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MANGA

READING THE FLOW

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Manga are a key component of contemporary Japanese culture. As top-selling graphic novels they have made the continuous publication of “high” literature commercially viable; as multivolume serials for young people they have furthered Japan’s cultural diplomacy, much as do anime, video games, and cosplay; and within Japan itself they have proved an effective, everyday mode of expression whose uses range from fan culture to social media.

In Japanese manga are “read” rather than “viewed.” That was not always the case, however. The word *manga* denoted catalogue-like pictorial reference books when it first circulated in the early nineteenth century. In modern Japan *manga* meant newspaper caricatures and comic strips modeled on those in the West, and it was categorized as fine art. Only in the postwar period did long

story manga, most of them serialized, come to the fore. These grew out of children's picture books and matured into adulthood alongside their Baby Boomer readers. Like every popular medium, manga narratives drew on other arts and cultures, at least until well into the sixties. The next opening, this time in the opposite direction, came three decades later when drawing and reading manga became transcultural.

Manga: Reading the Flow explores the relationship between modern comics and historical illuminated hand-scrolls, which traditionally have represented the "narrative art" of Japan, and which have been cited as a progenitor, whenever manga's legitimacy was in doubt. *Reading the Flow*, however, does not take famous literary figures and narratives as its starting point, but rather turns the spotlight on graphic storytelling itself and the media by which it is communicated, from horizontal scrolls to the vertically or horizontally composed printed page and the vertical touch screen.

Part 1: Scrolls and Pages

MANGA

is the modern Japanese word for comics, and inside Japan it denotes first and foremost graphic narratives or "story manga." Most manga artists (*mangaka*), however, create both the artwork and the stories, sometimes in collaboration with their editors.


The basic structure of manga as entertaining graphic narratives is a direct result of their serialization in special monthly or weekly magazines, each number of which contains several series. In the early days of manga in the 1950s, each instalment was only a few pages long. But the allotted space steadily increased, creating scope for the often wordless depiction of extended action sequences or subtle changes in the relationships between the characters.

The visual flow from right to left follows that of the Japanese reading direction, and it is often retained in translated editions. Manga were for many years printed on

coarse acid paper and in two colors only, which made them affordable for children. Many magazines tried to bind their target readership to them by asking them to fill out questionnaires and printing readers' letters, thus becoming platforms for communities of taste.

Without magazines at their core manga would never have come to account for a third of all Japanese printed matter. Yet it was the book format that in the late 1990s became their primary vehicle of globalization. This format dates back to the late 1960s, when Japanese publishers began republishing the most popular series from the magazines individually as manga books (*tankōbon*), each about 200 pages long. By 2005 books had overtaken magazines as the commercially and culturally most important publication format for manga. The past decade has seen more and more series published first online.

 In late 2015 the International Manga Museum Kyoto, founded in 2006, staged an exhibition of the work of Viennese comic artist NICOLAS MAHLER (b. 1969). While in Japan, Mahler was able to observe, from a discreet distance, the three essential qualities that define manga culture: entertainment, reading, and community. His collected impressions are to be found in the books *Kyoto Manga* (French edition, L'Association, Paris) and *Akira Kurosawa und der meditierende Frosch* (Reprodukt, Berlin).

 *Emaki* are illuminated horizontal scrolls that tell a story, revealing their contents section by section, as they are unfurled. In principle they consist of handwritten texts to be read, and of painted image sequences for the eyes to dwell on. Unlike modern comics, most *emaki* are unique. They also presuppose at least some prior knowledge of the story being told.

The meter-long paper scrolls allow consecutive scenes to be experienced as a continuous visual flow. Reviving this ancient tradition, the Berlin-based publisher Round Not Square has begun producing "scroll books," including several comics and an *emaki* adaptation of *The War of the Twelve Zodiac Animals* by Friederike Wienhöfer.

- 01** Monthly magazine *IKKI*, April 2014, with a typical questionnaire postcard and an episode of *Golondrina* (pp. 203–234), a series by manga artist est em, who is presented in the final part of this exhibition.
- 02** Nicolas Mahler, from *Kyoto Manga*, L'Association, Paris 2021.
- 03** Nicolas Mahler, *Sengai*, original drawing, 2021.

PANELS

have traditionally been the salient characteristic of narrative manga—even more important than the interweaving of words and pictures or a certain style of character design. Their arrangement on the printed page signals the meaning of the individual fragments as well as the order in which they are to be read. Readers can therefore dive straight in without any prior knowledge of the story, and *mangaka* can tell a known story as if it were new.

Some panels show nothing but faces with big eyes. Not only does this attract attention and empathy, but it also helps guide the viewer's gaze (fig. 1). The position of the speech bubbles and the (normally handwritten) onomatopoeias provide additional support. Thanks to manga, these techniques have spread throughout the world over the past two decades.

In contrast to comics of other traditions, manga only rarely direct the gaze to the single panel, arresting it

there. Usually, it is the interrelation between the panels, and between the panels and the page, that takes center stage, and when reading, the juxtaposition of still drawings turns into a visual “flow.” This flow is interrupted only when the page waits to be turned, which is used to build up suspense or to spring a surprise.

The visual narrative in printed manga does not flow in the same way as in a horizontal *emaki* or in the vertically scrolled smart phone comics called “webtoons,” yet there are still points in common between all three, including the variable pace of reception. To permit a more exact comparison, we “mangafied” parts of the horizontal scroll of the *Poetry Contest of the Twelve Animals* and then “translated” them into a webtoon.

