

Cross-influence Between Robot Anime and Tokusatsu in SSSS.Gridman

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Abstract

This article focuses on the cross-influence between the establishment of the Robot Anime genre and the *Tokusatsu* in order to understand how both genres were fundamental in shaping and changing the way we perceive Japanese media, domestically and across the world. The design of *plamodels* and robotic mechanisms will be a point of contact for influencing one another, in terms of aesthetics and industry models. From the television broadcasting of friendly robots in the 1960s — to the giant robots of the 1970s and the *henshin* boom in *Tokusatsu* — to the explosion of the more realistic robots in the 1980 and the influence of *Super Sentai* shows — to the increasing mix between robots and humans in the 1990s — the robot imagery brought philosophical questions about the increasing use of technology in daily life and in the technicity of media itself. Particularly we will analyze the case of the anime *SSSS.Gridman* (2018) adapted from the original *Tokusatsu* series *Denkō Chōjin Gridman (Gridman the Hyper Agent, 1993-1994)* created by Tsuburaya Productions. The anime context is a personalized *otaku* world with the everlasting influence of *Tokusatsu* and *Super Sentai* series. In that sense, the aesthetic analysis will be grounded on how different media captures other media, and how that brings an opening for choices with a deliberate difference in the composing of the moving image.

Keywords: Anime; *Tokusatsu*; Robot; *SSSS.Gridman*; Aesthetics.

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Introduction

Since the globalization boom of Japanese animation on the 90s, we have seen a continuous rise of interest in the aspects of production, distribution and the establishment of an academic research field dedicated to exploring anime and other Japanese media. The history of anime has many lineages, but firstly we can say that it is a genre, based on the characteristic of composing the image in sequential layers with varying transparencies and techniques. The increased use of digital technologies made it possible to insert movable and immovable elements within a shared 3D virtual space — to mix techniques such as the 2.5D — regardless of the way it was constructed or captured. The intersection between digital technologies and animation has created an open space for the exchange and questioning of media forms with seemingly distinct aesthetics. For Lev Manovich, the essential discussion in media theory should not be about classifying media based on its relations with the real, instead should be about how different media captures other media. Alternatively, Thomas Lamarre pointed out this scenario as “animation as a kind of technicity, that is, a set of technical operations that made for a distinctive mode of technical existence” (Lamarre, 2018, p. 5). This distinctive technical mode of existence is making an impact on the way we compose and conceive the moving image. The interchange between different media — such as cinema, video games, and animation — does not mean that all productions will become similar. On the contrary, it brings an opening for choices with deliberate difference and creativity in the composing of the moving image. Specifically, we will look at this question through the Robot anime genre and its cross-influence with the live action *Tokusatsu* genre.

The rise of Robot Anime and *Tokusatsu* on television

The interest in robots was prior to the Second World War, with images and novels already circulating in the *Taishō* (1912-1926) and *Shōwa* (1926-1989) periods. At that time, Japan was experiencing rapid development of technology, the beginning of high consumerism and the popularization of modern media such as film and radio. With the accompanying progress of mechanization in every social sphere, the period is referred to as the *Japan Age of Machines (Kikai Jidai)*. The analysis of Yumeno Kyūsaku novels by Miri Nakamura¹ and the report on the works of Shimizu Ikudarō by Takeshi Shōji² covers some of the nuances in the reception of machines in Japanese society at that time. One of those early novels that explored the blurred distinction between humans and robots was *Jinzō Ningen (The Man-Made Human, 1928)* by Hirabayashi Hatsunosuke and the manga *Genshiryōku Jinzōningen (Atomic Android, 1948)* by Ichirō Uno.

The influence of science, technology, and the development of communication media, was one of the central points of wartime debate. Already in the 1930s and 1940s, the telecommunications companies were building the structures for broadcast and the relay stations. As well remarked by Lamarre “...the media platforms (TV sets) and infrastructures preceded their content” (2018, p. 125). The central aspects of the Japanese media system, such as national television and the emergency radio broadcast system were developed in the Asian Pacific War. In 1946, the American Occupation

¹ See: Miri Nakamura, 2007, p. 3-26.

² See: Takeshi Shōji, 2011, p. 62.

