The Shōnen Protagonist:

A Link Between Cultures

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A capstone project submitted for
Graduation with University Honors

May 31st, 2020

University Honors
University of California, Riverside

APPROVED



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Abstract

Since the 1990's, anime and manga's popularity in the U.S. has grown extensively and has become part of its mainstream pop culture, being enjoyed by people of all ages and backgrounds. There is ample literature covering how they broke into the American market and those involved in the process such as animation studios, American entertainment firms, and specific individuals who paved the way for future generations. However, little has been studied about what specific aspects of anime and manga are attractive to their consumers, as opposed to successful marketing techniques per se. Upon closer inspection of anime's most popular genre, shō□nen (or shounen), one begins to notice certain tropes and trends present in the genre that are reflective of people's lives which, I argue, is a key factor in the appeal to anime's viewers. To prove this, I analyzed the protagonists of several popular shounen animes to discover three commonalities that I believe are essential to the genre. The purpose of finding these commonalities is to show that although they may differ greatly at first glance, Japanese and American cultures have shared values that shounen anime brings to light. There are many factors that contribute to shounen anime's success, this research only covers a small portion of them and is intended to begin a conversation on the topic. Future research may further explore the protagonist, expand upon my sample, analyze the importance of battles in shounen, among many other possibilities.

Keywords: Japanese animation, anime, manga, shonen, protagonist.

Introduction: On the Road to Anime

When I first started this project, I began investigating what has made anime appealing and successful among American audiences. Given how broad my initial idea was, I decided to focus on a specific genre: shounen (or shōnen), sometimes called battle anime. I chose it because shounen is one of, if not the most popular anime genre across age groups, gender, and countries.[1] Unfortunately, discerning what made this genre so popular was still a tall order because there are many aspects involved such as sociocultural norms, market forces, the content, consumer preferences, among many others. As I read past research, I found that plenty of information on how anime came to America and what contributed to its success in terms of marketing, timing, and the like. While I will mention these matters, my emphasis will be on the content of shounen anime because I found very little research in this regard. It should be noted that because of the lack of research, I will be introducing a lot of my personal take on the matter. Initially, I watched shounen anime aimlessly, hoping for something on which to write. Then it finally occurred to me to focus on the protagonists, who they are and what they have in common with other main characters in the genre, their growth through experience, and the bond they share with their role models. These criteria do not fully explain the appeal to American audiences, but they certainly further our understanding of what makes it so appealing to their watchers. My research combined with what has already been studied in terms of the industry side of anime will help grant a more complete understanding of the appeal of anime to its consumers. This, in turn, informs what sorts of values and societal norms Japanese and American cultures may have in common.

This essay will be structured as follows: a brief explanation of what anime is, how it first came to the US and achieved success, followed by a summary of the animes studied; then it will

[1] "VIZ: FAQ." VIZ Media: The world's most popular anime, manga and more! VIZ Media, 2020.

address the data gathered to test out my three hypotheses on what has made shounen so popular, and end with a discussion about the results as well as my personal outlook on the topic. The three hypotheses to be addressed are: (1) there is a universal archetype for shounen protagonists that is appealing to a broad audience; (2) the protagonist undergoes character development throughout the series through fighting and the growth resulting from overcoming these challenges is relatable to the viewers; (3) and the shounen protagonist has a relationship with another character akin to that of a pupil-mentor, who often serves as a role model, which is reflective of the human experience. The main idea or thought that guided this essay was the desire to find some of the most salient factors that shounen animes share in common, then use those concepts and ideas to explain how Japanese and American watchers are alike. My hope is that by focusing on the commonalities between two different cultures through something near and dear to my heart, future readers will become more open to the world around them and perhaps get some non-anime fans to give this form of entertainment a try--if nothing else for the sake of cultural enrichment.

What is Anime?

According to the Anime Art Museum, anime is an umbrella term used to refer to all animated productions made for Japanese digital media.[2] It should be noted that there is ample discussion in terms of whether anime can be considered as such if it is not produced in Japan, but for the sake of simplifying matters I will continue with the aforementioned definition. The anime art style can be distinguished from cartoons in that its character designs tend to be more realistically drawn, however their eyes are usually disproportionately bigger and the mouths simplistic, but both are often exaggerated to express strong reactions.[3] Moreover, body proportions sometimes vary across genres, for example some artists may choose to draw overly

[2] Carmen Marrero-Akin. “What Is Anime Art?” animeartmuseum.org. Anime Art Museum, 2019.
[3] Ibid.

muscular men, while others may opt for slim designs, but this is not always the case.[4] Manga drawing (upon which anime is based on) is similar to other east Asian art styles such as manhua and manhwa, but differs from them in that the characters are drawn with more fantastical features such as bigger eyes and spiky hair.[5] In the figure below is a visual representation of how these East Asian styles differ.

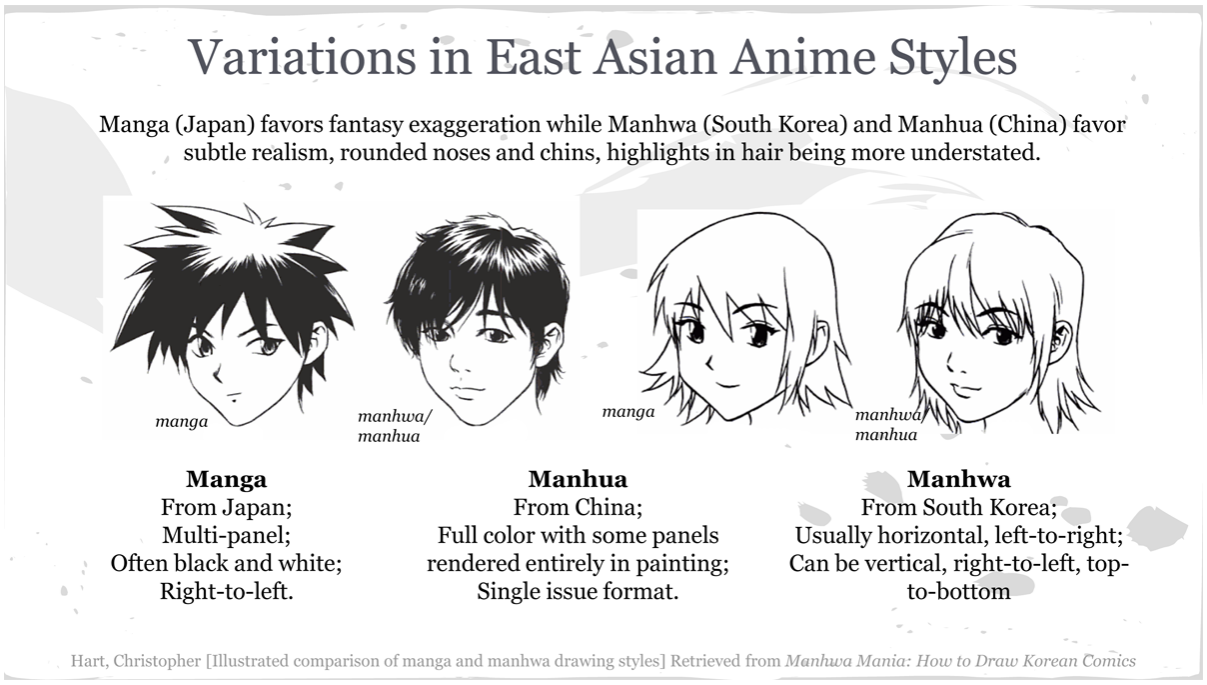


Figure 1.0 (Retrieved from "Defining Anime Art: The Case for Anime as an Art form")[6]

Now that we have a clearer understanding of anime in general, let us look at shōnen anime specifically. Shounen is one of many anime genres and, as stated earlier, one of the most popular around the world. This genre encompasses many subgenres and themes such as fantasy and mythology; sports, hobbies and competitive games; science fiction; and the supernatural (see

[4] Ibid.
[5] Ibid.
[6] Ibid.

