



## ***Mahou shoujo*: From Japan to Global Phenomenon**

**Catarina Vieira<sup>1</sup> & Sahra Kunz<sup>2</sup>**

catarina.vieira.28@hotmail.com; skunz@porto.ucp.pt

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### **Abstract**

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The *mahou shoujo* genre (magical girl) focuses on the life of a female child or teenager, who possesses magical powers. Due to various successes such as *Bishoujo Senshi Sailor Moon* or *Cardcaptor Sakura*, the *mahou shoujo* is associated with Japanese animation. This kind of narrative emerged in Japan and quickly spread to the rest of the world. Thus, the purpose of this paper is to analyze the main works of this genre, how they spread globally, influencing the animation produced in the West, and how they served as a foundation for the current anime franchises of the *mahou shoujo* genre.

### **1. Introduction**

*Mahou shoujo* (Magical Girl) is a genre of *anime* (animated series) and manga (comic strip) that first appeared in Japan in 1966 thanks to the series *Sally the Witch* and it has been able to maintain a stable and prolific presence throughout the years. [1] This genre may be characterized by the presence of a female protagonist who is endowed with magical powers of some sort - for instance, she may possess super-heroine characteristics or may be able to manoeuvre magical utensils, such as wands, thereby conferring her supernatural powers. The genre is often associated with sequences of transformation, in which the protagonist metamorphoses in her improved magical form. [2] This genre was originated and popularized not only in Japan, but also spread throughout the world thanks to hits such as *Bishoujo Senshi Sailor Moon* (1992) and *Cardcaptor Sakura* (1998). [3]

In this paper, *mahou shoujo* will be addressed as a genre in itself because not all *anime* that feature *mahou shoujo* themes are necessarily targeted towards a young female audience, therefore they cannot be considered as a part of the *shoujo* genre. This paper will focus on the elements that characterise *mahou shoujo* as a genre and how those characteristics made its way into western animation and, for that reason, the objective will not be discussing how *anime* reflects and influences gender roles.

## 2. *Mahou shoujo*

### 2.1. Themes and Archetypes

Even though the definition of *mahou shoujo* presented in the introduction seems rather limited and restrictive, the number of its subgenres, themes and archetypes is actually broad. In its general definition, the *mahou shoujo* is a genre that features a young girl (child or teenager) as the protagonist who possesses magical or supernatural powers and abilities. Some of the themes that this kind of animation usually portrays include: responsibility, heroism and the importance of both family and friendship. However, some series in this genre portray an escapist trait whose main focus is the realization of dreams and wishes of both the main character and the subconscious of the viewer [4].

The genre can be divided into four different subcategories, namely: Girls who are witches or sorceresses, Magical Princesses, Idols who are aided by magical powers, Magical Girls that can undergo a metamorphosis process or Magical Warriors. [5]

We will begin by analysing the first subgenre: Witches/Sorceresses. This was, during the early days of the *mahou shoujo*, the most iconic subcategory, as most of the animated series produced within the genre followed the Witch/Sorceress patterns. Stories of this type feature girls who know how to handle the magical arts as their protagonists, either because they come from another world or because they are normal girls (of the planet Earth) who were given the possibility to learn and use magic. Sometimes the plot takes place in a completely alternate universe. The first *mahou shoujo* - *Sally the Witch* - is an example of this subcategory. After its success, several stories revolving around an identical style and plot took place. Some of the best known titles within this genre are: *Majokko Tickle* (Magical Girl Tickle, 1978), *Akazukin Chacha* (Red Riding Hood Chacha, 1991), *Hana no Mahoutsukai Mary Bell* (Floral Magician Mary Bell, 1992), *Ojamajo Doremi* (Magical Doremi, 1999), *Sugar Sugar Rune* (2004) and *Jewelpet Twinkle* (2010). [6]

Sometimes, this first subcategory is merged with the category of Magical Princesses (as it happens in *Sugar Sugar Rune*, a *mahou shoujo* that tells the story of two young candidates to the throne of a parallel universe, who are sent to Earth in order to compete for the crown). This second subgenre is characterized by the fact that the protagonist is of royal descent and, more often than not, the protagonist is a princess from another realm who is temporarily living on Earth as part of her education to become a queen. Some examples are *Comet-san* (1967)/*Cosmic Baton Girl Comet-san* (2001), *Majokko Megu-chan* (Witch Girl Meg, 1974), *Magical Princess Minky Momo* (1982), *Hime-chan no Ribbon* (Hime-chan's Ribbon, 1990), *Fushigiboshi no Futagohime* (Twin Princesses of the Mysterious Planet, 2005) and *Lady Jewelpet* (2014). [7]