SCAP appointed a unit called the *Civil Information and Education Section* that was tasked with reviewing film materials and giving the seal of approval. The relationship and the spread of television in Japan begun with the *Broadcast Act* of 1950³ applied to all residents within Japan. NHK established as a public broadcaster operated by the receiving fees paid by contracted viewers who also bought the TV set. “The CIA envisioned situating Japanese television within logical point-to-point communication network amenable to military operations” (Lamarre, 2018, p. 129). The centralization of television intended to give a sense of unity to the country, but instead, it multiplied in other centers and broadcasters.

The postwar period also saw a boom in manga production. In particular, the manga *Shin Takarajima (New Treasure Island, 1957)* by Tezuka Osamu, depicted a monster island affected by nuclear tests producing mutant creatures that would threaten the human race, with newly “...dramatic camera angles with pans and close-ups and zooms” (Schodt, 2007, p. 23). It was launched three years before *Gojira (Godzilla, 1954)* directed by Honda Ishirō. *Gojira* was released after the Lucky Dragon incident, in which the crew of the Japanese boat Dai-go Fukuryūmaru suffered the effects of the hydrogen bomb which was tested in Bikini in the Marshall Islands. In this sense, *Gojira* encapsulates the fear and the consequences of nuclear bombing, the use of science and technology to create weapons such as the Oxygen Destroyer, created by scientist Serizawa to kill *Gojira*. As Barak Kushner remarked *Gojira* “...was Japan’s first international postwar event” (2006, p. 41). Following the hiatus of the Allied occupation, *Gojira* made the entrance in the international stage before the 1964 Olympics, free of the censorship restrictions of the occupation. “I suggest that *Gojira* is notably a film that stages the media system within which it was produced — in this sense, its content is in large part other media systems. The form in which *Gojira* is shot consistently cannibalizes other media” (Anderson, 2006, p. 24). From the rampaging destruction of the radio and television relay stations, the toying with a train, the nationalized evacuation through the emergency radio system, *Gojira* tells us how he was created through the camera angles. How media and technology were militarily embedded at the time and how that helped shaped a postwar Japan.

Additionally, in that sense, *Gojira* helped shape the media cross-referencing that would come to define contemporary manga and anime culture. In the 50s, Shimizu Ikutarō was one of the first names to theorize about television with the book *Terebijon Jidai (The Age of Television, 1958)*, where he pointed out the differences between printed media and television. The author saw that the printed monopoly began to cease and give place to the uninterrupted flow of television, where the viewer could sense “the pressure to reform or reconstruct one’s sense of self” (Gerow, 2017, p. 36). In this sense, he saw the potential of television to be conservative, but also pointed out the necessity of cooperation among different media. “Here, television is discussed not only as a television problem but as a problem of the relationship of the viewer’s demand level cultivated in that society” (Shigeru, 2008, p. 205). The demand between the viewer’s and the audience also became tighter in the 1960s with the increasing animation and *Tokusatsu* programs for television. *Gojira* was foundational for the reorganization of the Japanese popular culture. “Other Japanese pop culture products soon followed in the commercial slipstream created by the king of the monsters:

³ The *Japanese Law Translation Database System* provides an official translation of the original Law. Available on: < <http://www.japaneselawtranslation.go.jp/law/detail/?id=2954&vm=04&re=02>>. Access in: 20, Mar. 2019.

Japanese animation and live-action series proved affordable ways to fill airtime in the early decades of American television” (Tsutsui, 2006, p. 2). The imported Japanese programs would soon become an industry with its own name, with *Gojira* as its franchise pioneer.

In the animation field, the series *Tetsuwan Atomu* (*Astro Boy*, 1963-1966) by Tezuka Osamu aired on the new medium of television, which represented the rapid growth of the Japanese economy at the time. Additionally, the TV series *Tetsujin 28-gō* (*Iron Man number 28*, 1956-1966) based on the manga by Yokoyama Mitsuteru, was one of the first to have a giant robot at its center and is the ancestor of all giant robot anime shows. In the 50s and 60s, the children would control the robots as weapons and the robots themselves had an infantilized figure. *Gojira* also pioneered a different approach to special effects, with the *Sūtsumeshon* (Suitmation, short for suit animation) in which a stunt actor wears a monster suit and its filmed walking and crushing the scale model scenario. This technic was essential for creating an appealing *kaijū* aesthetic. In 1966 with the broadcasting of *Ultra Q*, then *Ultraman* created by Tsuburaya Productions and *Maguma Taishi* (*Ambassador Magma*, 1966) created by Tezuka Osamu, the heroes started using suits made with latex, vinyl, and props. In the 70s with the works of Ishinomori Shōtarō (1938-1998), being adapted for television with titles such as *Kamen Raidā* (*Kamen Rider*, 1971-1973), *Jinzō Ningen Kikaider* (1972-1973), *Inazuman* (1973-1974), *Robotto Keiji* (*Robot Detective*, 1973), and *Himitsu Sentai Goranger* (1975-1977) the first *Super Sentai* series, the *tokusatsu* genre filled the television broadcasting time competing with animation series. Particularly the impact of *Ultraman* (1966-1967) was important for majorly three reasons: the narrative of the giant hero and the support weapons that would defeat the enemy with a special move, the use of the optical special effects for the *Spacium Ray* move and the texture and realism of the *kaijū* monsters and machines.