Manga: An Anthology of Global and Cultural Perspectives, 34-52).[7] For now, we will focus on common threads and the broader view of shounen. According to VIZ Media, "the largest publisher of manga...and leading distributor of...anime," *shonen* literally translates to "boy," to whom anime and manga of this genre are aimed at, but they note that shonen has a broad appeal across various demographics.[8] In shōnen, the main character often personifies its target audience with their age ranging from 7 to 18.[9] Some defining characteristics found in this genre are epic battles with high stakes, the hero being depicted as an underdog or being placed in a fantastical situation, they have an emphasis on friendship, and the protagonist has a clear mission or goal to strive for throughout the series.[10] Having established a general sense of what shōnen anime is, let us take a brief look into how it first came to America.

From Japan to the US

In his book, *Japanamerica: How Japanese Pop Culture has Invaded the U.S.,* Roland Kelts tells the story of how Anime was first introduced to America and the different factors that led to its success. It all began when television producer Sandy Frank attended the MIP-TV (Marché Internationale de Programmes) conference in 1977 where he found the anime "Kagaku ninja-tai Gatchaman."[11] Frank had the idea to import "Gatchaman" to the US market as a way to take advantage of the "Star Wars" frenzy that took America by storm earlier that year because they resembled each other very much.[12] The anime was heavily westernized and renamed "Battle

[7] See Toni Johnson-Woods, *Manga: an Anthology of Global and Cultural Perspectives* (New York: Bloomsbury Publishing, 2014), 34-52 for a more detailed look at genres and subgenres.
[8] "VIZ: FAQ." VIZ Media: The world's most popular anime, manga and more!
[9] Crunchyroll. "What Is Shounen? Anime Academy." YouTube. Google LLC, November 15, 2016.
[10] Ibid.
[11] Roland Kelts, *Japanamerica: How Japanese Pop Culture Has Invaded the U.S.* (New York: Palgrave Macmillan, 2007), 11-12.

[12] Kelts, *Japanamerica*, 12-13.

of the Planets" before its release and saw great success, being aired in 100 different networks by 1979.[13] However, it was not until the release of "Pokémon" (1996) that anime saw tremendous success as evidenced by the series becoming a multibillion franchise made up of the anime, manga, video games, and a trading card game.[14] In other words, Pokémon "was the driving force that tore [the American market] open" for Japanese animation.[15] Tori Johnson-Woods adds that from this point on, anime continued to draw in greater audiences, particularly teens and tweens, with titles like *Sailor Moon, Dragon Ball Z,* and *Gundam*.[16] While I was unable to find more recent numbers to show the success of Japanese popular culture outside of Japan, I did find that in 2002 alone the export of "J-Pop goods reached 1, 500 trillion yen," which is about $13.9 trillion in today's money.[17] Obviously, there is much else to how anime reached the success it did as well as the challenges Japanese animations studios have struggled with and still continue to battle with to this day, but this is not the main concern of this paper.[18]

What We Do Know About Anime's Success

The last stop before discussing my findings is establishing what aspects of anime have been found to have contributed to its success among Western audiences in terms of the content

[13] Kelts, *Japanamerica,* 13-14.
[14] Kelts, *Japanamerica,* 17.
[15] Kelts, *Japanamerica,* 90.
[16] Johnson-Woods, 213. For a deeper look into the business side of anime's and manga's entry into the American market I would recommend reading *Japanamerica's* chapter 3 and *Manga: an Anthology of Global and Cultural Perspectives.*
[17] Johnson-Woods, *Manga,* 29.
[18] There is much that goes on behind doors in the negotiations between American companies and Japanese animations studios. Although anime should be profitable, ventures with American companies have resulted in one-sided deals that do not benefit the studios and have brought about financial struggles for Japanese animators. It is an important topic I would like to bring awareness to but since it is not crucial to this essay all I can do for now is recommend to read chapter 3 of Kelts's *Japanamerica.*

itself. Part of manga's success, and by extension anime's, comes from the shōnen hero mirroring the reader's life.[19] In Japanese storytelling the hero spends long periods of time, if not the entire series in the initiation phase of the hero's journey, until they are ready to confront the main villain or challenge, as opposed to Western comics where the hero spends most of the time in the redemptive phase.[20] In other words, heroes in manga and anime typically spend a lot of their time journeying, learning, and overcoming challenges that change who they are in some way, much like how real life is predominantly spent learning, growing, and overcoming. This commonality leads us to relate more easily to the protagonist and become more invested in their adventure.

Anime's success in the West can also be attributed to its cultural impact or, sometimes, lack thereof. In researching gender and racial/ethnic representations in two different animes, Dana Fenell et al. found that fans feel they are culturally enriched by watching anime due to cultural and language differences in it.[21] However, they also found that cultural differences do not affect the fans' experience in watching it because aspects of it either resonated with their own culture, they lacked the cultural knowledge to recognize it as being different from their own culture, or simply because they view it as purely fictional.[22] Bolstering the first point is the research of Annie Manion which showed that interest in anime "is almost inextricably linked with interest in other forms of Japanese pop culture and interest in Japanese culture and

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[19] Johnson-Woods, *Manga*, 73.
[20] Ibid
[21] Dana Fenell, Ana S.Q. Liberato, Bridget Hayden, and Yuko Fujino, "Consuming Anime." (Television & New Media 14, no. 5, September 2013), 452.
[22] Ibid.

language."[23] Simply put, anime is able to be enjoyed by anyone as it may feel familiar, and for those interested in Japanese culture they can satisfy some of their curiosity by watching anime.

Unfortunately, my research did not yield much more information on the topic besides anecdotal evidence as to why people like or might like anime. For instance, some have found anime battles more engaging than Western superhero ones.[24] Some Americans claim they simply wanted something different from what US entertainment had to offer.[25] In a similar vein, others have argued that the protagonists are much more varied and engage with a broader scope of topics.[26] Another example is the minimalist drawings and animation that causes the viewer's brain to "[fill] in the missing elements," giving "[their] brain pleasure."[27] The list goes on and may very well vary from person-to-person and anime-to-anime. This is why I am attempting to fill-in this information gap on the appeal of anime.

Methods

For this research I chose four mainstream shounen anime to study, the series being: Dragon Ball Z (1989), One Piece(1999), Gurren Lagann (2007), and My Hero Academia (2016). I used various criteria to determine their popularity as well as my own personal knowledge of how well they are known in the anime community. I purposefully chose animes released in different years so as to better determine if there is a formula or set of practices in storytelling that is commonplace in this genre. In each one of them I looked at the personality traits displayed by each protagonist as well as their connection to one specific character (more on that later). Furthermore, I also looked at major battles in which the protagonists were involved to study

[23]Annie Manion, "Discovering Japan: Anime and Learning Japanese Culture" MA Thesis, (University of Southern California, 2005, University of Southern California Digital Library), 5.
[24]Kelts, *Japanamerica*, 152.
[25]Kelts, *Japanamerica*, 211.
[26]Kelts, *Japanamerica*, 212.
[27]Kelts, *Japanamerica*, 215.

because (1) fights are an essential part of anime and may thus provide insight as to the genre's popularity, and (2) they often change the protagonist in some way. It should be noted that due to time constraints three of these animes were not watched in their entirety.

