 | 0 | 0 | 2/1/1993 | 2/1/1993 |
| [CBS] Marsupilami | CBS | US | 1 | TOON | ANIMAL | 1 | 0 | 0 | 0 | 10/1/1993 | 2/1/1994 |
| [CBS] All-New Dennis the Menace | CBS | US | 1 | TOON | HUMAN | 1 | 0 | 0 | 0 | 10/1/1993 | 2/1/1994 |
| [CBS] Cadillacs and Dinosaurs | CBS | US | 1 | ADVENT | HUMAN | 0 | 0 | 0 | 0 | 10/1/1993 | 2/1/1994 |
| [CBS] Conan and the Young Warriors | CBS | US | 1 | HERO | HUMAN | 1 | 0 | 0 | 0 | 2/1/1994 | 2/1/1994 |
| [CBS] Beethoven | CBS | US | 1 | TOON | ANIMAL | 1 | 0 | 0 | 0 | 10/1/1994 | 2/1/1995 |
| [CBS] Aladdin | CBS | US | 1 | ADVENT | HUMAN | 1 | 1 | 0 | 0 | 10/1/1994 | 2/1/1996 |
| [CBS[ Skeleton Warriors | CBS | US | 1 | HERO | HUMAN | 0 | 0 | 1 | 0 | 10/1/1994 | 2/1/1995 |
| [CBS] WildC.A.T.s | CBS | US | 1 | HERO | HUMAN | 1 | 0 | 0 | 0 | 10/1/1994 | 2/1/1995 |

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|---|---|---|---|---|---|---|---|---|---|---|---|
| [CBS] The Adventures of Hyperman | CBS | US | 1 | HERO | HUMAN | 0 | 0 | 0 | 0 | 10/1/1995 | 2/1/1996 |
| [CBS[ Timon and Pumbaa | CBS | US | 1 | TOON | ANIMAL | 1 | 0 | 0 | 0 | 10/1/1995 | 2/1/1997 |
| [CBS] The Mask | CBS | US | 1 | TOON | HUMAN | 1 | 0 | 1 | 0 | 10/1/1995 | 2/1/1997 |
| [CBS] Ace Ventura | CBS | US | 1 | TOON | HUMAN | 1 | 0 | 0 | 0 | 2/1/1996 | 2/1/1997 |
| [CBS] The Twisted Tales of Felix the Cat | CBS | US | 1 | TOON | ANIMAL | 1 | 0 | 0 | 0 | 10/1/1995 | 2/1/1997 |
| [CBS] Santo Bugito | CBS | US | 1 | CHILD | ANIMAL | 0 | 0 | 0 | 0 | 10/1/1995 | 2/1/1996 |
| [CBS] Project G.e.e.K.e.R. | CBS | US | 1 | HERO | ANIMAL | 0 | 0 | 0 | 0 | 10/1/1996 | 2/1/1997 |
| [CBS] Bailey Kipper's P.O.V. | CBS | US | 1 | OTHER | HUMAN | 0 | 0 | 0 | 0 | 10/1/1996 | 2/1/1997 |
| [CBS] Secrets of the Cryptkeeper's Haunted House | CBS | US | 0 | GAME | HUMAN | 1 | 0 | 1 | 0 | 10/1/1996 | 2/1/1997 |
| [CBS] The New Ghostwriter Mysteries | CBS | US | 0 | EDUCATE | HUMAN | 1 | 0 | 1 | 0 | 10/1/1997 | 2/1/1998 |
| [CBS] Wheel 2000 | CBS | US | 0 | GAME | HUMAN | 1 | 0 | 0 | 0 | 10/1/1997 | 2/1/1998 |
| [CBS[ The Sports Illustrated for Kids Show | CBS | US | 0 | SPORTS | HUMAN | 1 | 0 | 0 | 0 | 10/1/1997 | 2/1/1998 |
| [CBS] The Weird Al Show | CBS | US | 0 | TOON | HUMAN | 0 | 0 | 0 | 0 | 10/1/1997 | 2/1/1998 |
| [CBS] Tales from the Cryptkeeper | CBS | US | 1 | HORROR | HUMAN | 1 | 0 | 1 | 0 | 10/1/1998 | 2/1/2000 |
| [CBS] Anatole | CBS | US | 1 | TOON | ANIMAL | 1 | 0 | 0 | 0 | 2/1/1999 | 2/1/2000 |
| [CBS] Blaster's Universe | CBS | CANADA | 1 | ADVENT | HUMAN | 0 | 0 | 0 | 0 | 2/1/1999 | 2/1/2000 |
| [CBS] Birdz | CBS | CANADA | 1 | OTHER | ANIMAL | 0 | 0 | 0 | 0 | 10/1/1998 | 2/1/1999 |
| [CBS] Flying Rhino Junior High | CBS | CANADA | 1 | HERO | HUMAN | 0 | 0 | 0 | 0 | 10/1/1998 | 2/1/2000 |
| [CBS] Mythic Warriors | CBS | CANADA | 1 | EDUCATE | HUMAN | 0 | 0 | 0 | 0 | 10/1/1998 | 2/1/2000 |
| [CBS] Rescue Heroes | CBS | CANADA | 1 | ADVENT | HUMAN | 0 | 0 | 0 | 0 | 10/1/1999 | 10/1/1999 |
| [CBS] Blue's Clues | CBS | US | 1 | CHILD | ANIMAL | 0 | 0 | 0 | 0 | 10/1/2000 | 2/1/2006 |
| [CBS] Dora the Explorer | CBS | US | 1 | CHILD | HUMAN | 0 | 1 | 0 | 0 | 10/1/2000 | 2/1/2006 |
| [CBS] Little Bear | CBS | CANADA | 1 | CHILD | ANIMAL | 1 | 0 | 0 | 0 | 10/1/2000 | 2/1/2001 |

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|---|---|---|---|---|---|---|---|---|---|---|---|
| [CBS] Little Bill | CBS | US | 1 | CHILD | HUMAN | 1 | 0 | 0 | 0 | 10/1/2000 | 2/1/2001 |
| [CBS] Franklin | CBS | CANADA | 1 | CHILD | ANIMAL | 1 | 0 | 0 | 0 | 10/1/2000 | 2/1/2002 |
| {CBS] Kipper | CBS | US | 1 | CHILD | ANIMAL | 1 | 0 | 0 | 0 | 10/1/2000 | 2/1/2001 |
| [CBS] Oswald | CBS | US | 1 | CHILD | ANIMAL | 0 | 0 | 0 | 0 | 10/1/2001 | 2/1/2002 |
| [CBS] Bob the Builder | CBS | UK | 1 | CHILD | HUMAN | 0 | 0 | 0 | 0 | 10/1/2001 | 2/1/2002 |
| [CBS] Hey Arnold! | CBS | US | 1 | TOON | HUMAN | 0 | 0 | 1 | 0 | 10/1/2002 | 2/1/2005 |
| [CBS] The Wild Thornberrys | CBS | US | 1 | ADVENT | HUMAN | 0 | 0 | 0 | 0 | 10/1/2002 | 2/1/2004 |
| [CBS] As Told By Ginger | CBS | US | 1 | HIGHSCH | HUMAN | 0 | 1 | 0 | 0 | 10/1/2002 | 2/1/2003 |
| [CBS] Pelswick | CBS | CANADA | 1 | HIGHSCH | HUMAN | 0 | 0 | 0 | 0 | 10/1/2002 | 2/1/2003 |
| [CBS] ChalkZone | CBS | US | 1 | ADVENT | HUMAN | 0 | 0 | 0 | 0 | 2/1/2003 | 2/1/2005 |
| [CBS] LazyTown | CBS | US | 1 | CHILD | HUMAN | 0 | 0 | 0 | 0 | 10/1/2004 | 2/1/2006 |
| [CBS] The Backyardigans | CBS | CANADA | 1 | CHILD | ANIMAL | 0 | 0 | 0 | 0 | 10/1/2005 | 2/1/2006 |
| [CBS] Madeline | CBS | US | 1 | CHILD | HUMAN | 1 | 0 | 0 | 0 | 10/1/2006 | 2/1/2007 |
| [CBS] Sabrina's Secret Life | CBS | US | 1 | HIGHSCH | HUMAN | 1 | 1 | 1 | 0 | 10/1/2006 | 10/1/2010 |
| [CBS] Cake | CBS | US | 0 | EDUCATE | HUMAN | 0 | 1 | 0 | 0 | 10/1/2006 | 2/1/2009 |
| [CBS] Horseland | CBS | US | 1 | CHILD | HUMAN | 0 | 1 | 0 | 0 | 10/1/2006 | 2/1/2012 |
| [CBS] Strawberry Shortcake | CBS | US | 1 | ADVENT | HUMAN | 0 | 1 | 0 | 0 | 10/1/2007 | 2/1/2010 |
| [CBS] Dance Revolution | CBS | US | 1 | EDUCATE | HUMAN | 0 | 0 | 0 | 0 | 10/1/2006 | 2/1/2007 |
| [CBS] Sushi Pack | CBS | US | 1 | CHILD | ANIMAL | 0 | 0 | 0 | 0 | 10/1/2007 | 2/1/2009 |
| [CBS] DinoSquad | CBS | US | 1 | HERO | HUMAN | 0 | 0 | 0 | 0 | 10/1/2007 | 2/1/2009 |
| [CBS] Care Bears: Adventures in Care-a-lot | CBS | US | 1 | CHILD | ANIMAL | 1 | 1 | 0 | 0 | 10/1/2007 | 2/1/2009 |
| [CBS] Noonbory and the Super Seven | CBS | KOREAN | 1 | CHILD | ANIMAL | 0 | 0 | 0 | 0 | 10/1/2009 | 2/1/2010 |
| [CBS] Busytown Mysteries | CBS | CANADA | 1 | CHILD | ANIMAL | 0 | 0 | 0 | 0 | 10/1/2009 | 2/1/2012 |
| [CBS[ Doodlebops Rockin' Road Show | CBS | CANADA | 1 | CHILD | HUMAN | 0 | 0 | 0 | 0 | 2/1/2010 | 2/1/2012 |
| [CBS] Sabrina: The Animated | CBS | US | 1 | HIGHSCH | HUMAN | 1 | 1 | 1 | 0 | 2/1/2007 | 10/1/2010 |

| Series | | | | | | | | | | | |
|---|---|---|---|---|---|---|---|---|---|---|---|
| [CBS] Trollz | CBS | US | 1 | ADVENT | HUMAN | 0 | 1 | 1 | 0 | 10/1/2006 | 2/1/2011 |
| [CBS] Danger Rangers | CBS | US | 1 | CHILD | ANIMAL | 0 | 0 | 0 | 0 | 10/1/2011 | 2/1/2012 |
| [CBS] Beakman's World | CBS | US | 0 | EDUCATE | HUMAN | 0 | 0 | 0 | 0 | 10/1/1993 | 2/1/1998 |
| [CBS] Dumb Bunnies | CBS | CANADA | 1 | TOON | ANIMAL | 1 | 0 | 0 | 0 | 10/1/1998 | 10/1/1999 |
| [CBS] Rugrats | CBS | US | 1 | TOON | HUMAN | 0 | 0 | 0 | 0 | 2/1/2003 | 2/1/2003 |
| [CBS] Miss Spider | CBS | CANADA | 1 | CHILD | ANIMAL | 1 | 0 | 0 | 0 | 10/1/2004 | 2/1/2005 |
| [ABC] Wuzzles | ABC | US | 1 | CHILD | ANIMAL | 0 | 0 | 0 | 0 | 10/1/1986 | 2/1/1987 |
| [ABC] The Care Bears | ABC | US | 1 | CHILD | ANIMAL | 0 | 0 | 0 | 0 | 10/1/1986 | 2/1/1988 |
| [ABC] The Flintstone Kids | ABC | US | 1 | TOON | HUMAN | 1 | 0 | 0 | 1 | 10/1/1986 | 2/1/1990 |
| [ABC] The Real Ghostbusters | ABC | US | 1 | HERO | HUMAN | 1 | 0 | 1 | 0 | 10/1/1986 | 2/1/1988 |
| [ABC] Slimer! & the Real Ghostbusters | ABC | US | 1 | TOON | ANIMAL | 1 | 0 | 1 | 0 | 10/1/1988 | 2/1/1992 |
| [ABC] Pound Puppies | ABC | US | 1 | ADVENT | ANIMAL | 0 | 0 | 0 | 1 | 10/1/1986 | 2/1/1988 |
| [ABC] Bugs Bunny & Tweety | ABC | US | 1 | TOON | ANIMAL | 0 | 0 | 0 | 0 | 10/1/1986 | 2/1/2000 |
| [ABC] Star Wars: Ewoks | ABC | US | 1 | ADVENT | ANIMAL | 1 | 0 | 0 | 0 | 10/1/1986 | 2/1/1987 |
| [ABC] ABC Weekend Special | ABC | US | 1 | CHILD | ANIMAL | 0 | 0 | 0 | 0 | 10/1/1986 | 2/1/1997 |
| [ABC] The Littles | ABC | US | 1 | ADVENT | HUMAN | 0 | 0 | 0 | 0 | 10/1/1986 | 2/1/1987 |
| [ABC] My Pet Monster | ABC | US | 1 | OTHER | ANIMAL | 0 | 0 | 1 | 0 | 10/1/1987 | 2/1/1988 |
| [ABC[ Little Clowns of Happytown | ABC | US | 1 | CHILD | HUMAN | 0 | 0 | 0 | 0 | 10/1/1987 | 2/1/1988 |
| [ABC] The Little Wizards | ABC | US | 1 | HERO | HUMAN | 0 | 0 | 1 | 0 | 10/1/1987 | 2/1/1988 |
| [ABC] The New Adventures of Beany and Cecil | ABC | US | 1 | TOON | ANIMAL | 0 | 0 | 0 | 0 | 10/1/1988 | 10/1/1988 |
| [ABC] The New Adventures of Winnie the Pooh | ABC | US | 1 | CHILD | ANIMAL | 1 | 0 | 0 | 0 | 10/1/1988 | 2/1/2002 |
| [ABC] A Pup Named Scooby-Doo | ABC | US | 1 | TOON | ANIMAL | 1 | 0 | 1 | 1 | 10/1/1988 | 2/1/1993 |
| [ABC] Animal Crack-Ups | ABC | US | 0 | GAME | HUMAN | 0 | 0 | 0 | 0 | 10/1/1988 | 2/1/1988 |

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|---|---|---|---|---|---|---|---|---|---|---|---|
| [ABC] Disney's Gummi Bears/Winnie the Pooh Hour | ABC | US | 1 | ADVENT | ANIMAL | 0 | 0 | 0 | 0 | 10/1/1989 | 2/1/1990 |
| [ABC] Beetlejuice | ABC | US | 1 | HORROR | HUMAN | 1 | 0 | 1 | 0 | 10/1/1989 | 2/1/1992 |
| [ABC] The Wizard of Oz | ABC | US | 1 | HERO | HUMAN | 1 | 1 | 1 | 0 | 10/1/1990 | 2/1/1991 |
| [ABC] New Kids on the Block | ABC | US | 1 | ADVENT | HUMAN | 0 | 1 | 0 | 0 | 10/1/1990 | 2/1/1991 |
| [ABC]  Little Rosey | ABC | CANADA | 1 | SCHOOL | HUMAN | 0 | 1 | 0 | 0 | 10/1/1990 | 2/1/1991 |
| [ABC] Land of the Lost | ABC | US | 1 | ADVENT | HUMAN | 1 | 0 | 0 | 0 | 10/1/1991 | 2/1/1994 |
| [ABC] Darkwing Duck | ABC | US | 1 | HERO | ANIMAL | 1 | 0 | 0 | 0 | 10/1/1991 | 2/1/1993 |
| [ABC[ Hammerman | ABC | US | 1 | CHILD | HUMAN | 0 | 0 | 0 | 0 | 10/1/1991 | 2/1/1992 |
| [ABC] The Pirates of Dark Water | ABC | US | 1 | ADVENT | HUMAN | 0 | 0 | 1 | 1 | 10/1/1991 | 2/1/1992 |
| [ABC] C.O.W. Boys | ABC | US | 1 | HERO | ANIMAL | 0 | 0 | 0 | 0 | 10/1/1992 | 2/1/1994 |
| [ABC] Goof Troop | ABC | US | 1 | TOON | ANIMAL | 1 | 0 | 0 | 0 | 10/1/1992 | 2/1/1993 |
| [ABC] The Addams Family | ABC | US | 1 | TOON | HUMAN | 1 | 0 | 1 | 1 | 10/1/1992 | 2/1/1994 |
| [ABC] Cro | ABC | US | 1 | EDUCATE | HUMAN | 0 | 0 | 0 | 0 | 10/1/1993 | 2/1/1995 |
| [ABC] Sonic the Hedgehog | ABC | US | 1 | HERO | ANIMAL | 0 | 0 | 0 | 0 | 10/1/1993 | 2/1/1995 |
| [ABC] Tales from the Cryptkeeper | ABC | US | 1 | HORROR | HUMAN | 1 | 0 | 1 | 0 | 10/1/1993 | 2/1/1995 |
| [ABC] CityKids | ABC | US | 0 | EDUCATE | HUMAN | 0 | 0 | 0 | 0 | 10/1/1993 | 2/1/1994 |
| [ABC] Free Willy | ABC | US | 1 | HERO | ANIMAL | 1 | 0 | 0 | 0 | 10/1/1994 | 2/1/1996 |
| [ABC] ReBoot | ABC | CANADA | 1 | ADVENT | HUMAN | 0 | 0 | 1 | 0 | 10/1/1994 | 2/1/1996 |
| [ABC] Bump in the Night | ABC | US | 1 | TOON | ANIMAL | 0 | 0 | 0 | 0 | 10/1/1994 | 2/1/1996 |
| [ABC] Fudge | ABC | US | 0 | SCHOOL | HUMAN | 1 | 1 | 0 | 0 | 2/1/1995 | 2/1/1996 |
| [ABC] The New Adventures of Madeline | ABC | US | 1 | SCHOOL | HUMAN | 1 | 1 | 0 | 0 | 10/1/1995 | 10/1/1995 |
| [ABC] Dumb and Dumber | ABC | US | 1 | TOON | HUMAN | 1 | 0 | 0 | 1 | 10/1/1995 | 10/1/1995 |
| [ABC[ What-a-Mess | ABC | US | 1 | TOON | ANIMAL | 1 | 0 | 0 | 0 | 10/1/1995 | 2/1/1996 |
| [ABC] Hypernauts | ABC | US | 0 | ADVENT | HUMAN | 0 | 0 | 0 | 0 | 2/1/1996 | 2/1/1996 |

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|---|---|---|---|---|---|---|---|---|---|---|---|
| [ABC] Brand Spanking New! Doug AKA Disney's Doug | ABC | US | 1 | SCHOOL | HUMAN | 1 | 0 | 0 | 0 | 10/1/1996 | 2/1/2001 |
| [ABC] Mighty Ducks: The Animated Series | ABC | US | 1 | HERO | ANIMAL | 1 | 0 | 0 | 0 | 10/1/1996 | 2/1/1997 |
| [ABC] Street Sharks | ABC | US | 1 | HERO | ANIMAL | 0 | 0 | 0 | 0 | 10/1/1996 | 10/1/1996 |
| [ABC] Bone Chillers | ABC | US | 0 | HORROR | HUMAN | 0 | 0 | 1 | 0 | 10/1/1996 | 10/1/1996 |
| [ABC] Gargoyles: The Goliath Chronicles | ABC | US | 1 | ADVENT | HUMAN | 0 | 0 | 1 | 0 | 10/1/1996 | 10/1/1996 |
| [ABC] Flash Forward | ABC | US | 0 | ADVENT | HUMAN | 0 | 0 | 0 | 0 | 10/1/1996 | 10/1/1996 |
| [ABC] Jungle Cubs | ABC | US | 1 | TOON | ANIMAL | 1 | 0 | 0 | 0 | 10/1/1996 | 2/1/1998 |
| [ABC] Nightmare Ned | ABC | US | 1 | HORROR | HUMAN | 0 | 0 | 1 | 0 | 2/1/1997 | 2/1/1997 |
| [ABC] 101 Dalmatians: The Series | ABC | US | 1 | TOON | ANIMAL | 1 | 1 | 0 | 0 | 10/1/1997 | 2/1/1999 |
| [ABC] Recess | ABC | US | 1 | SCHOOL | HUMAN | 0 | 0 | 0 | 0 | 10/1/1997 | 2/1/2004 |
| [ABC] Pepper Ann | ABC | US | 1 | SCHOOL | HUMAN | 0 | 1 | 0 | 0 | 10/1/1997 | 10/1/2000 |
| [ABC] Science Court aka Squigglevision | ABC | US | 1 | EDUCATE | HUMAN | 0 | 0 | 0 | 0 | 10/1/1997 | 10/1/1999 |
| [ABC] Hercules: The Animated Series | ABC | US | 1 | ADVENT | HUMAN | 1 | 0 | 0 | 0 | 10/1/1998 | 2/1/1999 |
| [ABC] Mickey Mouse Works | ABC | US | 1 | TOON | ANIMAL | 1 | 0 | 0 | 0 | 10/1/1999 | 10/1/2000 |
| [ABC] Sabrina: The Animated Series | ABC | US | 1 | HIGHSCH | HUMAN | 1 | 1 | 1 | 0 | 10/1/1999 | 10/1/2001 |
| [ABC] The Weekenders | ABC | US | 1 | SCHOOL | HUMAN | 0 | 0 | 0 | 0 | 2/1/2000 | 10/1/2001 |
| [ABC] Teacher's Pet | ABC | US | 1 | SCHOOL | ANIMAL | 0 | 0 | 0 | 0 | 10/1/2000 | 2/1/2002 |
| [ABC] Buzz Lightyear of Star Command | ABC | US | 1 | HERO | HUMAN | 1 | 0 | 0 | 0 | 10/1/2000 | 2/1/2001 |
| [ABC] Lloyd in Space | ABC | US | 1 | ADVENT | HUMAN | 0 | 0 | 0 | 0 | 2/1/2001 | 2/1/2002 |
| [ABC] Disney's House of Mouse | ABC | US | 1 | TOON | ANIMAL | 1 | 0 | 0 | 0 | 2/1/2001 | 2/1/2002 |
| [ABC[ Lizzie McGuire | ABC | US | 0 | HIGHSCH | HUMAN | 0 | 1 | 0 | 0 | 10/1/2001 | 2/1/2005 |
| [ABC[ Mary-Kate and Ashley in Action! | ABC | US | 1 | OTHER | HUMAN | 0 | 1 | 0 | 0 | 10/1/2001 | 2/1/2002 |