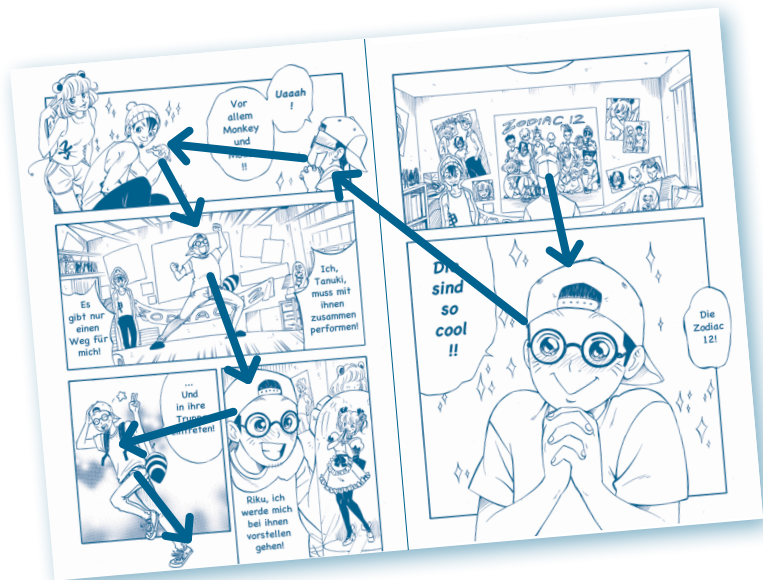


FIG. 1 Koo Bonwon, indication of how the reader’s gaze is guided in Christina Plaka’s *Tanuki vs. Zodiac 12*.

In *Tanuki vs. Zodiac 12* manga artist CHRISTINA PLAKA (b. 1983)¹ demonstrates on a total of five double pages how a contemporary comic version of the *Poetry Contest of the Twelve Animals* (*Jūnirui utaawase*, mid-17th century, Chester Beatty Library, Dublin) might look. How the “flow” of the manga narrative changes when it no longer appears on the printed page but rather on a digital screen is evident from the work of Koo Bonwon (b. 1980), whose webtoon adaptation of the first four pages of *Tanuki vs. Zodiac 12* was created using Clip Studio.

B The fifteenth-century fable of the *Poetry Contest of the Twelve Animals* is a story about an overly ambitious raccoon-dog (*tanuki*), who tries and fails to gain admission to the elite circle of zodiac animals. Seeking revenge, he gathers wolf, kite and other forest animals and goes to war against the zodiac animals. When they are defeated, the *tanuki* renounces all worldly ambition and becomes a monk.

At the center of the manga adaptation is a young man called Tanuki, who communicates with the outside world mainly via his computer, and who longs in vain for recognition by the Zodiac 12, his favorite hip-hop dance troupe. The Sino-japanese characters that the Zodiac 12 wear blazoned on their chests, as well as their head shapes and names like Snake, Mouse, and Monkey, all recall the source work (figs. 2, 3, 4).

¹ Plaka has been publishing professionally since 2003. In 2012 she was one of the first graduates of the Master of Manga Art program at Kyoto Seika University, Japan. She has been running her own manga school in Offenbach, *I am mangaka!*, since 2016.

F In typical manga style, Plaka's adaptation of the *Poetry Contest of the Twelve Animals* transforms the animal figures into human protagonists and departs from the underlying scheme of good versus evil. In the fifteenth century, the twelve zodiac animals were still unshakable embodiments of law and order, whereas the raccoon-dog (*tanuki*) and kite were suspect, protean shape-shifters who deserved to be defeated. These days, however, the *tanuki* enjoys great popularity as a good-natured fellow and bringer of good luck.

C The "original drawings" (*genga*) for a story manga are created in three stages. They begin with a rough sketch (*nēmu* from the English word *name*) in which the focus is on the text and the positioning of the speech bubbles. These sketches are done on A4 manuscript paper with the margins and cropping already marked up. The second stage takes the form of the preparatory pencil drawing (*shitagaki*) (fig. 5), and the third the ink drawing (*pen'ire*). Special B4 manga paper (*genkō yōshi*) with pale blue squaring to facilitate panel layout is used for both of these. This paper was developed specially for drawing with pen and ink and is available only in Japan.

D Webtoon (from the English words *web* and *cartoon*) is a digital comics format. It first arose in South Korea around 2003 and thanks to smart phones has since gone global. Among the factors that have made it so popular are the convenience of use on the go, and the social aspect of the comments function.

The continuous vertical flow generated by swiping the touch screen is a salient feature of webtoons, which is why in Japan they are also called *scroll manga*. The pictorial and textual information is presented so that it can be grasped instantly, even by readers with little time to spare.

The reading rhythm is structured more by the white spaces in between than by the panel contents.

WEBTOON POSTER The conversion of the first two double pages of the manga into a vertically scrolled webtoon gave rise to the following problems:

(1) The impact of the opening panel of *Tanuki vs. Zodiac 12* is not so easily reproduced in a webtoon. To mimic the effect of the eye lingering for a moment on that one scene, the image was repeated vertically several times over and a zoom-in effect added to lead the reader into the story.

(2) The first panel of the second manga double-page spread is a group portrait of the Zodiac 12. Direct transfer would have merely diminished the characters. But unlike the webtoon's horizontal axis, its vertical axis is unlimited, which is why the Zodiac 12 are lined up not just alongside but also under each other. They are followed by Tanuki himself, who being rendered somewhat larger seems to be standing in the foreground. The new motion lines and the act of swiping up make his bow brisker than in the analogue manga.

(3) The manga shows three moments of the dance performance. The webtoon repeats these, but varies Tanuki's size and uses color as well as motion lines. The reactions of the Zodiac 12, moreover, can be seen already during the performance.

(4) In the manga version Snake does not give his verdict until the next page. But such a segue would be too abrupt for a webtoon that has no pages. To solve this problem, Christina Plaka created an extra panel.