For the analysis of Dragon Ball Z, I watched seasons 5 and 6, which I will refer to henceforth as "the Cell Saga." This saga was chosen specifically because it allowed me to study two main protagonists as opposed to only one (I will explain this below) and because I was already familiar with this series, thus allowing me to skip ahead. I chose to watch the first season (or the East Blue Saga) of One Piece due to my lack of familiarity with this anime. As for Gurren Lagann, I watched the entirety of the series (27 episodes) in order to gather a similar amount of data to the aforementioned series. Lastly, I went with seasons 1 & 2 of My Hero Academia. To maintain consistency and facilitate research I opted for the English dubbed versions of these animes.

In analyzing the protagonists, I kept a list of the personality traits and behaviors that most stood out or were repeatedly shown throughout their series. This way I could compare and contrast the different lists to view what the protagonists shared in common, allowing me to check for significant deviations in trends, if any. At the same time, I also looked at the protagonists' dynamics with characters that acted as their role models and/or mentors because this relationship was often emphasized or brought up. It should be noted that Dragon Ball Z presented me with a unique opportunity because the creator of the series, Akira Toriyama, initially intended for the role of protagonist to be handed over to another character, but ultimately decided not to.[28] This allowed me to study two characters at once: the protagonist and his intended successor. Before

[28] "Translations: Daizenshuu 2 - Akira Toriyama Super Interview." Kanzenshuu. Kanzenshuu, 2019.

discussing my data, I would like to take some time to give the uninitiated a primer on each of the series so as to improve the readability of my results.

The Ropes

Dragon Ball is the oldest of these animes and widely regarded as one of the few that paved the way for modern anime in the West. Created by Akira Toriyama, *Dragon Ball* has grown into a franchise made up of numerous films, anime series, video games, toy lines, a spinoff series, among other things. The most recent installments in the series are Dragon Ball Super, which aired from 2015 to 2018, and the movie "Dragon Ball Super: Broly" that generated over $115 million worldwide and $30.7 million in North America alone.[29] Dragon Ball Z is the 2nd installment of the series and follows Goku, his family, and his friends (sometimes referred to collectively as the Z-fighters) as they battle different kinds of villains that threaten the safety of the Earth. However, the Cell Saga presents a slight shift in focus, for reasons noted earlier, and follows Gohan (Goku's eldest son) as closely as it does Goku.

The Cell saga begins after androids 17, 18, and 16--designed specifically to kill Goku--were released into the world by Dr.Gero, their creator, and proved too challenging for Goku and his friends. While Goku and the Z-fighters are worried about defeating the androids, another threat lurks in the dark, Cell, an android who traveled from the future in a stolen time machine. Cell's main goal is to fulfill Dr.Gero's programming by absorbing androids 17 and 18--who had been killed in his original timeline--to achieve its perfect form. The main struggle in the beginning of the story is to prevent Cell from absorbing the androids. The Z-fighters fail to protect the androids and end up having to train to defeat Cell in his perfect form in a martial arts tournament of his own devising that will be televised around the world, which he calls the Cell

[29] IMBdPro, "Dragon Ball Super: Broly," Box Office Mojo, IMDb.com, Inc.

Games. Everyone places their faith on Goku who has overcome the odds countless times and appears to be the strongest being on Earth, until he confesses that he is not strong enough to defeat Cell. However, he reveals that his son Gohan is his secret weapon and that he alone is the only one he can defeat Cell. Although he refuses to fight at first, Gohan ultimately triumphs, guaranteeing the safety of the Earth, but at the cost of Goku's life.

One Piece is also a very successful anime with 929 episodes as of April 19, 2020 and no end in sight. Its source material, the manga, has been just as successful having outsold other mangas among all of Shueisha's (the publishing company) publications for thirteen years in a row.[30] *One Piece* takes place in a golden era of pirates where they are all searching for the One Piece, a collection of treasures left behind by the former King of the Pirates Gol D. Roger. The story focuses on Monkey D. Luffy who is also in search of the treasure purely to become the King of the Pirates. His desire appears to be fueled by his admiration and desire to surpass Red-Haired Shanks, a pirate captain he knew from his childhood and with whom he shares a close bond with.

The East Blue saga follows Luffy in his quest to recruit crew members while traveling across the Grand Blue ocean in search of the Grand Line--the place where the One Piece is believed to be. Along the way he recruits and befriends Roronoa Zoro, Nami, Usopp, and Sanji with whom he sails into the Grand Line. He meets each of them at a particular place where he helps them with personal challenges to win them over. The saga ends with Luffy finally sailing for the Grand Line with his entire crew and a large bounty on his head from the navy that cements him as a respectable (and feared) pirate captain. This saga appears to be mostly concerned with establishing the backstories of the main cast.

[30]ONE PIECEスタッフ【 公式】, Twitter Post (November 25, 2019, 7:01 PM).

While *Gurren Lagann* has not been as huge of a phenomenon as the aforementioned animes, it is among the "quintessential" shounen animes of Crunchyroll, an anime streaming service with "the largest collection of licensed anime."[31] The story takes place in a world where humanity lives underground in order for reasons unbeknownst to them, though in time it becomes clear that it is for their own safety that their ancestors moved underground. The first half of *Gurren Lagann* follows a boy named Simon (pronounced SEE-mon) "the digger" as he first makes his way above ground, fights off monsters called beastmen that pilot robots and specifically hunt humans, and finally defeats the "Spiral King," who commanded the beastmen. Throughout his journey Simon makes many friends and allies that aid him in his battles but loses his closest friend and the person he admires the most, Kamina, to the beastmen. The second half takes place years later when humanity's new life above ground is threatened by an intergalactic threat, to save humanity Simon and his friends take to space to defeat the threat that is "the antispirals" and rescue his beloved Nia (an antispiral herself) from the villains.

Last but not least is *My Hero Academia* (MHA), an anime that has been airing seasonally since 2016 and has been confirmed for a 5th season. In 2018, MHA was the most watched anime on Crunchyroll in Canada, the US, Mexico, Costa Rica and Puerto Rico, setting it as one of the most successful modern animes.[32] *My Hero Academia* takes place in a world where 80% of the human population possesses some sort of supernatural ability referred to as a "quirk." In this world, serving as a superhero is a government sanctioned profession that is highly sought after and, as such, people intern and attend schools meant to help them in this career path. The anime follows Izuku "Deku" Midoriya in his journey to become the number one ranked hero in the world. Although he is initially quirkless, he inherits the very particular quirk of his favorite

[31] Crunchyroll. "What Is Shounen? Anime Academy." "Who We Are." Crunchyroll (Crunchyroll 2020).
[32] Cayla Coats, "2018 In Review: Top Anime of 2018 by Country," Crunchyroll (Crunchyroll, December 27, 2018).

superhero and number one hero, All Might, who then takes Midoriya under his wing so that he may one day become his successor.

MHA consists of various arcs as opposed to one big arc. Season one is mostly concerned with Midoriya's entrance to UA High, a highly prestigious superhero high school academy, and how he learns to use his new quirk. The season ends by introducing the League of Villains with a thwarted attempt to destroy UA High. Season two picks up soon after the attack and begins with a sports tournament amongst the students. After failing to place first and establish himself as the new All Might in the combat tournament, Midoriya and his classmates set off to intern for professional superheroes. It is during his internship that Midoriya battles a major villain with two of his friends in order to rescue another hero. The season ends with Midoriya's class taking a difficult final exam before beginning their summer break. Please bear in mind that these are meant to be brief summaries to give the reader a rough idea of the animes, but I will go into more detail about each series where necessary.

