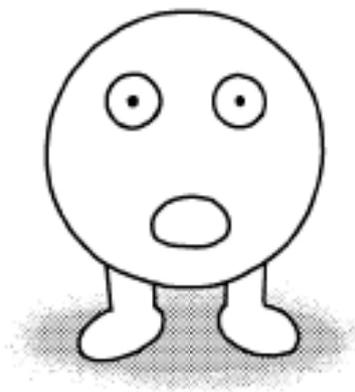


**MANGA
INTRODUCTION
TO
PHILOSOPHY**



**Masahiro Morioka
Nyancofu Terada**

Manga Introduction to Philosophy

Masahiro Morioka

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Manga Introduction to Philosophy

An Exploration of Time, Existence,
the Self, and the Meaning of Life

Masahiro Morioka
Nyancofu Terada

Translated by Robert Chapeskie

Tokyo Philosophy Project
Tokyo

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Foreword to the English Translation

This book was first published in Japanese in 2013 and was warmly welcomed not only by general readers but also by specialists in philosophy. I believe that it succeeded in breaking new ground in the field of introductory approaches to philosophy.

Many manga or comic books explaining the thought of major philosophers have already been published. There have also been manga whose story was conceived by philosophers. To the best of my knowledge, however, *there has never been a book in which a philosopher has illustrated his or her own philosophical thought entirely in manga form.* There are no doubt many philosophers who can draw manga or illustrations, so it's quite strange that no such book has been published until now.

“I want to try drawing a manga introduction to philosophy myself!”

After this idea came to me, I began by taking a draft of about twenty manga pages to

the editing department at Kodansha Publications. The characters were awkward at first, but as I kept drawing they seemed to move more smoothly, and by the time I had finished it almost felt like they were speaking for themselves.

I drew around 220 original pages in detail using a pencil. Manga creator Nyancofu Terada then gave these pencil drawings professional lines. It is entirely thanks to him that I was able to publish my manga in the Kodansha paperback series.

As the title says, this book is an introduction to philosophy. I tried to write about questions like “What is philosophy?” and “What does it mean to think philosophically” for a general readership. This is not a book that presents easy-to-understand explanations of the theories of famous philosophers. Instead, I have tried to express as clearly as possible how I myself think about four major topics: “time,” “existence,” “I,” and “life.” By following this route, the reader will be led directly to the core elements of philosophical thought. My aim was to imbue this journey with a sense of speed and

intensity.

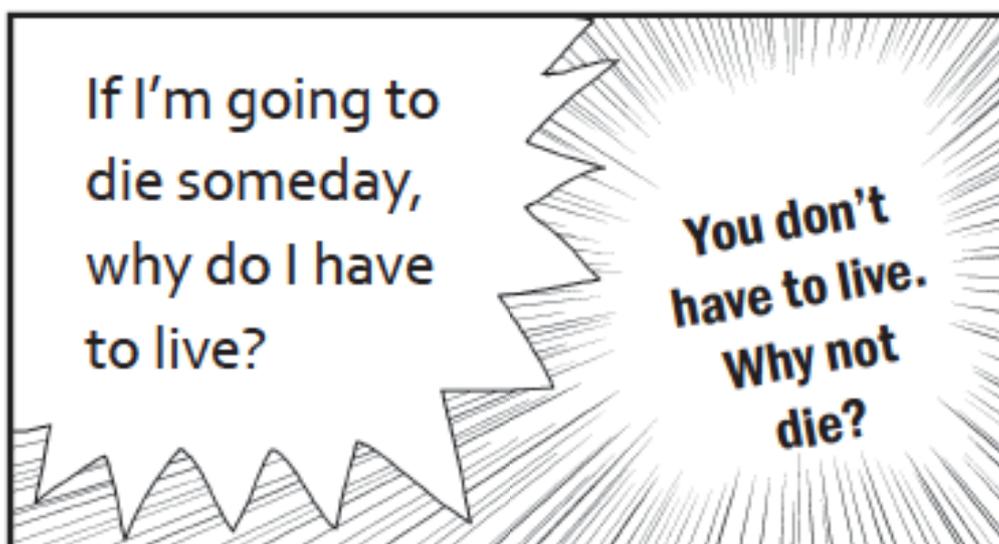
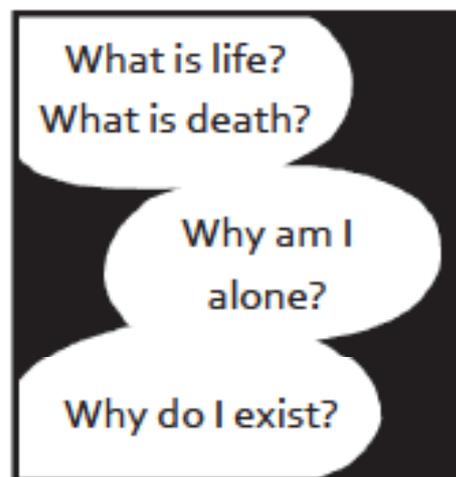
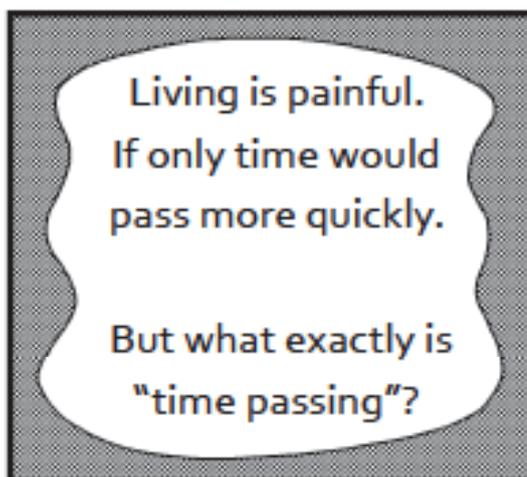
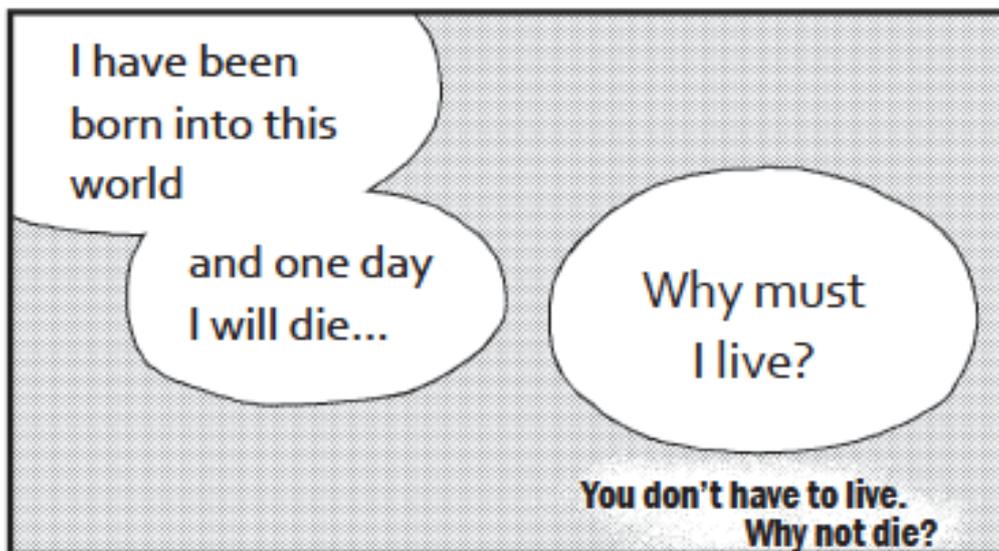
You can approach the essence of philosophy more quickly by visually experiencing the dynamic progression of philosophical thought than by simply reading explanatory texts on famous philosophers of the past. Philosophy and manga are truly suited to each other. This book also progresses as a dialogue between a student and a teacher. Plato's writings, too, were dialogues between Socrates and his disciples. Manga is a great tool for effectively presenting these dialogues. Manga can be another "royal road" to philosophy. I was raised on manga from the earliest time I can remember, and I've been thoroughly steeped in its mode of expression. I hope the day will come when there is hardly anyone left who looks down on a book just because it is manga.

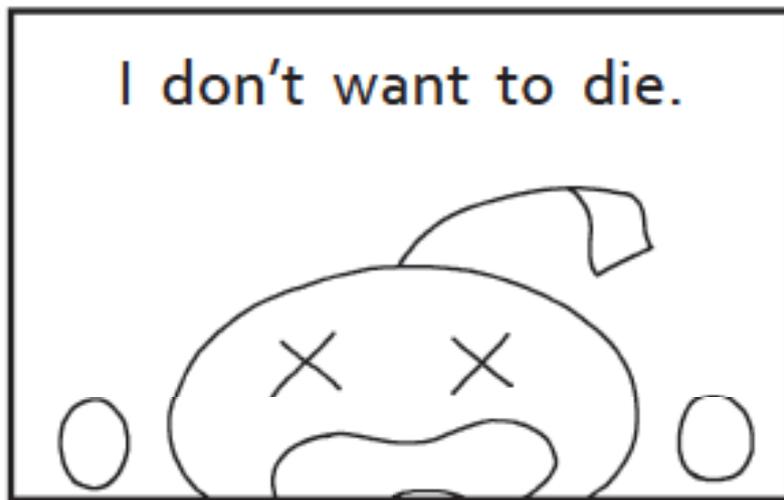
Those who are familiar with philosophy will no doubt recognize the famous ideas of earlier philosophers here and there in the text, but these are eventually tied into my own philosophy.

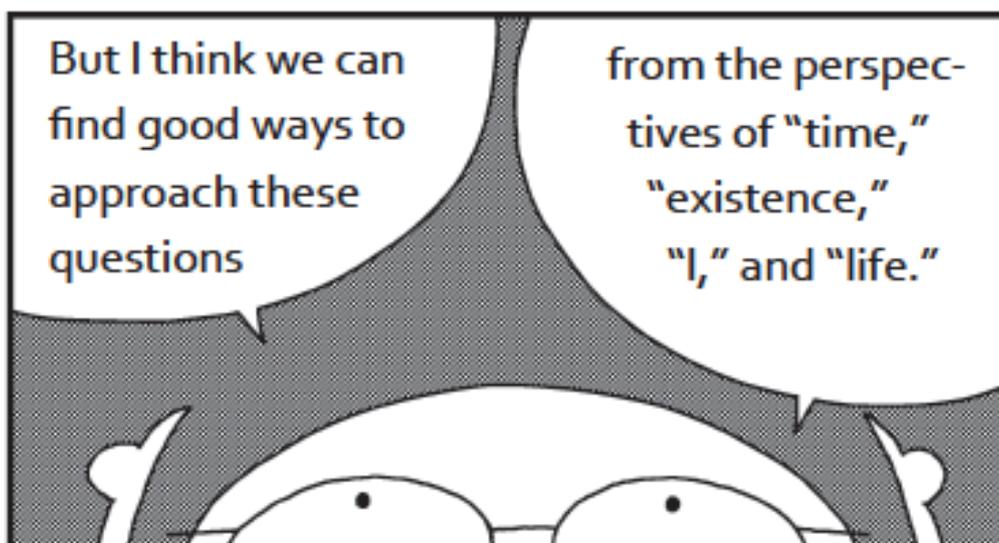
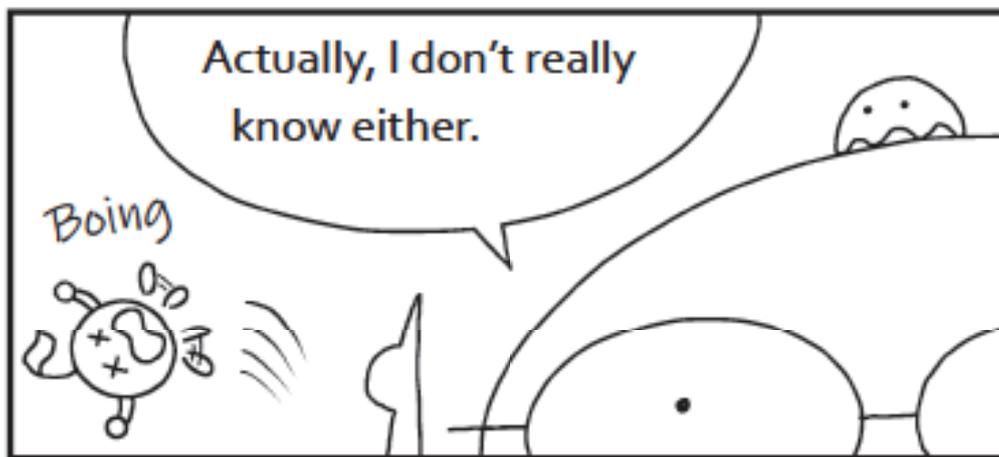
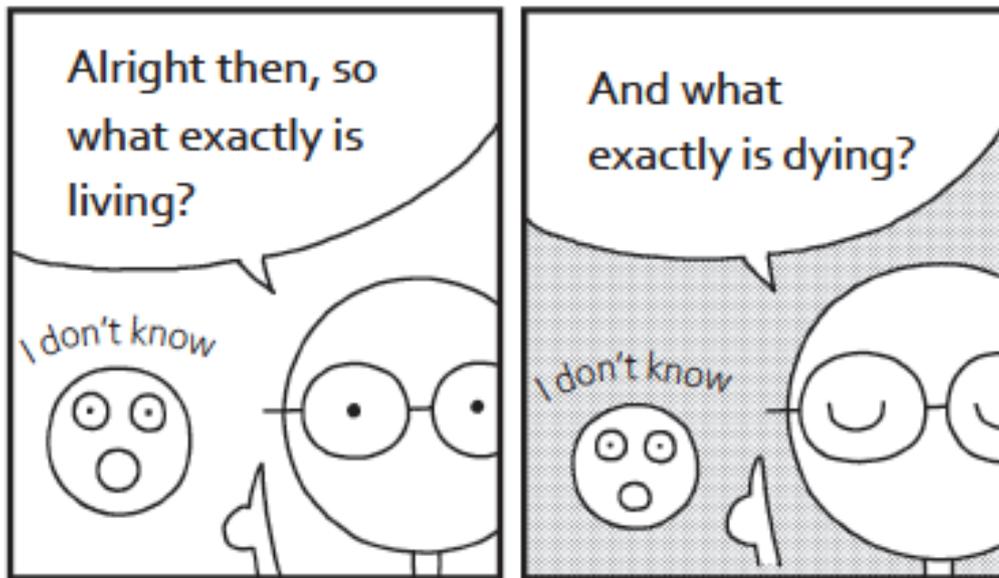
The main characters in our journey are an inquisitive boy (Manmaru-kun), his teacher

(Sensei), and strange, cute creatures. I hope readers enjoy their lively, philosophical dialogues as they unfold in the following chapters.

Masahiro Morioka







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**Introduction to
Philosophy**

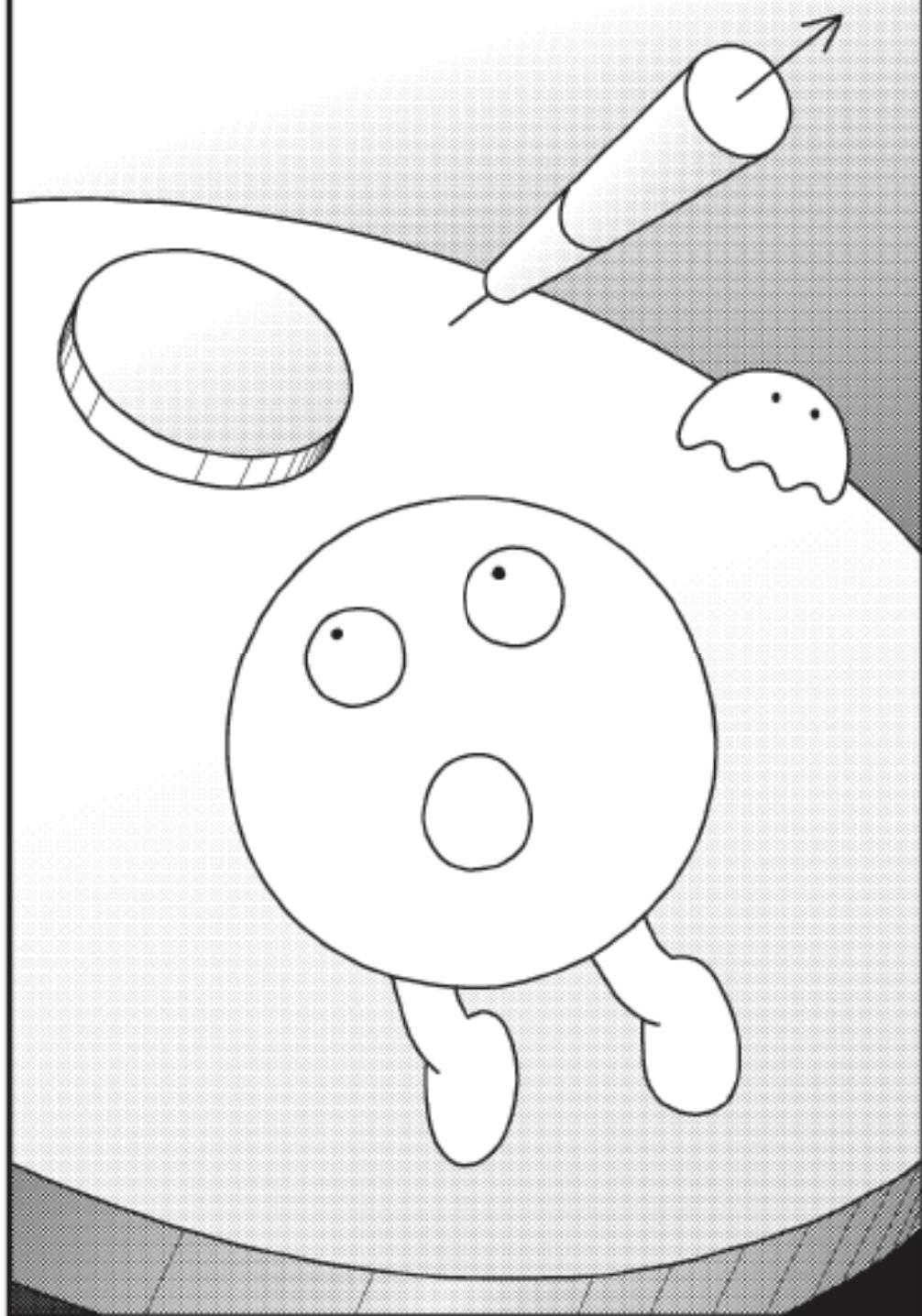


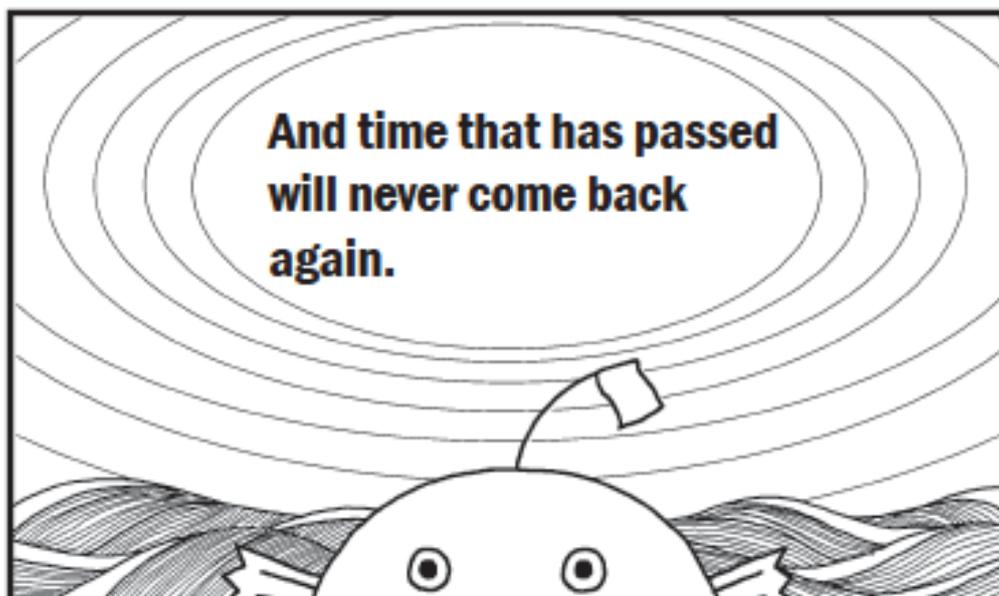
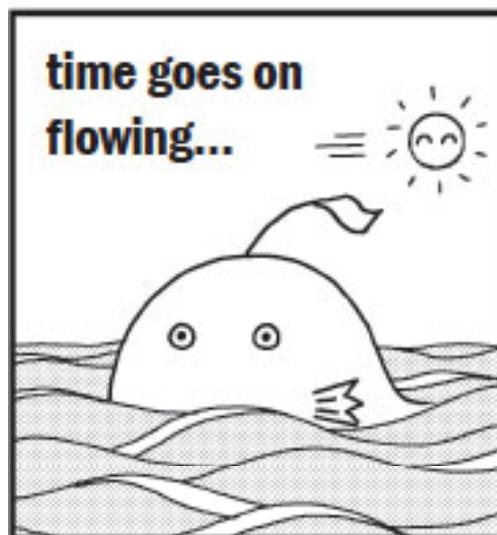
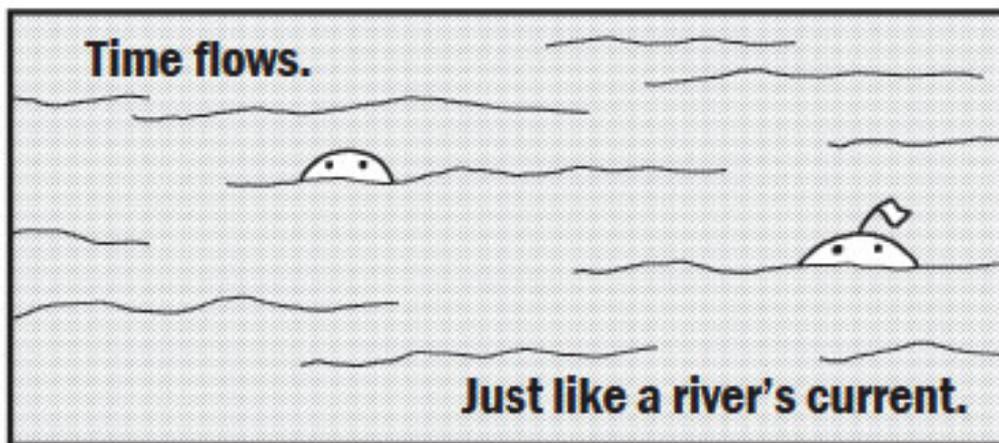
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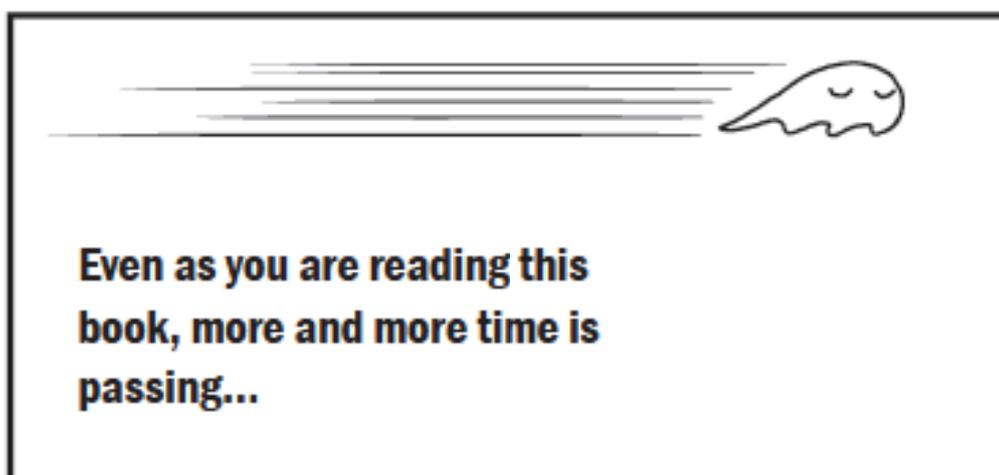
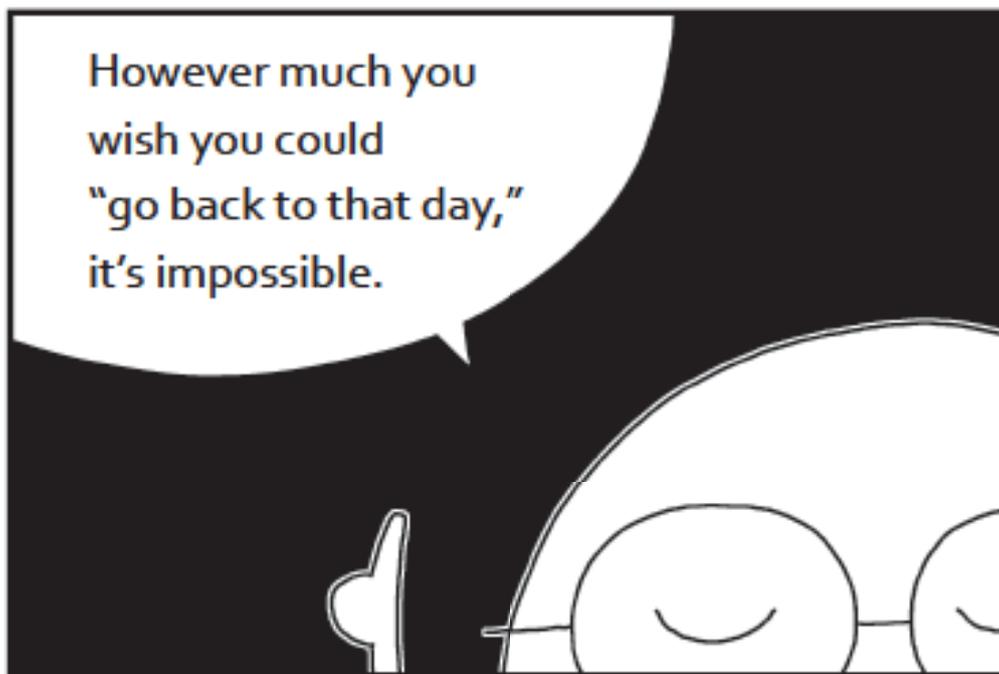
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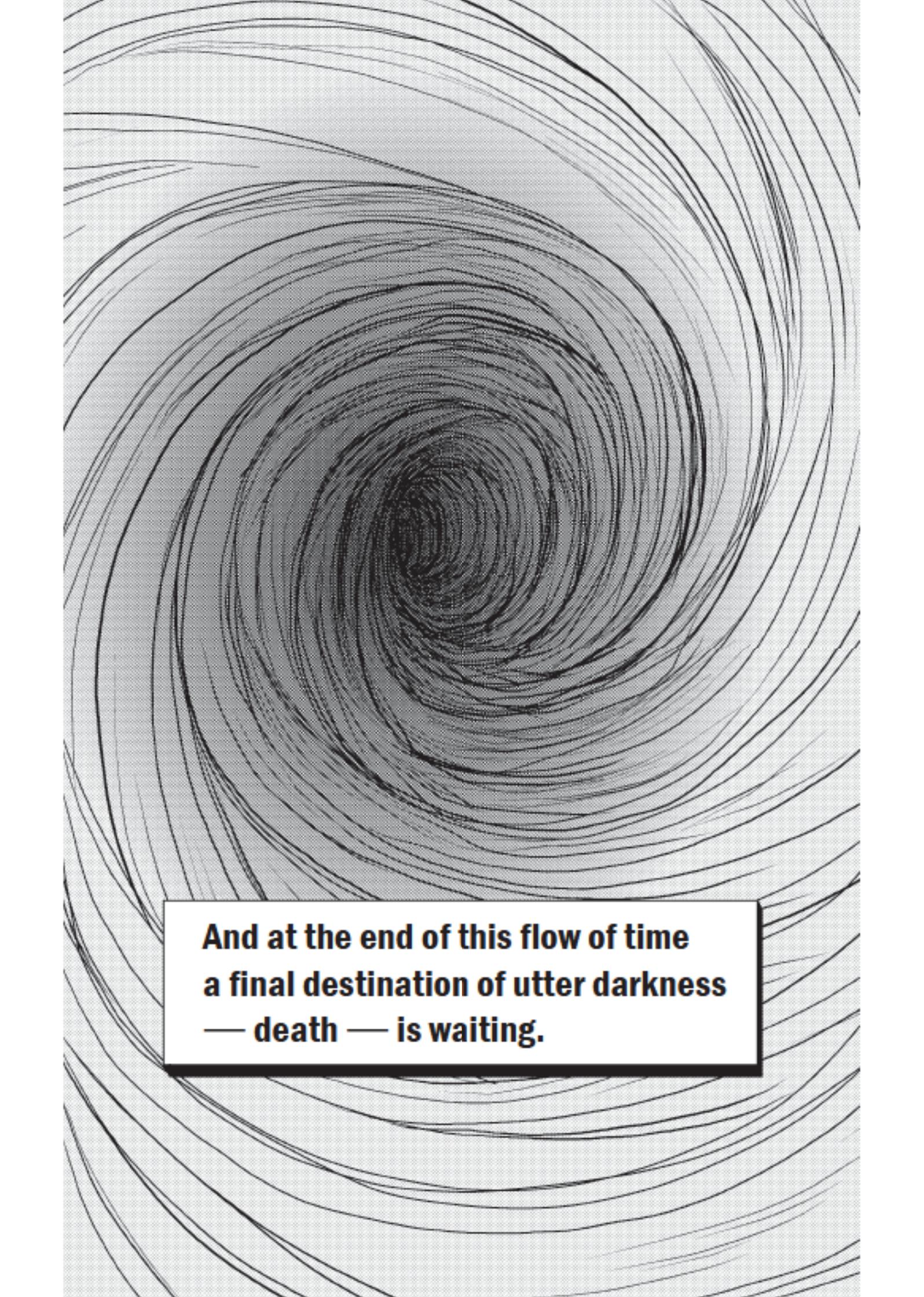
Chapter 1