Metamorphosis is present in the *mahou shoujo* genre when the main character can alter her form as a way of becoming stronger or enhancing her supernatural abilities. This theme is present in series such as *Himitsu no Akko-chan* (1962), *Magical Princess Minky Momo* (1982) and *Princess Tutu* (2002). [8, 9]

As for the theme of Idols, who resort to magic in order to perform, the three most relevant examples of the subgenre are *Mahou no Tenshi Creamy Mami* (Magical Angel Creamy Mami, 1983), *Full Moon wo Sagashite* (Searching for the Full Moon, 2002) and *Mermaid Melody Pichi Pichi Pitch* (2002). This genre often features the following situation: the protagonist has the ability to assume an alternate identity in order to become an idol and perform activities such as singing and dancing. This is often linked to the metamorphosis subgenre as the heroines adopt a different appearance thanks to their magical powers (usually making themselves seem older) in order to be able to act as an idol (as it happens in *Full Moon wo Sagashite*, where the protagonist suffers from cancer, so she is granted a wish to become someone else, through magic, in order to fulfil her dream of becoming a singer). [10]

Finally, the subgenre of the Magical Warriors, that was immortalized by Naoko Takeuchi's *Bishoujo Senshi Sailor Moon* (Pretty Soldier Sailor Moon, 1992), is characterized by the presence of, as the subgenre's name implies, female characters who are able to use supernatural talents and skills, usually assuming an alter-ego in order to protect their planet, universe, galaxy, etc., from enemies, while defending ideals such as peace and love. This subgenre is considered the most appealing to the Western market. Some of the most relevant examples, besides *Bishoujo Senshi Sailor Moon*, include the *Pretty Cure!* franchise (2004-nowadays), *Ai Tenshi Desentsu Wedding Peach* (Wedding Peach, 1994), *Magic Knight Rayearth* (1994) and *Tokyo Mew Mew* (Mew Mew Power, 2003). [11]

Although these subgenres exist, they are not linear or restrictive. Currently, it is pretty common to see crossovers between the subgenres. It is also important to mention that some successful titles are not linked to any of the subcategories mentioned and explored above, such as *Cardcaptor Sakura* (1998) and *Shugo Chara!* (Guardian Character!, 2007), as their main focus is not any of the themes discussed above.

### 3. The Primors

#### 3.1. 1960 and 1970: Influences and inspirations of the genre

*Sally the Witch* was produced by *Toei Animation* and it was the first work of Japanese animation to fall in the category of the *mahou shoujo*. It was based on a 1966 *manga* of the same name written and drawn by Mitsuteru Yokoyama. Its adaptation to animation for television aired for the first time in that year. The plot of this series was inspired by Sol Saks' sitcom "*Bewitched*", that aired between 1964 and 1972.

The American series became popular in Japan, and, in 1966, Japanese artists decided to take ownership of the idea, using a young girl as a protagonist, rather than an adult married woman, like it happened in *Bewitched*. The American series *Bewitched* addressed several themes that would become relevant in the universe of the *mahou shoujo*, namely witches/sorceresses. *Sally the Witch* tells the story of Sally, a princess from a magical kingdom, who dreamt of coming to Earth in order to make



friends. As soon as the protagonist manages to accomplish this objective, she uses her magic to solve the problems and troubles that she comes across during her journey on Earth. [12]

*Himitsu no Akko-chan* (Secrets of Akko-chan, 1969), also produced by *Toei Animation*, was, together with *Sally the Witch*, one of the pioneer works among the *mahou shoujo* genre. Both address themes that were bound to become relevant in future works of the same genre – human girls who are granted a special magical power and/or princesses from a different kingdom who possess supernatural talents. Moreover, the iconic transformation sequences, that would become a trademark of the *mahou shoujo*, were introduced in the genre by these series, as well as the use of magical spells in order to activate the protagonists' powers. [13]

