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"Normal" Feelings in "Abnormal" Worlds: On the Political Uses of Emotion in Science Fiction Manga

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CHAPTER 2: “LOGICAL” SCIENCE FICTION AND “EMOTIONAL” MANGA

This chapter establishes a theoretical basis for studying character emotion in science fiction manga through an investigation of the intersection between science fiction (SF), emotion, and manga (Japanese comics). In order to accomplish this, it first establishes the limits of an overly rigid conception of science fiction as political imagination, and then makes an argument for how emotion can successfully function as part of a science fictional narrative. Second, it presents science fiction manga as a form of SF with a strong tradition of incorporating character emotion into its exploration of other worlds and ideas. Thus, this chapter shows how SF manga is a strong source of “emotional science fiction,” or SF in which neither emotion nor science fictionality are trivialized. This provides the context for the question central to this dissertation: How does the depiction of emotion affect the political ideas conveyed in science fiction manga?

2.1: THE LIMITS OF “SCIENCE” FICTION

In his seminal book, *Metamorphoses of Science Fiction: On the Poetics and History of a Literary Genre*, Darko Suvin presents a powerful argument for why, out of all forms of narrative, science fiction is especially suited to conveying political alternatives. While science fiction has traditionally been maligned as inferior to “real” literature because it supposedly concerns itself with vapid, unimportant elements (aliens, technology, etc.) instead of more “important” concepts such as character development and complex internal psychology, the ability to create a story focused more on ideas and worlds, Suvin argues, is in fact a strength of the genre. “It is an escape from constrictive old norms into a different and alternative timestream, a device for historical estrangement, and an at least initial readi-

ness for new norms of reality...."¹⁸ In this regard, SF not only portrays alternative settings in the future or on other planets, but the very depiction and assumption of logical processes (the "science" in science fiction) shows how contemporary society might reach those alternatives. This sense of difference between "our" world and the science fictional one, as well as the potential means by which the former can become the latter, acts as the basis for what Suvin describes as the goal and foundational aspect of SF: "cognitive estrangement."¹⁹

Suvin argues that both cognition and estrangement are vital to science fiction. In terms of cognition, "science fiction" is set apart from "myth" because "Where the myth claims to explain once and for all the essence of phenomena, SF first posits them as problems and then explores where they lead; it sees the mythical static identity as an illusion, usually as fraud...."²⁰ In terms of estrangement, SF is differentiated from traditional or mainstream fiction that emphasizes realism at the expense of exploring the seemingly impossible.²¹ The foundation of cognitive estrangement is the idea that these two aspects work together in science fiction, allowing neither to be fully in control of the narrative. As a result of this relationship, SF narratives can display deep contrasts between one's current circumstances and the alternative world in a logical manner, that is to say, these differences are explained just enough that it is convincing but not so much that it is bogged down by realism and a lack of imagination. This in turn allows science fiction to potentially inspire a desire for (political) change in a manner similar to the dramatic theater of Bertolt Brecht, except that, while Brecht's plays are grounded primarily in realistic content, SF uses estrangement as "the *formal framework* of the genre."²²

In other words, unlike other forms of fiction, the purpose of SF is not for the reader to witness the journey of a protagonist, but to cognitively explore a sense of "difference." Suvin shows how SF, with its ability to encourage political imagination and the pursuit of alternatives, should not be limited by the assumption that character psychology is the most important aspect of all fiction, and in the



18. Darko Suvin, *Metamorphoses of Science Fiction: On the Poetics and History of a Literary Genre* (London: Yale University Press, 1979), 84.

19. Suvin, *Metamorphoses of Science Fiction*, 4.

20. Suvin, *Metamorphoses of Science Fiction*, 7.

21. Suvin, *Metamorphoses of Science Fiction*, 8.

22. Suvin, *Metamorphoses of Science Fiction*, 9.

process relegates the emotional, psychological character to a position of lesser importance in science fiction. Instead, working from the idea that science fiction is a descendant of the narrative utopia, the character becomes, in the words of Philip E. Wegner, a “formal ‘registering apparatus’ whose movements during the course of the narrative action produce a traveler’s itinerary of both the ‘local intensities’ and ‘horizons’ of the space that the narrative itself calls into being.”²³ Here, it is not the character’s estrangement but the reader’s that is more important, and in this direction, Farah Mendlesohn extends cognitive estrangement to include “dissonance, rupture, resolution, consequence,”²⁴ while Gary K. Wolfe describes science fiction as the exploration of rational thought. “What science fiction does that is uniquely suited to a technological society is to explore the mythical aspects of reason itself, specifically of scientific reasoning.”²⁵ While this does not deny the presence of character emotions in SF, they are generally less associated with the exploration or expression of emotions as a means to elaborate the character or to develop the narrative. When confronted with SF narratives that do emphasize emotions to a greater extent, that emphasis is regarded as subservient to what actually matters: the ideas that can lead to cognitive estrangement.

In contrast to this, however, is the idea that science fiction is for the worse when characters lack psychological complexity, which SF author and critic Ursula K. Le Guin summarizes well. Taken from the writings of Virginia Woolf, Le Guin describes a “Mrs. Brown” as an example of an individual character embodying a complex history and personality:

If science fiction is [a broken mirror, broken into numberless fragments, any one of which is capable of reflecting] ... Why should anyone try to patch up this marvelously smashed mirror so that it can reflect poor old Mrs. Brown—who may not even be among us anymore? Do we care, in fact, if she’s alive or dead?

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23. Philip E. Wegner, *Imaginary Communities: Utopia, the Nation, and the Spatial Histories of Modernity* (Berkeley: University of California Press, 2002), 13.

24. Farah Mendlesohn, *The Inter-Galactic Playground: A Critical Study of Children’s and Teens’ Science Fiction* (Jefferson, NC: McFarland, 2009), 10.

25. Gary K. Wolfe, *The Known and the Unknown: The Iconography of Science Fiction* (Kent, OH: The Kent State University Press, 1979), 5.

Well, yes. Speaking strictly for myself—yes. I do care. If Mrs. Brown is dead, you can take your galaxies and roll them up into a ball and throw them into the trashcan for all I care. What good are all the objects in the universe, if there is no subject? ... We are subjects, and whoever among us treats us as objects is acting inhumanely, wrongly, against nature.²⁶

Thus, the importance of more fully realized characterizations within SF as implied by Le Guin offers another possible interpretation for the political purpose of science fiction, which is to reflect the subjective concerns of society by holding a mirror up to it (however broken and fragmented) and illuminating its problems in great detail. Here, Le Guin suggests that to disregard the individual character and forego that potential sense of "humanity" (even if they might not be human) is to limit science fiction.

The difference between a science fiction that mainly looks ahead (prioritizing cognitive estrangement as part of a process which generates political solutions), and one that primarily looks back (using emotionally robust characters within science fiction to reflect society), may lead to the idea that these conceptions of SF, even if not wholly incompatible, are likely to end up compromising each other in terms of effectiveness. However, these two forms of science fiction share a significant element in common, which is their mutual desire to bring to the forefront the sheer difference between one's current world and that of the SF narrative. Thus, I argue that these two conceptions of the political potential of SF are not only compatible, but that character emotions used for the purpose of reflecting society in science fiction is capable of becoming an integral part of the process of "cognitive estrangement" and the structured desire for solutions.

Science fiction is predominantly considered a form of narrative that gives value to complex and logical depictions of possible worlds, and the idea of cognitive estrangement adheres to this idea. According to Suvin, the very ability for SF to accomplish cognitive estrangement hinges upon the presence of the "novum," the scientific novelty or innovation from which the science fictional



26. Ursula K. Le Guin, *The Language of the Night: Essays on Fantasy and Science Fiction*, ed. Susan Wood (New York: G.P. Putnam's Sons, 1979), 115-116.

world derives its stark difference.²⁷ Suvin defines science fiction as “a fiction in which the SF element or aspect, the novum, is hegemonic, that is, so central and significant that it determines the whole narrative logic—or at least the overriding narrative logic—regardless of any impurities that might be present.”²⁸ However, this is not to be confused with the idea that “hard science fiction” with its emphasis on details and facts is the ideal form of SF. Suvin also argues that SF narratives that fail to be proper science fiction are not only those stories which are overly simplistic and possess merely the shallow trappings of science—like H.G. Wells’ *The Invisible Man* where simple invisibility is the full extent of the novum²⁹—but also those works which are so bogged down in minute detail that the “science fictional” aspect becomes almost fetishistic. Suvin writes, “Ontologically, art is not pragmatic truth nor is fiction fact. To expect from SF more than a stimulus for independent thinking, more than a system of stylized narrative devices understandable in their mutual relationships within a fictional whole and not as isolated realities, leads insensibly to the demand for scientific accuracy in the extrapolated *realia*.”³⁰ Thus, the exploration of the novum is not meant to merely appear scientific or to revel in pseudo-realistic descriptions of technology, but to encourage the audience to think beyond their own boundaries in a manner akin to the scientific process. The potential for emotion to contribute to cognitive estrangement, then, has less to do with figuring out whether or not emotions are “factual” enough to have a place in science fiction and more to do with how they might foster extended political thought.