What Is Time?









**And at the end of this flow of time
a final destination of utter darkness
— death — is waiting.**

That can't be right –
I don't want to die!

"Become eternal
nothing" – no way!



But before even 100
years have passed
you're certain to be
dead, aren't you?

How cruel!



By the way, if death lies at the
end of the flow of time, then
looking in the opposite
direction, from what point
exactly has time existed?



I'm not really
sure what you
mean...



Since when,
exactly, have you
existed?



OK,
I guess I've existed
since I was born.



Your physical body
began to exist inside
your mother's belly.



So what about your
consciousness? Do you
remember the point from
which your consciousness
has existed?

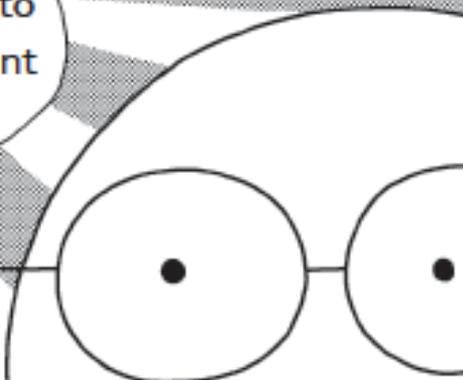


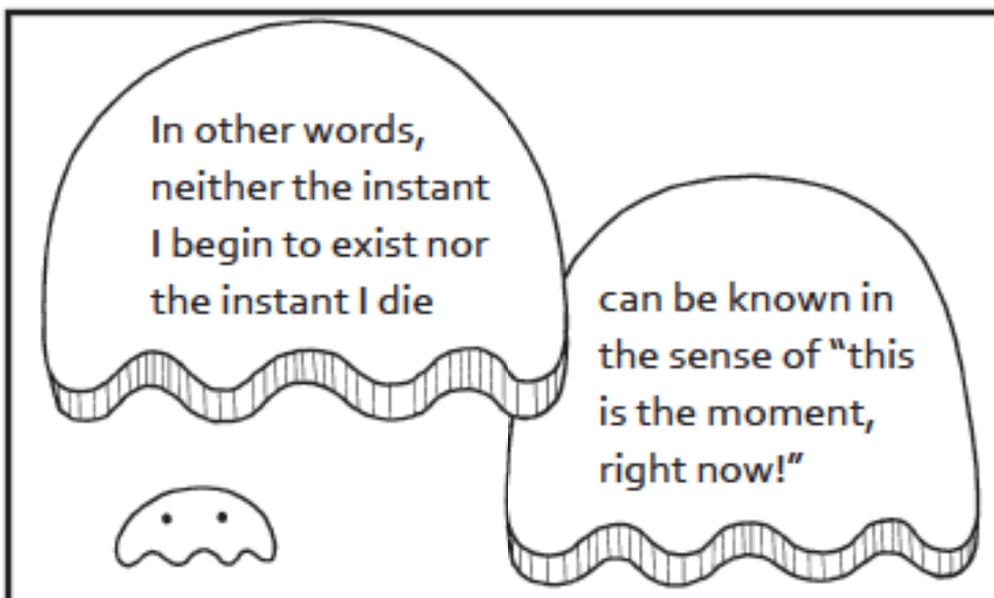
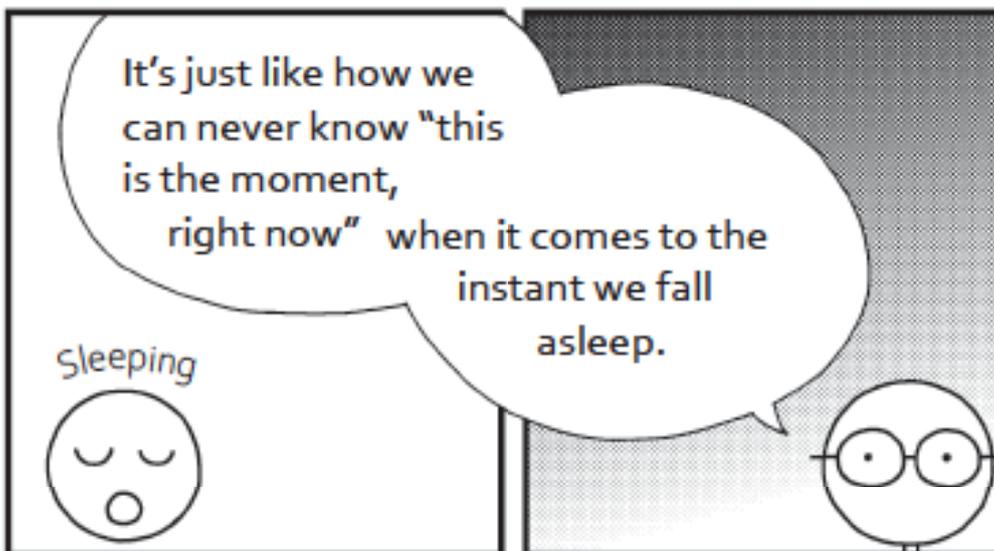
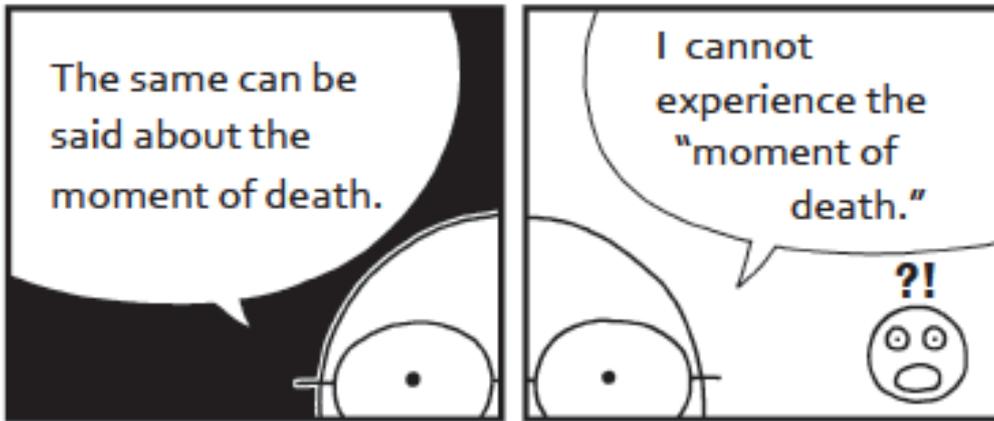
..... no,
I can't really
remember.



That's right, "When I become aware
of existing I already exist."

It's impossible for me to
experience the moment
I begin to exist.





In other words...

Looking to the past

When I become
aware of existing
I already exist.



Looking to the future

I'm not
dead yet.



...is all we can say

When
I become
aware of
existing
I already
exist.

*Me,
living
right
now.*

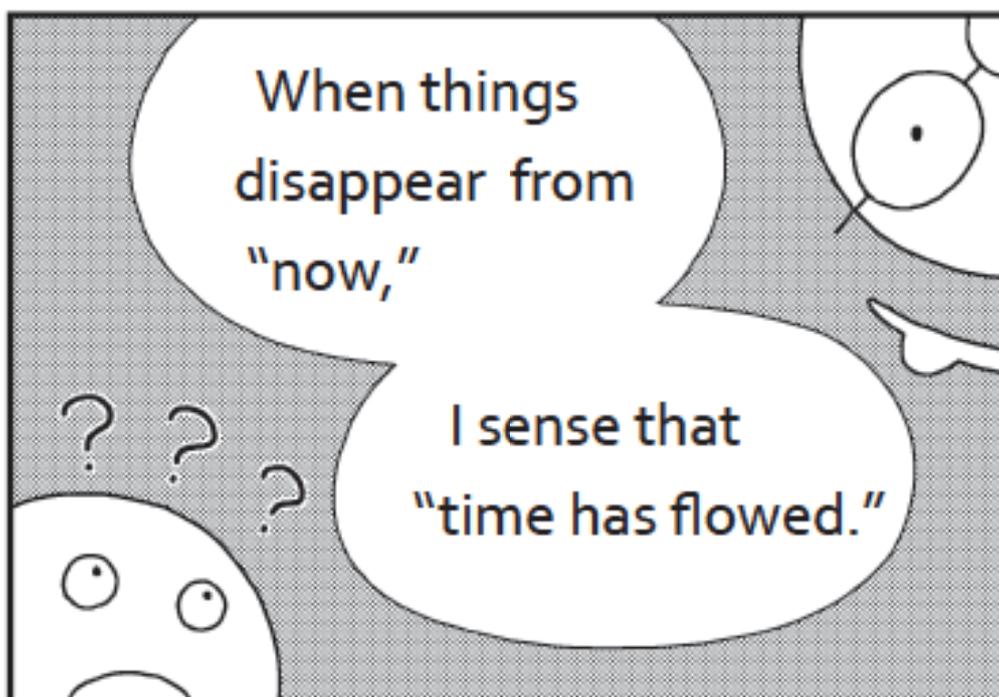
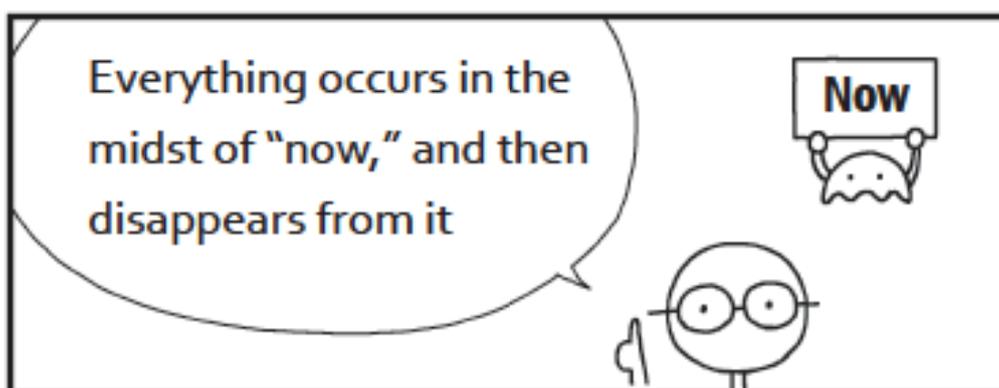
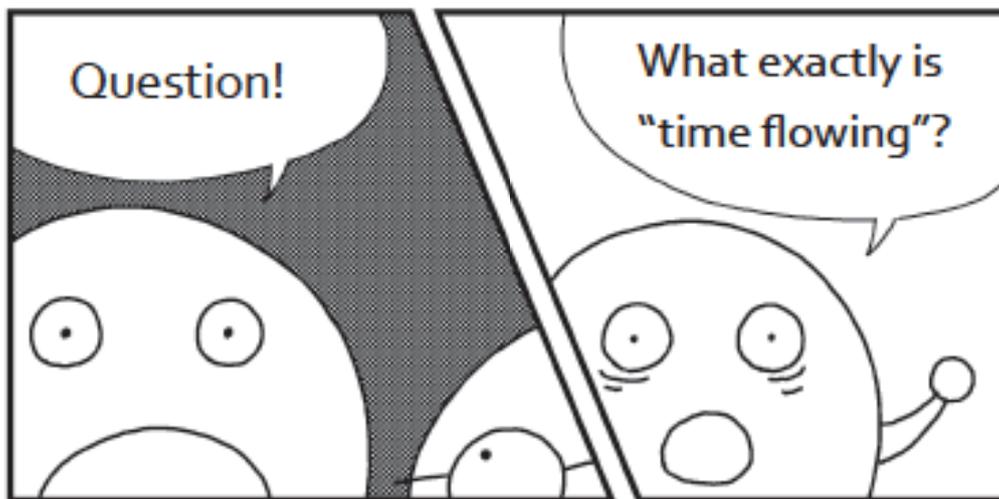
I'm not
dead yet.

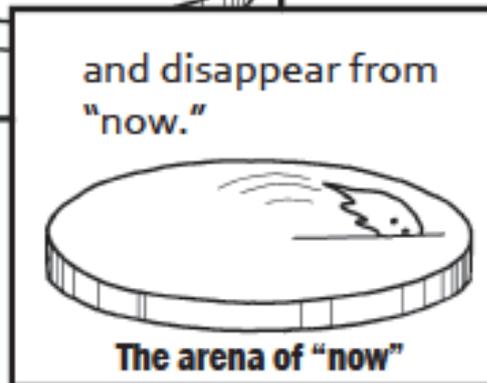
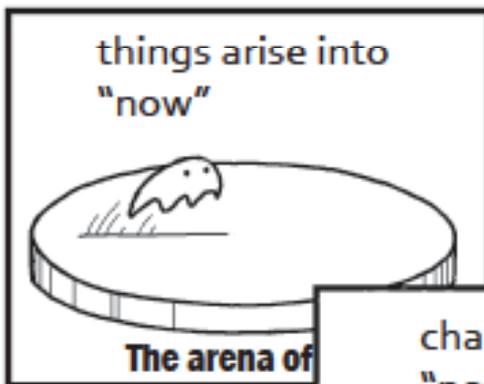
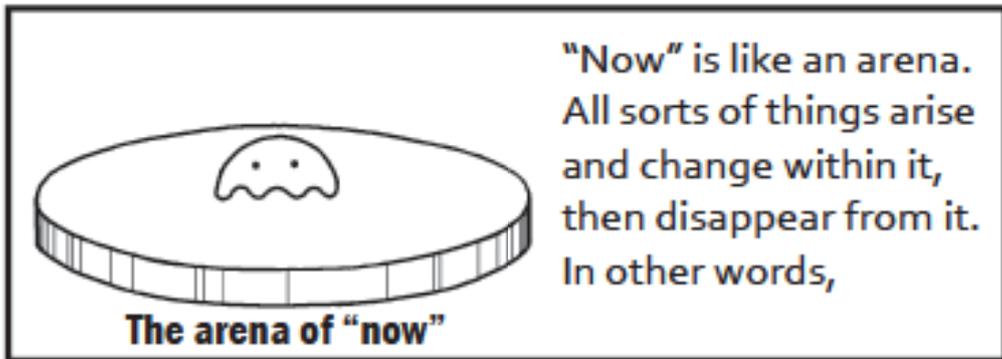
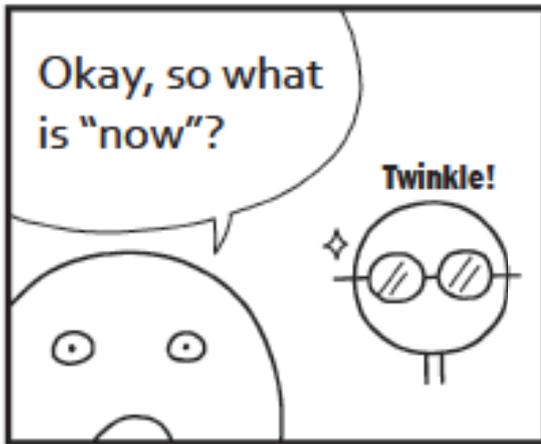


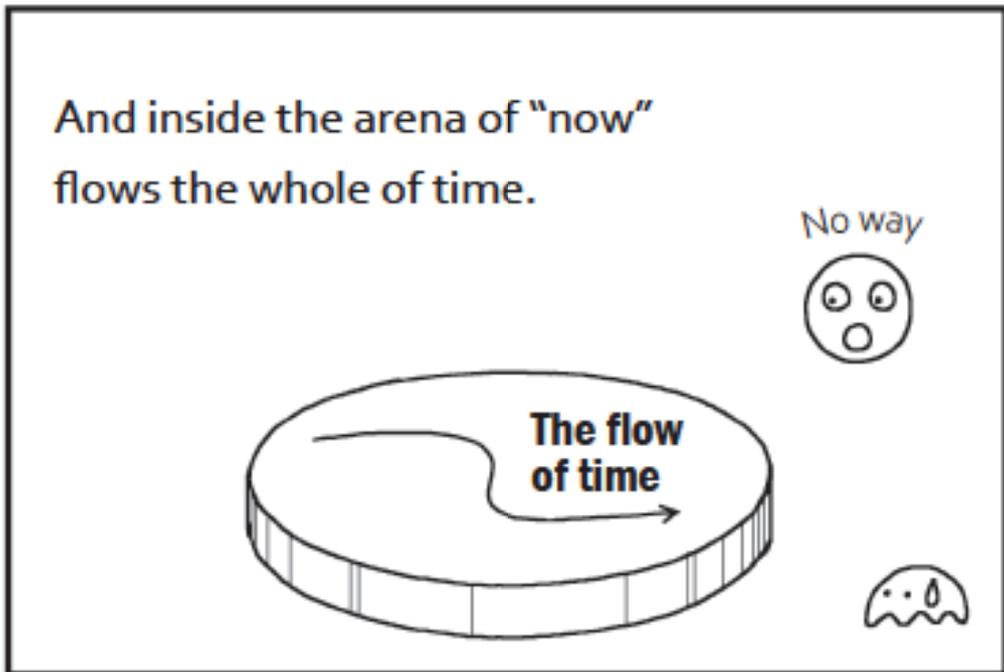
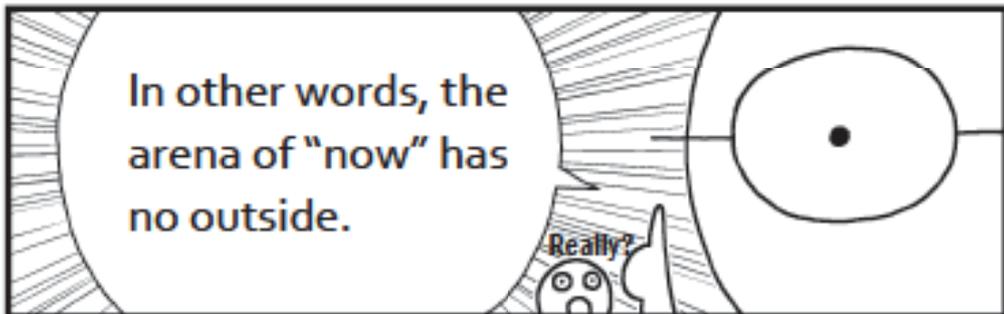
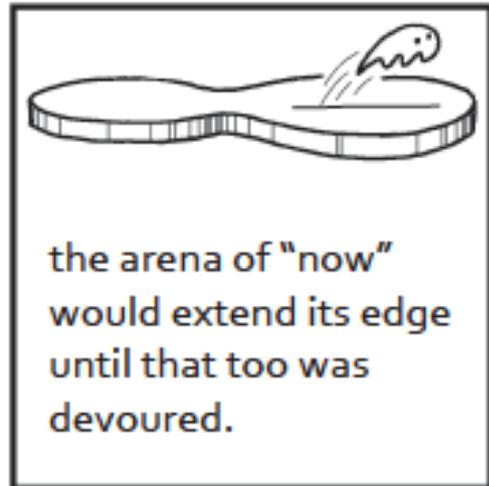
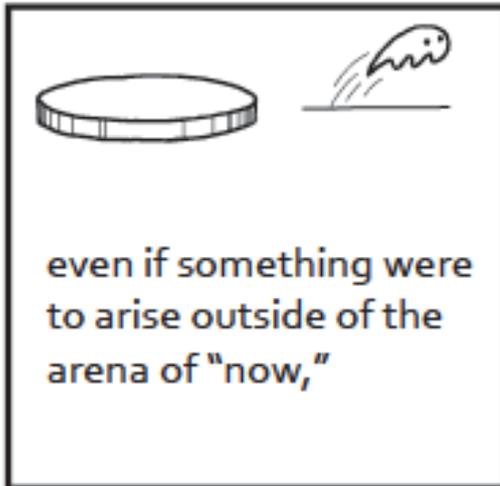
We can also describe
the situation like this.