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| [ABC] Even Stevens | ABC | US | 1 | OTHER | HUMAN | 0 | 0 | 0 | 0 | 2/1/2002 | 2/1/2005 |
| [ABC] Teamo Supremo | ABC | US | 1 | HERO | HUMAN | 0 | 0 | 0 | 0 | 2/1/2002 | 2/1/2003 |
| [ABC[ Fillmore! | ABC | US | 1 | OTHER | HUMAN | 0 | 0 | 0 | 0 | 10/1/2002 | 10/1/2004 |
| [ABC] The Proud Family | ABC | US | 1 | OTHER | HUMAN | 0 | 1 | 0 | 0 | 10/1/2002 | 2/1/2006 |
| [ABC] Kim Possible | ABC | US | 1 | HERO | HUMAN | 0 | 1 | 0 | 0 | 10/1/2002 | 10/1/2005 |
| [ABC] Power Rangers Wild Force | ABC | JAPAN | 0 | HERO | HUMAN | 1 | 0 | 0 | 0 | 10/1/2002 | 10/1/2002 |
| [ABC] NBA Inside Stuff | ABC | US | 0 | SPORTS | HUMAN | 0 | 0 | 0 | 0 | 10/1/2002 | 2/1/2004 |
| [ABC] Power Rangers Ninja Storm | ABC | JAPAN | 0 | HERO | HUMAN | 1 | 0 | 0 | 0 | 2/1/2003 | 10/1/2003 |
| [ABC] Lilo & Stitch: The Series | ABC | US | 1 | TOON | HUMAN | 1 | 1 | 1 | 0 | 10/1/2003 | 2/1/2006 |
| [ABC] That's So Raven | ABC | US | 0 | HIGHSCH | HUMAN | 0 | 1 | 0 | 0 | 10/1/2003 | 2/1/2011 |
| [ABC] Power Rangers Dino Thunder | ABC | JAPAN | 0 | HERO | HUMAN | 1 | 0 | 0 | 0 | 2/1/2004 | 10/1/2004 |
| [ABC] Phil of the Future | ABC | US | 0 | HIGHSCH | HUMAN | 1 | 0 | 0 | 0 | 10/1/2004 | 2/1/2006 |
| [ABC] Power Rangers S.P.D. | ABC | JAPAN | 0 | HERO | HUMAN | 1 | 0 | 0 | 0 | 2/1/2005 | 10/1/2005 |
| [ABC] The Buzz on Maggie | ABC | US | 1 | SCHOOL | ANIMAL | 0 | 1 | 0 | 0 | 10/1/2005 | 10/1/2005 |
| [ABC] The Suite Life of Zack & Cody | ABC | US | 0 | OTHER | HUMAN | 0 | 1 | 0 | 0 | 10/1/2005 | 2/1/2011 |
| [ABC] The Emperor's New School | ABC | US | 1 | HIGHSCH | HUMAN | 1 | 0 | 0 | 0 | 2/1/2006 | 2/1/2011 |
| [ABC] Power Rangers Mystic Force | ABC | JAPAN | 0 | HERO | HUMAN | 1 | 0 | 0 | 0 | 2/1/2006 | 10/1/2006 |
| [ABC] The Replacements | ABC | US | 1 | TOON | HUMNA | 0 | 0 | 0 | 0 | 10/1/2006 | 2/1/2011 |
| [ABC] Hannah Montana | ABC | US | 0 | OTHER | HUMAN | 1 | 1 | 0 | 0 | 10/1/2006 | 2/1/2011 |
| [ABC] Power Rangers Operation Overdrive | ABC | JAPAN | 0 | HERO | HUMAN | 1 | 0 | 0 | 0 | 2/1/2007 | 10/1/2007 |
| [ABC] Power Rangers Jungle Fury | ABC | JAPAN | 0 | HERO | HUMAN | 1 | 0 | 0 | 0 | 2/1/2008 | 10/1/2008 |
| [ABC] Power Rangers RPM | ABC | JAPAN | 0 | HERO | HUMAN | 1 | 0 | 0 | 0 | 2/1/2009 | 10/1/2009 |

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| [ABC] Mighty Morphin Power Rangers | ABC | JAPAN | 0 | HERO | HUMAN | 1 | 0 | 1 | 0 | 2/1/2010 | 2/1/2010 |
| [ABC] Jack Hanna's Wild Countdown | ABC | US | 0 | EDUCATE | HUMAN | 0 | 0 | 0 | 0 | 10/1/2011 | 2/1/2012 |
| [ABC] Ocean Mysteries with Jeff Corwin | ABC | US | 0 | EDUCATE | HUMAN | 0 | 0 | 0 | 0 | 10/1/2011 | 2/1/2012 |
| [ABC} Born to Explore with Richard Wiese | ABC | US | 0 | EDUCATE | HUMAN | 0 | 0 | 0 | 0 | 10/1/2011 | 2/1/2012 |
| [ABC] Culture Click | ABC | US | 0 | EDUCATE | HUMAN | 0 | 0 | 0 | 0 | 10/1/2011 | 2/1/2012 |
| [ABC] Everyday Health | ABC | US | 0 | EDUCATE | HUMAN | 0 | 0 | 0 | 0 | 10/1/2011 | 2/1/2012 |
| [ABC] Food for Thought with Claire Thomas | ABC | US | 0 | EDUCATE | HUMAN | 0 | 0 | 0 | 0 | 10/1/2011 | 2/1/2012 |
| [ABC] Sea Rescue | ABC | US | 0 | EDUCATE | HUMAN | 0 | 0 | 0 | 0 | 2/1/2012 | 2/1/2012 |
| [ABC] George of the Jungle | ABC | US | 1 | TOON | ANIMAL | 1 | 0 | 0 | 0 | 10/1/1995 | 10/1/1995 |
| [NBC] Space Cats | NBC | US | 1 | CHILD | ANIMAL | 0 | 0 | 0 | 0 | 10/1/1991 | 2/1/1992 |
| [NBC] Yo Yogi! | NBC | US | 1 | TOON | ANIMAL | 1 | 0 | 0 | 0 | 10/1/1991 | 2/1/1992 |
| [NBC] ProStars | NBC | US | 1 | HERO | HUMAN | 0 | 0 | 0 | 0 | 10/1/1991 | 2/1/1992 |
| [NBC] Wish Kid | NBC | US | 1 | OTHER | HUMAN | 0 | 0 | 0 | 0 | 10/1/1991 | 2/1/1992 |
| [NBC] Chip and Pepper | NBC | US | 1 | TOON | HUMAN | 1 | 0 | 1 | 1 | 10/1/1991 | 2/1/1992 |
| [NBC] Name Your Adventure | NBC | US | 0 | OTHER | HUMAN | 0 | 0 | 0 | 0 | 10/1/1992 | 2/1/1995 |
| [NBC] California Dreams | NBC | US | 0 | HIGHSCH | HUMAN | 0 | 0 | 0 | 0 | 10/1/1992 | 2/1/1997 |
| [NBC] Brains & Brawn | NBC | US | 0 | GAME | HUMAN | 1 | 0 | 0 | 0 | 10/1/1993 | 2/1/1994 |
| [NBC] Running the Halls | NBC | US | 0 | HIGHSCH | HUMAN | 0 | 0 | 0 | 0 | 10/1/1993 | 2/1/1994 |
| [NBC] Saved by the Bell: The New Class | NBC | US | 0 | HIGHSCH | HUMAN | 1 | 0 | 0 | 0 | 10/1/1993 | 2/1/2000 |
| [NBC] Kissyfur | NBC | US | 1 | TOON | ANIMAL | 1 | 0 | 0 | 0 | 10/1/1986 | 2/1/1990 |
| [NBC] Disney's Adventures of the Gummi Bears | NBC | US | 1 | ADVENT | ANIMAL | 0 | 0 | 0 | 0 | 10/1/1986 | 2/1/1989 |
| [ABC] Disney's Adventures of the Gummi Bears | ABC | US | 1 | ADVENT | ANIMAL | 0 | 0 | 0 | 0 | 10/1/1989 | 2/1/1990 |

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| [NBC] The Smurfs | NBC | BELGIUM | 1 | TOON | ANIMAL | 0 | 0 | 0 | 0 | 10/1/1986 | 2/1/1990 |
| [NBC] It's Punky Brewster | NBC | US | 1 | ADVENT | HUMAN | 1 | 0 | 0 | 0 | 10/1/1986 | 2/1/1989 |
| [NBC] Alvin and the Chipmunks | NBC | US | 1 | TOON | ANIMAL | 0 | 0 | 0 | 0 | 10/1/1986 | 2/1/1990 |
| [NBC] Foofur | NBC | US | 1 | TOON | ANIMAL | 0 | 0 | 0 | 1 | 10/1/1986 | 2/1/1988 |
| [NBC] Lazer Tag Academy | NBC | US | 1 | HERO | HUMAN | 0 | 0 | 0 | 0 | 10/1/1986 | 2/1/1987 |
| [NBC] Kidd Video | NBC | US | 1 | HERO | HUMAN | 0 | 0 | 0 | 0 | 10/1/1986 | 2/1/1987 |
| [NBC] Fraggle Rock | NBC | US | 1 | TOON | ANIMAL | 1 | 0 | 0 | 0 | 10/1/1987 | 2/1/1988 |
| [NBC] ALF: The Animated Series | NBC | US | 1 | TOON | ANIMAL | 1 | 0 | 0 | 0 | 10/1/1987 | 2/1/1990 |
| [NBC] The New Archies | NBC | US | 1 | SCHOOL | HUMAN | 1 | 0 | 0 | 0 | 10/1/1987 | 2/1/1988 |
| [NBC] I'm Telling! | NBC | US | 1 | GAME | HUMAN | 1 | 0 | 0 | 0 | 10/1/1987 | 2/1/1988 |
| [NBC] The Completely Mental Misadventures of Ed Grimley | NBC | US | 1 | TOON | HUMAN | 1 | 0 | 1 | 1 | 10/1/1988 | 2/1/1989 |
| [NBC] 2 Hip 4 TV | NBC | US | 1 | OTHER | HUMAN | 0 | 0 | 0 | 0 | 10/1/1988 | 10/1/1988 |
| [NBC] ALF Tales | NBC | US | 1 | TOON | ANIMAL | 1 | 0 | 0 | 0 | 10/1/1989 | 2/1/1990 |
| [NBC] Camp Candy | NBC | US | 1 | TOON | HUMAN | 0 | 0 | 0 | 0 | 10/1/1989 | 2/1/1991 |
| [NBC] Captain N: The Game Master | NBC | US | 1 | ADVENT | HUMAN | 1 | 0 | 0 | 0 | 10/1/1989 | 2/1/1992 |
| [NBC] The Karate Kid | NBC | US | 1 | ADVENT | HUMAN | 1 | 0 | 0 | 0 | 10/1/1989 | 2/1/1990 |
| [NBC] Saved By The Bell | NBC | US | 0 | HIGHSCH | HUMAN | 0 | 0 | 0 | 0 | 10/1/1989 | 2/1/1993 |
| [NBC] ALF | NBC | US | 0 | OTHER | ANIMAL | 0 | 0 | 0 | 0 | 10/1/1989 | 10/1/1989 |
| [NBC] Gravedale High | NBC | US | 1 | HIGHSCH | HUMAN | 1 | 0 | 1 | 1 | 10/1/1990 | 2/1/1991 |
| [NBC] Kid 'n Play | NBC | US | 1 | CHILD | HUMAN | 0 | 0 | 0 | 0 | 10/1/1990 | 2/1/1991 |
| [NBC] Chipmunks Go to the Movies | NBC | US | 1 | TOON | ANIMAL | 1 | 0 | 0 | 0 | 10/1/1990 | 2/1/1991 |
| [NBC] Guys Next Door | NBC | US | 0 | OTHER | HUMAN | 0 | 0 | 0 | 0 | 10/1/1990 | 10/1/1990 |
| [NBC] Saturday Morning Videos | NBC | US | 0 | OTHER | HUMAN | 1 | 0 | 0 | 0 | 10/1/1990 | 10/1/1991 |

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| [NBC] NBA Inside Stuff | NBC | US | 0 | SPORTS | HUMAN | 0 | 0 | 0 | 0 | 10/1/1990 | 2/1/2002 |
| [NBC] Hang Time | NBC | US | 0 | HIGHSCH | HUMAN | 0 | 0 | 0 | 0 | 10/1/1995 | 2/1/2001 |
| [NBC] City Guys | NBC | US | 0 | HIGHSCH | HUMAN | 0 | 0 | 0 | 0 | 10/1/1997 | 2/1/2002 |
| [NBC] Just Deal | NBC | US | 0 | HIGHSCH | HUMAN | 0 | 0 | 0 | 0 | 10/1/2001 | 2/1/2002 |
| [NBC] All About Us | NBC | US | 0 | HIGHSCH | HUMAN | 0 | 1 | 0 | 0 | 10/1/2001 | 2/1/2002 |
| [NBC] Sk8 | NBC | US | 0 | SPORTS | HUMAN | 0 | 0 | 0 | 0 | 10/1/2001 | 2/1/2002 |
| [NBC] Walking with Dinosaurs | NBC | US | 0 | EDUCATE | ANIMAL | 0 | 0 | 0 | 0 | 10/1/2002 | 2/1/2003 |
| [NBC] Croc Files | NBC | US | 0 | EDUCATE | ANIMAL | 1 | 0 | 0 | 0 | 10/1/2002 | 2/1/2005 |
| [NBC] Junkyard Dogs | NBC | US | 0 | GAME | HUMAN | 1 | 0 | 0 | 0 | 10/1/2002 | 10/1/2002 |
| [NBC] Endurance | NBC | US | 0 | GAME | HUMAN | 1 | 0 | 0 | 0 | 10/1/2002 | 2/1/2006 |
| [NBC] Scout's Safari | NBC | US | 0 | OTHER | HUMAN | 0 | 1 | 0 | 0 | 10/1/2002 | 2/1/2005 |
| [NBC] Black Hole High AKA Strange Days at Blake Holsey High | NBC | CANADA | 0 | EDUCATE | HUMAN | 0 | 0 | 0 | 0 | 10/1/2002 | 2/1/2005 |
| [NBC] Trading Spaces: Boys vs. Girls | NBC | US | 0 | GAME | HUMAN | 1 | 0 | 0 | 0 | 2/1/2003 | 2/1/2006 |
| [NBC] Kenny the Shark | NBC | US | 1 | TOON | ANIMAL | 0 | 0 | 0 | 0 | 10/1/2003 | 2/1/2006 |
| [NBC] Tutenstein | NBC | US | 1 | CHILD | HUMAN | 0 | 0 | 1 | 0 | 10/1/2003 | 10/1/2004 |
| [NBC[ Darcy's Wild Life | NBC | US | 0 | OTHER | HUMAN | 0 | 1 | 0 | 0 | 10/1/2004 | 2/1/2006 |
| [NBC] Jeff Corwin Unleashed | NBC | US | 0 | EDUCATE | ANIMAL | 0 | 0 | 0 | 0 | 10/1/2003 | 2/1/2005 |
| [NBC[ Time Warp Trio | NBC | US | 1 | CHILD | HUMAN | 0 | 0 | 0 | 0 | 10/1/2005 | 2/1/2006 |
| [NBC] Flight 29 Down | NBC | US | 0 | OTHER | HUMAN | 0 | 0 | 0 | 0 | 10/1/2005 | 2/1/2006 |
| [NBC] VeggieTales | NBC | US | 1 | CHILD | ANIMAL | 0 | 0 | 0 | 0 | 10/1/2006 | 2/1/2009 |
| [NBC] Dragon | NBC | CANADA | 1 | CHILD | ANIMAL | 1 | 0 | 0 | 0 | 10/1/2006 | 2/1/2008 |
| [NBC] 3-2-1 Penguins! | NBC | US | 1 | CHILD | ANIMAL | 0 | 0 | 0 | 0 | 10/1/2006 | 2/1/2010 |
| [NBC] Babar | NBC | CANADA | 1 | CHILD | ANIMAL | 1 | 0 | 0 | 0 | 10/1/2006 | 2/1/2012 |
| [NBC] Jane and the Dragon | NBC | CANADA | 1 | CHILD | HUMAN | 0 | 1 | 0 | 0 | 2/1/2007 | 2/1/2012 |

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| [NBC] Jacob Two-Two | NBC | CANADA | 1 | SCHOOL | HUMAN | 1 | 0 | 0 | 0 | 2/1/2007 | 10/1/2009 |
| [NBC[ Willa's Wild Life | NBC | CANADA | 1 | CHILD | ANIMAL | 0 | 1 | 0 | 0 | 10/1/2009 | 2/1/2012 |
| [NBC] Shelldon | NBC | THAILAND | 1 | CHILD | ANIMAL | 0 | 0 | 0 | 0 | 2/1/2010 | 2/1/2012 |
| [NBC] The Magic School Bus | NBC | US | 1 | CHILD | HUMAN | 0 | 0 | 0 | 0 | 10/1/2010 | F2012 |
| [NBC] Pearlie | NBC | CANADA | 1 | TOON | HUMAN | 1 | 1 | 0 | 0 | 10/1/2010 | 2/1/2012 |
| [NBC] Turbo Dogs | NBC | CANADA | 1 | CHILD | ANIMAL | 1 | 0 | 0 | 0 | 10/1/2008 | 10/1/2011 |
| [NBC] The Zula Patrol | NBC | US | 1 | CHILD | ANIMAL | 0 | 0 | 0 | 0 | 10/1/2008 | 2/1/2012 |
| [NBC] My Friend Rabbit | NBC | US | 1 | CHILD | ANIMAL | 1 | 0 | 0 | 0 | 10/1/2007 | 2/1/2010 |
| [NBC] Postman Pat | NBC | UK | 1 | CHILD | HUMAN | 0 | 0 | 0 | 0 | 10/1/2007 | 2/1/2008 |
| [NBC] One World | NBC | US | 0 | OTHER | HUMAN | 0 | 0 | 0 | 0 | 10/1/1998 | 2/1/2001 |
| [NBC] The Alf/Alf Tales Hour | NBC | US | 1 | TOON | ANIMAL | 1 | 0 | 0 | 0 | 10/1/1988 | 2/1/1989 |
| [FOX] Tom and Jerry Kids | FOX | US | 1 | TOON | ANIMAL | 1 | 0 | 0 | 1 | 10/1/1990 | 10/1/1993 |
| [FOX] Bobby's World | FOX | US | 1 | SCHOOL | HUMAN | 0 | 0 | 0 | 0 | 10/1/1990 | 10/1/1997 |
| [FOX] Attack of the Killer Tomatoes | FOX | US | 1 | HERO | HUMAN | 1 | 0 | 0 | 0 | 10/1/1990 | 2/1/1992 |
| [FOX] Piggsburg Pigs | FOX | US | 1 | ADVENT | ANIMAL | 0 | 0 | 1 | 0 | 10/1/1990 | 2/1/1991 |
| [FOX] Fun House | FOX | US | 0 | GAME | HUMAN | 0 | 0 | 0 | 0 | 10/1/1990 | 2/1/1991 |
| [FOX] WWF Wrestling | FOX | US | 0 | SPORTS | HUMAN | 0 | 0 | 0 | 0 | 10/1/1990 | 2/1/1991 |
| [FOX] Peter Pan and the Pirates | FOX | US | 1 | ADVENT | HUMAN | 1 | 0 | 0 | 0 | 2/1/1991 | 2/1/1991 |
| [FOX] Taz-Mania | FOX | US | 1 | TOON | ANIMAL | 1 | 0 | 0 | 0 | 10/1/1991 | 2/1/1994 |
| [FOX] Little Shop | FOX | US | 1 | TOON | HUMAN | 1 | 0 | 1 | 0 | 10/1/1991 | 2/1/1992 |
| [FOX] Bill and Ted's Excellent Adventures | FOX | US | 1 | EDUCATE | HUMAN | 1 | 0 | 0 | 1 | 10/1/1991 | 2/1/1992 |
| [FOX] Dog City | FOX | US | 1 | HERO | ANIMAL | 0 | 0 | 1 | 0 | 10/1/1992 | 10/1/1994 |
| [FOX] Zazoo U | FOX | US | 1 | HIGHSCH | ANIMAL | 0 | 0 | 0 | 0 | 10/1/1990 | 10/1/1990 |
| [FOX] The Plucky Duck Show | FOX | US | 1 | TOON | ANIMAL | 1 | 0 | 0 | 0 | 10/1/1992 | 10/1/1992 |
| [FOX] Eek! The Cat | FOX | US | 1 | TOON | ANIMAL | 0 | 0 | 0 | 0 | 10/1/1992 | 10/1/1995 |

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| [FOX] Super Dave: Daredevil for Hire | FOX | US | 1 | TOON | HUMAN | 1 | 0 | 0 | 0 | 10/1/1992 | 2/1/1993 |
| [FOX] George of the Jungle | FOX | US | 1 | TOON | ANIMAL | 1 | 0 | 0 | 0 | 10/1/1992 | 10/1/1992 |
| [FOX] Tiny Toon Adventures | FOX | US | 1 | TOON | ANIMAL | 1 | 0 | 0 | 0 | 2/1/1993 | 2/1/1994 |
| [FOX] X-Men | FOX | US | 1 | HERO | HUMAN | 0 | 0 | 0 | 0 | 2/1/1993 | 10/1/1997 |
| [FOX] Mighty Morphin Power Rangers | FOX | JAPAN | 0 | HERO | HUMAN | 0 | 0 | 1 | 0 | 10/1/1993 | 10/1/1995 |
| [FOX] Where on Earth is Carmen Sandiego? | FOX | US | 1 | HERO | HUMAN | 1 | 0 | 0 | 0 | 2/1/1994 | 2/1/1996 |
| [FOX] Droopy, Master Detective | FOX | US | 1 | TOON | ANIMAL | 1 | 0 | 0 | 1 | 2/1/1994 | 2/1/1994 |
| [FOX] Animaniacs | FOX | US | 1 | TOON | ANIMAL | 0 | 0 | 0 | 0 | 10/1/1994 | 2/1/1995 |
| [FOX] Batman | FOX | US | 1 | HERO | HUMAN | 0 | 0 | 0 | 0 | 10/1/1994 | 10/1/1997 |
| [FOX] The Tick | FOX | US | 1 | HERO | HUMAN | 0 | 0 | 0 | 0 | 10/1/1994 | 10/1/1996 |
| [FOX] Masked Rider | FOX | JAPAN | 0 | HERO | HUMAN | 0 | 0 | 0 | 0 | 10/1/1995 | 2/1/1996 |
| [FOX] Life with Louie | FOX | US | 1 | SCHOOL | HUMAN | 0 | 0 | 0 | 0 | 10/1/1995 | 10/1/1997 |
| [FOX] The Spooktacular New Adventures of Casper | FOX | US | 1 | TOON | HUMAN | 1 | 0 | 1 | 0 | 2/1/1996 | 10/1/1997 |
| [FOX] Power Rangers Zao | FOX | JAPAN | 0 | HERO | HUMAN | 1 | 0 | 0 | 0 | 2/1/1996 | 2/1/1996 |
| [FOX] In the Zone | FOX | US | 0 | SPORTS | HUMAN | 0 | 0 | 0 | 0 | 2/1/1996 | 2/1/1999 |
| [FOX] C-Bear and Jamal | FOX | US | 1 | OTHER | ANIMAL | 0 | 0 | 0 | 0 | 10/1/1996 | 2/1/1997 |
| [FOX] Big Bad Beetleborgs | FOX | JAPAN | 0 | HERO | HUMAN | 0 | 0 | 0 | 0 | 10/1/1996 | 2/1/1997 |
| [FOX] Power Rangers Turbo | FOX | JAPAN | 0 | HERO | HUMAN | 1 | 0 | 0 | 0 | 2/1/1997 | 2/1/1997 |
| [FOX] Eerie, Indiana | FOX | US | 0 | HORROR | HUMAN | 0 | 0 | 1 | 0 | 2/1/1997 | 10/1/1997 |
| [FOX] Stickin' Around | FOX | CANADA | 1 | SCHOOL | HUMAN | 0 | 0 | 0 | 0 | 10/1/1997 | 10/1/1997 |
| [FOX] Space Goofs | FOX | FRENCH | 1 | TOON | ANIMAL | 0 | 0 | 0 | 0 | 10/1/1997 | 2/1/1998 |
| [FOX] Goosebumps AKA Ultimate Goosebumps | FOX | US | 0 | HORROR | HUMAN | 1 | 0 | 1 | 0 | 10/1/1996 | 2/1/1998 |
| [FOX] The Mr. Potato Head Show | FOX | US | 1 | OTHER | OTHER | 0 | 0 | 0 | 0 | 10/1/1998 | 10/1/1998 |