The Protagonist Archetype

One of the main intentions of this research was to determine if protagonists in shounen followed a specific template, i.e. I was looking for a universal shounen protagonist archetype, because I believe that certain traits in the protagonists attract their viewers. After establishing some of the most notable behavior patterns and traits across the animes researched, I compared how alike all of the characters are. First, I built a threshold that characters must meet or surpass in order to be considered an archetype by taking the average of all traits shared among all possible pairings: this minimum is 33.7% of all traits shared or 42.3% when the traits not shared by a pair are removed (this allows for a more complete picture because what they do not have in

common is just as important as what they do).[33] It should also be noted that I divided the data on traits displayed into two parts for reasons that will become clear later. As per figure 2.0 below, Goku and Luffy are by far the ones who share the most in common with 56.7% of all traits noted, followed by Gohan & Midoriya, and Luffy & Midoriya. The other possible pairings shared similar amounts of traits, these being between 26.7% and 20.0%.[34] Goku and Luffy's similarities begin to suggest that there is an archetype that shōnen protagonists follow, especially since by removing the traits neither showed the amount of similarities increase to 73.9%, but the fact that they do not share nearly this much in common with the other characters proves that there is not a universal archetype.[35] However, when removing traits not shared by both Midoriya & Gohan it results in 50.0% of similarity, showing that there may be more than one archetype.[36] This is further backed by the fact that when given the same treatment, Luffy & Midoriya go up only by 3.7%, which is the highest increase among his and Gohan's pairings with Goku and Luffy.[37] The results shown lead me to believe that while there is not a universal protagonist archetype, there are instead at least two utilized in shounen anime. For the time being I will refer to these archetypes as type Fighter or "F" (the one Goku and Luffy display) and type Underdog or "U" (personified by Gohan and Midoriya) both of which will be further explored in the essay.

[33] See Appendix B
[34] Ibid.
[35] Ibid.
[36] Ibid.
[37] Ibid.

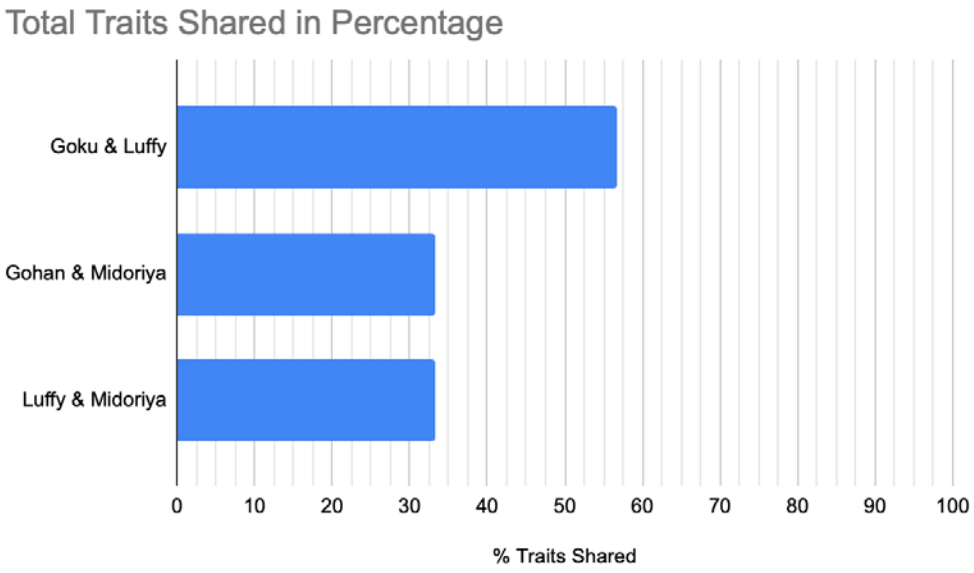


Figure 2.0

In their respective animes, Gohan and Simon go through impactful events that bring about noticeable changes in personality that are worth noting as they pertain to protagonist archetypes. The changes appeared to make them both resemble type F more, so I further analyzed their commonalities. At first, Simon did not fit into either archetype, but this changes upon examining his later self. After processing his “big bro” Kamina’s death, Simon’s personality and behaviors change noticeably as he grows into an adult. Figure 2.1 shows that “adult Simon” goes beyond the threshold needed to be considered either archetype, specifically he fits neatly into type F along with Goku and Luffy. This means that in his anime, Simon was intended to grow into type F and further proves its existence in shōnen anime.

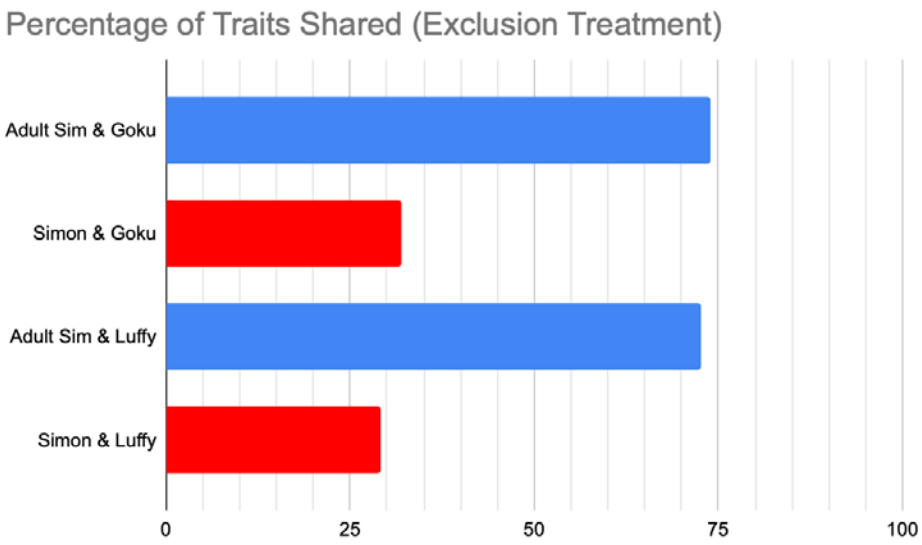


Figure 2.1

Like Simon, Gohan is pushed to change after an impactful event. In his case, Gohan is expected by his father to tap into his hidden potential to defeat the main villain, Cell, because this potential of his is the only way they can defeat Cell. At first reluctant, Gohan is eventually pushed over the edge by Cell's actions and achieves a form known as "ascended super saiyan" (or SSJ2 for short) that gives him the strength needed to triumph.[38] In figure 2.2 below, it can be seen that Gohan also becomes more like a type F, but he only meets the threshold when compared to Goku, making this connection imperfect; nonetheless he evidently becomes more like a type F. All of this leads me to believe that there is something about type F that makes it not only a recurring archetype, but also a standard that type U protagonists move towards as they grow stronger. As such, it can be said that having the protagonists be type F or move towards that archetype is a factor in drawing in and retaining the viewership of shounen enthusiasts. It should be noted that while characters may fit into one archetype or another, there will always be

[38] *Dragon Ball Z*, season 6, episode 185, "Awakening," directed by Daisuke Nishio, aired May 12, 1993 in Fuji TV. https://www.funimation.com/shows/dragon-ball-z/awakening-2/?qid=

differences among protagonists that make them uniquely attractive to fans. Perhaps the best way to talk about archetypes is to say that they create a sense of familiarity that makes it easier for viewers to follow along with different shounen animes, maybe even expectations that they are looking for to be fulfilled by any given protagonist.