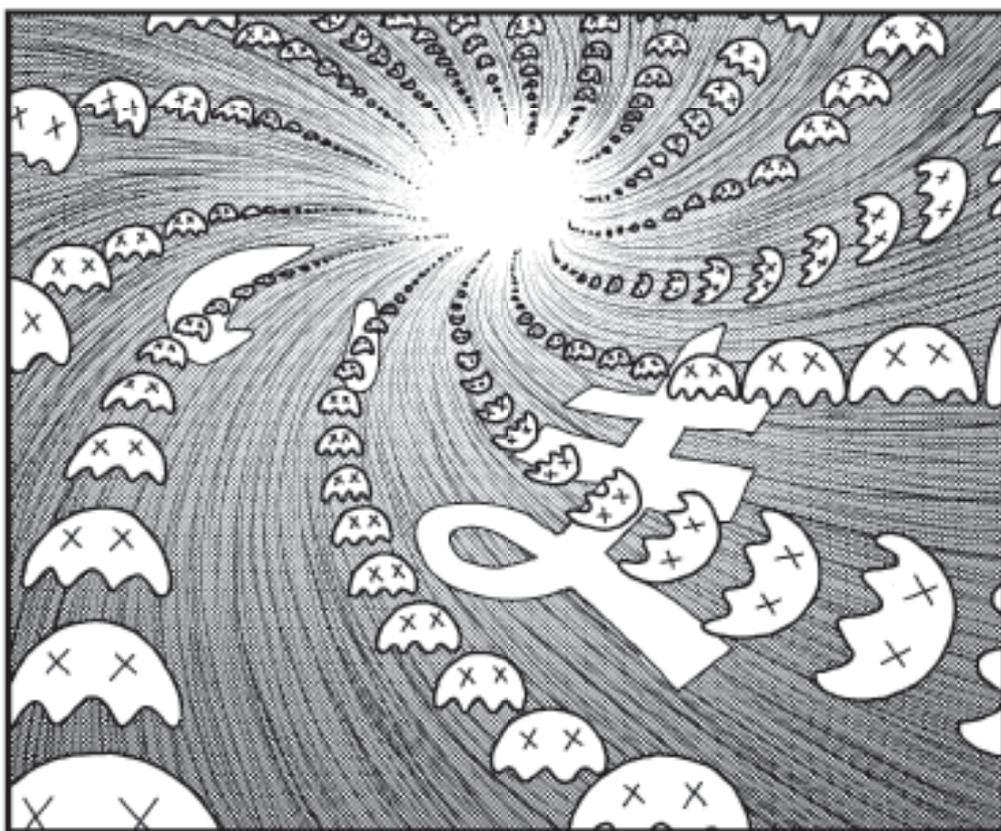
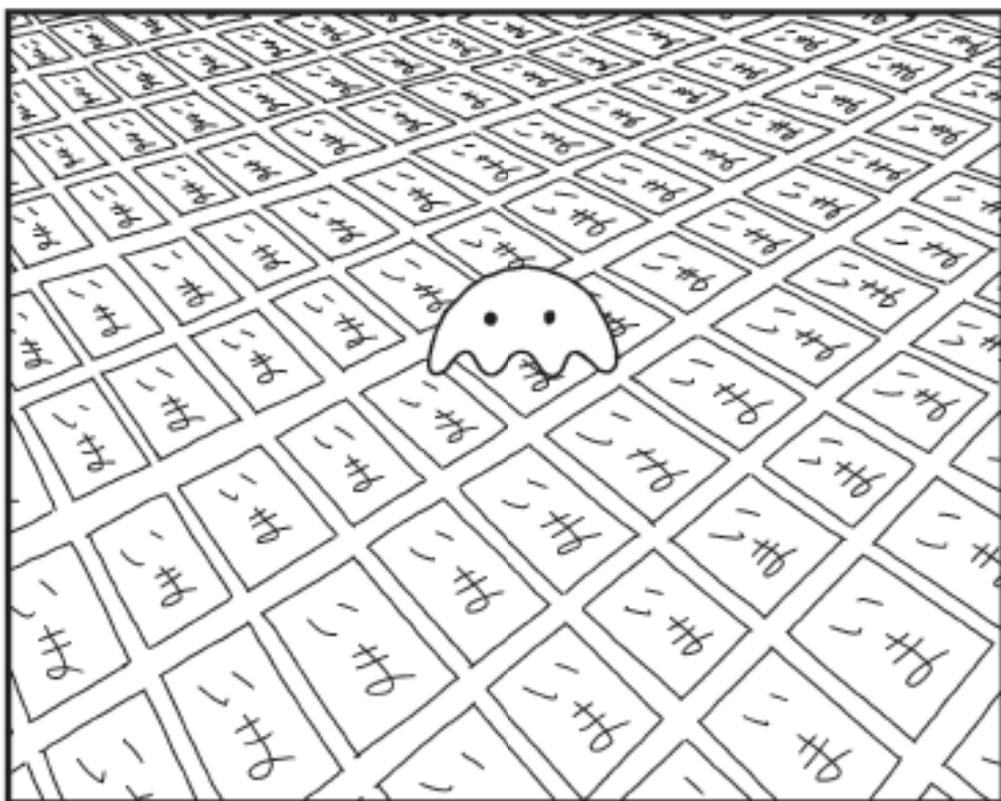


Do you
understand?

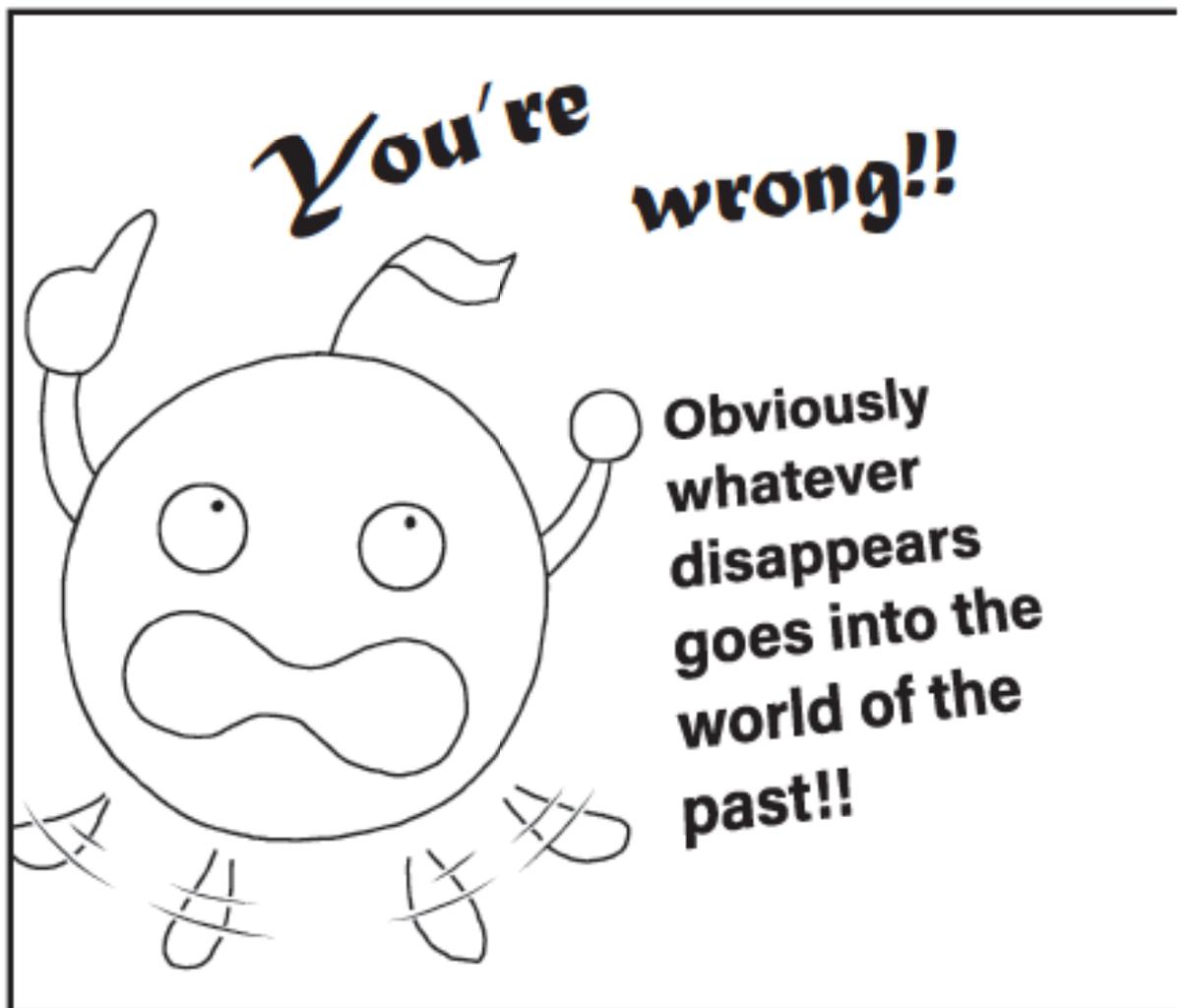
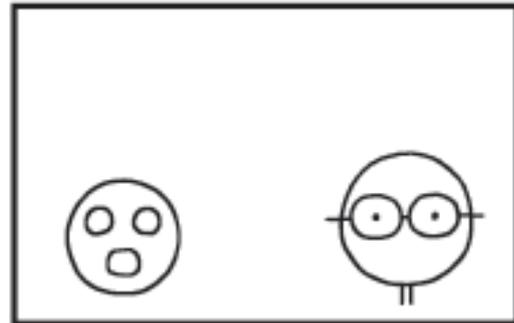
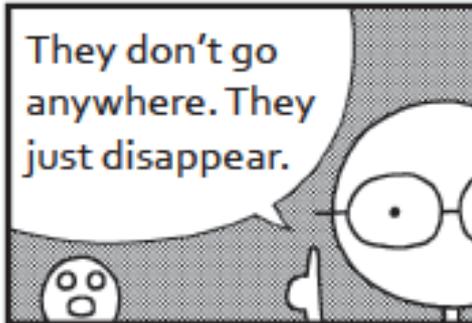
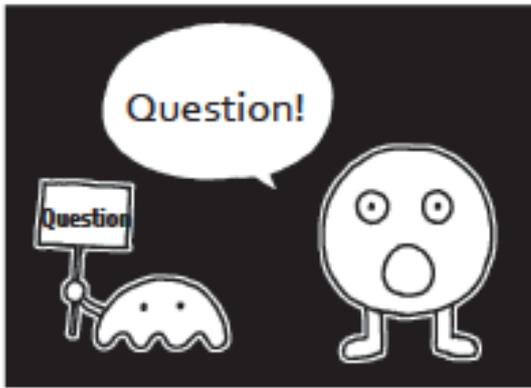


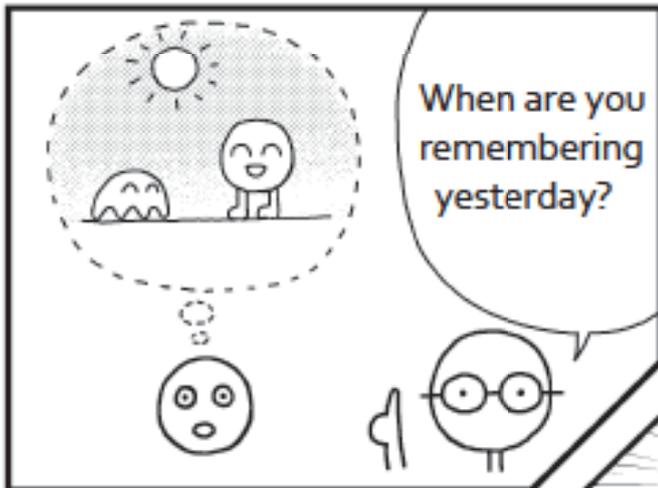
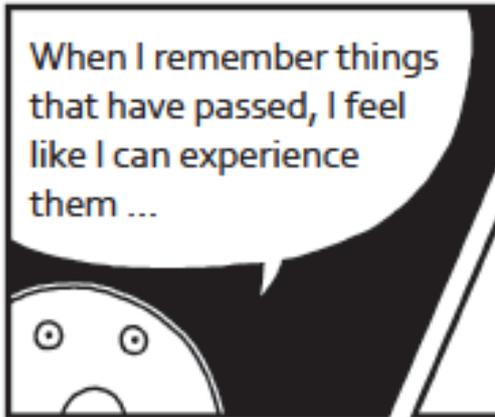
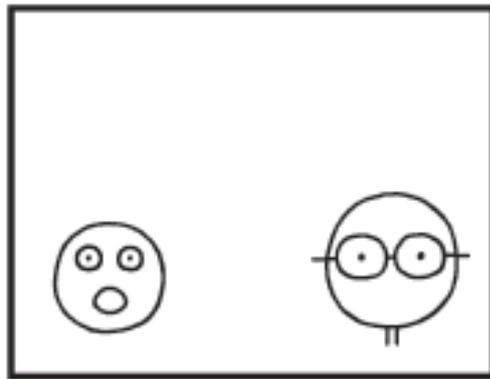
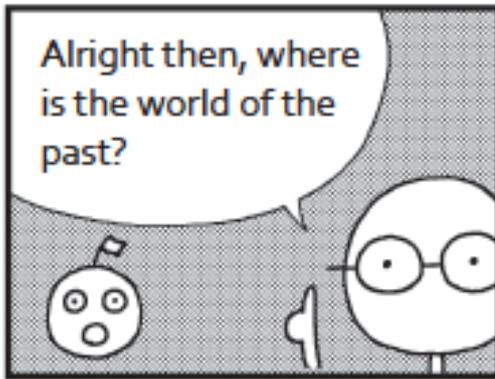


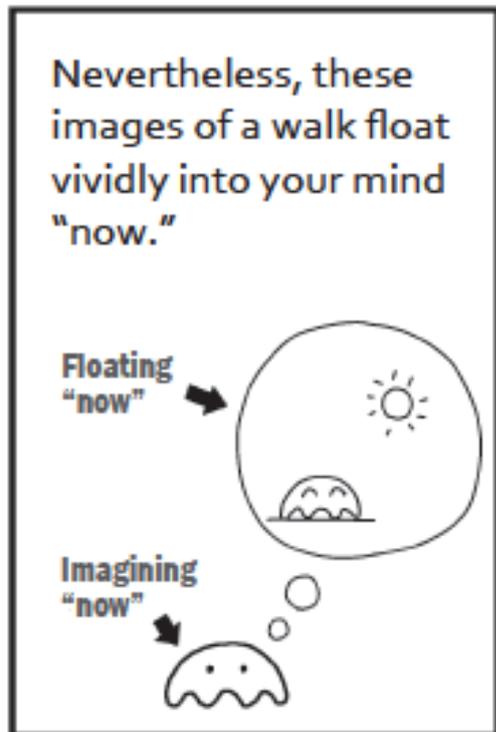
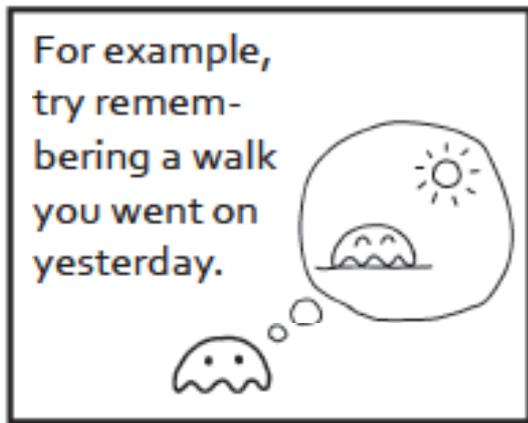
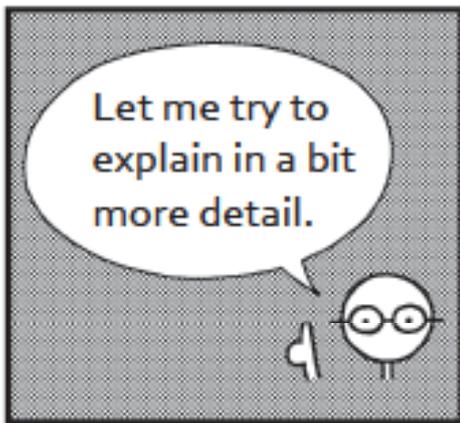
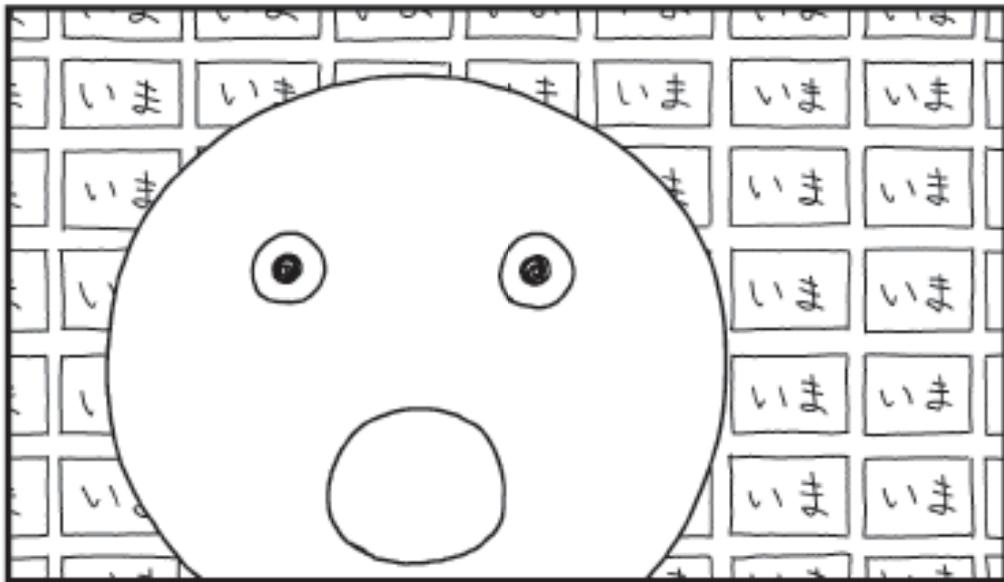


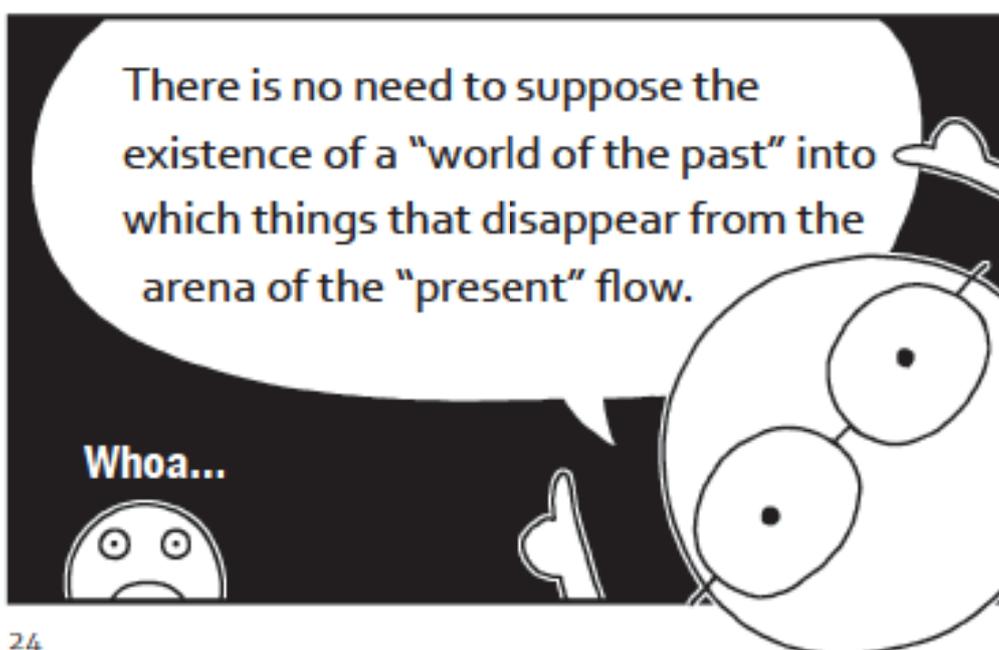
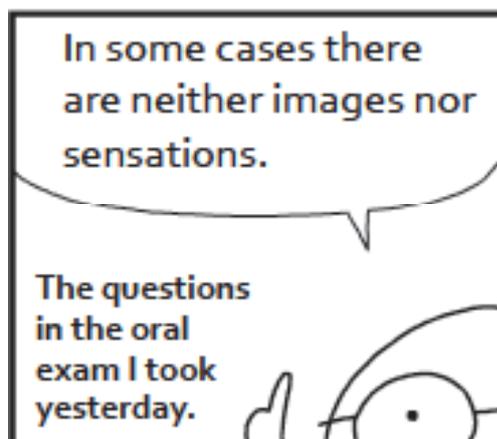
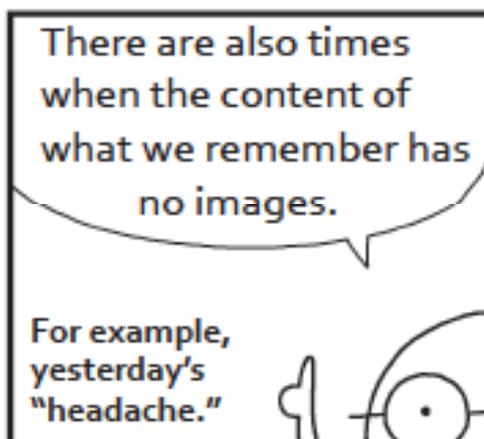
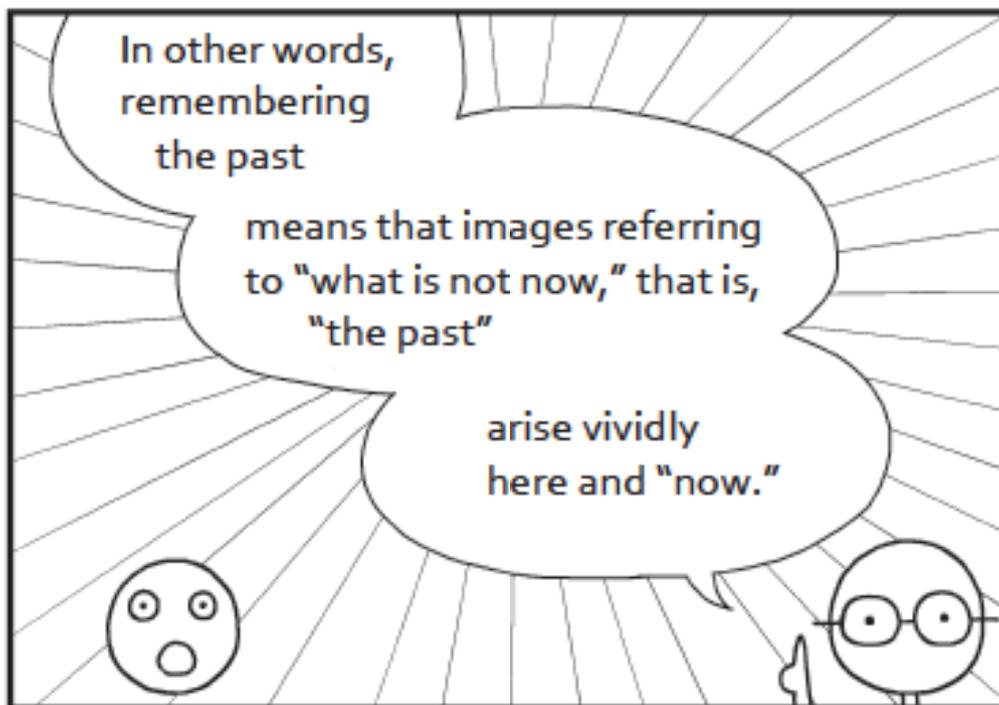


*いま means "now."









Let's think a bit more about what "now" is.



All kinds of things spring up out of nowhere into the arena of "now."



The arena of "now"

Inside the arena of "now" they change and transform.



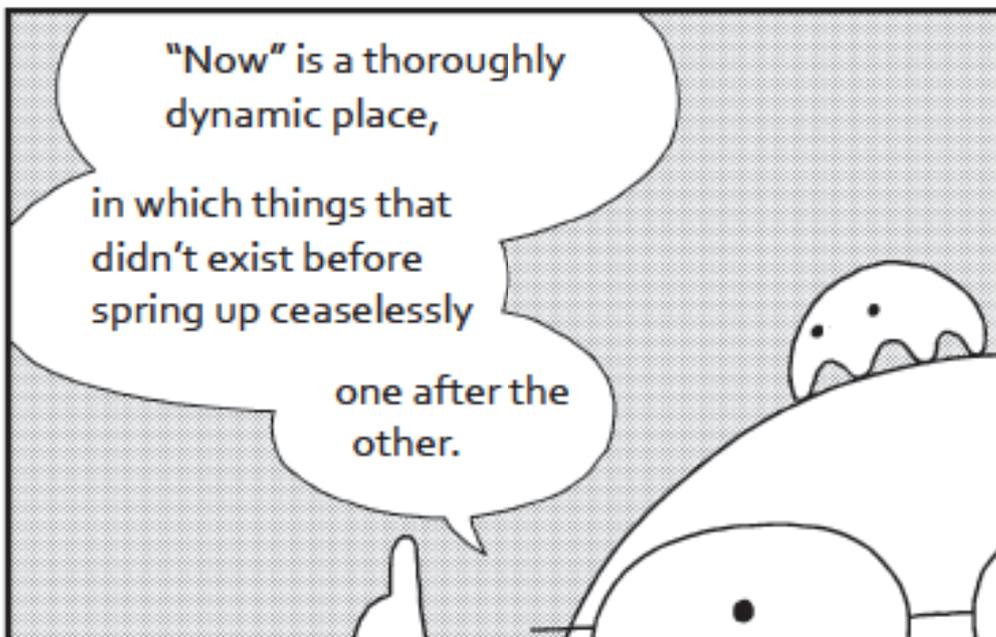
Then they disappear from the arena of "now."



"Now" is a thoroughly dynamic place,

in which things that didn't exist before spring up ceaselessly

one after the other.

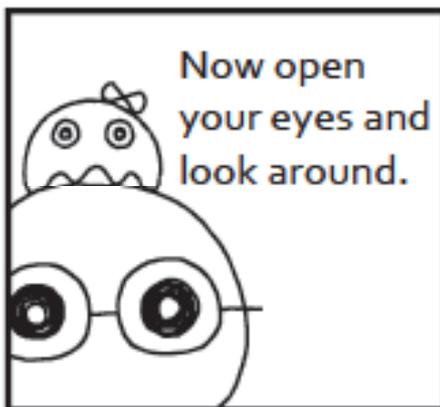




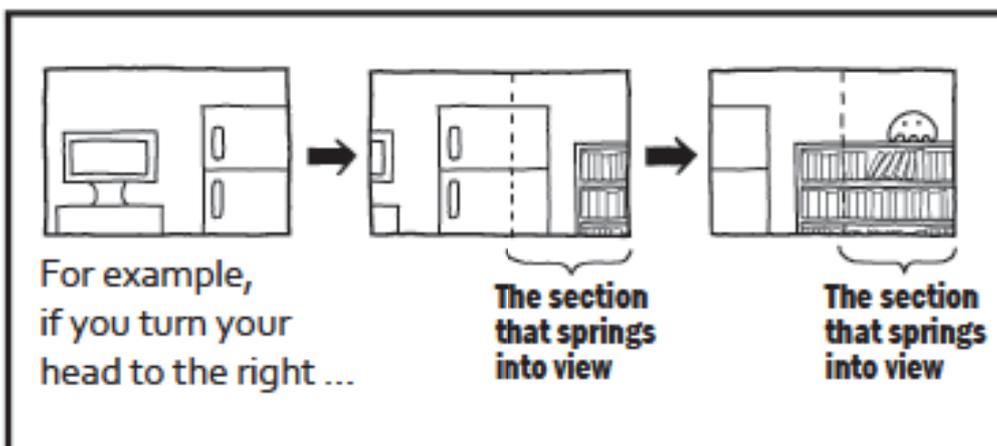
One after another, various sounds spring up into the world of "now."