As stated above, the Suvinian conception of science fiction draws from the idea that SF is a descendant of utopian fiction, where narratives about traveling to other lands are created in response to the problems of contemporary society, offering solutions within the narratives through vastly different cultural, social, and governmental systems. Suvin writes, “All the later protagonists of SF, gradually piecing together their strange locales, are sons of Gulliver, and all their more or less cognitive adventures the continuation of his *Travels*,”³¹ with the idea that the creation and elaboration of alternative worlds predates the advent of indus-

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27. Suvin, *Metamorphoses of Science Fiction*, 63.

28. Suvin, *Metamorphoses of Science Fiction*, 70.

29. Suvin, *Metamorphoses of Science Fiction*, 9.

30. Suvin, *Metamorphoses of Science Fiction*, 28.

31. Suvin, *Metamorphoses of Science Fiction*, 113.

trial technology and machinery. In this line of thinking, science fiction “speaks to something more durable, perhaps something fundamental in the human make-up, some human desire to imagine worlds other than the one we actually inhabit.”³² It is through this sense of SF as coming at least in part from the tradition of utopian fiction (a genre which predates its own namesake book, Thomas More’s *Utopia* in 1516³³) that the importance of character emotion is minimized or at the very most utilized as a “practical tool,” unlike “traditional” fiction. Wegner states, “The classic privileging of temporality and history over space has its literary analogue in a critical tradition that valorizes the development of character psychology as the highest expression of narrative art. Characters are fundamentally temporal constructs that unfold into a space ... often presented in this critical tradition through the metaphor of the ‘stage’ upon which the drama of character development unfolds, and setting is viewed as distinctly secondary in importance to character.”³⁴ In short, utopian fiction differs from conventional fiction through its emphasis on “space,” which in the case of science fiction includes but is certainly not limited to “outer space.” In a similar fashion, the science fiction of cognitive estrangement eschews the absolute need for character psychology so as to allow the development of events from the novum to be of greater significance, thus defying the assumption that a work of fiction holds value only when it is “about characters.”

The lesser significance of “character” as narrative center is a strength of science fiction. However, one consequence of this line of thought is that emotions are sometimes viewed as a kind of vestigial limb, or possibly even a gangrenous one that threatens the very integrity of science fiction. This is exemplified by Mendlesohn’s criticism of American and British young adult SF and the prominence of emotion in those narratives. According to Mendlesohn, while “Successful SF frequently demands of the reader dissatisfaction with the world as it is,”³⁵ young adult science fiction is problematic because of how stories are often “far more interested in the way in which the future shapes the emotional



32. Adam Roberts, “The History of SF,” in *Science Fiction*, 2nd ed., The New Critical Idiom, Kindle Edition, “New Wave” (London: Routledge, 2006), accessed March 7, 2014, <http://www.amazon.com/Science-Fiction-The-Critical-Idiom-ebook/dp/B000OI0HPQ>.

33. Thomas More, *Utopia* (Peterborough, Ontario: Broadview Press, 2010).

34. Wegner, *Imaginary Communities*, 11.

35. Mendlesohn, *The Inter-Galactic Playground*, 14

lives of the protagonists than the way in which the future develops,”³⁶ and are “written with painful attention to emotion, self-analysis, and group hugs ... consistently under-playing the role of intellect, and as a consequence ... the role of factual knowledge.”³⁷ For Mendlesohn, emotion in the form of relationships (mostly romantic) is considered especially troublesome for science fiction. Mendlesohn describes the “you-me dynamic of relationships” commonly found in young adult SF as one where the narrative focuses on the emotional connection between two characters in relation to each other, often in the form of love stories.³⁸ According to Mendlesohn, though a story that utilizes the “you-me dynamic” can potentially contribute to science fictionality when it is dissected and explored as “research” within the context of the narrative, it often does otherwise.³⁹ Of course, young adult SF from the United States and the United Kingdom does not account for all science fiction, but Mendlesohn’s criticism provides a clear example of how even attempts to increase the importance of emotions are met with skepticism. While emotion is not viewed as automatically problematic, SF narratives where emotions are prominent are presented as a cause for concern, and that they are at best useful as a tool for introducing a deeper, more scientific idea.

When looking at cognitive estrangement relative to what critical theorist Theodor Adorno calls “mass culture,” the Suvinian conception of SF presents itself as a form of “mass culture beyond mass culture.” Defined as the products of entertainment of a post-industrial capitalist society, Adorno argues that mass culture is a form of pseudo-culture that deceives the masses into believing that it is real; a mass-produced, interchangeable, and thus false culture⁴⁰ that also encourages passive audiences who cannot think on their own.⁴¹ Compromise is impossible because, even in the face of a more “cynical” audience of skeptics, mass culture anticipates this cynicism and displays a false world where problems are ignored and solutions come about through contrivance rather than

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36. Mendlesohn, *The Inter-Galactic Playground*, 75.

37. Mendlesohn, *The Inter-Galactic Playground*, 75.

38. Mendlesohn, *The Inter-Galactic Playground*, 15.

39. Mendlesohn, *The Inter-Galactic Playground*, 15.

40. Theodor W. Adorno, *The Culture Industry: Selected Essays on Mass Culture*, ed. J.M. Bernstein (London: Routledge, 2004), 85.

41. Adorno, *The Culture Industry*, 58.

concerted realization of one’s circumstances.⁴² As a result, mass culture can never truly be “art” because art “strives to overcome its own oppressive weight as an artefact through the force of its very own construction,”⁴³ while mass culture seeks instead to avoid such difficulties.⁴⁴ However, just as Adorno is shown by scholars of mass/popular culture to be limited by the refusal to admit mass culture into the definition of art, so too does an overly strict conception of SF-as-cognitive-estrangement run the risk of closing off the range of possibilities available to science fiction.

As Raymond Geuss explains, one of the main goals of critical theory is to “aim at emancipation and enlightenment, at making agents aware of hidden coercion, thereby freeing them from that coercion and putting them in a position to determine where their true interests lie.”⁴⁵ This reveals the key problem with Adorno’s argument, which is that he essentially defines “true art” as that which works to accomplish the same goal as critical theory—emancipation—and anything that conforms to the status quo on any level is deemed a part of mass culture. A deficiency in the theory of mass culture that has been explored extensively by other scholars such as Henry Jenkins shows how creators are able to use familiar symbols and imagery in mass culture and then subvert them in their own “language.”⁴⁶ Moreover, audience members can utilize their own cognitive abilities to interpret the events of a given work in ways that suit their own desires for change, such as when “Fan culture finds that utopian dimension within popular culture constructing an alternative culture.”⁴⁷ In a similar vein, Noël Carroll argues that even the regular viewers of mass culture are capable



42. Adorno, *The Culture Industry*, 139.
 43. Adorno, *The Culture Industry*, 62.
 44. Mass culture is so diabolical according to Adorno that he would later abandon the term in favor of “culture industry” (Adorno, *The Culture Industry*, 85), a phrase that describes an industrial system that manufactures a facsimile of culture so as to reinforce the status quo. It should also be noted that Adorno does not define mass culture as merely “low art,” as he also states that low art “perishes with the civilizational constraints imposed on the rebellious resistance inherent within it as long as social control was not yet total” (Adorno, *The Culture Industry*, 85). Essentially, mass culture supposedly consumes both the sophistication of high art and the playful energy of low art.
 45. Raymond Geuss, *The Idea of a Critical Theory: Habermas & the Frankfurt School* (New York: Cambridge University Press, 1981), 56.
 46. Henry Jenkins, *The Wow Climax: Tracing the Emotional Impact of Popular Culture* (New York: New York University Press, 2007), 107-111.
 47. Henry Jenkins, *Textual Poachers: Television Fans and Participatory Culture*, Updated Twentieth Anniversary Edition (Abingdon: Routledge, 2013), 282.

of this type of emotional-critical engagement because they go through a process of “clarification,” where, “In the course of engaging a given narrative, we [the audience] may need to reorganize the hierarchical orderings of our moral categories and premises, or to reinterpret those categories and premises in the light of new paradigm instances and hard cases, or to reclassify barely acknowledged moral phenomena afresh....”⁴⁸ The reinforcement of existing beliefs does not inherently undermine or deny subversive beliefs which may also be present, and in fact the reinforcement potentially allows a work of art to transmit ideas in ways that would not be possible otherwise.⁴⁹

Thus, much like how mass culture need not be denied emancipatory potential outright, the Suvinian conception of science fiction can benefit from allowing the possibility that character emotions can provide different avenues for achieving cognitive estrangement. In this way, emotion can become for the novum what Gramscian cultural hegemony, or even on some level critical theory, is to Marxist material history,⁵⁰ an adjustment that looks beyond the overtly rational borders of “cognitive estrangement” as it is originally understood. Similar to how a heavier emphasis on character psychology can potentially reach an audience using “familiar language,” science fiction should be able to utilize the properties of character-oriented traditional fiction to explore the novum and potentially find cognitive estrangement in imaginative processes that might otherwise go unnoticed. The reflective, emotional conception of science fiction from Le Guin can thus contribute to cognitive estrangement.

