



?????7 [Barakamon 7]

Satsuki Yoshino , Satsuki Yoshino

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?????7 [Barakamon 7] Details

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From Reader Review ??????7 [Barakamon 7] for online ebook

Ari says

Baca vol 7 ini puas banget; puas ketawa nya, puas squeeing nya, ada moment haru juga

ngakak puas pas bocah-bocah itu latihan drama ama mama kido XDD

moment hirosei nya banyakkkk banget disini, bikin squeeing... awww Hiro looks kewl in with black hair

dan yah yg bikin haru itu moment handa - naru ^.^

Nina says

Hiro berambut hitam kaya anak sekolah beneran wkwkkk. Btw kapan Handa Kun diterbitkan di sini? Handa jauh lebih lucu dan absurd daripada Barakamon.

Eniwei, trick or treatnya unik. Dapat umbi dan bukannya permen? Mau banget. Ini mah bikin super kenyang. btw lagi, natalitas di Jepang bikin saya tercengang.

Nidah (SleepDreamWrite) says

Good volume. This series is has some funny moments. Still love the art style.

Dani (??) says

?♥

Biondy says

Gabungan lucu dan drama yang pas. Hiroshi dengan rambut hitam imejnya langsung beda.

Kathleen says

The end of the school year is a good point to check on how all kids have grown and matured!

Chris says

I like it, but I don't like how they're mean to my best friend, Hiroshi.

Beckiezra says

I read this in March but didn't review it and just read it again (Nov 30) and I think it appealed to me more now so I upped it to 4 stars. I didn't remember I'd read it but I thought things seemed familiar and wondered if it was because I'd watched the anime version of it. In the past I've wanted more plot from these books, but this time I felt like there was a decent amount of connection (the window issue, they practice for the play, they have the play, Hiroshi is trying to decide his future, etc) or maybe I've just read manga with so much less plot progress that I've come to value the subtle progress that is seen in this series.

Araceli.libros says

Awww

duniamimpigie Anggi says

Paling ngakak bagian bola karet yang digantung itu. Sensei dan Tama udah kayak berada di dunia sendiri aja sementara Hiro, sebagai orang "normal" gak bisa ngertiin apa seninya dari seongkah bola karet yang digantung di lampu.

Tenang, Hiro, saya juga gak ngerti kok. Pukpuk Hiro.

Yang lucu juga pas latihan drama sama Bu Kades. Ya ampun. Untung Wakil Kepsek-nya masih waras, gak sesableng Bu Kades soal drama. Anak-anak pun selamat(?). Meskipun jendela rumah Sensei gak terselamatkan lagi.

Ada momen-momen mengharukan juga.

Pas Hiro galau soal masa depannya dan malah ngajak main lempar-tangkap bola sama Sensei. Handa Sensei udah kayak konsultan buat seisi desa yak. Ahahahaha...

Saya eer... gak bisa bilang suka juga gak suka mengenai Hiroshi yang udah ngecat hitam rambutnya. Tapi, saya suka julukan "Kuroshi"-nya Naru!!

Paling mengharukan itu pas usai pertunjukan drama anak-anak. Udah muncul benih-benih(?) kebakapan di dalam hati Sensei, tampaknya. Dia jadi sangaaaat memperhatikan Naru, macem anaknya sendiri. Ehehehe~ Suka hubungan Naru dan Handa di sini.

Waktu nyeritain soal Nenek Kiyo juga berkesan. Saya suka rasa "sendu-sendu bahagia"(?) di bab ini.

Aaron says

Back into the groove after a lull, the seventh volume of **BARAKAMON** returns to the familiar, if awkward balance of Handa sensei's attempt at living decently (and quietly) among a scrappy horde of miscreant island youths. In penning this story, Yoshino still refuses to dip her toe into the book's more serious subplots, but for all the narrative failings this engenders, the comedy remains sharp.

Sensei is back on the island after a brief jaunt to the city. Everything is the same, except it's not: Hiroshi is struggling with his post-secondary education options, Naru is more predisposed to loneliness than before, and most challenging of all, Sensei can't quite seem to master the art of splitting firewood.

The focus on Hiroshi is long overdue. It's been two or three whole volumes since readers were last informed of the young man's destiny to leave the island in search of his future. Whether said future includes culinary school or a more traditional academic setting, Hiroshi's enduring lack of resolve is now bleeding into everything else he does. It's a relatable conflict. He's scared of putting 100% of himself into something for the first time in his life. (Indeed, it sucks to discover you're good at something only to realize it's too late for you to actually apply your skill at it.)