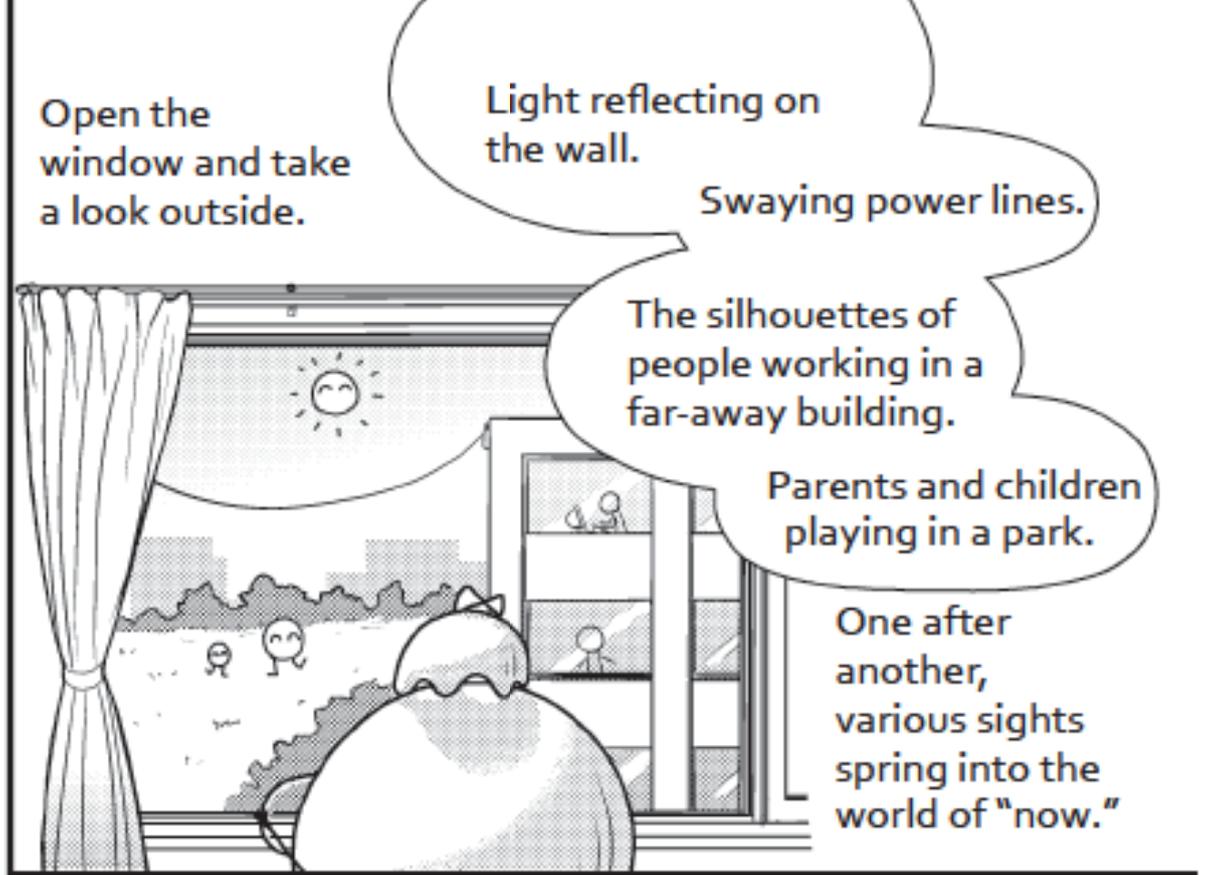
The chirping of birds
The crying of a child in the distance
The sound of the wind blowing by
The sound of moving cars
Ambulance sirens
The voices of young people talking

"Now" is filled by a world of sounds that spring up.



Each time you turn your head and shift your gaze, new scenery that has been unseen until that moment springs into view.





Open the window and take a look outside.

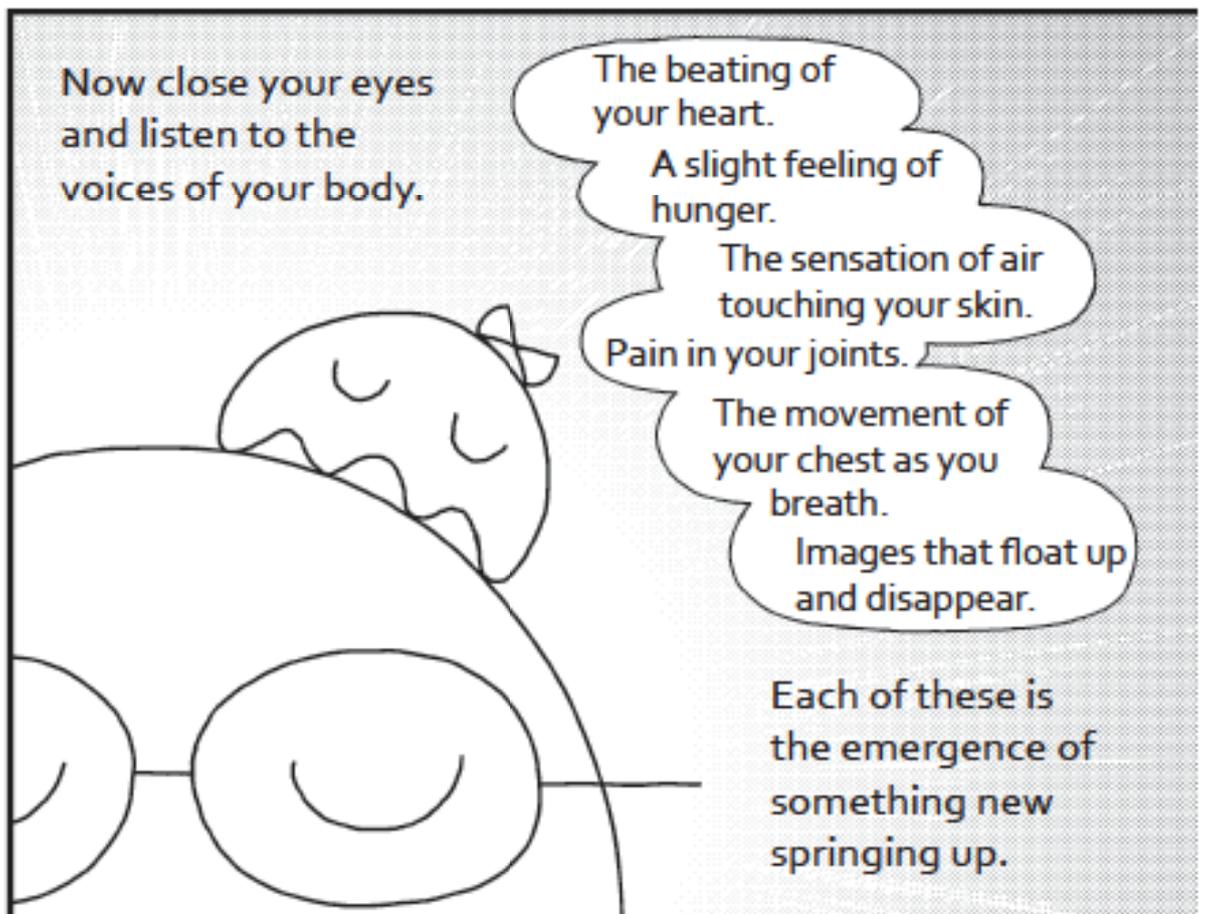
Light reflecting on the wall.

Swaying power lines.

The silhouettes of people working in a far-away building.

Parents and children playing in a park.

One after another, various sights spring into the world of "now."



Now close your eyes and listen to the voices of your body.

The beating of your heart.

A slight feeling of hunger.

The sensation of air touching your skin.

Pain in your joints.

The movement of your chest as you breathe.

Images that float up and disappear.

Each of these is the emergence of something new springing up.

"Now" is a truly "abundant" world in which new things are endlessly springing up one after another.



Just like an erupting geyser, new things are always springing up into the world of "now."



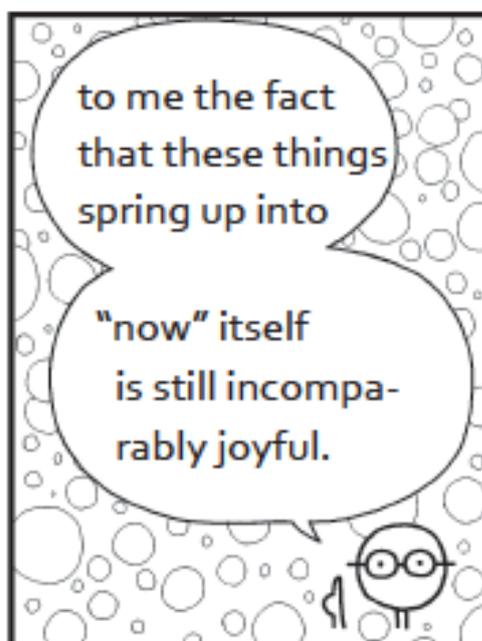
What a joyful thing this is!



Even supposing that this world is full of inescapable boredom, depression, and unbearable pain and suffering,

to me the fact that these things spring up into

"now" itself is still incomparably joyful.



Of course, there are times when the pain or despair that springs up is so intense it renders us incapable of seeing the joy of this springing up itself.

This is a "joyful but unbearable" situation.



But no matter what kind of pain or despair springs up,

← What springs up = Pain, despair

← The force that makes these things spring up itself = Joy

the force that makes that pain or despair arise can be thought of as a force full of joy.

A force that causes only pleasurable, beautiful, and happy things to spring up isn't joyful.

What is truly joyful is the force that brings everything, including both pleasurable things and unbearably painful things, into the world of "now."

While "now" includes
the flow of time
towards the darkness
of death,

on the other hand,
it is also reinforced
by the joy of all
things ceaselessly
springing up anew.



Even if you are tormented
by pain, suffering, and
despair, I want you to try to
sense that hidden behind
these torments lies a force
of joy that causes them to
arise.

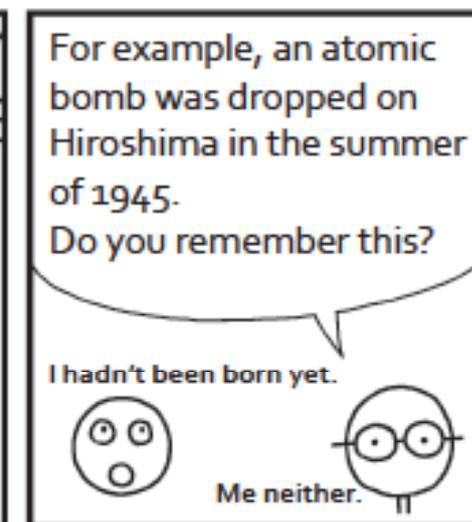
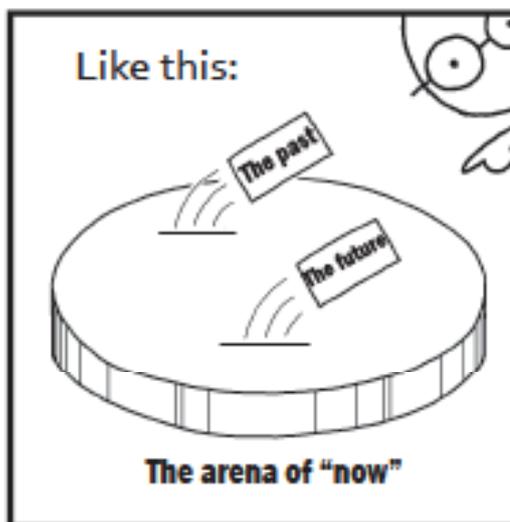


Is it OK that
I'm alive?

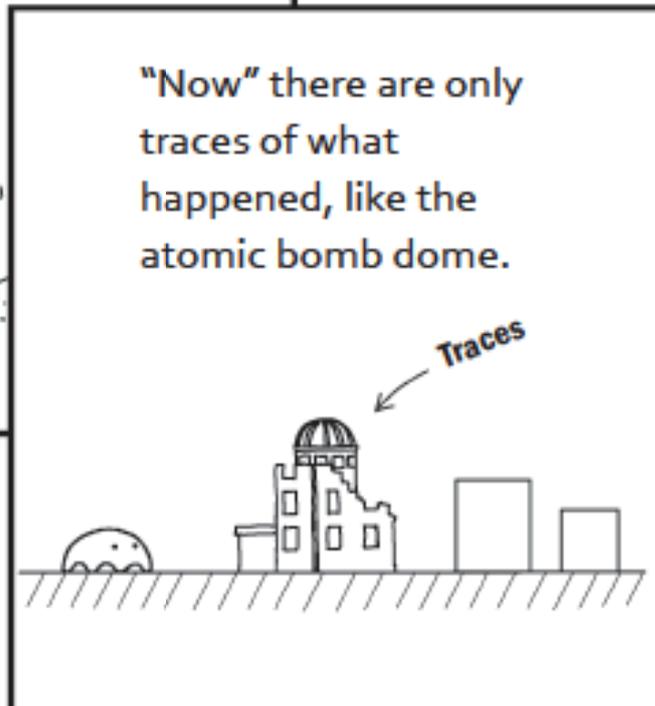
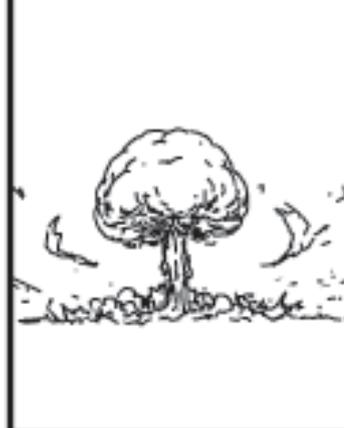


Yes,
it might be.





The past event of an atomic bomb being dropped on Hiroshima does not exist anywhere "now."





When I visit
Hiroshima on a
hot summer day,



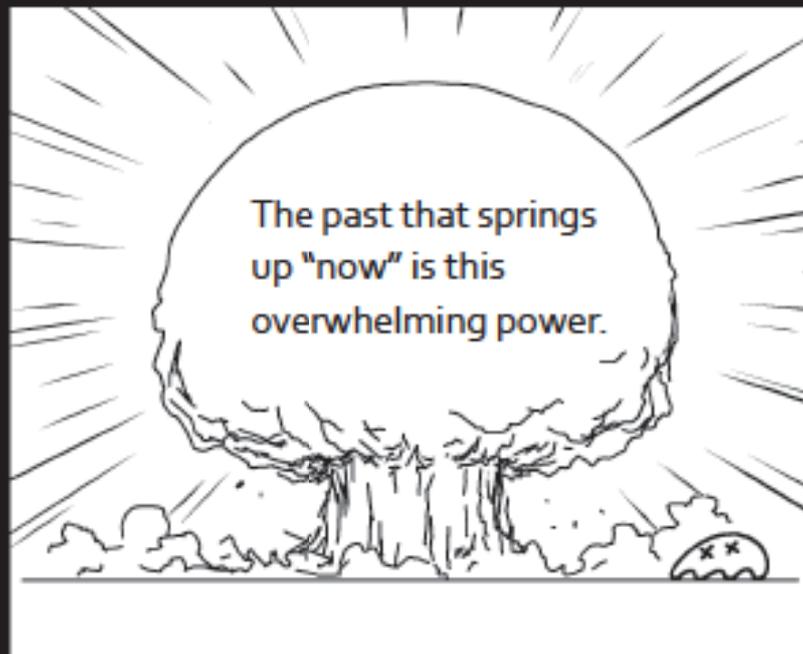
and stand in front of the
atomic bomb dome,



the past event of the bomb having
been dropped comes at me with
overwhelming power.



The past that springs
up "now" is this
overwhelming power.



When the overwhelming power that makes me feel that something used to be there,



though all that appears before my eyes are traces,

comes at me from these remnants,



I call this overwhelming power the past that springs up into "now."

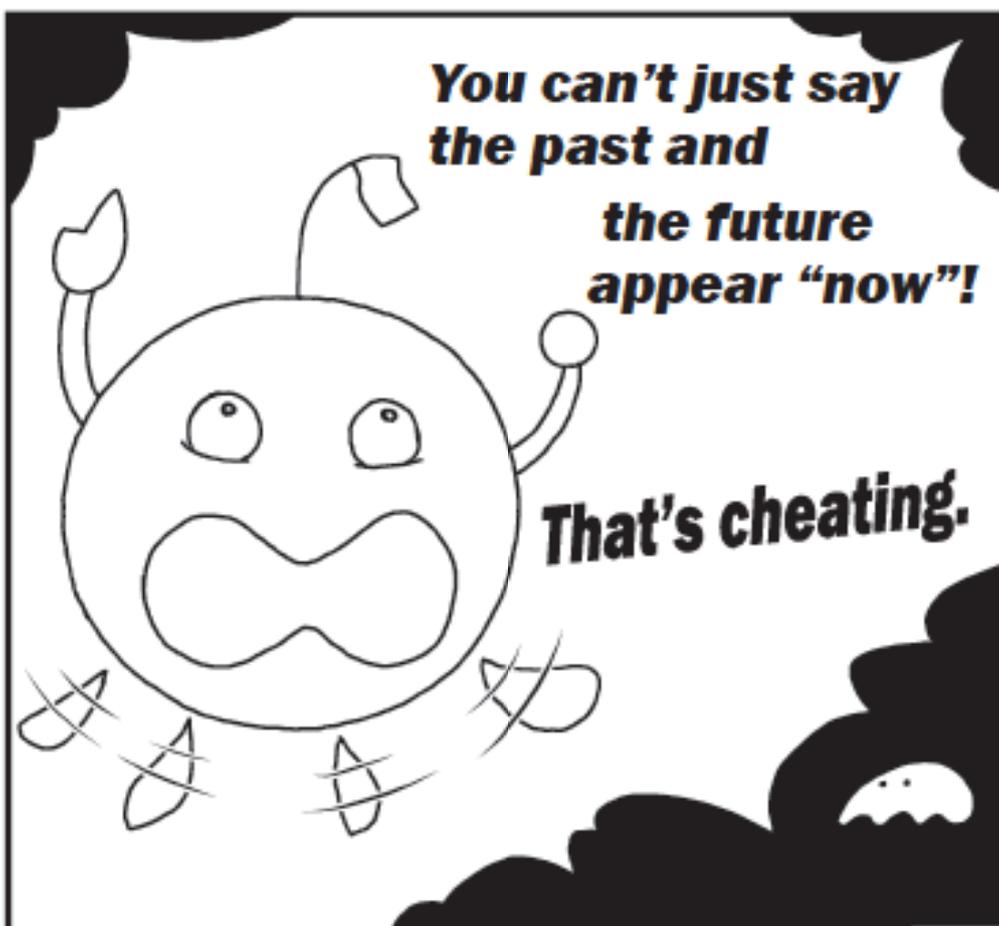
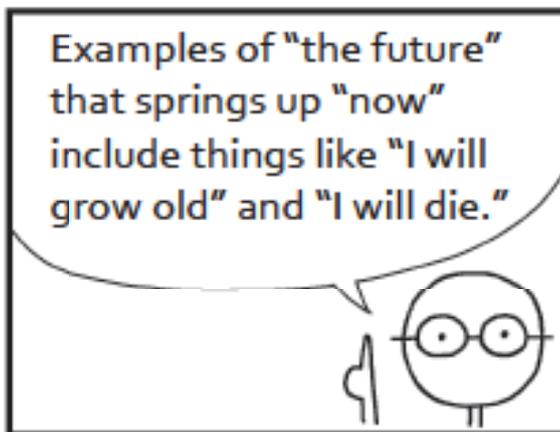
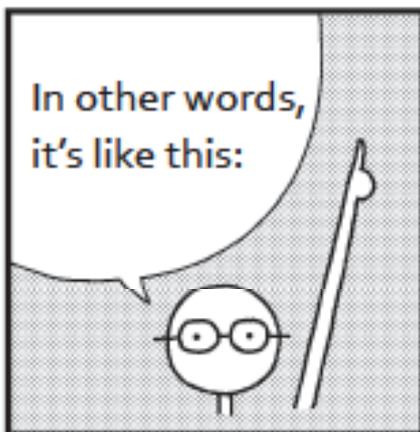
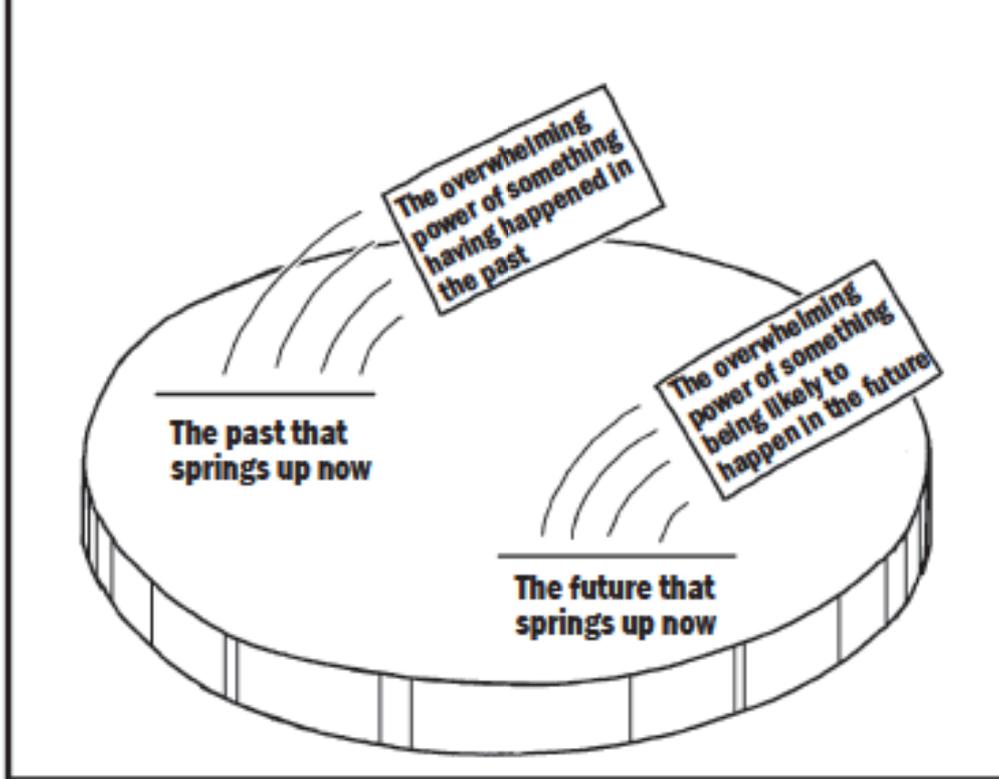
The past that springs up into "now" is this "power."

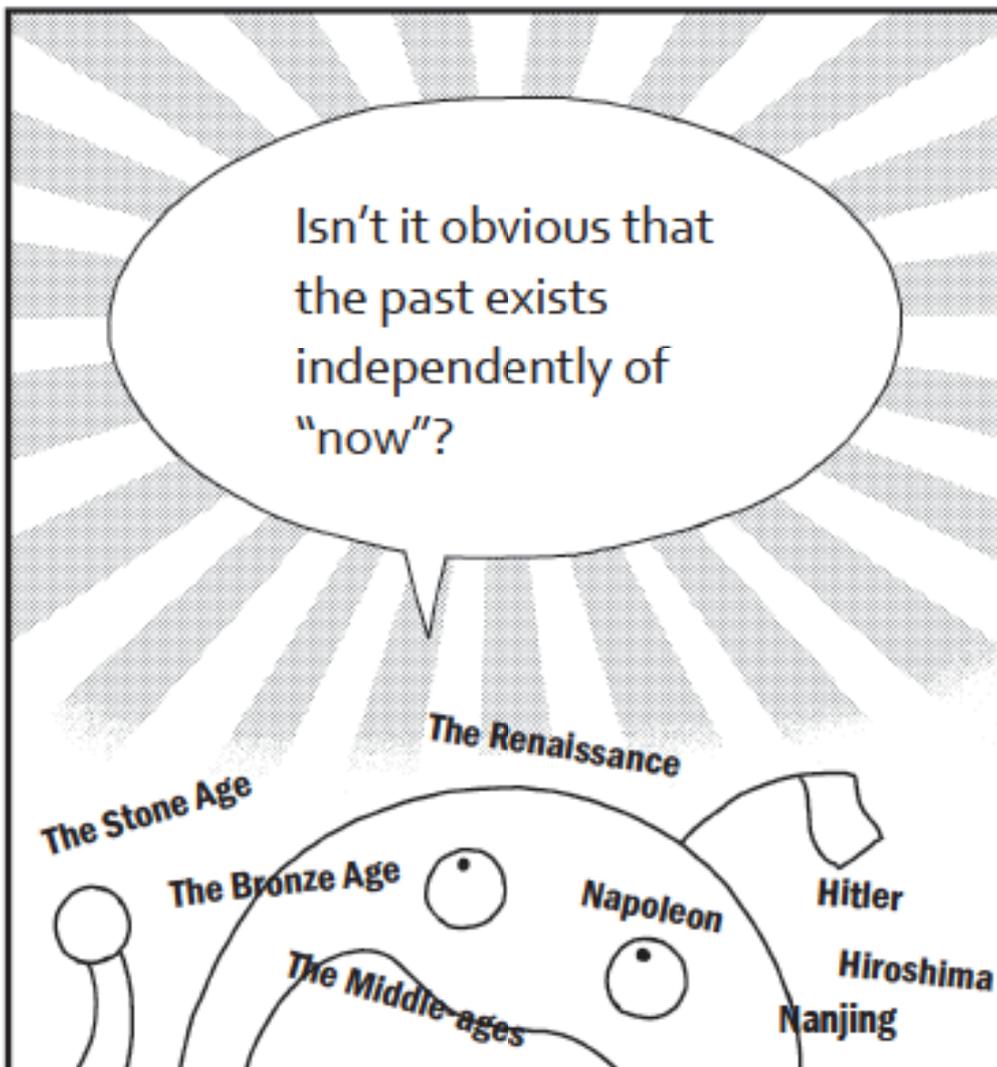
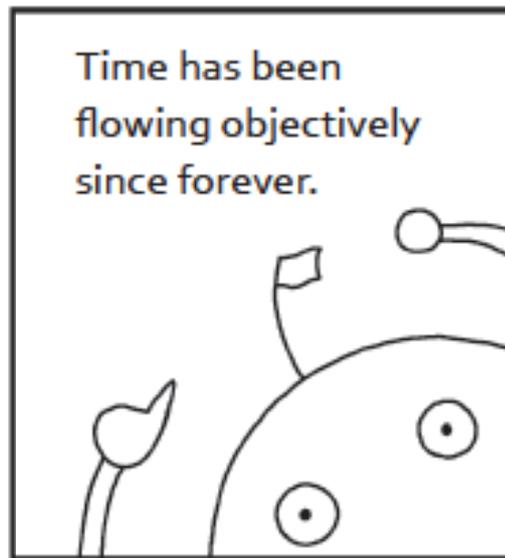
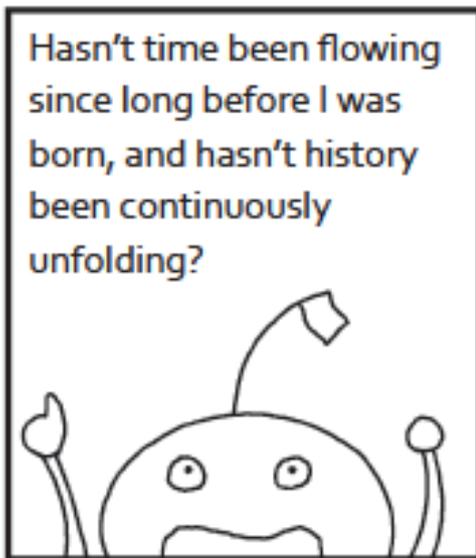
It is not past events themselves.



