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## PUBLISHER'S NOTE

Graphic novels have spawned a body of literary criticism since their emergence as a specific category in the publishing field, attaining a level of respect and permanence in academia previously held by their counterparts in prose. Salem Press's *Critical Survey of Graphic Novels* series aims to collect the preeminent graphic novels and core comics series that form today's canon for academic coursework and library collection development, offering clear, concise, and accessible analysis of not only the historic and current landscape of the interdisciplinary medium and its consumption but also the wide range of genres, themes, devices, and techniques that the graphic novel medium encompasses.

The combination of visual images and text, the emphasis of art over written description, the coupling of mature themes with the comic form—these elements appeal to the graphic novel enthusiast, and are gaining popularity with other readers. Designed for both popular and scholarly arenas and collections, the series provides unique insight and analysis into the most influential and widely-read graphic novels, with an emphasis on establishing the medium as an important academic discipline. We hope researchers and the common reader alike will gain a deeper understanding of these works, as the literary nature is presented in critical format by leading writers in the field of study.

This new edition of *Critical Survey of Graphic Novels: Manga* follows a new edition of *Heroes & Superheroes*. New editions of *Independents & Underground Classics* and *History, Theme, & Technique* will be published in 2019.

*Manga*, which represents a style of Japanese comic books and graphic novels, collects more than sixty-five of the most popular and studied manga graphic novels, ranging from metaseries to stand-alone books. A continued influx of translated Japanese manga into the American market has sparked a greater interest in foreign-language traditions and long-form comics. This volume provides detailed insight into and analyses of the major works that have helped define the manga medium, focusing on translated works that have been particularly influential in the development of the manga tradition. Stories have been compiled and dissected to provide viewpoints that are easily missed during initial readings.

### Scope and Coverage

This single-volume covers over 65 well-regarded works of the manga medium, summarizing plots and analyzing the works in terms of their literary integrity and overall contribution to the graphic novel landscape. Often defined by such characteristics as stylized line work, cultural-specific narratives, and compelling storytelling that often stand in contrast to the character-centric framework of American comics, manga nonetheless encompasses a broad range of genres and subgenres. Researchers will gain a better understanding of the latter, which, in the manga tradition, is represented by a wide spectrum that includes: *josei* manga, which targets a mature female audience; *shoujo-ai* manga, which focuses on the spiritual, sexual, or emotional aspects of relationships; *shōnen-ai*, manga created by female authors that focuses on homoerotic or homoromantic male relationships; and *kodomo* manga, created exclusively for a young audience.

Contributors worked from original sources, providing new criticism and content aimed at deconstructing both centuries-old themes and concepts as well as nontraditional genres and styles, and portraying the graphic novel as literature. Essays look beyond the popular-culture aspects of the medium to show the wide range of literary devices and overarching themes and styles used to convey beliefs and conflicts. Further, critical attention was paid to panel selection and relevancy, and to a particular work's influence on the creators' careers, other graphic novels, or literature as a whole.

The graphic novels' field is tremendously complex, and it would be impossible to cover all important works and creators in the manga medium in this single volume. Attention has been focused on translated works that have been influential in the development of a specific graphic novel tradition.

### Organization and Format

The essays in *Manga* appear alphabetically and are approximately 3 to 4 pages in length. Each essay begins with full ready-reference top matter, with primary author(s), illustrators, other artists who contributed to the work, and the first serial and book publication. The main text is divided into Publication

History, Plot, Volumes, Characters, Style, Themes, and Impact, described below. A list of adaptations of the graphic novel into film and television are also noted, and a user-friendly bibliography completes the essay. Cross-references direct readers to related topics, and further reading suggestions accompany all articles.

*Publication History* presents an overview of the work's origin and publication chronology, such as dates of first serial publication, first book publication, and first translation into English. Many graphic novels were first serialized in comic book form, often as a limited series, and were later collected or republished in book format, while others were conceptualized as novelistic works. In addition, details about the significant awards and honors won by each work are listed.

*Plot* provides an in-depth synopsis of the main story progression and other story arcs. As an aid to students, this section focuses on the most critically important plot turns in the series or work and why these were important.

