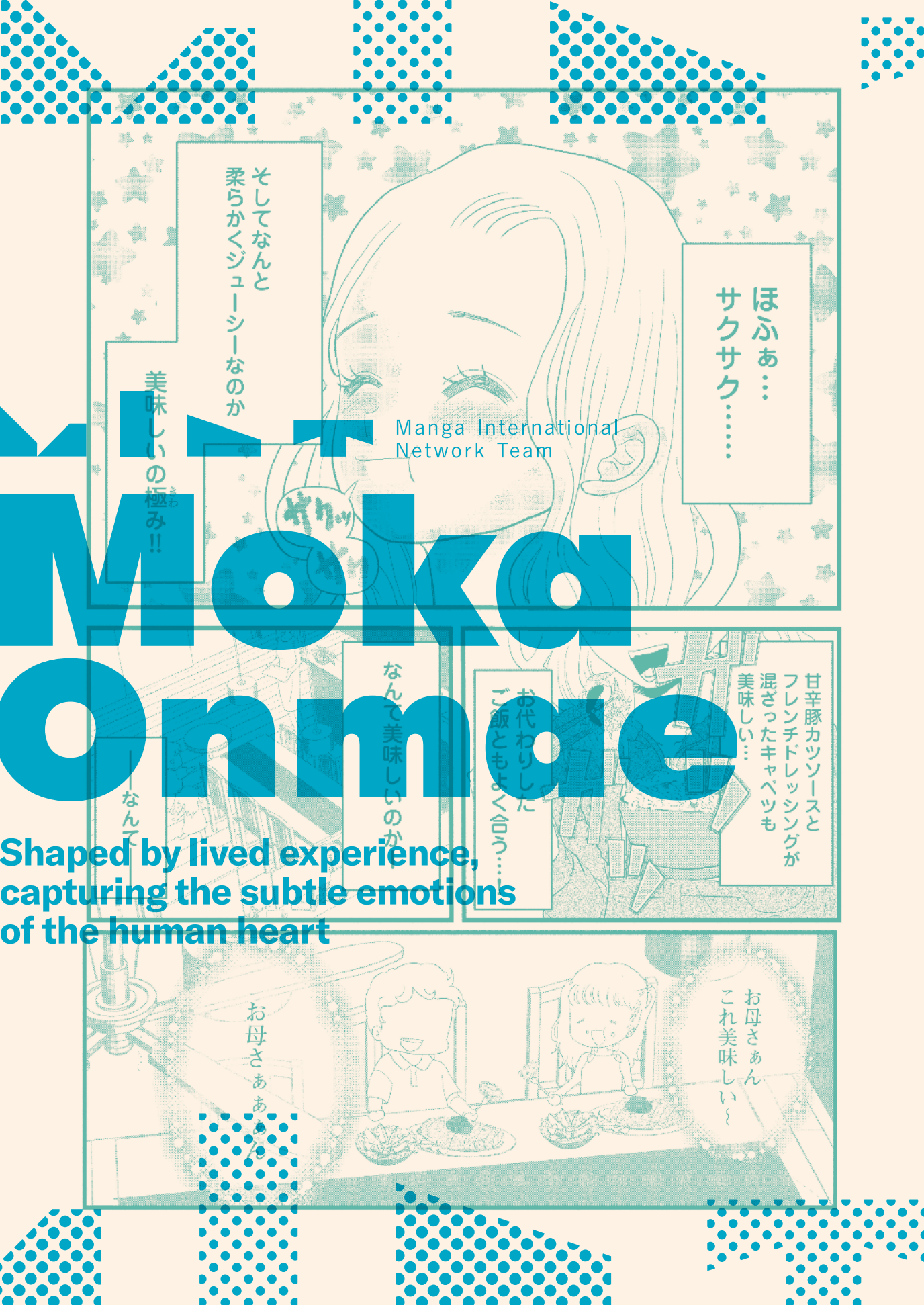




ほふあ…
サクサク…

そしてなんと
柔らかくジューシーなのか

美味しいの極み!!

Manga International
Network Team

Mokka Online

Shaped by lived experience,
capturing the subtle emotions
of the human heart

甘辛豚カツソースと
フレンチドレッシングが
混ざったキャベツも
美味しい…

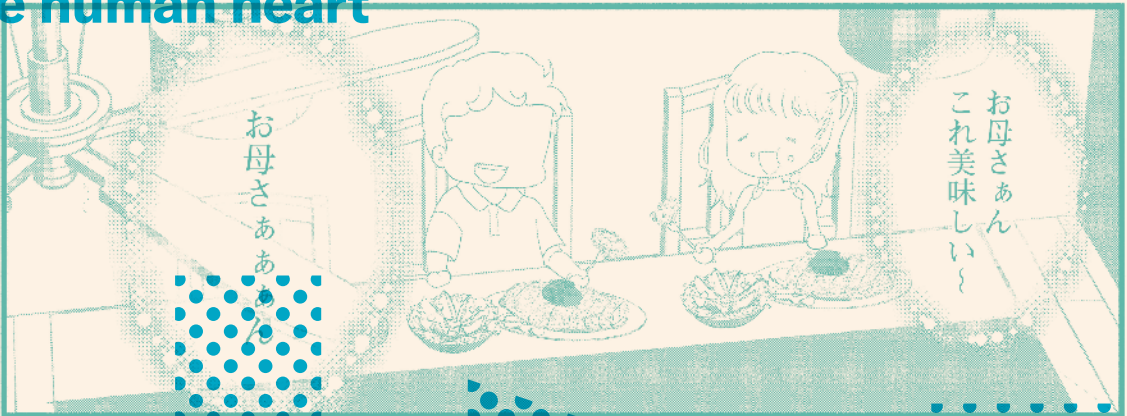
お代わりした
ご飯ともよく合う……

なんて美味しいのか

なんて

お母さあんな
これ美味しい…

お母さあんな





Moka Onmae
manga artist

Moka Onmae, Ohayou, oyasumi, mata ashita.
(Good Morning, Good Night, and See You Tomorrow), AKITASHOTEN, 2023