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| [FOX] Godzilla | FOX | US | 1 | HERO | ANIMAL | 1 | 0 | 1 | 0 | 10/1/1998 | 2/1/2000 |
| [FOX] Young Hercules | FOX | US | 0 | HERO | HUMAN | 1 | 0 | 1 | 0 | 10/1/1998 | 10/1/1998 |
| [FOX] The Mystic Knights of Tir Na Nog | FOX | US | 0 | HERO | HUMAN | 0 | 0 | 1 | 0 | 10/1/1998 | 2/1/1999 |
| [FOX] The Secret Files of the Spy Dogs | FOX | US | 1 | HERO | ANIMAL | 0 | 0 | 0 | 0 | 10/1/1998 | 2/1/1999 |
| [FOX] Mad Jack the Pirate | FOX | US | 1 | ADVENT | HUMAN | 0 | 0 | 1 | 0 | 10/1/1998 | 2/1/1999 |
| [FOX] Oggy and the Cockroaches | FOX | FRENCH | 1 | TOON | ANIMAL | 1 | 0 | 0 | 0 | 10/1/1998 | 10/1/1998 |
| [FOX] Ned's Newt | FOX | CANADA | 1 | OTHER | ANIMAL | 0 | 0 | 0 | 0 | 2/1/1998 | 2/1/1998 |
| [FOX] Power Rangers in Space | FOX | JAPAN | 0 | HERO | HUMAN | 1 | 0 | 0 | 0 | 2/1/1998 | 2/1/1999 |
| [FOX] Eerie, Indiana: The Other Dimension | FOX | US | 0 | HORROR | HUMAN | 0 | 0 | 1 | 0 | 2/1/1998 | 2/1/1998 |
| [FOX] Toonsylvania | FOX | US | 1 | TOON | HUMAN | 0 | 0 | 1 | 0 | 2/1/1998 | 2/1/1998 |
| [FOX] Silver Surfer | FOX | US | 1 | HERO | HUMAN | 0 | 0 | 0 | 0 | 2/1/1998 | 2/1/1998 |
| [FOX] The Adventures of Sam & Max | FOX | US | 1 | ADVENT | ANIMAL | 0 | 0 | 0 | 0 | 10/1/1997 | 2/1/1998 |
| [FOX] Spider-Man | FOX | US | 1 | HERO | HUMAN | 1 | 0 | 1 | 0 | 2/1/1995 | 2/1/1999 |
| [FOX] Spider-Man Unlimited | FOX | US | 1 | HERO | HUMAN | 1 | 0 | 0 | 0 | 2/1/2001 | 2/1/2001 |
| [FOX] The Magician | FOX | FRENCH | 1 | HERO | HUMAN | 0 | 0 | 0 | 0 | 2/1/1999 | 2/1/1999 |
| [FOX] Power Rangers Power Playback | FOX | JAPAN | 1 | HERO | HUMAN | 1 | 0 | 0 | 0 | 2/1/1999 | 2/1/1999 |
| [FOX] Sherlock Holmes in the 22nd Century | FOX | US | 1 | HERO | HUMAN | 1 | 0 | 0 | 0 | 10/1/1999 | 2/1/2003 |
| [FOX[ Monster Rancher | FOX | JAPAN | 1 | HERO | ANIMAL | 0 | 0 | 1 | 0 | 10/1/1999 | 2/1/2000 |
| [FOX] Digimon: Digital Monsters | FOX | JAPAN | 1 | HERO | ANIMAL | 0 | 0 | 1 | 0 | 10/1/1999 | 2/1/2002 |
| [FOX] Xyber 9: New Dawn | FOX | US | 1 | HERO | HUMAN | 0 | 0 | 0 | 0 | 10/1/1999 | 10/1/1999 |
| [FOX] Beast Machines: Transformers | FOX | CANADA | 1 | HERO | ROBOT | 1 | 0 | 0 | 0 | 10/1/1999 | 2/1/2001 |
| [FOX] The Avengers: United | FOX | US | 1 | HERO | HUMAN | 0 | 0 | 0 | 0 | 10/1/1999 | 2/1/2000 |

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| They Stand | | | | | | | | | | | |
| [FOX] Power Rangers Lightspeed Rescue | FOX | JAPAN | 1 | HERO | HUMAN | 1 | 0 | 0 | 0 | 2/1/2000 | 10/1/2000 |
| [FOX] NASCAR Racers | FOX | US | 1 | ADVENT | HUMAN | 0 | 0 | 0 | 0 | 2/1/2000 | 2/1/2001 |
| [FOX] Dungeons & Dragons | FOX | US | 1 | ADVENT | HUMAN | 0 | 0 | 1 | 0 | 2/1/2000 | 2/1/2000 |
| [FOX] Flint the Time Detective | FOX | JAPAN | 1 | ADVENT | HUMAN | 0 | 0 | 1 | 0 | 2/1/2000 | 2/1/2000 |
| [FOX] This Week in Baseball | FOX | US | 0 | SPORTS | HUMAN | 0 | 0 | 0 | 0 | 2/1/2000 | 2/1/2001 |
| [FOX] Action Man | FOX | EU | 1 | HERO | HUMAN | 0 | 0 | 0 | 0 | 10/1/2000 | 10/1/2000 |
| [FOX] Cybersix | FOX | ARGENTINA | 1 | HERO | HUMAN | 1 | 0 | 0 | 0 | 10/1/2000 | 10/1/2000 |
| [FOX] Los Luchadores | FOX | US | 0 | HERO | HUMAN | 0 | 0 | 0 | 0 | 2/1/2001 | 2/1/2001 |
| [FOX] Power Rangers Time Force | FOX | JAPAN | 1 | HERO | HUMAN | 1 | 0 | 0 | 0 | 2/1/2001 | 10/1/2001 |
| [FOX] Big Guy and Rusty the Boy Robot | FOX | US | 1 | OTHER | ROBOT | 1 | 0 | 0 | 0 | 10/1/1999 | 2/1/2001 |
| [FOX] Transformers: Robots in Disguise | FOX | JAPAN | 1 | HERO | ROBOT | 1 | 0 | 0 | 0 | 10/1/2001 | 2/1/2002 |
| [FOX] Medabots | FOX | JAPAN | 1 | ADVENT | ROBOT | 0 | 0 | 0 | 0 | 10/1/2001 | 2/1/2002 |
| [FOX] Moolah Beach | FOX | US | 0 | GAME | HUMAN | 1 | 0 | 0 | 0 | 10/1/2001 | 10/1/2001 |
| [FOX] The Ripping Friends | FOX | CANADA | 1 | TOON | HUMAN | 0 | 0 | 0 | 0 | 10/1/2001 | 10/1/2001 |
| [FOX] Alienators: Evolution Continues | FOX | US | 1 | OTHER | HUMAN | 1 | 0 | 1 | 0 | 10/1/2001 | 2/1/2002 |
| [FOX] Galidor: Defenders of the Outer Dimension | FOX | US | 1 | HERO | HUMAN | 1 | 0 | 0 | 0 | 2/1/2002 | 2/1/2002 |
| [FOX[ Power Rangers Wild Force | FOX | JAPAN | 1 | HERO | HUMAN | 1 | 0 | 0 | 0 | 2/1/2002 | 2/1/2002 |
| [FOX[ Mon Colle Knights | FOX | JAPAN | 1 | ADVENT | HUMAN | 0 | 0 | 0 | 0 | 2/1/2002 | 2/1/2002 |
| [FOX] Stargate Infinity | FOX | US | 1 | ADVENT | HUMAN | 1 | 0 | 0 | 0 | 10/1/2002 | 2/1/2003 |
| [FOX] Fighting Foodons | FOX | JAPAN | 1 | HERO | HUMAN | 0 | 0 | 0 | 0 | 10/1/2002 | 2/1/2003 |
| [FOX] Kirby: Right Back at Ya! | FOX | JAPAN | 1 | HERO | ANIMAL | 1 | 0 | 1 | 0 | 10/1/2002 | 10/1/2006 |

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|---|---|---|---|---|---|---|---|---|---|---|---|
| [FOX] Ultimate Muscle: The Kinnikuman Legacy | FOX | JAPAN | 1 | HERO | HUMAN | 1 | 0 | 0 | 0 | 10/1/2002 | 2/1/2004 |
| [FOX] Ultraman Tiga | FOX | JAPAN | 1 | HERO | HUMAN | 0 | 0 | 0 | 0 | 10/1/2002 | 2/1/2003 |
| [FOX] Teenage Mutant Ninja Turtles | FOX | US | 1 | HERO | ANIMAL | 0 | 0 | 0 | 0 | 2/1/2003 | 10/1/2008 |
| [FOX] The Cramp Twins | FOX | UK/US | 1 | TOON | HUMAN | 0 | 0 | 0 | 0 | 2/1/2003 | 10/1/2004 |
| [FOX] Cubix: Robots for Everyone | FOX | KOREA | 1 | HERO | HUMAN | 0 | 0 | 0 | 0 | 10/1/2003 | 2/1/2004 |
| [FOX] Sonic X | FOX | JAPAN | 1 | HERO | ANIMAL | 0 | 0 | 0 | 0 | 10/1/2003 | 10/1/2008 |
| [FOX] Shaman King | FOX | JAPAN | 1 | ADVENT | HUMAN | 0 | 0 | 1 | 0 | 10/1/2003 | 2/1/2005 |
| [FOX] Funky Cops | FOX | FRENCH | 1 | OTHER | HUMAN | 0 | 0 | 0 | 0 | 10/1/2003 | 2/1/2004 |
| [FOX] Martin Mystery | FOX | FRENCH | 1 | HORROR | HUMAN | 0 | 0 | 1 | 0 | 2/1/2004 | 2/1/2004 |
| [FOX] Winx Club | FOX | ITALIAN | 1 | HERO | HUMAN | 0 | 1 | 1 | 0 | 10/1/2004 | 10/1/2008 |
| [FOX] One Piece | FOX | JAPAN | 1 | ADVENT | HUMAN | 0 | 0 | 0 | 0 | 10/1/2004 | 10/1/2005 |
| [FOX[ F-Zero: GP Legend | FOX | JAPAN | 1 | HERO | HUMAN | 1 | 0 | 0 | 0 | 10/1/2004 | 2/1/2005 |
| [FOX] Mew Mew Power | FOX | JAPAN | 1 | HERO | HUMAN | 0 | 1 | 0 | 0 | 2/1/2005 | 10/1/2005 |
| [FOX] Magical DoReMi | FOX | JAPAN | 1 | OTHER | HUMAN | 0 | 1 | 1 | 0 | 10/1/2005 | 2/1/2006 |
| [FOX[ Bratz | FOX | US | 1 | SCHOOL | HUMAN | 0 | 1 | 0 | 0 | 10/1/2005 | 2/1/2007 |
| [FOX] G.I. Joe: Sigma 6 | FOX | US | 1 | HERO | HUMAN | 1 | 0 | 0 | 0 | 10/1/2005 | 10/1/2006 |
| [FOX] Viva Piñata | FOX | CANADA | 1 | OTHER | ANIMAL | 0 | 0 | 0 | 0 | 10/1/2006 | 2/1/2008 |
| [FOX] Yu-Gi-Oh! Capsule Monsters | FOX | JAPAN | 1 | HERO | HUMAN | 0 | 0 | 1 | 0 | 10/1/2006 | 10/1/2006 |
| [FOX] Chaotic | FOX | US | 1 | ADVENT | HUMAN | 1 | 0 | 0 | 0 | 10/1/2006 | 2/1/2008 |
| [FOX] Teenage Mutant Ninja Turtles: Fast Forward | FOX | US | 1 | HERO | ANIMAL | 1 | 0 | 0 | 0 | 10/1/2006 | 10/1/2007 |
| [FOX] Yu-Gi-Oh! | FOX | JAPAN | 1 | HERO | HUMAN | 0 | 0 | 1 | 0 | 2/1/2007 | 2/1/2007 |
| [FOX] The Adrenaline Project | FOX | CANADA | 0 | GAME | HUMAN | 0 | 0 | 0 | 0 | 10/1/2007 | 2/1/2008 |
| [FOX] Yu-Gi-Oh! GX | FOX | JAPAN | 1 | HERO | HUMAN | 0 | 0 | 1 | 0 | 10/1/2007 | 2/1/2008 |
| [FOX] Dinosaur King | FOX | JAPAN | 1 | ADVENT | ANIMAL | 1 | 0 | 0 | 0 | 10/1/2007 | 2/1/2008 |

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|---|---|---|---|---|---|---|---|---|---|---|---|
| [FOX] Di-Gata Defenders | FOX | CANADA | 1 | ADVENT | HUMAN | 0 | 0 | 1 | 0 | 10/1/2008 | 10/1/2008 |
| [FOX] Biker Mice From Mars | FOX | US | 1 | HERO | ANIMAL | 0 | 0 | 0 | 0 | 10/1/2008 | 10/1/2008 |
| [FOX] Chaotic: M'arillian Invasion | FOX | US | 1 | ADVENT | HUMAN | 1 | 0 | 0 | 0 | 10/1/2008 | 10/1/2008 |
| [FOX] Captain Planet & the Planeteers | FOX | US | 1 | HERO | HUMAN | 0 | 0 | 0 | 1 | 10/1/1990 | 2/1/1992 |
| [FOX] Thundercats | FOX | US | 1 | HERO | ANIMAL | 0 | 0 | 1 | 0 | 2/1/1991 | 2/1/1991 |
| [FOX] Not Just News | FOX | US | 0 | OTHER | HUMAN | 0 | 0 | 0 | 0 | 10/1/1991 | 2/1/1992 |
| [FOX] Droppy, Master Detective | FOX | US | 1 | TOON | ANIMAL | 1 | 0 | 0 | 1 | 10/1/1993 | 2/1/1994 |
| [FOX] Mowgli | FOX | US | 0 | OTHER | HUMAN | 1 | 0 | 0 | 0 | 2/1/1998 | 2/1/1998 |
| [FOX] Escaflowne | FOX | JAPAN | 1 | ADVENT | HUMAN | 0 | 1 | 1 | 0 | 10/1/2000 | 10/1/2000 |
| [WB] The Sylvester & Tweety Mysteries | WB | US | 1 | TOON | ANIMAL | 1 | 0 | 0 | 0 | 10/1/1995 | 10/1/1999 |
| [WB] Animaniacs | WB | US | 1 | TOON | ANIMAL | 0 | 0 | 0 | 0 | 10/1/1995 | 2/1/1998 |
| [WB] Pinky and the Brain | WB | US | 1 | TOON | ANIMAL | 1 | 0 | 0 | 0 | 10/1/1995 | 2/1/1998 |
| [WB] Freakazoid! | WB | US | 1 | TOON | HUMAN | 0 | 0 | 0 | 0 | 10/1/1995 | 10/1/1996 |
| [WB] Earthworm Jim | WB | US | 1 | TOON | ANIMAL | 0 | 0 | 0 | 0 | 10/1/1995 | 10/1/1996 |
| [WB] Superman: The Animated Series | WB | US | 1 | HERO | HUMAN | 1 | 0 | 0 | 0 | 10/1/1996 | 2/1/1998 |
| [WB] Road Rovers | WB | US | 1 | HERO | ANIMAL | 1 | 0 | 0 | 0 | 10/1/1996 | 2/1/1997 |
| [WB] Waynehead | WB | US | 1 | SCHOOL | HUMAN | 0 | 0 | 0 | 0 | 10/1/1996 | 2/1/1997 |
| [WB] The New Batman/Superman Adventures | WB | US | 1 | HERO | HUMAN | 1 | 0 | 0 | 0 | 10/1/1997 | 10/1/1999 |
| [WB] The Legend of Calamity Jane | WB | FRENCH | 1 | ADVENT | HUMAN | 0 | 0 | 0 | 0 | 10/1/1997 | 10/1/1997 |
| [WB] Men in Black | WB | US | 1 | HERO | HUMAN | 1 | 0 | 0 | 0 | 2/1/1998 | 2/1/2001 |
| [WB] Pinky, Elmyra & the Brain | WB | US | 1 | TOON | ANIMAL | 1 | 0 | 0 | 0 | 10/1/1998 | 10/1/1998 |
| [WB] Histeria! | WB | US | 1 | TOON | HUMAN | 0 | 0 | 0 | 0 | 10/1/1998 | 2/1/1999 |

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|---|---|---|---|---|---|---|---|---|---|---|---|
| [WB] Batman Beyond | WB | US | 1 | HERO | HUMAN | 1 | 0 | 0 | 0 | 2/1/1999 | 2/1/2001 |
| [WB] Pokémon | WB | JAPAN | 1 | ADVENT | ANIMAL | 0 | 0 | 1 | 0 | 2/1/1999 | 2/1/2001 |
| [WB] The Big Cartoonie Show | WB | US | 1 | TOON | ANIMAL | 1 | 0 | 0 | 0 | 2/1/1999 | 10/1/1999 |
| [WB] Detention | WB | US | 1 | SCHOOL | HUMAN | 0 | 0 | 0 | 0 | 10/1/1999 | 2/1/2000 |
| [WB] Max Steel | WB | US | 1 | HERO | HUMAN | 0 | 0 | 0 | 0 | 2/1/2000 | 2/1/2001 |
| [WB] Jackie Chan Adventures | WB | US | 1 | HERO | HUMAN | 0 | 0 | 0 | 0 | 10/1/2000 | 10/1/2004 |
| [WB] Cardcaptors | WB | JAPAN | 1 | ADVENT | HUMAN | 0 | 1 | 0 | 0 | 10/1/2000 | 10/1/2000 |
| [WB] Static Shock | WB | US | 1 | HERO | HUMAN | 1 | 0 | 0 | 0 | 10/1/2000 | 2/1/2004 |
| [WB] X-Men: Evolution | WB | US | 1 | HERO | HUMAN | 1 | 0 | 0 | 0 | 2/1/2001 | 10/1/2003 |
| [WB] The Zeta Project | WB | US | 1 | HERO | HUMAN | 1 | 0 | 0 | 0 | 2/1/2001 | 2/1/2002 |
| [WB] Pokémon: Johto League Champions | WB | JAPAN | 1 | ADVENT | HUMAN | 1 | 0 | 1 | 0 | 10/1/2001 | 2/1/2002 |
| [WB] Cubix: Robots for Everyone | WB | JAPAN | 1 | HERO | HUMAN | 0 | 0 | 0 | 0 | 10/1/2001 | 2/1/2012 |
| [WB] The Mummy | WB | US | 1 | ADVENT | HUMAN | 1 | 0 | 1 | 0 | 10/1/2001 | 2/1/2003 |
| [WB] The Nightmare Room | WB | US | 0 | HORROR | HUMAN | 1 | 0 | 1 | 0 | 10/1/2001 | 10/1/2001 |
| [WB] Yu-Gi-Oh! | WB | JAPAN | 1 | HERO | HUMAN | 0 | 0 | 0 | 0 | 10/1/2001 | 2/1/2012 |
| [WB] What's New, Scooby-Doo? | WB | US | 1 | TOON | ANIMAL | 1 | 0 | 0 | 1 | 10/1/2002 | 10/1/2003 |
| [WB] Ozzy & Drix | WB | US | 1 | OTHER | HUMAN | 1 | 0 | 0 | 0 | 10/1/2002 | 10/1/2003 |
| [WB] Pokémon: Master Quest | WB | JAPAN | 1 | ADVENT | ANIMAL | 1 | 0 | 1 | 0 | 10/1/2002 | 10/1/2003 |
| [WB] ¡Mucha Lucha! | WB | US | 1 | TOON | HUMAN | 0 | 0 | 1 | 0 | 10/1/2002 | 2/1/2004 |
| [WB] Xiaolin Showdown | WB | US | 1 | OTHER | HUMAN | 0 | 0 | 0 | 0 | 10/1/2003 | 2/1/2007 |
| [WB] Pokémon: Advanced Challenge | WB | JAPAN | 1 | ADVENT | ANIMAL | 1 | 0 | 1 | 0 | 10/1/2004 | 2/1/2005 |
| [WB] Yu-Gi-Oh!: Enter the Shadow Realm | WB | JAPAN | 1 | HERO | HUMAN | 1 | 0 | 1 | 0 | 2/1/2004 | 2/1/2004 |
| [WB] ¡Mucha Lucha!: Gigante | WB | US | 1 | TOON | HUMAN | 0 | 0 | 1 | 0 | 10/1/2004 | 2/1/2005 |
| [WB] The Batman | WB | US | 1 | HERO | HUMAN | 1 | 0 | 0 | 0 | 10/1/2004 | 10/1/2007 |

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|---|---|---|---|---|---|---|---|---|---|---|---|
| [WB] Da Boom Crew | WB | US | 1 | ADVENT | HUMAN | 0 | 0 | 0 | 0 | 10/1/2004 | 10/1/2004 |
| [WB] Yu-Gi-Oh!: Grand Championship | WB | JAPAN | 1 | HERO | HUMAN | 1 | 0 | 0 | 0 | 10/1/2005 | 10/1/2005 |
| [WB] Coconut Fred's Fruit Salad Island | WB | US | 1 | TOON | FRUIT | 0 | 0 | 0 | 0 | 10/1/2005 | 10/1/2005 |
| [WB] Loonatics Unleashed | WB | US | 1 | HERO | ANIMAL | 1 | 0 | 0 | 0 | 2/1/2005 | 2/1/2007 |
| [WB] Johnny Test | WB | US | 1 | OTHER | HUMAN | 0 | 0 | 0 | 0 | 10/1/2005 | 2/1/2008 |
| [WB] Viewtiful Joe | WB | JAPAN | 1 | HERO | HUMAN | 1 | 0 | 0 | 0 | 10/1/2005 | 2/1/2006 |
| [WB] Yu-Gi-Oh!: Dawn of the Duel | WB | JAPAN | 1 | HERO | HUMAN | 1 | 0 | 0 | 0 | 2/1/2006 | 2/1/2006 |
| [WB] Tom and Jerry Tales | WB | US | 1 | TOON | ANIMAL | 1 | 0 | 0 | 0 | 10/1/2006 | 2/1/2008 |
| [WB] Shaggy & Scooby-Doo Get a Clue! | WB | US | 1 | HERO | ANIMAL | 1 | 0 | 0 | 1 | 10/1/2006 | 2/1/2008 |
| [WB] Legion of Super Heroes | WB | US | 1 | HERO | HUMAN | 1 | 0 | 0 | 0 | 10/1/2006 | 2/1/2008 |
| [WB] Monster Allergy | WB | ITALIAN | 1 | ADVENT | HUMAN | 1 | 0 | 1 | 0 | 10/1/2006 | 2/1/2007 |
| [WB] Skunk Fu! | WB | IRELAND | 1 | HERO | ANIMAL | 0 | 0 | 0 | 0 | 10/1/2007 | 2/1/2008 |
| [WB] Eon Kid | WB | KOREA | 1 | HERO | HUMAN | 0 | 0 | 0 | 0 | 10/1/2007 | 2/1/2008 |
| [WB] The Spectacular Spider-Man | WB | US | 1 | HERO | HUMAN | 1 | 0 | 0 | 0 | 2/1/2007 | 10/1/2008 |
| [WB] World of Quest | WB | CANADA | 1 | ADVENT | HUMAN | 1 | 0 | 1 | 0 | 2/1/2008 | 2/1/2008 |
| [WB] GoGoRiki | WB | RUSSIAN | 1 | CHILD | ANIMAL | 0 | 0 | 0 | 0 | 10/1/2008 | 2/1/2009 |
| [WB] TMNT: Back to the Sewer | WB | US | 1 | HERO | ANIMAL | 1 | 0 | 0 | 0 | 2/1/2009 | 10/1/2009 |
| [WB] Dinosaur King | WB | JAPAN | 1 | ADVENT | ANIMAL | 1 | 0 | 0 | 0 | 10/1/2008 | 2/1/2011 |
| [WB] Chaotic | WB | US | 1 | ADVENT | HUMAN | 1 | 0 | 0 | 0 | 10/1/2008 | 10/1/2008 |
| [WB] Yu-Gi-Oh! 5D's | WB | JAPAN | 1 | HERO | HUMAN | 1 | 0 | 0 | 0 | 10/1/2008 | 2/1/2011 |
| [WB] Huntik: Secrets & Seekers | WB | ITALIAN | 1 | HERO | HUMAN | 0 | 0 | 0 | 0 | 2/1/2009 | 2/1/2009 |
| [WB] Chaotic: M'arillian Invasion | WB | US | 1 | ADVENT | HUMAN | 1 | 0 | 0 | 0 | 2/1/2009 | 2/1/2009 |

