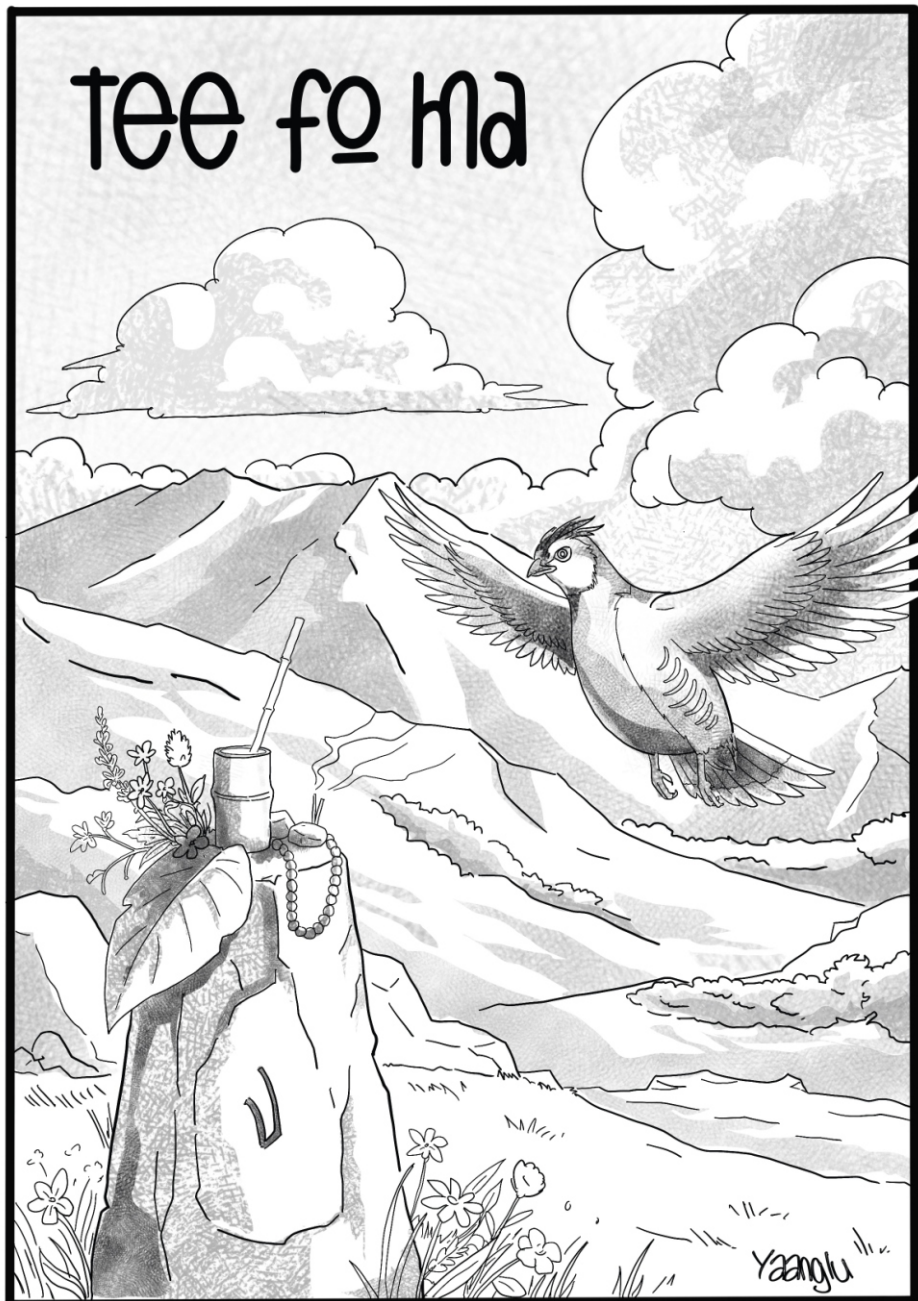


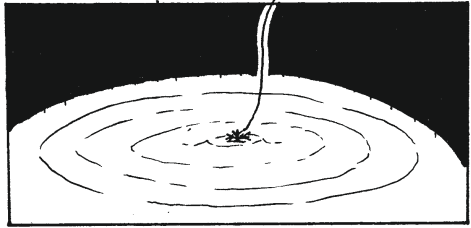
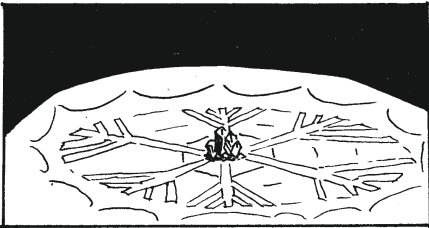
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CHAPTER I

'GODDESS OF SNOW'

