
Abstract

The 1990s were a period of rapid change for South Korean society and its comic book industry. The period not only witnessed an explosive growth in the quantity and variation of comic books and artists, and a heightened level of social and governmental interest in the business, but also attempts by publishers to change the very nature of the traditional distribution system, which in turn resulted in radical consequences for every aspect of the domestic comic scene. Historically, comic books in Korea were distributed through rental retailers called manhwabang — which literally means “comic book room” — where customers rented and
read comic books for a small fee. The manhwa-bang was the major and final consumer in the domestic market ever since comic books were mass produced and popularized in Korea, but there were constant attempts and struggles by publishers to shift the consumer target from rental retailer to the reader. Publisher Seoul Munhwasa and its weekly comics magazine IQ Jump was at the forefront of this change, pursuing aggressive strategies modeled after the Japanese comics industry model, most particularly on the extremely successful Japanese weekly comics magazine, Shonen Jump. A constant weekly publication cycle, editorial decisions based heavily on popularity poll results, employment of new artists over established artists, and acquiring profit by accumulating and publishing serialized comics into comic book volumes (the so-called "magazine-tankoubon model") were some of the key factors IQ Jump adapted from the Japanese comic book business model and Shonen Jump. Yet the contents of IQ Jump, Seoul Munhwasa's actions in the comics industry, and interviews from the artists and editors who produced IQ Jump during the 1980s and 1990s indicate that IQ Jump differed largely from its role model, Shonen Jump, due to their different socio-economical and historical backgrounds. For example, IQ Jump relied heavily on foreign, mostly Japan-imported comics for sales, competed against not only legally operating rival publishers but also abundant local piracy, and continued to maintain a complicated relationship with rental retailers. Compared to their counterparts in the Shonen Jump editorial team, editors at IQ Jump were severely understaffed, worked under an editorial system that increasingly relied on the success of foreign titles, and thus were often incapable of fully supporting or guiding its artists. For artists, the comparably loose editorial control resulted in either greater creative control or loss of narrative direction. Meanwhile, readers' tastes were largely affected by the surge of both legally licensed and pirated Japanese comic books, and young artists who have internalized the generic narrative and visual style of the most up-to-date commercial Japanese comics gained an advantage over older, established artists, resulting in a massive generational shift of creators. Additionally, publishers' attempts at shifting the final consumer from rental retailers to readers resulted in an empowered fan base, a public more willing to spend on comics than before, and the establishment and normalization of the magazine-tankoubon model. Ultimately, the choices and limitations of 1990s comics publishers affected not only the business model but the genre, aesthetics and preferences of the Korean comics market.

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There are more than 200 countries in the world and even more nations. The world is open now and at your work, during your business trips and studies or just through the Internet you can be involved in the multicultural communication. Someone thinks that for efficient conversation good communicational skills and language proficiency (usually, in English) are enough. However, it's not is easy. Knowing the specifics of the Japanese communication style are often discussed and have become a topic of many comparative works. It is necessary to define what is different (in this review mainly for English speakers, in the empirical part of the project for Slovak students) and for which reasons. This is why the relevant literature on Japanese communication is reviewed to summarize differences and prepare a broad framework.

3) The Japanese communication style from the perspective of Slovak students: The content analysis of essays and interviews with Slovak students aims to help us understand when the...