E The young woman in the center has no arms and so uses her mouth and legs to draw her bow. Her horse is half-organic, half-metallic. The background presents numerous scenes viewed from the bird's-eye perspective that do not form a narrative sequence though: there is someone painting by mouth; a wheelchair user struggling to overcome a step; a sports festival for people with disabilities taking place in a school yard; the Tokyo Tower being struck by a tsunami; and, looming in the background, the Fukushima Daiichi nuclear power plant.

≈ YAMAGUCHI AKIRA (b. 1969) is a Japanese artist known mainly for drawings that in technique, style, and motif combine traditional and contemporary Japan: city views with buildings "cut open" to reveal both their architectural structure and the human comings and goings on the inside, but also battlefields populated by half-samurai, half-cyborg hybrids. Yamaguchi's oeuvre also extends to installations, art in the public space, and illustrations, as well as comic strips drawn with a brush.

- 04** Christina Plaka, *Tanuki vs. Zodiac 12*, 2020, 2 double pages. Original made specially for the exhibition, print of the lettered version.
- 05** Christina Plaka, *Tanuki vs. Zodiac 12*, 2020, preparatory drawings, 4 A4 pages.
- 06** The twelve animals gather for a poetry competition, from *The Poetry Contest of the Twelve Animals*, reproduction of scroll I from a set of three, Edo period, mid-17th century, Chester Beatty, Dublin
- 07** The *tanuki* is turned away and beaten, from *The Poetry Contest of the Twelve Animals*, reproduction of scroll I from a set of three, Edo period, mid-17th century, Chester Beatty, Dublin.
- 08** Traditional manga-drawing utensils
- Faber Castell pencil (HB)
 - Mono eraser
 - Manga manuscript paper (copy)
 - original manga paper (1 sheet of B4)
 - B4 manga paper, Japanese packaging with instructions
 - Deleter ink pen and holder: *Maru-pen*
 - Pelikan ink
 - Copic Fineline (0.3)
 - Ruler
 - Screentone (various motifs)
 - Cutter
 - Spatula
 - Black Copic marker

09 Christina Plaka, *Making-of Tanuki vs. Zodiac 12*, video (30 min., loop).

10 Guiding the gaze in story manga: The red arrows follow the characters' faces, the blue ones the speech bubbles. The character's head and body in the last panel are turned to the left as a prompt to the reader to turn the page.

The pages here are designed to be read Japanese style, i.e. from top right to bottom left. Only in a few translated editions are the images "mirrored" so as to harmonize the words and pictures, i.e. the macro- and microflow.

11 Koo Bonwon, webtoon adaptation using Clip Studio of the first four pages of Christina Plaka's *Tanuki vs. Zodiac 12*.

12 Koo Bonwon, The making of a webtoon.

13 Yamaguchi Akira, *Uma kara ya o yaru*, *Horseback Archery*, Tokyo 2020 Official Art Poster Paralympics 2020.

14 Yamaguchi Akira, *Over-rap*, 2021, handscroll, ink and watercolor on paper

FIG. 2 Christina Plaka, *Tanuki vs. Zodiac 12*, 2020, original made specially for the exhibition, pp. 1-2.



FIG. 3 Christina Plaka, *Tanuki vs. Zodiac 12*, 2020, pp. 3-4.

FIG. 4 The *tanuki* is turned away and beaten, from *The Poetry Contest of the Twelve Animals*, reproduction of scroll I from a set of three, Edo period, mid-17th century, Chester Beatty, Dublin.



FIG. 5 Christina Plaka, *Tanuki vs. Zodiac 12*, 2020, sketch.

Part 3: 3 × Manga Flow

GENRES

of story manga have—at least in Japan—developed mainly along demographic lines, with publishers segmenting their potential audience according to age and gender right from the start. The first such target-group specific genres, based on specialized magazines, were *shōnen manga* for boys and *shōjo manga* for girls. Next came *seinen manga* for young men in the late 1960s, followed by *ladies komikku*, later renamed *josei manga*, for grownup women in the 1980s.

Following the readership of the magazines in which they were first published, story manga in Japan are traditionally marked as either masculine or feminine. But as printed magazines have declined in importance, the gender specificity of story manga is becoming a purely formal marker. A certain style might lead us to expect a certain type of narrative, but not necessarily a producer or a readership of only one particular gender.

Thematic categories such as science fiction, samurai action, horror or fantasy have played an important role in the dissemination of manga in Europe and North America, and

they are gaining in importance on the Japanese market, too. One notable example is the boys' love genre, which outside Japan is called *yaoi*. A derivative of the *shōjo manga*, this subgenre turns not on love for boys, but on love between boys, and by now, it has become popular among heterosexual women as well as men and LGBTQ readers.

Given manga's demographic and thematic variety, it certainly helps to view this type of comics less as a genre than as a medium in its own right. After all, manga exist only in the plural. To show what this means, we have reproduced key scenes of the *emaki* source work in three different manga genres: *seinen*, *shōnen* and *shōjo*.

G The scenes in *seinen manga* style tell how other marginalized boys and girls gather around Tanuki (figs. 6, 7). This is done in a regular grid of panels that are best read one after the other.

The characters are realistically proportioned, their facial gestures are handled with restraint, and they all remain inside the frame. Only once is the clearly defined scene of the action replaced by abstract rays.

H A style typical of *shōnen manga* was chosen for the decisive hip-hop battle with its spectacular physical action. The stories in this genre are mainly about boys, who together with their friends set off in pursuit of a goal and in the course of their quest encounter all sorts of characters. The narrative progresses in a linear way, while the climactic scenes are highlighted by means of a dynamic page layout.