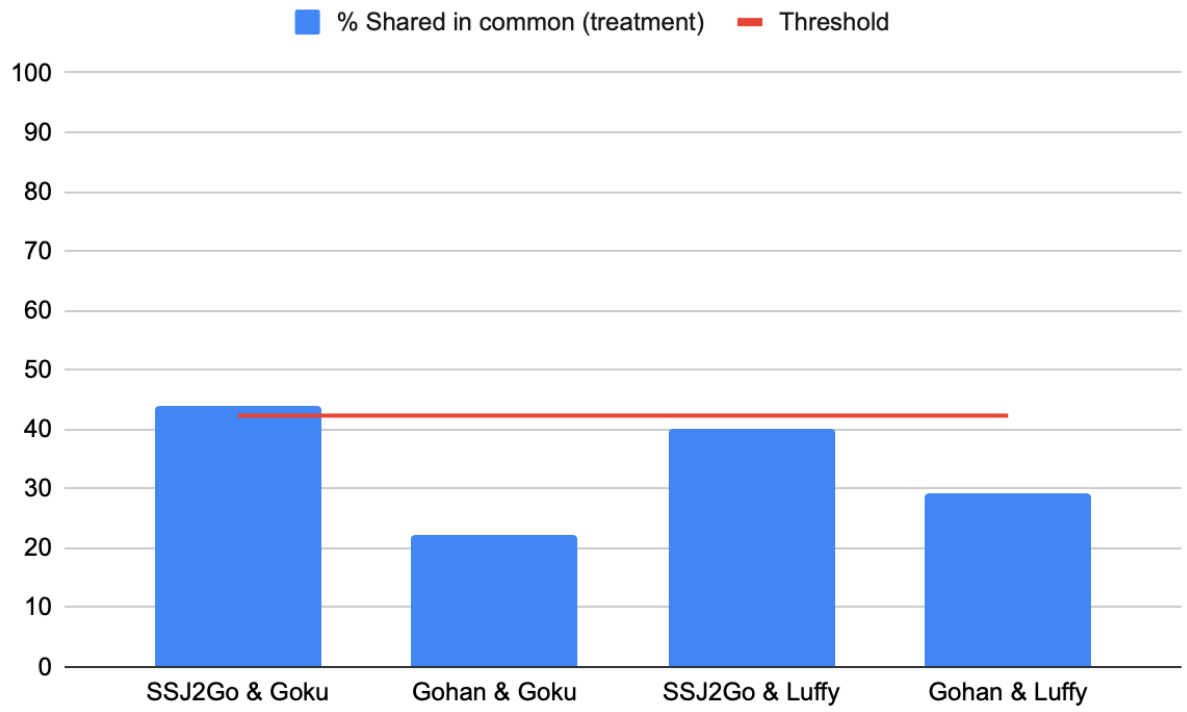


Figure 2.2

We have established the commonalities and differences among characters in numbers, resulting in 2 archetypes, but what exactly are type F and type U like? Type Underdog was called as such because the traits displayed by those that fit into it makes it easy for their peers to disregard or even underestimate them. Some of these traits include aversion to conflict, shyness, wearing their emotions on their sleeves, and sometimes being too polite. Take for example Midoriya who becomes easily flustered when approached by his classmate Ochaco on several

occasions.[39] It is easy for others to see how he feels as well, such as when he cries of happiness or displays nervousness and fear during conflict.[40] Teen Simon, who shares several of these characteristics, provides another clear example of the U type as he often pushes against Kamina's desire to fight, suggesting escape as an alternative or avoiding confrontation altogether.[41] Now, type U's are not spineless, so to speak, or weak as they prove their courage and strength by facing challenges head-on, it is just that they hesitate at first or feel conflicted, even distressed about it preferring to solve things without violence and only fighting when there is no other choice. In Midoriya's case his courage can be seen in the first episode in how, in spite of lacking a quirk, he runs in to save his classmate from a supervillain while filled with fear.[42] His aversion to conflict is once again seen during his final examination--in which he and his partner must either handcuff All Might or escape through a designated exit to pass--where he opts to make a run for the exit to pass as opposed to fighting the hero/professor. His attitude changes once his classmate is in deep trouble and he finally confronts All Might to rescue his partner.[43] Similarly, when he first goes up to fight Cell, Gohan refuses to hit back and constantly warns Cell against pushing his patience because it would likely yield undesirable consequences.[44] It is not until Cell attacks Gohan's friends, Goku, and Android 16 that Gohan

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[39] One such instance can be found in *My Hero Academia*, season 1, episode 5, "What I Can Do for Now," directed by Kenji Nagasaki, aired May 1, 2016 in MBS. https://www.funimation.com/shows/my-hero-academia/what-i-can-do-for-now/uncut/?lang=english&qid=

[40] Both characteristics are seen in *My Hero Academia*, season 1, episode 1, "Izuku Midoriya: Origin,"directed by Kenji Nagasaki, aired April 3, 2016. https://www.funimation.com/shows/my-hero-academia/?qid=

[41] This trait is most evident in *Gurren Lagann*, episodes 1-3, "Bust Through the Heavens with Your Drill" to "You Two-Faced Son of a Bitch," directed by Kazuki Nakashima, aired in Tokyo TV. https://www.netflix.com/watch/70139178?trackId=13752289&tctx=0%2C0%2C8fc51f8f5d75cd8174e4e15d1114af9048cc8785%3A01d9d709f4b5353d61ba83680ede6e32b50f0b2b%2C%2C%2C

[42] *My Hero Academia*, episode 1

[43] *My Hero Academia*, season 2, episode 37, " Katsuki Bakugo: Origin," directed by Kenji Nagasaki, aired September 23, 2017 in MBS. https://www.funimation.com/shows/my-hero-academia/katsuki-bakugo-origin/?qid=

[44] *Dragon Ball Z*, season 6, episode 182, "Gohan's Plea," directed by Daisuke Nishio, aired April 21st, 1993 in Fuji TV. https://www.funimation.com/shows/dragon-ball-z/gohans-plea/?qid=

snaps and finally fights back to protect everyone[45]. The key takeaway here is that while they may not be the most confident in themselves, type U's will step up to the challenge when they are needed the most.

On the other hand we have type Fighter, these characters tend to have easygoing, carefree attitudes, show confidence in their abilities, and enjoy a good fight. Goku is a prime example of this archetype as he is rarely concerned by anything and often looks forward to fighting strong villains. For example, in the week leading up to the Cell games (Cell's martial arts tournament) Goku takes it easy, choosing to spend most of the time having fun with his family as opposed to training like the other Z-fighters, even though he himself admitted that he and Cell are on par and the battle could be lost with one slip-up.[46] Although he struggles, Goku is seen enjoying the fight against Cell as evidenced by his smiles and occasional chat with Cell.[47] This does not mean they actively seek trouble, but they will not turn down the opportunity to fight. An outgoing personality is also characteristic of type F as they are very friendly and open to the people around them, evidenced by how they are even able to befriend the most unlikely of allies. For instance, Luffy manages to befriend and add to his ranks Zoro, a bounty hunter infamous for only hunting down pirates.[48] However, their easygoing attitudes will often make them oblivious and too trusting of the world around them, making them easy to cheat such as when Goku was tricked out of some very valuable items by being distracted with a challenge involving a set of metal

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[45] *Dragon Ball Z*, "Awakening."
[46] *Dragon Ball Z*, season 6, episode 169, "No Worries Here," directed by Daisuke Nishio, aired December 16, 1992 in Fuji TV. https://www.funimation.com/shows/dragon-ball-z/no-worries-here/?qid=
[47] *Dragon Ball Z*, season 6, episode 177, "Goku vs Cell," directed by Daisuke Nishio, aired March 10, 1993 in Fuji TV. https://www.funimation.com/shows/dragon-ball-z/goku-vs-cell/?qid=
[48] *One piece*, season 1, episode 3, " Morgan versus Luffy! Who's the Mysterious Pretty Girl?" Directed by Konosuke Uda, aired November 24, 1999 in Fuji TV. https://www.funimation.com/shows/one-piece/morgan-versus-luffy-whos-the-mysterious-pretty-girl/?qid=

wire puzzles.[49] This same attitude also makes them very direct, seeing as how they often say what they are thinking or feeling with little regard for social context. But it seems that it is this carefree and direct attitude that draws people towards them, which explains how they befriend so many people. Going back to fighting, type F's rarely have a plan or if they do, it is not thoroughly thought out, opting instead to improvise in the moment and rely on their battle instincts. Adult Simon displayed this by heading off to fight off an enemy unlike anything they have encountered before, stating he will find a way to defeat it while he fights.[50] This does not cover every aspect of both archetypes; it is merely meant to give the reader a solid idea of what to expect from the archetypes.