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|---|---|---|---|---|---|---|---|---|---|---|---|
| [WB] Kamen Rider: Dragon Knight | WB | JAPAN | 0 | HERO | HUMAN | 1 | 0 | 0 | 0 | 2/1/2009 | 10/1/2009 |
| [WB] RollBots | WB | CANADA | 1 | OTHER | ROBOT | 0 | 0 | 0 | 0 | 10/1/2008 | 2/1/2010 |
| [WB] Chaotic: Secrets of the Lost City | WB | US | 1 | ADVENT | HUMAN | 1 | 0 | 0 | 0 | 10/1/2009 | 2/1/2010 |
| [WB] Teenage Mutant Ninja Turtles | WB | US | 1 | HERO | ANIMAL | 0 | 0 | 0 | 0 | 10/1/2008 | 2/1/2010 |
| [WB] Dragon Ball Z Kai | WB | JAPAN | 1 | HERO | HUMAN | 1 | 0 | 1 | 0 | 10/1/2010 | 2/1/2012 |
| [WB] Magi-Nation | WB | CANADA/ KOREA | 1 | HERO | HUMAN | 1 | 0 | 0 | 0 | 10/1/2011 | 10/1/2011 |
| [WB] Yu-Gi-Oh! Zexal | WB | JAPAN | 1 | HERO | ANIMAL | 1 | 0 | 1 | 0 | 10/1/2011 | 2/1/2012 |
| [WB] Tai Chi Chasers | WB | KOREA | 1 | HERO | HUMAN | 0 | 0 | 0 | 0 | 10/1/2011 | 2/1/2012 |
| [WB] Sonic X | WB | JAPAN | 1 | HERO | ANIMAL | 0 | 0 | 0 | 0 | 2/1/2009 | 2/1/2012 |
| [WB] Pokémon: Advanced Battle | WB | JAPAN | 1 | ADVENT | ANIMAL | 0 | 0 | 1 | 0 | 10/1/2005 | 2/1/2006 |
| [WB] Teen Titans | WB | US | 1 | HERO | HUMAN | 1 | 0 | 0 | 0 | 2/1/2004 | 2/1/2005 |
| [WB] Yu-Gi-Oh!: Waking the Dragons | WB | JAPAN | 1 | HERO | HUMAN | 1 | 0 | 0 | 0 | 10/1/2004 | 2/1/2005 |
| [WB] Invasion America | WB | US | 1 | OTHER | HUMAN | 0 | 0 | 0 | 0 | 10/1/1998 | 10/1/1998 |
| [WB] The Daffy Duck Show | WB | US | 1 | TOON | ANIMAL | 1 | 0 | 0 | 0 | 2/1/1997 | 2/1/1997 |
| [WB] Astroboy | WB | JAPAN | 1 | ADVENT | HUMAN | 0 | 0 | 0 | 0 | 2/1/2004 | 2/1/2004 |
| [WB] Viva Piñata | WB | CANADA | 1 | OTHER | ANIMAL | 0 | 0 | 0 | 0 | 10/1/2008 | 10/1/2008 |

**Table 2.B : Detailed Coding for FOX and WB**

*(Rows continued on following pages)*

| Program Name | Channel | Production | Cartoon | Genre | Focus | Spin Off | Girls | Scary | Hanna | DEBUT | END | Episodic | Female | Consequence | Death | Cultural | Religious | Foreign Script | Education |
|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|
| [FOX] Tom and Jerry Kids | FOX | US | 1 | TOON | ANIMAL | 1 | 0 | 0 | 1 | 10/1/1990 | 10/1/1993 | 1 | 0 | 0 | 0 | 1 | 0 | 0 | 0 |
| [FOX] Bobby's World | FOX | US | 1 | SCHOOL | HUMAN | 0 | 0 | 0 | 0 | 10/1/1990 | 10/1/1997 | 1 | 1 | 0 | 0 | 1 | 0 | 0 | 0 |
| [FOX] Zazoo U | FOX | US | 1 | HIGH SCH | ANIMAL | 0 | 0 | 0 | 0 | 10/1/1990 | 10/1/1990 | 1 | 2 | 0 | 0 | 0 | 0 | 0 | 0 |
| [FOX] Attack of the Killer Tomatoes | FOX | US | 1 | HERO | HUMAN | 1 | 0 | 0 | 0 | 10/1/1990 | 2/1/1992 | 1 | 1 | 1 | 0 | 1 | 0 | 0 | 0 |
| [FOX] Piggsburg Pigs | FOX | US | 1 | ADVENT | ANIMAL | 0 | 0 | 1 | 0 | 10/1/1990 | 2/1/1991 | 1 | 1 | 0 | 0 | 1 | 0 | 0 | 0 |
| [FOX] Fun House | FOX | US | 0 | GAME | HUMAN | 0 | 0 | 0 | 0 | 10/1/1990 | 2/1/1991 | 1 | 1 | 0 | 0 | 1 | 0 | 0 | 0 |
| [FOX] WWF Wrestling | FOX | US | 0 | SPORTS | HUMAN | 0 | 0 | 0 | 0 | 10/1/1990 | 2/1/1991 | 1 | 0 | 0 | 0 | 1 | 1 | 0 | 0 |
| [FOX] Peter Pan and the Pirates | FOX | US | 1 | ADVENT | HUMAN | 1 | 0 | 0 | 0 | 2/1/1991 | 2/1/1991 | 1 | 2 | 1 | 1 | 1 | 0 | 0 | 0 |
| [FOX] Taz-Mania | FOX | US | 1 | TOON | ANIMAL | 1 | 0 | 0 | 0 | 10/1/1991 | 2/1/1994 | 1 | 1 | 0 | 0 | 1 | 0 | 0 | 0 |
| [FOX] Little Shop | FOX | US | 1 | TOON | HUMAN | 1 | 0 | 1 | 0 | 10/1/1991 | 2/1/1992 | 1 | 1 | 0 | 0 | 1 | 0 | 0 | 0 |

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|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|
| [FOX] Bill and Ted's Excellent Adventures | FOX | US | 1 | EDUCATE | HUMAN | 1 | 0 | 0 | 1 | 10/1/1991 | 2/1/1992 | 1 | 0 | 0 | 0 | 1 | 0 | 0 | 1 |
| [FOX] Dog City | FOX | US | 1 | HERO | ANIMAL | 0 | 0 | 1 | 0 | 10/1/1992 | 10/1/1994 | 1 | 1 | 0 | 1 | 1 | 0 | 0 | 0 |
| [FOX] Zazoo U | FOX | US | 1 | HIGH SCH | ANIMAL | 0 | 0 | 0 | 0 | 10/1/1990 | 10/1/1990 | 1 | 2 | 0 | 0 | 0 | 0 | 0 | 0 |
| [FOX] The Plucky Duck Show | FOX | US | 1 | TOON | ANIMAL | 1 | 0 | 0 | 0 | 10/1/1992 | 10/1/1992 | 1 | 0 | 0 | 0 | 1 | 0 | 0 | 0 |
| [FOX] Eek! The Cat | FOX | US | 1 | TOON | ANIMAL | 0 | 0 | 0 | 0 | 10/1/1992 | 10/1/1995 | 1 | 1 | 0 | 0 | 1 | 0 | 0 | 0 |
| [FOX] Super Dave: Daredevil for Hire | FOX | US | 1 | TOON | HUMAN | 1 | 0 | 0 | 0 | 10/1/1992 | 2/1/1993 | 1 | 0 | 0 | 0 | 0 | 0 | 0 | 0 |
| [FOX] George of the Jungle | FOX | US | 1 | TOON | ANIMAL | 1 | 0 | 0 | 0 | 10/1/1992 | 10/1/1992 | 1 | 1 | 0 | 0 | 1 | 0 | 0 | 0 |
| [FOX] Tiny Toon Adventures | FOX | US | 1 | TOON | ANIMAL | 1 | 0 | 0 | 0 | 2/1/1993 | 2/1/1994 | 1 | 2 | 0 | 0 | 1 | 0 | 0 | 0 |
| [FOX] X-Men | FOX | US | 1 | HERO | HUMAN | 0 | 0 | 0 | 0 | 2/1/1993 | 10/1/1997 | 1 | 2 | 1 | 1 | 1 | 0 | 0 | 0 |
| [FOX] Mighty Morphin Power Rangers | FOX | JAPAN | 0 | HERO | HUMAN | 0 | 0 | 1 | 0 | 10/1/1993 | 10/1/1995 | 0 | 2 | 1 | 1 | 0 | 0 | 0 | 0 |
| [FOX] Where on | FOX | US | 1 | HERO | HUMAN | 1 | 0 | 0 | 0 | 2/1/1994 | 2/1/1996 | 0 | 2 | 0 | 0 | 1 | 0 | 0 | 1 |

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|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|
| Earth is Carmen Sandiego? | | | | | | | | | | | | | | | | | | | |
| [FOX] Droopy, Master Detective | FOX | US | 1 | TOON | ANIMAL | 1 | 0 | 0 | 1 | 2/1/1994 | 2/1/1994 | 1 | 0 | 0 | 0 | 1 | 0 | 0 | 0 |
| [FOX] Animaniacs | FOX | US | 1 | TOON | ANIMAL | 0 | 0 | 0 | 0 | 10/1/1994 | 2/1/1995 | 1 | 2 | 0 | 0 | 1 | 0 | 0 | 0 |
| [FOX] Batman | FOX | US | 1 | HERO | HUMAN | 0 | 0 | 0 | 0 | 10/1/1994 | 2/1/1995 | 1 | 1 | 1 | 1 | 1 | 0 | 0 | 0 |
| [FOX] The Tick | FOX | US | 1 | HERO | HUMAN | 0 | 0 | 0 | 0 | 10/1/1994 | 10/1/1996 | 1 | 1 | 0 | 0 | 1 | 0 | 0 | 0 |
| [FOX] Masked Rider | FOX | JAPAN | 0 | HERO | HUMAN | 0 | 0 | 0 | 0 | 10/1/1995 | 2/1/1996 | 0 | 1 | 1 | 1 | 0 | 0 | 0 | 0 |
| [FOX] Life with Louie | FOX | US | 1 | SCHOOL | HUMAN | 0 | 0 | 0 | 0 | 10/1/1995 | 10/1/1997 | 1 | 1 | 0 | 0 | 1 | 0 | 0 | 0 |
| [FOX] The Spooktacular New Adventures of Casper | FOX | US | 1 | TOON | HUMAN | 1 | 0 | 1 | 0 | 2/1/1996 | 10/1/1997 | 1 | 1 | 0 | 0 | 0 | 0 | 0 | 0 |
| [FOX] Power Rangers Zao | FOX | JAPAN | 0 | HERO | HUMAN | 1 | 0 | 0 | 0 | 2/1/1996 | 2/1/1996 | 0 | 2 | 1 | 1 | 0 | 0 | 0 | 0 |
| [FOX] In the Zone | FOX | US | 0 | SPORTS | HUMAN | 0 | 0 | 0 | 0 | 2/1/1996 | 2/1/1999 | 1 | 0 | 0 | 0 | 1 | 0 | 0 | 0 |
| [FOX] C-Bear and Jamal | FOX | US | 1 | OTHER | ANIMAL | 0 | 0 | 0 | 0 | 10/1/1996 | 2/1/1997 | 1 | 1 | 0 | 0 | 1 | 0 | 0 | 0 |
| [FOX] Big Bad Beetleborg | FOX | JAPAN | 0 | HERO | HUMAN | 0 | 0 | 0 | 0 | 10/1/1996 | 10/1/1996 | 1 | 2 | 1 | 1 | 1 | 0 | 0 | 0 |

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| [FOX] Power Rangers Turbo | FOX | JAPAN | 0 | HERO | HUMAN | 1 | 0 | 0 | 0 | 2/1/1997 | 2/1/1997 | 0 | 2 | 1 | 1 | 0 | 0 | 0 | 0 |
| [FOX] Eerie, Indiana | FOX | US | 0 | HORROR | HUMAN | 0 | 0 | 1 | 0 | 2/1/1997 | 10/1/1997 | 1 | 1 | 1 | 1 | 1 | 0 | 0 | 0 |
| [FOX] Stickin' Around | FOX | CANADA | 1 | SCHOOL | HUMAN | 0 | 0 | 0 | 0 | 10/1/1997 | 10/1/1997 | 1 | 2 | 0 | 0 | 0 | 0 | 0 | 0 |
| [FOX] Space Goofs | FOX | FRENCH | 1 | TOON | ANIMAL | 0 | 0 | 0 | 0 | 10/1/1997 | 10/1/1997 | 1 | 0 | 0 | 0 | 1 | 0 | 0 | 0 |
| [FOX] Goosebumps AKA Ultimate Goosebumps | FOX | US | 0 | HORROR | HUMAN | 1 | 0 | 1 | 0 | 10/1/1996 | 2/1/1998 | 1 | 2 | 1 | 1 | 1 | 0 | 0 | 0 |
| [FOX] The Mr. Potato Head Show | FOX | US | 1 | OTHER | OTHER | 0 | 0 | 0 | 0 | 10/1/1998 | 10/1/1998 | 1 | 1 | 0 | 0 | 1 | 0 | 0 | 0 |
| [FOX] Godzilla | FOX | US | 1 | HERO | ANIMAL | 1 | 0 | 1 | 0 | 10/1/1998 | 2/1/1999 | 1 | 2 | 1 | 0 | 1 | 0 | 0 | 0 |
| [FOX] Young Hercules | FOX | US | 0 | HERO | HUMAN | 1 | 0 | 1 | 0 | 10/1/1998 | 10/1/1998 | 1 | 1 | 0 | 0 | 1 | 0 | 0 | 0 |
| [FOX] The Mystic Knights of Tir Na Nog | FOX | US | 0 | HERO | HUMAN | 0 | 0 | 1 | 0 | 10/1/1998 | 10/1/1998 | 0 | 2 | 1 | 1 | 1 | 0 | 0 | 0 |
| [FOX] The Secret | FOX | US | 1 | HERO | ANIMAL | 0 | 0 | 0 | 0 | 10/1/1998 | 2/1/1999 | 1 | 0 | 0 | 0 | 0 | 0 | 0 | 0 |

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| Files of the Spy Dogs | | | | | | | | | | | | | | | | | | | |
| [FOX] Mad Jack the Pirate | FOX | US | 1 | ADVENT | HUMAN | 0 | 0 | 1 | 0 | 10/1/1998 | 2/1/1999 | 1 | 0 | 0 | 0 | 1 | 0 | 0 | 0 |
| [FOX] Oggy and the Cockroaches | FOX | FRENCH | 1 | TOON | ANIMAL | 1 | 0 | 0 | 0 | 10/1/1998 | 10/1/1998 | 1 | 1 | 0 | 0 | 0 | 0 | 0 | 0 |
| [FOX] Ned's Newt | FOX | CANADA | 1 | OTHER | ANIMAL | 0 | 0 | 0 | 0 | 2/1/1998 | 2/1/1998 | 1 | 1 | 0 | 0 | 1 | 0 | 0 | 0 |
| [FOX] Power Rangers in Space | FOX | JAPAN | 0 | HERO | HUMAN | 1 | 0 | 0 | 0 | 2/1/1998 | 2/1/1999 | 0 | 2 | 1 | 1 | 0 | 0 | 0 | 0 |
| [FOX] Eerie, Indiana: The Other Dimension | FOX | US | 0 | HORROR | HUMAN | 0 | 0 | 1 | 0 | 2/1/1998 | 2/1/1998 | 1 | 1 | 1 | 1 | 1 | 0 | 0 | 0 |
| [FOX] Toonsylvania | FOX | US | 1 | TOON | HUMAN | 0 | 0 | 1 | 0 | 2/1/1998 | 2/1/1998 | 1 | 1 | 0 | 0 | 1 | 0 | 0 | 0 |
| [FOX] Silver Surfer | FOX | US | 1 | HERO | HUMAN | 0 | 0 | 0 | 0 | 2/1/1998 | 2/1/1998 | 1 | 1 | 1 | 0 | 1 | 0 | 0 | 0 |
| [FOX] The Adventures of Sam & Max | FOX | US | 1 | ADVENT | ANIMAL | 0 | 0 | 0 | 0 | 2/1/1998 | 2/1/1998 | 1 | 0 | 0 | 0 | 0 | 0 | 0 | 0 |
| [FOX] Spider-Man | FOX | US | 1 | HERO | HUMAN | 1 | 0 | 1 | 0 | 2/1/1995 | 2/1/1999 | 1 | 1 | 1 | 1 | 1 | 0 | 0 | 0 |
| [FOX] Spider- | FOX | US | 1 | HERO | HUMAN | 1 | 0 | 0 | 0 | 2/1/2001 | 2/1/2001 | 1 | 1 | 1 | 1 | 1 | 0 | 0 | 0 |

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| Man Unlimited | | | | | | | | | | | | | | | | | | | |
| [FOX] The Magician | FOX | FRENCH | 1 | HERO | HUMAN | 0 | 0 | 0 | 0 | 2/1/1999 | 2/1/1999 | 1 | 0 | 0 | 0 | 0 | 0 | 0 | 0 |
| [FOX] Power Rangers Power Playback | FOX | JAPAN | 1 | HERO | HUMAN | 1 | 0 | 0 | 0 | 2/1/1999 | 2/1/1999 | 0 | 2 | 1 | 1 | 0 | 0 | 0 | 0 |
| [FOX] Sherlock Holmes in the 22nd Century | FOX | US | 1 | HERO | HUMAN | 1 | 0 | 0 | 0 | 10/1/1999 | 10/1/1999 | 1 | 2 | 1 | 1 | 1 | 0 | 0 | 0 |
| [FOX[ Monster Rancher | FOX | JAPAN | 1 | HERO | ANIMAL | 0 | 0 | 1 | 0 | 10/1/1999 | 2/1/2000 | 0 | 2 | 1 | 1 | 2 | 0 | 1 | 0 |
| [FOX] Digimon: Digital Monsters | FOX | JAPAN | 1 | HERO | ANIMAL | 0 | 0 | 1 | 0 | 10/1/1999 | 2/1/2002 | 0 | 2 | 1 | 1 | 2 | 0 | 1 | 0 |
| [FOX] Xyber 9: New Dawn | FOX | US | 1 | HERO | HUMAN | 0 | 0 | 0 | 0 | 10/1/1999 | 10/1/1999 | 0 | 2 | 1 | 1 | 0 | 0 | 0 | 0 |
| [FOX] Beast Machines: Transformers | FOX | CANADA | 1 | HERO | ROBOT | 1 | 0 | 0 | 0 | 10/1/1999 | 2/1/2001 | 0 | 2 | 1 | 1 | 0 | 0 | 0 | 0 |
| [FOX] The Avengers: United They Stand | FOX | US | 1 | HERO | HUMAN | 0 | 0 | 0 | 0 | 10/1/1999 | 10/1/1999 | 0 | 2 | 1 | 1 | 0 | 0 | 0 | 0 |
| [FOX] Power Rangers | FOX | JAPAN | 1 | HERO | HUMAN | 1 | 0 | 0 | 0 | 2/1/2000 | 10/1/2000 | 0 | 2 | 1 | 1 | 0 | 0 | 0 | 0 |

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| Lightspeed Rescue | | | | | | | | | | | | | | | | | | | |
| [FOX] NASCAR Racers | FOX | US | 1 | ADVENT | HUMAN | 0 | 0 | 0 | 0 | 2/1/2000 | 2/1/2001 | 1 | 2 | 1 | 1 | 1 | 0 | 0 | 0 |
| [FOX] Dungeons & Dragons | FOX | US | 1 | ADVENT | HUMAN | 0 | 0 | 1 | 0 | 2/1/2000 | 2/1/2000 | 0 | 2 | 1 | 1 | 0 | 0 | 0 | 0 |
| [FOX] Flint the Time Detective | FOX | JAPAN | 1 | ADVENT | HUMAN | 0 | 0 | 1 | 0 | 2/1/2000 | 2/1/2000 | 0 | 2 | 1 | 0 | 0 | 0 | 0 | 1 |
| [FOX] This Week in Baseball | FOX | US | 0 | SPORTS | HUMAN | 0 | 0 | 0 | 0 | 2/1/2000 | 2/1/2001 | 0 | 0 | 0 | 0 | 1 | 0 | 0 | 1 |
| [FOX] Action Man | FOX | EU | 1 | HERO | HUMAN | 0 | 0 | 0 | 0 | 10/1/2000 | 10/1/2000 | 0 | 2 | 1 | 0 | 0 | 0 | 0 | 0 |
| [FOX] Cybersix | FOX | ARGENTINA | 1 | HERO | HUMAN | 1 | 0 | 0 | 0 | 10/1/2000 | 10/1/2000 | 0 | 1 | 1 | 1 | 0 | 0 | 0 | 0 |
| [FOX] Los Luchadores | FOX | US | 0 | HERO | HUMAN | 0 | 0 | 0 | 0 | 2/1/2001 | 2/1/2001 | 1 | 2 | 0 | 0 | 1 | 0 | 0 | 0 |
| [FOX] Power Rangers Time Force | FOX | JAPAN | 1 | HERO | HUMAN | 1 | 0 | 0 | 0 | 2/1/2001 | 10/1/2001 | 0 | 2 | 1 | 1 | 0 | 0 | 0 | 0 |
| [FOX] Big Guy and Rusty the Boy Robot | FOX | US | 1 | OTHER | ROBOT | 1 | 0 | 0 | 0 | 2/1/2001 | 2/1/2001 | 0 | 0 | 1 | 0 | 0 | 0 | 0 | 0 |
| [FOX] Transformers: Robots in Disguise | FOX | JAPAN | 1 | HERO | ROBOT | 1 | 0 | 0 | 0 | 10/1/2001 | 2/1/2002 | 0 | 0 | 1 | 1 | 0 | 0 | 0 | 0 |