During the seventies, the target audience of the *mahou shoujo anime* was broadened, trying to capture older audiences and not just children. Because of this, some changes were applied, such as older protagonists (as both Akko-chan and Sally, main characters of *Himitsu no Akko-chan* and *Sally the Witch*, respectively, were between ten and twelve years old), allowing the stories to explore darker and more serious subjects, as well as introducing the “rival” concept. There were also works that used the basic concepts of genre and directed them to an audience that was neither infantile nor female – they began to target a male audience. Some of the titles of this era include *Fushigi na Merumo* (Marvelous Melmo, 1970), *Cutie Honey* (1973) and *Majokko Megu-chan* (1974). [14]

### 3.2. Studio Pierrot's era

During the eighties, other studios besides *Toei Animation* turned to the *mahou shoujo* genre. *Studio Pierrot* was one of them. [15] This company reshaped the genre, contributing to our current definition of “*mahou shoujo*”. The theme of Magical Idols emerged thanks to series such as *Angel Creamy Mami* (1983), *Mahou no Star Magical Emi* (Star Magician Magical Emi, 1985), *Mahou no Idol Pastel Yumi* (Pastel Yumi the Magical Idol, 1986) and *Mahou no Stage Fancy Lala* (Fancy Lala, 1988). [16] Furthermore, the titles of the *mahou shoujo* genre started featuring more than just one girl who was able to use magic/ possessed magical powers.

Two *anime* works, namely *Fairy Princess Minky Momo* (1982) and *Magical Angel Creamy Mami* (1983), managed to broaden their audiences, appealing to female as well as male audiences, since both their heroines

**Fig. 1 & 2.** Comparison between *Bewitched* and *Sally the Witch*. Left: Capture of *Bewitched*'s opening sequence. Right: Capture of *Sally the Witch*'s opening sequence.

had the ability to turn into an older version of themselves, which was something that the male audience generally found appealing.

It is common for girls to fantasize about adulthood and how they will become glamorous women in the future. In the eighties *mahou shoujo anime*, magic gives protagonists both the means of expression and of personal affirmation through the possibility of experiencing adulthood temporarily, thanks to magic. This makes sense in Japan in the 1980s, because that was when women began to become more independent, occupying political positions and expressing themselves. Moreover, the eighties were the pinnacle for some female superstars such as Akina Nakamori. In this sense, the *mahou shoujo* series of the eighties represent a bridge that unites the “real-self” to the ideal of female youth. [17]

## 4. 1990 – Success and expansion to global television

### 4.1. *Bishoujo Senshi Sailor Moon*

*Bishoujo Senshi Sailor Moon* is a work by the *mangaka* Naoko Takeuchi and got its animation adaptation by *Toei Animation*, amounting to a total of five seasons and 200 episodes, complemented by films that act as side stories to the main series. The animation was broadcast in Japan between 1992 and 1997 and, thanks to its success, quickly spread to the rest of the world, becoming a worldwide success. In 2014, the series got a remake, also produced by *Toei Animation*, named *Pretty Guardian Sailor Moon Crystal*, which follows, more closely, the original story of the *manga*. Presently, this new adaptation sums a total of three seasons. Two movies expected to have been released in 2018 were announced, but their release date got pushed back to 2019. [18] Besides, the franchise was also adapted for videogames, musicals and a live-action television series that aired in 2003. [19]

*Bishoujo Senshi Sailor Moon* tells the story of Usagi Tsukino, a fourteen-year-old teenager, who happens to come across a talking cat named Luna. This cat tells Usagi that she’s bound to become Sailor Moon, the “soldier of love and justice” whose goal is finding the Moon Princess as well as the Silver Crystal. Therefore, Usagi embarks on a journey, during which she meets new friends, who are also destined to transform into *Sailor Senshi*, and Tuxedo Kamen (who becomes Usagi’s love interest). [20] During the five seasons, the group faces a large number of enemies while fighting to preserve, keep love and peace on Earth.

*Sailor Moon* portrays characters that could be seen as role models for young females (mainly in Japan). It turns out that this trend collided with the movements that defended “Girl Power” both in the United States and in the United Kingdom, where the belief that the feminine figure should express self-confidence, individualism and ambition was defended. In this sense, in disagreement with the Japanese sociocultural panorama, *Sailor Moon* offered an example of female freedom that would be, later on, projected on young girls, teens and adult women. [21]

*Bishoujo Senshi Sailor Moon* is considered the series responsible for invigorating the *mahou shoujo* genre by adding dynamic heroines and action scenes. Moreover, it was considered the biggest advance in the *anime*

industry until 1995, representing the peak of *anime* aimed towards female audiences (*shou-jo*). [22, 23, 24] *Sailor Moon* also implemented significant changes in the genre because the protagonist should use her powers to fight evil, instead of using them just to have fun. [25] The *anime* depicts strong friendships (fact that is highly praised by critics) between a large number of characters, owners of distinctive, intricate and strong personalities, which made them appealing to a broad audience. [26, 27]



**Fig. 3.** Screen capture of Usagi Tsukino's transformation into Sailor Moon sequence from the first season of *Bishoujo Senshi Sailor Moon*.