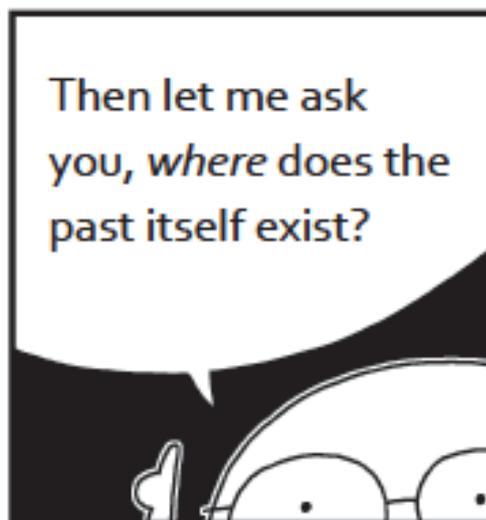
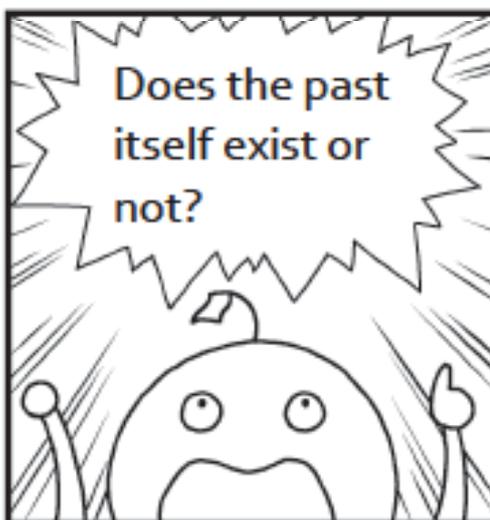
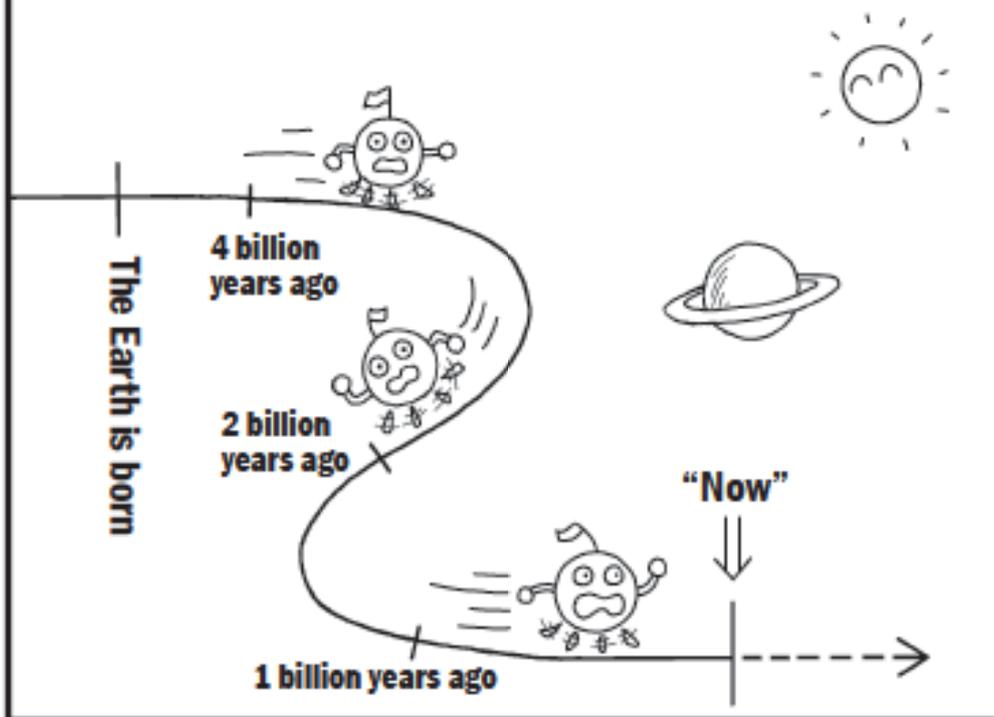
The future, too, springs up as power. Both the past and the future overflow into the arena of "now."

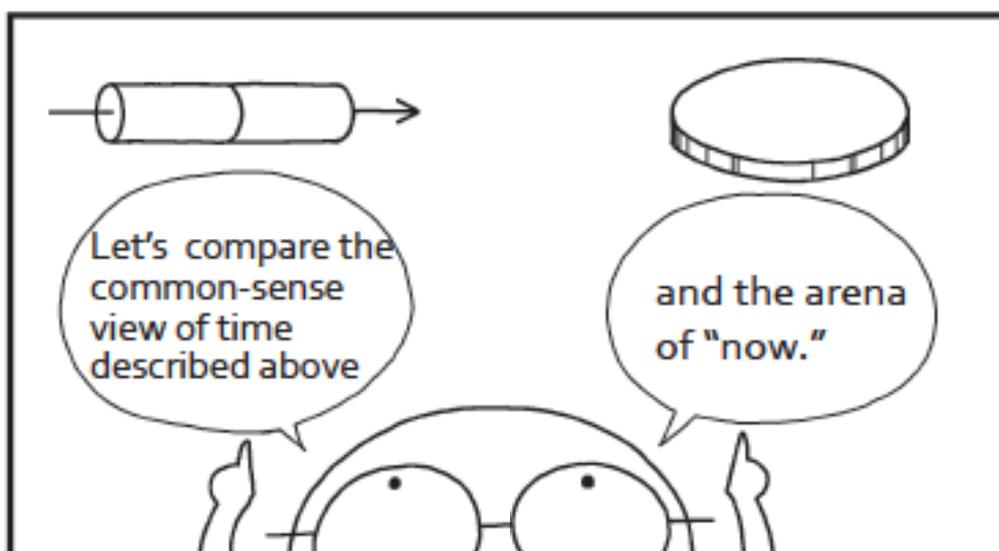
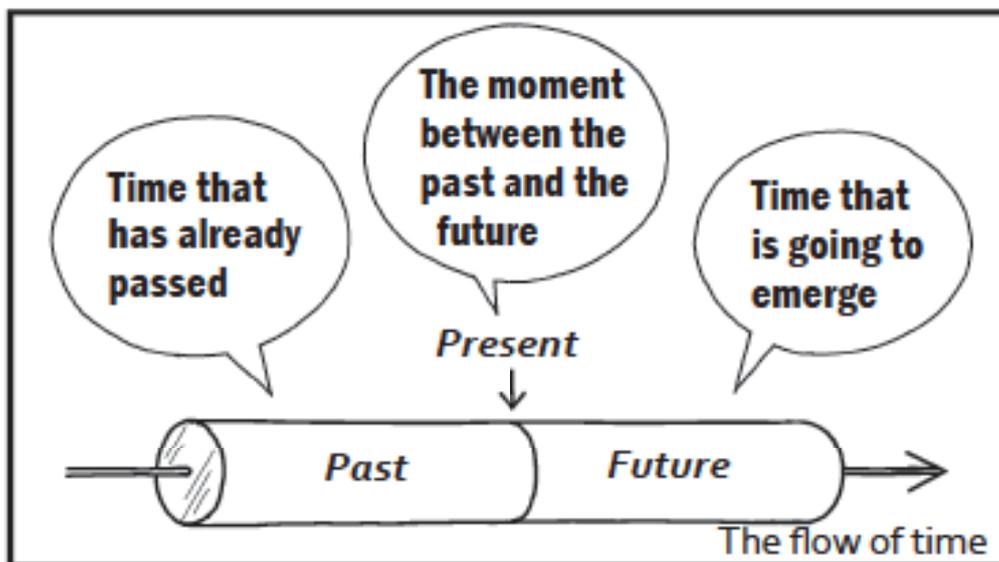
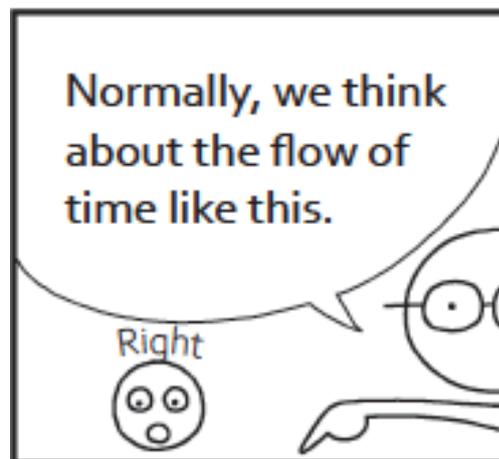
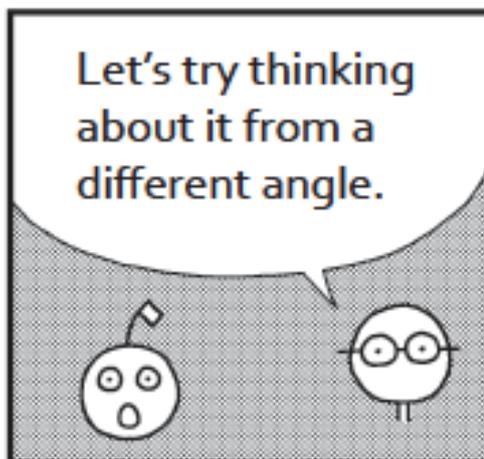


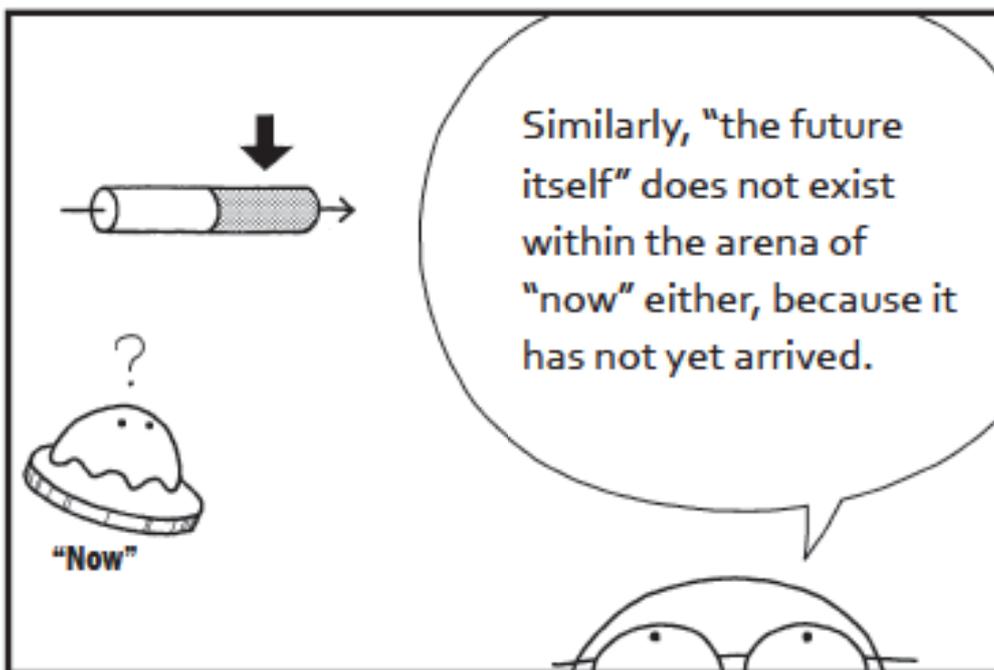
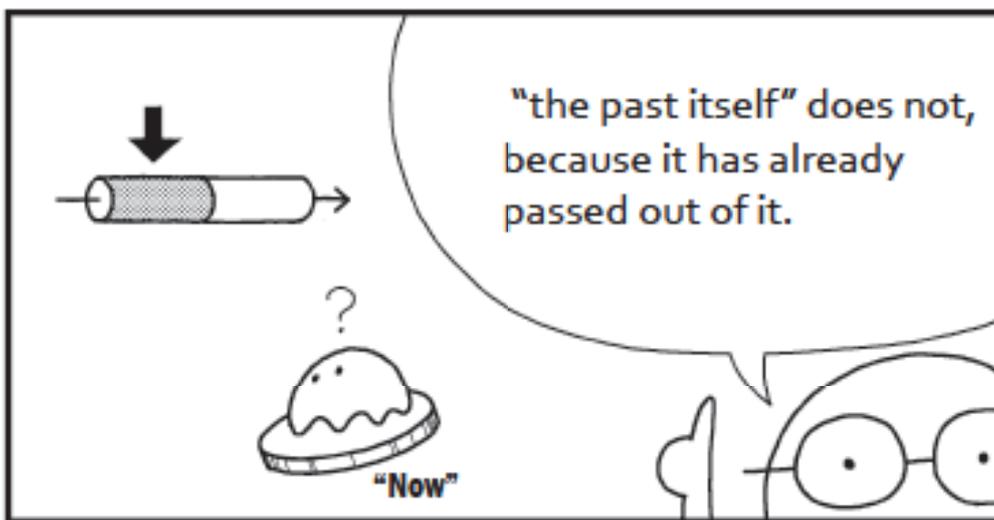
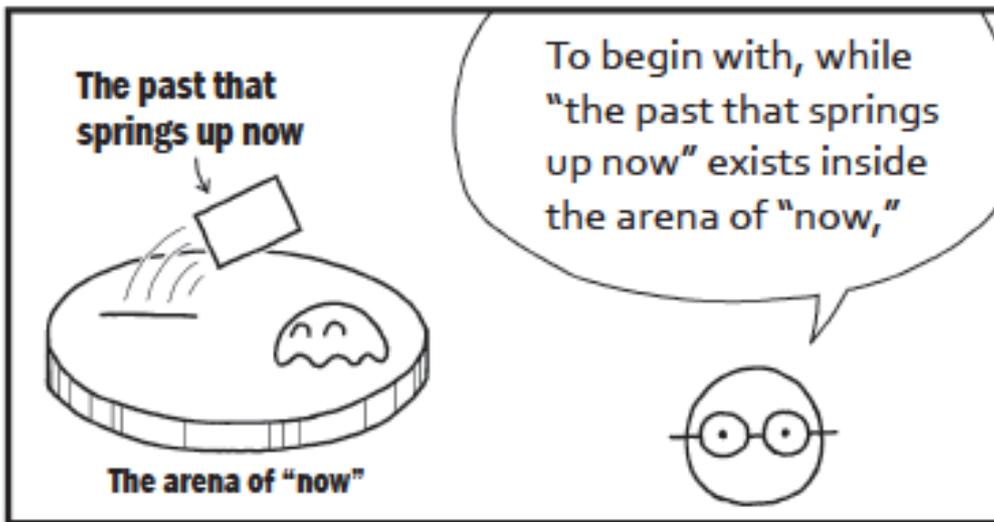


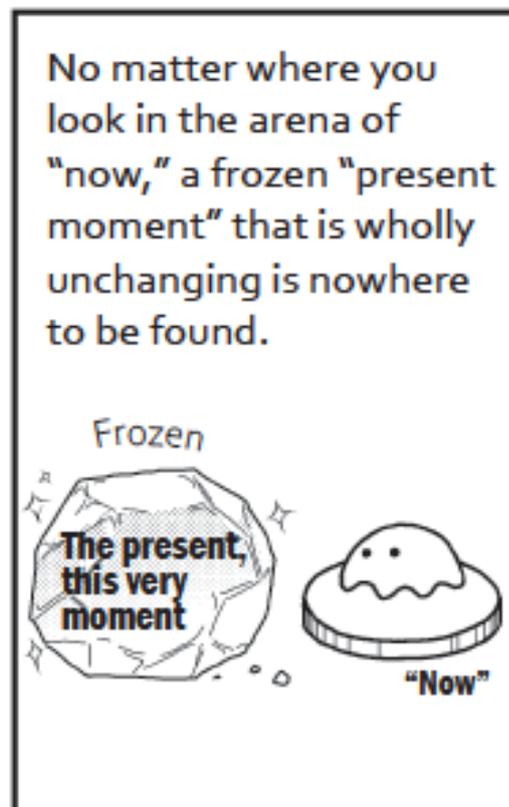
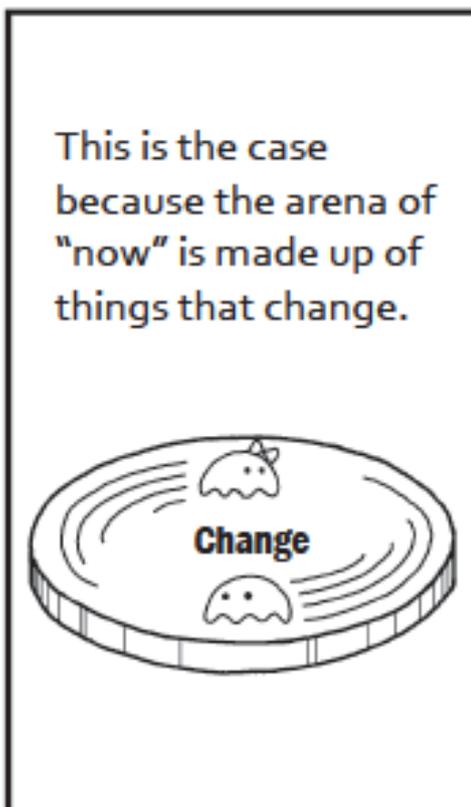
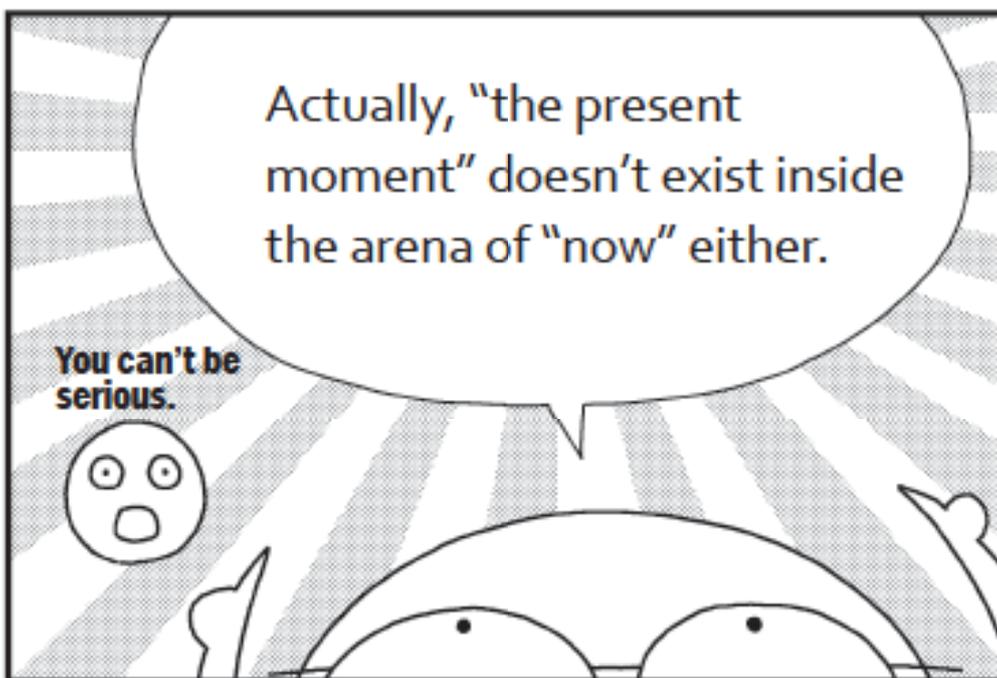
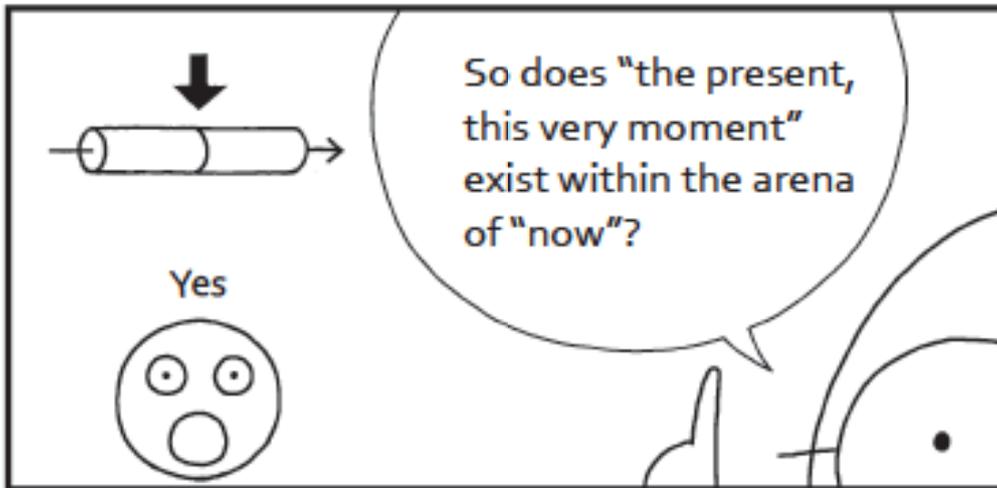


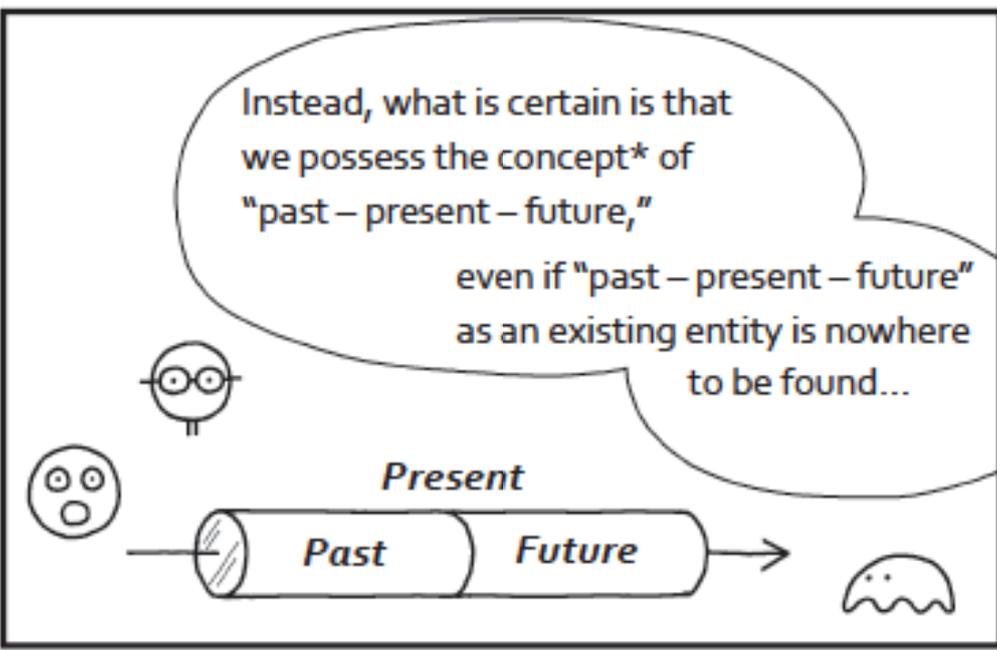
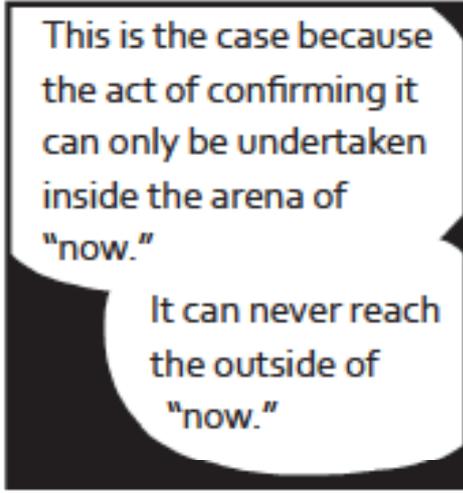
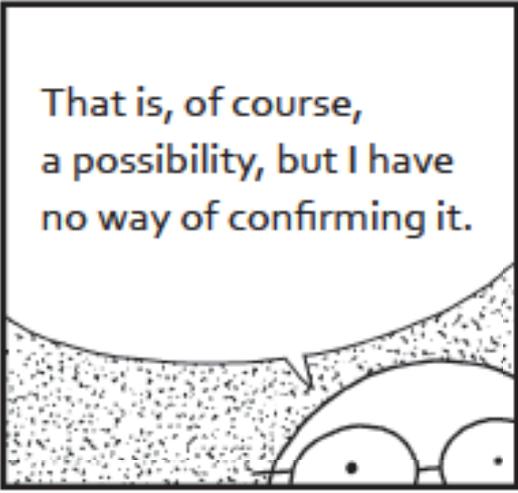
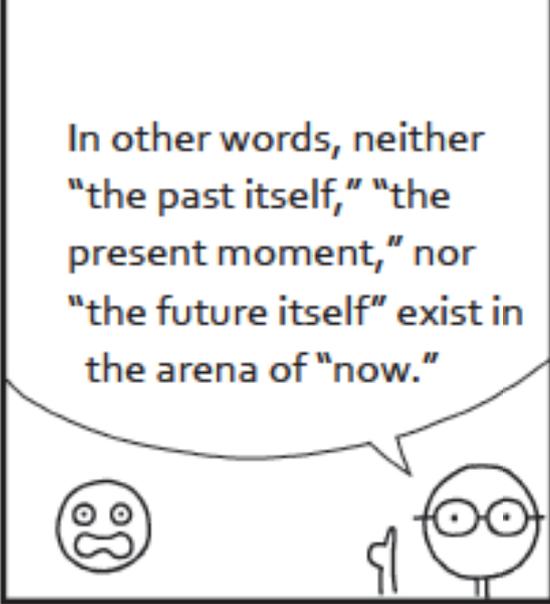
Doesn't "now" stand at this end of the 4.6 billion-year history of the Earth?