Separately, this volume of **BARAKAMON** will surely bring readers as much relief as it does frustration. Chapter 57 (*takumon waru*; splitting firewood) being the leading example.

In this chapter, Handa sensei, while failing at splitting firewood, discovers Miwa stashed away in his storehouse, pseudo running away from home. Miwa is a tough and bright tomboy, so why would she avoid going home?

Her arms are covered in bruises.

Her father is a known, rambunctious alcoholic.

She asks, only half-calm, ". . . Ah don't wanna see dad's face for a bit. Can't ah stay here just one night? Ah'm beggin' ya, sensei."

Sensei wants to concede. But he doesn't.

The potentiality of domestic violence permeating such a small community is a damning storm cloud that only seems obvious after it's rained hell upon the innocent. This is what Sensei (and the reader) is trusted to believe. To make matters more complex, Miwa fights Sensei's insistence on informing other adults, and it's Sensei who then proceeds to confront her father about his suspicions.

This point of honest drama thoroughly installs the young calligrapher as an Older Brother figure to the teen girl. He feels genuinely responsible for her well-being.

Of course, then again, **BARAKAMON** is an all-ages book. And in the end, the situation described here isn't quite as dire as it first seems.

Perhaps this halfhearted metaphor is a good way of understanding Satsuki Yoshino's book on the whole: what appears to be the erosion of human sympathy is little more than a misunderstanding, a misfiring, or a penchant for poor timing.

Would **BARAKAMON** have been a better book if it actually *did* confront domestic violence? If it actually *did* confront the issue of parental absenteeism? Absolutely. And yet, if it did, would it still be **BARAKAMON**?

Miriam says

Handa is forced to take more of a parental role as the little kids want help preparing their performances for the school recital (apparently the village school is just 1st and 2nd grade) and Hiro wants advice about what to do after graduation, since the career counselor has quashed his dream of becoming a chef.

Naturally sensei is useless at both of these projects.

It turns out that Ma'am (Village Chief's wife) was a theater student.

Why does The Giant Turnip story come up so often in my reading recently?

S.Q. Eries says

In Summary

I would have thought that Handa would have a clear picture of Naru's family circumstances by now, but Yoshino-sensei only drops another tiny hint and sticks mainly to comic episodes. The Handa/village kids interactions are getting predictable, and Yoshino-sensei changes things up by giving some of the villagers a little more panel time. Hiroshi in particular winds up the butt of a lot of jokes, but his "ordinary" complex starts to get a bit stale by the end of the volume.

The Review

Now that Handa's gotten things settled in Tokyo, it's back to the village and Barakamon's usual format of stand-alone chapters. Yoshino-sensei also reverts to standard formulas for several scenes. Act 53 has Handa at his most city-boy-in-the-country hapless/helpless as he settles back into his home. In Act 54, the instant Handa's window shows up in the story, it's pretty obvious glass will break by the end. And Act 55 is a series of four-panel comics capitalizing on Handa's unfortunate attraction to cats.

However, the volume manages to branch out beyond the clueless sensei humor even as Handa humiliates himself time and again. When the kids practice their school play, it's a given that they will cause grief for Handa, but the big surprise is Hiroshi's mom. Stage mothers aren't just limited to the city, and her particular passion for drama is an unexpected source of hilarity. The other person who gets a lot of attention in this volume is Hiroshi. He might not be a character out of his element, but as the villager who carries the label "ordinary" like it's a curse, he suffers plenty of mortification in the name of comedy. By the end of the chapter, he winds up with a new hairstyle and new nickname that just gives the others more ammunition to tease him with.

Still, it's not all silliness. Hiroshi's concerns about his future career reflect the quandary many small-town

young people face. Amid the rambunctiousness of the village's version of Halloween is a touching portrait of the respect and affection the youngsters have for their elders. And as the elementary school students conclude their school recital, Handa once again wonders about Naru's family circumstances.

Extras include a bonus four-page manga, translation notes, and pictures of a Barakamon limited-edition figure (which is sadly only available in Japan).

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Scott says

Hiroshi really eats shit in this volume, and I hate his new hair.

Overall this one's a little bit heavier than the previous volumes with two major characters dealing with failure and the melancholy thread with Naru and the sick grandma.

These guys really sneak up on you and get comfortable in your feelings without being obvious about it.

Pradita Artha says

lucu banget! walaupun baca komik ini hanya karena dapet gratis wkwwk tapi bacanya puas! ada momen haru juga, trus jadi terinspirasi untuk bikin pertunjukkan sekolah yg diakhir acaranya, setiap siswa membicarakan kemajuannya. thats cool! jadi pengen baca seri sebelum dan sesudah vol 7 ;)