## 4.2. *Cardcaptor Sakura*

*Cardcaptor Sakura* is an *anime* series based on the manga of the same name, written and drawn by the *mangaka* group CLAMP. The animated version features 70 episodes and was produced by Madhouse Studio. It aired on Japanese television between 1998 and 2000.

Sakura Kinomoto is a ten-year-old child, who leads a regular life together with her father and her older brother, Toya. One day, she opens a mysterious book and, by accident, frees dozens of powerful magical cards (the Clow Cards). Kerberos, the guardian of those cards tells Sakura that she must find, capture and recover all the scattered cards that were lost thanks to the young protagonist. She is given a magical key that can be shifted into a magical wand that allows her to use magic.[28]

The success of *Cardcaptor Sakura* made the author group publish a *manga* sequel (*Clear Card Arc*) that began serialization in *Nakayoshi* (a *manga* magazine) in 2016. The sequel got an *anime* adaptation in 2018.

*Cardcaptor Sakura* got dubbed and broadcast in various countries, Portugal included (the series was broadcast by RTP1, RTP2, Canal Panda and Panda Biggs). [29]

The animated adaptation of *Cardcaptor Sakura* was widely popular in Japan, although its timeslot was one of those that generally obtained low audiences. [30] Kevin Lew, writer for *Animerica*, believes that the series' sophisticated design broadens the target audience, appealing to both children as well as older viewers. [31] Zac Bertschy, writer for *AnimeNewsNetwork*, affirms that *Cardcaptor Sakura* was noted for its taking on a genre often considered repetitive and obsolete, managing to turn it into something fun, intelligent, exciting and wonderfully animated. [32]

## 4.3. *Ojamajo Doremi*

*Ojamajo Doremi* is an *anime* written and produced by Toei Animation that tells the story of Doremi Harukaze, who is eight years old. When she accidentally gets lost and finds a mysterious shop managed by a witch, the protagonist accidentally turns the shop owner into a frog. The only way to turn the witch shop owner back to her human form is to learn magic herself, so Doremi becomes a witch apprentice and becomes able to use magic. The *anime* includes transformation sequences, present in pretty much every single episode. These represent the separation between the regular human

girl who is deprived of all kinds of magical powers to their witch apprentice form (now able to perform spells with the aid of a magical wand). [33]

The episodes emphasize themes such as friendship and family, letting the viewer follow the growth of Doremi and her friends. *Ojamajo Doremi* had four seasons and one OVA, produced and then aired on Japanese television between 1999 and 2003. The series was proven to be successful, and it was broadcast on TV channels in various countries around the world. In Portugal, *Ojamajo Doremi* aired on RTP2, Canal Panda and Panda Biggs.

## 5. The 2000s: *Mahou shoujo* of today

### 5.1. *Pretty Cure!*

*Pretty Cure!* is an anime series franchise, highly merchandise-driven, written and produced by *Toei Animation*. The series has a large number of independent seasons, but all following the same premise and genre – *mahou shoujo* featuring magical warriors.

The first season of the series (*Futari wa Pretty Cure*) was broadcast in 2004. Nowadays, the franchise has 16 seasons. *Star Twinkle Precure* is the latest season and it is currently being broadcast in Japan.

All *Pretty Cure!* seasons feature a group of Japanese teenage girls that can transform into an alter-ego with supernatural physical and magical abilities.

*Pretty Cure!* is often compared to *Bishoujo Senshi Sailor Moon*, since this title was the pioneer in the introduction of a group of female warriors with magical powers. *Pretty Cure!* uses the same premise but, due to the character design as well as the colour palette used, it is often linked with a childishness that is not present in *Bishoujo Senshi Sailor Moon* [34]. However, *Pretty Cure!* can be considered the most successful *mahou shoujo* franchise of the century, partly because it is a *merchandise-driven* franchise – a vast collection of series-inspired toys is produced and commercialized at the same time that the anime is broadcast in Japanese television, which makes it have a unique success among the younger Japanese generations. [35]

Worldwide, *Pretty Cure!* can be considered relatively successful, although the series was not as prominent as some of the main titles of the nineties. The seasons of the franchise were dubbed and aired on German, Australian, Canadian, Chilean, Spanish, Singaporean, Taiwanese, Italian, South Korean and Thai television.