I As a genre "by and for women," *shōjo manga* are typically concerned with exploring their characters' feelings. Multi-layered page layouts with flower symbolism and abstract ornaments, a tendency to feminize even the male figures, variations in the typesetting, characters' monologues, and small, handwritten commentaries by the artist inside the picture are just as characteristic of this genre as is a narrative that switches back and forth between past and present and between inner and outer reality. Some of these elements are to be found in the depiction of Tanuki's emotional reaction to his defeat and how he bids farewell to Riku the vocaloid girl, while others can be discovered in the last part of this exhibition. (figs. 10, 11)

15 Christina Plaka, Formation of his own dance troupe, *Tanuki vs. Zodiac 12*, 2020, 1 double-page spread, hand drawing with glued-on texts (2 B4 pages) and preparatory drawing (2 A4 pages).

16 The *tanuki* forms a group of allies, from *The Poetry Contest of the Twelve Animals*, reproduction of scroll I from a set of three, Edo period, mid-17th century, Chester Beatty, Dublin.

17 Christina Plaka, The hip-hop battle, *Tanuki vs. Zodiac 12*, 2020, 1 double-page spread, hand drawing with glued-on texts (2 B4 pages) and preparatory drawing (2 A4 pages).

18 The battle of the twelve animals against the forest creatures, from *The Poetry Contest of the Twelve Animals*, reproduction of scroll II from a set of three, Edo period, mid-17th century, Chester Beatty, Dublin.

19 Christina Plaka, *After the defeat, Tanuki vs. Zodiac 12*, 2020, 1 double-page spread, hand drawing with glued-on texts (2 B4 pages) and preparatory drawing (2 A4 pages).

20 The *tanuki* bids his family farewell, from *The Poetry Contest of the Twelve Animals*, reproduction of scroll III from a set of three, Edo period, mid-17th century, Chester Beatty, Dublin.

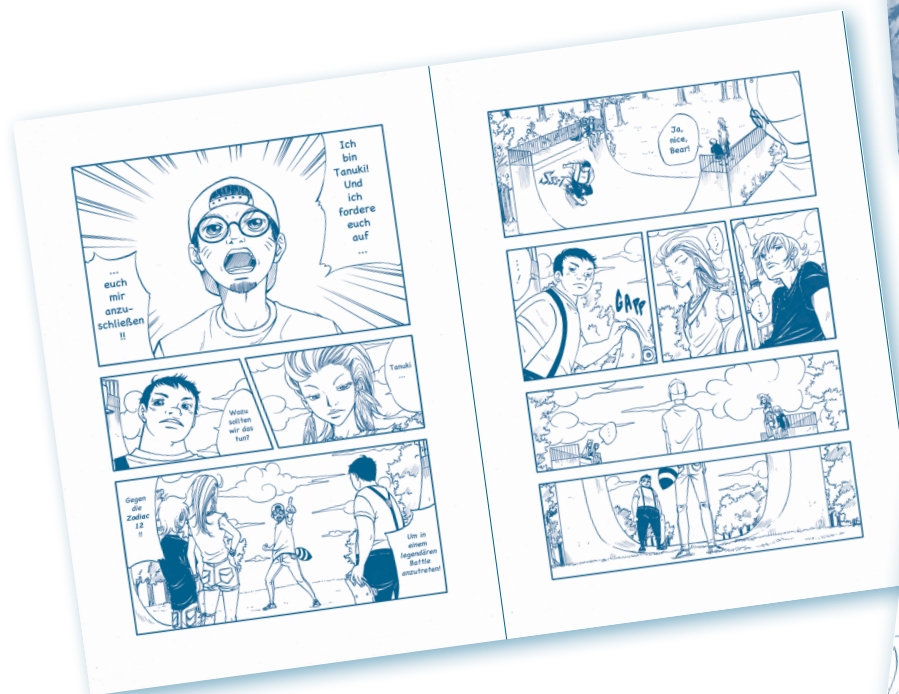


FIG. 6 Christina Plaka, *Formation of his own dance troupe, Tanuki vs. Zodiac 12*, 2020, pp. 5–6.

FIG. 7 The *tanuki* forms a group of allies, from *The Poetry Contest of the Twelve Animals*, reproduction of scroll I from a set of three, Edo period, mid-17th century, Chester Beatty, Dublin.



FIG. 8 Christina Plaka, *The hip-hop battle, Tanuki vs. Zodiac 12*, 2020, pp. 7–8.

FIG. 9 The battle of the twelve animals against the forest creatures, from *The Poetry Contest of the Twelve Animals*, reproduction of scroll II from a set of three, Edo period, mid-17th century, Chester Beatty, Dublin.

FIG. 10 Christina Plaka, *After the defeat, Tanuki vs. Zodiac 12*, 2020, pp. 9–10.

