原　　著

Sailor Moon, Feminine Images, Symbolism of the moon and Social Background

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Nakamura(2016) showed that Japanese *anime* are useful in Jungian analysis in her chapter 'Archetypal Images in Japanese *Anime*: 'Space Battleship *Yamato* (Star Blazers)'. *Sailor Moon* is another such work, a Japanese *shojo manga* (girls' comic) series written and illustrated by Naoko Takeuchi. She serialized this in *Nakayoshi* (1991~1997). It is part magical fantasy, part romantic comedy, and part science fiction, and it offers interesting ways to take this kind of analysis into gender issues (Cf. Drazen, 2003.p.11).

Some scholars have already noticed the widespread appeal of *Sailor Moon*. Antonia Levi, for example, has discussed how it made Japanese anime mainstream on American television in the 90s (1996, p.142). Patrick Drazen (Drazen, 2003) notes that it was also a hit in Brazil, Canada, the Philippines, Poland, and on the Internet. And Susan Napier(Napier, 2005) has touched on its feminine appeal:

When the hit television and *manga* series *Sailor Moon* was at its most popular in the mid1990s, pictures of its heroine *Serena* (*Usagi* in Japanese version) peered down ubiquitously from billboards, while *Sailor Moon*-related paraphernalia-everything from "moon prism power wands" to bath towels-were snapped up by devoted fans of the series, largely young girls who were attracted by the characters' unique combination of cuteness and fantastic powers. (Napier, 2005, p.7)

Jung of course places the feminine at the center of his psychology (Rowland, 2002, p.ⅵ). He said, '[T]he moon is the gathering-place of departed souls, a guardian of the seed, and hence a source of life with a feminine significance (1956/1990, 317-317, para 487). Esther Harding who focused on the feminine and the moon in her book *Women's Mysteries*, said, 'The symbolism of the moon is a fascinating subject for research, leading to many unexpected fields rich in significance for the spiritual life of our time (Harding, 1971, p.xiii)', and 'To ancient and primitive man, the moon was a visible representative of womanhood (Harding, 1971, p.29)'. Also, Marion Woodman took up moon as healing power for women and men, 'lunar conscious unities; it thinks with heart and heart though incorporates past, present and future (Woodman, 1980, p.143).' The works by Anne Baring and Jules Cashford are the most comprehensive ones dealing with the femininity and moon from historical, theological and feminist perspectives (Baring & Cashford, 1993, Cashford, 2003). In Japan, they have a traditional narrative of the princess from the moon, *The old bamboo-hewer's story (Taketori no okina no monogatari)*.

The purpose of this paper is multilayered discussion from many dimensions why the *anime* is welcome in 90's among not only girls but also many people in the world. First I introduce Japanese traditions that influence *Sailor Moon*. Next I explore how archetypal images and symbolism of moon are expressed in the *anime*. Then I argue the *anime* through feminist viewpoints. For that, I focus on meaning of feminine images and compensation,

relating these to girls' social status on that time from political aspects in the '90s. Also, I will touch how female artists, such as Naoko Takeuchi like Murasaki Shikibu, author of *The Tale of Genji (Genjimonogatari)* empower girls and young women in the patriarchal society. Finally, I argue reasons that people welcome the anime of moon goddess, encouraging all people from aspects social and economic states on that time.

The Story of *Sailor Moon*

Like other popular comics, *Sailor Moon* spread to television, films, games, and related goods, and even a social movement so called *cosplay* (fans dressing in costume as *manga* characters). I focus on the initial comics alone here to limit my discussion (Cf. Takeuchi, 2003a, 2003b, 2003c).

The heroine, *Tsukino Usagi* (which literally means a moon rabbit in Japanese) age14, is an ordinary middle-school kid, living with her parents and a brother in a middle-class area of Tokyo. She is a clumsy cry baby, ditzy, interested only in eating and romantic love. Her grades are bad but her figure is good. In addition, she's blonde. One day, after encountering a strange black cat named *Luna,* she learns that she is a warrior whose destiny is to save the Earth from the evil force of the *Dark Kingdom* ruled by Queen *Beryl*, who is controlled by Queen *Materia.* After fighting with ghosts, called the four generals, from the *Dark Kingdom, Usagi* gradually develops her sense of duty and recruits other warriors, *Ami Mizuno, Sailor Mercury, Rei Hino, Sailor Mars, Makoto Kino, Sailor Jupiter, Minako Aino*, and *Sailor Venus*. Together with another team, *Mamoru Chiba, Tuxedo Mask*, and the cat *Artemis*, they attempt to find the princess, *Serenity*, and a sacred stone, the 'Legendary Silver Crystal,' which has incredible powers both to heal and to destroy creatures and things. Later it emerges that *Usagi* herself is Princess *Serenity* of the moon kingdom, *Silver Millennium,* and *Mamoru* is Prince *Endymion* of the earth. They have loved each other in previous lives. However, their love ends tragically. After they die, the *Silver Millennium* is destroyed by the *Dark Kingdom*. But *Queen Serenity, Usagi's* mother in a previous life, facilitates their reincarnation just before her kingdom is destroyed, using the *Legendary Silver Crystal*. Also, she imprisons *Queen Materia*, the personification evil. *Queen Serenity* expects *Princess Serenity* and *Endymion*