Some of the seasons are also available for streaming on Netflix under the name “*Glitter Force*”.

### 5.2. *Shugo Chara!*

*Shugo Chara!* is an anime based on the *manga* of the same name by *PEACH-PIT*. The television animation series aired between 2007 and 2010 and it was produced by *Stelight*.

*Shugo Chara!* tells the story of Amu Hinamori, a ten-year-old girl who struggles to be honest with herself, so she always puts up a facade when she is around other people that, according to her, is far from being her real self. One day, after making a wish, wanting to be able to act as the way she believes to be her true self and personality, she finds three coloured eggs

(one pink, one blue and one green) on top of her bed. These will hatch to be three “Guardian Characters”, small floating creatures that are projections of the personalities and attitudes inside of the protagonist’s self. [36] Amu is then able to transform into a bettered version of herself, according to each of the traits that the Guardian Characters represent, by associating herself to each of them.

Unlike most *mahou shoujo*, *Shugo Chara!* offers a vast exploration of the concept of “identity” and “personality”, since each Guardian Character represents a part of the *self*<sup>3</sup>. Therefore, Shugo Chara!’s plot objective is to portray the character’s self discovery journey till they are able to accept themselves just the way they are, not needing their Guardian Characters anymore, since they were able to find themselves, as well as what they consider to be their identity. [37]

*Shugo Chara!* earned several positive reviews by the press. Phil Theobald, writer and reviewer for *Newtype USA*, believes that the series is a humorous version of the *mahou shoujo* genre. [38]. Carlo Santos, writer for the *AnimeNewsNetwork*, explains that this work addresses the complexities of the human psyche. [39] The *anime* adaptation of *Shugo Chara!* became one of the most watched *anime* programmes in Japan in 2008. In the United States, the series was the 4th most sold series among the *shoujo*<sup>4</sup> demographic. [40] Despite the success of the *manga*, the series has not been dubbed or aired in most countries.

### 5.3. Other Examples

During the 21<sup>st</sup> Century, new animated series of the genre emerged – some followed a conventional and traditional approach, obeying the themes and archetypes previously explored by other works and some decided to step out of the box, addressing the *mahou shoujo* genre in a new, more experimental, light, stepping away from the paradigms previously established by pioneer works.

There are plenty of *mahou shoujo anime* that picked elements that are commonly associated to *Bishoujo Senshi Sailor Moon* and adapted them, making them particular and unique – *Tokyo Mew Mew* and *Mermaid Melody Pichi Pichi Pitch* are both examples of this particular situation. *Tokyo Mew Mew* (2002) brings back *Bishoujo Senshi Sailor Moon*’s premise and then throws some new aspects in – the protagonists now have their DNA linked to those of an endangered species. Nevertheless, the idea and the concept is still the same as it depicts a group of teenage girls fighting for peace and the safety of the Earth. [41] *Mermaid Melody Pichi Pichi Pitch* (2003) tells the story of mermaid princesses that turn human and, then, transform into magical singers whose songs and voice have the ability to fight the dark forces. This *anime* was heavily based on The Little Mermaid fairy-tale, but with some *Bishoujo Senshi Sailor Moon* elements mixed in. [42]

Another example of a *mahou shoujo* is *Kamichama Karin* (Little Goddess Karin, 2007). This series is a 26 episode *anime*, based on the manga

3 person in their individuality and subjectivity

4 targeted at young female audiences.

of the same name (written and drawn by the artist *Koge-Donbo*\*). In this case, you can find some differences that differentiate this show from the regular *mahou shoujo* – the protagonists’ powers come from Greek mythology figures (such as Apollo, Athena and Ares) and, in this work, the magical powers are not a “girl-only” thing – boys can also go through the process of transformation and they can use magical powers like the girls do. Moreover, the conflict portrayed in this series mostly concerns the relationships and the struggles between the protagonists and the antagonists, and has nothing to do with saving the Earth from evil. The author herself claims that this work was intended to be seen as a parody of the *mahou shoujo* genre, but, as popularity spread, it ended up becoming a somewhat more serious story, as the first chapter (that was supposed to be the only chapter) of the *manga* was highly acclaimed. This series got its TV adaptation to animation in 2007 by Stalight. [43]

The *Jewelpet* franchise (2009 – 2015) was, like *Pretty Cure*, highly merchandise driven and it depicts the *mahou shoujo* genre mainly in the first two seasons of the animated series – *Jewelpet* (2009, focusing on magic within the real world) and *Jewelpet Twinkle* (2010, where the female protagonist attends a magic academy in a parallel universe named *Jewel Land* while she lives as a regular girl in the real world).