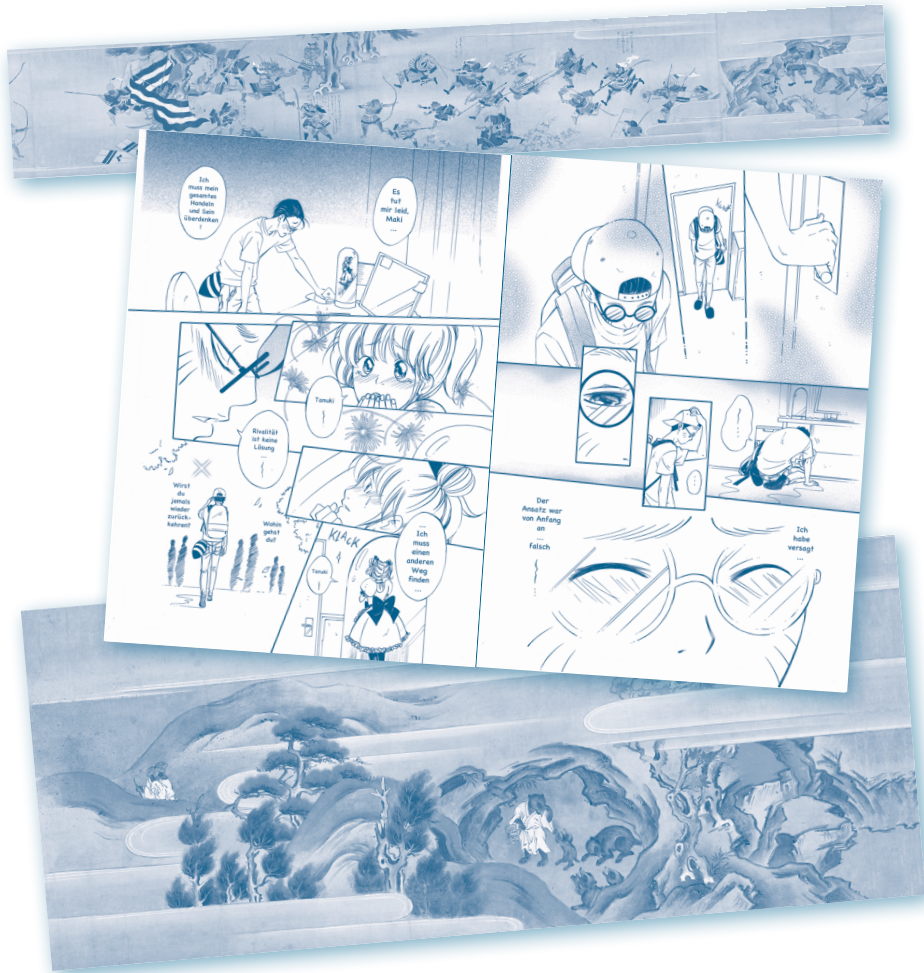


FIG. 11 The tanuki bids his family farewell, from *The Poetry Contest of the Twelve Animals*, reproduction of scroll III from a set of three, Edo period, mid-17th century, Chester Beatty, Dublin.

Part 4: Studio – Join in

STUDIO

MANGA are about more than just original stories by professional artists, published by well-known publishers. They are also an extensive participatory culture. With their often highly codified visual language, manga serials invite readers not only to immerse themselves in the stories and to identify with the characters, but also to copy, continue, or transform the content by themselves. The first instruction manuals for drawing manga were published at almost exactly the same time as the first translated editions appeared.

The visual language, character types, and narrative patterns of manga are quite conventional and formulaic; but these are precisely the qualities that unite fans and bring them together at both physical events and in virtual communities, where fan art and fan fiction are being shared and commented on. In Japan itself such communities were at the heart of manga culture long before the internet. Most were initiated by the magazines, which encouraged readers to submit their own drawings, printed their feedback, and launched

competitions. Then, around the mid-1970s, unlicensed fan culture production increased exponentially, and since it served the publishing houses as both a pool of new potential and a useful gauge of popularity, it was tolerated as long as it remained confined to the domestic market.

CALL TO ACTION The manga version of the Tanuki story ends with the hero's decision to forego any further muscle flexing. But where would he go, if not to a monastery as in the medieval fable? How could the story continue? How might a modern-day Tanuki escape ambition, competition, and personal advantage?

Try ending the story with a comic strip or a text of your own! You can use the paper with four panel frames and trace on the speech bubbles and onomatopoeias provided. Give your fantasy free rein!

The Japanese comic strip (*yonkoma manga*) rests on a principle of East Asian literature, *ki-shō-ten-ketsu*:

1. Step 1 (*ki*): the starting situation
2. Step 2 (*shō*): further details or development
3. Step 3 (*ten*): twist, or unexpected turn
4. Step 4 (*ketsu*): wrap-up, conclusion with or without a moral

The figures can vary considerably in appearance. Thus they might manifest as a whole body or as a face only, as a stick figure or a disembodied voice. The scene of the action is generally no more than hinted at, sometimes with just a single word. More important than the detailed drawing are the content and position of the speech bubbles. The meaning of the title should become apparent only in step four.

21 Yamato Waki, *Genji Monogatari: Asakiyumemishi*. German translation by Charlotte Olderdissen & Satō Keiko, 3 vols, Böblingen: OKAWA-Verlag, 1992, Vol. 1, pp. 32–35, 96–99.

22 Yamato Waki, *Genji Monogatari: Asakiyumemishi*. German translation by Charlotte Olderdissen & Satō Keiko, 3 vols, Böblingen: OKAWA-Verlag, 1992, Vol. 3, pp. 72–75.



Part 5: Genji Manga

GENJI

is a prince of such elegance and breeding that he outshines everyone, but on grounds of birth he cannot become emperor. His literary invention in the eleventh century is attributed to Murasaki Shikibu, a lady-in-waiting at the Japanese court. Writing for other court ladies in a style of Japanese that in those days was regarded as the language of women and hence as inferior, she described her protagonist's amorous adventures and political power struggles. By now, *The Tale of Genji* is a classic of Japanese literature that since the 1970s has spawned numerous manga adaptations. Genji is especially popular in *shōjo* and *josei manga*, a modern form of graphic narrative written by and for women that takes a special interest in the characters' emotions and shows a marked tendency to aestheticize. Our exhibition features two representative examples of this genre as well as a parody that contrasts the novel-like prolixity of the female-targeted serials with a radically abridged, tongue-in-cheek version in comic-strip format, instead of subverting their romanticism with the libidinous physicality of *seinen manga* aimed at young men.

Most foreign literary scholars tend to be interested in educational comics or *gakushū manga*. These are published as books right from the start and within a framework that sets them apart from magazine-based manga intended for entertainment. Whatever the format, however, Genji manga attest not only to the ongoing popularity of the original work of literature, but also to the maturation of the popular medium of manga.