Le Guin’s celebrated utopian SF novel *The Dispossessed* (1974) provides a strong example of the effect emotion can have on both the novum and cognitive estrangement. At one point in the narrative, the main character Shevek reunites with his lover Takver after being separated for years, and their time apart from

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48. Noël Carroll, *A Philosophy of Mass Art* (New York: Oxford University Press, 1998), 325-326.

49. More than the simple etymological differences, there is a major tension between the assumptions Adorno makes about mass culture and the ones Carroll makes for what he calls mass art. This is based on the idea of whether or not deferring to society itself is a “good” quality for a work to have, and while neither is at an entirely extreme position, Adorno clearly believes the status quo to be inherently problematic while Carroll does not (see: Carroll, *A Philosophy of Mass Art*, 194-196). I lean in favor of Carroll, acknowledging that my use of Carroll here would likely reinforce the opposite view concerning mass culture and compromise for someone closer to Adorno’s stance.

50. That is to say, an evolution of Marxist thought to include culture. Steve Jones, “Culture,” in *Antonio Gramsci* (London: Routledge, 2006), 27-40.

each other causes Shevek to see Takver in a more intimate light. A long separation is a common occurrence on their home planet of Anarres due to its culture and natural environment, a fact which supports to a degree Mendlesohn's idea that the "you-me dynamic" is better when couched in a desire to explore how something overtly science fictional affects that dynamic. However, in the case of Shevek and Takver, the science fictionality of this moment is not simply in showing how members of their species react to living apart for so long, but also in how Shevek sees Takver in a moment when his logic and rationality are set aside for pure joy and comfort.

Shevek saw clearly that Takver had lost her young grace, and looked a plain, tired woman near the middle of her life. He saw this more clearly than anyone else could have seen it. He saw everything about Takver in a way that no one else could have seen it, from the stand-point of years of intimacy and years of longing. He saw her as she was.⁵¹

This scene focuses intensely on the inner feelings of Shevek, his love for Takver, yet not only has the heavy presence of emotion not undermined the novum, it in fact works to greatly clarify the conditions that the world of *The Dispossessed* has on its characters by emphasizing their emotions. In doing so, it provides further insight into the psychological conditions created by the world of the narrative, and how its characters operate and interact within that world. Thus, while Mendlesohn is concerned with SF that lacks "information density,"⁵² it is possible to view the strong presence of character psychology and development as framing "cognitive estrangement" so as to highlight the significance of emotional experiences with respect to the novum.

The emphasis on the exploration of space and ideas is a valuable feature of science fiction, but when the science fictional narratives in question actually contain characters who have been richly conceived in terms of psychology and development, relegating emotion to the position of "impurity" ignores the potential for SF to more thoroughly explore the different types of interactions

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51. Ursula K. Le Guin, *The Dispossessed* (New York: HarperCollins, 2003), 316.

52. Mendlesohn, *The Inter-Galactic Playground*, 75.

that can occur between emotions and these alternative settings. It risks failing to acknowledge that utopias and other science fictional and political worlds can be explored through the subjective positions and temporal psychological emotional development of characters. For even if “the aim of all utopias, to a greater or lesser extent, is to eliminate real people,”⁵³ this does not mean that it is pointless or unnecessary to scrutinize the fictional people populating those environments, those running the system and those living under it, and how they are organized within fiction as individual and potentially emotional characters. The novum should be able to maintain its description as a powerful logic within the narrative without needing to “override” emotion.

My argument here is not that science fiction is lacking in its use of character emotions so as to set up science fiction manga as an inherently better form of SF. As seen in Le Guin’s *The Dispossessed* or the amount of young adult SF where emotional development is important (thus garnering criticism for not being “science fictional” enough), this cannot be the case. Rather, my use of SF manga reflects my defiance of both the idea that it is better to ignore emotions even if they are prevalent in a work of SF (so as to better access the ideas contained within) and that cognitive estrangement is an archaic concept that science fiction should abandon for its own good (more on this in Chapter 3). Rather, the reason SF manga is the focus of this dissertation is that the degree to which the depiction and use of character emotion is incorporated into SF manga as visual narratives and exploration of alternative worlds makes it difficult to separate those emotions from the political ideas conveyed. This provides a space of research material where character emotions are more likely to be vital to the science fictionality of the worlds that these stories portray, making them difficult to ignore.

2.2. MANGA AND EMOTION

In the following sections, I show how emotion complements the conveyance of ideas in manga, and thus by extension why science fiction manga is a strong resource for finding and studying emotional SF narratives. First, manga is an art form where the constant visual portrayal of characters results in a certain minimum emotional presence. Second, over time, manga creators have devel-

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53. John Carey, ed., *The Faber Book of Utopias* (London: Faber, 1999), xii.

oped their uses of emotion so effectively that it contributes meaningfully to the expression of ideas in a wide variety of story types, including science fiction. Third, manga has been a major component of SF in Japan, which has resulted in an environment where emotions and SF logic have co-existed and the role of emotion in the narrative development of science fiction is encouraged. This section in particular elaborates upon the first two points, and provides an analysis which reveals that one of the tendencies of emotional expression in manga, “the externalization of the internal,” can be used as a basis for understanding how emotions in manga, even when a prominent part of the narrative, can contribute to the extrapolation of the novum and potentially cognitive estrangement.

Manga is a visual art form, and therefore information in manga, whether it is concrete or abstract, is portrayed primarily through images, or at least a combination of image and text. Emotion in this regard is no exception, and when combined with the general tendency for manga to be comic narratives that feature characters, the result is a certain inherent emotional presence in manga provided by its characters. As Thomas Lamarre writes, “narrative manga inscribe stories or story-like continuities which tend to ‘settle on characters,’”⁵⁴ whose eyes are “brimming over and clouding over with otherworldly glints, hints, and gleams,”⁵⁵ and who, like in anime, are portrayed as “soulful bodies, that is, bodies where spiritual, emotional, or psychological qualities appear inscribed on the surface.”⁵⁶ This is also reflected in the concept of *kyara*, a term used by Itō Gō to describe a sense of “life” in drawn (or visually created) characters.⁵⁷ More specifically, *kyara* consists of the visual aspects of a character that give it an obvious sense of reality or being such that it can maintain its identity even separate from the original work, in contrast to the idea that a character is necessarily defined in terms of context and narrative progression.⁵⁸ This can be seen, for example, in the character design in figure 2.1, where the girl’s specific visual features encourage a view of the character as vaguely innocent yet mentally unbalanced outside of any particular context (though this context will be explored in Chapter 7).

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54. Thomas Lamarre, “Anime Eyes Manga,” in *The Anime Machine: A Media Theory of Animation* (Minneapolis: University of Minnesota Press, 2009).

55. Lamarre, “Anime Eyes Manga,” in *The Anime Machine*.

56. Lamarre, “Full Limited Animation,” in *The Anime Machine*.

57. Itō Gō, *Tezuka is Dead: Postmodernist and Modernist Approaches to Japanese Manga* (Tokyo: NTT Shuppan, 2005), 263.

58. Itō, *Tezuka is Dead*, 263.



Figure 2.1. An example of strong *kyara*. Source: Inoue Tomonori, *Coppelion*, vol. 10 (Tokyo: Kodansha, 2011), cover.

The fact that manga characters are, at least in some capacity, “images” means that, unlike purely prose-based science fiction, their liveliness (and thus their emotions) are a regular presence on the manga page, even if the narratives are not especially focused on emotion. The long-running manga *Golgo 13* (Saitō Takao, 1968-present)⁵⁹ may seem an exception, given that the titular protagonist is a perfect assassin nearly devoid of feelings, but even *Golgo 13*’s design exudes “virtual lack of emotion” with a kind of emotional intensity. Thus, manga tends towards a degree of emotional emphasis even in cases where emotions are relatively subdued or less important.

Describing the ubiquity of “highly expressive and emotionally readable manga characters,” Sharon Kinsella writes, “Manga characters tend to embody aspects of caricature, they have exaggerated facial expressions, they swoon, they sweat, they cry, they bleed, they are visibly excited, shocked, distraught, embarrassed, and annoyed.”⁶⁰ In addition to physical expressions, other methods of depicting emotion include the use of abstract backgrounds and manipulation of comic panels (this is explored in greater detail in Chapter 4). Through these methods, manga acts as a form of mass culture with the tendency to overtly emphasize the expression of emotion, prioritizing emotional display through the aesthetics of a visual language. In other words, when it comes to manga, the externalization of the internal is standard and ubiquitous.

While Itō presents *kyara* in order to argue against the absolute importance given to narrative in manga criticism, this does not deny the ability for manga to also provide a strong focus on emotion through narratives, and in fact there is a great deal of aesthetic sophistication when it comes to utilizing emotions in manga to convey ideas through stories. The use of the term manga thus far actually refers to what

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59. Saito Takao, *Golgo 13*, 13 vols. (San Francisco: VIZ Media, 2006-2008).