Determining that there is more than one protagonist archetype in shounen anime does not help explain the success of the genre as a whole, it only shows differences in preference. However, both groups have several traits in common that may explain what it is about the genre's protagonists that draws American and Japanese fans towards it. Furthermore, the fact that type U characters move towards specific type F behaviors may also help explain what these cultures share in common in terms of values. The traits shared by all are: selflessness, a strong sense of justice or moral compass, and honesty. Tenacity, a knack for fighting, and openness to other people were traits that were either shared by most or eventually were attained by those who initially lacked them. Lastly, we have the characteristics of type F that both Gohan and Simon gained: enjoying combat, becoming the champion (i.e., the one person that everyone around them relied on to save the day), ambitiousness or being driven, courage or fearlessness, being direct, and being confident in themselves. I will not go into detail about what each of these

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[49] *Dragon Ball Z*, season 6, episode 174, "The Puzzle of General Tao," directed by Daisuke Nishio, aired February 10, 1993 in Fuji TV. https://www.funimation.com/shows/dragon-ball-z/the-puzzle-of-general-tao/?qid=

[50] *Gurren Lagann*, episode 18, "I'll Make You Tell the Truth of the World," directed by Kazuki Nakashima, aired July 29, 2007 in Tokyo TV. https://www.netflix.com/watch/70139195?trackId=200257859.

characteristics looks like, though I certainly will bring some up further below, but for now just know that these are the most represented traits in the shounen protagonists studied.

Character Development

In terms of character development Goku and Luffy show the least change. They both appear to only grow physically stronger and improve upon their techniques. However, this can be easily explained as most of Goku's character development took place in the original Dragon Ball where the viewer follows him as he engages in all kinds of fantastical adventures and grows because of them. Luffy's lack of growth is most likely due to the East Blue saga being an introduction to the series and laying down the groundwork for the main cast, as such it is safe to assume that plenty of growth occurs in the following adventures.

The other three, Simon, Gohan, and Midoriya, undergo the most changes in the episodes analyzed with Simon literally and metaphorically growing into a man, Gohan being forced to change by Cell, and Midoriya developing as he attends school and faces new challenges. Relative to the other two, Midoriya undergoes the least changes as these are seen gradually occurring in the two seasons analyzed. The most apparent changes seen in him are a stronger grasp of his power and a gradual increase in self-confidence. The difference is huge between the beginning of the series where every time he used his quirk he harmed his body, often breaking his bones, to the end of season two where he learns how to control 5% of his power so that he can fight without harming himself while still allowing him to keep up with his classmates.[51] Likewise, Gohan and Simon grow stronger and gain a better grasp of their abilities as they train and fight strong opponents. However, they also display a more dramatic shift in personality,

[51] *My Hero Academia*, season 2, episode 33, "Listen Up!! A Tale from the Past," directed by Kenji Nagasaki, aired August 19 2017 in MBS. https://www.funimation.com/shows/my-hero-academia/listen-up-a-tale-from-the-past/?qid=

moving from type U to type F. As mentioned earlier, this change was the product of an emotionally impactful event involving those closest to them. While the sample is too small to call this form of character development a trend, it is a commonality that stands out and may be more commonplace than it appears to be in this data based on my personal experience with shounen anime, but for now we will stick to the information at hand.

What exactly changes are the big character changes seen in Gohan and Simon? According to my data, the most prominent changes are that they begin to enjoy combat, they become the one person everyone around them rely on to save the day, they are visibly more driven and/or ambitious, they gain self-confidence, and they become more direct, speaking exactly what they are thinking.[52] These traits show that the character has not only become physically stronger, but also mentally, thus allowing them to confront and overcome increasingly challenging opponents. However, it is entirely possible that these changes in behaviors are not solely the result of an impactful event, they are also the culmination of their training and past confrontations. For example, had Gohan not trained under Goku in preparation for the Cell Games, Gohan would most likely not have even reached the level of super saiyan, thus keeping him from ever achieving ascended super saiyan.[53] Simon would also have been unable to combat the intergalactic threat posed by the antispirals if he had not confronted many opponents of varying strengths in the past to develop all kinds of powerful moves and understand how his own power works.[54] As for emotionally impactful events, they appear to be hurdles that the protagonist needs to overcome in order to grow so that they may be able to defeat the villain in

[52] Appendix B

[53] *Dragon Ball Z*, season 5, episode 160, "Cell is Complete," directed by Daisuke Nishio, aired October 14, 1992 in Fuji TV. https://www.funimation.com/shows/dragon-ball-z/cell-is-complete/?qid=

[54] An example of acquired abilities is when Simon and Kamina learn to combine their mechs, a skill that is relied on throughout the rest of the series as seen in *Gurren Lagann*, episode 3.

front of them. Take Simon for example, it is not until he works through Kamina's death that he is able to gain the inner strength necessary to fight off the beastmen general threatening his friends and eventually defeat the leader of all beastmen.[55] To put it all in simpler terms, physical and personal growth are not mutually exclusive, rather they appear to work in tandem with each other to help the protagonist rise above strong villains.

If you have been paying attention closely to this section, you may have noticed how much physical strength matters in shōnen. Something seen in all of these animes is the importance of training and learning from combat. For example, Gohan and Goku train together for several episodes while their friends combat Cell and the Androids up until the week before the Cell games.[56] Another example is Midoriya who spends some time with a professional hero named Gran Torino, who teaches Midoriya how to better use his power to avoid hurting himself.[57] The point is that growth through training and experience is an important aspect of shōnen and likely contributes to its appeal. As mentioned earlier, this sort of growth is often relied on in manga (and by extension anime) where the hero spends the greater part of his or her time in the initiation phase of the hero's journey (i.e., facing a series of trials and tests), leading up to a grand battle where the protagonist's development is tested after which, regardless of the outcome, the hero will have been changed forever.[58] In other words, shounen places great emphasis on how the protagonist grows and changes into a stronger and, typically, more well-rounded person. In this section, we have established the importance of overcoming emotional

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[55] *Gurren Lagann,* episode 11, "Simon, Please Remove Your Hand," directed by Kazuki Nakashima, aired June 10, 2007 in Tokyo TV. https://www.netflix.com/watch/70139188?trackId=200257859

[56] *Dragon Ball Z,* season 5-6, episodes 155-168, "Super Vegeta" - "Meet Me in the Ring," directed by Daisuke Nishio. https://www.funimation.com/shows/dragon-ball-z/?qid=

[57] This internship takes place in *My Hero Academia,* season 2, episodes 27-31, "Bizarre! Gran Torino Appears" to "The Aftermath of Hero Killer: Stain," directed by Kenji Nagasaki. https://www.funimation.com/shows/my-hero-academia/bizarre-gran-torino-appears/?qid=

[58] Johnson-Woods, *Manga,* 73.

hurdles and training as core aspects of shōnen, as well as the change in personality seen in some of the characters being representative of their development. All of these concepts and ideas will further help explain what makes shounen anime so compelling to its viewers.

