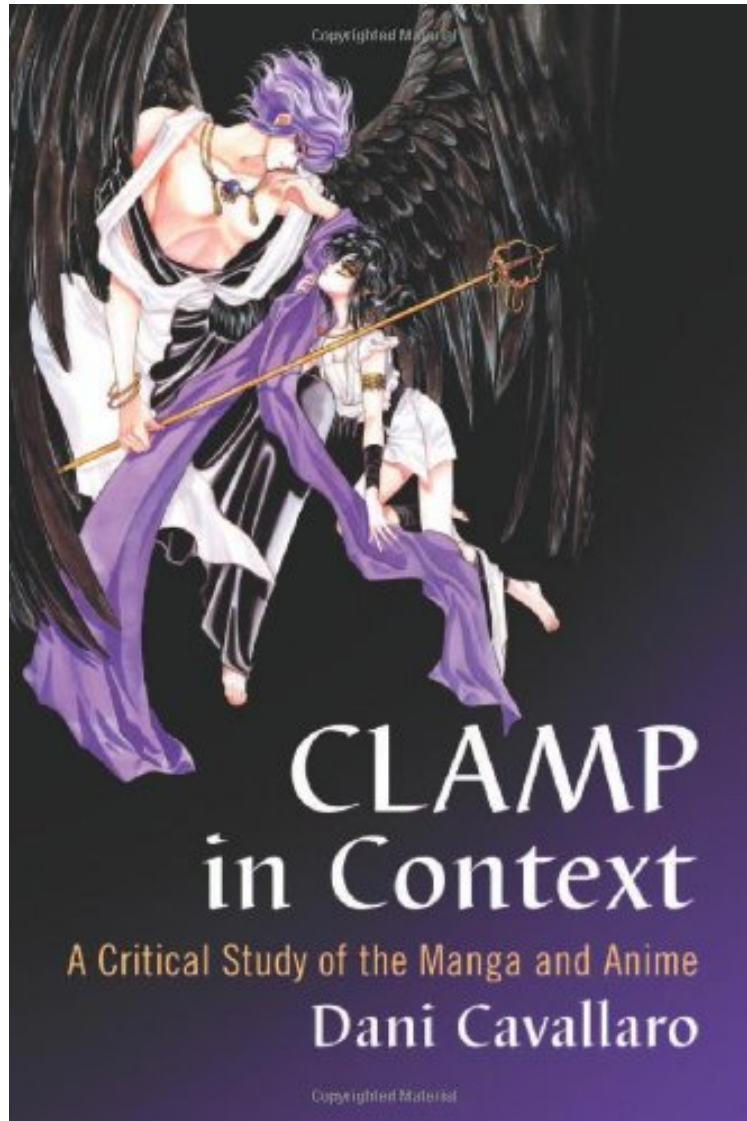


(Free download) CLAMP in Context: A Critical Study of the Manga and Anime

CLAMP in Context: A Critical Study of the Manga and Anime

Dani Cavallaro

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Dani Cavallaro : CLAMP in Context: A Critical Study of the Manga and Anime before purchasing it in order to gauge whether or not it would be worth my time, and all praised CLAMP in Context: A Critical Study of the Manga and Anime:

25 of 25 people found the following review helpful. Largely summative, and odd choices abound...By AmaliaLet me first say this: I have read every work by CLAMP, I own all of their art books, compilations, interviews, etc., so I am familiar with all of the same material Cavallaro was pulling from. I was a fan of her work with Miyazaki (and even