Shaped by lived experience, capturing the subtle emotions of the human heart

Grounded in lived experience, her work captures the subtle nuances of human emotion with remarkable sensitivity. Moka Onmae moves fluidly between autobiography and fiction, drawing on experiences of illness and caregiving to explore how identity and meaning emerge through relationships and the quiet rhythms of everyday life.



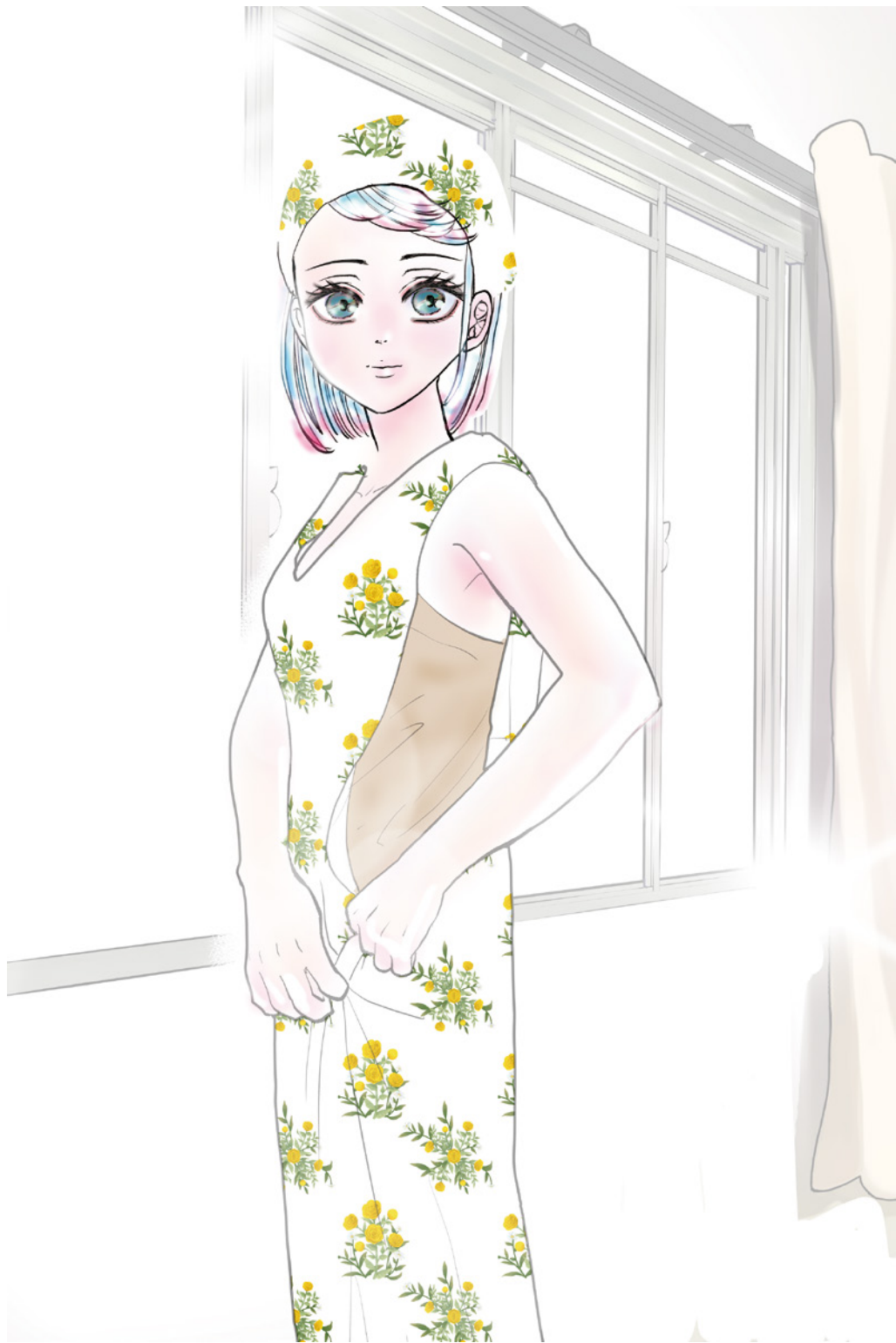
Moka Onmae, *Ohayou, oyasumi, mata ashita.*
(*Good Morning, Good Night, and See You Tomorrow.*), ch. 11, AKITASHOTEN, 2023



Moka Onmae, Ohayou, oyasumi, mata ashita.
(Good Morning, Good Night, and See You Tomorrow.), ch. 31, AKITASHOTEN, 2025



Moka Onmae, Ohayou, oyasumi, mata ashita.
(Good Morning, Good Night, and See You Tomorrow.), ch. 22, AKITASHOTEN, 2024



Moka Onmae, Ohayou, oyasumi, mata ashita.
(Good Morning, Good Night, and See You Tomorrow.), ch. 35, AKITASHOTEN, 2025