Fig.1: *Kamen Rider* (1971-1973) and *Mazinger Z tai Devilman* (1973)

In this context, the 1970s animators also began designing robot characters with gleaming bodies evoking the new appeal of that era and leaving the childish robot image aside (see Fig.1). The animation produced with celluloid made it possible to accentuate the gleaming of the metallic robots within the medium itself. In 1971, *Kamen Rider* was responsible for the *henshin* boom, in which the characters transformed themselves. Following *Kamen Rider* success, *Mazinger Z* (1972-1974) mimic that ability and brought a character piloting the robot rather than just controlling it. Additionally, in the *Mazinger Z* narrative, the robot is made of a superalloy called *Chōgōkin Z*, said to be forged from the *Japanium* metal that generates photonic energy making *Mazinger Z* the most powerful robot in existence. Murakami Katsushi an industrial designer belonging to Poppy, a subsidiary of Bandai at the time, created the superalloy (zinc alloy toy) design of *Mazinger Z*. Thereby; the action figures echoed the entire experience of the narrative through its visual aesthetic transposing it to the toy figure. The powerful combination of science fiction programs for television and the subsequent selling of toys and merchandising changed the animation industry. Additionally, there was a strong point of contact between animation and *tokusatsu* industries. In the animation world, anything animated that was not the character was considered effect animation (*efekuto animeshōn*). The idea that experts are necessary for some parts of the animation is associated with the work of sci-fi animators that deal with machines and robots, what has become to be known as *mecha animation director* or *special effects man in animation*. “The hybridization called 「animated giant robot with the feeling of *tokusatsu*」 invited a new development” (Anno, H.; Onoue, K.; Masayoshi, S.; Hikawa, R.; Miike, T., 2012, p. 31). The development would be the ever increase cross-influence on aesthetics models between robot animation and *tokusatsu* heroes.



Fig. 2: *Himitsu Sentai Goranger* (1975-1977), *J.A.K.Q. Dengekitai* (1977), *Supaidāman* (*Spider-Man*, 1978-1979) and *Battle Fever J* (1979-1980)

In 1975, they launch the anime series *Brave Raideen* directed by Tomino Yoshiyuki and together with Poppy they launch a diecast toy version of the robot. Following that, TOEI and Sunrise made the *Robot Romance Trilogy*, a three super robot anime series directed by Nagahama Tadao. The trilogy consisted of *Chōdenji Robo Combattler V* (1976-1977), *Chōdenji Machine Voltes V* (1977-1978), *Tōshō Daimos* (1978-1979). The series helped in maturing and spreading the *Sūpa Robotto* (*Super Robot*) genre. This scenario made the joining of the hero with the giant robot in live action the success that became the *Super Sentai* series (see Fig. 2). In 1977, we have the second *Super Sentai* series *J.A.K.Q. Dengekitai* (1977), where they form an organization with cyborg enhancement humans to fight crime. Following this success, TOEI Inc. and Marvel Comics produce the *tokusatsu* television series named *Supaidāman* (*Spider-Man*, 1978-1979) introducing the giant robot Reoparudon (Leopardon) who influenced the introduction of Battle Fever Robo, the giant samurai robot in *Battle Fever J* (1979-1980). *Battle Fever J* was the first series to include a giant robot, and it actually changed the genre since it was after its release that the name *Super Sentai* was used instead of simply usage of *Sentai*, including also *Himitsu Sentai Goranger* and *J.A.K.Q. Dengekitai* (see Fig. 3). The success of these series in Japan also made its way to the internationalization of Japanese media and toys. Mattel Inc. licensed the toys of several anime and *tokusatsu* franchises under the name *Shogun Warriors* to sell in the United States. Marvel Comics also produced the *Shogun Warriors* comics (1979-1980), introducing the three giant robots named *Raydeen*, *Combatra*, and *Dangard Ace*. In addition, in 1980, TOEI launched *Denshi Sentai Denziman* following the tradition of the five people squadron in *Himitsu Sentai Goranger* and centering on the Super Robot genre as introduced in *Battle Fever J*.