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| [FOX] Medabots | FOX | JAPAN | 1 | ADVENT | ROBOT | 0 | 0 | 0 | 0 | 10/1/2001 | 2/1/2002 | 0 | 0 | 1 | 1 | 0 | 0 | 0 | 0 |
| [FOX] Moolah Beach | FOX | US | 0 | GAME | HUMAN | 1 | 0 | 0 | 0 | 10/1/2001 | 10/1/2001 | 0 | 2 | 0 | 0 | 0 | 0 | 0 | 0 |
| [FOX] The Ripping Friends | FOX | CANADA | 1 | TOON | HUMAN | 0 | 0 | 0 | 0 | 10/1/2001 | 10/1/2001 | 1 | 0 | 0 | 0 | 1 | 0 | 0 | 0 |
| [FOX] Alienators: Evolution Continues | FOX | US | 1 | OTHER | HUMAN | 1 | 0 | 1 | 0 | 10/1/2001 | 2/1/2002 | 1 | 2 | 1 | 1 | 0 | 0 | 0 | 0 |
| [FOX] Galidor: Defenders of the Outer Dimension | FOX | US | 1 | HERO | HUMAN | 1 | 0 | 0 | 0 | 2/1/2002 | 2/1/2002 | 0 | 0 | 1 | 1 | 0 | 0 | 0 | 0 |
| [FOX[ Power Rangers Wild Force | FOX | JAPAN | 1 | HERO | HUMAN | 1 | 0 | 0 | 0 | 2/1/2002 | 2/1/2002 | 0 | 2 | 1 | 1 | 0 | 0 | 0 | 0 |
| [FOX[ Mon Colle Knights | FOX | JAPAN | 1 | ADVENT | HUMAN | 0 | 0 | 0 | 0 | 2/1/2002 | 2/1/2002 | 0 | 2 | 1 | 1 | 0 | 2 | 0 | 0 |
| [FOX] Stargate Infinity | FOX | US | 1 | ADVENT | HUMAN | 1 | 0 | 0 | 0 | 10/1/2002 | 10/1/2002 | 0 | 2 | 1 | 0 | 0 | 0 | 0 | 0 |
| [FOX] Fighting Foodons | FOX | JAPAN | 1 | HERO | HUMAN | 0 | 0 | 0 | 0 | 10/1/2002 | 2/1/2003 | 0 | 2 | 0 | 0 | 2 | 0 | 0 | 0 |
| [FOX] Kirby: Right Back at Ya! | FOX | JAPAN | 1 | HERO | ANIMAL | 1 | 0 | 1 | 0 | 10/1/2002 | 10/1/2006 | 0 | 2 | 1 | 1 | 2 | 0 | 0 | 0 |
| [FOX] Ultimate | FOX | JAPAN | 1 | HERO | HUMAN | 1 | 0 | 0 | 0 | 10/1/2002 | 2/1/2004 | 0 | 0 | 1 | 1 | 2 | 0 | 0 | 0 |

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| Muscle: The Kinnikuman Legacy | | | | | | | | | | | | | | | | | | | |
| [FOX] Ultraman Tiga | FOX | JAPAN | 1 | HERO | HUMAN | 0 | 0 | 0 | 0 | 10/1/2002 | 10/1/2002 | 0 | 2 | 1 | 1 | 2 | 2 | 0 | 0 |
| [FOX] Teenage Mutant Ninja Turtles | FOX | US | 1 | HERO | ANIMAL | 0 | 0 | 0 | 0 | 2/1/2003 | 10/1/2008 | 0 | 2 | 1 | 1 | 1 | 2 | 0 | 0 |
| [FOX] The Cramp Twins | FOX | UK/US | 1 | TOON | HUMAN | 0 | 0 | 0 | 0 | 2/1/2003 | 10/1/2004 | 1 | 1 | 0 | 0 | 0 | 0 | 0 | 0 |
| [FOX] Cubix: Robots for Everyone | FOX | KOREA | 1 | HERO | HUMAN | 0 | 0 | 0 | 0 | 10/1/2003 | 2/1/2004 | 0 | 2 | 1 | 1 | 0 | 0 | 0 | 0 |
| [FOX] Sonic X | FOX | JAPAN | 1 | HERO | ANIMAL | 0 | 0 | 0 | 0 | 10/1/2003 | 10/1/2008 | 0 | 2 | 1 | 0 | 0 | 0 | 0 | 0 |
| [FOX] Shaman King | FOX | JAPAN | 1 | ADVENT | HUMAN | 0 | 0 | 1 | 0 | 10/1/2003 | 2/1/2005 | 0 | 2 | 1 | 1 | 2 | 2 | 1 | 0 |
| [FOX] Funky Cops | FOX | FRENCH | 1 | OTHER | HUMAN | 0 | 0 | 0 | 0 | 10/1/2003 | 2/1/2004 | 1 | 0 | 0 | 0 | 1 | 0 | 0 | 0 |
| [FOX] Martin Mystery | FOX | FRENCH | 1 | HORROR | HUMAN | 0 | 0 | 1 | 0 | 2/1/2004 | 2/1/2004 | 1 | 2 | 1 | 0 | 0 | 0 | 0 | 0 |
| [FOX] Winx Club | FOX | ITALIAN | 1 | HERO | HUMAN | 0 | 1 | 1 | 0 | 10/1/2004 | 10/1/2008 | 0 | 2 | 1 | 1 | 0 | 2 | 0 | 0 |
| [FOX] One Piece | FOX | JAPAN | 1 | ADVENT | HUMAN | 0 | 0 | 0 | 0 | 10/1/2004 | 10/1/2005 | 0 | 2 | 1 | 1 | 2 | 0 | 0 | 0 |
| [FOX[ F-Zero: GP Legend | FOX | JAPAN | 1 | HERO | HUMAN | 1 | 0 | 0 | 0 | 10/1/2004 | 10/1/2004 | 0 | 2 | 1 | 1 | 0 | 0 | 0 | 0 |

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| [FOX] Mew Mew Power | FOX | JAPAN | 1 | HERO | HUMAN | 0 | 1 | 0 | 0 | 2/1/2005 | 10/1/2005 | 0 | 2 | 1 | 1 | 2 | 0 | 0 | 0 |
| [FOX] Magical DoReMi | FOX | JAPAN | 1 | OTHER | HUMAN | 0 | 1 | 1 | 0 | 10/1/2005 | 2/1/2006 | 0 | 2 | 1 | 1 | 2 | 2 | 0 | 0 |
| [FOX[ Bratz | FOX | US | 1 | SCHOOL | HUMAN | 0 | 1 | 0 | 0 | 10/1/2005 | 2/1/2007 | 1 | 2 | 0 | 0 | 0 | 0 | 0 | 0 |
| [FOX] G.I. Joe: Sigma 6 | FOX | US | 1 | HERO | HUMAN | 1 | 0 | 0 | 0 | 10/1/2005 | 10/1/2006 | 0 | 2 | 1 | 1 | 1 | 0 | 0 | 0 |
| [FOX] Viva Piñata | FOX | CANADA | 1 | OTHER | ANIMAL | 0 | 0 | 0 | 0 | 10/1/2006 | 2/1/2008 | 1 | 2 | 0 | 0 | 0 | 0 | 0 | 0 |
| [FOX] Yu-Gi-Oh! Capsule Monsters | FOX | JAPAN | 1 | HERO | HUMAN | 0 | 0 | 1 | 0 | 10/1/2006 | 10/1/2006 | 0 | 2 | 1 | 1 | 2 | 0 | 1 | 0 |
| [FOX] Chaotic | FOX | US | 1 | ADVENT | HUMAN | 1 | 0 | 0 | 0 | 10/1/2006 | 2/1/2008 | 0 | 2 | 1 | 1 | 0 | 0 | 0 | 0 |
| [FOX] Teenage Mutant Ninja Turtles: Fast Forward | FOX | US | 1 | HERO | ANIMAL | 1 | 0 | 0 | 0 | 10/1/2006 | 10/1/2007 | 0 | 1 | 1 | 1 | 1 | 2 | 0 | 0 |
| [FOX] Yu-Gi-Oh! | FOX | JAPAN | 1 | HERO | HUMAN | 0 | 0 | 1 | 0 | 2/1/2007 | 2/1/2007 | 0 | 2 | 1 | 1 | 2 | 0 | 1 | 0 |
| [FOX] The Adrenaline Project | FOX | CANADA | 0 | GAME | HUMAN | 0 | 0 | 0 | 0 | 10/1/2007 | 10/1/2007 | 1 | 0 | 0 | 0 | 1 | 0 | 0 | 0 |
| [FOX] Yu-Gi-Oh! GX | FOX | JAPAN | 1 | HERO | HUMAN | 0 | 0 | 1 | 0 | 10/1/2007 | 2/1/2008 | 0 | 2 | 1 | 1 | 2 | 0 | 1 | 0 |
| [FOX] Dinosaur | FOX | JAPAN | 1 | ADVENT | ANIMAL | 1 | 0 | 0 | 0 | 2/1/2008 | 2/1/2008 | 0 | 2 | 1 | 0 | 0 | 0 | 0 | 0 |

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| King | | | | | | | | | | | | | | | | | | | |
| [FOX] Di-Gata Defenders | FOX | CANADA | 1 | ADVENT | HUMAN | 0 | 0 | 1 | 0 | 10/1/2008 | 10/1/2008 | 0 | 2 | 1 | 1 | 0 | 0 | 0 | 0 |
| [FOX] Biker Mice From Mars | FOX | US | 1 | HERO | ANIMAL | 0 | 0 | 0 | 0 | 10/1/2008 | 10/1/2008 | 1 | 0 | 1 | 0 | 0 | 0 | 0 | 0 |
| [FOX] Chaotic: M'arillian Invasion | FOX | US | 1 | ADVENT | HUMAN | 1 | 0 | 0 | 0 | 10/1/2008 | 10/1/2008 | 0 | 2 | 1 | 1 | 0 | 0 | 0 | 0 |
| [FOX] Captain Planet & the Planeteers | FOX | US | 1 | HERO | HUMAN | 0 | 0 | 0 | 1 | 10/1/1990 | 2/1/1992 | 1 | 2 | 0 | 0 | 1 | 0 | 0 | 1 |
| [FOX] Thundercats | FOX | US | 1 | HERO | ANIMAL | 0 | 0 | 1 | 0 | 2/1/1991 | 2/1/1991 | 0 | 2 | 1 | 1 | 0 | 0 | 0 | 1 |
| [FOX] Not Just News | FOX | US | 0 | OTHER | HUMAN | 0 | 0 | 0 | 0 | 10/1/1991 | 2/1/1992 | 0 | 1 | 0 | 0 | 1 | 0 | 0 | 1 |
| [FOX] Droppy, Master Detective | FOX | US | 1 | TOON | ANIMAL | 1 | 0 | 0 | 1 | 10/1/1993 | 2/1/1994 | 0 | 1 | 0 | 0 | 0 | 0 | 0 | 0 |
| [FOX] Mowgli | FOX | US | 0 | OTHER | HUMAN | 1 | 0 | 0 | 0 | 2/1/1998 | 2/1/1998 | 0 | 2 | 1 | 1 | 0 | 0 | 0 | 0 |
| [FOX] Escaflowne | FOX | JAPAN | 1 | ADVENT | HUMAN | 0 | 1 | 1 | 0 | 10/1/2000 | 10/1/2000 | 1 | 2 | 1 | 1 | 0 | 0 | 0 | 0 |
| [WB] The Sylvester & Tweety Mysteries | WB | US | 1 | TOON | ANIMAL | 1 | 0 | 0 | 0 | 10/1/1995 | 10/1/1999 | 1 | 2 | 0 | 0 | 1 | 0 | 0 | 0 |
| [WB] Animaniac | WB | US | 1 | TOON | ANI | 0 | 0 | 0 | 0 | 10/1/1995 | 2/1/1998 | 1 | 2 | 0 | 0 | 1 | 0 | 0 | 1 |

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| s | | | | | MAL | | | | | | | | | | | | | | |
| [WB] Pinky and the Brain | WB | US | 1 | TOON | ANIMAL | 1 | 0 | 0 | 0 | 10/1/1995 | 2/1/1998 | 1 | 0 | 0 | 0 | 1 | 0 | 0 | 0 |
| [WB] Freakazoid! | WB | US | 1 | TOON | HUMAN | 0 | 0 | 0 | 0 | 10/1/1995 | 10/1/1996 | 1 | 1 | 0 | 0 | 1 | 0 | 0 | 0 |
| [WB] Earthworm Jim | WB | US | 1 | TOON | ANIMAL | 0 | 0 | 0 | 0 | 10/1/1995 | 10/1/1996 | 1 | 1 | 0 | 0 | 0 | 0 | 0 | 0 |
| [WB] Superman: The Animated Series | WB | US | 1 | HERO | HUMAN | 1 | 0 | 0 | 0 | 10/1/1996 | 2/1/1998 | 1 | 1 | 1 | 1 | 1 | 0 | 0 | 0 |
| [WB] Road Rovers | WB | US | 1 | HERO | ANIMAL | 1 | 0 | 0 | 0 | 10/1/1996 | 2/1/1997 | 1 | 2 | 0 | 0 | 1 | 0 | 0 | 0 |
| [WB] Waynehead | WB | US | 1 | SCHOOL | HUMAN | 0 | 0 | 0 | 0 | 10/1/1996 | 2/1/1997 | 1 | 0 | 1 | 0 | 0 | 0 | 0 | 0 |
| [WB] The New Batman/Superman Adventures | WB | US | 1 | HERO | HUMAN | 1 | 0 | 0 | 0 | 10/1/1997 | 10/1/1999 | 1 | 1 | 1 | 1 | 1 | 0 | 0 | 0 |
| [WB] The Legend of Calamity Jane | WB | FRENCH | 1 | ADVENT | HUMAN | 0 | 0 | 0 | 0 | 10/1/1997 | 10/1/1997 | 1 | 2 | 1 | 0 | 1 | 0 | 0 | 0 |
| [WB] Men in Black | WB | US | 1 | HERO | HUMAN | 1 | 0 | 0 | 0 | 2/1/1998 | 2/1/2001 | 1 | 1 | 1 | 0 | 1 | 0 | 0 | 0 |
| [WB] Pinky, Elmyra & | WB | US | 1 | TOON | ANIMAL | 1 | 0 | 0 | 0 | 10/1/1998 | 10/1/1998 | 1 | 2 | 0 | 0 | 1 | 0 | 0 | 0 |

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| the Brain | | | | | | | | | | | | | | | | | | | |
| [WB] Histeria! | WB | US | 1 | TOON | HUMAN | 0 | 0 | 0 | 0 | 10/1/1998 | 2/1/1999 | 1 | 2 | 0 | 0 | 1 | 0 | 0 | 1 |
| [WB] Batman Beyond | WB | US | 1 | HERO | HUMAN | 1 | 0 | 0 | 0 | 2/1/1999 | 10/1/2000 | 1 | 1 | 1 | 1 | 1 | 0 | 0 | 0 |
| [WB] Pokémon | WB | JAPAN | 1 | ADVENT | ANIMAL | 0 | 0 | 1 | 0 | 2/1/1999 | 2/1/2001 | 1 | 2 | 0 | 0 | 2 | 0 | 0 | 0 |
| [WB] The Big Cartoonie Show | WB | US | 1 | TOON | ANIMAL | 1 | 0 | 0 | 0 | 2/1/1999 | 10/1/1999 | 1 | 1 | 0 | 0 | 1 | 0 | 0 | 0 |
| [WB] Detention | WB | US | 1 | SCHOOL | HUMAN | 0 | 0 | 0 | 0 | 10/1/1999 | 2/1/2000 | 1 | 2 | 0 | 0 | 0 | 0 | 0 | 0 |
| [WB] Max Steel | WB | US | 1 | HERO | HUMAN | 0 | 0 | 0 | 0 | 2/1/2000 | 2/1/2001 | 0 | 2 | 1 | 0 | 0 | 0 | 0 | 0 |
| [WB] Jackie Chan Adventures | WB | US | 1 | HERO | HUMAN | 0 | 0 | 0 | 0 | 10/1/2000 | 10/1/2004 | 0 | 2 | 1 | 1 | 2 | 0 | 1 | 0 |
| [WB] Cardcaptors | WB | JAPAN | 1 | ADVENT | HUMAN | 0 | 1 | 0 | 0 | 10/1/2000 | 10/1/2000 | 0 | 2 | 1 | 1 | 2 | 2 | 0 | 0 |
| [WB] Static Shock | WB | US | 1 | HERO | HUMAN | 1 | 0 | 0 | 0 | 10/1/2000 | 2/1/2004 | 1 | 1 | 1 | 1 | 1 | 0 | 0 | 0 |
| [WB] X-Men: Evolution | WB | US | 1 | HERO | HUMAN | 1 | 0 | 0 | 0 | 2/1/2001 | 10/1/2003 | 1 | 2 | 1 | 1 | 1 | 0 | 0 | 0 |
| [WB] The Zeta Project | WB | US | 1 | HERO | HUMAN | 1 | 0 | 0 | 0 | 2/1/2001 | 2/1/2002 | 1 | 2 | 1 | 1 | 1 | 0 | 0 | 0 |
| [WB] Pokémon: Johto | WB | JAPAN | 1 | ADVENT | HUMAN | 1 | 0 | 1 | 0 | 10/1/2001 | 2/1/2002 | 1 | 2 | 0 | 0 | 2 | 0 | 0 | 0 |

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| League Champions | | | | | | | | | | | | | | | | | | | |
| [WB] Cubix: Robots for Everyone | WB | JAPAN | 1 | HERO | HUMAN | 0 | 0 | 0 | 0 | 10/1/2001 | 2/1/2012 | 1 | 2 | 1 | 1 | 0 | 0 | 0 | 0 |
| [WB] The Mummy | WB | US | 1 | ADVENT | HUMAN | 1 | 0 | 1 | 0 | 10/1/2001 | 2/1/2003 | 0 | 1 | 1 | 1 | 1 | 0 | 0 | 0 |
| [WB] The Nightmare Room | WB | US | 0 | HORROR | HUMAN | 1 | 0 | 1 | 0 | 10/1/2001 | 10/1/2001 | 1 | 2 | 1 | 1 | 0 | 0 | 0 | 0 |
| [WB] Yu-Gi-Oh! | WB | JAPAN | 1 | HERO | HUMAN | 0 | 0 | 0 | 0 | 10/1/2001 | 2/1/2012 | 0 | 2 | 1 | 1 | 2 | 0 | 1 | 0 |
| [WB] What's New, Scooby-Doo? | WB | US | 1 | TOON | ANIMAL | 1 | 0 | 0 | 1 | 10/1/2002 | 10/1/2003 | 1 | 2 | 0 | 0 | 1 | 0 | 0 | 0 |
| [WB] Ozzy & Drix | WB | US | 1 | OTHER | HUMAN | 1 | 0 | 0 | 0 | 10/1/2002 | 10/1/2002 | 1 | 2 | 1 | 0 | 0 | 0 | 0 | 1 |
| [WB] Pokémon: Master Quest | WB | JAPAN | 1 | ADVENT | ANIMAL | 1 | 0 | 1 | 0 | 10/1/2002 | 10/1/2003 | 1 | 2 | 0 | 0 | 2 | 0 | 0 | 0 |
| [WB] ¡Mucha Lucha! | WB | US | 1 | TOON | HUMAN | 0 | 0 | 1 | 0 | 10/1/2002 | 2/1/2004 | 1 | 2 | 0 | 0 | 0 | 0 | 0 | 0 |
| [WB] Xiaolin Showdown | WB | US | 1 | OTHER | HUMAN | 0 | 0 | 0 | 0 | 10/1/2003 | 2/1/2007 | 0 | 2 | 1 | 1 | 2 | 0 | 1 | 0 |
| [WB] Pokémon: Advanced Challenge | WB | JAPAN | 1 | ADVENT | ANIMAL | 1 | 0 | 1 | 0 | 10/1/2004 | 2/1/2005 | 1 | 2 | 0 | 0 | 2 | 0 | 0 | 0 |
| [WB] Yu-Gi-Oh!: | WB | JAPAN | 1 | HERO | HUMAN | 1 | 0 | 1 | 0 | 2/1/2004 | 2/1/2004 | 0 | 2 | 1 | 1 | 2 | 0 | 1 | 0 |

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|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|
| Enter the Shadow Realm | | | | | | | | | | | | | | | | | | | |
| [WB] ¡Mucha Lucha!: Gigante | WB | US | 1 | TOON | HUMAN | 0 | 0 | 1 | 0 | 10/1/2004 | 2/1/2005 | 1 | 2 | 0 | 0 | 0 | 0 | 0 | 0 |
| [WB] The Batman | WB | US | 1 | HERO | HUMAN | 1 | 0 | 0 | 0 | 10/1/2004 | 10/1/2007 | 0 | 2 | 1 | 1 | 1 | 0 | 0 | 0 |
| [WB] Da Boom Crew | WB | US | 1 | ADVENT | HUMAN | 0 | 0 | 0 | 0 | 10/1/2004 | 10/1/2004 | 1 | 2 | 0 | 0 | 0 | 0 | 0 | 0 |
| [WB] Yu-Gi-Oh!: Grand Championship | WB | JAPAN | 1 | HERO | HUMAN | 1 | 0 | 0 | 0 | 10/1/2005 | 10/1/2005 | 0 | 2 | 1 | 1 | 2 | 0 | 1 | 0 |
| [WB] Coconut Fred's Fruit Salad Island | WB | US | 1 | TOON | FRUIT | 0 | 0 | 0 | 0 | 10/1/2005 | 10/1/2005 | 1 | 0 | 0 | 0 | 0 | 0 | 0 | 0 |
| [WB] Loonatics Unleashed | WB | US | 1 | HERO | ANIMAL | 1 | 0 | 0 | 0 | 10/1/2005 | 2/1/2007 | 0 | 2 | 0 | 0 | 1 | 0 | 0 | 0 |
| [WB] Johnny Test | WB | US | 1 | OTHER | HUMAN | 0 | 0 | 0 | 0 | 10/1/2005 | 2/1/2008 | 1 | 2 | 0 | 0 | 0 | 0 | 0 | 0 |
| [WB] Viewtiful Joe | WB | JAPAN | 1 | HERO | HUMAN | 1 | 0 | 0 | 0 | 10/1/2005 | 2/1/2006 | 0 | 2 | 1 | 1 | 2 | 0 | 1 | 0 |
| [WB] Yu-Gi-Oh!: Dawn of the Duel | WB | JAPAN | 1 | HERO | HUMAN | 1 | 0 | 0 | 0 | 2/1/2006 | 2/1/2006 | 0 | 2 | 1 | 1 | 2 | 0 | 1 | 0 |
| [WB] Tom and Jerry | WB | US | 1 | TOON | ANIMAL | 1 | 0 | 0 | 0 | 10/1/2006 | 2/1/2008 | 0 | 0 | 0 | 0 | 1 | 0 | 0 | 0 |