A YAMATO WAKI (b. 1948) is a veteran of manga aimed at a young female readership. Her series *Asakiyumemishi* [Fleeting Dreams], which was first serialized in *Mimi* magazine between 1980 and 1993, is the most famous manga adaptation of *The Tale of Genji*. Besides being an entertaining graphic narrative, it is also popular with students preparing for their university entrance exams. The first three volumes of the series were translated into German by two admirers of classical Japanese literature in 1992. The meticulous footnotes that the translators felt bound to add show just how little known manga conventions—especially *shōjo manga* conventions—were at the time.

K The fact that *Asakiyumemishi* was created as a *shōjo manga* greatly facilitated two particularities: first the Art Nouveau-style visual idiom that sets great store by beauty, ornamentation, and fin-de-siècle femininity; second its emphatically feminine view of the hero. Thus, the jealous rankling of the highly educated Lady Rokujō, who once consented to an affair with the much younger Genji, no longer comes across as an affective overreaction, nor is Genji's assault on the young Murasaki presented as proof of his love for her; in this version it counts as non-consensual sex (fig. 12).

✓ KOIZUMI YOSHIHIRO (b. 1953) is a Japanese author and illustrator who made a name for himself as a manga humorist with a series of comic strips about “Buddha and Siddhartha” in the early 1990s. His digest-version of *The Tale of Genji* won a Media Arts Award of the Japan's Agency for Cultural Affairs in 2002.

⚡ Koizumi wrote his *Ōzukami Genji Monogatari: Maro, n?* [The Gist of the Tale of Genji, I / Chestnut?] to arouse interest in this classic work of literature without lecturing. He reproduces every one of the fifty-four chapters with the utmost brevity, usually in just two vertical strips of four panels each. These are interspersed with brief, explanatory texts and infographics on the characters. Prince Genji, a courtier of supposedly incomparable beauty, is depicted as a chestnut (fig. 13). This is a pun on the word *maro*, the first person pronoun used for high-born men, and the loan word *maron*, which is a borrowing from French meaning *chestnut*. Hence the talk in this version of the tale is always of Maro, not Genji.

In Part 17, “The Picture Competition” (*E-awase*)—Genji is now thirty-one—his ward Umetsubo has to vie with the daughter of his old friend and rival Tō no Chūjō at the imperial court (fig. 14). She has to prove herself in a picture competition. To help Umetsubo, Genji and Murasaki select some of the illuminated scrolls from his own collection. The picture competition lasts a long time. In the end, it is Genji's illuminated journal of the journey to Suma that assures his ward of victory. And he, too, gains power, though as we learn from the last panel, he is aware of how fragile power can be: “He resolved to become a monk as soon as Emperor Reizei was a bit more grown up.”

In Part 38, “The Bell Cricket” (Suzumushi) Genji is fifty years old. Genji’s wife is now a nun (fig. 15). He writes a poem to her (in the second panel on the right) on her fan: “I promise you / I shall linger on the same lotus leaf / as once I did with you; / how sad it is to be here / all alone and separated from you.” She answers (in the third panel): “As much as you / promise me you are lingering / on the same lotus leaf in paradise, / in your heart, / I fear, you are not yet really there.” In the fourth panel Maro/Genji avers the constancy of his feelings, while she thinks to herself: “What more does he want? [...] Can I never have any peace, not even as a nun?”

The second panel on the left is an adaptation of a famous picture: Maro/Genji is shown between his illegitimate son, the abdicated Emperor Reizei, and his legitimate son, the flute-playing Yūgiri. The text on the right side quotes the source work: “The older Reizei became, the more he resembled Maro.” Then Genji visits the daughter of Lady Rokujō, who is worried about her mother’s restless ghost.

X The third example is the time travel story *li ne! Hikaru Genji-kun* by EST EM (b. 1981), a Japanese manga artist who has been publishing her stories in magazines and books since 2006 (fig. 16). She first made a name for herself in the boys’ love genre and then with stories of centaurs working in offices in modern-day Tokyo. Her *Golondrina* series about a young female bullfighter in modern Spain (published 2003–2014 in *IKKI* magazine, displayed here in the Plexi-box) is also a subtle critique of traditional gender roles.

The easy-to-read time-travel narrative *li ne! Hikaru Genji-kun* is est em’s first bestseller. It has been serialized in the *josei manga* magazine *Feel Young* starting in December 2015, and it is also available in book form, with four volumes published to date. Two mini-series based on it aired on the Japanese TV network NHK in the spring of 2020 and 2021 respectively.

M Genji, and soon after him Tō no Chūjō, have lost their way and arrive in modern-day Tokyo, where they run into the single office worker Fujiwara Saori (fig. 17). While the former delights elderly ladies with poetry, the latter works under the name Naka-chan in a host club for wealthy ladies. Both crave social media likes, called *li ne!* in Japanese.

- 23** Koizumi Yoshihiro, *Ōzukami Genji Monogatari: Maro, n?* [The Gist of the Tale of Genji, I / Chestnut?], Tokyo: Gentōsha, 2002.
- 24** “This man of incomparable beauty. / He is the hero of our story.” Koizumi Yoshihiro, *Ōzukami Genji Monogatari, maro, n?* [The Gist of the Tale of Genji, I / Chestnut?], Tokyo: Gentōsha, 2002, p. 3 [first panel].
- 25** Koizumi Yoshihiro, Part 17: The picture competition (*E-awase*), “Genji: aged 31,” in *Ōzukami Genji Monogatari, maro, n?* [The Gist of the Tale of Genji, I / Chestnut?], Tokyo: Gentōsha, 2002, pp. 100–101.