Fig.3: Reoparudon, the robot in *Supaidāman* (1978-1979) and Battle Fever Robo, samurai robot in *Battle Fever J* (1979-1980)

The broadcasting of *Muteki Chōjin Zambot 3* (1977-1978), *Uchū Senkan Yamato* (*Space Battleship Yamato*, 1974-1975), *Kidō Senshi Gundam* (*Mobile Suit Gundam*, 1979-1980), and *Chōjikū Yōsai Macross* (*Super Dimension Fortress Macross*, 1982-1983) put the robot anime on its golden age. Moreover, the success of *Mobile Suit Gundam* opened the era of the *Riaru Robotto* (*Real Robot*, see Fig.4). The mechanical designs diagrammatically opposed with the previous robots of the *Sūpa Robotto* (*Super Robot*) genre, where the mechanicals details were not realistic. Additionally, instead of using the term *robot*, Yoshiyuki Tomino dubbed the giant machines as *mobile suits* and portrayed the suits as realistic weapons instead of heroes. In the 1970s, the design of robots that would turn into toys and the creation of original content would become a growing part of the new business model. The introduction of *plamodels*, plastic model kits from the *Gundam* series known as the *MSV: Mobile Suit Variations* made the series one of the most successful within the genre. This business model also made space for closer collaboration between the artist of original content, the industrial designer and the animators.

In the 70s and 80s, the mechanical designs offered the density and the modeling effects transmitted some sort of autonomy to the characters. The experimentation and desire for new content made way for the development of Full Limited animation techniques and experimentation with movement and narrative in the 80s. *Macross* was responsible for the maturation of the genre with its Valkyrie variable robot fighter that was very similar with the F-14 Tomcat fighter aircraft including the transformation into the VF-1 Super or Strike Gerwalk Valkyrie, also made a toy. The anime has a romance of a Valkyrie pilot and an idol singer, making a new area for the robot anime genre. It is also the first series where the word *otaku* appears when the characters Hiraku Ichijō and Lynn Minmay use it to address each other as they are getting to know each other better. The *otaku* flourished in the 80s as the home video recorder, the video game console entered the scenario changing the way of consumption and distribution of media content. The Nintendo Family Computer or Famicom promoted

a new level of interaction within the moving image. The 80s and 90s made an entrance with the Cyberpunk movement and with new visions for the human and mechanical interactions with the release of *Akira* (1988), *Ghost in the Shell* (1995) and *Neon Genesis Evangelion* (1995-1996).

In *Neon Genesis Evangelion* directed by Anno Hideaki, the robot finally breaks into the human body and vice-versa. The birth of the *Sekaikei* narrative genre also made clear that the crisis of the world end was a *time* crisis. Uno Tsunehiro in *Imagination of the Zero Age (Zero-nendai no sōzō-ryoku, 2008)* describes how the development of a consumer society and the decline of the grand narrative, made the country enter a process of history without value or meaning. The philosophical questions as for whether one can have a soul in the increasingly technological age also made a twist within the animation genre with the introduction of the digital image. Celluloid and digital animation started to intersect with each other producing an animated soul that could move from shell to shell, inhabit robots, and communicate with a psychic connection. Moreover, the media transformation increased the relationship between the viewers and the time dedicated to the media itself.