60. Sharon Kinsella, *Adult Manga* (Richmond, Surrey: Curzon Press, 2000), 7.

is known as “story manga,”⁶¹ the “long (often thousands of pages), intricate novelistic format that is the mainstay of Japanese manga today”⁶² which arose in the 1930s, most notably with the man most responsible for popularizing the format, Tezuka Osamu. Nicknamed *manga no kami-sama* [god of manga],⁶³ the Nietzschean word-play in Itō’s own book in which he presents the concept of *kyara*, *Tezuka is Dead*, is a reference to Tezuka’s enduring influence. While Tezuka is not the sole creator of story manga,⁶⁴ and there were manga with narratives such as *Norakuro* (Tagawa Suihō, 1931-1981) that predate his work,⁶⁵ it is important to look at his effects on the development of story manga and emotions for two reasons. First, his works provide a view into how emotion has been used in manga, from the time when the story manga rose to prominence (“No longer was manga solely the domain of comedy and laughter; now a broader range of emotions was beginning to be expressed”⁶⁶), to the way manga is still created today. Second, Tezuka used in a wide variety of story types and genres the expression of emotion, which has since become one of the signature characteristics of manga in general, thus further laying the grounds for the effectiveness of utilizing emotion to convey ideas in manga.

Kure Tomofusa writes that, while Tezuka was not a great thinker or philosopher, his expertise as a craftsman resulted in dramatic works.⁶⁷ Additionally, Tezuka



61. There remains the controversy of whether or not manga created outside of Japan (whatever “outside of Japan” means) can be considered manga, though this concern is somewhat beyond the scope of this dissertation. As will become clear in Chapter 4, which focuses on methodology, my use of “manga” has less to do with its cultural origins in and of themselves, and more to do with how those origins have created a certain set of aesthetic trends that are used to convey emotion in particular ways.

62. Frederik L. Schodt, *Dreamland Japan: Writings on Modern Manga* (Berkeley: Stone Bridge Press, 1996), 234.

63. Frederik L. Schodt, *Manga! Manga! The World of Japanese Comics*, New Preface Edition (Tokyo: Kodansha International, 1997), 139.

64. Additionally, while Tezuka has been called the origin of manga in general, Japanese scholars such as Shimizu Isao point out how this depends partially on how one defines manga. In particular, the existence of satirical and political cartoons in Japan in the late 19th century to early 20th century by artists such as Kitazawa Rakuten and Charles Wirgman is one possible alternative starting point. I am not arguing for or against any particular origin for manga, though the distinct political aspect this adds to manga would make for an interesting comparison with Suvin. See: Shimizu Isao, “Giga fūshiga fūzokuga” [Cartoons, satirical cartoons, low cartoons], in *Mangagaku nyūmon* [Introduction to manga studies], ed. Natsume Fusanosuke and Takeuchi Osamu (Tokyo: Minerva Shobō, 2009), 2-7. Also see: Schodt, *Manga! Manga!*, 38-63.

65. Paul Gravett, *Manga: Sixty Years of Japanese Comics* (New York: HarperCollins, 2004), 22.

66. Jennifer S. Prough, *Straight from the Heart: Gender, Intimacy, and the Cultural Production of Shōjo Manga* (Honolulu: University of Hawai’i Press, 2011), 34.

67. Kure Tomofusa, *Gendai manga no zentaizō* [Overview of modern manga], (Tokyo: Futaba Bunshō, 1997), 222.

tended towards “SF, history, biographies, society, and humor,” while his influence on manga involved not only inspiring young creators but also creating the highly experimental magazine *COM*, which pushed the conventional boundaries of manga.⁶⁸ This description points towards Tezuka’s use of emotion in his works and their capacity to convey meanings and ideas in manga through a variety of styles and story types. The gender-bending *shōjo* manga⁶⁹ *Princess Knight* (1953-1956), for example, is about a girl born with both male and female hearts, whose struggle with identity becomes more complex as the story progresses.⁷⁰ *Jungle taitei* [Jungle emperor] (1950-1954, also known in English as *Kimba the White Lion*) features a lion protagonist who has experience living in both the human world and the animal kingdom, and who eventually sacrifices himself to save a human friend by offering his meat and fur.⁷¹ This creative range would become an increasing part of manga as a whole, which Frederik L. Schodt indicates when he writes, “The themes of Japanese comics are even more varied than their readership.... In all categories of comics there has been a trend towards increasing sophistication. Readers today demand, and artists supply, more than simple boy-meets-girl and justice-triumphs-over-evil plots.”⁷²

I argue that it is the expressive quality of manga, the overt emphasis on emotion, which unites these seemingly disparate narratives. Manga’s breadth of genres, covering a wide variety of topics such as food, sports, business, gambling, fantasy, and of course science fiction, functions in part by utilizing character psychology and emotion to connect to readers, including those who may not necessarily come predisposed to liking those particular subjects. Emotion thus becomes an important component for exploring and conveying ideas in manga. *Oishinbo* (Tetsu Kariya and Hanasaki Akira, 1983-Present) centers on cooking, but rather than being purely instructional, the story revolves around a bitter father-son rivalry. The expression of both disdain and respect from the main character towards his father—the father’s utter perfectionism when it comes to food drove the protagonist’s mother to an early grave yet also indicates that his passion for food is genuine—is one of the main ways through which *Oishinbo* conveys the intricacies of the culinary arts.⁷³ *Garasu no kamen* [Glass mask] (Miuchi Suzue,

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68. Kure, *Gendai manga no zentaizō*, 219.

69. Manga officially categorized as being for young and adolescent girls.

70. Tezuka Osamu, *Princess Knight*, 2 vols., trans. Maya Rosewood (New York: Vertical, Inc., 2011).

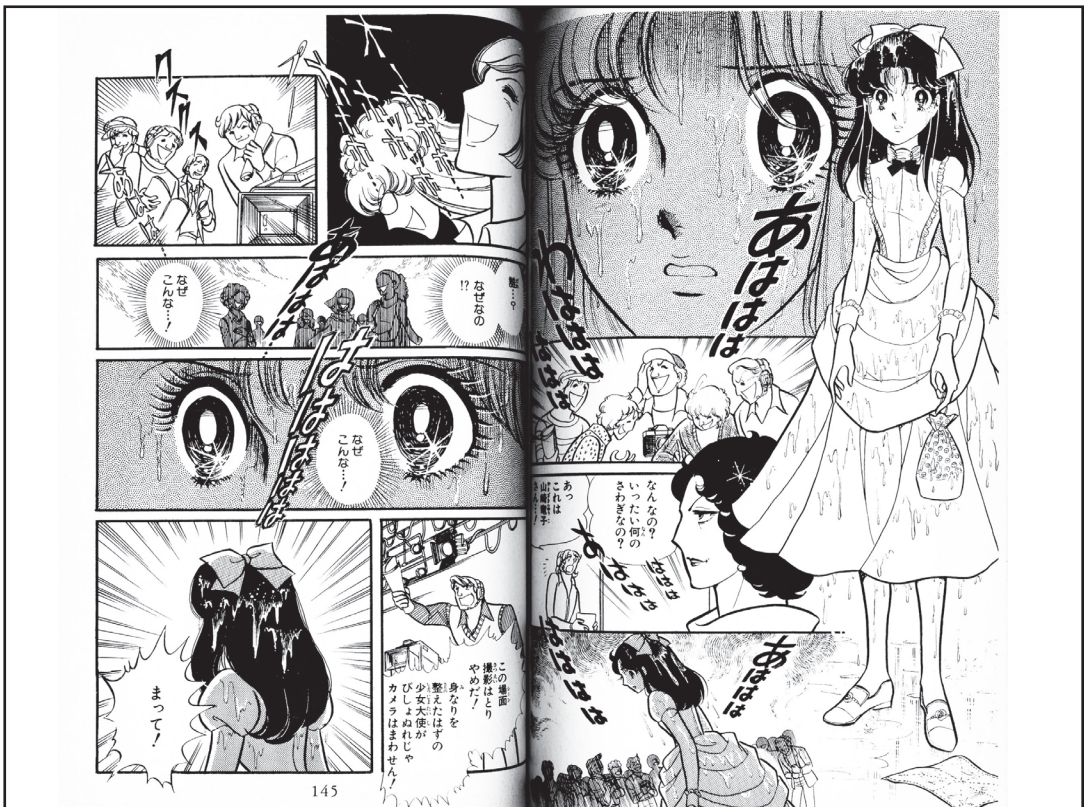
71. Tezuka Osamu, *Jungle taitei* [Jungle emperor], 2 vols. (Tokyo: Shogakukan, 1997).