A Guiding Figure

As I watched these animes, there was a relationship beyond friendship that was ever present in the series and that seemed to influence or drive the protagonists' actions, a role model and/or mentor which I will refer to as the "guiding figure." Luffy has Red Haired Shanks who although rarely seen in the East Blue saga, is shown to have influenced how Luffy thinks pirates should be and seems to be the reason behind his desire to be the king of the pirates.[59] An example of Shanks' influence on him is seen in how Luffy views his crew members as friends and is upset when other captains do not treat theirs as such.[60] Simon's guiding figure is Kamina, who he views as his older brother and the kind of person he wishes to grow into. Kamina constantly encourages Simon to better himself and has more faith in Simon than anyone else, which causes Simon to grow.[61] Even after his death, Simon's actions seem to be driven by what he learned from Kamina. Midoriya's guiding figure is All Might, whose acts and morals became the reason behind Midoriya wanting to become a professional hero in the first place.[62] All Might mentors Midoriya so that he may one day become his successor as the "pillar of justice" for

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[59] *One Piece,* season 1, episode 4,"Luffy's Past! Enter Red-Haired Shanks!" Directed by Konosuke Uda, aired December 8, 1999 in Fuji TV. https://www.funimation.com/shows/one-piece/luffys-past-enter-red-haired-shanks/?qid=

[60] *One Piece,* season 1, episode 16, "Protect Kaya! The Usopp Pirates' Great Efforts!" Directed by Konosuke Uda, aired March 1, 2000 in Fuji TV. https://www.funimation.com/shows/one-piece/protect-kaya-the-usopp-pirates-great-efforts/?qid=

[61] In *Gurren Lagann,* episode 3 he makes this very clear. An it is also seen when Kamina makes him the key to their plan in episode 8, "Farewell Comrades," directed by Kazuki Nakashima, aired May 20, 2007 in Tokyo TV. https://www.netflix.com/watch/70139185?trackId=200257859

[62] *My Hero Academia,* episode 1.

society.[63] It is evident that Midoriya strives to become a hero exactly like him from his fighting style down to his very morals for what a hero should be like.[64] Goku had a mentor before, but in the Cell Saga he mainly acts as Gohan's guiding figure, training him in the lead up to the Cell games and even pushing him in the final stretch of the fight when all seemed lost.[65] Goku proves to be a caring father and Gohan is a loyal son to him.[66] The key takeaway of this relationship is that guiding figures are part of what drives the protagonists, they also help them grow, and guiding figures may even provide a basis for their moral compass. The fact that guiding figures are shown to play a central role in the journeys of protagonists suggests that my hypothesis is correct and suggests that this aspect of anime may draw attention from some anime fans because they too have mentors that help them grow and role models that they strive to be like.

How It All Connects the Japanese and American Cultures

All of these series take place in fantastical worlds detached from reality, but what I am ultimately trying to show here is that the appeal of shounen anime comes not only from escapism, but from what the creators put into the stories that allow viewers to connect with their personal lives. Furthermore, it is these connections to reality that will tell us what Japanese and American fans may share in common. First, a disclaimer: what I have pointed out does not definitely prove that both cultures discussed share these exact attitudes or value the exact things, it is merely meant to start pointing out what can be observed in this particular medium because, as is often the case in dealing with abstract concepts, there is no clearly solid way to prove that I

[63] All Might explicitly states so in *My Hero Academia* season 2, episode 14, "Trust the Idea, Ochaco," directed by Kenji Nagasaki, aired April 1, 2017 in MBS. https://www.funimation.com/shows/my-hero-academia/thats-the-idea-ochaco/?qid=

[64] While this is evident throughout the series, Gran Torino notes Izuku's idealization of All Might in *My Hero Academia*, episode 27.

[65] *Dragon Ball Z*, season 6, episode 191, "Save the World," directed by Daisuke Nishio, aired June 30, 1993 in Fuji TV. https://www.funimation.com/shows/dragon-ball-z/save-the-world/?qid=

[66] Examples of their healthy relationship can be seen in season 5, episodes 147 and 158, and season 6, episodes 166, 181, and 192.

am 100% correct. In other words, these are just educated guesses, a series of hypotheses that can be built upon or disproven in the future. One last thing, there is a caveat concerning shounen anime specifically. As mentioned earlier, shōnen is mainly aimed at young boys, as such the values and concepts noted here are of most relevance to this group. It does not mean that some are not applicable to other kinds of people, it just means that one would have to conduct further research to discern which of these are more applicable to other groups.

The first findings in this essay focused on trying to discern if there was a universal shounen protagonist archetype that can be said to attract its fans. My hypothesis was wrong because I found there to be two archetypes: type F and type U. The most interesting finding was the shift that emotionally impactful events caused in type U protagonists, leading them to resemble type F significantly more. Thinking culturally, this means that personality traits seen in type F such as self-confidence, ambitiousness, friendliness, and enjoying challenging opponents (or simply challenges) are ones that people should strive to develop. In other words, type F is seen as leading to being more successful in overcoming challenges. However, the presence of type U suggests that there is room for growth, that even if one is shy and short on self-confidence, one can develop into a strong person capable of overcoming any obstacle. Furthermore, the existence of type U shows that there is a place in society for underdogs. This data suggests that both cultures view some of the traits in type F as necessary to succeed in overcoming life's challenges, but that even if one does not have these traits, it is entirely possible to grow and become more like type F's. What this means for shounen's appeal is that one may relate and connect with type U's as well as their growth, or may be drawn to type F's as the kind of person one strives to be (or is like).

The traits shared in common by all or most of the protagonists further show that there are certain traits and behaviors that are essential to the shounen protagonist and, by extension, highly relevant to viewers. Selflessness, a strong sense of justice or moral compass, and honesty were the traits shared by all protagonists, setting them as the essential ones for a shōnen hero. The fact that they were present in all protagonists show not only that they are key features of a shounen hero, but that the viewers tend to value righteousness in general. Tenacity, a knack for fighting, and openness to others were traits seen in most of the heroes. The first two traits tell us that being able to overcome any challenge, or at least strive to no matter what, is part of shounen's appeal. If there is something clear in the samples is that the hero will always triumph over the villain in great part due to their resolve as Gohan did over Cell, Simon over the Spiral King, Midoriya over the Hero Killer, Luffy over Arlong, and so on.[67] This tells us that constantly striving to and succeeding in overcoming challenges is key to shounen, and that it is something that viewers in both cultures want or relate to in their own lives. The last trait, openness to others can be connected to friendliness, showing how important it is for the protagonist to be able to befriend anyone regardless of their past; it shows openness to the world around oneself. It is easy to see how this trait makes a character more likeable to general audiences and proves that openness is important to Americans and Japanese viewers to some extent.

The last section concerned itself with character growth, an aspect that appears crucial to shounen anime and that is just as relevant to our daily lives. As mentioned before, the protagonist in anime and manga spends the bulk of his time in the initiation face, encountering trials and

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[67] *Dragon Ball Z*, episode 191. *Gurren Lagann*, episode 15, "I'll Head Towards Tomorrow," directed by Kazuki Nakashima, aired July 8, 2007 in Tokyo TV. https://www.netflix.com/watch/70139192?trackId=200257859. *My Hero Academia*, season 2, episode 30, "Climax," directed by Kenji Nagasaki, aired July 29, 2017 in MBS. https://www.funimation.com/shows/my-hero-academia/climax/?qid=. *One Piece*, season 1, episode 43, "End of the Fisherman Empire! Nami's My Friend!" Directed by Konosuke Uda, aired September 27, 2000 in Fuji TV. https://www.funimation.com/shows/one-piece/end-of-the-fishman-empire-namis-my-friend/uncut/?lang=english&qid=

tests that help him grow into a stronger, more well-rounded person in preparation to a major fight. Johnson-Woods argues that this is reflective of real life because we spend the greater part of our life in the equivalent to the initiation phase, facing all kinds of struggles and growing to overcome them.[68] I argue that this relatability is another reason why shōnen has appealed to so many and that this is true for both Japanese and American people. We may not have to face off against an incredibly powerful enemy that threatens the safety of the world, but for the great majority of people learning from their experiences and acquiring new skills is necessary to move forward in life; in this aspect, art imitates life. The evidence found backs up my hypothesis on the importance of battles in shōnen because they allow the viewer to connect to the hero on a personal level through visible growth resulting from facing challenges.

