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When the unfamiliar barges in:

A comparative analysis of embodiment in the manga *Tokyo Ghoul*

Vol. 1 and *Super-Frog Saves Tokyo*

Abstract

This thesis is a comparative analysis of embodiment in the manga *Tokyo Ghoul* Vol. 1 by Sui Ishida and the short story *Super-Frog Saves Tokyo* by Haruki Murakami. Using a cognitive approach to literature and manga this thesis has aimed to explore the way both tales depict emotion, embodiment and how they employ sound, in order to determine how they differ in presenting these. This study performed a close reading on both text and manga in order to accomplish this. While differences were already apparent as the manga uses mainly images to tell the story, similarities were found as well. It can be concluded that analysing two different media through the same lens of embodied cognition brings to light varying ways of dealing with the body through text and images and the importance of the readers, reading these from a shared human perspective.

Keywords

Embodied Cognition, Emotion, *Tokyo Ghoul*, *Super-Frog Saves Tokyo*.

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Chapter One

Introduction

Manga and text are two entirely different ways of telling a story. As such it is interesting to analyse the differences and possible similarities in the ways these two different media handle the various aspects of embodied cognition such as embodied simulation, emotion, and sounds. An interdisciplinary and intermediary approach of embodiment and emotion can show in what way two different mediums create the same effect when dealing with characters who are not human.

First of all, manga is read top-down and from right to left. It's also important to note that, except for the cover, all is drawn in black and white. This is mostly because of the timeframe in which the manga must be completed and the costs that come with this, as these stories first feature in magazines that are produced weekly or monthly before they get their own book. In this paper I have used the English translation of both the manga and the short story.

One day Katagiri came home only to find a gigantic frog waiting for him. After a while, Frog explains to Katagiri that he needs his help to prevent Worm from causing an Earthquake that will destroy Tokyo. This is the beginning of the short story *Super-Frog Saves Tokyo* (hereafter referred to as SFST) by Haruki Murakami. (2012) Frog and Katagiri successfully defeat Worm and prevent the earthquake, but the real story is about how Katagiri has learned to appreciate his life, even if it isn't validated or recognized by others. SFST is one of the six short stories in Murakami's *After the Quake* (Murakami, 2012).

Kaneki Ken is a student who thinks he's going on a date with a lovely girl named Rize, but ends up getting attacked by said date because she is planning to eat him. She turns out to be a ghoul, and in the scuffle that follows, a steel beam falls and kills Rize. A doctor then makes the rather unethical decision to transplant her organs into Kaneki, causing him to

become part ghoul, part human. This is the beginning of the first volume of the manga *Tokyo Ghoul* (hereafter referred to as TG) by Sui Ishida (2011). TG is set in an alternative Tokyo where ghouls live amongst humans. Kaneki becomes a half ghoul, and must suddenly navigate a world he is not used to. The existence of ghouls is not really explained in the first volume of the series. We know they are different from humans in the sense that they cannot eat anything except humans, coffee or other ghouls. It is said that there is nothing worse than a ghoul's hunger, it is capable of driving them insane. Later on it is explained that they have a higher level of RC cells in their bodies. Ghouls can harden these cells at will, turning their own bodies into weapons. What RC stands for remains unclear.

There are two reasons why these are the texts I have compared. Firstly, both deal with a sense of alienation. Alienation of the reader but also alienation of the characters. Kaneki finds himself torn between two different worlds, that of the ghouls and that of the humans, feeling like he doesn't belong to either of them. Katagiri is alienated from the world and has no real meaningful connections with family or friends until Frog comes along, the first 'person' to ever who values him for who he is.

Secondly, both SFST and TG have a real embodied, emotional aspect to them. Both are stories told by different media and so the main question I hope to answer with this thesis is: How do *Tokyo Ghoul* and *Super-Frog Saves Tokyo* show how the body affects cognition? Embodiment is the vital role the body plays in, for example, cognition, emotion, perception and language. First of all I will be doing a close reading of the characterization of various important characters in the stories. This will serve as a basis which I will expand by making an comparative analysis of the depiction of emotion. After that I will look at the way our body has influenced our cognition with a stress on language and metaphor, and how this becomes clear in these artistic expressions. As part of the aural and visual means of conveying information, I will also analyse the way sounds and signs are put to use.

Chapter 2

Characterization

Characterization is one of the more difficult things to pin down, mostly because a character can be characterized through various means. Someone can be said to repeatedly wear a typical style of clothing, or behave in a certain way, but also whom they choose to surround themselves with, or the place they have decided to live in, can help characterize a character.

That is why I will start off with the problems characterization can pose before attempting to analyse Frog and Katagiri from SFST and Kaneki Ken and Nishiki Nishio from TG. My main goal is to find out in what way these characters are construed. Another goal is to see how they, and by extension the story, come across as real and convincing.

I will show characterization through the three dimensions mentioned by Rimmon-Kenan (1987) which I will discuss by looking at direct and indirect characterization and the use of mimesis in both texts. The problem with extrapolating characters from text can be explained through two opposing views. “Whereas in mimetic theories (i.e. theories which consider literature as, in some sense, an imitation of reality) characters are equated with people, in semiotic theories they dissolve into textuality” (Rimmon-Kenan, 1987, p.33). This is quite binary, but these two opposing views lie at the heart of the problem. Besides the question of whether characters exist solely out of textuality or are in fact person-like, we must also consider the way readers regard them within the story. Consider for example the concept of transportation. According to Kuijpers (2014) this is the feeling where one enters a story but does not lose contact with the real world. This can be “supported by strong emotional reactions of readers to what happens in the text and mental imagery readers create of the story world” (Kuijpers, 2014, p.31). To readers, when a tale affects how they feel, they regard it as true, or real, to some extent. This ties in closely with Frijda’s *Law of Apparent Reality*, which states that: “Emotions are elicited by events appraised as real, and their intensity corresponds

to the degree to which this is the case” (Frijda, 1998, p.276). That is to say, if a story elicits emotion, we could say that characters, and by extension the events, are perceived as being real enough to connect to.

Then how are characters construed? Using Forster’s ‘round’ and ‘flat’ to describe characters is too reductive and doesn’t offer a way to describe characters who are both static and well-rounded, rather than that, Rimmon-Kenan proposes to look at the following distinctions: “complexity, development, penetration into the ‘inner life’” (Rimmon-Kenan, 1987, p.41). The complexity hinges on the amount of traits the characters have; the development, and whether the character is static or evolves throughout the story. These traits are presented in the text through direct and indirect characterization. Direct representation includes, for example, adjectives, abstract nouns and other kind of nouns (Rimmon-Kenan, 1987). Indirect means of characterization are action, speech, external appearance and environment.

Comics have in a sense two communication devices, namely words and images. Eisner calls his own distinction between words and images arbitrary, “but, since in the modern world of communication they are treated as independent disciplines it seems valid.” (Eisner, 2000, p.13) According to Groensteen (2007), however, comics are a “predominantly visual narrative form” (p.19) and so predominantly uses images to narrate the story. McCloud names various combinations of how text and image can work together. Most of the time the images and the words are interdependent upon each other, but there are other combinations possible such as an “additive combination where words amplify or elaborate on an image or vice versa” (McCloud, 1994, p.154). This is important to keep in mind when working with comics, as the analysis of TG will sometimes need this different approach.