- 26** Koizumi Yoshihiro, Part 38: The bell cricket (Suzumushi), "Genji: aged 50," in *Ōzukami Genji Monogatari, maro, n?* [The Gist of the Tale of Genji, I / Chestnut?], Tokyo: Gentōsha, 2002.
- 27** Tosa School, Chapter 17, "The picture competition," from *The Tale of Genji*, Edo period, early 17th century, album leaf, ink, color and gold on paper, Museum Rietberg, Zurich
- 28** Tosa School, Chapter 38, "The bell cricket," from *The Tale of Genji*, Edo period, early 17th century, album leaf, ink, color and gold on paper, Museum Rietberg, Zurich
- 29** 5-3 est em, *li ne, Hikaru Genji-kun!* (Like! Mr. Genji), Vols. 1-4, Tokyo: Shōdensha, since 2015.
- 30** est em, *li ne, Hikaru Genji-kun!* (Like! Mr. Genji), Vol. 1, cover illustration, Tokyo: Shōdensha, 2016.
- 31** est em, *li ne, Hikaru Genji-kun!* (Like! Mr. Genji), Vol. 1, Tokyo: Shōdensha, 2016, pp. 66-67. Genji is so thrilled by his first ever matcha frappechino that he composes a poem: "Delirious from the scent of green tea, I yearn for that spring on Mount Wakakusa."
- 32** est em, *li ne, Hikaru Genji-kun!* (Like! Mr. Genji), Vol. 2, Tokyo: Shōdensha, 2018, pp. 70-71. Saori wants to rouse her guests and chances on a spectacle reminiscent of a boys' love manga.
- 33** est em, *li ne, Hikaru Genji-kun!* (Like! Mr. Genji), Vol. 1, Tokyo: Shōdensha, 2016, pp. 10-17, 4 double pages.

FIG. 12 Yamato Waki, *Genji Monogatari: Asakiyumemishi*. German translation by Charlotte Olderdissen & Satō Keiko, 3 vols, Böblingen: OKAWA-Verlag, 1992, Vol. 3, pp. 74-75.



FIG. 13 "This man of incomparable beauty. / He is the hero of our story." Koizumi Yoshihiro, *Ōzukami Genji Monogatari, maro, n?* [The Gist of the Tale of Genji, Maro,ne' / Chestnut?], Tokyo: Gentōsha, 2002, p. 3 [first panel].

FIG. 14 Koizumi Yoshihiro, *Ōzukami Genji Monogatari: Maro, n?* [The Gist of the Tale of Genji, I / Chestnut?], Tokyo: Gentōsha, 2002, p. 100–101.



FIG. 15 Koizumi Yoshihiro, Part 38: The bell cricket (Suzumushi), "Genji: aged 50," in *Ōzukami Genji Monogatari, maro, n?* [The Gist of the Tale of Genji, I / Chestnut?], Tokyo: Gentōsha, 2002, p. 208–209.

FIG. 16 est em, li ne, Hikaru Genji-kun! (Like! Mr. Genji), Vol. 1, Tokyo: Shōdensha, pp. 66–67.