72. Schodt, *Manga! Manga!*, 15.

73. Tetsu Kariya and Hanasaki Akira, *Oishinbo a la Carte: Japanese Cuisine* (San Francisco: VIZ Media, 2009).

1976-present) features a young actress with an uncanny natural skill for method acting, and the depiction of emotion contributes to our understanding of the story by portraying both real and acted emotions and then how the line between the two can blur. As seen in figures 2.2 through 2.4, the continual contrast between the facial expressions of the soaking wet protagonist Kitajima Maya (having just been the victim of a cruel prank right before she needs to perform) creates an active sense of engagement and consideration with the subject of emotion.

Figure 2.2. A transition from “real” to “performed” emotions shows the degree to which emotions are prominently displayed (part 1). Source: Miuchi Suzue, *Garasu no kamen* [Glass mask], vol. 14 (Tokyo: Hakusensha, 1980), 144-145.



Panels 2 to 3: [laughter]

Panel 4: “What’s going on? What’s with all of this uproar?” (laughter)

“Ahh! That’s Yamazaki Ryūko!”

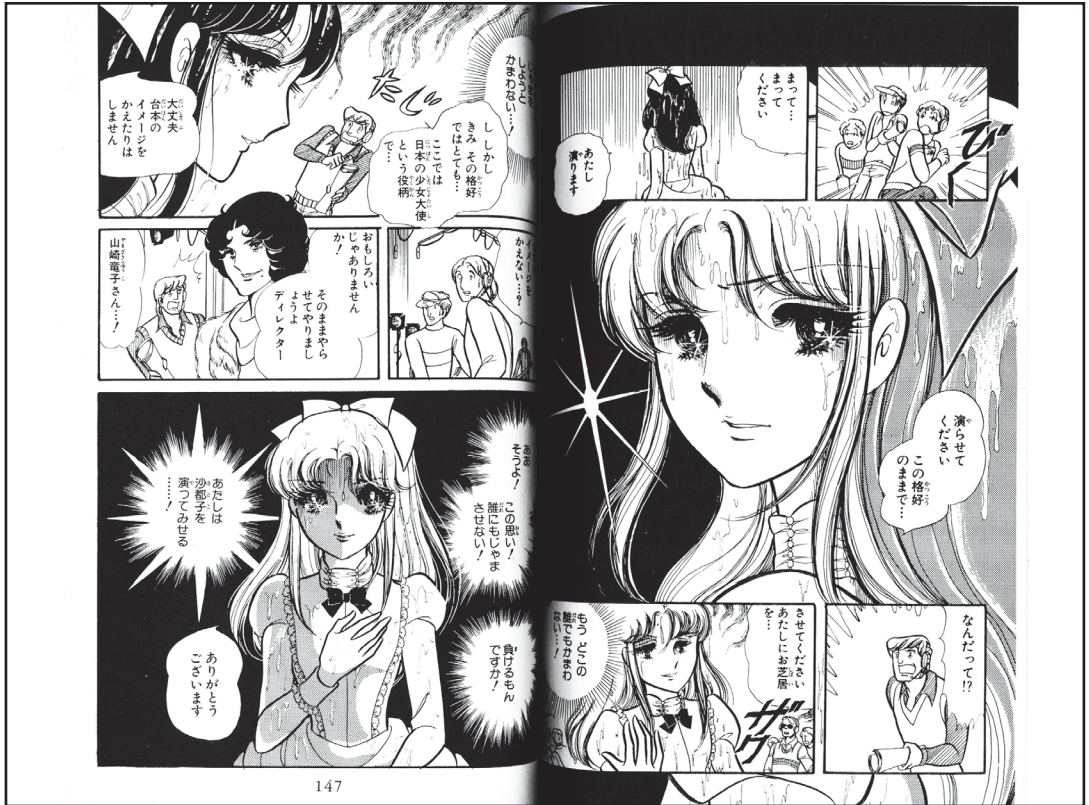
Panels 5 to 7: [laughter]

Panels 8 to 9: (“Who did this?”) [laughter] (“Why would they do this? Why...?”)

[laughter]

Panels 10 to 11: “We need to stop shooting this scene! The female ambassador is supposed to appear proper and dignified, but she’s all wet!” “Wait!”

Figure 2.3. A transition from “real” to “performed” emotions shows the degree to which emotions are prominently displayed (part 2). Source: Miuchi Suzue, *Garasu no kamen* [Glass mask], vol. 14 (Tokyo: Hakusensha, 1980), 146-147.



Panels 1 to 2: [surprise] “Please... please hold on. I’ll do it.”

Panel 3: “Please let me do this, just as I am now.”

Panel 4: “What did you just say?!”

Panel 5: “Let me act out this drama.” [chatter] (“I don’t care who did this to me!”)

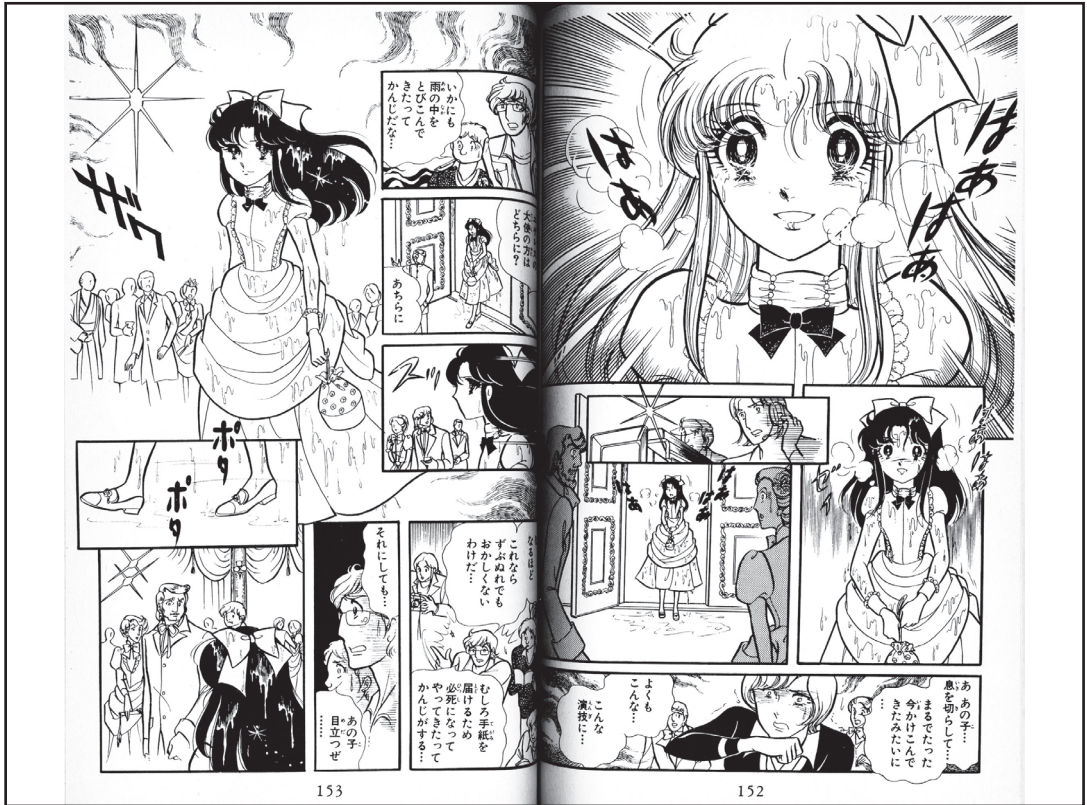
Panel 6: (“I don’t care what you’ve done to me!”) “But with the way you look... this role is supposed to be the young Japanese female ambassador!” “Don’t worry, I won’t change the image of her that’s in the script.”

Panel 7: “She won’t change the image...?”

Panel 8: “Isn’t that interesting! Let her do it just as she is, director.” “Yamaguchi Ryūko!”

Panel 9: (“Ahh, that’s right! I feel like I can’t let anybody get in my way! I refuse to lose to this! I’ll show you how I play the role of Satoko!”) “Thank you.”

Figure 2.4. A transition from "real" to "performed" emotions shows the degree to which emotions are prominently displayed (part 3). Source: Miuchi Suzue, *Garasu no kamen* [Glass mask], vol. 14 (Tokyo: Hakusensha, 1980), 152-153.



Panels 1 to 4: [heavy breathing]

Panel 5: "She... she's shortening her breath to make it seem like she just got here! How dare she pull off such a performance..."

Panel 6: "It's as if she just came out of the rain!"

Panel 7: "Where is the British ambassador?" "She's over there."

Panels 8 to 10: [stepping forward] [chatter] [footsteps]

Panel 11: "I see! This way it's not unusual for her to be drenched. In fact, it's like she's showing that she had to deliver this letter no matter what!"

Panel 12: "More than that though, this girl really stands out."

The use of emotion as a bridge can be seen especially in the genre of mahjong manga, which, somewhat similar to science fiction, has a reader base consisting primarily of people who are "actually more interested in the mahjong than

the manga⁷⁴ and narratives that rely “heavily on technical information,”⁷⁵ and yet can be elaborated upon in different ways and even shaped for varying levels of familiarity depending on how emotion is used. *Akagi: yami ni oritatta tensai* [Akagi: the genius who descended into the darkness] (Fukumoto Nobuyuki, 1992-Present), for example, mitigates to an extent the need to understand the intricate rules of mahjong by focusing on the psychological shock of opposing players as the anti-hero Akagi orchestrates their defeats (figure 2.5), while *Saki* (Kobayashi Ritz, 2006-Present) gives significance to unusual actions by relying on the strong emotional responses of the characters playing (figure 2.6). Emotion is taken as something that can foster further exploration into a variety of areas.