2.1 Super-Frog Saves Tokyo

Frog

When we think of frogs, we do not think of them as being over 6 feet tall and capable of making us tea. Which is probably why Katagiri is overwhelmed when he opens the door to his apartment and finds “a giant frog, waiting for him in his apartment. It was powerfully built, standing over six feet tall on its hind legs” (Murakami, 2012, p.91). This is an example of direct characterization. Apart from his appearance, Frog is quite a difficult character to pin down. To begin with, he first marginalizes Katagiri by saying how he is not much to look at and how people look down on him. Then Frog says: “I, however, can see what a sensible and courageous man you are” (Murakami, 2012, p.99). Frog is praising himself for seeing something in Katagiri that no one else sees. Furthermore, it is rather questionable if ‘sensible’ and ‘courageous’ are actually appropriate traits for Katagiri, so while he is saying he needs Katagiri’s help, it seems as if Frog regards himself to be the better one.

Secondly, Frog makes conflicting statements about his nature. He calls himself a pacifist, someone who likes art and lives in nature. “Fighting is not something I like to do. I do it because I have to” (Murakami, 2012, p.100). It does not logically follow that he would want to beat Katagiri’s siblings to a pulp for not appreciating and respecting Katagiri enough, or that he would immediately resort to violence when someone questions his status as a real frog.

Thirdly, by way of indirect characterization, Frog’s outer appearance as a frog is expanded upon frequently in the story but does not take away from his apparent recognizably human-like behaviour and way of speaking. “Ha ha ha ha ha ha! What a wonderful sense of humor you have, Mr. Katagiri!” Frog said, slapping his webbed hand against his thigh” (Murakami, 2012, p.93).

More general characterization that has less to do with Frog's ambiguous character is his politeness and intelligence. Frog quotes *Anna Karenina*, Nietzsche and Dostoyevsky and is excessively courteous and apologetic about barging into Katagiri's house. "Yes, indeed," Frog said. "Why else would I take the liberty of barging into a person's home? Such discourtesy is not my customary style" (Murakami, 2012, p.92). Extrapolating from this behaviour, aside from politeness and intelligence, he is also willing to do what he views as necessary. His inconsistencies remain static throughout the story; the one certainty his character offers is that he will do what he must despite the possibility of death.

Despite all the arguments as to why Frog is not trustworthy, and why the reader might believe he is not, Katagiri himself finds Frog a reliable character. "Something about Frog—the look on his face, the way he spoke—had a simple honesty that appealed directly to the heart" (Murakami, 2012, p.101). As readers we might attach enough worth to this statement that we are willing to believe Frog, despite the inconsistencies in his speech and behaviour.

Katagiri

As mentioned before, Katagiri is given the traits 'sensible' and 'courageous' by Frog. This is part of the two ways in which he is characterized through direct characterization, namely, by himself, and by other characters. Among the thugs in Kabukicho, where he collects debts, he has a reputation of being a 'tough guy' (Murakami, 2012, p.97). The narrator instantly destroys this image by saying "now, though, the tough Katagiri was at a loss" (Murakami, 2012, p.97). This brings us to the second way of direct characterization, namely the way Katagiri views himself. He describes himself as 'less than ordinary', living 'a horrible life' with no hope in sight for any change as he is not good at interacting with strangers and as such never makes any friends (Murakami, 2012, p.104). At the core, he views his own life as terrible. "All I do is eat, sleep and shit. I don't know why I'm even living" (Murakami, 2012,

p.104). He is less than ordinary and has no relations with people to speak of, he is alienated from family and Katagiri describes himself as balding and as having a potbelly and these descriptions only go forward to enforcing the image of Katagiri as being a failure. Although Katagiri may be quite passive in the text as the events mostly happen without him ever really getting into anything, he is not a static character and develops due to his meeting with Frog. He comes to regard his life as meaningful.

Indirect characterization plays a role as well, and in particular his environment. He lives in a 'small' and 'cheap' apartment (Murakami, 2012, p.94). Part of where he works, in Kabukicho, is a 'labyrinth of violence' (Murakami, 2012, p.96). This furthers his characterization as a man who has failed at life.

2.2 Tokyo Ghoul

Kaneki Ken

Kaneki is introduced to us while sitting in a café with his friend. Basic facts such as his age, name and occupation are given. (Fig. 1) He is an ordinary looking college freshman, sitting with his friend talking about girls and other topics. A description of Kaneki's physical appearance is unnecessary because the images show the reader directly what he looks like.

Aside from all this we can attribute to Kaneki various traits. For example, Hide, his best friend, calls him a 'nerdy weakling.' (Fig. 1)



Figure 1. 8.1- Kaneki mumbling (from *Tokyo Ghoul Volume 1*, Sui)

Kaneki is someone who never quite fit in with the rest and who reads dark texts, such as the Black Goats Egg, which is about a mother who is a serial killer and her son, the egg of the black goat, who fears he might turn out the same as her. This seems to allude to how Kaneki will not be able to escape his transformation into a monster either. (Sui, 2011) When he was young, he read Kafka's *Die Verwandlung* and already wondered back then what it would be like to turn into a giant insect. This can be seen as a metaphorical characterization of him. Quite telling as well is that he himself says that if he were the protagonist in a story, "it would be a tragedy" (Sui, 2011, p.46). This is attitude he has towards life shows he is a negative thinker.

One of the more striking ways of depicting characters, and thus Kaneki as well, is the fact that the manga switches between a cartoony depiction and realistic depiction. When less action is happening Kaneki is depicted as fairly cartoony, and with far less details, than when there is a lot of action happening. Other moments certain features are greatly exaggerated,

creating a more realistic look and to this a sense of intensity is added making the suspense almost palpable (Fig 1 & 2).



Figure 2. 197.2- detailed Kaneki (from *Tokyo Ghoul Volume 1*, Sui)

This ties in with what McCloud says about masking. By making the background realistic, but the characters themselves cartoony, the reader can identify with the character and enter the world of the comic more easily (McCloud, 1993, 42). In scenes with a lot of action, the drawing style tends to be more detailed. This leads to a heavier and more physical feel, as well as a far more detailed image as a whole that fills up the space.

Nishiki Nishio

One of the best examples of a ghoul in the first volume of TG is Nishiki Nishio. He is the second hostile ghoul Kaneki encounters, except now he himself is part ghoul and thus treated somewhat differently. Nishiki first appears halfway through the first volume buying coffee. This is an ordinary situation, depicting a normal and familiar scene. Then only a few pages later we see the same young man easily decapitating another ghoul for being in his territory.

In this scene Nishiki is pretty much behaving like an animal, defending its feeding ground. The most interesting part of him, and that which characterizes him most is his ability to switch between his ghoul and human face. This is similar to the cultural constructs *Honne* and *Tatemae* that are used in Japan. *Honne* is the private face, or the inner truth and desires that are usually held back, while the *Tatemae* is the public face, the “principles, rules and conventions” (Ishii, Saravia Vargas & Saravia Vargas, 2011, p.86). Nishiki best displays this duality as seen in figure 3 where he is playing the role of student, reprimanding Kaneki and his friend Hide for barging into his room without knocking on the door.



Figure 3. 159.3- Nishiki plays as a human student (from *Tokyo Ghoul Volume 1*, Sui)

In figure 4 he instantly switches to his ghoul face and reveals his true intentions and desires, in this case eating Hide.

