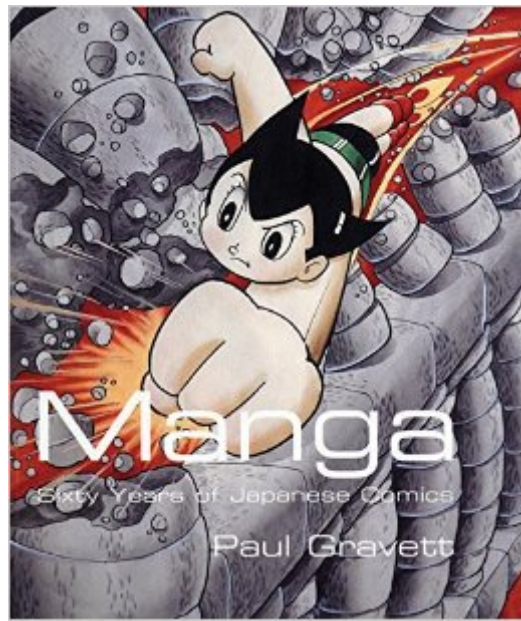


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# Manga: Sixty Years Of Japanese Comics



## Synopsis

Japan's output of manga is massive, accounting for a staggering forty percent of everything published each year in the country. Outside Japan, there has been a global boom in sales, with the manga aesthetic spreading from comics into all areas of Western youth culture through film, computer games, advertising, and design. *Manga: Sixty Years of Japanese Comics* presents an accessible, entertaining, and highly-illustrated introduction to the development and diversity of Japanese comics from 1945 to the present. Featuring striking graphics and extracts from a wide range of manga, the book covers such themes as the specific attributes of manga in contrast to American and European comics; the life and career of Osamu Tezuka, creator of *Astro Boy* and originator of story manga; boys' comics from the 1960s to the present; the genres and genders of girls' and women's comics; the darker, more realistic themes of *gekiga* -- violent samurai, disturbing horror and apocalyptic science fiction; issues of censorship and protest; and manga's role as a major Japanese export and global influence.

## Book Information

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## Customer Reviews

In terms of English language academic works on the subject of Japanese manga, this book is easily in the top five titles in quality, exceeded only by Frederick Schodt's *Manga! Manga!* Few comprehensive references on manga have ever been produced, and this is something of an update to Schodt's work, which dates from the early 1980s. It is an excellent academic and artistic source--however, this academic nature is what has given the book some of its controversy. In the United States, the prevalent judgement by parents and many people outside of comic and manga

fandom communities is that comics of all kinds are predominantly targeted to young children. In Japan, however, manga is targeted for a diverse audience, from young children, to adults, with genres driven towards female readers of diverse age ranges, which is relatively rare in the US. There are categories of manga directed towards sophisticated adult readers, as well as categories delivering explicitly pornographic or challenging sexual content, or stories written for gay and lesbian interests. Though Japan is somewhat more socially liberal on allowing some access by younger kids to sexual content, these categories are distinctly targeted to different age groups, genders and interests. Of course, to ignore any single aspect of manga is to sacrifice the broad scope that the art form has manifested itself. Gravett casts a wide observation over as many different categories and examples of manga as he could deliver in a reasonably sized format. Examining the book shows that it is clearly targeted for at least a late-teenage readership if not higher, as Gravett presents historical and business information as a backdrop to the artistic content of the Japanese manga industry.

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