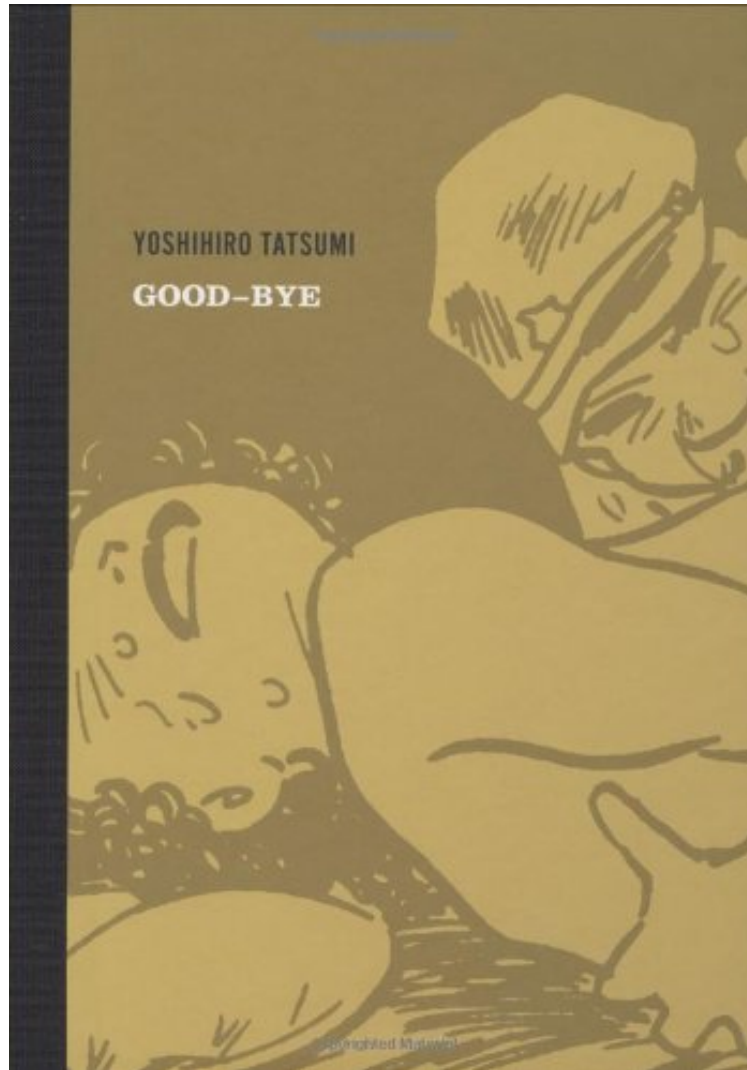


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Good-Bye

Yoshihiro Tatsumi

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#847773 in Books Drawn and Quarterly 2008-06-24 2008-07-08Original language:EnglishPDF # 1 8.26 x 25.40 x 7.011, 1.44 #File Name: 1897299370208 pages | File size: 26.Mb

Yoshihiro Tatsumi : Good-Bye before purchasing it in order to gage whether or not it would be worth my time, and all praised Good-Bye:

0 of 0 people found the following review helpful. Sayonara and All ThatBy Loyd A. BoldmanStrange tales of obsession and tormented people (mostly middle-aged men) in post-war Japan. The art is a mixture of realistic backgrounds mixed with distorted "Dick Tracy" characters. Most of these short stories are foggy and fairly chilling, almost David Lynch-like. Not for the squeamish.As much as I like Tatsumi's work such as The Push Man and Other Stories and Abandon the Old in Tokyo, this one was so depressing it almost lost it for me. He has a brilliant way of telling a story. however, and uses the settings in a remarkable way. Many of the obsessions in this book, unlike

previous volumes, are more overtly sexual. There is also a thread of political commentary in this book that is largely absent from the others.⁴ of 6 people found the following review helpful. DARK, CYNICAL HISTORY LESSON By Roy Clark This bound book of early Japanese comics isn't as entertaining as it is informative. The comics are grim symbols of a culture recovering from war, reconstructing both cultures and minds. As such, they're more sociology than frivolity. They're aiming for shock effect, reflecting the cynicism of post-war Japan. Neurotic and erotic in stark black and white renditions their emotions are readily apparent. Anger, frustration and disappointments mark every story. But the harsh art conveying the hopelessness of the characters does cause one to think about how wars go on long after a truce is signed. Many fine anti-war/post WWII movies cover the same ground. This one comes to mind: Red Angel It offers the same kind of angst and hopeless anger from an adjacent time period. Akira Kurosawa also has several films on this dark topic. . . . Not for young people; Maybe just for comics academics/historians or WWII vets on either side.⁶ of 7 people found the following review helpful. Sick and twisted -- in a good way. :) By Customer I've enjoyed all of Tatsumi's published work (that is in English), and purchased the books for my small library. His art provides social commentary in a rare form that could be considered *extremely* offensive to some -- fair warning!