to protect the *Legendary Silver Crystal* from evil with their true love. But at the end of the first arc of the story, *Usagi* kills *Mamoru*, possessed by *Queen Beryl*, and then commits suicide in the final battle with the *Dark Kingdom* to protect the *Legendary Silver Crystal*. Learning of the death of *Usagi* and *Mamoru*, their friends then sacrifice themselves to reincarnate them. Then, with the revived *Mamoru's* support, *Usagi* can destroy the *Dark Kingdom* and *Queen Beryl* and seal the evil powers of *Queen Materia* again. She eventually succeeds in saving the earth and her friends with the *Legendary Silver Crystal*, which in fact is made of her tears and true love.

Traditions behind Sailor Moon

Jataka

Antonia Levi notes that westerners can't understand popular Japanese anime like *Battleship Yamato* without learning about Japanese culture (Levi, 1996, p. 76). *Sailor Moon* is in the same boat. In Japanese folklore, a rabbit lives on the moon. The origin of this is found in *Jataka: a Collection of texts on the early lives of Buddha* (Kawasaki & Kawasaki, 2009, pp.486-489). According to tale 316, in the past, four faithful animals, a rabbit, a monkey, a jackal and an otter, lived in India. They want to make an offering of purification. The monkey, the jackal and the otter prepare some foods for a poor priest; the rabbit alone can't do so. The rabbit thus asks the priest to make a fire and jumps into it to sacrifice himself. But the rabbit is not consumed by the flames, because the priest is an incarnation of *Sharko Divanam Indra*, who, deeply touched by this sacrifice, draws the rabbit's picture on the face of the full moon in admiration.

Konjaku Monogatari Shu

A modified version of this tale is found in *Konjaku Monogatari Shu* (a 31-volume collection of stories written during the late Heian period. (See Kunisaki, 1993, pp.166-177). Here, *Sharko Divanam Indra* moves the burned body of the rabbit through smoke onto the moon to show its virtue to people. In Buddhist tradition, to sacrifice oneself to others is the ultimate virtue. The Buddhist origin of this tale may now be forgotten, but the notion of a rabbit on the moon is well known among Japanese children.

The idea that sacrifice oneself to one's belief or others is the ultimate virtue has been found in Japanese collective consciousness from *Bushi-do* to suicide attack.

The Old Bamboo-Hewer's Story

The Old Bamboo-Hewer's Story is anonymous, written in the early tenth century, the Heian period (Haga, 1999), and is popular in Japan even now. In the story, there is a fusion of Buddhist and *Shenxian* thought, based on a belief in the existence of immoral land (Cashford, 2003, p.175). The modified version is found in *Konjaku Monogatari Shu* and the story influences to later literary, *The Tale of Genji* (Horiuchi, 1997, pp.346-347).

One day an old man, bamboo hewer, finds a shining bamboo. He cuts it and finds a beautiful and small female baby in it. He takes her to his house and carefully fosters her with his old wife. The heroine, Princess *Kaguya (Kaguya-hime)* grows up miraculously quickly. Because of her extraordinary beauty, many noble men marriage to her. But she gives them impossible conditions before she will accept their proposals, and some even die trying to achieve the tasks. Eventually, an emperor asks for her love, and she does not easily reject his proposal. She confides her background, telling him that is she is a heavenly median of the moon, sent to the earth for having committed a sin, adding that she will go back on the night of a full moon. When that night comes, many heavenly being appear and take her to the moon, overcoming the army of the emperor. She leaves the elixir of life to the emperor, but he does not want it without the princess and burns it, along with his poem, on the top of Mt. Fuji, the nearest place to heaven in Japan.