Where applicable, *Volumes* orients the reader or researcher to the accepted reading order of the work. For series, it lists individual volumes or collections, often comprising different story arcs. The year when each collection was published is provided. Also identified are the issues that were collected within a volume, a synopsis of the volume's main focus, and its significance within the entire collection.

*Characters* presents detailed descriptions of major characters in the story, beginning with the main protagonists and antagonists. The section discusses physical descriptions, character traits and significant characteristics, the character's relationship with others, and the primary role a character plays in advancing the plot of the work or series. To aid readers, descriptions include "also known as" names and monikers.

*Style* provides analysis of the work's visual content, especially as it relates to characterization, plot, and mood; discussion of any changes in style as the story progresses; and the use of elements and devices such as dialogue, captions, panels, penciling, inking, and backgrounds.

*Themes* identifies the central themes in the work, how they are expressed—for example, through plot or layout—and how they relate to characterization and style. It also discusses, when applicable, whether a

major thematic point is a chronicle of the author's personal development, or a projection of it, and how this may resonate with readers.

*Impact* covers the work's influence on the creators' careers, publishing houses, the medium of graphic novels itself, and literature in general. The section also analyzes the impact of the creation of new characters or series, the critical reception of the work or series and whether it was atypical for its historical period.

*Bibliography* lists secondary print sources for further study and examination, annotated to assist readers in evaluating focus and usefulness.

### Appendixes and Other Special Features

Special features help to further distinguish this reference series from other works on graphic novels. These include a general bibliography as well as a timeline discussing significant events and influential graphic novel predecessors spanning the ancient world, when woodblock printing was first brought to Japan from China, through the first use of the term "manga" in the early 1800s to the present. Another key feature of the essays in this publication are biographical sidebars on authors, illustrators, and significant publications related to the works profiled. Additionally, all volumes in the set feature full-page images and panels from the actual works.

Four indexes round out the set, illustrating the breadth of the reference work's coverage: Works by Publisher; Works by Author; Works by Artist; and Subject Index.

### Acknowledgments

Salem Press is grateful for the effort of all involved in producing this work, including contributors of these essays, whose names can be found both at the end of each essay and also in the Contributor List that follows the Introduction.

We are also indebted to editors Bart Beaty, Professor of English at the University of Calgary, and Stephen Weiner, Director of Maynard Public Library in Maynard, Massachusetts, for their selection expertise and writing contributions. Beaty's works include *Fredric Wertham and the Critique of Mass Culture*, *Unpopular Culture: Transforming the European Comic Book in the 1990s*, and David Cronenberg's "A History of Violence." Weiner is author or co-author of *The 101 Best Graphic Novels*, *Faster than a Speeding Bullet: The*

## JoJo's BIZARRE ADVENTURE

**Author:** Araki, Hirohiko

**Artists:** Hirohiko Araki (illustrator); Sean McCoy (letterer)

**Publishers:** Shūeisha (Japanese); VIZ Media (English)

**First Serial Publication:** *JoJo no kimyo na boken*, 1987-

**First Book Publication:** 1987- (English translation, 2005-2010)

### Publication History

Hirohiko Araki launched *JoJo's Bizarre Adventure* in 1987 in Japan's *Weekly Shōnen Jump* magazine. The first five parts of the series, consisting of 594 chapters later collected in sixty-three volumes, were published in *Weekly Shōnen Jump* from 1987 to 1997. Strictly speaking, these first sixty-three volumes are the only ones published under the series title of *JoJo's Bizarre Adventure*. However, as Araki has used the same characters, ideas, settings, and background in later works, he has, in fact, continued the JoJo story under different titles. For that reason, the series is considered to be ongoing.

From 1998 to 2002, *Weekly Shōnen Jump* published seventeen volumes under the new series title *Stone Ocean*. In 2004, the series moved to Shūeisha's *Ultra Jump*, a *seinen* magazine, and ran for another twenty-four volumes under the title *Steel Ball Run*. After Japan's devastating Tohoku earthquake on March 11, 2011, Araki launched a new version of his series, *JoJolion*, for *Ultra Jump*. *JoJolion* is set in a fictional Japanese town affected by the earthquake and tsunami and features some of the familiar JoJo characters.