Media Boom and the case of *SSS.Gridman*

SSSS.Gridman (2018) is localized between the *otaku* personalized media world and the influence of *Tokusatsu* and *Super Sentai* series. The anime is an adaptation of the *tokusatsu* series *Denkō Chōjin Gridman (Gridman the Hyper Agent, 1993-1994)* created by Tsuburaya Productions and Studio Trigger (see Fig.5). The two production companies previously collaborated on the *Denkō Chōjin Gridman: boys invent great hero* (2015) short original animation for the Japan Animator Expo. The *tokusatsu* series was adapted to the American audience as *Superhuman Samurai Syber-Squad* produced by Tsuburaya and DiC Entertainment. The original *tokusatsu* series is actually a subgenre of *Kyodai Hiro* (Giant Hero), a narrative in which the heroes or robots have the ability to grow into immense highs in order to fight *kaijū*. The concept first appeared in the manga and *tokusatsu* television series *Maguma Taishi* created by Tezuka Osamu. However, the idea of a giant hero also appears in *Sandai Kaijū: Chikyū Saidai no Kessen (Ghidorah, the Three-Headed Monster, 1964)*. Through the *Gojira* franchise and especially in the 1960s, *Gojira* appears in the position of protector of the Earth. The concept also appears in *Mirrorman* (1971-1972), *Ike! Godman* (1972-1973) and *Jumborg Ace* (1973).

In 1992, TOEI and BANDAI produced the *Super Sentai* series *Kyōryū Sentai Zyuranger*. Following the *Super Sentai* tradition of the five rangers, the *Zyurangers* costumes and colors were used for the American adaptation *Mighty Morphin Power Rangers* (1993-1996). The success made space for the *Gridman the Hyper Agent*, being adapted to the American audience as *Superhuman Samurai Syber-Squad* (1994-1995). In general, the 90s and 2000s generated not only the anime *boom* but also a demand for *tokusatsu* shows and its adaptations to the foreign market.



Fig.5: *Denkō Chōjin Gridman (Gridman the Hyper Agent, 1993-1994)* and *SSSS.Gridman (2018)*

In *Gridman the Hyper Agent*, three kids named Naoto, Ippei and Yuka create their own video game superhero called *Gridman*. Takeshi creates the evil program Kahn Digifer who makes *kaijū* appear in the digital world causing further problems in the real world. Naoto merges with Gridman to fight the computerized *kaijū* from invading the world. It is clear that the narrative catches the beginning of commercial networks enterprises by the early 90s with its transition to the modern internet. It also captures the transition of video games from sprite graphics to full 3D graphics and the rise of home consoles. Technically, is filmed with a VTR system and they use CGI instead of *suitmation*.

In *Gojira tai Megaro (1973)*, the style of hero Jet Jaguar receives a lot of influence from *Ultraman* and *Mazinger Z*. The hero does not change much of his appearance when it grows bigger, but in *Gridman*, the mechanic who supports the hero is transformed and fused like an armor. The anime story focuses on Yūta Hibiki, a high school student that meets the *Gridman* hero inside an old computer called Junk. Together with Shō Utsumi and Rikka Takarada, they must fight *kaijū* created by the *Tokuota (tokusatsu otaku)* Akane Shinjo and Alexis Kerib in the artificial town named Tsutsujidai. Akane's addition might be one of the most significant since she is the creator and collector of the *kaijū* figures that attack the town. As the anime mimics the imagined *otaku* room, the piles of *kaijū models* and *tokusatsu* related items are among bags of trash, signaling that the room is also a place for every activity of the day.



Fig. 6: Spacium Ray move in *Ultraman* (1966-1967), *Superhuman Samurai Syber-Squad* (1994-1995), *Denkō Chōjin Gridman* (1993-1994) and *SSSS.Gridman* (2018)

Like the original version, our hero has the ability to summon supportive weapons and transform in its own armor. The supportive weapons are called *Shinseki Chūgakusei* (Neon Genesis Junior High Students), four hyper agents – namely Samurai Kyaribā, Makkusu, Borā, and Vitto — that together unlock *Gridman* true form. The influence of *Evangelion* is apparent in the series, but especially in the final episode in which Alexis Kerib transforms Akane in a *kaijū* and Anti (a sentient *kaijū*) pulls her out of her LCL filled prison, making an homage to the scene where Shinji pulls Ayanami Rei from inside the EVA. Besides that, we perceive the influence of *Ultraman* with the use of the classic *Spacium Ray* move (see Fig. 6). Particularly, in the anime, we have a variation of the classical move with a more lateralized explosion. In addition, in the anime version, we can see that the suit has a lot of similitude with the design of the Ultraman suit in *Ultraman Ginga* (2013) and Ultraman Zero in *Daikaijū Battle: Ultra Ginga Densetsu* (2009).