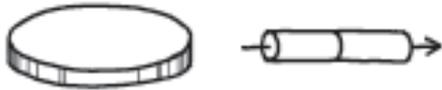




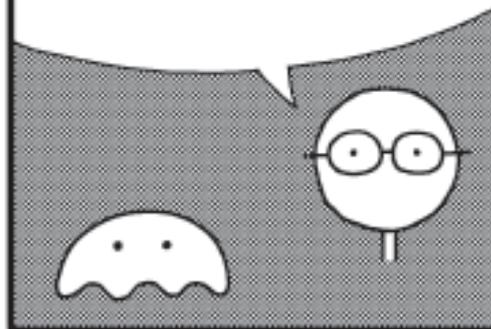


*Concept means "an abstract image in your head"

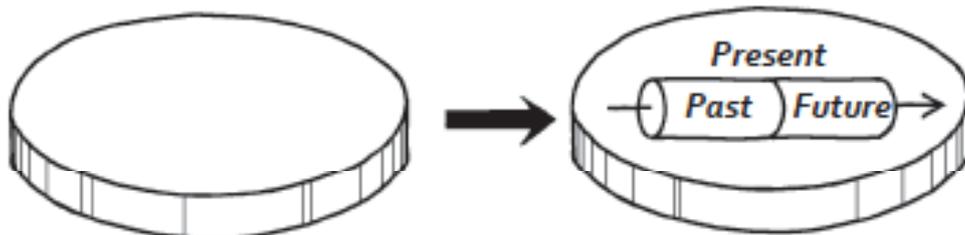
And to understand time we need both the arena of "now" and the concept of "past-present-future."



In other words, we end up with something like this:



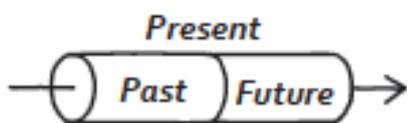
First there is the arena of "now," and then the concept of "past-present-future" springs up into it.



The arena of "now"



(Taking notes)



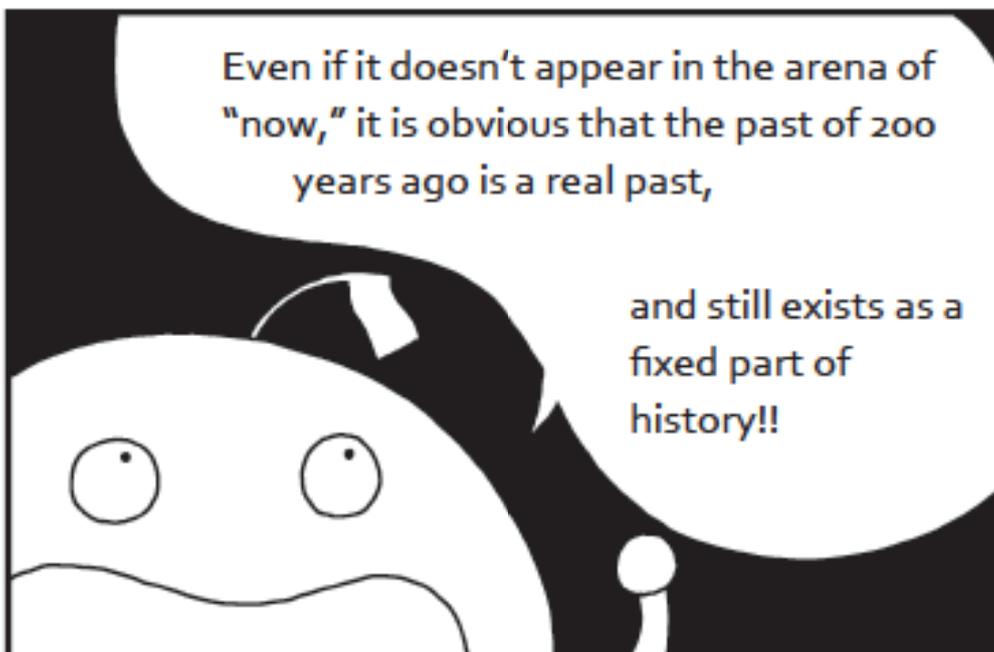
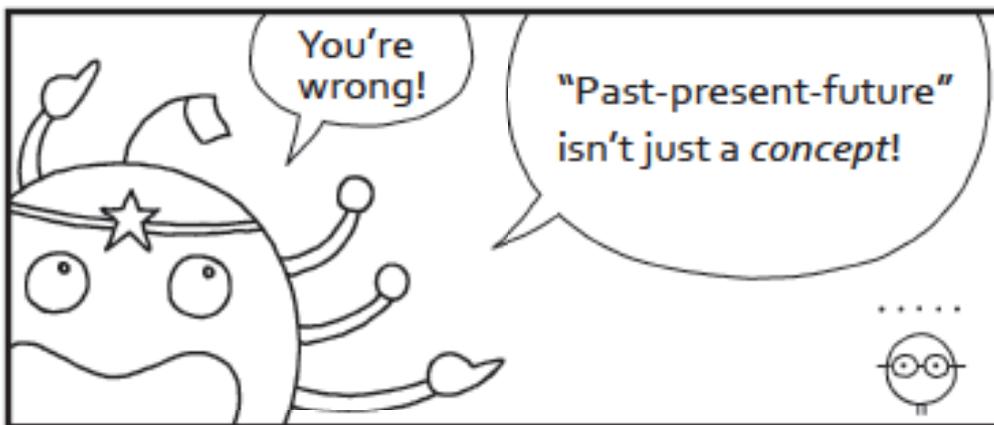
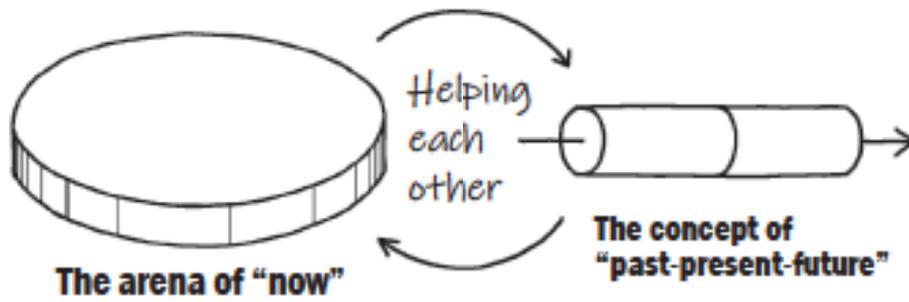
The concept of "past-present-future"



The arena of "now"

Once there is a concept of "past-present-future," it becomes possible to grasp "the past that springs up now," "the arena of now," and "the future that springs up now" as a three-part set.

In other words, these two conceptions arise with each other's help.



You want to say that
"past-present-future"
isn't just a concept of
some sort, but really
exists somewhere.

That's right!



I understand.
Let me explain.



"Past-present-future"
itself cannot be seen
or touched, and its
location cannot be
determined.

But we cannot help
thinking it really
exists.

Day by day we live
our lives believing
that it really exists.

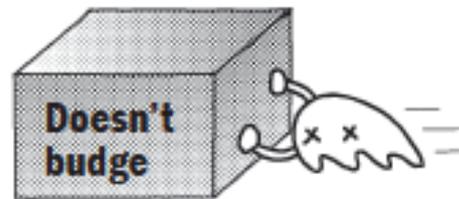
In other words, we live
with a strong conviction
that there really is a
"past-present-future,"
and that this is no
dream or illusion.



Well then, what sort of conviction is "the past really exists"?



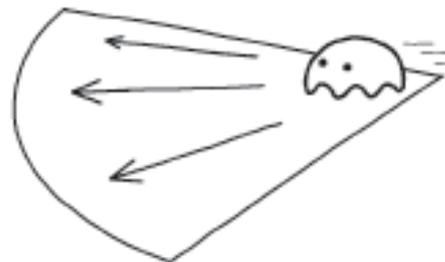
It is a conviction that what has passed enters a world of things I cannot change and becomes fixed.



Next, what sort of conviction is "the future really exists"?



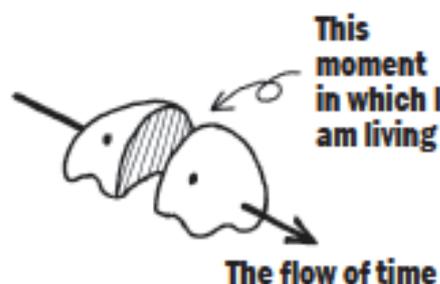
It is a conviction that going forward there is a limitless horizon that stretches before my eyes.

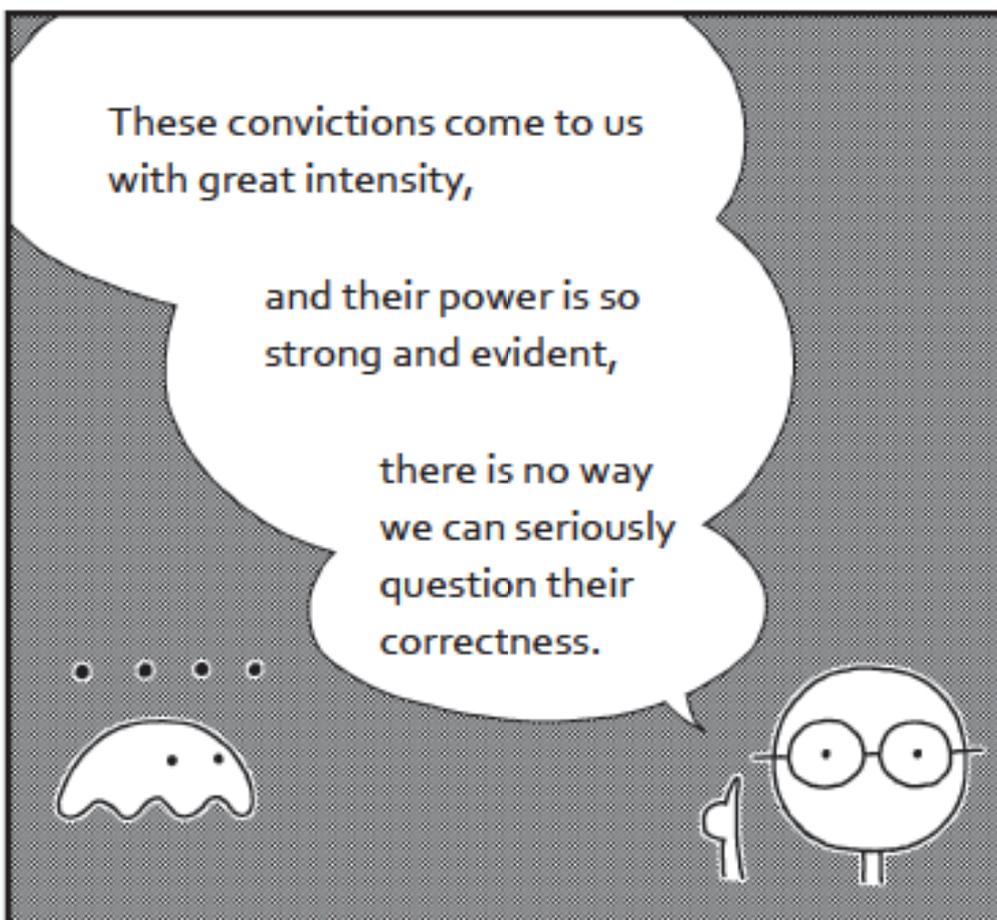
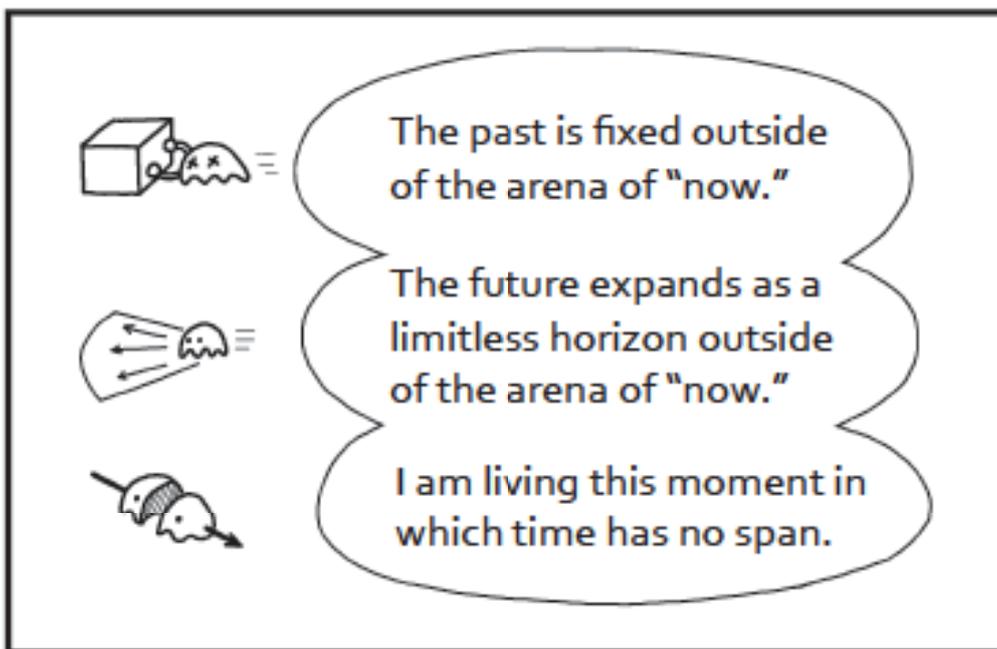
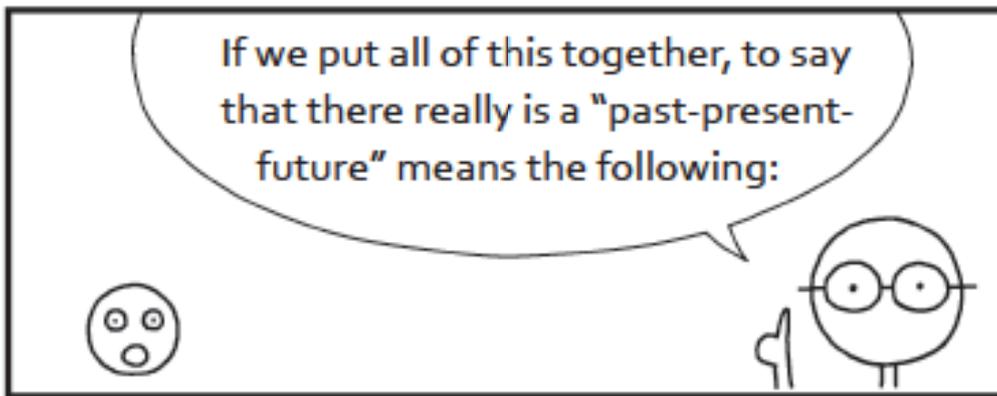


Finally, what sort of conviction is "the present really exists"?

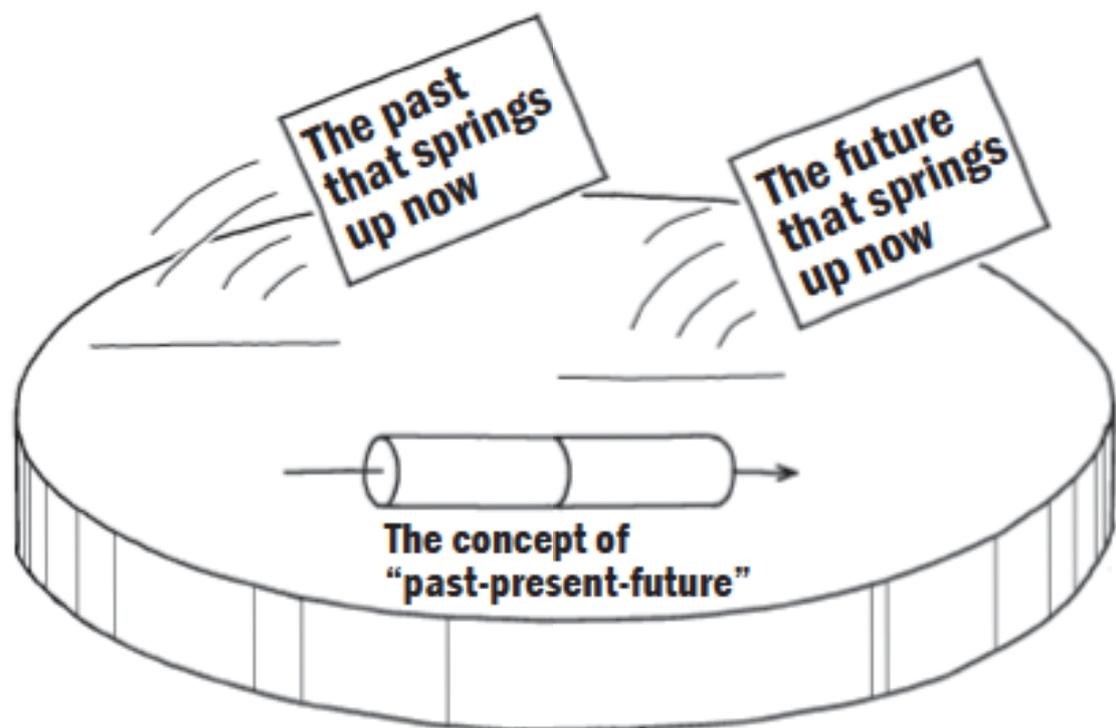


It is a conviction that I am living in this very moment in which time has no span.





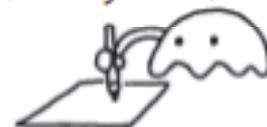
The arena of "now"



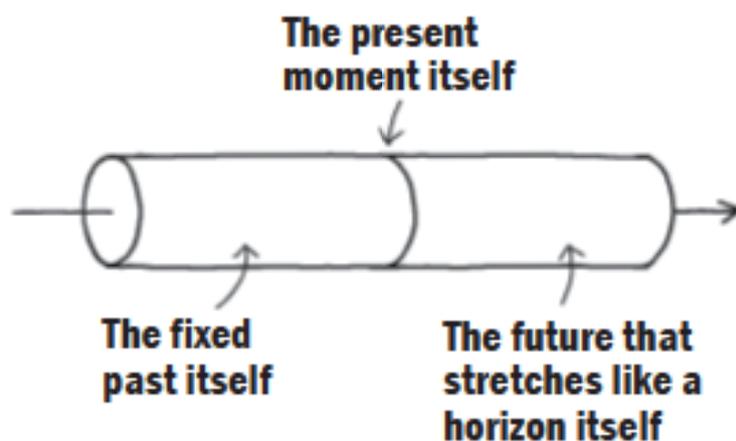
If we think about it rationally, what can be said to actually exist is only that which appears within the arena of "now."



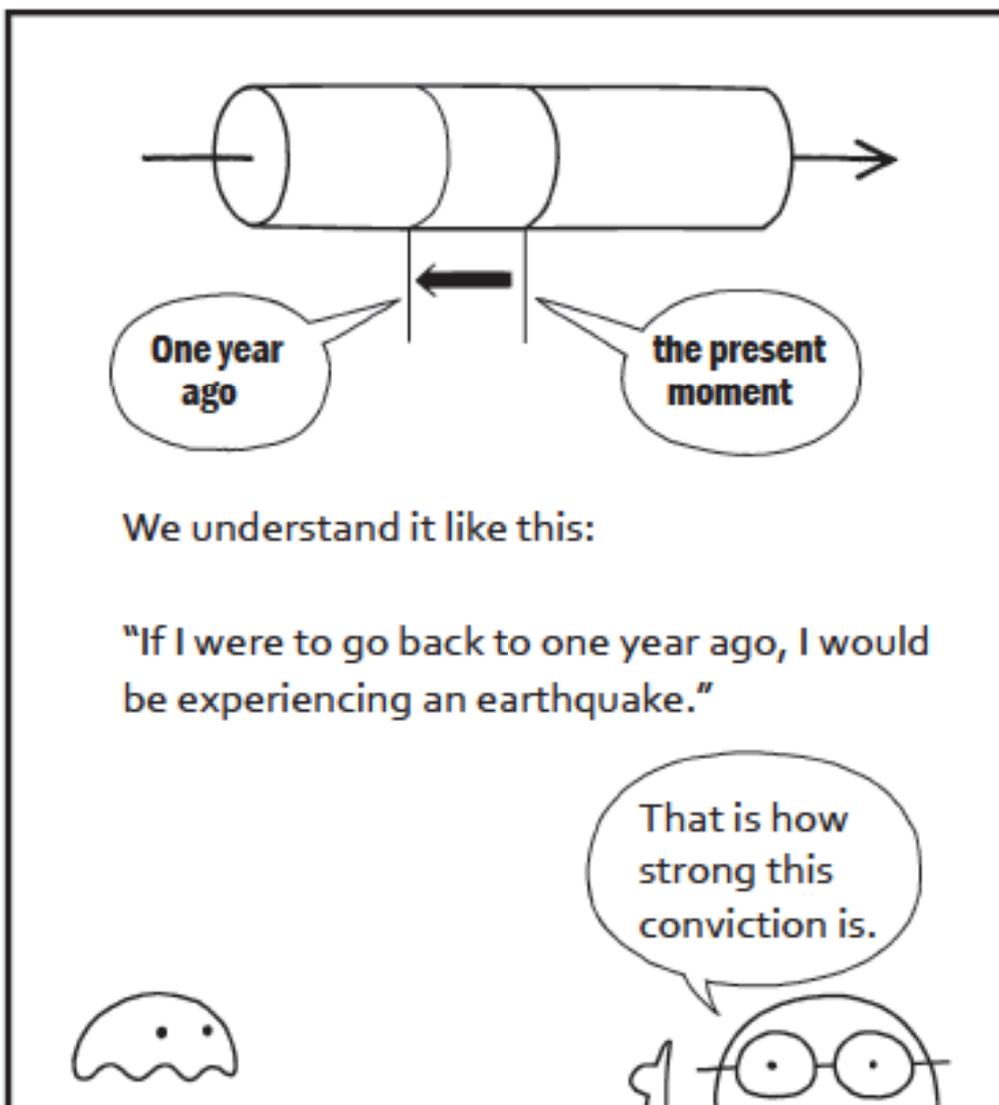
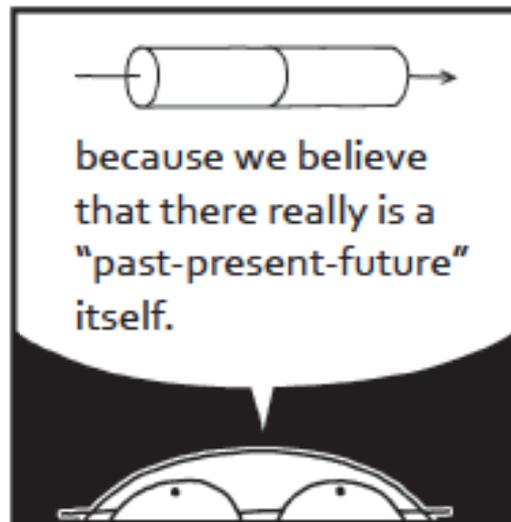
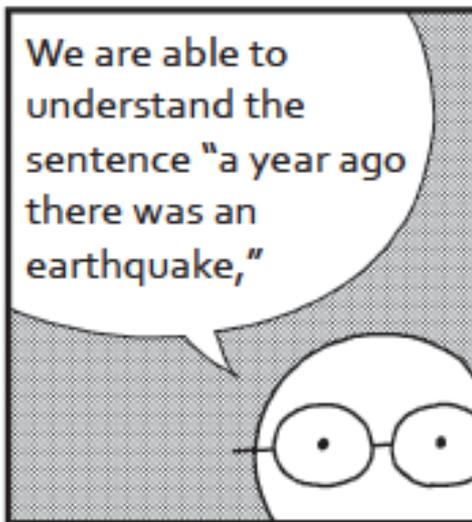
(Taking notes)