VIZ Media began to publish the series in English under the title *JoJo's Bizarre Adventure* in 2005. The VIZ volumes begin with the last chapter of the original volume 12 and extend to the end of the original volume 28. For the English edition, Araki created an eight-page prologue summarizing the story up to the point at which VIZ's first volume begins.



Hirohiko Araki in December of 2013. (Courtesy of monoprimgourmet 生のお姿、生のお声を拝聴しております via Wikimedia Commons)

### Plot

Targeted to a teenage male audience, *JoJo's Bizarre Adventure* combines an action-adventure story beginning in nineteenth century England with supernatural elements. As the series develops, Araki introduces new protagonists for each different story arc, all of whom are given names that fit the nickname of JoJo.

As summarized by Araki in his introduction, part 1 of the series begins in 1868, when a carriage accident kills the wife of English lord George Joestar. A bandit prowling for loot, Dario Brando, rescues Lord George and his infant son, Jonathan. Out of gratitude, George raises Dario's son, Dio, as his own. However, evil Dio plots to take over the Joestar family.

At age twenty, Jonathan Joestar fights Dio. Jonathan has been trained in the supernatural martial art of Hamon, or Ripple, by an itinerant teacher. Hamon uses solar energy and is most effective against vampires. This is fortunate, as Dio becomes a vampire after he puts on a magic South American stone mask.

After Dio kills Jonathan's father, he severs his own head. This saves his head from being destroyed by Jonathan's Hamon attack. Later, at sea, Dio's head attacks Jonathan. Both appear to die as Jonathan grips Dio's head and they sink to the bottom of the Atlantic.

Part 2 develops another story arc bypassed in the English version. It features the fight, ultimately victorious, of young Joseph Joestar, grandson of the late Jonathan, against Nazis and vampire gods in 1938.

The English edition begins with part 3 of the series. Part 3 opens as seventeen-year-old Jotaro Kujo sits in a jail cell in Tokyo in 1989. Jotaro is the half-Japanese grandson of Joseph Joestar. A punk-style rebel, he was arrested after winning a street fight against four armed thugs. However, as Jotaro believes he is possessed by an evil spirit, he refuses to leave jail.

A flashback reveals that vampire Dio was brought back to life four years before when sea treasure hunters raised and opened a chest containing Dio's head, now fused with Jonathan's body. Aware of this, Jotaro's grandfather Joseph arrives in Japan to prepare Jotaro for the battle against Dio. Joseph tells Jotaro that he has acquired special psychic powers. The manifestation of these powers is called a "Stand," because it stands beside the person who can command and control it. Jotaro's Stand is Star Platinum, and Joseph's is Hermit Purple; the first part of each Stand's name comes from a distinctive card in the Western tarot deck.

Jotaro leaves jail with Joseph and his grandfather's Egyptian friend, Mohammed Avdol, who also has a Stand. The fight against Dio becomes more urgent when Jotaro's mother and Joseph's daughter, Holly, develops a plant-like Stand on her back. This Stand will consume Holly's life unless Dio dies.

Jotaro and Joseph embark on a quest to fight Dio, who has come to reside in Egypt. The airplane meant to transport them there crashes during an onboard fight

with one of Dio's henchmen, who also controls a Stand of his own, a giant stag beetle. Jotaro, Joseph, and their allies fight their way from Hong Kong to Egypt. On this quest, many new characters with unique Stands of their own join, or oppose, Jotaro and Joseph. By the time Jotaro confronts Dio in Cairo, many of his closest friends have died as the result of fights with Dio's allies.

In Cairo, Jotaro discovers that Dio's Stand, The World, enables Dio to stop time for his opponent for a few seconds, rendering his opponent defenseless for this period. The two fight, and Dio initially seems to overpower Jotaro. However, after Dio stops time for nine seconds, Jotaro manages to stop Dio's time for two seconds and escape his trap. Jotaro defeats Dio and allows the sun to destroy the vampire's remains. Reunited with Joseph, Jotaro relishes his well-earned victory.