This story gives us some ideas below. A sacred maiden has miraculous powers for her nature. She can gather many noble men who ask for her love by her extraordinary beauty but rejects them by cruel ways like, virgin goddess, Artemis Also, Princess *Kaguya* helps us think of the moon as a purified, immortal place, while the earth is a polluted one. So, the princess can leave the elixir of life to the emperor. After she leaves the earth, she forgets all her experiences on the earth. That means that women can be free from women's standard and rigid marriage system on the earth only for her origin. These notions are found in *Sailor Moon*, too.

In addition to these Japanese traditions, *Sailor Moon* incorporates the Greek myths of Selene and Endymion (Sugawa, 2013, p.145). The goddess of moon, Selene, finds a charming young man, Endymion, sleeping in a cave and falls in love with him. She often visits him on earth but she dreads his aging as a human. So she asks Zeus to make him sleep forever (Graves, 2011, pp.210-211), turning him into Sleeping Beauty with a tragic twist, a darkness *Sailor Moon* fully exploits.

Archetypal Images in *Sailor Moon*

According to Jung, 'The concept of the archetype, which is an indispensable correlate of the idea of the collective unconscious, indicates the existence of definite forms in the psyche which seem to be present always and everywhere. Mythological research calls them "motifs" '(Jung, 1937, para 89). Jung also said, 'Another well-known expression of the archetypes is myth and fairy tale.' (Jung, 1954, para. 6), and noted that, 'the essential thing, psychologically, is that they occur in dreams, fantasies and other exceptional states of mind' (Jung, 1929, para.229). Frederik Schodt says of amine, 'Viewed in their totality, the phenomenal number of stories produced is like the constant chatter of the collective unconscious—an articulation of the dream world' (1996, p.31).

Noriaki Nishimura, a Jungian oriented therapist, notes, ' "the archetypes" of mythological figures and motives are in the collective unconsciousness, [as] we can realize in flooding of mythological figures and motives in comics, *anime* and TV games, which touch on the psyche of the adolescent (Nishimura, 2006, p.30)'. One aspect of this in *Sailor Moon* involves attire (sans satire).

Sailor suit as persona

According to Brian J. McVeigh, 'Japan is a uniformed society (McVeigh, 2000, p.1).' Regarding sailor suits, he notes, 'Beginning in the Meiji period, uniforms were associated with being "frugal and courageous" for young men, while for young women, they were associated being "good mothers of a nation at war." Due to the influence the Russo-Japanese War (1904-1905), "sailor uniforms" became popular among both male and female students (McVeigh, 2000, pp.47-48)'. Among *shojo*, they came to signify virginity, naïvete, and vulnerability.

As Jung says, 'The persona is... a functional complex that comes into existence for reasons of adaptation or personal convenience.... The persona is exclusively concerned with the relation to objects (Jung, 1971, p.465, para 801)'. Thus people absolutely need a persona to adapt to society. It is obvious that sailor suits in *Sailor Moon* function in this way, indicating and accommodating immature and pure girls. They also function as symbols of homogeneity,

or, as McVeigh puts it, of ʻa sense of comradeship and group consciousness born from a national consciousness (McVeigh, 2000, p.87)ʼ. Yumiko Fujita posts that children learn their gender aspects from television program of anime (Fujita, 2008, pp.80-86). In this sense, as long as heroines wear sailor suits, they are still *shojo* who do not violate the patriarchal code even though they fight like men. It also helps different girls in the group avoid any sense of being left out.

For men, on the other hand, the issue is predictably different. Akinori Takada, who analyses many Japanese anime from a psycho-dynamic viewpoint, notes that for them the ʻFighting scenes of sailor warriors imply sexual intercourse (Takada, 1995, p.113)ʼ. Catherine Driscoll says, ʻ*manga/anime* do something different with relations between the ambivalently engaged in terms of feminine adolescence. They are more explicit in enfolding knowledge, innocence, sex, vulnerability, and power into the girl figure (2002, p.295).ʼ Therefore, ʻThe gender and sexual ambiguities of these girls as cultural figures are not distinct from the prominence of schoolgirl figures in mainstream menʼs pornography, which is particularly popular in Japan (ibid. pp.295-296).ʼ In short, sailor suits function sex symbols for men, and this is one of the reason *Sailor Moon* is popular among them.

The mother, median archetype

These side-trips aside, in *Sailor Moon*, the median archetypal image is of the mother. Jung says, ʻDemeter and Kore, mother and daughter, extend the feminine consciousness both upwards and downwards (Jung, 1951, p.188, para 316),ʼ and ʻThe median is often described as not altogether human in the usual sense; she is either of unknown or peculiar origin, or she looks strange or undergoes strange experiences, from which one is forced to infer the maidenʼs extraordinary, myth-like nature (Jung, 1951. p.186, para 313).ʼ This description fits *Usagi* completely.