Two animated series that, at first sight, come off as “just another *mahou shoujo*” but they actually break all stereotypes established for the genre until then are *Princess Tutu*(2002) and *Mahou shoujo Madoka Magica*(*Puella Magi Madoka Magica*, 2011).

*Princess Tutu* (from the studio *Hal Film Maker*) mixes together ballet, opera, folklore, fairytales and historical events and turns them into a narrative lead by Ahiru, who happens to be a duck. However, she is given an opportunity to transform herself into a human and, consequently, into Princess Tutu (her alter-ego, who is both physically and magically skilled and talented), in order to put together the shattered heart of a fairy-tale prince that had come to life. *Princess Tutu* emerges from an ocean of stories without actually belonging to any of them. [44] Moreover, the story’s ending is also unusual among the works of the same genre – the reward that awaits the protagonist at the end of her mission is a lonely life as a duck, instead of a happy marriage to a prince. [45] *Princess Tutu* focuses on the concept of narrative: its characters struggle against the writer of the story of which they are part. The antagonist of the series is its own story. [46]

*Mahou shoujo Madoka Magica* (Studio *Shaft*) tells the story of Madoka and Sayaka, who are middle school students with ordinary lives, but everything changes when they encounter Kyuubey, magical being identical to a cat, and Homura, a transfer student at their school. Kyuubey offers them a proposition – he will grant them any of their wishes in exchange of them agreeing to become *mahou shoujo* (magical girls). Homura, who already is a *mahou shoujo*, adverts them that nothing is what it seems, so not taking on the offer would probably be for the best. The *anime* has a clear obscure undertone and features some scenes that can be considered violent – one of the main characters gets decapitated (her head is bitten off). [47] *Mahou shoujo Madoka Magica* earned many positive reviews, acclaiming the

series' writing as well as its take on the *mahou shoujo* genre. In addition, it was a commercial success and won several awards. [48]

## 6. The Genre Outside of Japan

Nowadays, many of the cartoons aired on western television channels show traces of being deeply influenced by a very specific genre of *anime* – the *mahou shoujo*.

*Star vs. The Forces of Evil* (Disney, 2015) is an example of an animated television series produced by a western based studio and it embodies some of the characteristics that are the core of *mahou shoujo* animation, namely *Bishoujo Senshi Sailor Moon*. *Star vs. The Forces of Evil* tells the story of an energetic princess that comes from a different realm and fights inter-dimensional monsters aided by a magic wand and spells. [49]

*Miraculous: The tales of Ladybug and Cat Noir* (2016) is the ultimate example of a *mahou shoujo* intercultural series – a French studio joined *Toei Animation* (the animation studio behind some of the most famous titles of the genre) in order to produce a new animated series, focusing on the adventures of a young girl who can transform herself into a superheroine, winning the powers of Ladybug's luck magic. [50]

Other famous titles (both originating from Italy) that were obviously influenced by the *mahou shoujo* genre are *W.I.T.C.H.* (2004) and *Winx Club* (2004). Both series include transformation sequences and their protagonists possess magical powers. [51]

Thanks to the diffusion and success of *anime* in western countries, the cultural and aesthetic differences between both styles are fading, as the anime model has been widely absorbed by western animation. Nevertheless, this is something that has happened in all genres, not only in *mahou shoujo*. [52]

## Conclusion

The *mahou shoujo* genre of the Japanese *anime* was inspired by a witch of an American series, but gradually and at the same time, quickly acquired a unique set of attributes that made it very particular and, at the same time, different from its western prototypes since the Japanese defended the young girl as a powerful heroine, but did not dismiss her femininity. Thus, since the 1990s, the West reimported something that had previously been imported by Japan, in order to introduce the Japanese model of superheroine into Western culture and therefore in the works produced.

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