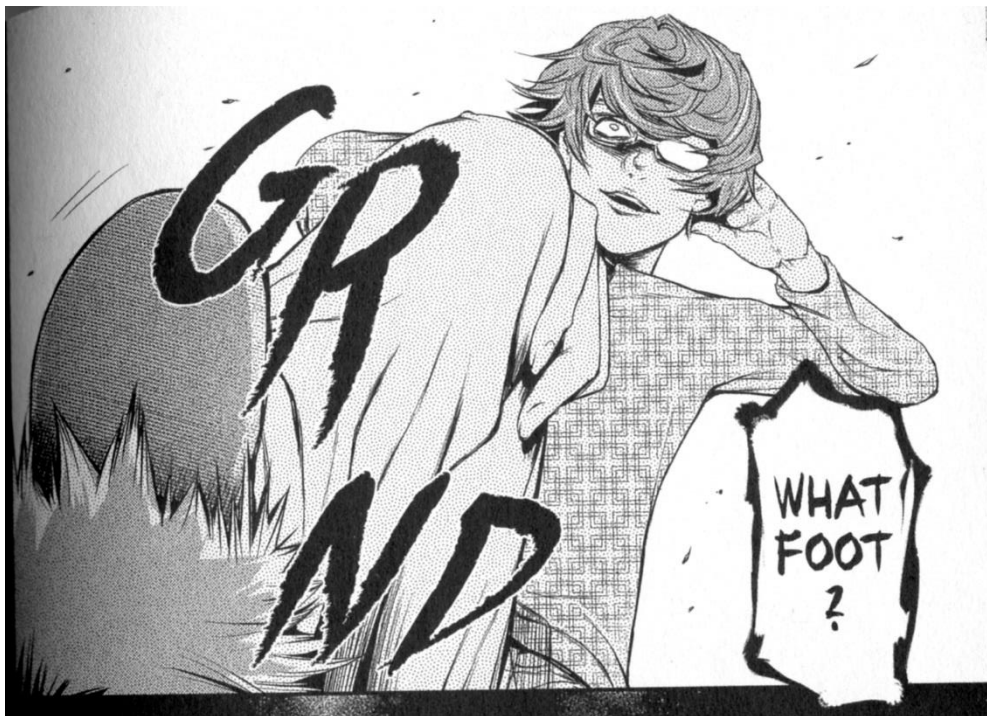


Figure 4. 190.1- Nishiki flips the switch and shows his ghoul side (from *Tokyo Ghoul Volume 1*, Sui)

However, since ghouls are not human, this keeping up of appearances is not because they want to be polite, or because they regard the world through an insider-outsider view, but because it is a matter of survival. These opposing faces are what characterizes Nishiki in the first volume the most. It can also be said that this duality is inherent to ghouls who live their lives as humans, suppressing their true desires.

2.3 Conclusion

Katagiri and Frog are both characterized through dialogue. While Katagiri does a great job of making himself out to be a pathetic waste of space, Frog adds to this by telling him he is indeed nothing much to look at and to use this to make himself look better in the process. Frog is also the one who is the least easy to pin down as the entire story is riddled with contradictions concerning him. These are revealed through direct as well as indirect characterization. Kaneki is mostly characterized through his ordinary appearance, but also by the way he hangs out with his best friend Hide. Hide is exceptionally cheerful and sets off

against the negative and ordinary Kaneki. Nishiki is characterized through a dichotomy. He performs his human self and keeps on this mask for various reasons such as survival and to fit into the human world. Both cases work with direct and indirect characterization. TG makes use mostly of the images as direct narrative devices while SFST spends more time revealing characters through dialogue.

Chapter 3

Comparative Analysis of Emotion

As there is no real agreement yet on how to classify emotions, or what should be counted as emotion, I will use a few 'basic' emotions including: happiness, sadness, anger, fear, disgust, and surprise, or variations hereof (Shiota & Kalat, 2012). According to Antonio Damasio in the video *This Time With Feeling* emotion is "a collection of automated actions that are aimed at a particular effect that will have importance for the regulation of life" (The Aspen Institute, 2015, 16.55). This automated package is the result of many years of evolution, and is activated by a stimulus, which can be real or imagined. This stimulus sets in motion a subconscious assessment of the situation which includes assessing if something is pertinent to one's own interests, one of the components Frijda (2009) calls appraisal. (p.265) If the stimulus threatens or otherwise surrounds around your interests, the automated package will then in turn make you act. This is why emotion is mostly about actions. With actions many things are included such as physiological changes, changes in cognition or in behaviour. Emotions make sure you pay attention to whatever is of interest to you, and attempt to solve it without you having to consciously think about it. An example Damasio uses is when you act on fear, you either freeze or run away from the threat, but whatever the activated program, be it fear, anger or sadness, it will be one of actions. (The Aspen, Institute, 2015) He also notes that some of the actions will be visible, such as facial expression and posture, but some will be invisible, such as blood pressure rising and other internal and cognitive changes. According to Damasio, other animals display the same kind of actions, but because humans have a conscious mind they can "have a perceptual take on what is happening to us" (The Aspen Institute, 2015, 20.46). This is what Damasio calls feeling, and it allows humans to reflect on our emotions and regulate them.

In *Representing Emotive Meaning in Visual Images: A Semiotic Approach*, Feng and O'Halloran propose a model to analyse the representation of emotion in comics by way of facial expression, touch and body orientation (2012). They give various clues as to the emotions fear and surprise that I will explain here. Fear and surprise differ mostly in body orientation. The body will be horizontal and backward, shying away because "fear is characterized by the tendency to avoid or escape from a dangerous or harmful situation, while surprise may involve a backward or forward movement, or no movement at all" (Feng & O'Halloran, 2012, p.2078). Touch is also non-existent as one isn't naturally inclined to come near the source of the fear aside from pushing it away. The body orientation is therefore an important way to differentiate between surprise and fear.

As for facial expression, most clues can be found around the eyes and the mouth. The eyes are widened, or bulging even, while the mouth is tensed and/or open. Differences in fear and surprise are that in fear "the eyebrows are sometimes drawn together and the mouth is tensed" (Feng & O'Halloran, 2012, p.2078). They may both involve horizontal wrinkling of the forehead and raised eyebrows. Feng and O'Halloran (2012) also found that decoding fear as facial expression has the lowest accuracy rate, and it is therefore possible to look at sweat drops to clarify for example anger, or for tears to clarify sadness. Aside from that, McCloud also mentions how backgrounds, especially in manga, can be a representative of emotions, the internal landscape being depicted as a background (McCloud, 1993, 132).

Lastly Feng and O'Halloran mention cultural differences between American and Japanese comics, showing that manga often relies mostly on the eyes and the lower face when representing fear, and quite a bit on body orientation as well, but little to none on brow-forehead or touch. (2012) Surprise in manga does rely on brow-forehead somewhat but not at all on body-orientation (Feng & O'Halloran, 2012, p.2082).

It's easy to get lost in the small details and so the entirety of the composition shouldn't be forgotten, no panel stands on its own. "In short, the codes weave themselves inside a comics image in a specific fashion, which places the image in a narrative chain where the links are spread across space, in a situation of co-presence" (Groensteen, 2007, 15).

Groensteen continues to explain that a close-up by itself might not mean anything, but in relation to other panels it could be very valuable, especially, as I'll mention later on, when talking about the various close-ups of the eyes. That said, in what ways do SFST and TG portray emotion, and in particular emotions related to the unfamiliar?

3.1 Emotion in Super-Frog Saves Tokyo

Emotions that are shown are described as physiological responses and behaviour. So it is not surprising that when Katagiri encounters a gigantic frog in his house waiting for him and making himself at home, he is standing "rooted in the doorway, unable to speak" (Murakami, 2002, p.91). Another physiological sign he exhibits are his trembling hands that betray how he is feeling.