In addition, through the anime series, we can see many *Ultraman kaijū* types. Particularly, in episode 7, we can see many *kaijū* figures from *Ultraman* in Akane's room, such as Robo-Fo, the alien robot battleship that appears in *Ultraman 80* (1980-1981), Silver Bloome, the *Saucer kaijū* who appears in *Ultraman Leo* (1974-1975), Roberuga, who also is a *Saucer kaijū* that appears in *Ultraman Mebius* (2006-2007), and *Abudorarusu*, and alien *kaijū* who appears in *Ultraman 80*. The first *kaijū* to appear in the anime is Ghoulghilas who appears later as Mecha Ghoul-guilas, inspired by Dinosaur an alien *kaijū* from *Ultraman Mebius* and by Gojira and Mecha Gojira who appears in *Gojira Tai Mecha Gojira (Godzilla vs. Mechagodzilla, 1974)*. In Episode 10, we are introduced to the *kaijū* Nanashi A/B, in which the A form is a suit who conceals its true form, which then is revealed. This transformation is inspired by the *kaijū* Teleboze in the original *Denkō Chōjin Gridman*.

In this scene (Fig. 7), we can see not only the different types of technology and technique but also how they both entangle the *henshin* transformation between

character and robot. “But special effects or Tokusatsu also turned out to be quite effective for code-switching, and the *henshin* hero, in particular, provided a way for shows to condense this switching within a character” (Lamarre, 2018, p. 240). As Yūta merges with Gridman inside the Junk computer, he becomes the hero himself — gaining a transformative body — that explore the codes switching between the anime and the original series. As the character transforms itself, it can also make leaps through different media.



Fig. 7: frame scene from the first episodes from *Denkō Chōjin Gridman* (1993) and *SSSS.Gridman* (2018)

As both animation and *tokusatsu* productions were created primarily for television, they can use these cross-influence codes as they switch under new conditions of media flow and distribution. “Television does not invent new media, but rather new media present a return of television into the fold of telecommunications. Television is the outside of new media, as it were” (Lamarre, 2018, p. 170). The multiplication of media into different platforms means that they can catch their cross-influence but they can also create a difference between them and that is how they are autonomous. To achieve a combination the animation techniques used were a mix between hand-drawn elements and complex CGI sequences using the *Graphinica* software. In an interview for CG World website, Ōshima Keitaro explains the motto of the modeling process involved in *Gridman*. “Please remember that this is not a creature, but a *tokusatsu* suit actor or costume” (Ōshima, 2019, our translation). As such, we can identify the stretching movement borrowed from traditional techniques while also using the rendering from the CGI fighting scenes (see Fig. 8).

The use of limited animation to emphasize the stretch movements of the characters fight comes after a sequence using full limited planes, where the characters moved in zigzag with extreme speed. This is where the mixed media of *Gridman* animation shines and makes the assembly between animation and *tokusatsu* apparent. “Such disassembling and reassembling of characters harkens back to the *cel banks* used to streamline the production of animation for television while meshing with the *garage*

kits sold for making your own anime figurine” (Lamarre, 2018, p. 213). In this sense, *Gridman* is capable of holding its composition across different approaches to the moving image. The plasticity provided by the animated character makes it possible for existence in between a more cinematic (Full Limited Animation) and a composition usually associated with television (Limited Animation).



Fig. 8: the fight between Gridman and Alexis Kerib

Additionally, we also have a specific use of flickering light, providing an aesthetic that is compatible with the electromagnetism of the characters themselves and of the media. In *SSSS.Gridman* we have a type of indexical capture between robot anime and *tokusatsu*, a history that folds on itself and produces a new wave of “animated giant robot with the feeling of *tokusatsu*”.

Conclusion

Along with the history of robot anime and *tokusatsu* aesthetical cross-influence, two concepts are key: *henshin* and *gattai*. The respective concepts of *transformation* and *combination* made both genres intertwined, though not only its history but also functioning as attractors to mix elements of the moving image, regardless of the way it was constructed or captured. At the heart of both genres lies the ability to form its own reality through special effects and animation techniques. There is no human being under the mask in *tokusatsu*. As they transform and connect its various parts, we can see how the transformation planes used in *tokusatsu* are replayed through planes using full-limited animation components. We scanned the lines in a zigzag manner and they result from an encounter between two media temporalities — a double folding — that makes for a third temporality, that is, the leaping itself, or in Japanese *jishin no chōyaku*.

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