Though the VIZ volumes end with Jotaro's victory, the original series continues past this point. Part 4 features the adventures of Joseph's illegitimate son, Josuke Higashikata. Part 5 introduces Dio's son Giorno Giovanna, who seeks to become a Mafia don. The original series ends after part 5, but parts 6 through 8 are also set in the JoJo universe, employing alternate time lines and different versions of the familiar characters.



*A Gucci store display featuring JoJo's Bizarre Adventure characters in 2013. (Courtesy of Zengame via Wikimedia Commons)*

The setting of the ongoing series then moves to the fictional Japanese town of Morio, which is suffering from the aftermath of the Tohoku earthquake and tsunami.

### Volumes

- *JoJo's Bizarre Adventure: The Evil Spirit*, Volume 1 (2005). Collects original Japanese chapters 114-123 (renumbered 1-10). Jotaro Kujo is introduced, as is the concept of the Stands. The series moves from a domestic Japanese setting to an international one.
- *JoJo's Bizarre Adventure: Silver Chariot*, Volume 2 (2006). Collects original chapters 124-132 (renumbered 11-19). Jotaro's journey to Egypt is interrupted when his plane crashes near Hong Kong. This plot device stretches the travel time to allow for the development of a multitude of adventures featuring good and evil characters and their Stands.
- *JoJo's Bizarre Adventure*, Volumes 3-10 (2006-2008). Each volume collects nine to ten of the original chapters, ranging from chapter 133 to 210 (renumbered 20-97). The adventures move from Asia to the climactic location of Egypt. In Egypt, Jotaro and his allies battle enemies using Stands based on ancient Egyptian gods. Jotaro is helped by a sympathetic animal character, the Boston terrier Iggy, who commands a Stand of his own.
- *JoJo's Bizarre Adventure*, Volumes 11-15 (2009-2010). Collects original chapters 211-246 (renumbered 98-143). Jotaro and his friends move in on Dio, who is defended by the flamboyant D'Arby brothers. Several prominent characters are killed, including Avdol, Iggy, and Kakyoin.
- *JoJo's Bizarre Adventure: Journey's End*, Volume 16 (2010). Collects original chapters 257-265 (renumbered 144-152). The story arc ends with the climactic showdown between Jotaro and Dio.

### Characters

- *Jotaro Kujo*, the protagonist, is a seventeen-year-old high school student living in Japan. He has an English American mother and a Japanese father

and likes to dress in punk-style clothing, wearing a black leather cap and piercing the collar of his black high school uniform overcoat with a short chain. He is a rebel and commands the Stand Star Platinum, which delivers powerful punches to any opponent. His quest to defeat Dio and save his mother drives the plot.

- *Dio Brando*, the antagonist, is a blond vampire from Victorian England. He commands the Stand The World. He desires to rule the world and seeks to destroy the Joestar family.
- *Holly Kujo* is Jotaro's loving mother and the daughter of Joseph Joestar. A pretty English American woman, she is married to a Japanese jazz musician. Her unnamed Stand will kill her unless Jotaro defeats Dio.
- *Joseph Joestar* is Jotaro's grandfather, a bearded older man who wears a hat and cloak. His Stand is Hermit Purple. He is kind but determined to kill Dio. He mentors Jotaro in the use of his Stand and seeks to save Holly from hers.
- *Mohammed Avdol* is a middle-aged Egyptian magician with the Stand Magician's Red. A friend of Joseph, he trains and supports Jotaro until he dies in battle.
- *Noriaki Kakyoin* is a tall, somewhat arrogant Japanese high school student with flowing brown hair and pierced ears. He hides a warm heart under a cold posture and commands the Stand Hierophant Green. Although he initially seems to be an enemy, he becomes a close friend of Jotaro until his death.
- *Gray Fly* is an elderly, balding Japanese man who commands the Stand Tower of Gray and is allied with Dio. His attack on Jotaro brings down the plane on which he is traveling, setting the stage for an adventure-filled journey to Egypt.
- *Jean Pierre Polnareff* is a young Frenchman with white hair. His ears are pierced with broken heart ornaments in memory of his sister.
- *Captain Tennille's Impersonator* is an assassin in league with Dio and impersonates a ship captain to try to kill Jotaro.