Moka Onmae, Ohayou, oyasumi, mata ashita.
(Good Morning, Good Night, and See You Tomorrow.), ch. 36, AKITASHOTEN, 2025



Moka Onmae, Ohayou, oyasumi, mata ashita.
(Good Morning, Good Night, and See You Tomorrow.), ch. 40, AKITASHOTEN, 2025



Moka Onmae, CREW de gozaimasu! Suchuwadesu oshigoto nikki
(We Are CREW! Stewardess Work Diary), ch. 16, AKITASHOTEN, 2016



Moka Onmae, CREW de gozaimasu! Moeru!! Suchuwadesu monogatari
(We Are CREW! Ablaze!! Stewardess Story), ch. 16, AKITASHOTEN, 2017



Moka Onmae, Ohayou, oyasumi, mata ashita.
(Good Morning, Good Night, and See You Tomorrow.), ch. 10, AKITASHOTEN, 2023



Moka Onmae, CREW de gozaimasu! new suchuwadesu monogatari
(We Are CREW! new Stewardess Story), AKITASHOTEN, 2018



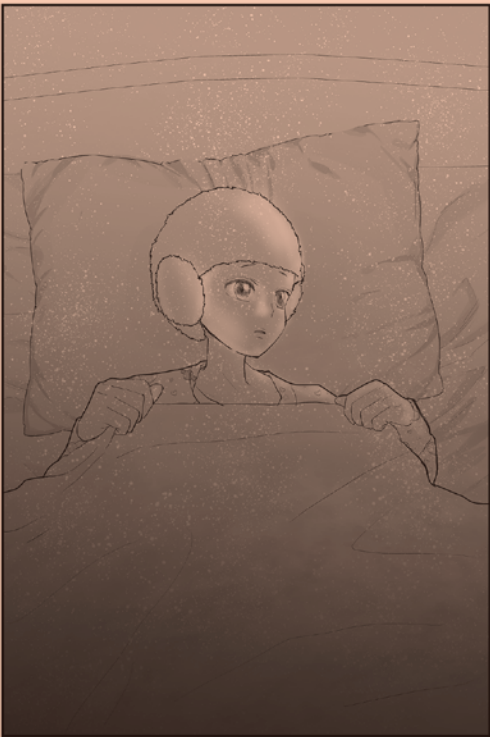
Moka Onmae, CREW de gozaimasu! Makeru na! Koku gyokai!
(We Are CREW! Don't Give Up! Airline Industry!), p. 134, AKITASHOTEN, 2021

CREW de gozaimasu! Suchuwadesu oshigoto nikki
(We Are CREW! Stewardess Work Diary), ch. 5
© Moka Onmae (AKITASHOTEN) 2016

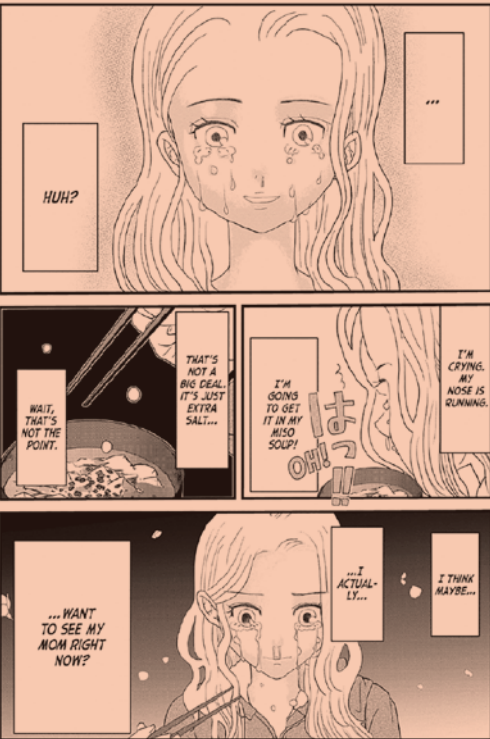
fellow patients, some of whom struggle with how to support someone living with illness. In this way, Onmae’s manga moves beyond a purely first-person narrative to show how family, friends, and caregivers navigate emotional distance, concerns, and the practical challenges of care. She portrays these interactions with nuance, demonstrating that illness affects not only the individual but also the larger social network, situating care within relational, social, and institutional contexts. In doing so, her work transcends a singular autobiographical account to offer a socially grounded, multifaceted perspective on illness and caregiving.

This broader, relational perspective aligns Onmae’s work with the “graphic medicine” movement, initially developed in Anglophone contexts at the intersection of medicine, the medical humanities, and comics. Graphic medicine—a term proposed by physician Ian Williams—refers to the use of comics to explore experiences of illness, caregiving, and clinical practice, as well as to facilitate communication and reflection among patients, medical professionals, and scholars. Emerging in the late 2000s alongside the growth of the medical humanities, the field highlights the value of narrative, empathy, and visual storytelling in healthcare. Comics in this context are used not only as personal illness narratives but also as educational tools, clinical reflections, and collaborative projects involving patients and caregivers.