Because the short story is a medium that, unlike the manga, does not have any images to go on, all we get are these few descriptions to convey emotion. Frog who is aware of the reactions and unease he causes in Katagiri, identifies what Katagiri feels and tries to reassure him of his good intentions. "'Don't be afraid, I'm not here to hurt you'" (Murakami, 2002, p.91). Frog is interpreting Katagiri's reactions to be fear and shock, but tells him not to be afraid and says: "I knew it would be a shock for you to find me here. I but had no choice. How about a cup of tea? I thought you would be coming home soon, so I boiled some water" (Murakami, 2002, p.92). Frog's behaviour is as normal as can be and forms a huge contrast with his being a frog. He is self-aware and able to reflect upon his actions, keeps apologizing and is trying to familiarize himself and Katagiri by trying to get him to drop the suffix *-san*.

(Murakami, 2012, p.94)¹ This honorific can be roughly translated to mister in English and dropping honorifics is usually only done with close friends or family in Japan (Clarke & Hanamura, 2003, p.14). This shows that while Katagiri is still keeping Frog at arm's length Frog is eager to close this distance. This also indicates the change Katagiri has undergone after being shot as he only refers to Frog as Frog from then on. Another emotion he shows is when he laughs out loud and he slaps "his webbed hand against his thigh" (Murakami, 2002, p.93). This too is at odds with the familiar, we understand the motion, but it seems strange when we picture a frog doing so. There are more jarring passages regarding Frog that will keep the reader and Katagiri aware that Frog cannot fully be understood by projecting some kind of 'humanness' onto him. For example in the following case is a reminder of this, in which Frog squeezes himself through the gap of a closed door. "With a big smile on his face, Frog stood up. Then, flattening himself like a dried squid, he slipped out through the gap at the side of the closed door, leaving Katagiri all alone" (Murakami, 2002, 102).

3.2 Emotion in Tokyo Ghoul

In TG, the pivoting moment is when Kaneki meets Rize. She is the first ghoul he meets and at the same time also the first person who tries to kill him and eat him. This is the last moment in the manga that he is still wholly human and therefore it is interesting to see how he reacts to ghouls before he changes.

¹ More examples of this insistence on familiarity can be found at p. 100, 103, 104 and 105



Figure 5. 29- A fluttering love story (from *Tokyo Ghoul Volume 1*, Sui)

Firstly, in figure 5, we see Rize nestling herself against Kaneki. Kaneki is tensed, but not necessarily afraid as he is not pushing her away, nor is he backing away and so his body orientation right now is more indicative of surprise. The motion lines indicate that Kaneki stiffens and twitches which is amplified by the ‘twitch’ across the panel. His mouth is tensed and his eyes have widened, but these are all still signs of surprise and not of fear. His heartbeat is also rising as indicated by the onomatopoeia² ‘b-bmp b-bmp’, which feature

² Imitations of sounds made by inanimate objects, nature, people or animals. See more of this in chapter four.

prominently on the page, making the tension rise, and functioning as yet another visual representation of a physiological change in his body. It also resembles a romantic boy-meets-girl story, the heart beat, which is a lot more insistent and ‘louder’ than in a general love story, seems as if it belongs in a horror scene. Taking into account the way the panels are arranged we also see that the images become increasingly more close-up. Zooming in, combined with ‘loud’ sounds also construe a claustrophobic feeling.



Figure 6.30- Rize turns the situation around
(from *Tokyo Ghoul Volume 1*, Sui)



Figure 7.31- Kaneki severely misinterpreted the situation
(from *Tokyo Ghoul Volume 1*, Sui)

The following page immediately turns into a horror scene. Whereas figure 5 still had a white background, the backgrounds in figure 6 and 7 are now pitch black. Although Kaneki cannot see what Rize looks like, the readers can and are at once informed that Rize has a very good reason for biting Kaneki. The emotion turns more into one of shock, although we only see his bulging eyes, but the next panel shows Kaneki falling back, retreating, a body orientation that means he is now afraid, even if he is perhaps not aware of it. His not so

eloquent “huh?” is also an indication of his confusion together with the thought “she bit me?” in the upper right frame. Rize is acting relatively normal in one panel where she daintily wipes off the blood from her face, which creates a big contrast with the abnormal situation. Her balloons are now black, as well as her eyes. Later on we see this happening every time emotion is heightened and a ghoul is speaking while showing their ghoul character, no longer pretending to be human. This is a rather peculiar stylistic device that is used for all ghouls and is indicative of the control they have over their emotions. Ghouls live as humans among humans and can be said to have two identities, that of the human and that of the ghoul. The human suppresses the ghoul and all the emotions and desires that come with it, while the ghoul is able to go all out and pay no heed to any rules and conventions and can thus said to be out of control.

Only ghouls make use of black text balloons. They seem to have some connection to the blackness of their eyes, as seen in figure 8 when the black leaks out of Rize’s eyes and in figure 9, where black seeps into Nishiki’s eyes as well as in his text balloon.

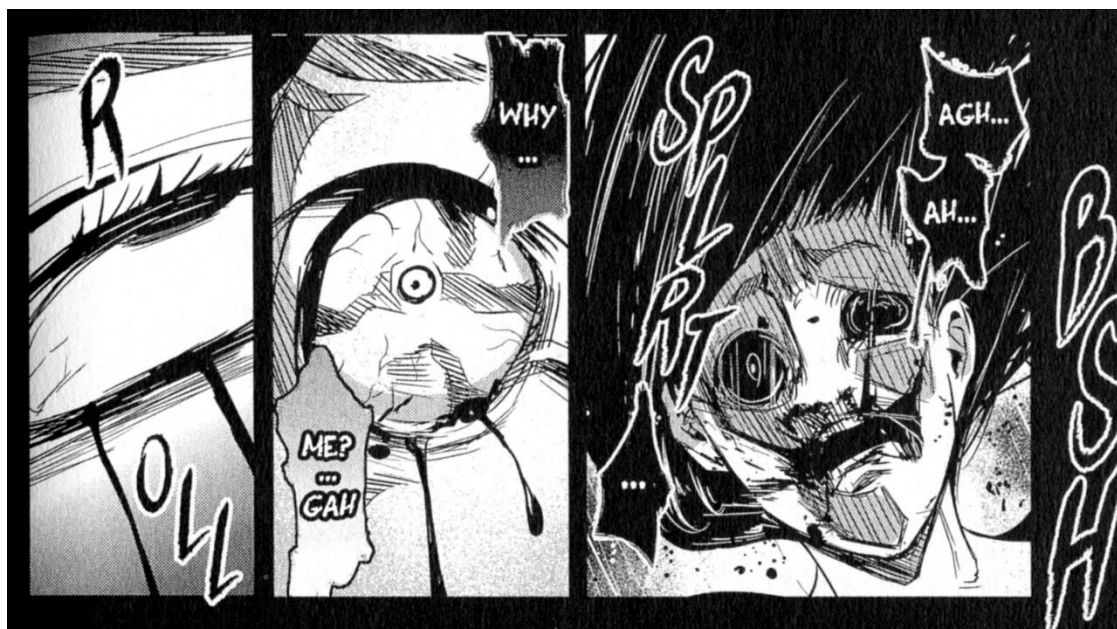


Figure 8. 42.1.2.3- Rize is crushed; the black disappears from her eyes and text balloon (from *Tokyo Ghoul Volume 1*, Sui)

The sequence of these images for example also contribute to the leaking away. “The comics image, whose meaning often remains open when it is presented as isolated (and without verbal anchorage), finds its truth in the sequence” (Groensteen, 2007, p.98). We need the sequence to understand the gradation that goes from black to grey to white. Also, the way the images focus on Rize’s eyes also contribute to the fact that they have the most relevance here narratively speaking.