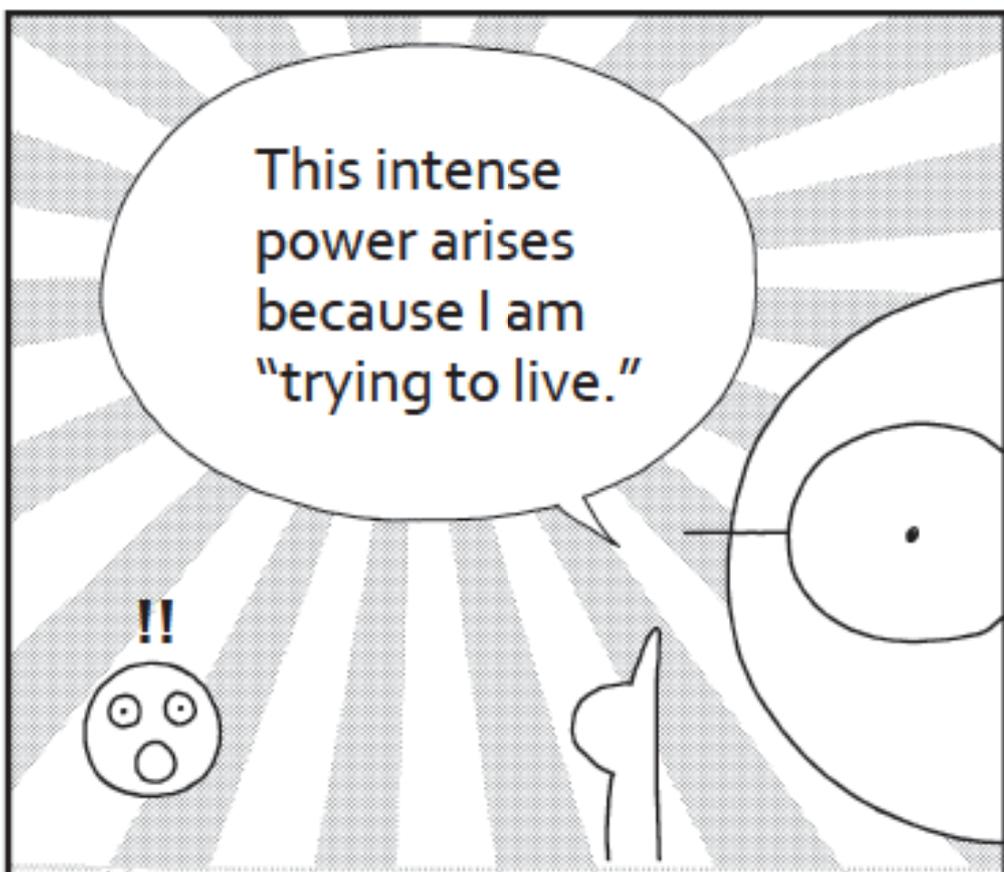
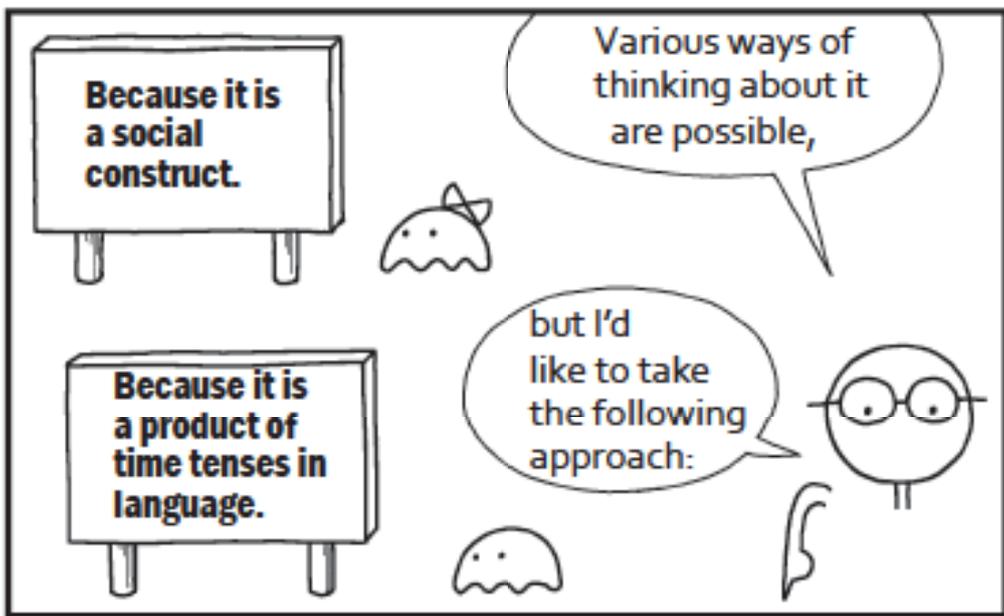
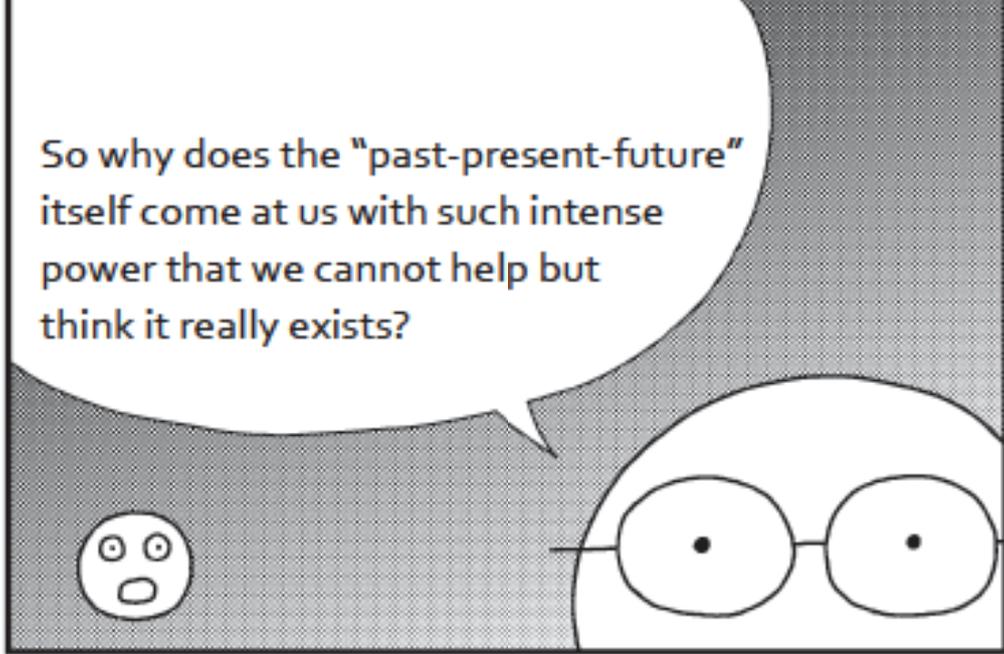


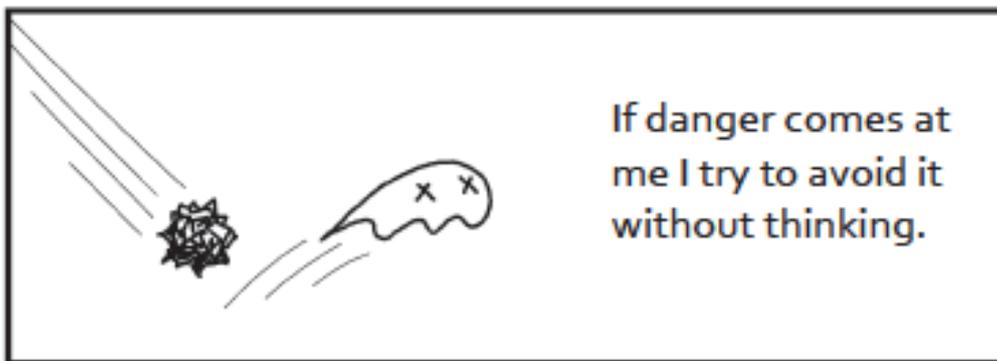
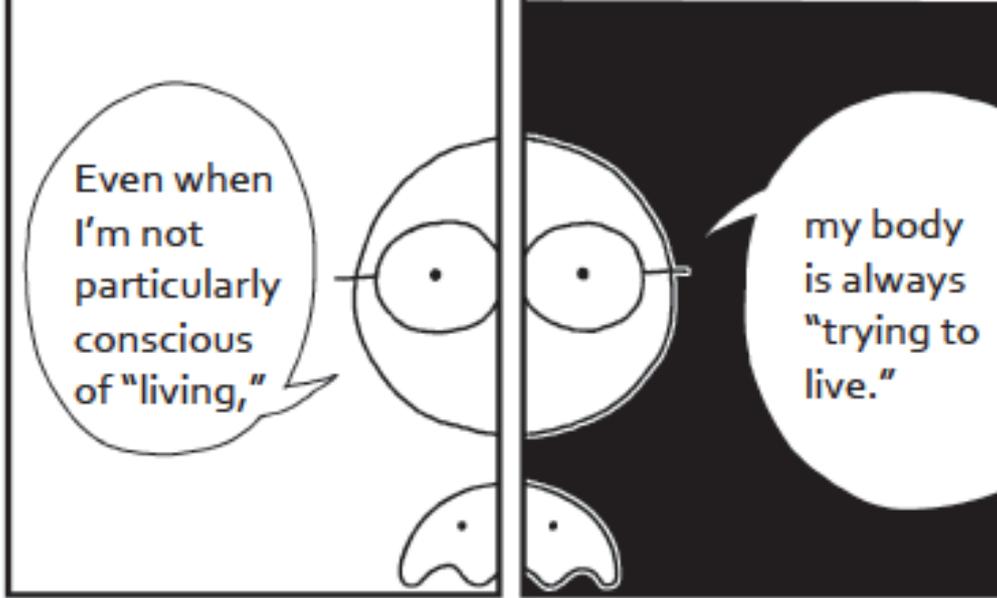
"Past-present-future" itself

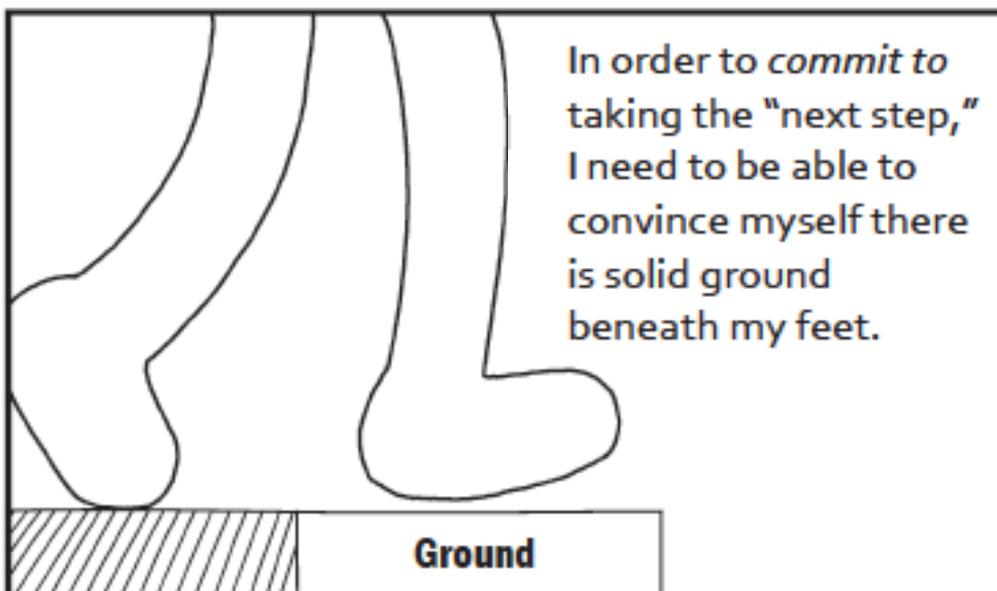
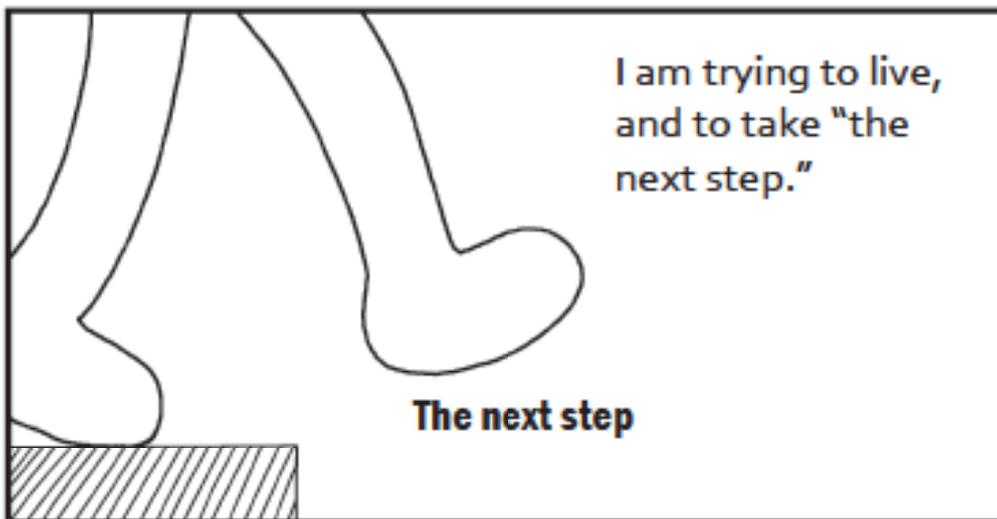
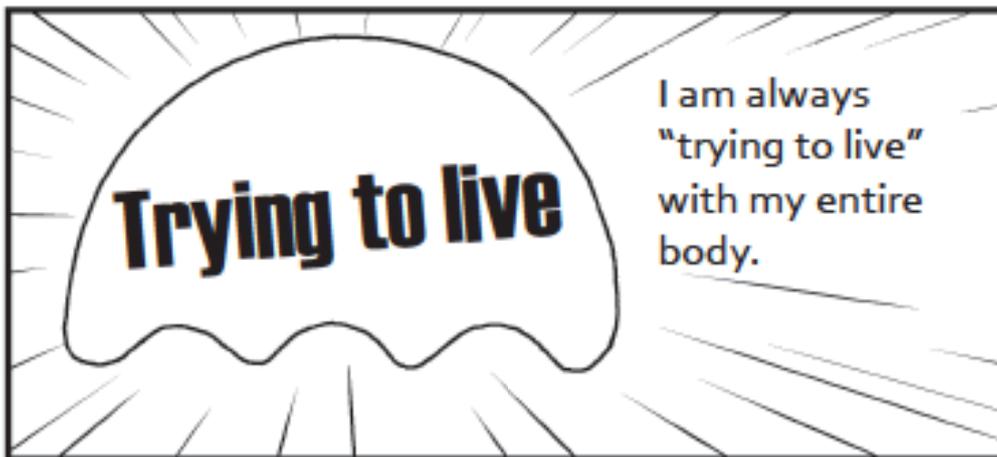


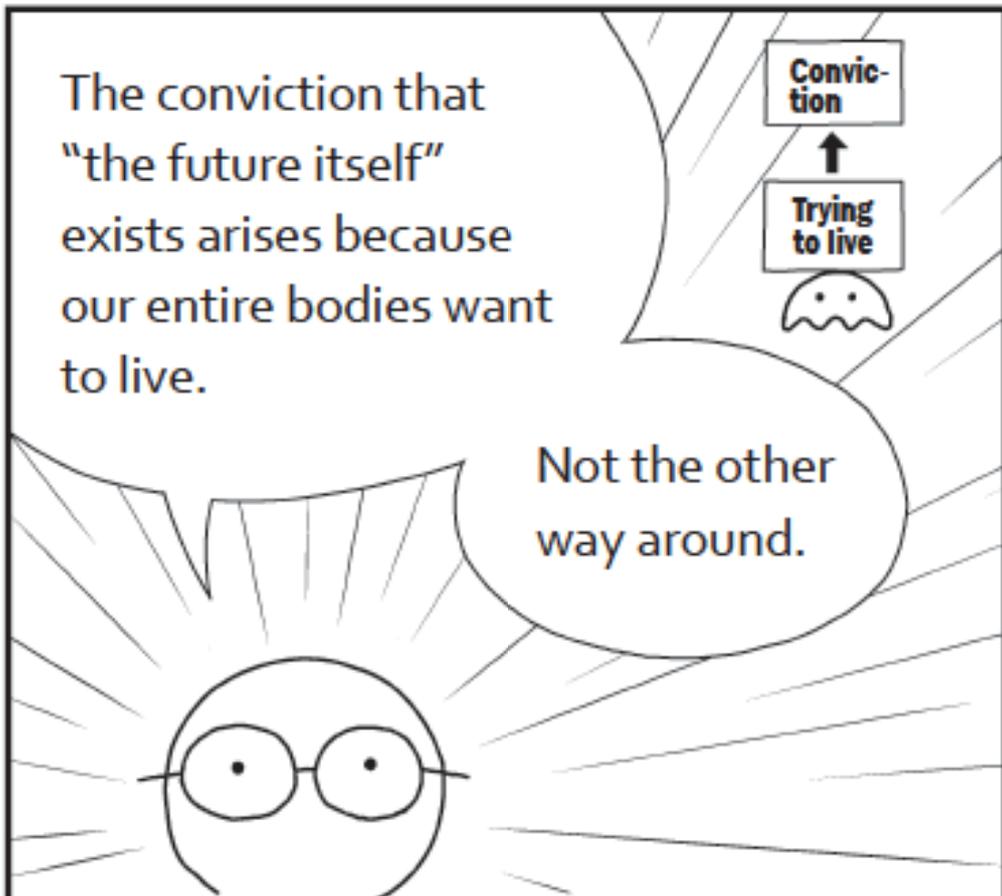
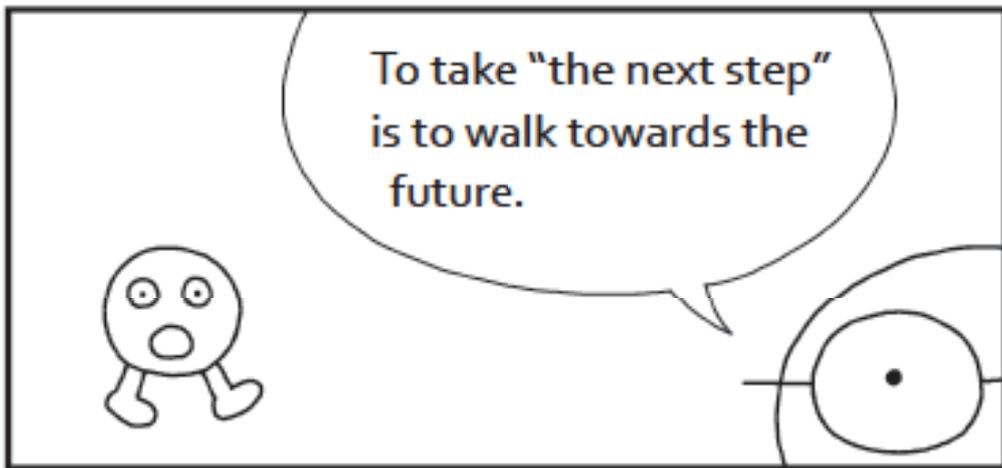
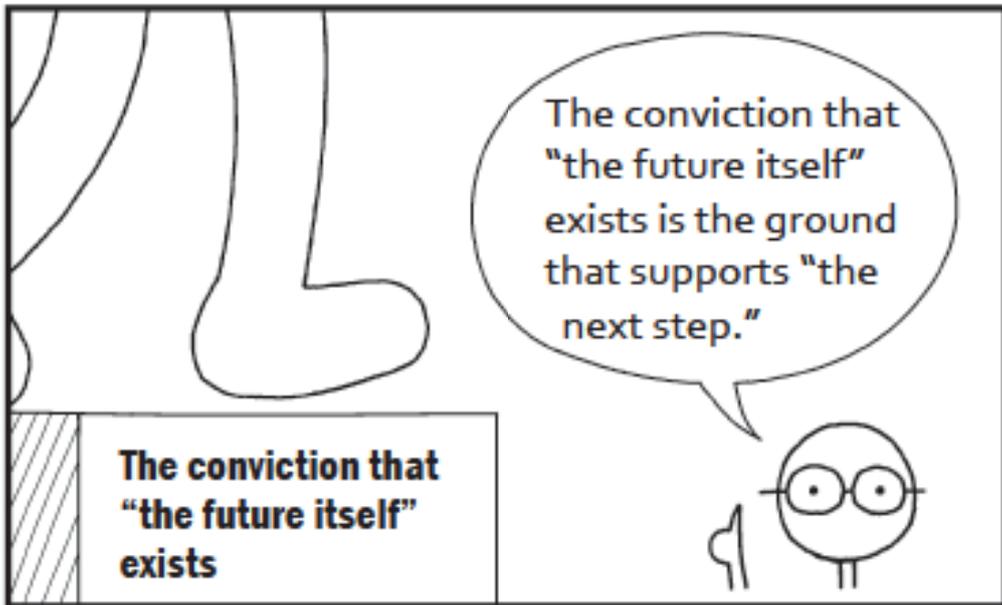
As a conviction, however, we cannot help thinking a "past-present-future" itself that does not appear in the arena of "now" also really exists.

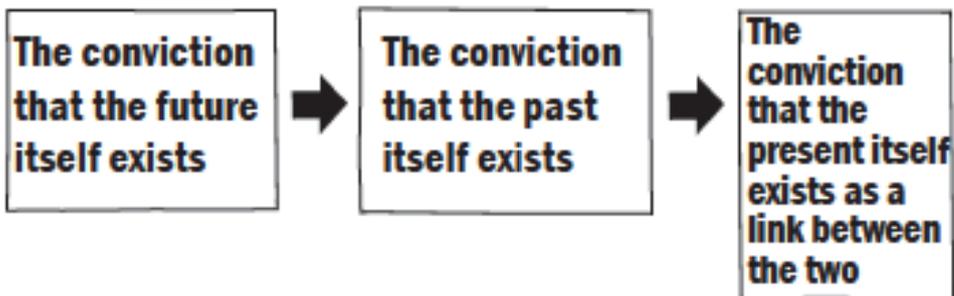




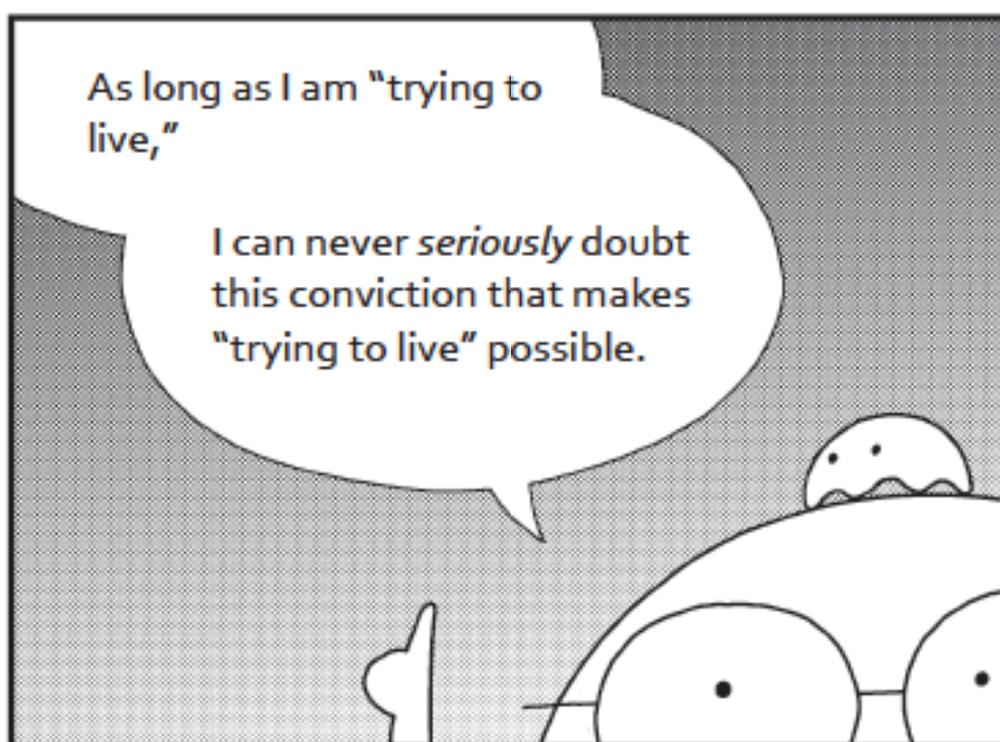
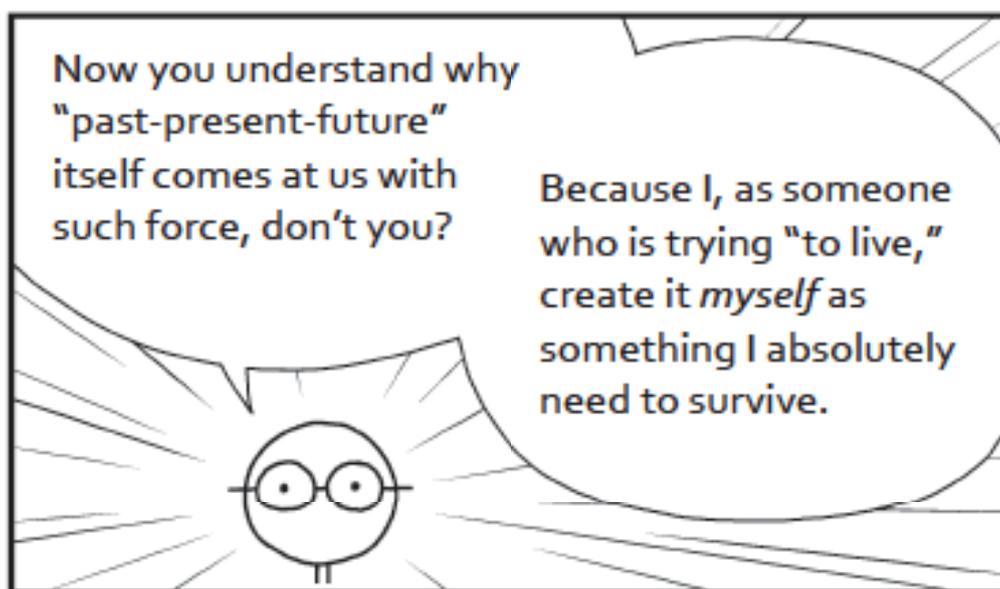