The last topic addressed was the guiding figure. The findings show that the bond the protagonists share with a guiding figure is central to shounen anime as they help the heroes grow and give them goals to strive towards. This idea is particularly important to the target audience, young boys, who are growing and learning to be themselves and, as such, often seek out role models to shape themselves after among their families, peers, teachers, and so on. However, people of all ages and genders are often in need of guiding figures (fictional or not) to help guide their actions as they move through the many uncertainties that life often throws. With this in mind, it is easy to see how the idea of a guiding figure, of someone that helps us grow or whose actions form the basis for ours, can be so relatable and appealing to a wide audience regardless of nationality. It is these factors I have named, and others yet to be discussed, that have contributed to the success of shōnen anime among American audiences and that will continue to keep it relevant in Western entertainment.

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[68] Johnson-Woods, *Manga,* 73.

For future research on the topic one can expand upon my work by analyzing other animes and cross-referencing information to determine if the commonalities found here are trends found in other shounen anime. This study was limited to five animes, so it is necessary to study many others to increase the validity of my results or determine if they are incorrect. Further research into the appeal of shounen anime may also aim to explore the importance of animation such as by looking into animation budgets, personal opinions, and/or the amount of "sakuga" used in an anime, then contrasting it with the subject(s) anime's popularity. Exploring the importance of combat in shōnen may also prove to be a fruitful part as it is a key aspect of this genre of anime, for this I would recommend looking at the YouTube channel Mother's Basement's "Animelee" series, which itself provided some inspiration for this essay.[69] One could even explore my topic in these same series as I was not able to analyze every single aspect of the protagonists. This subject has not been deeply explored academically; that is, there are ample possibilities of what to research, these are just some examples to help guide future research ideas.

This research began with trying to determine what it is about shōnen anime that has made it so popular in the US to find cultural similarities with Japan. To focus my efforts I homed in on the protagonist as a key factor in its popularity, analyzing particularly salient aspects found in all animes studied. In studying them, I found personality traits, the importance of growth, and the mentor/role model-pupil relationship to be potential explanations of shōnen's popularity. By taking these concepts, one can surmise that they tell us something about both cultures, something that shows we are more alike than it first seems. Now, this cannot be said of every single individual as not everyone in either country is a fan of shounen anime or even anime in general, but it at least provides a bridge between cultures, a sort of common point where both cultures can

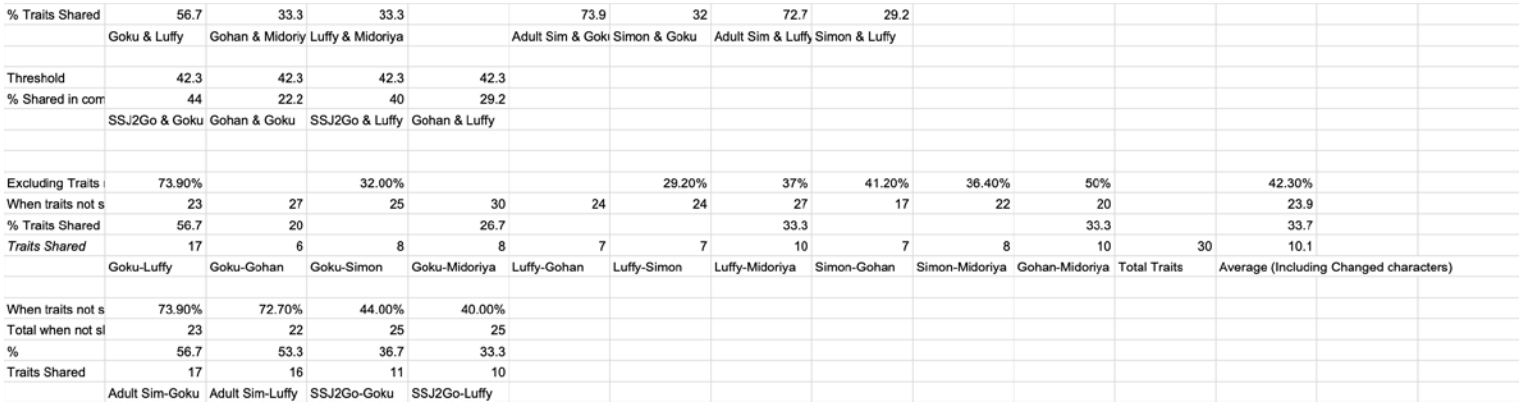
[69] A link to the playlist with said videos https://www.youtube.com/playlist?list=PLiA-wx1wjaKqCmLY4SukoW52bZdNihFt8

meet and from which they can learn from one another. At first glance, every country in the world seems to be wildly different from each other, but shared tastes, so to speak, prove that we are not entirely different from each other, that there are places at which we can meet. My goal was to provide such a place by exploring something that I have come to grow fond of in the hopes that it will be enough to spark others's curiosity not just of Japanese culture, but of the world around them as well. I hope that it will push people to try to explore and understand others so that we may not feel completely estranged from other cultures, eventually leading to a little more global unity.

Appendix

	Simple-minded/C	Direct	Care-free/Easyg	Extroverted/Outg	Goofy or Clumsy	Impromptu Fighter	Deep trust in frie	Friendly/Open	Selfless	Confident in Him	Conscientious/M	Courageous/Fea	Driven/Ambitious	Tenacious Fighte	Inspiring/Charism	"Everyone's Trur	Instinctive Fighte	Enjoys Combat	Pure-Hearted	Humble	Observant	Planner/Strategic	Polite	Studious	Introverted/Timid	Aversion to Troul	Romantic Interes	Openly Emotions	Honest	Clearly Establish
GOKU	X	X	X	X	X	X	X	X	X	X	X	X		X		X	X	X	X	X							X		X	X
LUFFY	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X		X		X										X	X
SIMON (Teen)						X	X		X		X			X			X				X				X	X	X	X	X	
MIDORIYA					X			X	X		X	X	X	X	X					X	X	X	X	X	X	X		X	X	X
GOHAN								X	X		X		X				X		X		X		X	X	X	X			X	
Adult Simon		X	X	X		X	X	X	X	X	X	X	X	X	X	X	X	X									X		X	X
SSJ2 Gohan		X						X	X	X	X	X	X			X	X	X	X		X			X	X				X	

A



% Traits Shared	56.7	33.3	33.3		73.9	32	72.7	29.2					
	Goku & Luffy	Gohan & Midoriy	Luffy & Midoriya		Adult Sim & Goki	Simon & Goku	Adult Sim & Luffy	Simon & Luffy					
Threshold	42.3	42.3	42.3	42.3									
% Shared in com	44	22.2	40	29.2									
	SSJ2Go & Goku	Gohan & Goku	SSJ2Go & Luffy	Gohan & Luffy									
Excluding Traits	73.90%		32.00%			29.20%	37%	41.20%	36.40%	50%		42.30%	
When traits not s	23	27	25	30	24	24	27	17	22	20		23.9	
% Traits Shared	56.7	20		26.7			33.3			33.3		33.7	
Traits Shared	17	6	8	8	7	7	10	7	8	10	30	10.1	
	Goku-Luffy	Goku-Gohan	Goku-Simon	Goku-Midoriya	Luffy-Gohan	Luffy-Simon	Luffy-Midoriya	Simon-Gohan	Simon-Midoriya	Gohan-Midoriya	Total Traits	Average (Including Changed characters)	
When traits not s	73.90%	72.70%	44.00%	40.00%									
Total when not sl	23	22	25	25									
%	56.7	53.3	36.7	33.3									
Traits Shared	17	16	11	10									
	Adult Sim-Goku	Adult Sim-Luffy	SSJ2Go-Goku	SSJ2Go-Luffy									

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