There are four different cases found of this relation between the eyes and text balloons of the ghouls.

1. Black eyes and white text balloons
2. Black eyes and black text balloons
3. White eyes and white text balloons
4. White eyes and Black text balloons



Figure 9. 124- Nishiki goes dark (from *Tokyo Ghoul Volume 1*, Sui)

I propose that this device is used for a characterization of ghouls, as well as for narrative purposes. By using this device, the meaning and overall mood of a scene will be clear even without the dialogue, for the device narrates the emotional status of the ghoul.

When their true nature is showing, or in other words when their eyes turn black, they may either be in control of their emotions which results in white text balloons, or they are experiencing very strong emotions which results in black text balloons. They have no control

over their text balloons when their Kagune are showing.³ This conveys to the reader whether a ghoul means serious business or not. The black vs white also fits in the ghouls dichotomy of the ghoul vs human face and strengthens this image.

If it is used in this way, it means there is another way of examining Kaneki. Kaneki is a hybrid, and this becomes visible through his eyes. Only one eye turns black, and his text balloons variate. When he is very emotional, and his eye turns black, this does not necessarily translate back into black text balloons, as seen in figure 10. This is a moment where he rejects the ghoul within him, and so it is not strange that when he is hungry for human flesh or his Kagune is out, he does speak in black text balloons, because that is the ghoul within him.

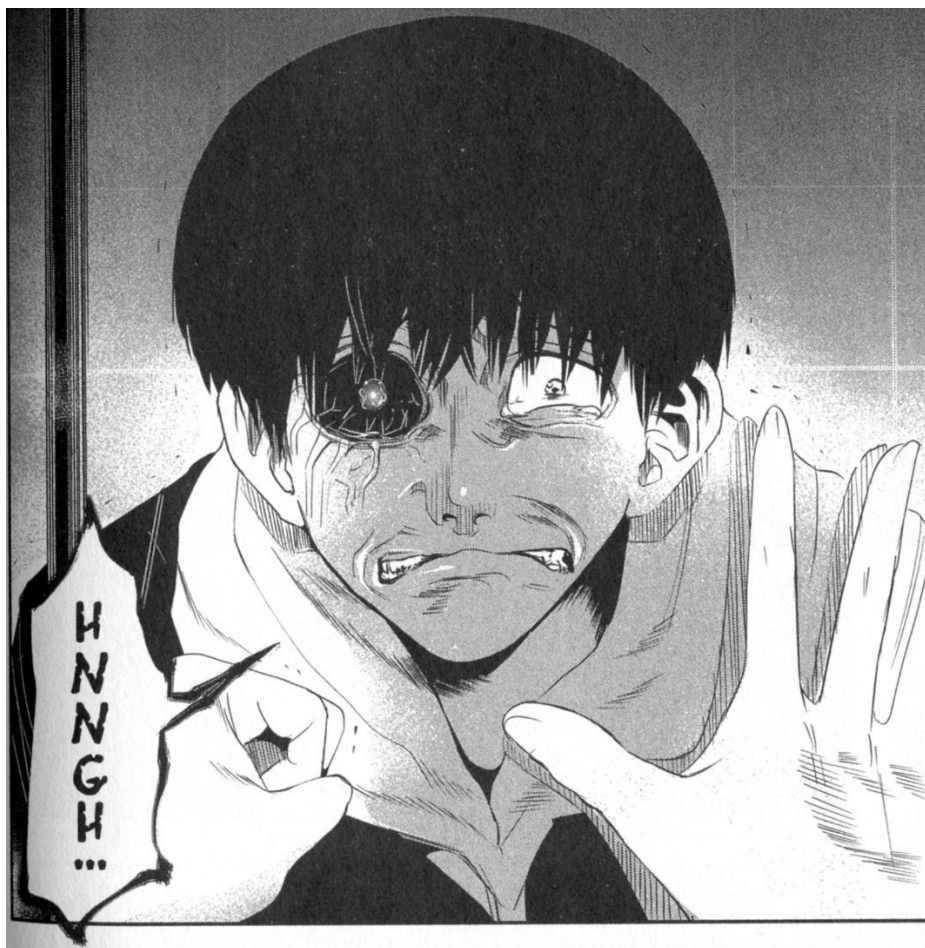


Figure 10. 88.1 Clearly upset Kaneki makes a strangled noise by use of a white text balloon (from *Tokyo Ghoul Volume 1*, Sui)

³ Kagune being the weapon they fashion out of their body, thus the hard RC cells.

3.3 Conclusion

In short, Murakami makes use of traditional narrative devices to portray emotions. He narrates the physiological reactions and behaviour of Katagiri while he makes use of Frog to identify and confirm what Katagiri is feeling. Frog is a recognizable yet foreign being and Katagiri reacts to this with surprise and fear. TG makes use of a specific balloon/eyes device to indicate a loss of control over emotions. The black vs white strengthens the dichotomy that ghouls carry with them, as seen in the characterization of Nishiki. In the face of ghouls, Kaneki understandably reacts with shock and surprise as well. This is depicted in his behaviour as well as in his facial expression. Both Kaneki and Katagiri react with the same type of emotions, but their way of expressing them is somewhat different. While Katagiri quickly accepts the situation for what it is, Kaneki wallows in confusion for a longer period and is afraid and confused almost constantly throughout the first volume of the manga.

Chapter 4

Embodied Reading

Embodied cognition is the idea that cognition is rooted in the functions of the body. Our senses and motor skills help us navigate the world. We can only speak of what we can perceive and conceive from our embodied experience and “our construal of reality is likely to be mediated in large measure by the nature of our bodies” (Evans & Green, 2006, p.45). The Conceptual Metaphor Theory (from now on referred to as CMT) as coined by Lakoff and Johnson in *Metaphors We Live By* (1980) is based on embodied cognition. It argues that abstract thoughts are embodied by way of source-to-target mapping. The source domain contains those concepts we can grasp by our sensory motor experience and the target domain is that of abstract thought. A rather concise definition of metaphor is that it “is the phenomenon where one conceptual domain is systematically structured in terms of another” (Evans et al. 2006, p.38).

In order to understand, for example, the rather abstract concept of seeing, it is thought of in the terms of a touching, such as the eyes being used as limbs. This gives rise to SEEING IS TOUCHING as a conceptual metaphor. This in turn can be found in phrases such as:

His *eyes* are *glued* to the screen.

She can't *take* her eyes *off* him⁴

These are metaphorical linguistic expressions that have to do with perception and come from the domain of touching and together make up the metaphor SEEING IS TOUCHING. Another example of the same variant can be UNDERSTANDING IS GRASPING, ‘I can't *grasp* what you *mean*.’ Target domains are the abstract concepts such as UNDERSTANDING, while GRASPING is a source domain. Through the source domain we

⁴ More can be found in Lakoff and Johnson's *Metaphors We Live By* (1980) or Kövecses *Metaphor: A Practical Introduction* (2010)

try to understand the target domain. The basic idea is that we use these in everyday life, without fully realizing it.

The basic image schema's such as containment are imprinted on us from our childhood. These are rudimentary schema's upon which metaphors are built. An example of an image schema is the CONTAINER schema that is based on our understanding that something is either in or out. That can be either be for example, water being inside a glass or outside of it, but extends to the non-spatial sayings as well such as: 'Don't leave anything out of your story.'