Compared to some representative works of Western graphic medicine—such as Brian Fies’s *Mom’s Cancer* (2006) or Ellen Forney’s *Marbles* (2012)—Onmae’s work might feel like a very “Japanese” manga to English-language readers, not only in its stylistic and visual conventions but also in its deep focus on emotion. From the very first scene, Onmae layers diegetic dialogue with the protagonist’s private thoughts, presented in inset boxes within panels, to convey her interiority. These inset boxes within panels are not used for the author’s explanatory narration, as is common in many English-language graphic medicine works, but rather for revealing the character’s secret feelings to the reader, not



Ohayou, oyasumi, mata ashita.
(Good Morning, Good Night, and See You Tomorrow.) ch. 40
© Moka Onmae (AKITASHOTEN) 2024



Ohayou, oyasumi, mata ashita.
(Good Morning, Good Night, and See You Tomorrow.) ch. 1
© Moka Onmae 2024 / AKITASHOTEN Co., Ltd. / Seven Seas Entertainment

other characters. These techniques, cultivated in *shojo* and *josei* manga by women artists, share the protagonist’s thoughts directly with the reader, creating an intimate psychological connection and ultimately immersing the reader in the protagonist’s emotional landscapes.

At the outset of the manga’s serialization, Onmae announced that the protagonist and other patients undergoing treatment would not die in the narrative. This choice reflects her concern for readers who have cancer or whose family members are facing serious illness, as well as her ethical stance as an artist: she does not want to use death as a dramatic climax. Instead, the work focuses on what it means to live—not merely to survive—with a serious illness. In an interview, Onmae noted that one of the central motifs is isolation—or more precisely, the effort not to isolate a patient. While the manga initially introduces the protagonist as a mature, self-reliant adult, a “single woman without children” determined to not be a burden to others, as she renews old relationships and begins new ones, she finds small moments of happiness in everyday life. By foregrounding relationality and ordinary experience, the series moves beyond conventional illness narratives, avoiding typical restitution, chaos, or quest patterns and “fighting cancer” storylines, and instead offers a nuanced exploration of living within a community.

Good Morning, Good Night, and See You Tomorrow. offers English-language readers a rare work that transcends the boundaries of graphic medicine to explore fundamental questions of how we live. In its emphasis on the relational nature of serious illness, it is able to speak to anyone who has experienced loneliness or sought meaning in everyday moments. The manga does not provide easy answers or miraculous cures; rather, it offers subtle guidance on navigating vulnerability, accepting help without losing autonomy, and finding small joys in the ordinary even under extraordinary pressure. The protagonist’s journey—from isolation to reconnection, and from strict self-reliance to gradual acceptance of interdependence—shows how identity and connection can be built through relationships. The title itself acts as a gentle instruction. These

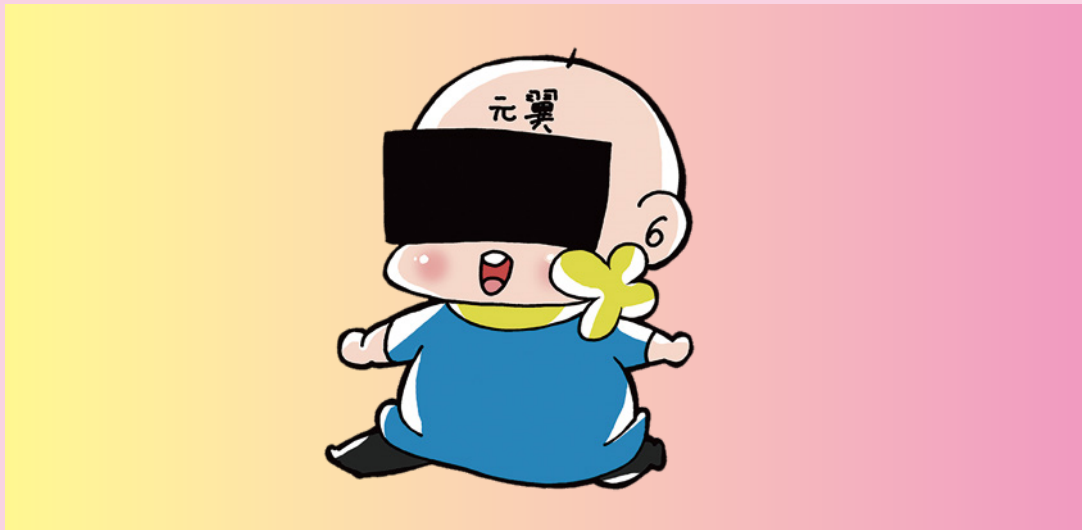
simple greetings, repeated daily, enact quiet courage and hope. They acknowledge uncertainty while affirming continuity while reaching toward connection, and remind readers that life unfolds day by day through small rituals and ordinary moments. With Onmae’s skillful visual storytelling, the manga shows that profound insight often emerges not from dramatic revelation but from attentive engagement with everyday life; even amid illness, readers who feel alone or seek small joys can share the protagonist’s emotional world, finding warmth, courage, and a sense of connection through its hand-drawn art.

Japan Graphic Medicine Association

Interview

Moka Onmae

Text and Composition: Takashi Ochiai (Executive Director, Japan Graphic Medicine Association)



Over the past fifty plus years, Japanese “medical manga” has developed into a distinct and richly layered genre, and new works continue to be produced today. Yet despite this long and rich tradition, relatively few medical manga titles have found success overseas.

This is precisely why Moka Onmae’s *Ohayou, oyasumi, mata ashita.* was selected for the MINT Project, giving it the opportunity to reach readers around the world.

When a work reaches overseas audiences, understanding it may depend not only on the appeal of the work itself, but also on the assumptions behind it—such as who the intended readers are and the stance the work takes toward them. In Japanese manga, it is common practice to adjust expression and shape the work with an awareness of how readers are likely to receive it, yet this background may not be fully shared or understood abroad.