Regarding mother-daughter archetypal images, Jung mentions:

We could therefore say that every mother contains her daughter in herself and every daughter her mother, and they every women extends backwards into mother and forward into her daughter. This participation and intermingling give rise to peculiar uncertainty as regards time: a woman lives earlier as a mother, later as a daughter. The conscious experience of these ties produces the feeling that her life is spread out over generations- the step towards the immediate experience and conviction of being outside time, which brings with it a feeling of *immortality* (Jung, 1951, p.188, para 316).

In the story, after *Usagi* encounters her mother in her previous life, as *Queen Serenity*, she remembers everything in her previous life and becomes a more powerful ʻmotherʼ. As Sugawa(2013) points out, mothering and care central in *Sailor Moon. Usagi*ʼs signature phrase, ʻIn the name of the moon, I will punish you!ʼ is one she learned from her ʻmotherʼ. She freely comes and goes between two states, *shojo* and mother, without sexual intercourse, over time and space, with ʻa feeling of immortality,ʼ reincarnated many times, following Buddhist tradition.

While this positive mother image is highly idealized, negative mother images are projected onto real adult women in the story as well. It seems to me that the story thus attempts to tell girls that their putative enemies, aggressive and dangerous young men, always have a mother complex, and hence that their real enemies are adult women. Young men may be rescued with the healing power of tears, the ʻ*Legendary Silver Crystal*ʼ. But the confrontation with womanhood is more absorbing. As Jung says, ʻDemeter-Kore exists on the plane of mother-daughter experience, which is alien to man and shuts him out (Jung, 1951, p.203, para383).

Virgin Mother

The quotation from Jung before, ʻDemeter and Kore, mother and daughter, extend the feminine consciousness both upwards and downwards (Jung, 1951, p.188, para 316)ʼ helps us understand how *Usagi* suddenly becomes the mother of *Chibiusa* (Little Rabbit) without sexual intercourse (Takeuchi, 2003, p. 142), though the comic gives the rational explanation that *Chibiusa* comes from the future. Harding also mentions,

ʻThe term virgin, then, when used of the ancient goddesses, clearly has meaning today. It may be used of a woman who has much sexual experience; it may even be applied to a prostitute. Its real significance is to be found in its use as contrasted with ˮmarriedˮ ʼ. (Jung, 1971, p.103)

It is, of course, no wonder that women can bear children without husbands, and they can foster their children within women's communities alone. As Akiko Sugawa has pointed out,'Mothering and caring are valuable in constructing a female homo-social community (Sugawa, 2013, p.148)'. In *Sailor Moon*, girls can become powerful mothers, free from the patriarchal marriage system. Given her mother archetype, *Usagi* punishes but does not destroy her enemies. She heals both enemies and friends by the 'Legendary Silver Crystal'.

Tear

It is very interesting that the 'Legendary Silver Crystal' is made of *Usagi's* true tears. Woodman mentions 'tears may be part of its motion, tears of the thinking heart are not sentimental. The heart knows what is real (Woodman, 1985, p.144).' Also, Linda Schierse Leonard suggests in her book,'The Wounded Women' that the tears bring women healing and leads them to transformation. She posts,'the image of rain as redemptive, symbolizing the tears of transformation, comes up in many women's dreams (Leonard, 1982, p.140).' Leonard cites the Grimm Brothers' fairy tale "The Handless Maiden", in which, well known, tears of the heroine protect herself from devil. After quotation of the fairy tale, Leonard tells from her own experience,'As my tears softened my armor and opened up my heart, I began to feel nature's healing power (Leonard, 1982, p.142)'. She concludes,'Then, with acceptance of the wound come the tears of transformation and a natural healing that can lead to love and compassion (Leonard, 1982, p.144)'. We can find same motif in other tales. A famous Andersen's fairy tale, *The Snow Queen: A Tale in Seven Stories*, in which tears of heroine, Gerda drastically work at the final and critical scene and rescuer Kai, her animus and herself (Andersen, 2016). In *Sailor Moon, Usagi*'s tears make *the Crystal* develop and *Usagi* can succeed to raise *Endymion*, her animus image from the dead (Takeuchi, 2003, p.85).