In comics a bodily understanding of the world is necessary to even understand what is going on (Eisner, 2000, p.10). When someone falls, we know that he is going downwards because of gravity, or the driving force of a punch would make sure someone goes in the same direction and not suddenly fly the opposite way. The reader is someone with a human body and as such will read always from this perspective.

Lastly there is empathy and affect. Readers will have an embodied and affective response to the text they read. According to Reynolds affect precedes emotions and puts the body in an 'exited' state (Reynolds, 2012, p.124). It will generate activity in the body but "this process has not yet reached consciousness to the extent of producing cognitive awareness that can be translated into language" (Reynolds, 2012, p.124). If a reader is invested in a story they will automatically experience more story world absorption and more emotional engagement (Kuijpers, 2014, p.27). All these concepts relate closely to each other. An invested reader will perhaps also take part in more perspective-taking creating a stronger resonance to certain scenes.

Super-Frog Saves Tokyo

In SFST, Murakami seems to actively play with the way we understand abstract concepts as it were. Seeing is believing takes on a quite different notion since Murakami has written the

story in such a way that it is impossible to know how ‘real’ everything is, even according to the rules of the story itself. After all, “what you see with your eyes is not necessarily real” (Murakami, 2002, p.114). It raises the question that when one cannot rely on the senses, what can be relied upon? In this way the story plays around with the senses.

Purely based on textual evidence we can find many indications of embodied language and other qualities in SFST. Take for example the battle with Worm. Worm and Frog are anthropomorphic beings. They have been given human qualities and even human language. “In personifying nonhumans as human, we can begin to understand them a little better” (Kövecses, 2010, p.61). Of course this is a rather extreme example, the text itself however already comments on this when Frog says he is a real frog, but at the same time stands for “a world of un-Frog” (Murakami, 2002, p.111). An embodied way of thinking here, is variable embodiment. Variable embodiment is “the idea that different organisms have different kinds of experiences due to the nature of their embodiment” (Evans & Green. 2006, p.45). While Frog acts as a human, his body is fundamentally different from one. He can croak and he can slip through doors. Katagiri also knows that “these had to be the limbs and movements of a real frog” (Murakami, 2002, p.92). Frog also speaks in an embodied way. He wants to achieve mutual understanding through ‘the shortest route possible’ and that they have ‘no time to spare on pleasant digressions’ all of which can be based on the image schema of SOURCE-PATH-GOAL (Murakami, 2002, p.94). This is one of the very basic ways we understand for example stories. It is what makes us understand movement, but also purposeful activities. Walking along a path is a concrete way of thinking about understanding. Frog needs Katagiri to understand him as fast as possible and for that they have no time for digressions like taking the scenic route. They need to get to the point, or rather, to their goal.

The last part of SFST evokes a very gritty and real presence, the deterioration of Frog, the vivid description of boils exploding and maggots creeping out of him makes for a very

uncomfortable passage to read. Frog said, “true terror is the kind that men feel toward their imagination” (Murakami, 2002, p.106). This is particularly applicable to passages like this where there are no images except for those the reader can conjure themselves. There is a resonance here where the text influences the reader to have a reaction themselves while reading. This is because it is near the end, and as readers have invested their time in the story they most likely have an emotional engagement with the characters. Consider the following passage where all sorts of bugs are crawling around his bed. “Hundreds of them came burrowing under the covers. They crawled up his legs, under his bedgown, between his thighs. The smallest worms and maggots crawled inside his anus and ears and nostrils” (Murakami, 2012, p.113).

4.1 Tokyo Ghoul

While a lot of research in the verbal manifestation of conceptual metaphors has been, not many have tried to apply CMT to images. Forceville and Abbott have researched the visualisation of emotion in the manga *Azumanga Daioh* and linked it to CMT research. They found a correlation between the loss of hands and loss of control, in particular loss of control over emotion, and called this phenomenon LOSS OF CONTROL IS LOSS OF HANDS (Abbott & Forceville, 2011).

In TG something similar happens. I have already discussed how the colour of the eyes and text balloons are used to signify a loss of control, or the ghoul breaking out to the surface. I will now try to link this phenomenon to two concepts: emotion means bodily changes and the body as a container.

In *Metaphor and Emotion* Kövecses (2000) demonstrates that most idioms and sayings regarding emotion can be traced back to a few conceptual metaphors. Most of those in the English language can be categorized as fitting in the CONTAINMENT schema. Kövecses

found that the most dominant metaphor for anger is ANGER IS THE HEAT OF A FLUID IN A CONTAINER (2000). For anger he also found many metonymic connections such as the relation between body heat and anger.

TG places a great importance on the eyes. In the manga most ghouls are initially afraid of Kaneki because only one of his eyes turns black. This is because there is a legend about a one-eyed ghoul, who is supposedly very strong. Another reason is that the eyes are only one of two ways to discover a ghoul's true nature as mentioned before, and as such can be thought of as literal windows to the soul. In the depiction of the story, close ups of the eyes show up frequently, especially at tense moments as seen in figure 11.⁵



Figure 11. 62.5- One of the many close ups of Kaneki's eyes (from *Tokyo Ghoul Volume 1*, Sui)

This is a metonymic connection, where black eyes stand for the ghoul in its entirety, but not necessarily for the person. Abbott and Forceville (2011) mention that “a superordinate metaphor EMOTION IS BODILY CHANGE can be postulated in Azuma's manga – or in manga more generally” (p.109). While other ghouls have been dealing with their nature for their entire lives, Kaneki only has had a few days and consequently has less control. When for example his fight or flight instinct kicks in, he has no control over the showing of his Kagune,⁶ just like intense hunger will inevitably make his eye black.

⁵ More examples can be found at p.12.2-22.7-29.5-79.2-64.4-101.3

⁶ Within TG everyone has a certain amount of RC cells. Ghouls have a much larger amount of those cells than humans and can harden or soften them at will. This allows them to create some sort of claw that extends from their body with which they can fight.

The Kagune as an expression of emotion, however, is not really a metaphor, but, like the blackening of the eyes, more of a metonymic concept. It is also more of a literal materialization of his emotions. So while it is interesting to try and put this phenomenon in a CMT frame, I am not sure whether it can be applied properly. What is not literal, however, are the black or white text balloons. Shortly put, the changing of the eyes effectively paired together with the colour of the text balloons, indicates how in control the ghouls are of their needs and wants as ghouls.

EMOTIONS IS BODILY CHANGE is not the only conceptual metaphor that is possibly applicable. I mentioned before that when looking at emotion in metaphor, in almost all cases it is effective to think of the body as a container. ‘The sight filled her with fear’, ‘he exploded with anger’ and ‘he was overflowing with joy’ are all good examples of the source domain being a container. ‘Black welled up in his eyes’ could therefore be a visual indicator of, for example, A GHOUL’S NATURE IS A FLUID IN A CONTAINER.

Another form of containment can be found in the way the manga is framed. The images are generally within the borders, on the inside, while the gutter is the outside. Nishiki is the only person whose body leaves the frame and crosses the gutter. He is also the only character who is the most out of control for no apparent reason in the first volume. I say for no apparent reason because Kaneki is understandably upset at this change in his life, while Nishiki has overly explosive reactions to everything. Think of the conceptual metaphor THE DIVIDED SELF. ‘I am beside myself with anger’ implies that the body is a container that usually holds the self, but is now unable to. “This happens when the person loses control. In our case, over his or her emotions” (Kövecses, 2000, 24). Nishiki crosses these boundaries as well. (Fig. 12 & 13) This crossing of the gutter helps characterize Nishiki as he refuses to be contained as it were. He also messes up the sequence, one action is happening continuously in

more than one image, and so establishes a shot that, while depicted in various images, happens at the same time in figure 13.