This interview traces, through Onmae’s own words, the decisions and considerations that shaped the work, exploring its appeal as the story of one woman’s life and offering a point of reference when presenting the work to readers abroad.

※Manga International Network Team (MINT)

Manga International Network Team (MINT) is the project name of the manga section of the Creator Support Program, a program managed by the Japan Creator Support Fund, which was established by the Japan Arts Council with a subsidy from the Agency for Cultural Affairs. The project aims to support early career manga artists and editors in Japan who are working to achieve a global presence, and to increase the recognition and value of manga’s diversity overseas. With the cooperation of domestic and international experts, it provides opportunities for creators to directly interact with manga culture and fans outside of Japan and gain new perspectives and skills.

<https://www.mint-mangaproject.com/>

Changes in Art Style: Why use more realistic proportions?

—Compared to your previous work, *CREW de gozaimasu!*, the art style in *Ohayou, oyasumi, mata ashita.* has changed. *CREW de gozaimasu!* is an essay manga, a genre in which creators draw directly from their own lives and experiences—and these works tend to favor a cartoon-like, *chibi*-inspired style, with small, rounded character designs. Yet, you seem to have made a deliberate choice to go against that convention.

Yes. I made a conscious choice to give the characters more realistic proportions.

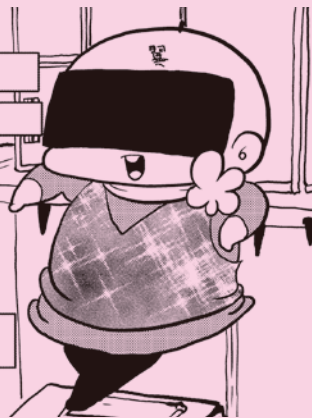
In many essay manga, a more simplified style is often used, and the drawings are intentionally made more comical to make the subject more approachable for readers and to soften the emotional shock.

My previous work was created with the goal of raising awareness of aviation safety. But this work has a different goal: to broaden mutual understanding between people who have cancer and those who don’t.

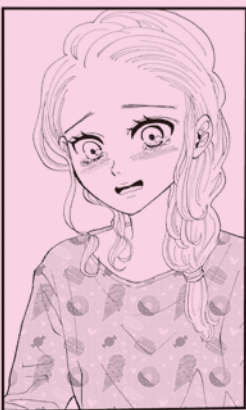
If I had made it an essay manga addressing my own experience of illness, it likely would have become something only people who were already interested in such a theme would read. So this time, I deliberately did the opposite and gave the characters more realistic proportions.

I wanted the art style itself to draw in even people who had no particular interest in the theme.

But when you try to appeal to a wider range of readers, there’s also the risk that those who aren’t interested in the subject of illness will drift away. If they stop within the first few pages, then what I want to say won’t reach them. So I was very conscious of how I crafted that entry point.



Moka Onmae, *CREW de gozaimasu! Makeru na! Koku gyokai!*
(We Are CREW! Don’t Give Up! Airline Industry!),
ch. 4, AKITASHOTEN, 2021



Moka Onmae, *Ohayou, oyasumi, mata ashita.*
(Good Morning, Good Night, and See You Tomorrow.),
ch. 16, AKITASHOTEN, 2024

Choosing the Format: Why depict the story as fiction?

“Not turning death into entertainment” out of consideration for readers who are patients themselves

—In your previous work, you used the essay manga format. This work is also rooted in your own experience, but you chose the format of story manga (fiction). Could you tell us why you selected this format this time?

The biggest reason was that I didn’t want to cause unnecessary worry for my readers.

This work is serialized online, and I’m also connected with readers through social media, where I receive real-time reactions and comments.

If readers were to think that “the author herself is the protagonist,” I feel that readers might directly

connect the story to my own life and be shocked by how it unfolds.

In *tojisha* manga—especially when the author is directly involved—if readers start imagining, “What if she dies?” that could cause a particularly strong feeling of shock among readers who are undergoing treatment themselves.

—**So rather than asking whether to depict your experience or not, you first consider the story’s impact on the reader. In that sense, it seems you also have a clear policy regarding how you portray death. For example, in this work, it is promised that no characters will die. Is that correct?**

Yes. Not only Momiji, the protagonist, but none of the patients undergoing treatment in the present timeline of the manga die.

Above all, I feel strongly that I don’t want my own death—or the death of cancer patients—to be turned into entertainment. In reality, we experience death more than enough. So, I don’t think there’s any need to add further stress through fiction.

I don’t want to make the climax someone’s death. I don’t want to create a story that builds toward that.

I want to depict the continuation of everyday life—the fact that the days simply go on.

Theme: What does “not isolating yourself” mean?

— **This work begins with a single woman receiving a cancer diagnosis, but you’ve said the theme is one of “not isolating yourself.” What does isolation mean to you?**

When you hear “a single woman receiving a cancer diagnosis,” it may naturally bring to mind loneliness or isolation.

But feeling isolated or lonely doesn’t happen only to people who live alone. Even within a marriage, with children, and in what looks like a happy life, those feelings can still surface. At first, I didn’t understand that.

As I continued exchanging messages with many people, I came to realize that there’s a kind of loneliness where you’re not understood, even when you have close family. There are many different kinds of loneliness.

When someone becomes ill, I think there are moments when they feel completely alone.

But if you can think that somewhere in the world there may be someone in the same situation, I believe that feeling becomes a little lighter.