Figure 2.5. Intense emotion makes clear the significance of the character’s loss. Source: Fukumoto Nobuyuki, “Honmono” [Genuine], in *Akagi: yami ni oritatta tensai* [Akagi: the genius who descended into the darkness], vol. 6 (Tokyo: Takeshobo, 1996).



74. Taken from mahjong manga editor Miyaji Michiyuki and quoted in Frederik L. Schodt, *Dreamland Japan*, 107.

75. Frederik L. Schodt, *Dreamland Japan*, 110.

Panels 1 to 3: ("This can't be...! This can't be...")

Panel 4: ("How...? How could this have happened...?")

Panels 5 and 6: "Ugghhh..."

Panel 7: <A reversal. An unprecedented dramatic reversal.>

Figure 2.6. The expression of shock by the other characters clearly indicate the unorthodox nature of the heroine's action. Source: Kobayashi Ritz, Saki, vol. 6 (Tokyo: Square-Enix, 2009), 124-125.



Panel 1: "Kan [four of a kind]."

Panels 2 to 4: ("Kiyosumi!") [tiles clacking] "One more time." [tiles falling]

Panel 5: "Kan." [shock]

Panel 7: "2 rinshanhai [tiles from the dead wall] in a row! It's a rinshan kaihō [dead wall draw]!"

The use of emotion as a convention for encouraging a deeper look into ideas becomes especially apparent when looking at works that focus on the political more explicitly, such as the anti-war, anti-nuclear weapon manga *Barefoot Gen*

(Nakazawa Keiji, 1973-1974). Kajiya Kenji writes, “*Barefoot Gen* focuses more on Gen’s emotions than on his acts and shows what he witnessed mostly by point-of-view shots,”⁷⁶ while Lamarre points towards the use of the conventions of manga (which I argue includes the heavy use of emotional expression) as a legitimate method for conveying criticism by Nakazawa:

. . . *Barefoot Gen* is ordinary and unselfconscious in its usage of manga conventions. It is not an experimental work at the level of form, in the sense of staging a confrontation with the material limits of manga, and forcing readers to question the very ability of the manga medium or manga form to deal with serious historical issues. *Barefoot Gen* assumes that *shōnen* manga⁷⁷ is, in itself, with its basic conventions, as qualified as any other medium or form to grapple with the atomic bomb, historically and experientially.⁷⁸

In *Barefoot Gen*, as well as the other examples listed above, the emphasis on characters’ emotions amidst whatever conflicts and turmoil they are experiencing works to create an overt emphasis on emotion through both narrative and visual means. The expression of emotion is the prominent method through which manga communicates information about its world. Overall, this tendency to utilize emotion in order to introduce and explore complex webs of interaction within particular narrative and thematic environments makes the role of emotion in manga difficult to ignore.

While the idea that science fiction manga utilizes emotion in a fashion

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76. Kajiya Kenji, “How Emotions Work: The Politics of Vision in Nakazawa Keiji’s *Barefoot Gen*,” in *Comics Worlds and the World of Comics: Towards Scholarship on a Global Scale*, ed. Jaqueline Berndt, Global Manga Studies, (Kyoto: International Manga Research Center, Kyoto Seika University, 2010), 251, accessed February 24, 2014, <http://imrc.jp/2010/09/26/20100924Comics%20Worlds%20and%20the%20World%20of%20Comics.pdf>.

77. Manga officially categorized as being for young to adolescent boys.

78. Thomas Lamarre, “Manga Bomb: Between the Lines of *Barefoot Gen*,” in *Comics Worlds and the World of Comics: Towards Scholarship on a Global Scale*, ed. Jaqueline Berndt, Global Manga Studies, (Kyoto: International Manga Research Center, Kyoto Seika University, 2010), 264, accessed February 24, 2014, <http://imrc.jp/2010/09/26/20100924Comics%20Worlds%20and%20the%20World%20of%20Comics.pdf>.

similar to other genres in manga raises the potential point that the novum is somehow inherently subordinate to emotion in SF manga due to those similarities with non-SF manga, I argue that this is not the case. Rather, the tendency for emotion in manga to be an externalization of the internal is generally capable of interacting with an SF narrative in a way that enhances the novum. This is better explained by looking at emotion in terms of the significance of the "barrier" in science fiction. Listing it as one of the "recurrent iconic images that contain in themselves the dynamic tensions between known and unknown around which their narratives are likely to be structured,"⁷⁹ Wolfe expresses the use of the barrier as an icon that is "representative of the fundamental beliefs and values that the genre explores,"⁸⁰ which is the "supernatural power of rationality itself."⁸¹ Moreover, "Unlike other genres of modern literature that internalize the barrier, making it a function of character or the object of a parable ... science fiction until comparatively recent years has not been much concerned with character or with literary devices...."⁸² Here, the idea of the "external barrier"—whether physical or, for instance, a misunderstanding between cultures—tends to be more important as a tension between the known and unknown than one created by an "internal" psychological barrier, an idea that resembles Wegner's description of the narrative utopia as prioritizing the exploration of worlds over character development.

However, this distinction between the internal and the external in science fiction is tenuous, especially when looking at the "cyberpunk" subgenre. In an interview with *Science Fiction Studies* magazine, Suvin remarks, "What I think is interesting in cyberpunk is exactly the breakdown of the distinction between hard and soft SF—that your brain becomes the software of the new hardware.... There is something new here: there is a basically new technology and a new social position of the group that has access to this technology, and that I find interesting."⁸³ Similarly, Tatsumi Takayuki writes, "Whereas metafictionists are involved with the metaphorization of fiction as such, cyberpunks are so conscious of the totally computerized reality around themselves that they take for

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79. Wolfe, *The Known and the Unknown*, 16.

80. Wolfe, *The Known and the Unknown*, 16.

81. Wolfe, *The Known and the Unknown*, 6.

82. Wolfe, *The Known and the Unknown*, 30.

83. Darko Suvin, "An Interview with Darko Suvin: Science Fiction and History, Cyberpunk, Russia...." interview by Horst Pukallus, *Science Fiction Studies* 18, no.4 (1991), accessed May 30, 2011, <http://www.depauw.edu/sfs/interviews/suvin54.htm>.

granted the decomposition of boundaries between literal and the metaphorical, trying to repress any easy act of metaphorization.”⁸⁴ The portrayal of heavy integration between human bodies and technologies as a way to highlight dystopian breakdown in society, in other words the characteristic element of cyberpunk, blurs the borders of mind, body, and world, transforming the external into the internal. The opposite realm, then, is where emotion can play a crucial role in science fiction manga. The externalization of the internal that is characteristic of emotion in manga has the potential to become integral to the extrapolation of the novum and the pursuit of cognitive estrangement in SF manga through the very act of pushing upon that boundary between the “inner” and the “outer” and thus transforming the very idea of the science fictional “barrier.” In fact, this can be seen in a great number of SF manga, of which a few examples are listed below:

- *Phoenix: Future* forefronts the crushing loneliness a man feels for being the last survivor on Earth, in particular the despair he experiences when a life preservation capsule he had been waiting on for hundreds of years to grant him a companion reveals only dust.⁸⁵
- *To Terra* (Takemiya Keiko, 1977-1980, also known as *Toward the Terra*) features a world where a program to weed out genetic and developmental anomalies in mankind has resulted in a division between regular humans, whose emotions are regulated by computer systems, and psychics known as the “Mu,” whose extra-sensory abilities are based heavily in their embracing of emotion.⁸⁶
- *Neon Genesis Evangelion* (Sadamoto Yoshiyuki, 1995-2014)⁸⁷ depicts a post-apocalyptic environment where the psychological turmoil and sense of alienation expe-



84. Tatsumi Takayuki, *Full Metal Apache: Transactions Between Cyberpunk Japan and Avant-Pop*, (Durham, NC: Duke University Press, 2006), 111.

85. Tezuka Osamu, *Phoenix*, vol. 2, trans. Jared Cook, Shinji Sakamoto, and Frederik L. Schodt (San Francisco: VIZ, 2002).

86. Takemiya Keiko, *To Terra*, 3 vols. (New York: Vertical, Inc., 2007).

87. Sadamoto Yoshiyuki, *Neon Genesis Evangelion*, vol. 1–4, 3-in-1 Edition (San Francisco: VIZ Media, 2012–2013).

rienced by its characters stems from both the condition of the world around them and their strained relationships with other human beings.