Symbolism of the Moon

It is meaningful to explore the symbolism of the moon and moon goddess as the moon plays the important role in the *anime*. The symbolism of the moon has often been discussed by Jungian analysts, mythologists and anthologists (Harding, 1971, Baring & Cashford, 1991, Cashford, 2003). Jules Cashford said,'the extraordinary

and far-reaching powers attributed to the Moon--powers over birth, fecundity, growth, destiny, death and rebirth-- amount almost to a world view at the beginning of human history', and 'the Moon became in many lands guardian of the fertility of humans (Cashford, 2003, p. 9),' and the moon is 'Lord of Women (ibid. p. 205)' so,'as Lord of the womb,' it 'was early people the "first" father of the new-born child (Cashford, 2003, p.210).' We can understand that *Usagi* suddenly become a mother of *Chibiusa*.

Baring and Cashford carefully gather and explore such images from the Palaeolithic to the Christian era (1993). Cashford states,

In a process known as 'solarization', the Sun officially replaced the Moon in many lands, and many of the Moon's powers and stories were transferred to the Sun, or lost view. This process, generally speaking, coincided in the west with the rise of the patriarchal cultures over the earlier cultures of the Goddess. (Cashford, 2003, p. 9)

Reflecting this historical background, it is interesting to see how the moon is used in *Sailor Moon* in modern times.

Transformation of the Moon

Cashford posted that,'the essential myth of the Moon is the myth of transformation (Cashford, 2003, p. 8)'. The moon waxes and becomes full, then wanes and at last becomes dark. Also,'the moon's phases became phases in the life of the Mother. The crescent moon was young girl, the maiden; the full moon was pregnant woman, the mother; the darkening moon was the wise old woman, whose light was within (Baring & Cashford, 1993, p.18)'. Cashford later elaborated on this:

In Greece… the visible phases were personified as separate goddesses: the New and waxing the Virgin-Persephone or Artemis; the Full Moon was the Bride, Wife, Mother or Fulfilled One-Demeter, Hera, Athene or Aphrodite;and the Waning Moon, Hekate, was the Crone or Hag. [S]elene contained all three phases in one: rising from Ocean she is forever virgin, riding her horses headlong through the dark she is full, shedding her beam on Endymion she is waning, and her darkness is his death (Cashford, 2003, p.129).

As I said before, *Sailor Moon* clearly incorporates the Greek myths of Selene and Endymion (Graves, 2011, p.

210) and the heroine, *Usagi*, Princess *Serenity*, bears these three phases. She can freely transform from an ordinary girl to a female warrior. After abnormal experiences such as time travel, she becomes a sexualized adult woman, then she is back to being an ordinary girl, living as if there was nothing like the moon. Many girls are most enthusiastic about the scenes of transformation. That is not only compensation their blocked social state (Napier, 2005, p.31) but may also be rooted in notions of free transformation related to the symbolism of the moon.

The Darkness of the Moon and the Sacrifice of Sons

Baring and Cashford mention ʻ[T]he darkening moon was the wise old woman, whose light was within (Baring & Cashford, 1993, p.18)ʼ. Long ago, darkness was not considered negative but positive, with a deep potential for rebirth. As Harding explains, ʻFor [the Moon Goddess] good and evil aspects are seen to be not absolute but relative (Harding, 1971, p.103)ʼ. ʻHowever, with the passage of time, positive and light parts have been gradually projected on the Sun, which is often personified by men (Harding, 1971, p.116)ʼ. As we can find in *The Wisdom of Ben- Sira* ʻOf the woman came the beginning of sin, and through her we all die (25:24).ʼ Women were thought of as the source of all evil things, sin and death, hence the story of Eve in the Bible (Baring & Cashford, 1993, pp.508-515). In Chinse *Taoisim*, ʻThe moon was *Yin* and the Sun was *Yang*. [Y]in, corresponding to the waning phase, was dark, passive, cold, moist, negative and a malignant ʻfeminineʼ principle (Cashford, 2003, p.125).ʼ

The feminine character is often divided into positive and negative aspects by a partial code, the early years seen in terms of the pure virgin and sacred mother, and the later years as those of the witch. In *Sailor Moon*, this division is very clear too. While *Sailor Guardians* are pure, immature girls, and *Queen Serenity* is the sacred mother, their direct enemies are all fashionable, sexy, overly made-up women, and *Usagi*ʼs real mother and her female teacher are depicted as nagging. Their ultimate enemies, *Queen Beryl* and *Queen Materia*, are represented as witches. *Usagi* devotes her pure and platonic love to *Mamoru*, Endymion, and dies for him, but evil women manipulate young, handsome guys called the four generals, who are transformed into ghosts by fighting with the *Guardians*. The death of such young men stems from the nature of the moon, ʻthe son-lover (Baring & Cashford, 1993, p.131)ʼ,

and we can think that these young lovers die for rebirth.