It’s not about one overwhelming kind of love. It’s more like increasing the many small moments of love and affection.

So, when I’m writing and drawing this work, I’m hoping that readers might feel that they’re here in this story, too.

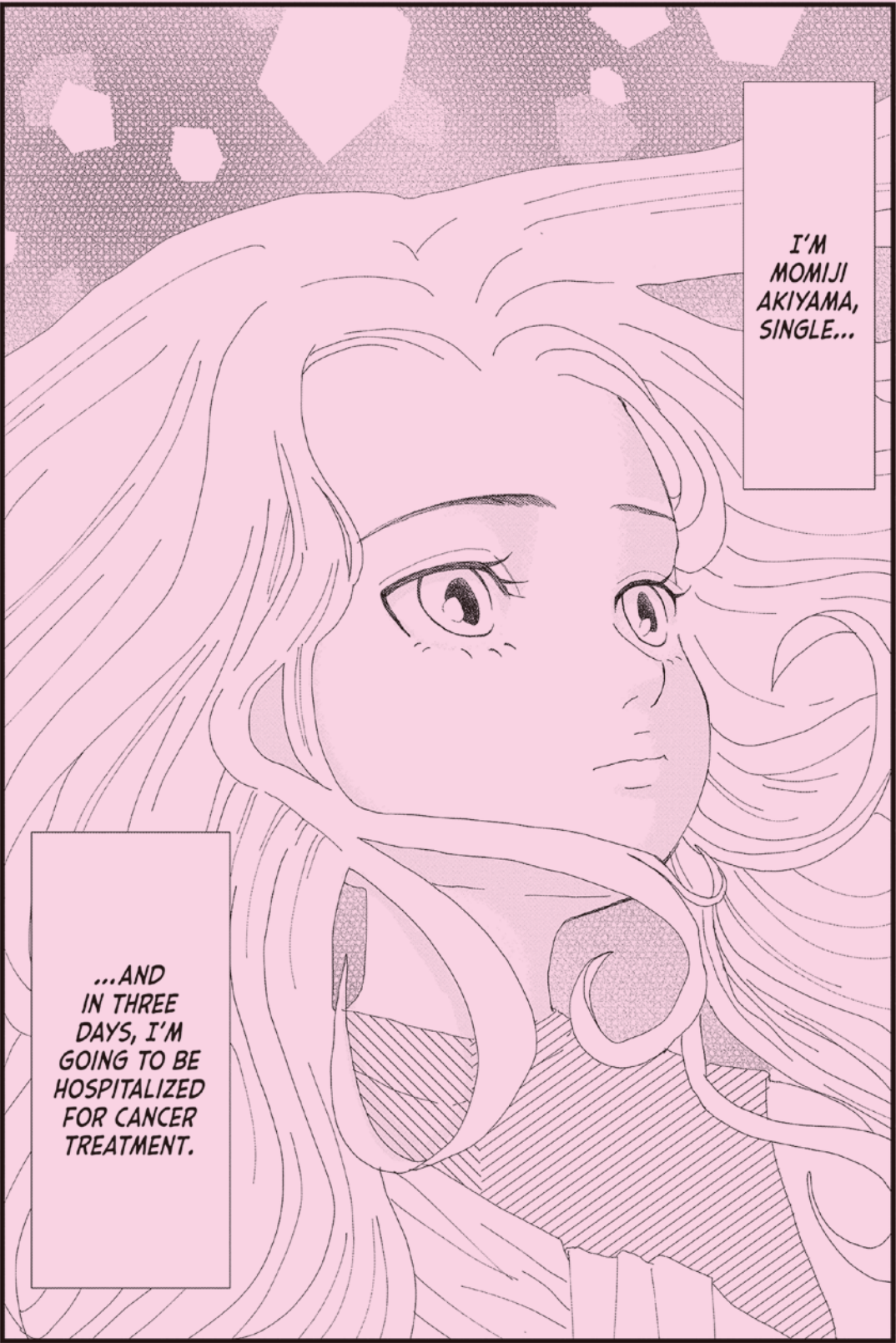
I want readers to find and build up more small sources of support in their lives to contain their loneliness.

The Protagonist, Momiji: On depicting altruism

— **Momiji, the protagonist, appears “excessively altruistic.” How did that altruism come about?**

Momiji is someone who has tried not to blame others. Her character is partly based on my own experiences.

In the past, I once said something with good intentions that ended up being a burden for the other person. When I invited a friend somewhere, I told her, “It’s okay to cancel at the last minute.” What I



I'M
MOMIJI
AKIYAMA,
SINGLE...

...AND
IN THREE
DAYS, I'M
GOING TO BE
HOSPITALIZED
FOR CANCER
TREATMENT.

meant was that I’d prioritize her schedule—that she didn’t need to push herself. But she replied, “I want to decide for myself.” That really struck me.

I realized that even words meant kindly might create distance. She might have thought, “Does she actually not want to see me?” or “Is she just saying that so it’s easier for me to refuse?”

Momiji, too, has had the experience of hurting someone by speaking honestly. Her desire for others not to feel sad, and to smile, gradually escalated—and that’s how her personality took shape.

Of course she wavers. But even when she starts to lean toward blaming others, I make sure she finds her way back in the end.

Medical Information: Approaching the issue of accuracy

— **You previously worked in the aviation industry. Both aviation and medicine are fields in which incorrect judgments or information can directly affect lives. It feels as though that sense of risk management also informs how you handle information in this work.**

Because of my background in aviation, I’m always aware that incorrect information can cost lives.