Figure 12. 130.5- Nishiki's head is no longer in the frame (from *Tokyo Ghoul Volume 1*, Sui)



Figure 13. 191.4- Nishiki's kagune spans over more than one frame (from *Tokyo Ghoul Volume 1*, Sui)

4.2 Conclusion

We are, first and foremost, our body and this will largely affect our way of thinking and our way of understanding SFST and TG. A bodily understanding of language features prominently in SFST, but what has an even bigger effect is our affect. We cannot sit by in a story in which we have invested and not feel anything. When someone throws a fake punch, we flinch. When Katagiri has worms trying to get inside of him we can imagine ourselves in such a situation and have a bodily reaction to this. In TG there is no need to imagine because the chopped off heads are right there in front of us. This does not necessarily diminish our experience, but may change our experience of the scene. By way of conceptual metaphors in pictures do we understand that Nishiki is 'beside himself'.

Chapter 5

Sounds and Signs

Sound and signs play a vital role in manga. To a lesser degree, sound, or perhaps rather the lack of sound, is also important for text and literature. Sounds and signs can both be mimetic and metaphorical, which covers a great range of depicting emotion. While sounds can be analysed in both texts, signs are only there in the manga, and as such are not available for a comparative analysis.

Something which is unique to and which greatly contributes to manga, is its use of onomatopoeia and sound effects. Visualized sound forces the readers to ‘hear’ with their eyes. This makes for an interesting phenomenon to analyse, as this is where words and images come together to create a sound which the reader understands not by hearing but by reading, perceiving and imagining it.

The Japanese language has an astounding range of onomatopoeic expressions. Just for different ways of laughing there are various expressions. Take for example niko-niko (ニコニコ) for simple smiling, kakakaka (カカカカ) which means laughter that may seem happy but is actually despicable or kusu-kusu (くすくす) which means to laugh quietly, unable to hold it in. These sounded out sounds so to speak enter the daily life and by extension manga as well and are interwoven in Japanese society.

These onomatopoeic expressions are roughly categorized in two kinds. Firstly, there are the onomatopoeia; sounds made by humans, animals and inanimate objects. Secondly, there are the mimetic words, or idiophones, which describe things we cannot actually hear, such as emotions, the way someone walks; even sunlight and darkness have ‘sounds’. These onomatopoeia and idiophones are used in abundance and have proven to be quite difficult to translate into English because Japanese uses around 1200 onomatopoeic expressions which is almost three times as much as the English language has (Inose, 2007). Some translated sounds

don't even make much sense and seem unable to accurately convey the full meaning of some onomatopoeia.⁷ According to Groensteen aural elements participate in the narration just as visual elements do, which is why I will also be studying them in this chapter as ways to narrate the story as well (Groensteen, 2007). In what way do sound and signs contribute to our way of embodied reading and the characterization of emotion?

5.1 Sound in Super-Frog Saves Tokyo

Let's start with some examples of how SFST deals with sounds. Firstly the only sounded out sounds in the text are Frog's laughter and his croaking. "Frog tilted back his head and flexed the muscles of his huge throat. *Ribit! Ri-i-i-bit! Ribit-ribit-ribit!*" (Murakami, 2002, p.94). Far more often sounds are described or omitted. Take for example a ringing phone. "The moment Katagiri arrived at work the next morning at nine, the phone on his desk rang" (Murakami, 2002, p.102). It's possible to imagine what it sounds like. It is a phone on a desk which means that it is not a mobile phone, which in turn would mean it would not have a song installed as a ringtone. It is possibly even a somewhat older model which is still connected with a wire. The sound would probably either be 'beep-beep' or 'ring-ring' if it had to be sounded out. But it is not. And it does not need to be, because perception activates a lot more than only the visual parts of our brain. "Vision is always a multimodal enterprise, encompassing the activation of sensory-motor, visceromotor and affect-related circuits" (Gallese, 2011, p.62). It even activates the auditory regions of our brain. In the same way, the process of communicating entails a lot more than mere decoding of language. When we are communicating through email for example, we use emoticons to provide information about how the message should be interpreted (Skovholt, Grønning & Kankaaranta, 2014). This

⁷ The scope, however, is too big to get into in this paper, especially as I use the English translation and can therefore not compare anything to the original Japanese manga and short story. I will discuss as much as I can nonetheless because it is an important cultural aspect.

shows that we need to provide additional cues in messages that were not necessary because of our affective stance when communicating face to face, for example. Embodied simulation means that when we see other's actions, the same neural structures will activate in ourselves.

All that being said, form is just as important as the way a sound is written. Forms such as italics, bold, or even capitals and exclamation marks can be used to direct attention or it can make sure the text is read with the intended tone, the same way we use emoticons in text in order to make sure the reader understands the intended meaning of the message (Skoholt et al., 2014). Emphasis on words can be added by putting it in italics. ““Because, Mr. Katagiri, Tokyo can *only* be saved by a person like you. And it's *for* people like you that I am trying to save Tokyo”” (Murakami, 2012, p.104). Here Frog uses italics to put emphasis on the words. *Only* you can save Tokyo; this makes for a very definite emphasis that directs attention as well as indicates where the stress should be on.

5.2 Sound in Tokyo Ghoul

“Embodied simulation is engaged also when actions, emotions and sensations are displayed as static images” (Gallese, 2011, p.62). Since words are received as images, and TG consists of images, it is possible that when we read the sound it causes us to hear them, the same as when in any other situation the sound would have been there. Because we understand through our senses and knowledge of the world, a visual cue can become an aural stimulus.



Figure 14. 82.1- Kaneki drools and gasps (from *Tokyo Ghoul Volume 1*, Sui)

We need the visual cue ‘gasp’ in figure 14 to know that Kaneki gasps and drools at that moment. This sound has a narrative function, as the image would have a hard time making it clear by itself. The gasp could be seen as sound, but also of a narrator adding cues that this is where one is supposed to gasp.

Emphasis can also be placed on certain words and sounds. except the words are not necessarily in italics. The author can also play around with size, just as the text balloon is jagged instead of smooth.



Figure 15. 150.5- Hide yells, the balloon and sound effect indicate a forward motion (from *Tokyo Ghoul Volume 1*, Sui)

Hide yells, accompanied by a hearty ‘zwoop’ which seems to be mostly a nonsense sound but it is also reminiscent of the word swooping. Here, the visualised sound is the driving force of the image, focussing attention where it is needed, much the same way we cannot ignore sounds like sirens. Kaneki is forced to go with the motion and it almost seems as if he is not only physically brought down by his friend Hide, but that the sound also had an effect on him.

Sound effects can also go all over the page of the comic. This seems to emulate actual sound, as no one can perceive anything that goes on behind them if they do not turn around and look, but sound can be heard even when it is not in the frame of perception. In this case, text balloons are important, not only because of the way the form of one gives clues as to what the sound should be like, but to direct attention as well. According to Groensteen, the text balloons are the only thing that can direct reading as “the balloon is perhaps the only element of the paginal apparatus on which the gaze definitively stops” (Groensteen, 2007).

5.3 Signs

Comics feature many signs that convey information; those that have no relation to reality and those that do. Japanese cartoons have less text and use more symbols and figures, which makes reading manga more than just reading because there is a need to decode the images as well in order to understand them. Forceville describes pictorial runes as “non-mimetic graphic elements that contribute narratively salient information” (Forceville, 2011 , p.875). The indexical signs are mentioned as well; those are signs that are perceptible in real life and are as such mimetic.