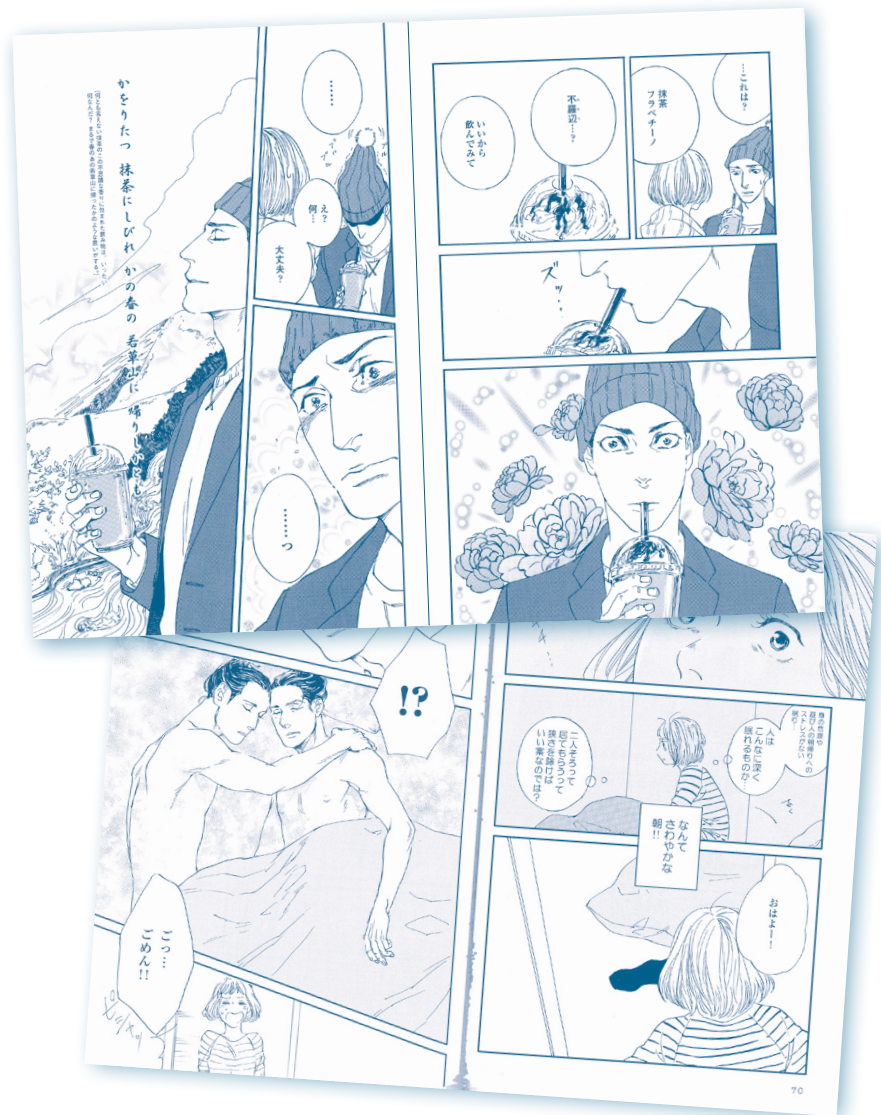
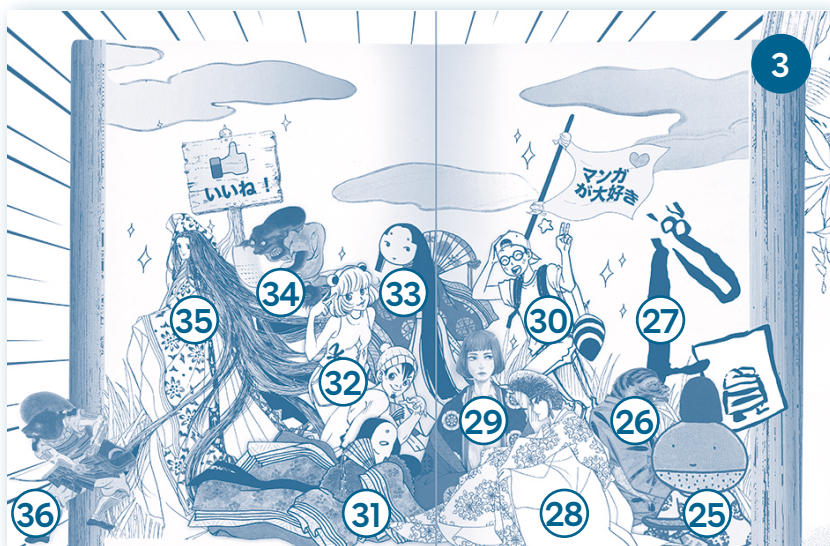
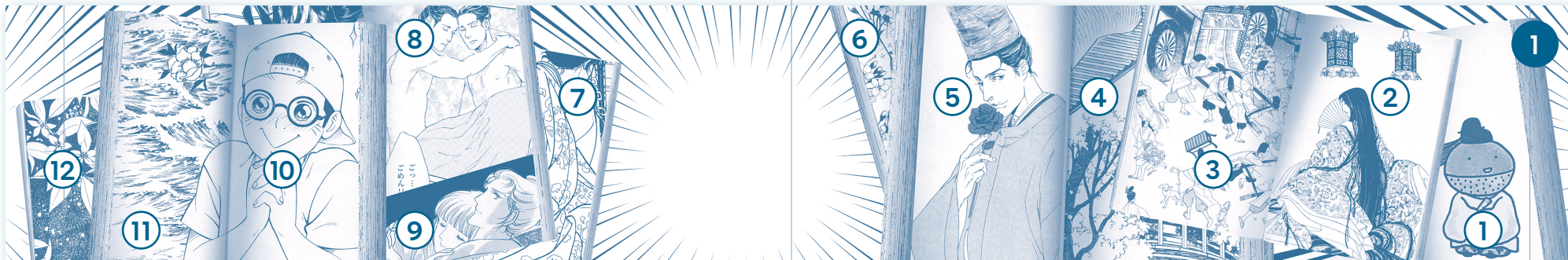


FIG. 17 est em, li ne, Hikaru Genji-kun! (Like! Mr. Genji), Vol. 2, Tokyo: Shōdensha, pp. 70–71.



WALL GRAPHIC 1

- 1 Koizumi Yoshihiro: Chestnut-Genji
- 2 Yamato Waki: Lady Aoi
- 3 Yamato Waki, Asakiyumemishi
- 4 Yamato Waki, Asakiyumemishi
- 5 est em: Prince Genji
- 6 Yamato Waki, Asakiyumemishi
- 7 Yamato Waki, Asakiyumemishi
- 8 est em: Genji & Tō-no-Chūjō
- 9 Yamato Waki: Genji & Murasaki
- 10 Christina Plaka: Tanuki
- 11 Yamato Waki, Asakiyumemishi
- 12 Yamato Waki, Asakiyumemishi

WALL GRAPHIC 2

- 13 Koizumi Yoshihiro: Chestnut-Genji
- 14 Christina Plaka: Sketch
- 15 est em: Prince Genji
- 16 Yamato Waki, Asakiyumemishi
- 17 Yamato Waki: Lady Fujitsubo & Genji

18 est em: Prince Genji

19 est em, *li ne!*

20 est em, *li ne!*

21 Koizumi Yoshihiro: Chestnut-Genji

22 est em: «What shall I do?»

23 Yamato Waki: Genji as a child

24 Yamato Waki, Asakiyumemishi

SELFIE SPOT 3

25 Koizumi Yoshihiro: Chestnut-Genji

26 Twelve animals-scroll: Tiger

27 Nicolas Mahler

28 Yamato Waki: Prince Genji

29 est em: Fujiwara Saori

30 C. Plaka: Tanuki "I love manga!"

31 Koizumi Y.: Lady Suetsumu

32 C. Plaka: Monkey and Mouse

33 Koizumi Y.: Lady Oborozuki

34 100 demons-scroll: Reading rat

35 Yamato Waki: Lady Aoi

36 Twelve animals-scroll: Tanuki

IMPRINT

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Guest Curator: Jaqueline Berndt
Exhibition manager: Khanh Trinh
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Registrar: Andrea Kuprecht
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Maintenance: Mesut Kara and team

Cover Illustration: Christina Plaka, 2020, drawing for the exhibition "Manga Reading the Flow"

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FLOW

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