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|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|
| Tales | | | | | | | | | | | | | | | | | | | |
| [WB] Shaggy & Scooby-Doo Get a Clue! | WB | US | 1 | HERO | ANIMAL | 1 | 0 | 0 | 1 | 10/1/2006 | 10/1/2007 | 1 | 0 | 0 | 0 | 1 | 0 | 0 | 0 |
| [WB] Legion of Super Heroes | WB | US | 1 | HERO | HUMAN | 1 | 0 | 0 | 0 | 10/1/2006 | 10/1/2007 | 0 | 2 | 1 | 1 | 0 | 0 | 0 | 0 |
| [WB] Monster Allergy | WB | ITALIAN | 1 | ADVENT | HUMAN | 1 | 0 | 1 | 0 | 10/1/2006 | 10/1/2006 | 0 | 2 | 1 | 0 | 0 | 0 | 0 | 0 |
| [WB] Skunk Fu! | WB | IRELAND | 1 | HERO | ANIMAL | 0 | 0 | 0 | 0 | 10/1/2007 | 2/1/2008 | 0 | 0 | 1 | 1 | 2 | 2 | 0 | 0 |
| [WB] Eon Kid | WB | KOREA | 1 | HERO | HUMAN | 0 | 0 | 0 | 0 | 10/1/2007 | 2/1/2008 | 0 | 2 | 1 | 1 | 0 | 0 | 0 | 0 |
| [WB] The Spectacular Spider-Man | WB | US | 1 | HERO | HUMAN | 1 | 0 | 0 | 0 | 2/1/2008 | 10/1/2008 | 0 | 2 | 1 | 1 | 1 | 0 | 0 | 0 |
| [WB] World of Quest | WB | CANADA | 1 | ADVENT | HUMAN | 1 | 0 | 1 | 0 | 2/1/2008 | 2/1/2008 | 0 | 2 | 1 | 0 | 0 | 0 | 0 | 0 |
| [WB] GoGoRiki | WB | RUSSIAN | 1 | CHILD | ANIMAL | 0 | 0 | 0 | 0 | 10/1/2008 | 2/1/2009 | 1 | 2 | 0 | 0 | 0 | 0 | 0 | 1 |
| [WB] TMNT: Back to the Sewer | WB | US | 1 | HERO | ANIMAL | 1 | 0 | 0 | 0 | 10/1/2008 | 10/1/2009 | 0 | 2 | 1 | 1 | 1 | 2 | 0 | 0 |
| [WB] Dinosaur King | WB | JAPAN | 1 | ADVENT | ANIMAL | 1 | 0 | 0 | 0 | 10/1/2008 | 2/1/2010 | 0 | 2 | 1 | 0 | 0 | 0 | 0 | 0 |
| [WB] Chaotic | WB | US | 1 | ADVENT | HUMAN | 1 | 0 | 0 | 0 | 10/1/2008 | 10/1/2008 | 0 | 2 | 1 | 1 | 0 | 0 | 0 | 0 |
| [WB] Yu- | WB | JAPAN | 1 | HERO | HUM | 1 | 0 | 0 | 0 | 10/1/ | 2/1/2 | 0 | 2 | 1 | 1 | 2 | 0 | 1 | 0 |

| | | | | | | | | | | | | | | | | | | | |
|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|
| Gi-Oh! 5D's | | | | | AN | | | | | 2008 | 011 | | | | | | | | |
| [WB] Huntik: Secrets & Seekers | WB | ITALIAN | 1 | HERO | HUMAN | 0 | 0 | 0 | 0 | 2/1/2009 | 2/1/2009 | 0 | 2 | 1 | 1 | 0 | 0 | 0 | 0 |
| [WB] Chaotic: M'arillian Invasion | WB | US | 1 | ADVENT | HUMAN | 1 | 0 | 0 | 0 | 2/1/2009 | 2/1/2009 | 0 | 2 | 1 | 1 | 0 | 0 | 0 | 0 |
| [WB] Kamen Rider: Dragon Knight | WB | JAPAN | 0 | HERO | HUMAN | 1 | 0 | 0 | 0 | 2/1/2009 | 2/1/2009 | 0 | 2 | 1 | 1 | 2 | 1 | 0 | 0 |
| [WB] RollBots | WB | CANADA | 1 | OTHER | ROBOT | 0 | 0 | 0 | 0 | 10/1/2008 | 10/1/2009 | 1 | 1 | 0 | 0 | 0 | 0 | 1 | 0 |
| [WB] Chaotic: Secrets of the Lost City | WB | US | 1 | ADVENT | HUMAN | 1 | 0 | 0 | 0 | 10/1/2009 | 10/1/2009 | 0 | 2 | 1 | 1 | 0 | 0 | 0 | 0 |
| [WB] Teenage Mutant Ninja Turtles | WB | US | 1 | HERO | ANIMAL | 0 | 0 | 0 | 0 | 10/1/2008 | 2/1/2010 | 0 | 2 | 1 | 1 | 1 | 2 | 0 | 0 |
| [WB] Dragon Ball Z Kai | WB | JAPAN | 1 | HERO | HUMAN | 1 | 0 | 1 | 0 | 10/1/2010 | 2/1/2012 | 0 | 2 | 1 | 1 | 2 | 2 | 1 | 0 |
| [WB] Magi-Nation | WB | CANADA/ KOREA | 1 | HERO | HUMAN | 1 | 0 | 0 | 0 | 10/1/2011 | 10/1/2011 | 0 | 2 | 1 | 1 | 0 | 0 | 0 | 0 |
| [WB] Yu-Gi-Oh! Zexal | WB | JAPAN | 1 | HERO | ANIMAL | 1 | 0 | 1 | 0 | 10/1/2011 | 2/1/2012 | 0 | 2 | 1 | 1 | 2 | 2 | 1 | 0 |

| | | | | | | | | | | | | | | | | | | | |
|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|
| [WB] Tai Chi Chasers | WB | KOREA | 1 | HERO | HUMAN | 0 | 0 | 0 | 0 | 10/1/2011 | 2/1/2012 | 0 | 2 | 1 | 1 | 2 | 0 | 1 | 0 |
| [WB] Sonic X | WB | JAPAN | 1 | HERO | ANIMAL | 0 | 0 | 0 | 0 | 10/1/2009 | 2/1/2012 | 0 | 2 | 1 | 0 | 0 | 0 | 0 | 0 |
| [WB] Pokémon: Advanced Battle | WB | JAPAN | 1 | ADVENT | ANIMAL | 0 | 0 | 1 | 0 | 10/1/2005 | 2/1/2006 | 1 | 2 | 0 | 0 | 0 | 0 | 0 | 0 |
| [WB] Teen Titans | WB | US | 1 | HERO | HUMAN | 1 | 0 | 0 | 0 | 2/1/2004 | 2/1/2005 | 1 | 2 | 1 | 1 | 2 | 0 | 1 | 0 |
| [WB] Yu-Gi-Oh!: Waking the Dragons | WB | JAPAN | 1 | HERO | HUMAN | 1 | 0 | 0 | 0 | 10/1/2004 | 2/1/2005 | 0 | 2 | 1 | 1 | 2 | 0 | 1 | 0 |
| [WB] Invasion America | WB | US | 1 | OTHER | HUMAN | 0 | 0 | 0 | 0 | 10/1/1998 | 10/1/1998 | 0 | 2 | 1 | 1 | 0 | 0 | 0 | 0 |
| [WB] The Daffy Duck Show | WB | US | 1 | TOON | ANIMAL | 1 | 0 | 0 | 0 | 2/1/1997 | 2/1/1997 | 1 | 0 | 0 | 0 | 1 | 0 | 0 | 0 |
| [WB] Astroboy | WB | JAPAN | 1 | ADVENT | HUMAN | 0 | 0 | 0 | 0 | 2/1/2004 | 2/1/2004 | 0 | 1 | 1 | 1 | 2 | 0 | 0 | 0 |
| [WB] Viva Piñata | WB | CANADA | 1 | OTHER | ANIMAL | 0 | 0 | 0 | 0 | 10/1/2008 | 10/1/2008 | 1 | 2 | 0 | 0 | 0 | 0 | 0 | 0 |

**Table 3.B : New Acquisition Trend Average Percentages Per Year (All Channels)**

*(Columns continued on following pages)*

| | 1986/1987 | 1987/1988 | 1988/1989 | 1989/1990 | 1990/1991 | 1991/1992 | 1992/1993 |
|---|---|---|---|---|---|---|---|
| US Production Percentage | 96.15% | 91.67% | 100.00% | 100.00% | 95.00% | 100.00% | 100.00% |
| Japanese Production Percentage | 0.00% | 8.33% | 0.00% | 0.00% | 0.00% | 0.00% | 0.00% |
| Animated Percerntage | 96.15% | 1 | 83.33% | 83.33% | 75.00% | 88.89% | 82.35% |
| Human Focused | 0.5 | 50.00% | 50.00% | 41.67% | 75.00% | 72.22% | 41.18% |
| Spin Off | 30.77% | 50.00% | 50.00% | 41.67% | 40.00% | 50.00% | 52.94% |
| Girls | 3.85% | 0.00% | 8.33% | 0.00% | 15.00% | 0.00% | 5.88% |
| Scary | 7.69% | 16.67% | 25.00% | 8.33% | 20.00% | 16.67% | 11.76% |
| Genres | | | | | | | |
| Adventure | 30.77% | 0.00% | 8.33% | 41.67% | 15.00% | 16.67% | 11.76% |
| Child | 11.54% | 8.33% | 8.33% | 0.00% | 5.00% | 11.11% | 0.00% |
| Hero | 0.1539 | 16.66% | 8.33% | 0.00% | 20.00% | 16.67% | 23.53% |
| High School | 7.69% | 0.00% | 0.00% | 8.33% | 10.00% | 0.00% | 5.88% |
| School | 0.0000 | 8.33% | 0.00% | 0.00% | 10.00% | 0.00% | 0.00% |
| Toon | 0.3461 | 50.00% | 50.00% | 25.00% | 10.00% | 27.78% | 47.06% |
| Game | 0.0000 | 8.33% | 8.33% | 0.00% | 5.00% | 0.00% | 0.00% |
| Other | 0.0000 | 8.33% | 16.66% | 16.67% | 10.00% | 16.67% | 11.76% |
| Horror | 0.0000 | 0.00% | 0.00% | 8.33% | 0.00% | 0.00% | 0.00% |
| Education | 0.0000 | 0.00% | 0.00% | 0.00% | 5.00% | 11.76% | 0.00% |
| Sports | 0.0000 | 0.00% | 0.00% | 0.00% | 10.00% | 0.00% | 0.00% |
| | | | | | | | |
| Total of New Shows | 26 | 12 | 12 | 12 | 20 | 18 | 17 |

| 1993/1994 | 1994/1995 | 1995/1996 | 1996/1997 | 1997/1998 | 1998/1999 | 1999/2000 | 2000/2001 | 2001/2002 |
|---|---|---|---|---|---|---|---|---|
| 93.33% | 91.67% | 90.91% | 90.00% | 76.19% | 62.50% | 66.67% | 66.67% | 59.09% |
| 6.67% | 0.00% | 9.09% | 10.00% | 4.76% | 8.33% | 22.22% | 14.29% | 31.82% |
| 60.00% | 91.67% | 77.27% | 65.00% | 61.90% | 87.50% | 94.44% | 95.24% | 72.73% |
| 80.00% | 66.67% | 59.09% | 65.00% | 80.95% | 58.33% | 72.22% | 71.43% | 86.36% |
| 53.33% | 50.00% | 54.55% | 45.00% | 38.10% | 45.83% | 33.33% | 57.14% | 36.36% |
| 0.00% | 16.67% | 4.55% | 0.00% | 9.52% | 0.00% | 5.56% | 14.29% | 13.64% |
| 6.67% | 25.00% | 9.09% | 30.00% | 14.29% | 25.00% | 27.78% | 4.76% | 18.18% |
| | | | | | | | | |
| 6.67% | 16.67% | 4.55% | 10.00% | 9.52% | 16.67% | 22.22% | 14.29% | 18.18% |
| 0.00% | 0.00% | 4.55% | 0.00% | 0.00% | 0.00% | 0.00% | 28.57% | 9.09% |
| 26.67% | 50.00% | 13.64% | 35.00% | 19.05% | 33.33% | 44.44% | 48.62% | 27.27% |
| 13.33% | 0.00% | 4.55% | 0.00% | 4.76% | 0.00% | 5.56% | 0.00% | 13.64% |
| 0.00% | 8.33% | 9.09% | 10.00% | 14.29% | 0.00% | 11.11% | 4.76% | 0.00% |
| 20.00% | 25.00% | 59.10% | 10.00% | 19.05% | 25.00% | 5.56% | 4.76% | 4.55% |
| 6.67% | 0.00% | 0.00% | 5.00% | 4.76% | 0.00% | 0.00% | 0.00% | 4.55% |
| 0.00% | 0.00% | 0.00% | 10.00% | 9.52% | 16.67% | 5.56% | 4.35% | 13.64% |
| 6.67% | 0.00% | 0.00% | 20.00% | 4.76% | 4.17% | 0.00% | 0.00% | 4.55% |
| 20.00% | 0.00% | 0.00% | 0.00% | 9.52% | 4.17% | 0.00% | 0.00% | 0.00% |
| 0.00% | 0.00% | 4.55% | 0.00% | 4.76% | 0.00% | 5.56% | 0.00% | 4.55% |
| | | | | | | | | |
| 15 | 12 | 22 | 20 | 21 | 24 | 18 | 21 | 22 |

| 2002/2003 | 2003/2004 | 2004/2005 | 2005/2006 | 2006/2007 | 2007/2008 | 2008/2009 | 2009/2010 | 2010/2011 |
|---|---|---|---|---|---|---|---|---|
| 66.67% | 46.67% | 46.67% | 56.25% | 65.38% | 38.46% | 38.89% | 14.29% | 33.33% |
| 23.33% | 40.00% | 40.00% | 37.50% | 11.54% | 30.77% | 27.78% | 28.58% | 33.33% |
| 66.67% | 80.00% | 80.00% | 81.25% | 88.46% | 84.62% | 88.89% | 85.71% | 100.00% |
| 80.00% | 80.00% | 80.00% | 75.00% | 69.23% | 61.54% | 44.44% | 42.86% | 100.00% |
| 40.00% | 26.67% | 53.33% | 37.50% | 57.69% | 38.46% | 50.00% | 28.57% | 66.67% |
| 13.33% | 13.33% | 20.00% | 25.00% | 26.92% | 15.38% | 0.00% | 14.29% | 33.33% |
| 13.33% | 33.33% | 20.00% | 12.50% | 23.08% | 15.38% | 5.56% | 0.00% | 33.33% |
| | | | | | | | | |
| 13.33% | 13.33% | 20.00% | 6.25% | 11.54% | 23.08% | 27.78% | 14.29% | 0.00% |
| 0.00% | 6.67% | 13.33% | 12.50% | 26.92% | 30.77% | 16.67% | 71.43% | 33.33% |
| 26.67% | 33.34% | 46.67% | 31.25% | 26.92% | 38.46% | 44.44% | 14.29% | 33.33% |
| 6.67% | 6.67% | 6.67% | 6.25% | 7.69% | 0.00% | 0.00% | 0.00% | 0.00% |
| 0.00% | 6.25% | 0.00% | 12.50% | 3.85% | 0.00% | 0.00% | 0.00% | 0.00% |
| 13.33% | 13.33% | 6.67% | 6.25% | 7.69% | 0.00% | 0.00% | 0.00% | 33.33% |
| 10.00% | 0.00% | 0.00% | 0.00% | 0.00% | 7.69% | 0.00% | 0.00% | 0.00% |
| 16.67% | 13.33% | 6.67% | 25.00% | 7.69% | 0.00% | 11.11% | 0.00% | 0.00% |
| 0.00% | 6.67% | 0.00% | 0.00% | 0.00% | 0.00% | 0.00% | 0.00% | 0.00% |
| 10.00% | 6.67% | 7.69% | 0.00% | 7.69% | 0.00% | 0.00% | 0.00% | 0.00% |
| 3.33% | 0.00% | 0.00% | 0.00% | 0.00% | 0.00% | 0.00% | 0.00% | 0.00% |
| | | | | | | | | |
| 30 | 15 | 15 | 16 | 26 | 13 | 18 | 7 | 3 |

| 2011/2012 |
| --- |
| 72.73% |
| 18.18% |
| 36.36% |
| 81.82% |
| 18.18% |
| 0.00% |
| 9.09% |
| |
| 0.00% |
| 9.09% |
| 27.27% |
| 0.00% |
| 0.00% |
| 0.00% |
| 0.00% |
| 0.00% |
| 0.00% |
| 63.64% |
| 0.00% |
| |
| 11 |

**Table 4.B : New Acquisition Trend Average Percentages Per Year (FOX & WB) with Japanese Percent Airing Per Year**

*(Columns continued on following pages)*

| | 1990/1991 | 1991/1992 | 1992/1993 | 1993/1994 | 1994/1995 | 1995/1996 | 1996/1997 | 1997/1998 |
|---|---|---|---|---|---|---|---|---|
| US Production Percentage (debut) | 100% | 100% | 100% | 66.67% | 100% | 80.00% | 77.78% | 58.33% |
| Japanese Production Percentage (debut) | 0% | 0 | 0 | 33.33% | 0 | 20.00% | 22.22% | 8.33% |
| Animated Percentage | 81.82% | 75.00% | 100.00% | 66.67% | 100% | 70.00% | 55.56% | 75.00% |
| Human Focused | 54.55% | 75.00% | 28.57% | 66.67% | 75% | 60.00% | 66.67% | 75.00% |
| Spin Off | 27.27% | 75.00% | 57.14% | 66.67% | 25% | 40.00% | 55.56% | 33.33% |
| Girls | 0% | 0 | 0 | 0.00% | 0% | 0.00% | 0.00% | 0.00% |
| Scary | 18.18% | 25.00% | 14.29% | 33.33% | 25% | 10.00% | 22.22% | 16.67% |
| Genres | | | | | | | | |
| Adventure | 18.18% | 0 | 0.00% | 0.00% | 0% | 0.00% | 0.00% | 16.67% |
| Child | 0.00% | 0 | 0 | 0.00% | 0% | 0.00% | 0.00% | 0.00% |
| Hero | 27.27% | 0 | 28.57% | 66.67% | 75% | 20.00% | 44.44% | 33.33% |
| High School | 18.18% | 0 | 0 | 0.00% | 0% | 0.00% | 0.00% | 0.00% |
| School | 9.09% | 0 | 0.00% | 0.00% | 0% | 10.00% | 11.11% | 8.33% |
| Toon | 9.09% | 50.00% | 71.43% | 33.33% | 25% | 60.00% | 11.11% | 16.67% |
| Game | 9.09% | 0 | 0.00% | 0.00% | 0% | 0.00% | 0.00% | 0.00% |
| Other | 0.00% | 25.00% | 0.00% | 0.00% | 0% | 0.00% | 11.11% | 16.67% |
| Horror | 0.00% | 0 | 0.00% | 0.00% | 0% | 0.00% | 22.22% | 8.33% |
| Education | 0.00% | 25.00% | 0.00% | 0.00% | 0% | 0.00% | 0.00% | 0.00% |
| Sports | 9.09% | 0 | 0.00% | 0.00% | 0% | 10.00% | 0.00% | 0.00% |
| | | | | | | | | |
| Episodic | 90.91% | 75.00% | 100.00% | 33.33% | 100% | 80.00% | 88.89% | 83.33% |
| Female Character Integration | 45.45% | 0% | 28.57% | 66.67% | 25% | 30.00% | 44.44% | 33.33% |
| Consequential Violence | 27.27% | 0% | 14.29% | 33.33% | 50% | 20.00% | 66.67% | 58.33% |
| Possibility of Character Death | 18.18% | 0% | 28.57% | 33.33% | 50% | 20.00% | 55.56% | 33.33% |
| Japanese Cultural Elements | 0.00% | 0% | 0 | 0.00% | 0% | 0.00% | 0.00% | 0.00% |
| Foreign Script | 0.00% | 0% | 0 | 0.00% | 0% | 0.00% | 0.00% | 0.00% |
| | | | | | | | | |
| Total Percent of Japanese Shows Airing | 0 | 0 | 0 | 12.50% | 12.50% | 14.29% | 6.67% | 3.33% |
| Total of New Shows | 11 | 4 | 7 | 3 | 4 | 10 | 9 | 12 |

| 1998/1999 | 1999/2000 | 2000/2001 | 2001/2002 | 2002/2003 | 2003/2004 | 2004/2005 | 2005/2006 | 2006/2007 | 2007/2008 | 2008/2009 |
|---|---|---|---|---|---|---|---|---|---|---|
| 73.33% | 61.54% | 58.33% | 38.46% | 45.45% | 22.22% | 33.33% | 50.00% | 55.56% | 14.29% | 42.86% |
| 13.33% | 30.77% | 25.00% | 53.85% | 45.45% | 56% | 55.56% | 50.00% | 22.22% | 42.86% | 21.43% |
| 86.67% | 92.31% | 91.67% | 84.62% | 100.00% | 100% | 100.00% | 100.00% | 100.00% | 85.71% | 92.86% |
| 53.33% | 76.92% | 91.67% | 84.62% | 63.64% | 88.89% | 88.89% | 70.00% | 55.56% | 71.43% | 50.00% |
| 46.67% | 23.08% | 58.33% | 61.54% | 54.55% | 22.22% | 44.44% | 50.00% | 66.67% | 42.86% | 50.00% |
| 0.00% | 0.00% | 16.67% | 0.00% | 0.00% | 0.00% | 22.22% | 20.00% | 0.00% | 0.00% | 0.00% |
| 33.33% | 30.77% | 8.33% | 30.77% | 27.27% | 33.33% | 33.33% | 20.00% | 33.33% | 28.57% | 7.14% |
| | | | | | | | | | | |
| 13.33% | 23.08% | 16.67% | 30.77% | 18.18% | 22.22% | 33.33% | 10.00% | 22.22% | 28.57% | 35.71% |
| 0.00% | 0.00% | 0.00% | 0.00% | 0.00% | 0.00% | 0.00% | 0.00% | 0.00% | 0.00% | 7.14% |
| 46.67% | 61.54% | 75.00% | 38.46% | 45.45% | 44% | 55.56% | 50.00% | 55.56% | 57.14% | 42.86% |
| 0.00% | 0.00% | 0.00% | 0.00% | 0.00% | 0.00% | 0.00% | 0.00% | 0.00% | 0.00% | 0.00% |
| 0.00% | 7.69% | 0.00% | 0.00% | 0.00% | 0.00% | 0.00% | 10.00% | 0.00% | 0.00% | 0.00% |
| 26.67% | 0.00% | 0.00% | 7.69% | 27.27% | 0.00% | 11.11% | 10.00% | 11.11% | 0.00% | 0.00% |
| 0.00% | 0.00% | 0.00% | 7.69% | 0.00% | 0.00% | 0.00% | 0.00% | 0.00% | 14.29% | 0.00% |
| 13.33% | 0.00% | 8.33% | 7.69% | 9.09% | 22.22% | 0.00% | 20.00% | 11.11% | 0.00% | 14.29% |
| 0.00% | 0.00% | 0.00% | 7.69% | 0.00% | 11.11% | 0.00% | 0.00% | 0.00% | 0.00% | 0.00% |
| 0.00% | 0.00% | 0.00% | 0.00% | 0.00% | 0.00% | 0.00% | 0.00% | 0.00% | 0.00% | 0.00% |
| 0.00% | 7.69% | 0.00% | 0.00% | 0.00% | 0.00% | 0.00% | 0.00% | 0.00% | 0.00% | 0.00% |
| | | | | | | | | | | |
| 80.00% | 23.08% | 50.00% | 38.46% | 45.45% | 33.33% | 33.33% | 40.00% | 22.22% | 14.29% | 28.57% |
| 46.67% | 92.31% | 84.21% | 61.54% | 81.82% | 77.78% | 100.00% | 90.00% | 66.67% | 71.43% | 85.71% |
| 33.33% | 84.62% | 91.67% | 76.92% | 54.55% | 88.89% | 66.67% | 50.00% | 66.67% | 85.71% | 78.57% |
| 26.67% | 69.23% | 75.00% | 76.92% | 36.36% | 66.67% | 66.67% | 50.00% | 55.56% | 57.14% | 64.29% |
| 6.67% | 15.38% | 25.00% | 15.38% | 63.64% | 66.67% | 55.56% | 40.00% | 33.33% | 28.57% | 14.29% |
| 0.00% | 15.38% | 8.33% | 7.69% | 0.00% | 44.44% | 11.11% | 30.00% | 22.22% | 14.29% | 14.29% |
| | | | | | | | | | | |
| 13.79% | 28.13% | 29.63% | 51.72% | 50% | 50.00% | 46.67% | 48% | 12.90% | 24% | 35% |
| 15 | 13 | 12 | 13 | 11 | 9 | 9 | 10 | 9 | 7 | 14 |

| 2009/2010 | 2010/2011 | 2011/2012 |
|---|---|---|
| 50.00% | 0.00% | 0.00% |
| 50.00% | 100.00% | 100.00% |
| 100.00% | 100.00% | 100.00% |
| 50.00% | 100.00% | 66.67% |
| 50.00% | 100.00% | 66.67% |
| 0.00% | 0.00% | 0.00% |
| 0.00% | 0.00% | 33.33% |
| | | |
| 50.00% | 0.00% | 0.00% |
| 0.00% | 0.00% | 0.00% |
| 50.00% | 100.00% | 100.00% |
| 0.00% | 0.00% | 0.00% |
| 0.00% | 0.00% | 0.00% |
| 0.00% | 0.00% | 0.00% |
| 0.00% | 0.00% | 0.00% |
| 0.00% | 0.00% | 0.00% |
| 0.00% | 0.00% | 0.00% |
| 0.00% | 0.00% | 0.00% |
| 0.00% | 0.00% | 0.00% |
| | | |
| 0.00% | 0.00% | 0.00% |
| 100.00% | 100.00% | 100.00% |
| 100.00% | 100.00% | 100.00% |
| 50.00% | 100.00% | 100.00% |
| 0.00% | 100.00% | 66.67% |
| 0.00% | 100.00% | 66.67% |
| | | |
| 61.54% | 100% | 100% |
| 2 | 1 | 3 |