"Prepare to be disturbed and blown away. The stuff is remarkable, amazing." -Los Angeles Times Good-Bye is the third in a series of collected short stories from Drawn Quarterly by the legendary Japanese cartoonist Yoshihiro Tatsumi, whose previous work has been selected for several annual "top 10" lists, including those compiled by Amazon and Time.com. Drawn in 1971 and 1972, these stories expand the prolific artist's vocabulary for characters contextualized by themes of depravity and disorientation in twentieth-century Japan. Some of the tales focus on the devastation the country felt directly as a result of World War II: a prostitute loses all hope when American GIs go home to their wives; a man devotes twenty years of his life to preserving the memory of those killed at Hiroshima, only to discover a horrible misconception at the heart of his tribute. Yet, while American influence does play a role in the disturbing and bizarre stories contained within this volume, it is hardly the overriding theme. A philanthropic foot fetishist, a rash-ridden retiree, and a lonely public onanist are but a few of the characters etching out darkly nuanced lives in the midst of isolated despair and fleeting pleasure.

From Publishers Weekly Starred . Tatsumi has been called the grandfather of Japanese alternative comics, and this third collection of his stories shows why. Tatsumi takes on subjects as difficult as the legacy of Hiroshima, incest and the sexual humiliations of postwar Japanese soldiers, yet is never exploitative. Instead, the stories humanize all of the characters involved. Tatsumi excels at depicting honest human reactions to complex situations, and he refuses to rely on a single style of storytelling. The first story, Hell, is a brief masterpiece. A freelance photojournalist snaps a picture of one of the infamous Hiroshima shadow shadows of people burnt into the walls by the intensity of the atomic blast. The shadow appears to be a boy rubbing his mother's back, but years later, the photographer learns the awful truth behind the scene. By contrast, Just a Man forgoes the O. Henry twist, instead telling a circular slice-of-life story about the quiet despair of a Japanese salaryman. Rash, a brief story of a man afflicted with a psychosomatic skin condition, reads as if Haruki Murakami decided to try his hand at manga. Tatsumi's art is masterful: he switches art styles from cartoony manga to stark realism with ease and is equally adept at depicting graceful motion, grisly suffering and complicated emotion. (July) Copyright Reed Business Information, a division of Reed Elsevier Inc. All rights reserved. From Booklist The 1971/72 stories in Tomines third collection of vintage works by revolutionary manga artist Tatsumi portray a society haunted by loss and mired in resignation in the quarter-century following World War II. Although Tatsumi typically depicts malaise-entrapped protagonists without spelling out the social causes of their dependency, several tales here are uncharacteristically political, set just after the war and addressing its actual effect or, more precisely, that of Japan's face-losing defeat on the characters rather than only suggesting it. In the harrowing Good-Bye, a woman turns to prostitution with American soldiers, while her father heedlessly exploits her situation. In Hell, a photographer finds his life's meaning in a photo he took in A-bombed Hiroshima but learns the harsh truth behind the image decades later. In other stories, a henpecked man decides to squander his squirreled-away savings on a prostitute, a bar hostess remains faithful to her imprisoned boyfriend, and a retired salaryman suffers a mysterious rash. Tatsumi's mastery of the visual simplicity of classic manga gives a stark power to these devastating, uncompromising pieces. --Gordon Flagg Praise for Yoshihiro Tatsumi: "'Abandon the Old in Tokyo' is a revealing time capsule and a strangely moving portrait of survival in a land where everything is changing." --"Time" "These stories . . . reveal an artist who was making comics that weren't just adult, but truly mature." --"The Village Voice" Praise for Yoshihiro Tatsumi: "'Abandon the Old in Tokyo' is a revealing time capsule and a strangely moving portrait of survival in a land where everything is changing." "Time" "These stories . . . reveal an artist who was making comics that weren't just adult, but truly mature." "The Village Voice"