- Hagio Moto's science fiction romances such as *11-nin iru!* [They were 11!] (1975)⁸⁸ and *A, A'* (1981)⁸⁹ challenge conventions of gender identity between lovers affected by technology while greatly emphasizing those relationships.
- *Twin Spica* (Yaginuma Kō, 2001-2009) features a young girl who works towards her goal of becoming an astronaut, aided by the spirit of a deceased astronaut who provides emotional support by teaching her to value both a scientific mindset and a love of the unknown.⁹⁰
- *Pluto* (Urasawa Naoki and Nagasaki Takashi, 2003-2009), based on a story from the Tezuka manga *Testuwan Atom*, is a murder mystery where the question of humanity in robots, especially the presence of emotion in them, plays a central role and is integral to the development of its main protagonist.⁹¹

This externalization of the inner world of the character as a significant factor in science fiction manga will become increasingly evident in later chapters. Tadano Nobuaki's *7 Billion Needles* (2008-2010) focuses on a girl who overcomes the trauma of her father's death by being in a symbiotic relationship with an alien species (Chapter 5).⁹² Shīna Takashi's *Zettai Karen Children* (2005-present) explores the lives of three psychic girls and their engagement with the political tensions in their society by focusing on their emotional wellbeing as they are



88. Hagio Moto, *11-nin iru!* [They were 11!], Shogakukan Bunshō Edition (Tokyo: Shogakukan, 1994).

89. Hagio Moto, *A, A'*, trans. Matt Thorn (San Francisco: VIZ Communications, Inc., 1997).

90. Yaginuma Kō, *Twin Spica*, 12 vols., trans. Maya Rosewood (New York: Vertical, Inc., 2010-2012).

91. Urasawa Naoki and Nagasaki Takashi, *Pluto*, 8 vols., trans. Frederik L. Schodt and Jared Cook (San Francisco: VIZ Media, 2009-2010).

92. Tadano Nobuaki, *7 Billion Needles*, 4 vols. (New York: Vertical, Inc., 2010-2011).

being raised as children (Chapter 6).⁹³ Inoue Tomonori's *Coppelion* (2008-present) juxtaposes the psychological difficulties of regular humans living within a radioactively contaminated environment with the emotions of teenagers genetically engineered to be immune to radiation (Chapter 7).⁹⁴ In each of these cases, emotions are rendered as important, not because they are necessarily the catalyst for overcoming the problems of the world but because they are very much a part of the world itself and thus have the potential to contribute to how we view those problems. Part of the significance of emotion within science fiction manga can be found in two vital aspects. The first is an inherent minimum presence of emotion through the visual portrayal of characters, while the second is the ubiquity of overt emphasis on emotion in manga narratives. These qualities are vividly present in SF manga, and they can interact with the novum so as to emphasize the science fictionality of the narrative by weaving the effects of emotions directly into the SF setting. In some cases, the emotions themselves are the novum, a concept that will be explored further in Chapter 3.

2.3 MANGA AND JAPANESE SCIENCE FICTION

In order to further show why SF manga can tend towards using emotion so as to enhance its potential to inspire political imagination, this chapter next looks at the third aspect of SF manga and emotion, the mutual history of manga and Japanese science fiction, and how the environment of Japanese SF is a space where logic and emotion co-exist more comfortably. While science fiction is often closely associated with manga, it tends to concentrate primarily on the relationship between manga and science fiction outside of Japan. Kinsella writes, "Though often thought of by foreign observers as a specialized cultural trope with strongly defined themes such as pornography and science fiction fantasy, manga is primarily a medium."⁹⁵ Similarly, the study of science fiction-oriented works (as well as its cousin SF anime⁹⁶) has traditionally been so prominent in English-speaking manga scholarship that even ten years ago it

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93. Shīna Takashi, *Zettai Karen Children*, vols. 1-16 (Tokyo: Shogakukan, 2005-2009).

94. Inoue Tomonori, *Coppelion*, vols. 1-20 (Tokyo: Shogakukan, 2008-2013).

95. Kinsella, *Adult Manga*, 3.

96. Japanese animation.

would not have been surprising if someone assumed that manga was predominantly science fiction just by reading essays and books on the subject. As more academic work is done on manga and increasing numbers of manga outside of the SF genre become known, this misconception has begun to fade, and in its place a more substantial examination of the relationship between manga and science fiction can be undertaken. Rather than it being the case that “manga is Japanese SF,” what will become clear is that in some ways the opposite is more apt, that “Japanese SF is manga.”

This is not to deny the impact of science fiction anime and manga outside of Japan, especially in the United States and Europe, nor the significance of science fiction in general as both a Japanese cultural import and export. In fact, on a broader scale, there is a clear cross-cultural and interactive relationship between Japanese and “Western” SF, particularly English-language cyberpunk. William Gibson’s *Neuromancer*, one of the foundational works of cyberpunk, takes place in the highly technological “Chiba City,”⁹⁷ while the Los Angeles seen in the film *Blade Runner* similarly resembles a Japanese metropolitan city.⁹⁸ These works and their Techno-Oriental visions of Japan then influenced Japanese science fiction upon importation and translation, creating a cyberpunk movement in the late 1980s in that country as well.⁹⁹ At the same time, science fiction in Japan did not develop wholly independent of outside influences only to be referenced later via the cyberpunk genre, but in fact also received a great deal of science fiction from the United States and Europe years before cyberpunk. Although there were already science fictional stories called *kūsō kagaku* [imaginary science] by the late 1920s,¹⁰⁰ SF under the English term “science fiction” reached Japan in the postwar era, notably at an accelerated rate. While Japan by the 1960s was beginning to experience in translation the “New Wave” science fiction of the period, it was only since 1959 and the publication of *Hayakawa Science Fiction Magazine* (the first on-going professional science fiction magazine in the country) that



97. William Gibson, *Neuromancer*, Kindle Edition (New York: Penguin Putnam, Inc., 2003), accessed February 7, 2014, <http://www.amazon.com/Neuromancer-William-Gibson-ebook/dp/B000O76ON6>.

98. *Blade Runner: The Director's Cut*, directed by Ridley Scott (1993; Burbank, CA: Warner Home Video, 1997), DVD.

99. Tatsumi, *Full Metal Apache*, 107-111.

100. Christopher Goto-Jones, “From Science Fictional Japan to Japanese Science Fiction,” in *The Asiascape Collection v.1: Essays in the Exploration of CyberAsia*, ed. Christopher Goto-Jones (Lelystad: Anker Media, 2010), 15. The translation for *kūsō kagaku* is also taken from here.

Japan had been receiving the older major science fiction works of authors such as Heinlein, Bradbury, Clarke, and Asimov. Thus, according to Tatsumi, “what the Anglo-American science fiction market experienced between the 1920s and the 1950s had to be studied and simulated by Japan only in the 1960s, too quickly and in too condensed a fashion. As is the case with all movements in the high-growth period, the Japanese writers also attempted to rapidly assimilate and catch up with the fruits of their Anglo-American precursors, skillfully appropriating them.”¹⁰¹

Japanese SF authors began to develop science fiction resembling well-known titles, and because of the accelerated processing of Anglo-American science fiction whereby multiple decades’ worth of stories were introduced in the span of approximately one, many Japanese science fiction works were derided for lacking “originality” by critics within Japan. In Yamano Kōichi’s 1969 essay entitled “Japanese SF, Its Originality and Orientation,” Yamano argues that not enough effort had been made by Japanese science fiction writers to develop the country’s SF in a unique fashion. It is here, however, that the connection between Japanese SF and manga becomes especially important.¹⁰² When looking at Japanese science fiction writer and author of *Japan Sinks* (1973) Komatsu Sakyō, an author whose science fiction “was characterized not by the claustrophobic paranoia of the Cold War but rather by the grand tectonic movements in history ... which seemed to persist in imperiling Japan”¹⁰³ and who wrote about topics such as the effacement of national self-identity,¹⁰⁴ Yamano expresses the idea that Komatsu is an important contributor to original Japanese science fiction.¹⁰⁵ Komatsu, according to Yamano, while not having reached full “originality,” still stands as an example of someone “remodeling” Anglo-American science fiction. Yet, in contrast to this, Komatsu actually locates the origin of Japanese science fiction *within* manga.

In his book *SF damashī* [SF soul], Komatsu gives a description of the history of Japanese science fiction in the style of SF author and critic Ishikawa

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101. Tatsumi, *Full Metal Apache*, 87.

102. Yamano Kōichi, “Japanese SF, Its Originality and Orientation,” *Science Fiction Studies* 21, no.62 (1994), ed. Darko Suvin, trans. Kazuko Behrens, accessed May 19, 2011, <http://www.depauw.edu/sfs/backissues/62/yamano62art.htm>.