**Table 5.B : Statistically Outputs Based on Appendix B: Table 4.B**

Japanese Percent (X), Episodic (Y)

SUMMARY OUTPUT

| *Regression Statistics* | |
|---|---|
| Multiple R | 0.769034 |
| R Square | 0.591414 |
| Adjusted R Square | 0.570984 |
| Standard Error | 0.218962 |
| Observations | 22 |

ANOVA

| | *df* | *SS* | *MS* | *F* | *Significance F* |
|---|---|---|---|---|---|
| Regression | 1 | 1.387953 | 1.387953 | 28.94926 | 2.88E-05 |
| Residual | 20 | 0.958887 | 0.047944 | | |
| Total | 21 | 2.34684 | | | |

| | *Coefficients* | *Standard Error* | *t Stat* | *P-value* | *Lower 95%* | *Upper 95%* | *Lower 95.0%* | *Upper 95.0%* |
|---|---|---|---|---|---|---|---|---|
| Intercept | 0.761396 | 0.06984 | 10.90208 | 7.26E-10 | 0.615714 | 0.907079 | 0.615714 | 0.907079 |
| Total Percent of Japanese Shows Airing | -0.8773 | 0.163053 | -5.38045 | 2.88E-05 | -1.21742 | -0.53718 | -1.21742 | -0.53718 |

Japanese Percent (X), Female Integration (Y)

SUMMARY OUTPUT

| *Regression Statistics* | |
|---|---|
| Multiple R | 0.775246 |
| R Square | 0.601006 |
| Adjusted R Square | 0.581056 |
| Standard Error | 0.189993 |
| Observations | 22 |

ANOVA

| | *df* | *SS* | *MS* | *F* | *Significance F* |
|---|---|---|---|---|---|
| Regression | 1 | 1.087473 | 1.087473 | 30.12608 | 2.26E-05 |
| Residual | 20 | 0.721948 | 0.036097 | | |
| Total | 21 | 1.80942 | | | |

| | *Coefficients* | *Standard Error* | *t Stat* | *P-value* | *Lower 95%* | *Upper 95%* | *Lower 95.0%* | *Upper 95.0%* |
|---|---|---|---|---|---|---|---|---|
| Intercept | 0.403338 | 0.0606 | 6.655767 | 1.76E-06 | 0.276929 | 0.529746 | 0.276929 | 0.529746 |
| Total Percent of Japanese Shows Airing | 0.776549 | 0.141481 | 5.488723 | 2.26E-05 | 0.481425 | 1.071673 | 0.481425 | 1.071673 |

Japanese Percent (X), Hero Genre (Y)

SUMMARY OUTPUT

| *Regression Statistics* | |
|---|---|
| Multiple R | 0.661084 |
| R Square | 0.437032 |
| Adjusted R Square | 0.408884 |
| Standard Error | 0.181405 |
| Observations | 22 |

ANOVA

| | *df* | *SS* | *MS* | *F* | *Significance F* |
|---|---|---|---|---|---|
| Regression | 1 | 0.510926 | 0.510926 | 15.52601 | 0.000809 |
| Residual | 20 | 0.658155 | 0.032908 | | |
| Total | 21 | 1.169081 | | | |

| | *Coefficients* | *Standard Error* | *t Stat* | *P-value* | *Lower 95%* | *Upper 95%* | *Lower 95.0%* | *Upper 95.0%* |
|---|---|---|---|---|---|---|---|---|
| Intercept | 0.338576 | 0.05786 | 5.851589 | 1E-05 | 0.217881 | 0.45927 | 0.217881 | 0.45927 |
| Total Percent of Japanese Shows Airing | 0.532278 | 0.135086 | 3.940306 | 0.000809 | 0.250495 | 0.814062 | 0.250495 | 0.814062 |

Japanese Percent (X), Toon (Y)

SUMMARY OUTPUT

| *Regression Statistics* | |
|---|---|
| Multiple R | 0.533454 |
| R Square | 0.284573 |
| Adjusted R Square | 0.248802 |
| Standard Error | 0.179866 |
| Observations | 22 |

ANOVA

| | *df* | *SS* | *MS* | *F* | *Significance F* |
|---|---|---|---|---|---|
| Regression | 1 | 0.257369 | 0.257369 | 7.955352 | 0.010566 |
| Residual | 20 | 0.647035 | 0.032352 | | |
| Total | 21 | 0.904404 | | | |

| | *Coefficients* | *Standard Error* | *t Stat* | *P-value* | *Lower 95%* | *Upper 95%* | *Lower 95.0%* | *Upper 95.0%* |
|---|---|---|---|---|---|---|---|---|
| Intercept | 0.288753 | 0.05737 | 5.03321 | 6.37E-05 | 0.169082 | 0.408424 | 0.169082 | 0.408424 |
| Total Percent of Japanese Shows Airing | -0.37778 | 0.133939 | -2.82052 | 0.010566 | -0.65717 | -0.09839 | -0.65717 | -0.09839 |

Japanese Percent (X), Japanese Debut (Y)

SUMMARY OUTPUT

| *Regression Statistics* | |
|---|---|
| Multiple R | 0.952134 |
| R Square | 0.906558 |
| Adjusted R Square | 0.901886 |
| Standard Error | 0.089617 |
| Observations | 22 |

ANOVA

| | *df* | *SS* | *MS* | *F* | *Significance F* |
|---|---|---|---|---|---|
| Regression | 1 | 1.558347 | 1.558347 | 194.0372 | 9.35E-12 |
| Residual | 20 | 0.160623 | 0.008031 | | |
| Total | 21 | 1.71897 | | | |

| | *Coefficients* | *Standard Error* | *t Stat* | *P-value* | *Lower 95%* | *Upper 95%* | *Lower 95.0%* | *Upper 95.0%* |
|---|---|---|---|---|---|---|---|---|
| Intercept | 0.04472 | 0.028584 | 1.564499 | 0.133386 | -0.01491 | 0.104345 | -0.01491 | 0.104345 |
| Total Percent of Japanese Shows Airing | 0.929591 | 0.066734 | 13.92972 | 9.35E-12 | 0.790385 | 1.068796 | 0.790385 | 1.068796 |

Japanese Percent (X), Violent Consequences (Y)

SUMMARY OUTPUT

| *Regression Statistics* | |
|---|---|
| Multiple R | 0.713545 |
| R Square | 0.509147 |
| Adjusted R Square | 0.484604 |
| Standard Error | 0.213947 |
| Observations | 22 |

ANOVA

| | *df* | *SS* | *MS* | *F* | *Significance F* |
|---|---|---|---|---|---|
| Regression | 1 | 0.949588 | 0.949588 | 20.74536 | 0.000193 |
| Residual | 20 | 0.91547 | 0.045774 | | |
| Total | 21 | 1.865058 | | | |

| | *Coefficients* | *Standard Error* | *t Stat* | *P-value* | *Lower 95%* | *Upper 95%* | *Lower 95.0%* | *Upper 95.0%* |
|---|---|---|---|---|---|---|---|---|
| Intercept | 0.381315 | 0.06824 | 5.587846 | 1.81E-05 | 0.238969 | 0.523662 | 0.238969 | 0.523662 |
| Total Percent of Japanese Shows Airing | 0.72565 | 0.159319 | 4.554707 | 0.000193 | 0.393317 | 1.057983 | 0.393317 | 1.057983 |

Japanese Percent (X), Character Death (Y)

SUMMARY OUTPUT

| *Regression Statistics* | |
|---|---|
| Multiple R | 0.782622 |
| R Square | 0.612497 |
| Adjusted R Square | 0.593121 |
| Standard Error | 0.162916 |
| Observations | 22 |

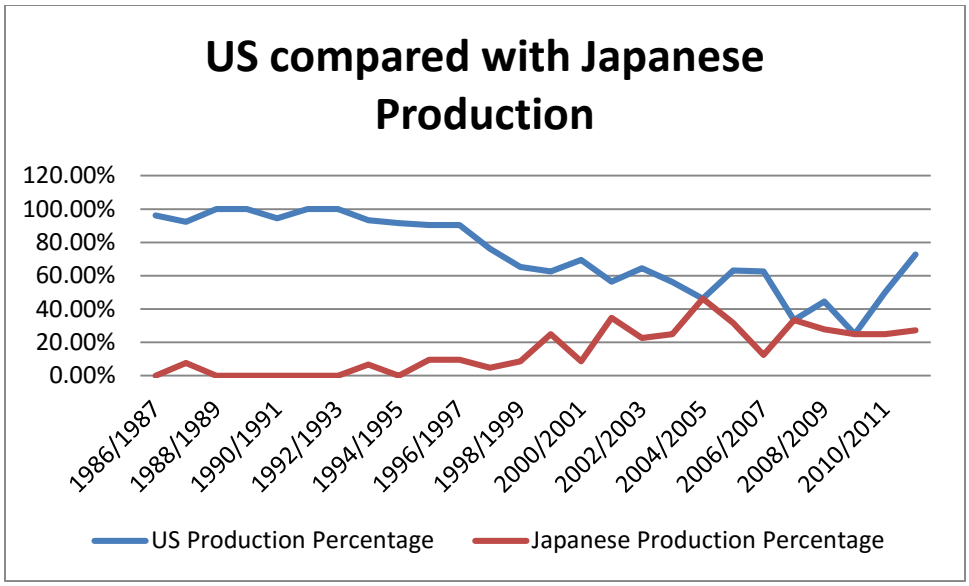
ANOVA

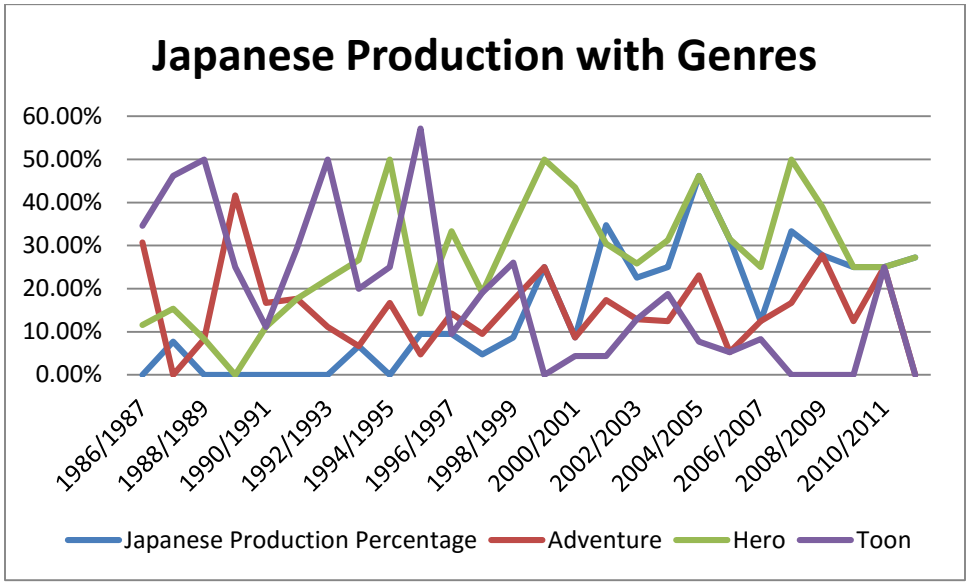
| | *df* | *SS* | *MS* | *F* | *Significance F* |
|---|---|---|---|---|---|
| Regression | 1 | 0.839045 | 0.839045 | 31.61245 | 1.67E-05 |
| Residual | 20 | 0.530832 | 0.026542 | | |
| Total | 21 | 1.369877 | | | |

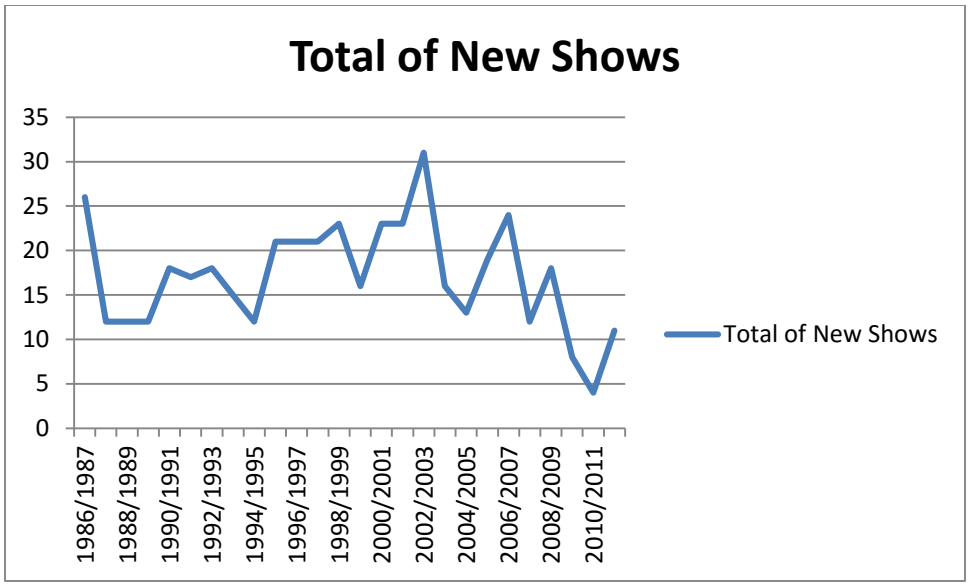
| | *Coefficients* | *Standard Error* | *t Stat* | *P-value* | *Lower 95%* | *Upper 95%* | *Lower 95.0%* | *Upper 95.0%* |
|---|---|---|---|---|---|---|---|---|
| Intercept | 0.297912 | 0.051963 | 5.733122 | 1.31E-05 | 0.189518 | 0.406305 | 0.189518 | 0.406305 |
| Total Percent of Japanese Shows Airing | 0.682107 | 0.121317 | 5.622495 | 1.67E-05 | 0.429043 | 0.93517 | 0.429043 | 0.93517 |

**Table 6.B : Charts Based on Appendix B: Table 3.B & 4.B**

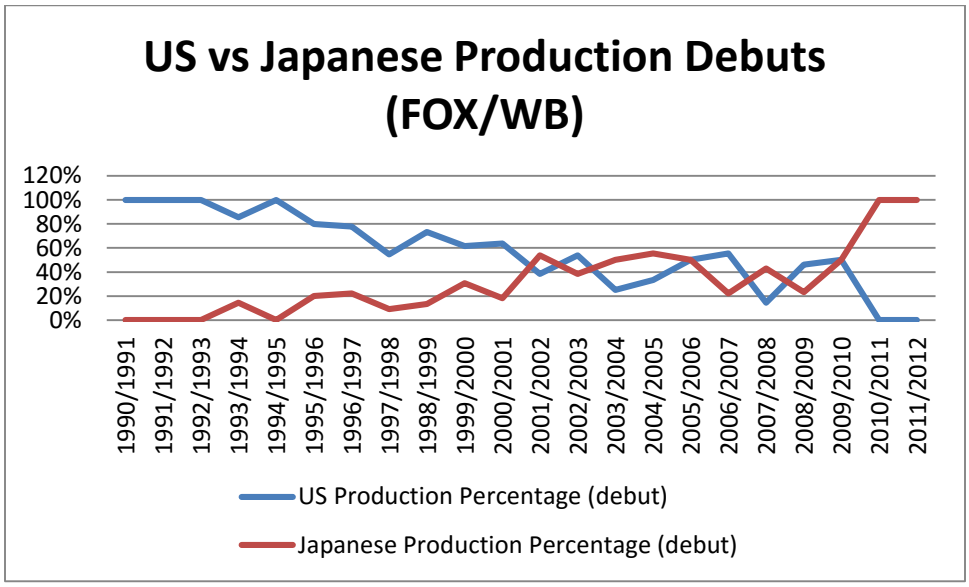
All Channels/All Years (Based on Table 3.B)

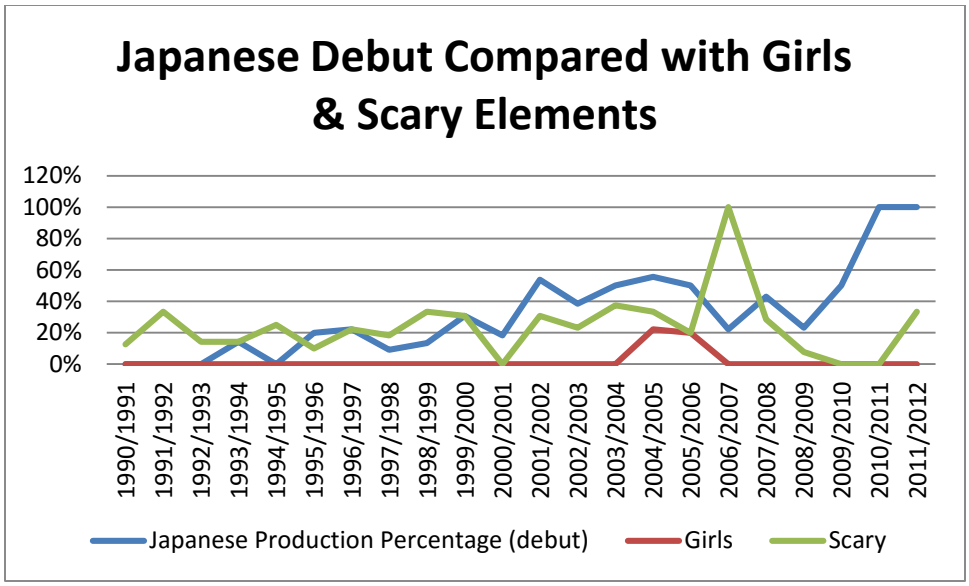


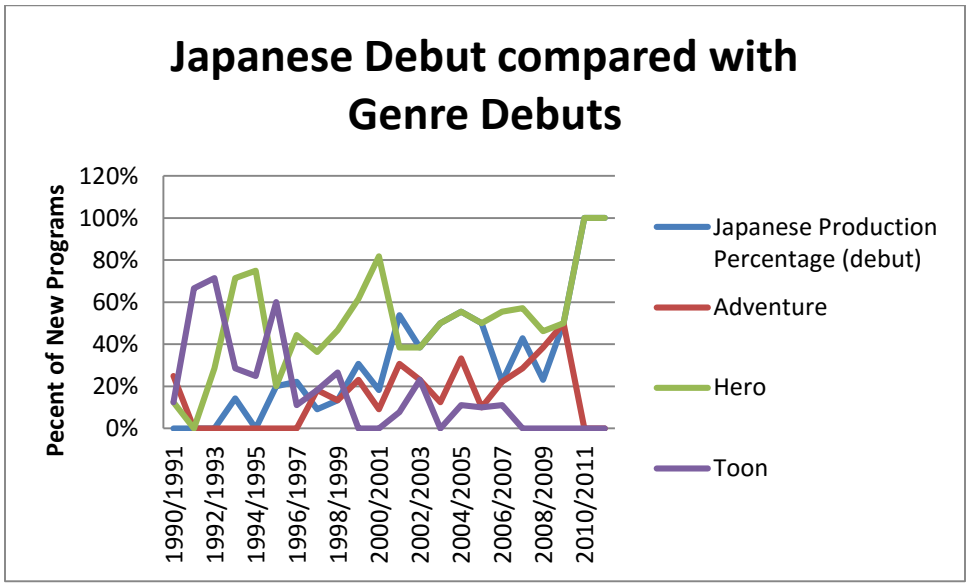



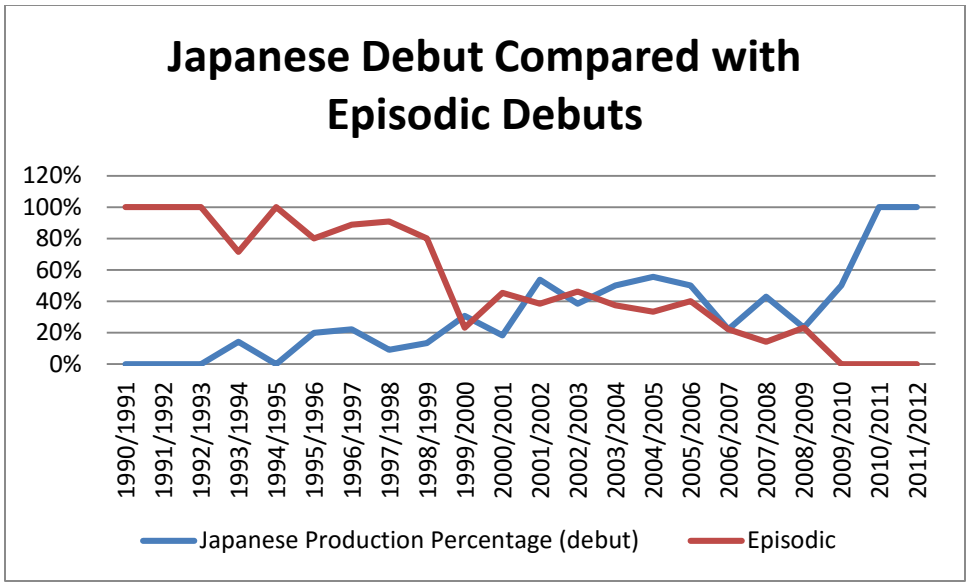

Total of New Shows
35
30
25
20
15
10
5
0
1986/1987
1988/1989
1990/1991
1992/1993
1994/1995
1996/1997
1998/1999
2000/2001
2002/2003
2004/2005
2006/2007
2008/2009
2010/2011
Total of New Shows

