



Dreamland Japan: Writings on Modern Manga

By Frederik L. Schodt

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Essential reading for fans, literati, and anyone interested in the shape of visual culture to come.

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Editorial Review

From Publishers Weekly

As Schodt points out, in the 13 years between publication of his 1983 *Manga! Manga! The World of Japanese Comics*, and this volume, American consciousness of manga, Japanese comics, and its animation offshoot, anime, has grown considerably. The collective American eyebrow may still rise quizzically at the enormous popularity of comic books in Japan, where they are accorded nearly the same social status as novels and film, but the narrative strips, with their characteristic big-eyed characters, are increasingly popular in this country. The informally encyclopedic *Dreamland Japan*—the result of Schodt's 16-plus years of studying manga—not only makes it easier to understand the art form but also says a good deal about Japanese culture (even the Aum Shinrikyo cult used manga to attract young followers). Derived in part from articles in *Mangajin* and *Animerica*, this is an authoritative reference of the different categories of manga, popular titles and publishers. Schodt also features more than 22 artists, many of whom he interviewed, including Hinako Sugiura, King Terry (Teruhiko Yumura), Shingo Iguchi (the creator of *Z-Chan*), and Fujiko F. Fujio (creator of the *Doraemon*, a series with 44 volumes which have sold an estimated 100 million copies). A full chapter is devoted to the father of them all, cartoonist Osamu Tezuka, whose death in 1989 "sent shock waves through nearly everyone under fifty in Japan." Manga fans may be disappointed because the book is not obsessively detailed, but even they might find helpful the "Appendix of Manga in English," which lists publishers and Internet news groups that focus on manga and anime.

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From [Booklist](#)

Comics are marginal, preponderantly juvenile literature in the U.S., but in Japan, *manga* comic books are read by all strata of society and account for 40 percent of book and magazine sales. *Manga* are so pervasive in the culture that many feel understanding them is necessary to comprehend modern Japan. Schodt's *Manga Manga* (1983), the first substantive examination in English of them, remains the definitive volume on the subject. His new book looks at trends of the past decade, profiles leading artists, and examines such curiosities as *otaku* (obsessed young male fans). He explains how *manga* differ from Western comics by encompassing a wider range of subject matter, stressing storytelling and character over illustration, and consisting of serialized stories that may continue for thousands of pages; to demonstrate their diversity, he profiles a cross section of titles drawn from all genres. The popularity of *manga* (and its cousin, *anime* Japanese animated cartoons) is growing in America, and more are translated every year, which ensures interest in this book. Libraries concerned with comics, pop culture, or Asian studies, take note. *Gordon Flagg*

Review

"For the last dozen years, comics enthusiasts have referred to Schodt's *Manga! Manga!* as 'the Bible on Japanese comics.' Now they will have to refer to *Manga! Manga!* as 'the Old Testament,' because *Dreamland Japan* is now available as 'the New Testament,' bringing Schodt's comprehensive scholarship on Japanese cartoon literature up to the present." -Fred Patten, animation and comics historian -- *Review*

"The most encompassing and the best introduction to manga I have ever read." -Will Eisner -- *Will Eisner*

Users Review

From reader reviews:

Dick McAlister:

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