Aside from the metaphors, bodily behaviours and sound effects, pictorial runes and indexical signs are a way of identifying emotion. These indexical signs are signs we understand because we display them ourselves; and because they are recognizable, such as a

wide mouth to indicate anger. As these signs are purely pictorial I will not be able to compare them to those in the short story.’

When the art gets progressively more detailed and realistic, the amount of pictorial runes also decrease. Except for lines that indicate motion and some shaking, most other non-mimetic signs have no place. In figure 16 Kaneki is sweating profusely. The realism in this scene is far greater than in figure 16 and it automatically has less of these signs.



Figure 16. 93.4-5- Kaneki prepares to stab himself and is literally sweating. (from *Tokyo Ghoul Volume 1*, Sui)

The more cartoonish characters do have those pictorial runes, such as the smoke and sparkles around and above the head, as well as the halo of droplets which can signify various emotive states.

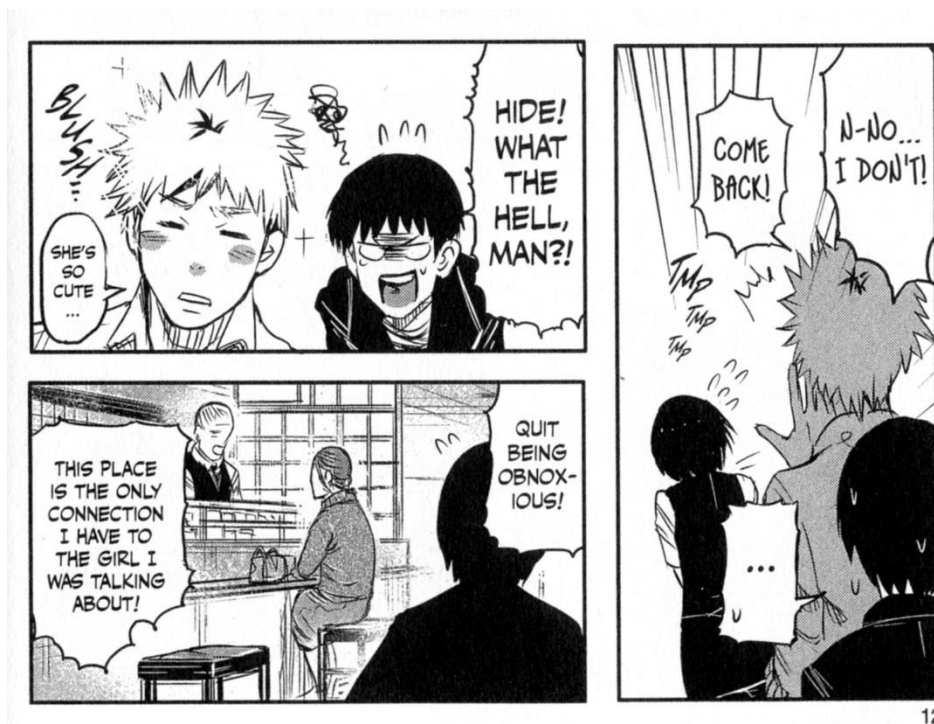


Figure 17. 12.3-5- Cartoonish Kaneki has a cloud of smoke, while Hide has sparkles surrounding him, indicating he shines.

(from *Tokyo Ghoul Volume 1*, Sui)

These pictorial runes and indexical signs carry meaning and are used to clarify, in this case, emotional states. As the more detailed drawings already give various other clues, the amount of signs decreases.

The pictorial and indexical runes seem to be used more when the style is less realistic. This may serve as added information we do not need when the style is more realistic because then there is shown enough for readers to understand even without additional clues.

5.4 Conclusion

In SFST descriptive text is being used to convey sound, and most of the sound is implicit. Beside the occasional sounded out laughter, most is left for the readers themselves to imagine. However, that does strengthen the explicitly stated sounds. As Frog croaks, it becomes even more attention grabbing when it is stated as 'ribit ribit'. Putting certain words in italics may direct the attention of the reader as well and could be construed as a change of acoustics of the word.

TG works much the same way, except it gives visual clues as to how certain sounds should sound. These clues have a wider range of communicating, not only through explicitly mentioned words and the meaning of them, but also through form, which has more options than italics and exclamation marks. While the translated onomatopoeia do not always make as much sense, they might also serve another purpose, namely; to direct the attention of the reader or just give a general impression that a sound here is important. It might also serve to amplify certain scenes. The pictorial and indexical runes seem to be used more when the style is less realistic. This may serve as added information we do not need when the style is more realistic, because then enough is shown for readers to understand even without additional clues.

Conclusion

In this thesis I have tried to compare the way the manga TG and the short story SFST portray the role of the body in the functioning of cognition. Both the manga and the text were analysed using various concepts regarding emotion and embodied cognition. First I have found that the depiction of emotion by Murakami in SFST is portrayed through traditional narrative techniques such as direct and indirect characterization. They focus on the literal depiction of physiological changes as well as the emphasizing of emotions through dialogue between characters and through metaphorical sentences. I have also analysed SFST by way of an embodied perspective. This gave a possible explanation as to why the story sometimes has a jarring aspect. When the reader is reading the story many discrepancies pop up, which is why the story resists easy understanding and a conclusive answer to questions such as whether or not Frog was real. It also showed that Murakami is using our embodied understanding of the world to create a situation where we cannot rely on our senses to understand what we read or correctly assume what is 'real'. As such, Frog remains ambiguous and the reliability of Katagiri is questionable, partly because he is talking to a large Frog but also because of how the story is structured. Adding to that, when analysing the descriptions of sound, and lack thereof, it seems that Murakami is indeed relying on us to read it through our shared framework of how we experience the world. He also relies on our imagination to fill in the gaps, and to provide the untold.

Through a characterization of Nishiki it became clear that ghouls are characterized through a dichotomy. In TG an analysis of emotion showed that the emotional states of characters are formed through bodily behaviour as well as through symbolic and indexical signs. I also argued that a loss of control of emotion is depicted by black eyes and black text balloons respectively working together. While analysing this as a conceptual metaphor has not proven fruitful, the image schema of containment was useful when applied to Nishiki in the

context of being beside oneself. His dual personality of being a ghoul but also having a human face, as well as his capability of switching between those two different selves, is characterized by his ability to go out of the panel and to cross the gutter. This was supported by the form of the manga as we regard the images as the inside of the frame and the gutter outside as a containment system. Sound in the manga is explicit and often depicted as part of the images themselves. It serves not only as an information beacon, but also a way to direct attention and even to set the mood.

When compared to each other it seems as if for sound, while the uses were much the same, the difference in how they were used was mostly a difference in explicit and implicit use. Emotions too were in both the manga and in the text shown by way of a depiction or description of physiological signs. SFST relied on descriptions whereas TG also relied on metaphors in the images and pictorial runes. I would argue that due to the fact that certain scenes in SFST used very vivid and explicit words, imagining it immediately made that the readers feel it by way of reading the words. TG used explicit images which could arguably have the same effect, but I have not found enough to support that claim.

I have touched on various issues that need further research. Firstly there is the eyes and text balloon device. I have only analysed this in the first volume of the manga and it would be useful to see if this is a device that keeps on working this way even in later volumes. This would confirm if emotions can indeed be seen as physical changes beside the standard physiological changes such as sweating. Secondly it would be useful to compare the manga and short story in their original language as I've probably missed various cultural conventions, as I don't speak or read Japanese. Lastly it would be interesting to see if the images of the comic impact how readers experience the 'realness' of characters, as opposed to characters in novels.

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