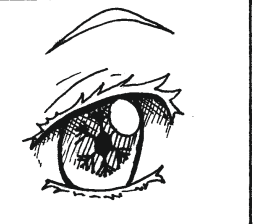
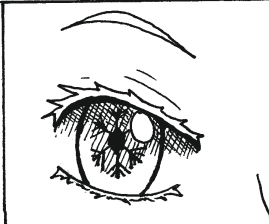
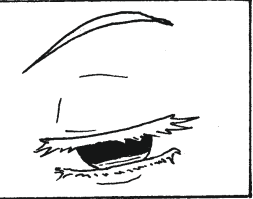
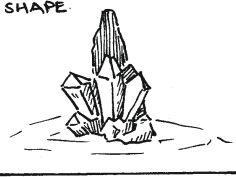
A LONE FLAKE DESCENDS FROM  
THE HEAVENS ON THE MIGHTY  
KANCHENDZONGSA

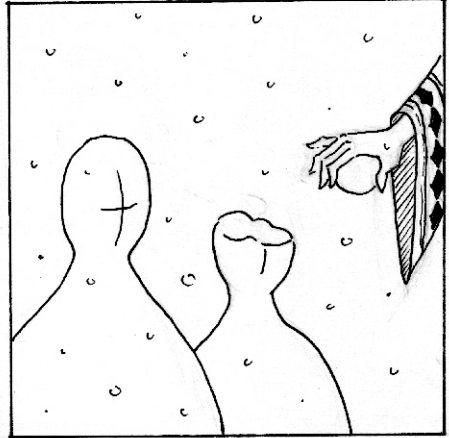
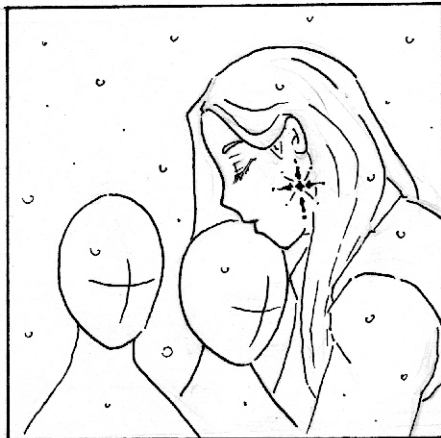
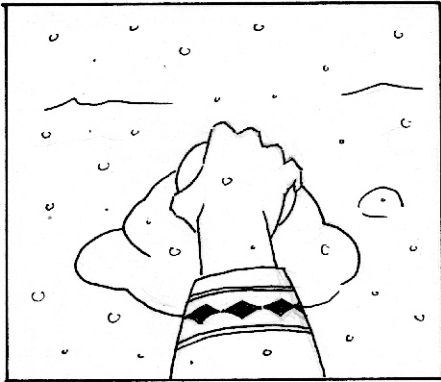


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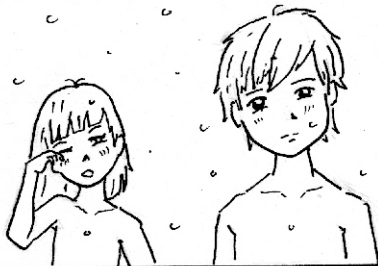


FROM THE GROUND, ICE  
GATHER TO FORM A  
SHAPE

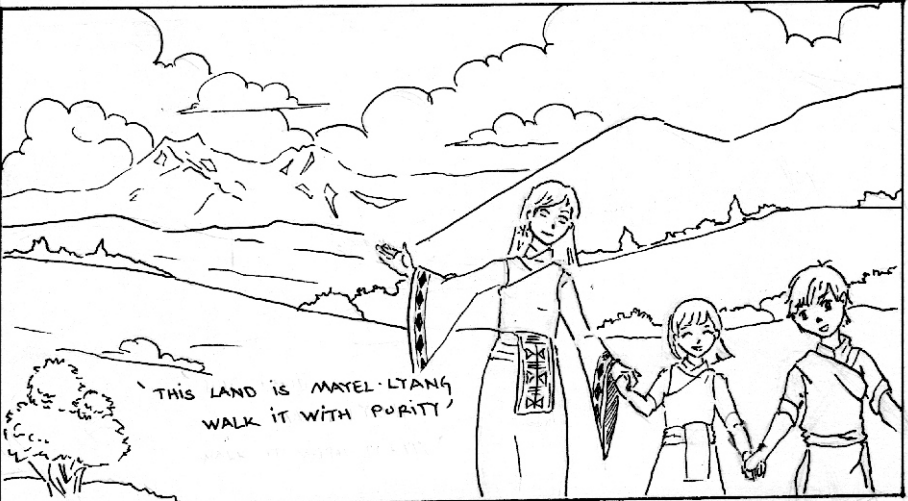




THE FIRST  
LEPCHAS!