- *Soul Sacrifice* is a sadistic Native American shaman and assassin.
- *J. Geil* is an ally of Dio with a deformed body and two right hands. He commands the Stand the Hanged Man and is killed by Polnareff in retribution for the murder of Polnareff's sister.
- *Iggy* is a Boston terrier tamed by Avdol. His Stand, the Fool, helps Jotaro and his friends battle Dio and his allies.
- *Daniel J.* and *Terence Trent D'Arby* are brothers and powerful allies of Dio. One is a cheating poker player, and the other is a skilled video-game player.
- *Vanilla Ice* is an ally of Dio who commands the Stand Cream. He is defeated by Polnareff, Avdol, and Iggy.

### Artistic Style

Perhaps because of the series' origin as a vampire story set in England, Araki draws *JoJo's Bizarre Adventure* in a Western-influenced style that does not feature many of the stylistic elements common in manga, such as exaggerated wide eyes. Major characters are drawn extravagantly, often breaking out of their panels and occasionally filling up more than half a page. Araki takes great pride in creating detailed drawings of the elaborate costumes of his characters. Jotaro, for instance, stands out by wearing a black leather outfit resembling a punk version of a traditional Japanese boy's high school uniform. This emphasis on black leather clothing may remind Western readers of the figures drawn by Tom of Finland (pseudonym of Finnish artist Touko Laaksonen).

The supernatural Stands offer Araki the opportunity to exercise Artistic freedom to stunning visual effect. The many Stands depicted within the series range in look from human-shaped martial-arts experts to insect and other animal shapes and the robotlike The World. The World, commanded by Dio, has sensuously drawn lips similar to those of his master, who somewhat resembles the Joker of the *Batman* series.

Araki's exuberant graphic style rarely follows traditional, static arrangements of panels. Instead, he seems to enjoy splashing his human and animal characters and their Stands wildly across double pages. Blood and

### Hirohiko Araki

Hirohiko Araki, born in 1960, is best known for his ongoing maverick, multigenerational saga *JoJo's Bizarre Adventure*, which has been running in Shūeisha's *Weekly Shōnen Jump* on and off since 1987. Araki frequently employs names from Western rock 'n' roll to give additional color to his characters, and many of his non-*JoJo* manga are actually *JoJo* manga under a different cover (*Battle Tendency*, *Phantom Blood*, *Steel Ball Run*). So popular is *JoJo* that a widespread cultural joke, or meme, emerged in which groups of people imitate various histrionic poses from the manga. His other manga include *Baoh*, named after a parasite that gives a man powers, and a collection of stories about such "eccentric" historical figures as Nikola Tesla, Typhoid Mary, and the creator of the Winchester Mystery House.

body parts often splatter the panels. It is not uncommon for minor characters to endure brutal violence. Some of the graphic violence against animals, particularly dogs, has been toned down by Araki for the English version of the series.

The story is told through pictures, dialogue, and bursts of sound effects, which are occasionally written in Japanese characters. Plot information is provided on introductory pages for each English volume. For his covers, Araki uses bold, splashy colors that contrast with the black-and-white content of the interior pages. On the color covers, Jotaro's leather coat is depicted as dark blue, and the links of his chain are painted gold.

### Themes

The core themes of part 3 of *JoJo's Bizarre Adventure* are good versus evil and coming-of-age. At the center of the story is Jotaro, who has obvious problems fitting into regular Japanese society. With his outsized leather coat and torn leather cap, Jotaro is the very image of a teenage rebel verging on juvenile delinquency. He feels stifled by the affection of his mother and seems disparaging of the many female high school classmates who adore him.

What makes Jotaro special is his discovery of the magic powers of his Stand and his obligation to carry on the fight inherited from his maternal grandfather. When Jotaro learns he must fight the evil vampire Dio to save the life of his mother and ensure the survival of the Joestar family, the knowledge gives the young man a new sense of purpose in life.

Jotaro is guided by his English grandfather, Joseph, who takes the place of Jotaro's absent Japanese father, who is touring Japan as a jazz musician and never makes an appearance. This aspect has been noted as a critique of contemporary Japanese family and society. In the course of his quest to defeat Dio, Jotaro gains new friends and ends his initial social isolation. As a consequence of his supernatural adventure, he matures as a person.

