Manga

This week, I decided to draw manga. In my manga, it portrays a demon of some kind after it had been summoned and the main character (I used Curran from Dragalia Lost since it was the easiest character for me to draw) looking in disbelief and fear.

One main feature in manga is the composition. This may include the page layout, the linework, and the inking style. The article references the varied brush strokes and shading techniques such as cross hatching (Thomas, 5). For my manga panel, I varied the line widths to add depth along with the brush strokes in the background for the demon panel. I used hatching to create a sense of depth, which is apparent in the neck, the Adam’s apple of the demon, and the ears. In addition to the techniques of drawing, I played around with the negative space and used minimal words to express the emotion in manga. In manga, many pages can go on with little to no dialogue but still evokes an emotion to the reader. In my case, I wanted to evoke a sense of fear because of the demon. By adding all the negative space, I was to add a sense of emptiness and hopelessness, which is typical in black background panels (Thomas, 5).

Another factor that contributed to my manga panel were the supplies I used. Traditionally, manga is drawn with pen and ink on paper (Thomas, 5).

Finally, I referenced the course material by relating it to the religion (Thomas, 5). In many manga such as manga created the cult Aum Shinrikyo, these manga were meant to make their religions seem more pleasing. Even though I did not do that, I incorporated the devil, as devils are usually associated with religion and their whole tie with evil. Even though the ties in my manga were very loose, I mainly focused on being able to tell a story by giving the reader visual cues (Thomas, 5).

Thomas, Jolyon B. “Manga, Anime, and Religion in Contemporary Japan.”