103. Goto-Jones, “Science Fictional Japan,” 20.

104. Tatsumi, *Full Metal Apache*, 91.

105. Yamano, “Japanese SF.”

Takashi, wherein Komatsu is merely an innovator in SF and instead "the planet SF was found near the Tezuka Osamu system in the manga nebula."¹⁰⁶ Komatsu not only locates the origin and development of Japanese SF in manga but also in close proximity to the "god of manga." Moreover, when it comes to the link between SF and manga, SF writers such as Tsutsui Yasutaka and Komatsu himself (under the name Mori Minoru¹⁰⁷) had not only read the science fiction manga of prewar and wartime Japan, but also contributed their own comics to manga publications.¹⁰⁸ Although Komatsu's comment is just a single writer crediting manga as being a significant force in the beginnings of Japanese science fiction and not a thoroughly researched analysis of Tezuka's relationship to other SF creators or manga artists, it still reveals a close association between Japanese literary SF and manga. While it would again be the classic mistake when discussing manga's history to place too much importance on Tezuka or to describe him as the "origin" of manga,¹⁰⁹ in science fiction his mark is clear and significant given how prolific Tezuka had been within the genre. By the late 1960s, when writers such as Komatsu were creating their own works, Tezuka had already published a number of SF titles such as *Metropolis* (1949),¹¹⁰ *Tetsuwan Atom* (1952), and *Phoenix: Future* (1967). This does not necessarily mean that the emotional quality of Tezuka's manga



106. Komatsu Sakyō, *SF damashī* [SF soul] (Tokyo: Shinchosha, 2006), 98.

107. Komatsu Sakyō, *The Complete Manga Works of Mori Minoru: The Other Side of Sakyō Komatsu*, 4 vols. (Tokyo: Shogakukan, 2002).

108. Suzuki (CJ) Shige, "Manga/Comics Studies from the Perspective of Science Fiction Research: Genre, Transmedia, and Transnationalism," in *Comics Worlds and the World of Comics: Towards Scholarship on a Global Scale*, ed. Jaqueline Berndt, Global Manga Studies, (Kyoto: International Manga Research Center, Kyoto Seika University, 2010), 75, accessed February 24, 2014, <http://imrc.jp/2010/09/26/20100924Comics%20Worlds%20and%20the%20World%20of%20Comics.pdf>.

109. The most famous example of Tezuka's enormous reputation may be that his own obituary in the *Asahi* newspaper states, "Without Dr. Tezuka, the postwar explosion in comics in Japan would have been inconceivable" (Quoted and translated in Schodt, *Dreamland Japan*, 234). The fact that *Shin takarajima* is stated as being so influential has mentioned previously has also been challenged by writers such as Ryan Holmberg, who argues that the co-creator of *Shin takarajima*, Sakai Shichima, is responsible for some of the visual conventions that the manga established, but that Until recently, Sakai had been practically erased from manga history" (Ryan Holmberg, "Tezuka Osamu Outwits the Phantom Blot: The Case of New Treasure Island cont'd," *The Comics Journal*, February 22, 2013, accessed June 10, 2014, <http://www.tcj.com/tezuka-osamu-outwits-the-phantom-blot-the-case-of-new-treasure-island-contd/2/>).

110. Dates in this paragraph are taken from: Ada Palmer, "Tezuka Timeline," *Tezuka in English*, accessed March 10, 2011, <http://tezukainenglish.com/?q=node/47>.

found its way into Japanese science fiction, but it is rather telling that in *Uchū ni totte ningen to wa nanika: Komatsu Sakyō shingenshū* [What Are Humans in Regards to the Universe?: A collection of Komatsu Sakyō quotes]—a collection of short essays and excerpts by Komatsu—one of the essays comes from Hagio Moto, a manga artist famous for her emotional works in the SF genre. In her essay, Hagio mentions the themes of empathy and belief in humankind’s ability to connect emotionally with each other as important parts of Komatsu’s science fiction.¹¹¹ More recently, Japanese science fiction has seen an increase in stories of the *sekai-kei* genre, where the relationship between the main character and another, or “you and me,” is central to the outcome of the world.¹¹² This bears resemblance to the concept of the “you-me dynamic” as described by Mendlesohn, but here, it is viewed at least in part as a positive source for science fictional exploration. Notably, in 2005 the *sekai-kei* manga *Ōson sensō* [Ōson wars] was a recipient of the Seiun Award, a Japanese equivalent for the Hugo Award.¹¹³

The result of this close relationship between manga and Japanese SF is three-fold. First, it means that the two cannot be divided as easily as one might expect from Anglo-American science fiction, in which the distinction between literary SF and science fiction in other media is more pronounced. While it would be tempting to label SF manga as a mere subcategory of Japanese SF, to a certain extent the study of science fiction manga is the study of Japanese science fiction.¹¹⁴ While there is evidence of past elitism among literary SF fans against other media such as science fiction manga, anime, and *tokusatsu*,¹¹⁵ major figures in the Japanese science fiction com-



111. Hagio Moto, “Ware wa uchū (I the Universe)” [I am the universe], in *Uchū ni totte ningen to wa nanika: Komatsu Sakyō shingenshū* [What are humans in regards to the universe? A collection of Komatsu Sakyō quotes] (Tokyo: PHP Shinsho, 2011), 40-43.

112. Azuma Hiroki, *Game-teki Realism no tanjō: Dōbutsuka suru Postmodern 2* [The birth of game-like realism: The animalizing postmodern 2] (Tokyo: Kodansha, 2007), 96.

113. “2005-nen seiunshō” [2005 Seiun award winners], *SF Fan Group rengōkaigi* [SF fan group association], July 18, 2006, accessed May 9, 2014, <http://www.sf-fan.gr.jp/awards/2005.html>.

114. This is not to say, of course, that studying SF manga means it is unnecessary to study Japanese prose science fiction, but that is beyond the scope of this dissertation.

115. Live-action film and television incorporating costumes and special effects, i.e. *Ultraman*, *Kamen Rider*, and *Super Sentai* (adapted as *Power Rangers* for English-speaking audiences). It is notable that, somewhat similar to how “sci-fi/fantasy” is often considered a single combined category in the Anglo-American sphere, in Japan it is somewhat common to see “SF/*tokusatsu*” as a combined category.

munity, including Komatsu and the founders of Studio Gainax (creators of *Neon Genesis Evangelion*), would encourage the connection between these various forms of media.¹¹⁶ Second, the long-standing interactions between manga and SF in Japan described above have resulted in an environment where emotions are assumed to co-exist and cooperate with logic in SF narratives much more easily.¹¹⁷ Third, as per the exploration of emotion in manga in the previous section, the visual aspect of manga results in a particular type of presentation that would not be sufficiently covered in a more generalized study of Japanese SF.

2.4. CONCLUSION: TOWARDS A COMPREHENSIVE UNDERSTANDING OF SCIENCE FICTION MANGA

The overall goal of this chapter has been to locate science fiction manga within the greater debates concerning the role of science fiction with respect to mass culture in order to determine how the depiction of emotion, especially in SF manga, can be both relevant and significant towards science fiction. By showing how the traditional idea of mass culture is greatly limited by its narrow definition of art and how the idea of science fiction as a fiction of cognitive estrangement benefits from a greater degree of flexibility, emotion is revealed to be capable of elaborating and expanding upon political ideas in SF narratives. SF manga in this respect holds potential as a particularly emotional form of science fiction.

SF is a fiction of ideas, and the emphasis on emotion in science fiction manga provides an additional dimension that can potentially contribute to cognitive estrangement. The valuing of character psychology as something that is able to influence the world is not necessarily indicative of a move away from scientific and logical reasoning and thus a corruption of science fiction, but rather conveys the idea that, as per Le Guin and "Mrs. Brown," the feelings of individuals in these SF environments are somehow significant. Thus, when approaching the subject of science fiction, a genre often purported to not concern itself greatly



116. Takeda Yasuhiro, *The Notenki Memoirs: Studio Gainax and the Men who Created Evangelion* (Houston: A.D. Vision, Inc., 2005), 42-43.

117. For an example of Japanese prose SF with an especially strong use of emotion to explore the novum, see the *Seikai* series, for example: Morioka Hiroyuki, *Seikai: Crest of the Stars*, vol. 1, trans. Sue Shambaugh and Benjamin Arntz (Los Angeles: TOKYOPOP, 2006).

with elements such as character psychology, science fiction manga stands as a strong example of how emotion can provide a means of connecting to and clarifying the alternative world that is at the heart of science fiction. Although a strong emphasis on emotion is not present in every manga, and emotion is not essential to its definition, manga regularly utilizes the familiarity that comes with character emotion to create a point of connection with the subject at hand such that the expression of feelings can be the catalyst for deeper investigations into ideas. Manga weaves the presence of emotion into a variety of narratives within a vast range of genres, and it is this versatility that gives manga the capacity to broaden our understanding of emotion with respect to science fiction, functioning as a source of narratives where sophistication of emotion and sophistication of ideas merge together.

If the SF narrative can take them into account, then characters, as imaginary beings that are nevertheless “real” in their own worlds, can become a part of the process of cognitive estrangement, and the overt emotional emphasis in science fiction manga acts as a reliable means to investigate this relationship. In asking, “how does the depiction of emotion affect the political ideas conveyed in science fiction manga?” an important underlying question is, “how does the emphasis on emotion in science fiction manga participate in the logical derivation of ideas?” The answer to this question is the focus of the next chapter, where I will explore in detail how emotion can act as an integral part of the extrapolation of science fictional ideas.