'THIS LAND IS MATEL-LYANG  
WALK IT WITH PURITY'



FUDONG THING

BORN OF STRENGTH  
AND EARTH

TALL, STRONG, FAIR  
SKINNED AND SILKY  
HAIR.



NUZONG NYUE

BORN OF GRACE  
AND SPIRIT.

GRACEFUL, FAIR SKINNED  
AND SCERENE BEAUTY.

## Afterword — Manga from the Himalayan Land

In the hills of Pakyong—a quiet, scenic corner not far from Gangtok—a first batch of young artists gathered with one shared hunger: to learn how manga is made, not as imitation, but as a living craft they could carry forward in their own voice.

This book is the result of that first journey at AAMA (Asian Anime Manga Academy)

The final project sounded simple on paper: make a manga from the Lepcha creation myth. One story. One origin. But what we wanted was not “one correct version.” We wanted to test something bigger: whether a training process can turn a classroom into a studio—where ideas become scripts, scripts become boards, boards become pages, and pages become a printed book that can sit on a shelf with dignity.

So we structured the project like a real manga production.

Students were split into teams, each with clear roles—script, storyboard, main art, reference support, lettering—because manga is never “just drawing.” It is rhythm, staging, camera, emotion, timing, clarity. And then there is the hard part: finishing.

Four teams took the same myth and walked toward it from different directions:

Studiokapi Team (2) chose the myth-telling approach—leaning into the feeling of oral tradition, where the story is carried like a flame from one generation to the next.

BAGS Team (3) chose restraint—telling the same events as an act of God, without directly showing the God. The divine remains unseen, but unmistakably present.

Aagush Team (4–5) pushed into shonen energy—a world where conflict sharpens characters, and where even a messenger (the dog) becomes part of a living chain between humans and the divine.

Ricky (solo) took the opposite route: minimalism—a God rising, a world forming, and the entire creation unfolding in just three pages, like thunder heard from far away.

Same myth. Four vantage points. Four different truths—each honest to its maker.

What happened next is what this afterword exists to remember.

Because the pages you hold were not made slowly over months in a big-city studio. The anthology—from start to finish—was executed in about one week, inside a batch that ran from 6 January to 5 February 2026. That one-week sprint did not magically reduce the difficulty. It concentrated it. Every hesitation becomes visible. Every weak link in the pipeline breaks loudly. And every act of teamwork matters.

There were team meets where ideas collided and found shape. Story meetings where the same myth demanded different pacing. Character explorations that asked, again and again: What does this moment feel like? Reference discussions about clothing, landscapes, gestures, silhouettes—small choices that quietly decide whether a world feels real. Storyboards taped, revised, re-taped. Pages redrawn not because someone “failed,” but because the team decided the story deserved better. Lettering that turned “art” into “readable manga.” And those late-stage decisions every creator recognizes: what to cut, what to keep, what to simplify so the reader can breathe.

A5 size. ~100 pages. Printed. Real.

That physicality matters. A printed book does something a screen cannot: it becomes evidence. Evidence that a village can produce professional discipline. Evidence that training is not just theory. Evidence that a myth can be honored, translated, and renewed without losing its soul.

This anthology is also built on a principle we treat as non-negotiable: each story belongs to its creators. Copyrights remain with the individual creators of each story. Scripts were developed through collective process and critique, but each narrative carries the distinct hand and mind of its own team.

The book itself exists under the umbrella of AAMA, and was shaped through editing by Ananth Maruthi and Gowra Hari, under the guidance of Studiokapi0369 Private Limited. And it must be said plainly: this was possible because AAMA chose to make space for this kind of work—especially through the support and direction of Dewaker Basnet and Nithesh Rohith.

In the end, that may be the most important lesson of this month: art does not grow only from talent. It grows from systems. From time. From structure. From mentorship. From a room where people are allowed to try, fail safely, learn fast, and finish.

And if there is one sentence that carries the spirit of this book, it is this:

“We believe everyone has a story to tell and with the right kind of tools, the world is a treasure trove of lessons.” — Studiokapi

This anthology is not the end of training. It is proof that the training works. Proof that the Himalayas are not “far from manga”—they are simply another place where manga can be born, shaped by local breath, local light, and local stories.

If you are reading this as a parent, a partner, a publisher, or a curious stranger: know that these pages came from discipline, not luck. If you are reading this as a student: remember the week you became a team, and the moment you realized finishing is a superpower. And if you are reading this as a creator: let this book remind you that the map is not limited to big cities.

Sometimes, a new manga kingdom begins in a small room in Pakyong—where a myth is retold, and a batch learns to make stories stand on paper.