When a manga has a strong impact, readers may end up prioritizing what they read in it. That can lead to clashes with their doctor, and in some cases, treatment may not go well.

Medicine is constantly evolving, so I’m extremely cautious about naming a specific type of cancer or a particular treatment method.

In this work as well, I deliberately left the type of cancer ambiguous. Rather than focusing on treatment itself, I focus instead on how the characters’ inner lives change over time, and on their daily lives.

— **I also felt that you were very deliberate in your choice of words. Even in the patients’ dialogue, rather than use precise medical terminology, you chose words that patients might actually use.**

Yes. For example, the word “immune strength” (*men’eki-ryoku*) doesn’t exist as a formal medical term, but some healthcare professionals intentionally use that word because it’s easier for patients to understand.

While I know there are people who feel uneasy when terms aren’t strictly medically correct, I believe there’s real power in words that patients can easily understand.

— **In Japanese medical manga, it’s common to include a medical supervisor, but you chose not to do so for this work.**

I deliberately chose not to include a medical supervisor. Instead, I researched the literature thoroughly.

Different doctors have different approaches, and treatment policies vary. There are second opinions as well. If I were to name one person as a supervisor, there’s a risk that their perspective would be taken as the “correct” one.

I didn’t want the work to interfere with readers’ real-world experience of moving forward with treatment alongside a doctor they trust.

What I’m trying to express is how patients themselves perceive things.

[Editorial Note]

The decision not to include a medical supervisor is framed not as a relinquishing of accuracy, but as consideration for the reader’s reality—their relationship with their attending physician and the diversity of medical practice. It is also a design choice intended to avoid fixing a single “correctness” within the work, and to leave room for readers to make their own judgments within real-world medical care. In that sense, careful thought has been given not only to what is depicted, but also to what is not depicted and how far the work refrains from making definitive claims.

Consideration for Readers: Why include a sensitive content notice?

— **In the collected volume of this work, a notice addressing the sensitive nature of the content appears at the beginning, indicating that readers may skip sections that might be distressing. As a creator, you would naturally want your work to be read. Why did you include this kind of meta-level consideration?**

When I look at social media, patients share their struggles very openly every day.

Among them, especially parents with young children are very sensitive about the thought of leaving their children behind. *Ohayou, oyasumi, mata ashita.* is also being read by people who carry those kinds of fears.

As a manga artist, it’s painful to add to that suffering through fiction—by depicting what people are already imagining and crying over every day. Of course, it’s impossible to create something that harms no one. But even so, I want to keep that harm to an absolute minimum. I want to lessen it as much as I can.

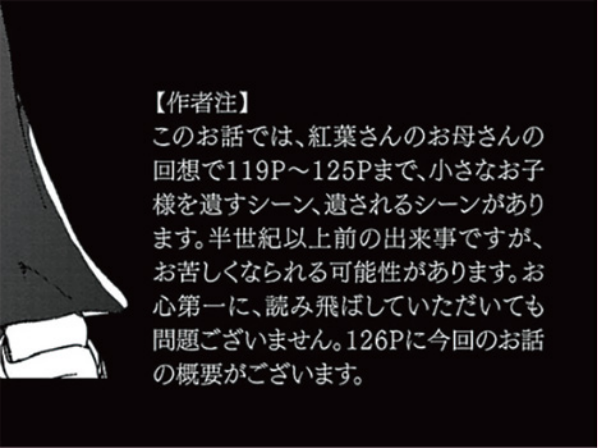
No matter how careful you are, you may still hurt someone, but I want to continue to be mindful.

[Editorial Note]

The inclusion of content notes as a pathway for skipping is framed not as an excuse for the work, but as a design that allows readers to adjust their own distance from it. Even if it is impossible to create something that harms no one, the guiding premise behind the work is the desire to minimize potential harm as much as possible and to continue making that effort. This sensibility also runs through the characterization of the protagonist, Momiji. Imagining how something might be received and shaping distance while accounting for the possibility that good intentions may misalign—that attitude is woven into the structure of the work as a whole.

[Author’s Note]

In this episode, there is a flashback to Momiji’s mother (pp. 119–125) that includes scenes involving a young child being left behind. Although these events took place more than half a century ago, they may still be emotionally difficult for some readers. Please put your feelings first, and feel free to skip these pages if you need to. A summary of the episode appears on p. 126.



Ohayou, oyasumi, mata ashita. (Good Morning, Good Night, and See You Tomorrow.), vol. 1, ch. 10. Excerpt from the episode title page.
© Moka Onmae (AKITASHOTEN) 2024

Promoting the Work Overseas: What I hope to convey to readers abroad

— **With support from the MINT Project, this work will be introduced to an overseas readership. Finally, is there anything you would like to convey to readers abroad through this work?**

The theme of this book is one of leaving no one isolated.

I believe loneliness is something shared all over the world. Even if cultures and values are different,

the loneliness that suddenly surfaces, or the feeling of “I’m the only one” when you become ill—I think those are universal.

Being diagnosed with cancer is a deeply negative experience.

But even within that, how can you find moments of joy? Maybe not every day—but how can you continue living your daily life in a way that still feels meaningful?

Doctors sometimes say, as encouragement, “Please live in your own way.” But when patients hear that, they may think, “So . . . does that mean I’m going to die?”

At times like that, I hope people will read about how Momiji tries, in her own way, to work through that feeling.

