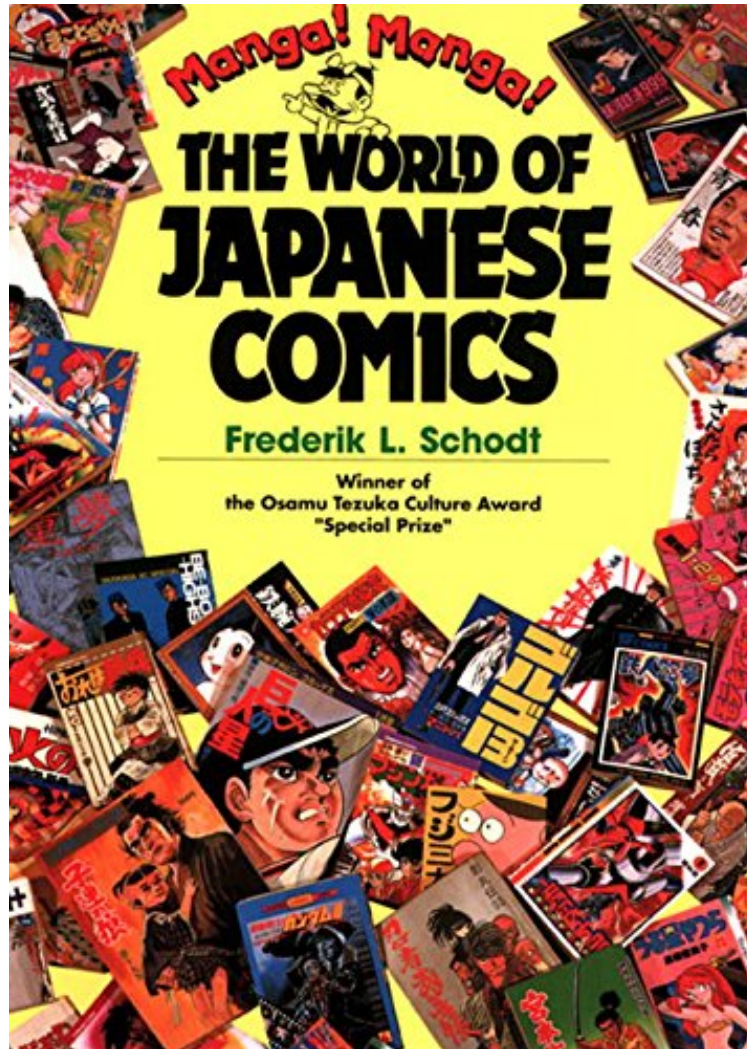


[FREE] Manga! Manga!: The World of Japanese Comics

Manga! Manga!: The World of Japanese Comics

Frederik L. Schodt

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Frederik L. Schodt : Manga! Manga!: The World of Japanese Comics before purchasing it in order to gage whether or not it would be worth my time, and all praised Manga! Manga!: The World of Japanese Comics:

0 of 0 people found the following review helpful. Still at the forefront. A masterpiece. By Northrop Davis This is an absolutely wonderful work and is considered, as earlier commentators expressed, the bible of manga studies. As others have said, it's an impossible act to follow, for many reasons. Schodt's credibility in the field, which includes his friendship with Tezuka, his high level Japanese language skills, the award given to him by the Japanese government, his wonderfully accessible writing style for all readers, his fascinating ability to subtly project his own enthusiasm for the material, all combine to make this a "must-have" book for anyone interested in manga. Fred Schodt actually knows or knew many of the manga luminaries that he writes about. What is even more spectacular is that his Dreamland