Moon as a Purified and Immortal Place

Before ʻmany of the Moonʼs powers and stories were transferred to the Sun (Cashford, 2003, p. 9), the moon had to be recognized the most powerful and the sacred in a matriarchal society. We can find some reminders in *The Old Bamboo-Hewer's Story*. In the story, the moon is the purified, immortal place with extraordinary power without violence whelming armaments on the earth. *Usagi*, Sailor Guardian has same power for her origin too.

Regarding the story, Tomoko Kuwabara gives a comment below in her presentation, ʻShe [The Princess] might also have taken the Japanese unconscious psyche back there with her (Kuwabara, 2008)ʼ. The moon is considered as a mirror reflecting desire of people on the time. So, Princess *Kaguya* gave dreams and hopes to women at the time who are restricted in very patriarchal society, and the old story has been passed for centuries in Japan. It is still attractive for women in the modern time who should get much more rights and power than in ten century because the story has a collective content: A beauty girl has miracle power and love is all for girls. But I think most important thing that *Usagi* is represented as a clumsy cry baby, ditzy, ordinal girl in the *anime* interested only in eating and romantic love. That appeals for Japanese girls in modern time, which ordinal girls can identified them onto *Usagi* even they may not have high self-esteems. Letʼs see meaning of the notion in next section.

Shojodo (the way of the teenage girl): *Sailor Moon* through Gender Issue

Ichiya Nakamura, an expert on mass media, has categorized various genres of Japanese anime (Nakamura & Onouchi, 2006, p. 21), and has called *Sailor Moon* a comic for *shojo*, girls. This is worth noting, because *shojo* are both the heroines of such comics and the audience for them. Even more noteworthy here, however, is that the concept of ʻadolescenceʼ itself is primarily a modern Western one. As Catherine Driscoll has said, ʻGirls, young women, and feminine adolescents were highly visible in twentieth-century Western culture—mostly as markers of an immature and malleable identity, and as publicly preeminent images of desirability (2002, p. 2)ʼ. But in her study of *Takarazuka* (an all-female revue), Jennifer

Robertson says, 'In Japan, the key indicators for females of social adulthood are marriage and motherhood. [*Shojo*] is the term coined in the Meiji period for unmarried girls and women and means, literally, a 'not-quite-female' female (Robertson, 1998, pp. 64-65).'

Another key notion associated with *shojo* is *kawaii* (cuteness), which implies a special childishness in Japanese girls (Driscoll, 2002, p. 296)'. Quoting Treat, Driscoll continues, 'the *shojo*'s own sexual energy, directed as it is towards stuffed animals, pink notebooks, strawberry crepes and Hello Kitty novelties, is an energy not yet deployable in the heterosexual economy of adult life (ibid.)'.

Instead of learning sexuality, Japanese *shojo* are hammered with the virtue of *yasashii* (gentleness, meekness, kindliness) from their infancy, in preparation for their future motherhood. Yumiko Fujita has described this as gender stereotyping (Fujita, 2008, pp. 80-86). Patrick Drazen also discusses *shojodo* in Japanese animation, and says, 'Traditionally, if a heroine is *yasashii*, then that's enough (Drazen, 2003, p.118)'. And he concludes:

It's no wonder that romantic love is part of just about every *shojo* story. Adolescence is, after all, just a stepping stone. Even Japanese girls who intend to have some kind of career after schooling always have a particular cultural belief in the back their mind. They know—because that have been told, overtly or symbolically, for most of their lives—that their greatest destiny lies ahead: becoming not just a wife, but a wife and mother (Drazen,2003, p. 129).

When *Sailor Moon* became popular in Canada, some critics took up the question of whether it was feminist or anti-feminist. Patrick Macias laughed down this discussion by asking, 'what can the Canadian audience expect from comics from Japan, that very male-dominant society? (Macias, 2006, p.155)'

Magical girls: powerful heroines and the patriarchal code

If women should not hold power in the real world, under the patriarchal code, perhaps their only recourse is magic. Minako Saito has taken this up by discussing Snow White, Sleeping Beauty and Cinderella, and noting how in *Sailor Moon*, too, the heroine changes by magic (Saito, 2001, pp.14-15)'. The problem with this for Saito is that it makes the heroine dependent. Her powers are always conferred

by a mystic figure, a fairy or goddess, so girls always rely upon others. Finally, alas, 'The ultimate weapon of girls is tears, which are stronger than any magic (Saito, 2001, p.30)'. Saito goes on to note how fighting girls are always supported by older men, such as *Tuxedo Mask* in *Sailor Moon* (Saito, 2001, pp.32-33). She concludes, 'While boys [in anime] live in a super-militarist realm, where they are involved in war alone, girls live in a super-fancy realm, where they concentrate on love and fashion alone, which reflects the society of adults (Saito, 2001, p.35)'. This goes along with what I discussed in my presentation last year. *Yuki Mori*, the heroine in Space Battleship *Yamato* (Star Blazers)', also works only for her love, embodying principles of *yasashii* that make her paradoxically an eternal virgin and mother.