built off some of her scholarship to publish my own work on Miyazaki) but this was a major disappointment. Cavarallo chooses to focus on certain themes throughout CLAMP's work, but instead of a thoughtful, in-depth look at how those themes develop through their work, we get instead a strange mish-mash of 'big series' to focus on; much space is devoted to Tsubasa...and not just the manga. In fact, much space is devoted to a lot of material outside of CLAMP's manga, including Code Geass, which CLAMP designed the characters for and then largely had little to do with. The themes Cavarallo chooses to explore are largely uninteresting in comparison to the rich material she has to work with; interdimensional travel is discussed, as is a more successful chapter that delves into humans' relationship with technology, and a less successful chapter regarding CLAMP's "core philosophy," as she reads it, is kicked around, but the whole task (which is done in a superfluously wordy way, almost as if the work is satirizing academic writing instead of actually participating in the scholarship) comes off as superficial: long tracks of her book merely recap events in certain series, and a whole page is devoted to just listing characters from Tsubasa that appear in other works (why? to what end or purpose?), giving the reader the sense that desperate space filler was needed. This book gives you the impression that we're going to get an interesting discussion of much of CLAMP's work; you won't. In fact, some series which play a significant role in their body of work are never even touched upon - "Legal Drug," which, in three slim volumes, lays the foundation for xxxHOLIC (which also gets a fair amount of discussion) is only discussed, in passing (just name dropped) three times - no kidding. Check the index. Its existence is at least acknowledged, but that's it, and worse, a large portion of other series suffer from this same slight. Possibly the worst offense about this book is that it gives no time or detail to one of the more complex issues in CLAMP's work: same sex relationships. Certainly, if an author is choosing not to focus on this aspect in favor of writing about other things, the author can't be blamed; you can't fault a comedy for not being a tragedy. But, for a work that sets itself up as putting "CLAMP in Context," as the title describes, this issue - which plays out all the way from their first series (RG Veda) to their current (Gate 7 and Drug Drop) should have been addressed in a meaningful way - not outright ignored. Overall, if you're looking for thoughtful scholarship on CLAMP in terms of the body of their work, this isn't it. If you're looking for some (mildly) interesting discussion of xxxHOLIC, Tsubasa, or Chobits (stay away from the X section entirely - it's a mess) then you may get something from this book. Again, Cavallaro's work on Miyazaki (where she DOES successfully go through the themes from the beginning of his work to the present) is FAR better. This book is a rushed mess of scholarship; hopefully someone else will come forward with something better to offer for English-speaking academics. 9 of 9 people found the following review helpful. Don't buy this. By Deraphim Or if you're going to insist on buying it just because you're a CLAMP fan like I am, consider saving yourself 20 dollars by going for the kindle edition if it's available to you (that \$35 price point is just insulting). But seriously, just don't buy this book. It's a very difficult read, but the ideas are simple enough that the writing itself feels like it serves little purpose, and that simpler words and sentences would have communicated the same ideas while putting off less people. The book groups all of CLAMP's works into 4 major chapters that comprise the entire book, with very little or nothing to indicate where to find the discussions of your favorite works. Perhaps the biggest injustice of all is that the book focuses mainly on anime adaptations (including, for some reason, Code Geas, a show they were minimally involved with, contributing only character designs). If this doesn't drive home the point I'm trying to make, I don't know what I could say that would. Honestly, I was very excited to see a book had come out with some kind of deep study of CLAMP the way I always thought they deserved, but it seems to me as though the author probably isn't a CLAMP fan. It seems like they don't have much experience reading (not watching!) their works and like they didn't know the first thing about CLAMP until they sat down to write a book on the subject. And then they only did minimal research. Trust me, this is not the book you've been waiting for. 16 of 16 people found the following review helpful. Contains Plagiarized Content By Warbeck212 My main complaint with this book is that certain passages were obviously copied from Wikipedia without credit and then rewritten. Here's an example. From the Wikipedia article on Magic Knight Rayearth [page visited 5/29/2012][Differences in the anime adaptation] --- The first season remains mostly faithful to the first arc of the manga aside from the inclusion of the original character Inouva and a multitude of subplots, but the second season shows a rapid departure. Most notable differences are the creation of two anime only antagonists, Nova and Lady Debonair, who were born from the intense despair of Hikaru and the people of Cephiro respectively after the death of Princess Emeraude. CLAMP in Context, p.67: It is worth pointing out in considering the story's migration from the manga world to the screen, that the first season remains by and large loyal to the first arc of the manga, except for the inclusion of the original character Inouva and a chain of subplots, whereas the second season departs more radically from the parent text. The most remarkable difference, in this respect, consists of the ideation of two new personae indigenous solely to the world of the anime, Nova and Lady Debonair, who are said to have emanated from the deep grief experienced by Hikaru and the people of Cephiro respectively in the aftermath of Princess Emeraude's demise. See how Cavallaro rephrases the Wikipedia text in order to make it sound more scholarly (ideation instead of creation, addition of filler phrases like "in this respect"), but the content and basic sentence structure remain the same? I don't know if Cavallaro's other books feature similar plagiarized passages, but I won't be finding out.

Since its debut manga RG Veda, CLAMP has steadily asserted itself as one of the most widely renowned teams of

manga artists, leaving a durable imprint in every established genre while also devising some novel formulas along the way. Endowed not only with stylistic distinctiveness but also the caliber of a comprehensive cultural structure, CLAMP's output is distinguished by unique worldbuilding flair and visual vitality. Exploring a selection of CLAMP manga as well as anime it inspired, this volume examines CLAMP's broader philosophical underpinnings, its dedication to the invention of elaborate narrative constructs, its legendary passion for multilayered universes, and its symbolic interpretation of human identity as an unstable outcome of the intersection of science, fantasy and politics. Throughout, this work highlights the team's incremental creation of a graphic constellation of unparalleled appeal.

About the Author Dani Cavallaro has written widely about literature, cultural theory, and anime. She lives in London.