While creating this manga, I came to feel that living in your own way after a cancer diagnosis means finding ways to live each day—including the joyful days, the sad days, and even the ordinary days that feel unremarkable.

Start the things you’ve always wanted to do and make your life richer.

Rather than holding back year after year, quietly nursing your wishes and telling yourself, “Someday I’ll get to it”—only to let time slip by—just go ahead and start now, whether you have cancer or not. Actively pursue the things you’ve always wanted to do, and let that enrich your life. Keep adding color to the world. I believe that thread of thought can reach people everywhere, across all borders.

(End of Interview)

Throughout this interview, what Moka Onmae repeatedly emphasized was not only what to depict, but from what distance it should be told. Using more realistic proportions for broader appeal; structuring the work as fiction rather than making the author herself the protagonist; refusing to turn death into entertainment—each of these choices was made to ease the burden on readers as they approach the work, and to connect the theme of not leaving anyone isolated to everyday life.

In terms of medical information as well, the decision not to include a supervisor is framed not as relinquishing accuracy, but as consideration for the diversity of medical practice and for the reader’s own reality—their relationship with their attending physician. Likewise, the inclusion of content notes and pathways for skipping sections was described as a technique that allows readers to adjust their distance according to their own circumstances.

At the same time, Japanese manga production has long cultivated an editorial culture that shapes expression with careful attention to how readers will receive a work. The heavier the theme, the more delicate the balance becomes between expressive intensity and the burden placed on readers. In such a landscape, leaving room for readers to regulate their own distance may be both an expression of kindness and a sign of editorial maturity.

As this work reaches readers overseas through the MINT Project, this careful calibration of distance may itself be understood as one of the strengths developed within Japanese medical manga. As a story about reclaiming what it means to live on one’s own terms while living alongside loneliness, the hope is that it will find its way into the hands of many more readers.



X @Babylion_110



IG @moka_onmae



Japan Creator
Support Fund Website



MINT Website



MINT vol. I
Sample Catalog PDF

About Moka Onmae

A former flight attendant, Moka Onmae decided to pursue a lifelong passion for manga after leaving her career as a flight attendant. Starting from scratch, she studied manga creation and submitted her work at the AKITASHOTEN booth during COMITIA, a event that showcases original manga stories. Intrigued by her unique background, Moka’s editor at AKITASHOTEN encouraged her to create a manga based on her experiences as a flight attendant.

This led to her commercial debut in 2015 with *CREW de gozaimasu! (We Are CREW!)* in *Princess GOLD* magazine, which became her first serialized work. Drawing on her extensive personal experience in first-class service and leadership roles, Moka created a vivid portrayal of the real lives of the cabin crew while emphasizing the importance of aviation safety and realities of the profession. Currently, four volumes in the series are available in print with the bonus volume *CREW de gozaimasu! Kinkyu dasshutsu ni sonaeru tameno handobukku (We Are CREW! Emergency Evacuation Handbook)* available in digital format.

In 2023, Moka’s *Ohayou, oyasumi, mata ashita. (Good Morning, Good Night, and See You Tomorrow.)* began serialization on AKITASHOTEN’s online manga platform *Souffle*. Onmae comes from a family where every member, the author included, is dealing with their own battles with cancer, and this experience gives the events depicted in *Ohayou, oyasumi, mata ashita.* depth and authenticity that has earned acclaim from critics and readers. Conveying a central message of “don’t isolate yourself,” *Ohayou, oyasumi, mata ashita.* features modern-day characters working to overcome their health challenges together to survive.

CREW de gozaimasu! (We Are CREW!)
© Moka Onmae (AKITASHOTEN) 2016
Ohayou, oyasumi, mata ashita. (Good Morning, Good Night, and See You Tomorrow.)
© Moka Onmae (AKITASHOTEN) 2024

Publications	English Ver.
<i>Ohayou, oyasumi, mata ashita.</i> vol. 1 Publisher: AKITASHOTEN Publication Date: June 14, 2024	<i>Good Morning, Good Night, and See You Tomorrow.</i> vol. 1 Publisher: Seven Seas Entertainment Publication Date: November 10, 2026

About MINT

Manga International Network Team (MINT) aims to support early career manga artists and their editors in Japan who are working to achieve a global presence, and to increase the recognition and value of manga’s diversity overseas. This project is the manga section of the Creator Support Program, a program managed by the Japan Creator Support Fund, which in turn was established by the Japan Arts Council with a subsidy from the Agency for Cultural Affairs.

Organizers
Agency for Cultural Affairs, Government of Japan
Japan Arts Council
Japan Publishing Industry Foundation for Culture (JPIC)

CONTACT
For all inquiries, please contact the MINT secretariat at the contact below.

Creator Support Program/Manga section secretariat
Japan Publishing Industry Foundation for Culture (JPIC)
Email: creator-project@jpica.or.jp
TEL: +81 3-5211-7283





ふう〜

がん告知という
重たいシーンでも

小中高大と
「自己犠牲が美德」の
校訓の女子校で育ったせい
はたまたCAだからか
まず相手はどう感じるかを
第一に行動してしまう――



意地悪な人へは
品ある色^{けんさい}気で
牽制――

品ある色気は
言葉や動作を
ゆっくりと丁寧に
目は伏し目で
まばたきさえも
意識して――



それより親への
報告をどうするか――

――我が家は
みんなに慣れている
族全員死因はがんだ
がんだった――

親族でがんを
患っていないのは
私と両親だけだった

――そう
慣れているからこそ
わかる――