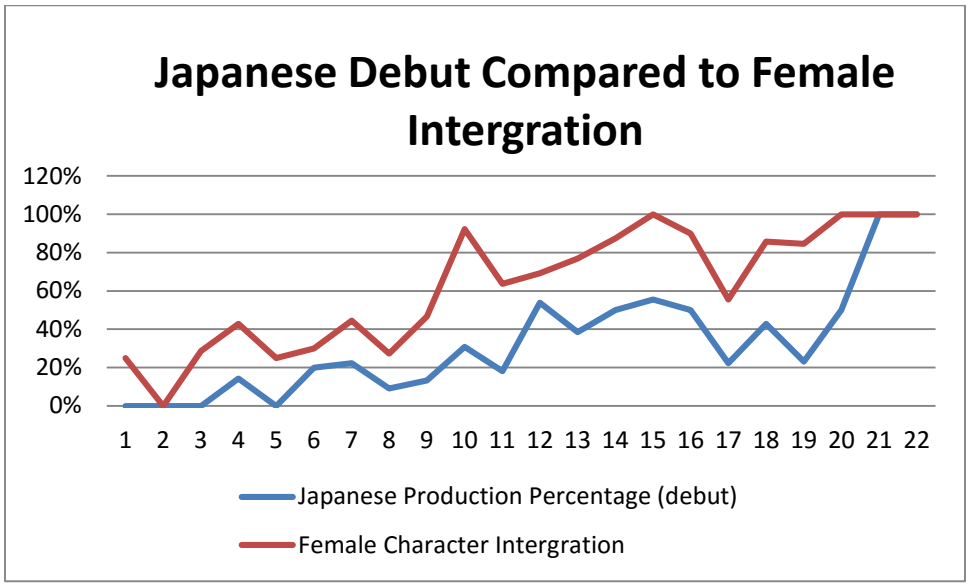
FOX/WB

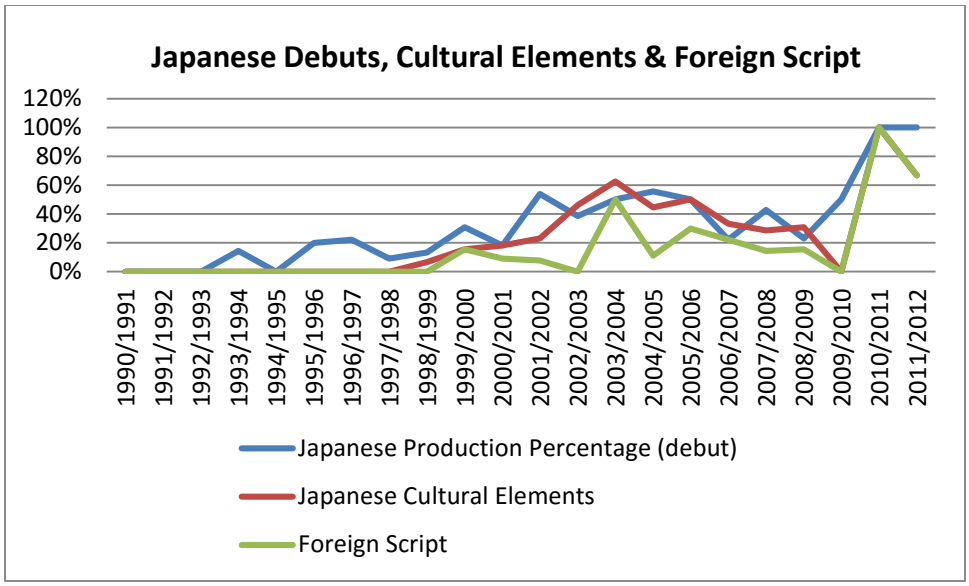

US vs Japanese Production Debuts (FOX/WB)
120%
100%
80%
60%
40%
20%
0%
1990/1991
1991/1992
1992/1993
1993/1994
1994/1995
1995/1996
1996/1997
1997/1998
1998/1999
1999/2000
2000/2001
2001/2002
2002/2003
2003/2004
2004/2005
2005/2006
2006/2007
2007/2008
2008/2009
2009/2010
2010/2011
2011/2012
US Production Percentage (debut)
Japanese Production Percentage (debut)

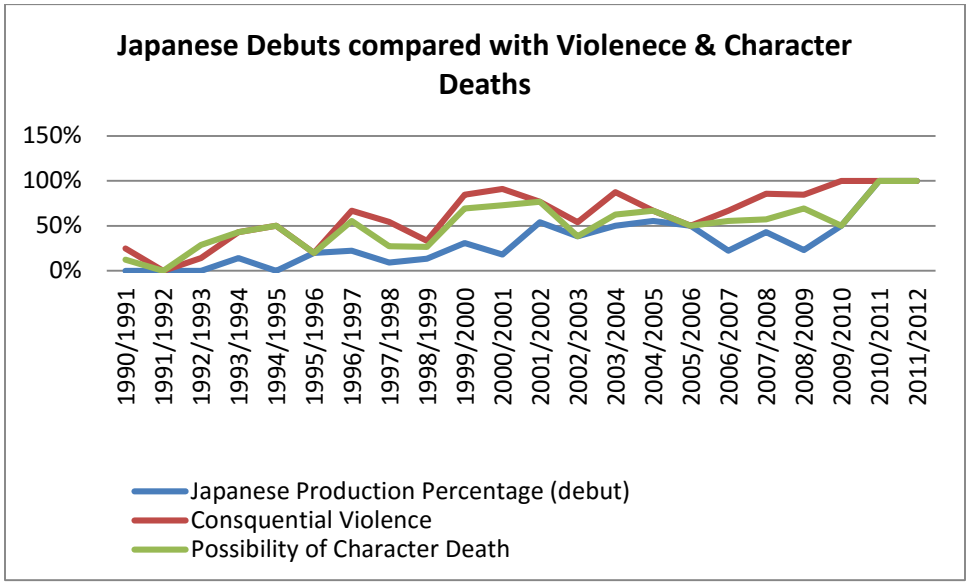

Japanese Debut Compared with Girls & Scary Elements
120%
100%
80%
60%
40%
20%
0%
1990/1991
1991/1992
1992/1993
1993/1994
1994/1995
1995/1996
1996/1997
1997/1998
1998/1999
1999/2000
2000/2001
2001/2002
2002/2003
2003/2004
2004/2005
2005/2006
2006/2007
2007/2008
2008/2009
2009/2010
2010/2011
2011/2012
Japanese Production Percentage (debut)
Girls
Scary


Japanese Debut compared with Genre Debuts
Pecent of New Programs
120%
100%
80%
60%
40%
20%
0%
1990/1991
1992/1993
1994/1995
1996/1997
1998/1999
2000/2001
2002/2003
2004/2005
2006/2007
2008/2009
2010/2011
Japanese Production Percentage (debut)
Adventure
Hero
Toon

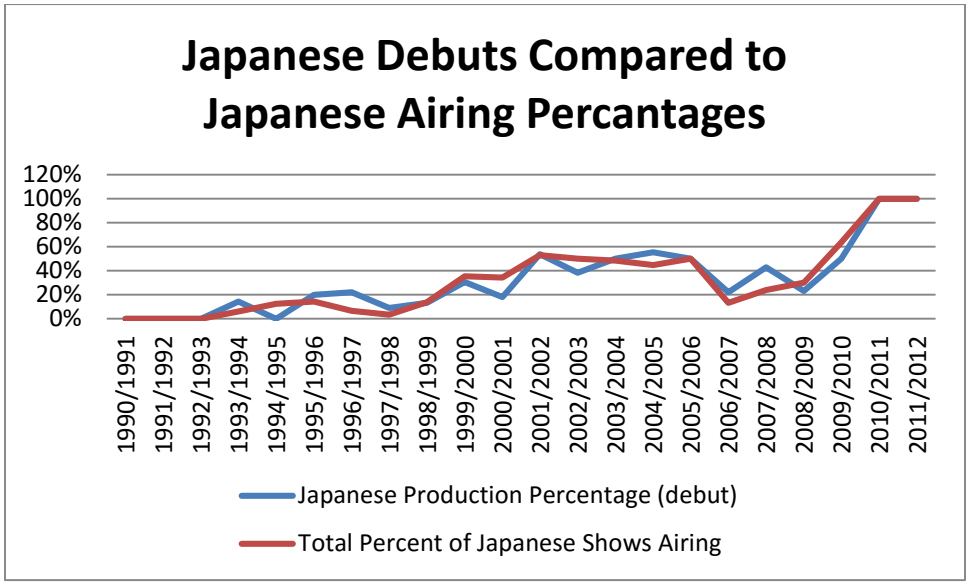

Japanese Debut Compared with Episodic Debuts
120%
100%
80%
60%
40%
20%
0%
1990/1991
1991/1992
1992/1993
1993/1994
1994/1995
1995/1996
1996/1997
1997/1998
1998/1999
1999/2000
2000/2001
2001/2002
2002/2003
2003/2004
2004/2005
2005/2006
2006/2007
2007/2008
2008/2009
2009/2010
2010/2011
2011/2012
Japanese Production Percentage (debut)
Episodic

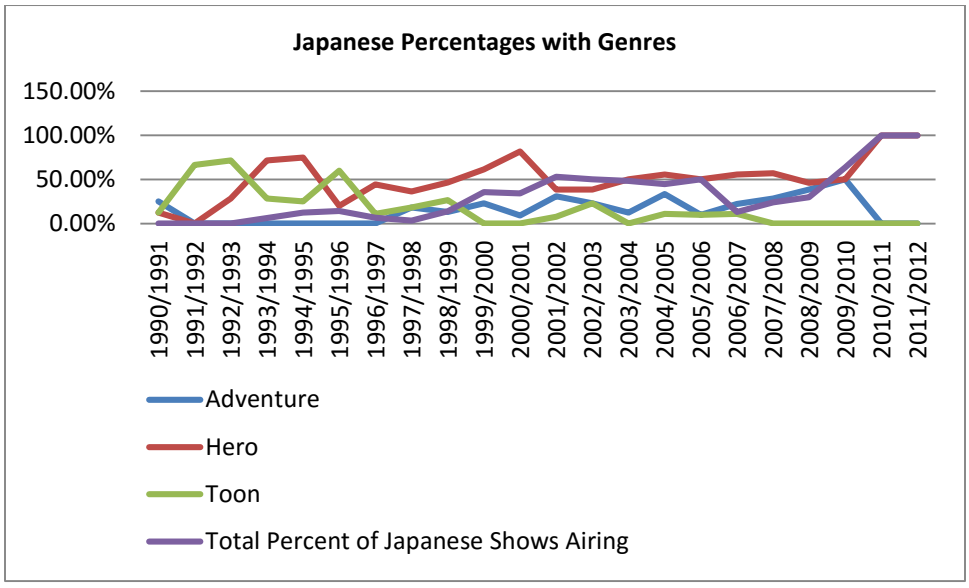

Japanese Debut Compared to Female Intergration
120%
100%
80%
60%
40%
20%
0%
1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20 21 22
Japanese Production Percentage (debut)
Female Character Intergration

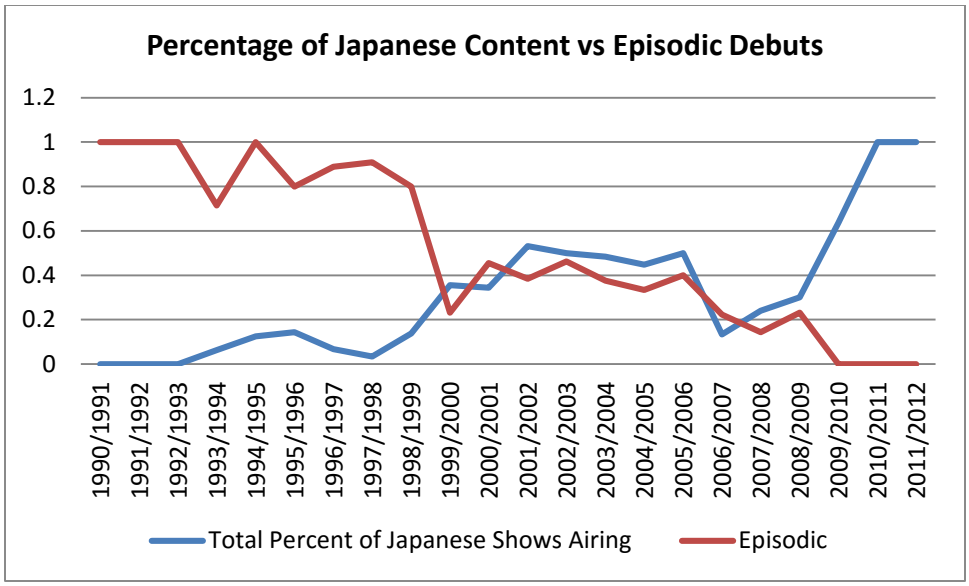

Japanese Debuts, Cultural Elements & Foreign Script
120%
100%
80%
60%
40%
20%
0%
1990/1991
1991/1992
1992/1993
1993/1994
1994/1995
1995/1996
1996/1997
1997/1998
1998/1999
1999/2000
2000/2001
2001/2002
2002/2003
2003/2004
2004/2005
2005/2006
2006/2007
2007/2008
2008/2009
2009/2010
2010/2011
2011/2012
Japanese Production Percentage (debut)
Japanese Cultural Elements
Foreign Script

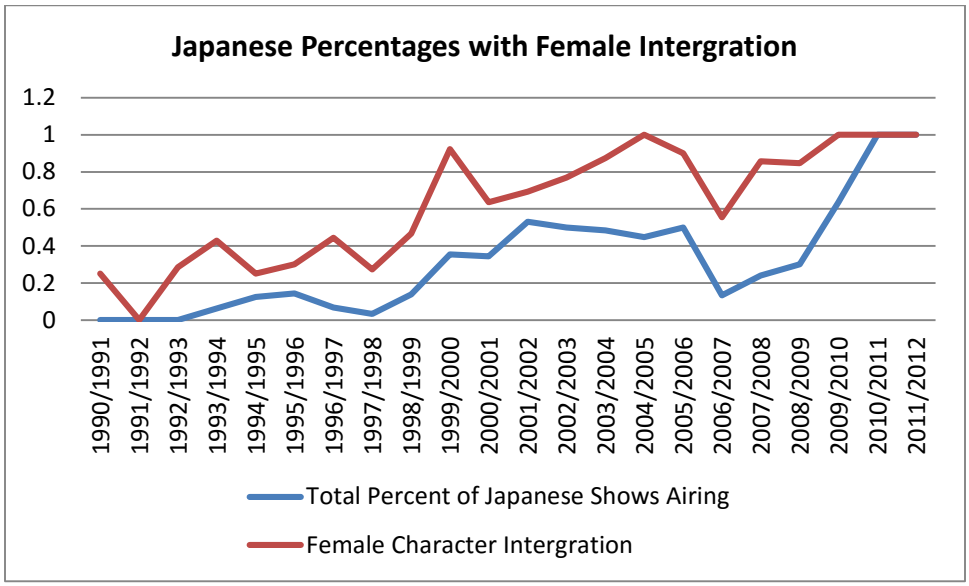

Japanese Debuts compared with Violenece & Character Deaths
150%
100%
50%
0%
1990/1991
1991/1992
1992/1993
1993/1994
1994/1995
1995/1996
1996/1997
1997/1998
1998/1999
1999/2000
2000/2001
2001/2002
2002/2003
2003/2004
2004/2005
2005/2006
2006/2007
2007/2008
2008/2009
2009/2010
2010/2011
2011/2012
Japanese Production Percentage (debut)
Consquential Violence
Possibility of Character Death

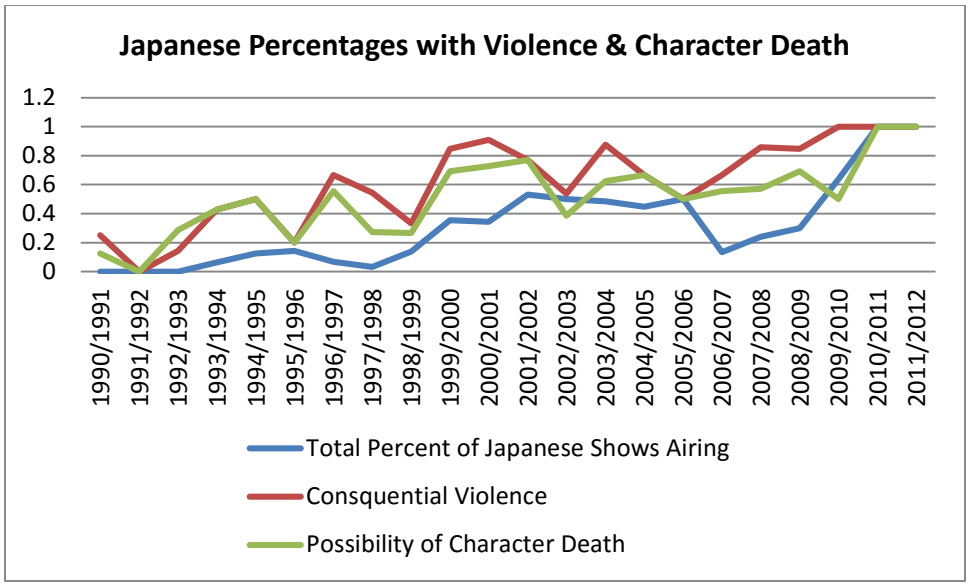
FOX and WB Charts (Based on Table 4.B)

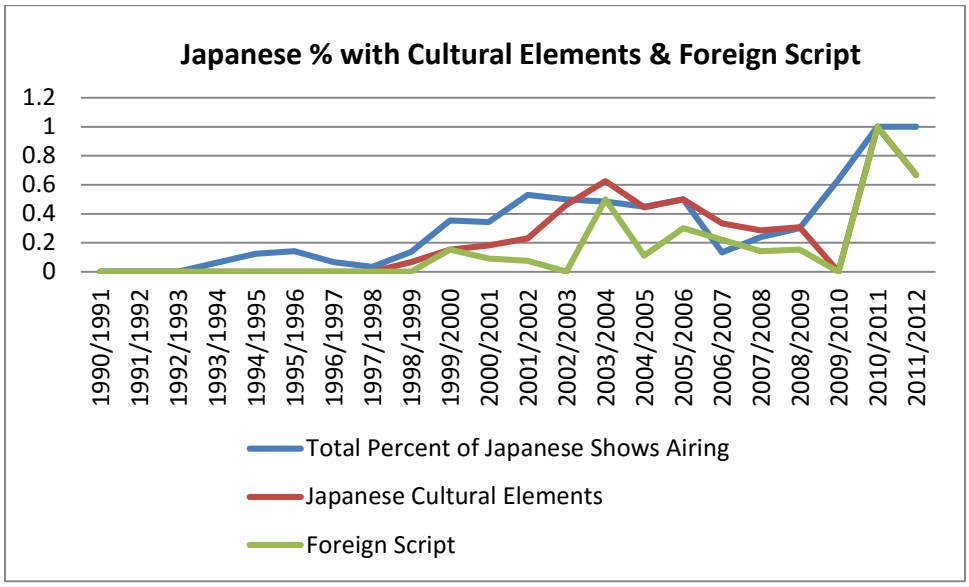



Percentage of Japanese Content vs Episodic Debuts
1.2
1
0.8
0.6
0.4
0.2
0
1990/1991
1991/1992
1992/1993
1993/1994
1994/1995
1995/1996
1996/1997
1997/1998
1998/1999
1999/2000
2000/2001
2001/2002
2002/2003
2003/2004
2004/2005
2005/2006
2006/2007
2007/2008
2008/2009
2009/2010
2010/2011
2011/2012
Total Percent of Japanese Shows Airing
Episodic


Japanese Percentages with Female Intergration
1.2
1
0.8
0.6
0.4
0.2
0
1990/1991
1991/1992
1992/1993
1993/1994
1994/1995
1995/1996
1996/1997
1997/1998
1998/1999
1999/2000
2000/2001
2001/2002
2002/2003
2003/2004
2004/2005
2005/2006
2006/2007
2007/2008
2008/2009
2009/2010
2010/2011
2011/2012
Total Percent of Japanese Shows Airing
Female Character Intergration


Japanese Percentages with Violence & Character Death
1.2
1
0.8
0.6
0.4
0.2
0
1990/1991
1991/1992
1992/1993
1993/1994
1994/1995
1995/1996
1996/1997
1997/1998
1998/1999
1999/2000
2000/2001
2001/2002
2002/2003
2003/2004
2004/2005
2005/2006
2006/2007
2007/2008
2008/2009
2009/2010
2010/2011
2011/2012
Total Percent of Japanese Shows Airing
Consquential Violence
Possibility of Character Death


Japanese % with Cultural Elements & Foreign Script
1.2
1
0.8
0.6
0.4
0.2
0
1990/1991
1991/1992
1992/1993
1993/1994
1994/1995
1995/1996
1996/1997
1997/1998
1998/1999
1999/2000
2000/2001
2001/2002
2002/2003
2003/2004
2004/2005
2005/2006
2006/2007
2007/2008
2008/2009
2009/2010
2010/2011
2011/2012
Total Percent of Japanese Shows Airing
Japanese Cultural Elements
Foreign Script

**Appendix B Notes**

1) In both Table 1.B Broad Coding and Table 2.B Detailed Coding, the dates listed in Columns "DEBUT" and "END" are dummy dates. 10/01/YEAR refers to a program debuting on Saturday Morning or ceasing to appear on Saturday Morning between the hours of 8 AM to 12 PM during the Fall Season of that year. 02/01/YEAR refers to a program that did so during the Spring Season of that year. This was done for two reasons. The first was to allow the software used for the analysis to be better able to sort the entries. The second reason was – with some programs – the exact date of ending was a nebulous one. Certain programs would reappear for an episode in a particular week and disappear again. Other times, programs would be used as temporary timeslot fillers for a program that did not prove successful. Further, due to new episodes continuing to be aired during the summer months, some programs have very late starts in the Spring Season (such as April or May) due to replacing another program. Keeping the dates based on Fall and Spring with the dummy dates made all these issues manageable and the tables uniform.

2) If a program debuted on a new channel (for example on both FOX and WB), the program was considered to have debuted twice and has a particular entry for each channel.

3) In regards to Table 2.B Detailed Coding variables that are not dummy variables (Female, Cultural and Religious) the values are as follows:

Female: 0 = Non-reoccurring, 1 = tertiary, 2 = built in

Cultural: 0 = No necessary cultural knowledge, 1 = American cultural knowledge required, 2 = Japanese cultural knowledge required

Religious: 0 = No religious elements, 1 = Christian/American religious elements, 2 = Shinto/Buddhist Japanese religious elements

4) The Fall 1986 Season was a time of vast schedule changes. In some cases, half the series disappeared by the end of the Fall. In other cases, programs would appear for a few weeks in a row but then disappear again, and then not reappear in the Spring 1987 Season. The series listed as debuting in "Fall 1986" in this Appendix and so begin this study were included because they also appear in Spring 1987, denoting the networks having the intention to air them the entire seasonal year.

5) *Cubix Robots for Everyone* is listed as airing in the final season examined in this study. This program's timeslot and airing status during the spring of 2012 was not stable or constant, but anecdotally I know it aired at some point during the spring of 2012 and would return to being aired by the CW later in 2012. Since this end date does not affect the statistics, it was listed with this end date for completeness.

6) *Magi Nation* is listed as debuting and then ending in the Fall 2011 season. Its timeslot and airing status during this season was also unstable and eventually it began to be aired at 7 AM, which was considered part of the cartoon block at this point in time. Since its inclusion does not affect the statistics, it was included in the dataset for completeness.

7) *Power Rangers* and composite programs of similar make are always considered a "Japan" program due to being based on Japanese properties, despite some seasons of *Power Rangers* entirely excluding the Saban production company in its production.

8) In regards to Table 3.B: New Acquisition Trend Average Percentages Per Year (All Channels), the column for 1986/1987 was based on all programs airing that year. All following columns are based on the programs that would debut that year.

9) In regards to Table 4.B: New Acquisition Trend Average Percentages Per Year (FOX & WB) with Japanese Percent Airing Per Year, the 1990/1991 column is based of all programs aired by FOX that year. WB did not begin airing yet. When WB entered Saturday Morning in 1995/1996 all WB programs aired in that year were considered "debuts" because they did, in fact, debut that year and were added to any new programming from FOX. All other columns are based on programs that would debut on either FOX or WB that year.

10) Table 4.B's row labeled "Total Percent of Japanese Shows Airing" is taken from the amount of Japanese programming actually aired that season in relationship to the other content actually aired – not new debuts.

11) In the statistical analysis, Korean animated programming was combined with Japanese *anime* due to its similar styling, format and narrative structure.

12) Appendix B was compiled from the following sources. In general, the most used sources were newspapers and issues of the *TV Guide.* Newspapers were relied on heavily in the later part of this survey's duration because *TV Guide* ceased to produce formatted schedules and switched its format to be more like a magazine. Other sources such as TV Guide online, IMDb.com, TV.com and other internet articles and sources were used to give reference to some series that debuted erratically or switched timeslots

in rapid succession and were not found on the samples taken from the *TV Guide* issues or the newspapers, but were known to have aired.

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