Japan climbs up to the same lofty level of achievement, exploring the more obscure, but equally fascinating, sides of manga. Anyone with interest in manga should read both works to begin exploring the field of manga studies that Fred Schodt pioneered (his other books are excellent too!). One of the many wonderful things about his writing is, despite it being scholarly and having the utmost credibility, is how entertaining it is. One of the book's many advantageous qualities is Fred's desire to point to larger issues through his explorations. 0 of 0 people found the following review helpful. This is the book to start with if you want to know about manga. By Soobie Mennym I bought this book while I'm writing my dissertation about manga and I wanted to start from the basic. Schodt's work is the first of a long series of book about that matter. What I found interesting was the perspective the author used for this book. He knew he was going to present something extremely new to a public which didn't know absolutely nothing about Japanese comics and had a completely different idea of comics. I don't agree with the Schodt only towards the end when he writes that it will be almost impossible to translate lots of Japanese comics into other languages because the cultural differences are too wide. I've been reading comics for 16 years now, which is more than half of my age, and I've read about anything. Japanese mythology or playing Go or Japanese history. And all of these was translated into my language. In addition, Schodt said that according to him the tropes of manga were difficult to understand for an American audience because they were not used to them. By tropes I mean, for example, the little drop that appear on the face of a manga character when something doesn't go as planned or the fact that people got a nosebleed when they are aroused. Schodt's comment was really American-centered because I'm not American and still I find it more difficult to read American comics rather than manga. I probably miss some of the tropes that are common for US readers and the boards are something built in a weird way and I have to think which way to read and that doesn't happen when I read a manga. To conclude, I give this book four stars only because it's an outdated book. The reader should read something newer after this one but as introduction into the world of manga is perfect. 1 of 1 people found the following review helpful. Good Historic Review By Samira Andrade The book gives you a pretty good look on how manga developed over the years, and delivers what it promises in the beginning: help you understand how the manga world works. All in all is an amazing book if you want to know more about how manga turned out so differently from american comics. For a real comparison between american comics and manga thou, I'd recommend Paul Gravett's book which does it beautifully. Schodt's work was first published in 1983, so numbers are outdated, and you can't really use it as standards for present manga market, but it gives you great look on how the market itself looked like before the decline in the 1990s. Like I said before, if you're looking to find out how manga came to be, some about Osamu Tezuka and the differences between shonen and shoujo manga, this book is perfect.

Since first published in 1983, *Manga! Manga!: The World of Japanese Comics* has been the book to read for all those interested in Japanese comics. It is virtually the "bible" from which all studies and appreciation of manga begins. More than that, given the influence of Japanese manga on animation and on American-produced comics as well, *Manga! Manga!* provides the background against which these other arts can be understood. The book includes 96 pages from Osamu Tezuka's *Phoenix*, Reiji Matsumoto's *Ghost Warrior*, Riyoko Ikeda's *The Rose of Versailles*, and Keiji Nakazawa's *Barefoot Gen*.

"Phenomenal book an exceptionally literate writer." Cat Yronwode "... a thoroughgoing exposition of the manga genre in text and pictures." *The New Yorker* "An excellent historical guide to manga, as well as a fine Introduction to various artists and major thematic concerns." *Variety* "Buy this book. Read it." *The Comics Buyer's Guide* About the Author FREDERIK L. SCHODT is a writer, translator, and interpreter who lives in San Francisco. His books include *America and the Four Japans: Friend, Foe, Model, Mirror*; *Inside the Robot Kingdom: Japan, Mechatronics and the Coming Robotopia*; and *Dreamland Japan: Writings on Modern Manga*. Among his translations of novels are *The Gundam Mobile Suit series*, *Betty and Jack Forever*, and *My Boy: A Father's Memories*. His translations of manga include *Barefoot Ben: A Cartoon History of Hiroshima* (vol. 2), *The Rose of Versailles* (vols. 1-2), *Ghost in the Shell*, and *The Four Immigrants Manga: A Japanese Experience in San Francisco, 1904-1924*. *Manga! Manga! The World of Japanese Comics* won the special prize at the Manga Oscar Awards in 1983, sponsored by the Japan Cartoonists Association. In 2000, Fred himself was awarded the Asahi Shinbun's Osamu Tezuka Culture Award "Special Prize" for his outstanding contribution toward making manga known outside of Japan.