Many characters are named after real-life pop stars and music groups. For copyright reasons, a few of these names were changed in the English version. Most Stands are based on Tarot cards. However, both of these Artistic choices seem to lack a discernible deeper motivation or effect.

### Impact

Part 3 of *JoJo's Bizarre Adventure* proved to be the most popular segment of Araki's multigenerational adventure story, and the invention of the Stands gave the manga a unique edge with its young male readers. Despite its popularity in Japan, the series was not as well received in the United States; as of 2012, part 3 remains the only part of the series translated into English. Its publication in the United States was additionally hindered by a one-year hiatus between volume 10 and 11, from April of 2008 to April of 2009. The hiatus came about because of complaints from viewers of the animated adaptation who objected to a scene in which Dio is shown reading the Qur'an. Nevertheless, Araki has continued the manga in Japan, creating new story arcs and characters that expand the JoJo universe. By including the 2011 Tohoku earthquake in his plot, Araki has also made his ongoing series very topical.

R.C. Lutz

### Films

*JoJo's Bizarre Adventure*. Directed by Hideki Futamura and Hiroyuki Kitakubo (first season) and Kazufumi Nomura and Noboru Furuse (second season). A.P.P.P., 1993-1994, 2001-2002. This thirteen-episode original video animation stars Jurota Kosugi as the voice of Jotaro Kujo and Nobuo Tanaka as Dio Brando. The first season covers the middle of the story to its end, with the second season adapting the beginning of the story. In the United States, Super Techno Arts released the entire story arc in chronological order in six DVD volumes between 2003 and 2005.

*JoJo's Bizarre Adventure: Phantom Blood*. Directed by Junichi Hayama. A.P.P.P., 2007. This animated film stars Katsuyuki Konishi as the voice of Jonathan Joestar and Kenji Nojima as Dio Brando. It follows the plot of the first story arc quite faithfully.

### Further Reading

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**See also:** *Berserk*; *InuYasha*

## TIMELINE

c. 700's	Woodblock printing is brought to Japan from China.
c. 1100's	<i>The Tale of the Genji</i> , by Murasaki Shikibu (early eleventh century), is adapted into an illustrated scroll. This era also marks the development of kamishibai, or a “paper drama,” often enacted on the street with the aid of illustrated scrolls.
c. 1600's	This century marks the development of ukiyo-e, consisting of woodblock prints depicting scenes from history, literature, and the environment.
1814	The term “manga” is employed in the title of a collection of sketches by Japanese artist and printmaker Katsushika Hokusai, creator of the famous <i>The Great Wave off Kanagawa</i> print.
1868	The Meiji period begins in Japan, ushering in the modern era, including a more open stance toward foreign nations.
1874	The first manga magazine published in Japanese, <i>Eshinbun Nipponchi</i> , appears.
1909	Future manga publishing powerhouse Kodansha is founded.
1918	Artist Rakuten Kitazawa founds the Manga Kourakuki, an association for Japanese illustrators.
1922	The major publishing company Shogakukan is founded.
1925	Shueisha, an early manga publisher, is founded. Along with Shogakukan, it is now part of the Hitotsubashi Group.
1928	Osamu Tezuka, creator of <i>Astro Boy</i> and a major influence in the manga medium, is born.
1930s	A depressed economy leads to the revival of kamishibai, which continues until after World War II. Many manga creators will get their start drawing kamishibai toward the end of and after the war.
1930s	Ippei Okamoto introduces Japanese audiences to Western comics, including <i>Bringing Up Father</i> , <i>Katzenjammer Kids</i> , and <i>Mutt and Jeff</i> .
1947	The monthly magazine <i>Manga Shōnen</i> is founded and is published through 1955.
1949	Many trailblazing female <i>mangaka</i> (manga creators) are born, including Moto Hagio, Yumiko Oshima, Keiko Takemiya, Riyoko Ikeda, and Ryoko Yamagishi; collectively, these female <i>mangaka</i> are known as the “Fabulous Forty Niners.”
1951	<i>Astro Boy</i> , or <i>Tetsuwan Atom</i> , by Osamu Tezuka is first published, setting the tone and structure for young boys’ ( <i>shōnen</i> ) manga.

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