Akiko Sugawa has taken a different tack, discussing *Sailor Moon* from a feminist viewpoint. She argues that with the enforcement of the Equal Employment Opportunity Law in 1986, and the bursting of the bubble economy in the early 90s, Japanese women expected different role models (Sugawa, 2013, p.138), and that this led to different heroines, magical fighting girls. Thus, 'Sailor Moon* was produced to offer a strong and fashionable new role model for girls (Sugawa, 2013, p.139).' Sugawa notes six prominent features of this manga: 1) *Usagi* is an ordinary middle-school kid with many weak-points but is blonde, showing a typical Western stereotype of beauty. 2) *Usagi* is given many magical powers, but later it is revealed that these derived from her descent as a princess. 3) Her family is a modern nuclear one, with a working father and a housewife mother. 4) Her family belongs to the upper-middle class in Tokyo. 5) Her magic weapons, the *Moon Tiar*a and *Moon Stick*, are used to purify and heal evil, not kill. 6) She is active mainly in domestic spaces (home, school, community), but also in public spaces (the earth and space). Sugawa further stresses two basic aspects of *Sailor Moon*, the mothering and care-giving which are encouraged for women in a patriarchal society (Sugawa, 2013, p.132). She concludes:

While women's powers are accepted for public purposes such as protecting the earth and pursuing justice, mothering and domesticity avoid of too much masculinization of girls. In addition, anime beauty standards moderate the terrors and anxieties in [Japanese]

society that girls may lose their femininity. Eventually, this patent mixture succeeds in avoiding severe criticism and backlashes (Sugawa, 2013, pp.137-138)

Akinori Takada has said that in Japan,ʻBoys become adults not men but girls become women not adults (Takada, 1995, p.114)ʼ. He refers to this as ʻa fundamental concept of discrimination against womenʼ reflecting the situation in our society (Takada, 1995, p.115)ʼ. But Akiko Furuta, a clinical psychologist, argues that *Sailor Moon* ʻcan provide a structure in initiation (Furuta, 2000, p.211)ʼ. As girls return to the girlsʼ world and never become adults, the story describes a return to peace as the happiest thing (Furuta, 2000, p.212). The heroines in *Sailor Moon* never become adult women, they stay *shojo* forever, as if Peter Pan could live in Neverland. This may seem to be a very regressive feminist subversion, yet as Napier aptly comments,ʻBecause Japanese women are still relatively disempowered, the overturning of the stereotype of feminine submissiveness may create a particularly festive resonance. In the animated space, female characters seem to glory in manifestations of power still denied them in the real world (Napier, 2005, p.31)ʼ. In Jungian terms, this is an act of compensation, or as Yukari Fujimoto says,ʻeverything that girls want occurs in the mythology and structure of *Sailor Moon* (Fujimoto, 1997, p.68)ʼ. Thanks to the conservatism, *Sailor Moon* has been welcomed by ordinary girls as well as by their parents and Japanese society, without concern that girls may stray from the right path.

Providing New Role Model for Girls

Nevertheless, there is a by-product of such a success of *anime* by women creators. Social states of Japanese women is still surprisingly low in spite their high education but women may obtain their wealth and fame in this new cultural field, *anime*.

It imitates the success of Murasaki Shikibu (Dates of birth and death are unknown), the author of *The Tale of Genji (Genjimonogatari)*. ʻShe was trained in a way that would allow her to serve in the salon of high-ranking lady (Washburn, 2015, p xxiv)ʼ. ʻShe would not have been viewed as especially attractive mate to be a primary wife (Washburn, 2015, p. xxv), Indeed, her marriage life with a much older man than she did not seem so happy and she lost her husband soon. ʻMurasaki Shikibu began writing *Genji Monogatari* soon after husbandʼs death, supposedly as kind of *nagusame*, or comfort (Washburn, 2015)ʼ. However that leads her to highest-ranking salon of the empress Shoshi (988-1074). She gave young girls of high-middle novel class, two dreams: if a girl is attractive, she may get love of a young noble man, like *Hikaru Genji*, if women could produce popular story, they may be very famous among high society. Later in Heian Period, young women are really into the story, for example, Takasuenomusume(a daughter of Takasue, 1008-Unknown), the author of *Sarashina Nikki (Daily of Sarashina)*, confides that she longed the story in the *Daily*,

I only wanted to read the tales. And I thought that I didnʼt look beautiful then, but I was sure that when I grew up I would become a long-haired beauty. I wanted to be *Yugao* whom *Hikaru Genji* loved. (Hara, 2000, p.28).

The authorʼs real life was very ordinal as a daughter of middle-class noble society without any romance in *The Tale of Genji* but later she succeeded to serve at the salon of Princess Yushi(1038-1105) and Baishi(1039-1096) and enjoyed conversation with some noble sophisticated men (Hara, 2000, p.7). It appeals young girls in modern time in a same way because it may be difficult to young women to carrier up in male dominant society but many would girls comfort themselves by reading or writing stories of *anime* and some may get success in cultural arena, literary or *anime*

The Moon as Healing Power

In the section, I would like to discuss why *Sailor Moon* became popular in the 90s worldwide. Harding said,ʻOur modern, twentieth-century attitudes are the result of the shift in emphasis from the values symbolized by the moon to those represented by the sun (Harding, 1971, p.32),ʼ adding,ʻIf intellect is the supreme power, why are things in the world apparently so much worse than they were a while ago? (Harding, 1971)ʼ. Considering Einstein and the invention of the atomic bomb, Cashford states,ʻHe was surely signalling that the brilliant experiment in consciousness of the last four thousand years had reached its peak and must now sacrifice its autonomy, if it is not to destroy what it has made (Cashford, 2003, p.9)ʼ. In addition, the economic failures of the 90s were evidently the result of patriarchal social systems, based on ʻthe

Sun which is often personified by men (Harding, 1971, p.116)'. Meanwhile, in Japan there was an improvement in the social status of women under the Equal Employment Opportunity Law in 1986. So young girls started to recognize that they could play main roles in their society.

Thus *Sailor Moon* came at a time people were wishing for the restoration of the feminine as a force to heal the earth. The girls in the comic do not destroy their enemies but heal them, sacrificing themselves for the rebirth of the earth. People's collective consciousness and unconsciousness bonded in *Sailor Moon*, with its 'Moon prism power' as a way to save us from everything which has been polluted and damaged by the masculine principle, so to speak. As Frederik Schodt says of amine, 'Viewed in their totality, the phenomenal number of stories produced is like the constant chatter of the collective unconscious—an articulation of the dream world' (1996, p.31). Jung said,

All mythological processes of nature, such as summer and winter, the phases of the moon, the rainy seasons, and so forth, are in no sense allegories of these objective occurrences; rather they are symbolic expressions of the inner, unconscious drama of the psyche which becomes accessible to man's consciousness by way of projection-- that is, mirrored in the events of nature. (Jung, 1954, p.6, para. 7)

However, we have to carefully weigh Jung's idea of the collective unconsciousness. Cashford questions it by asking, '[G]oing beyond modern and western identifications of Moon and Woman, Sun and Man, can we still say, with Jung, Neumann and others, that the Moon is *symbolically feminine or archetypally feminine* (Cashford, 2003, 153)?' She concludes, 'Whichever gender we have given to the Moon, it is instructive to find that other cultures assign an opposite gender, while still attributing to it the same functions of fertility, generation, regeneration, and qualities of mind. This fact in itself may point us beyond the gender of the Moon to its prior role in the imagination of all peoples (Cashford, 2003).' If so, healing the earth should not be an onus on women alone.

Also Toshio Kawai questions,

Jung realized that problems of the time often affected individuals' ones. But Jung belief in that individuals could overcome the social and problems by confronting the problems and getting new images and symbols not trying to resolve the problem on social level. Is it possible by such a way? (Kawai, 2015, p.190)

Archetypal images are always activated by conversation social status, and *anime* gives critical hints to us regarding the matters in the time.

Conclusion

Sailor Moon is grounded on Japanese Traditions and there are some feminine archetypal images, persona, maiden-mother, virgin mother and tear in the story. Also, the story reflects plenty of symbolism of the moon though the *anime* does not go over patriarchal code. Looking at the *anime* through gender issue, the *anime* compensates low social status of women but it suggests, Mothering and caring are valuable in constructing a female homo-social community (Sugawa, 2013, p.148).' This differs from Jungian individuation through integration of an opposed masculinity and femininity. Also, female creator of the *anime* can give young women dreams, comforts and new model, like Murasaki Shikibu. I believe in that there are unconscious collective social and political needs to heal our polluted world developed by solar, masculine principal behind the population of the *anime*. However, we have to be carefully to think that the moon healing power own to women alone.

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