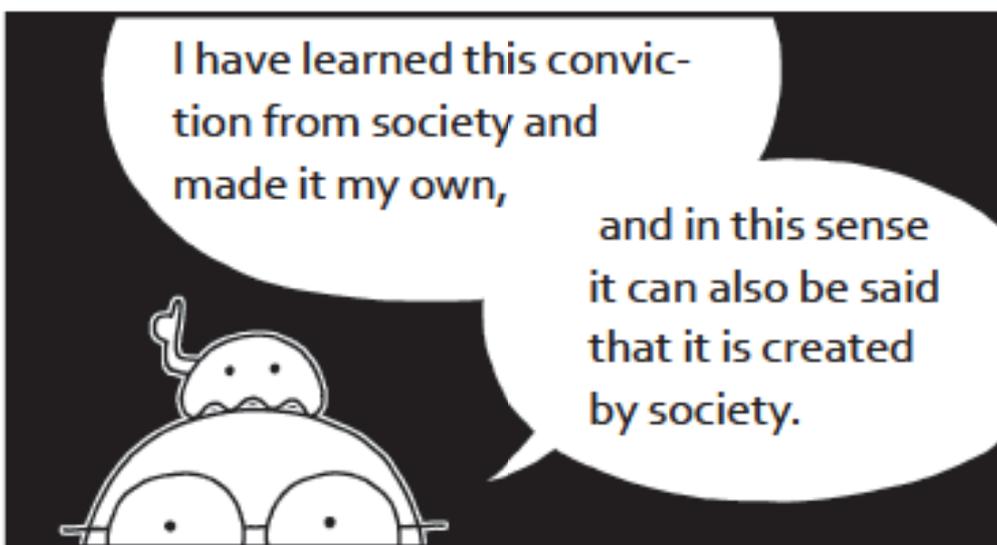
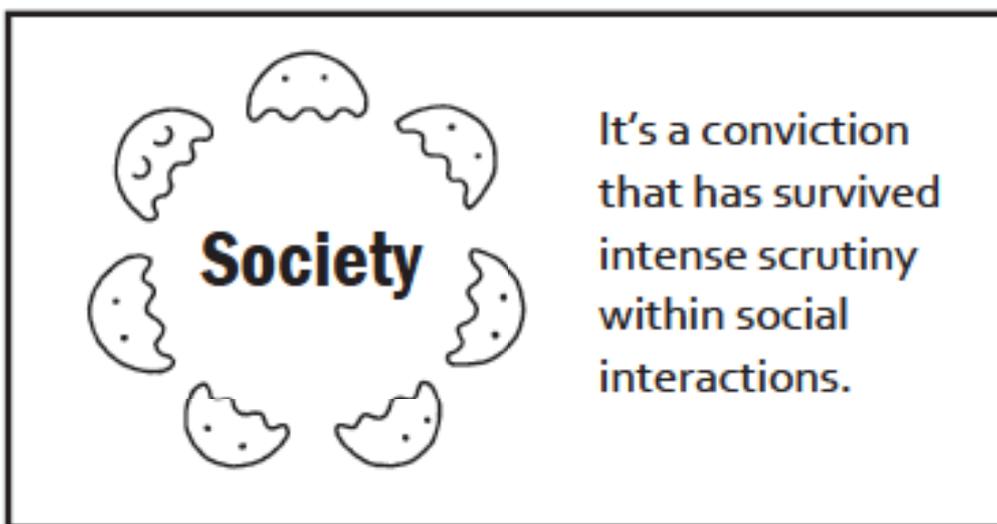
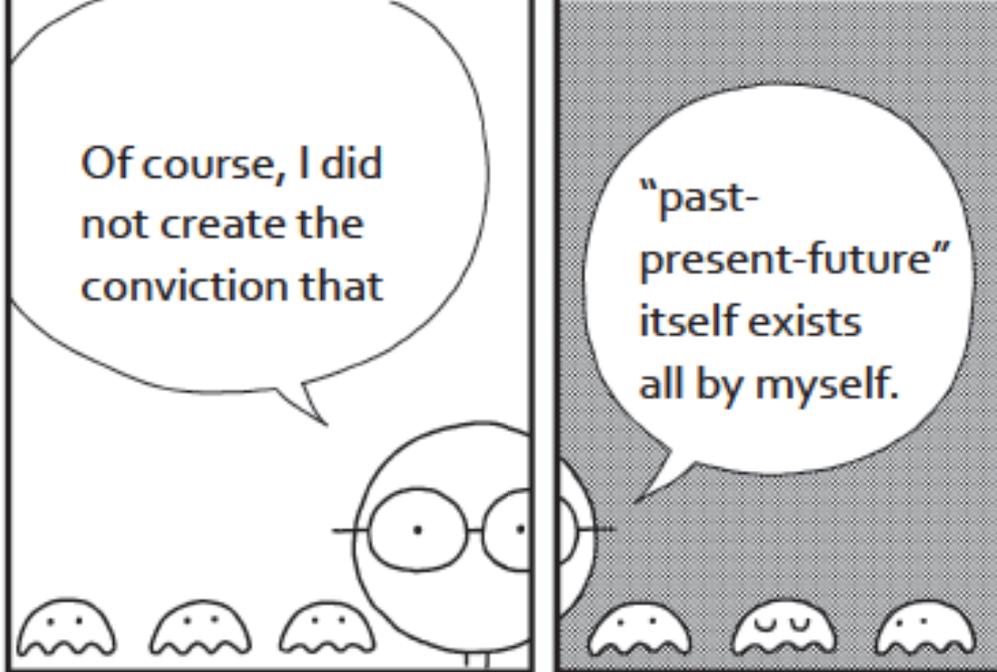


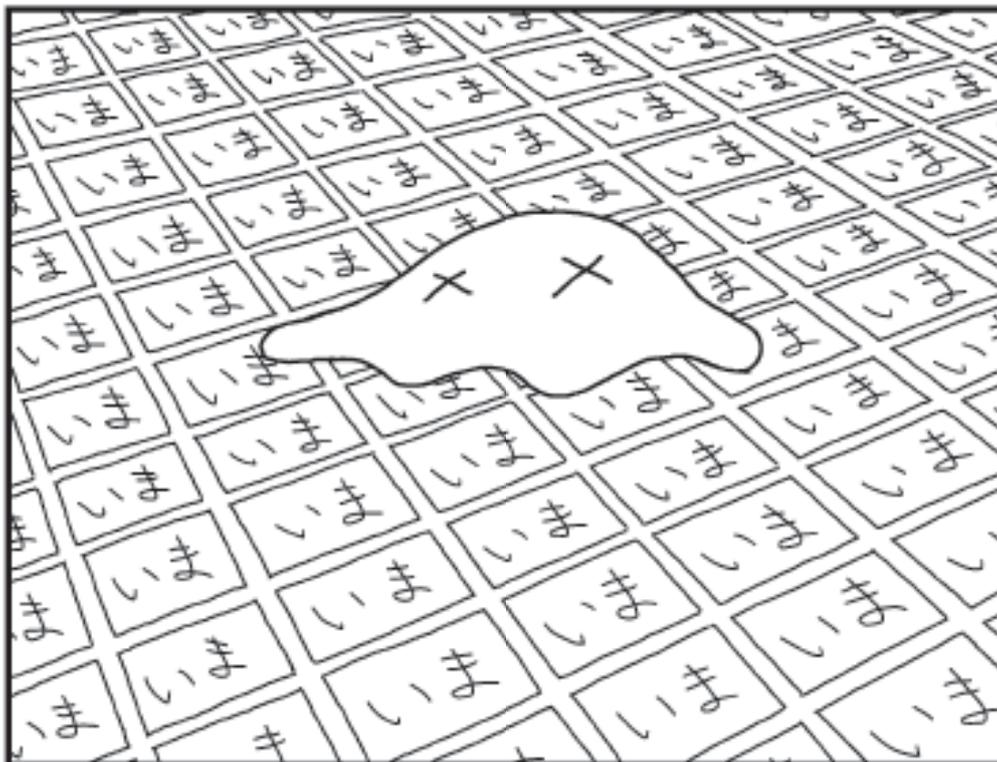
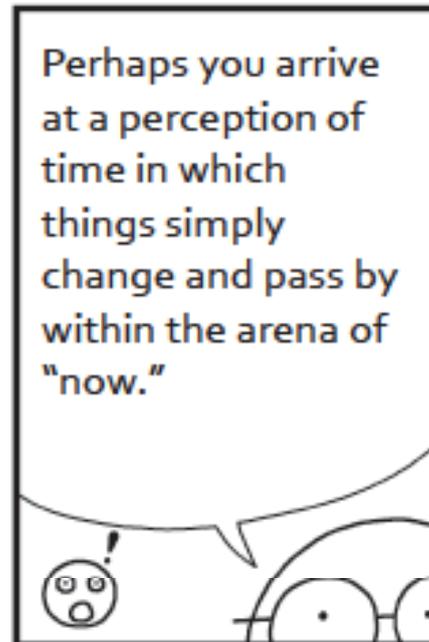
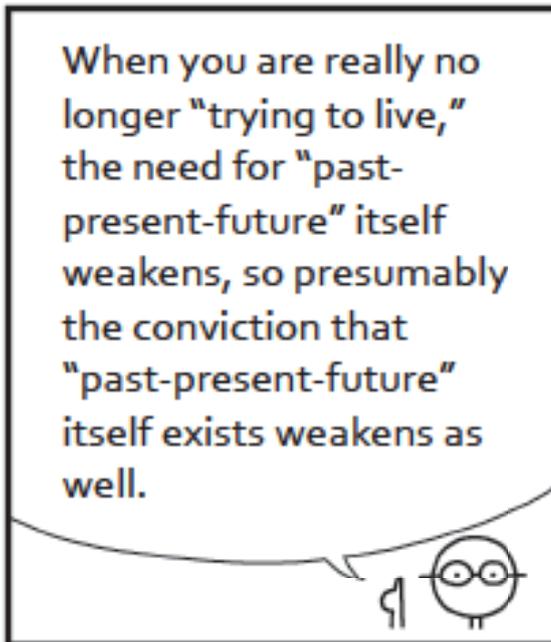


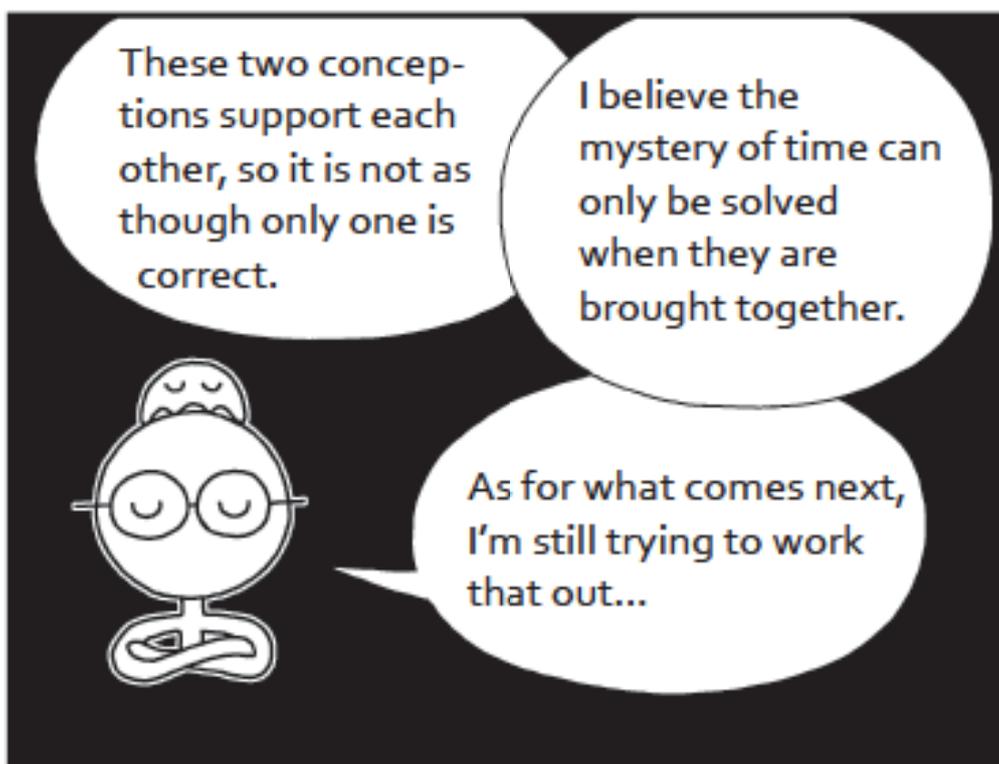
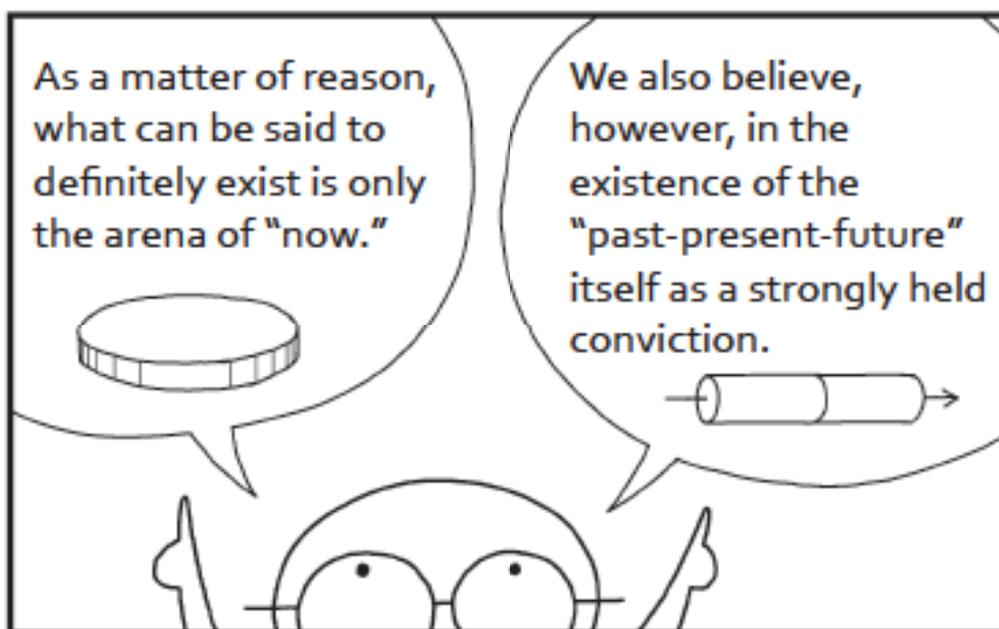
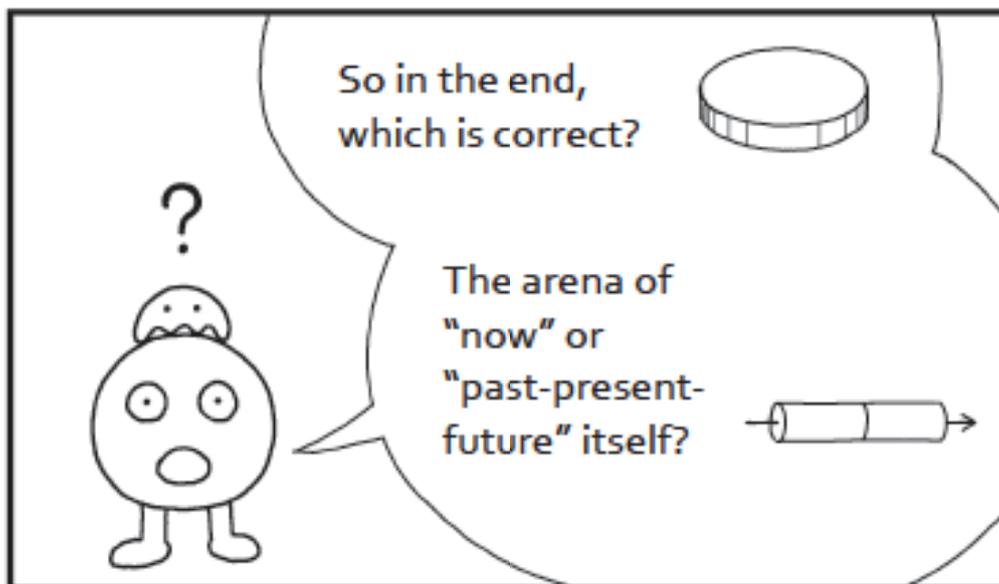


In this way various convictions then arise one after another.





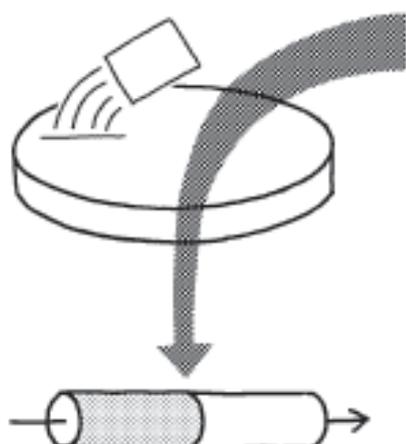




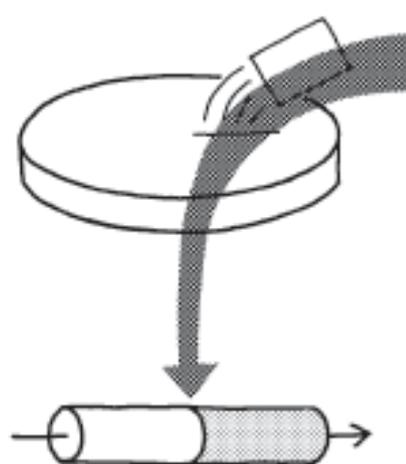
So what exactly does it mean to "try to live"?

It means trying to take the next step toward the future,

and to build new things on top of the past.

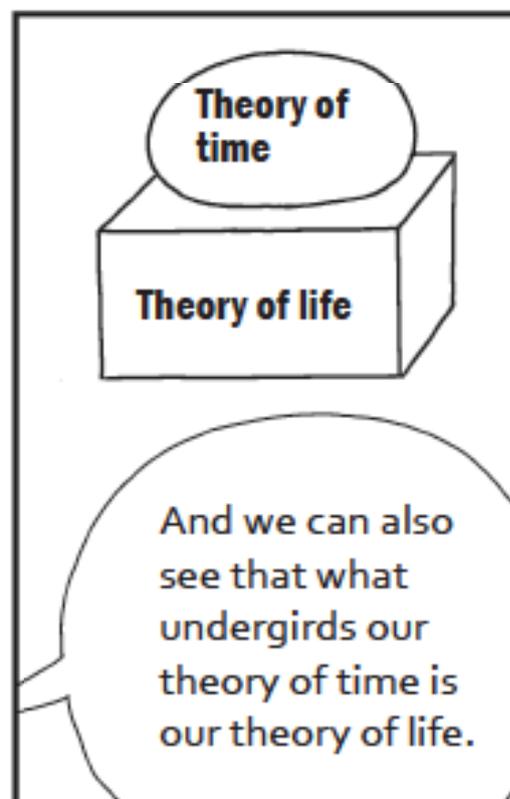
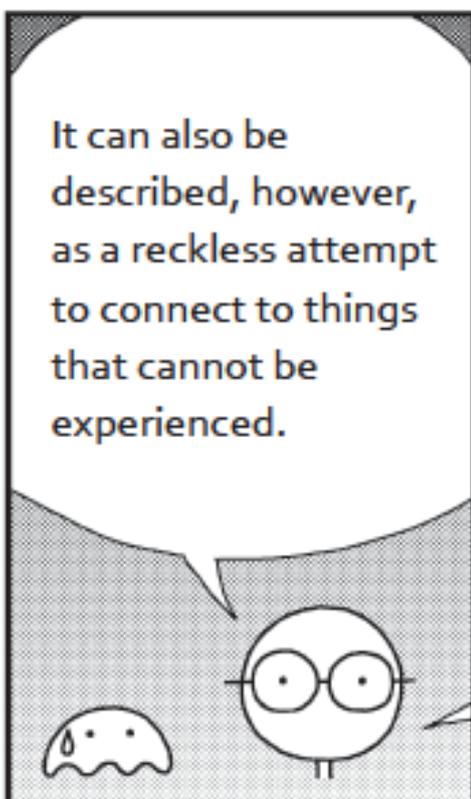
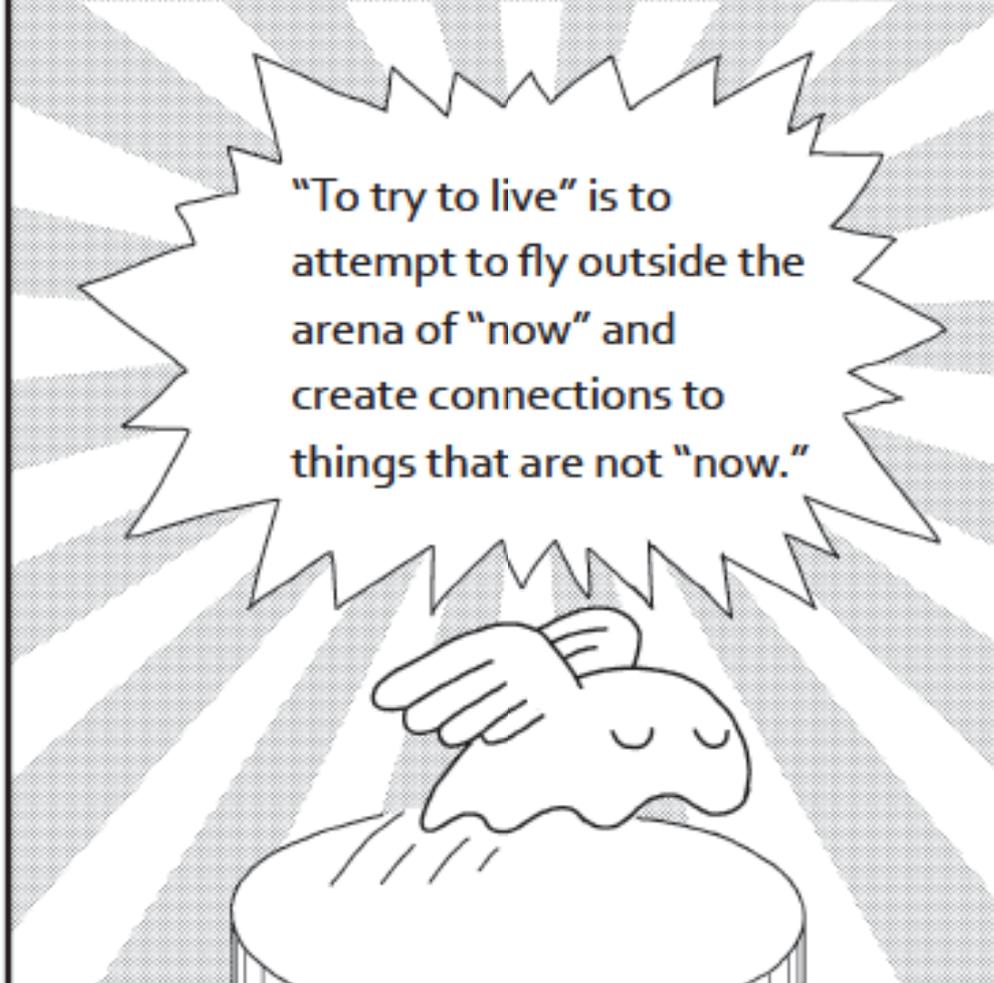


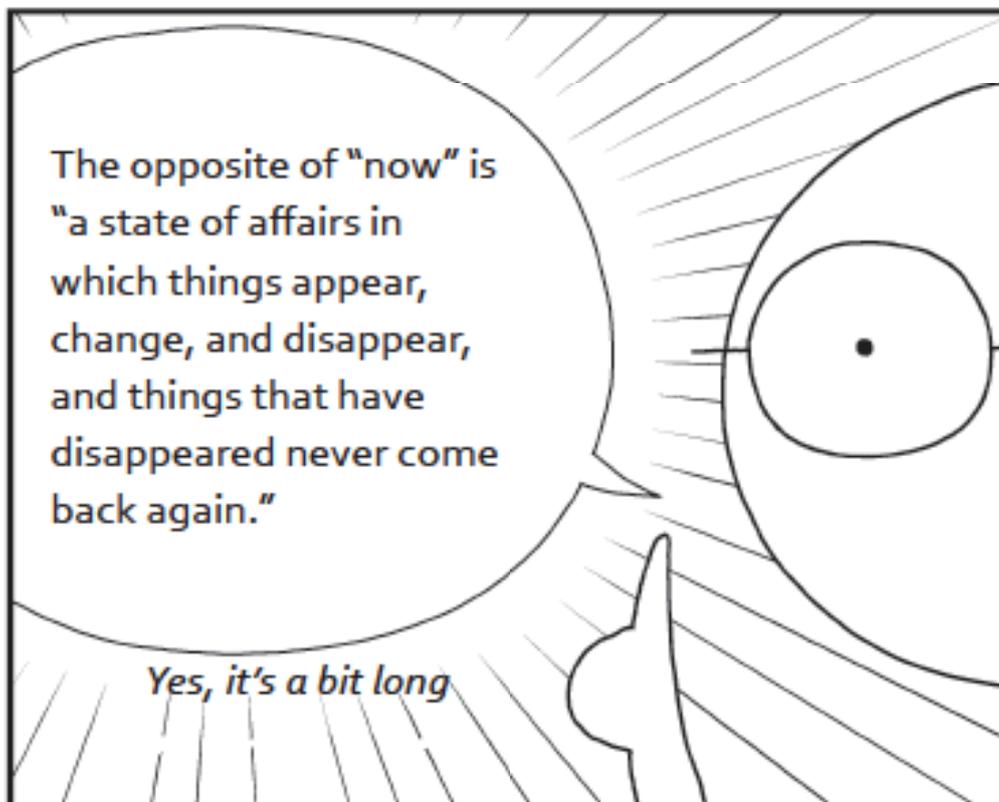
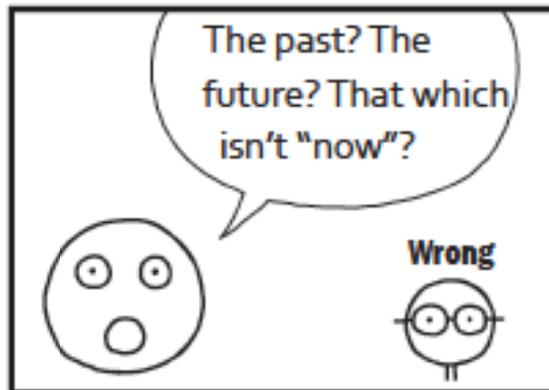
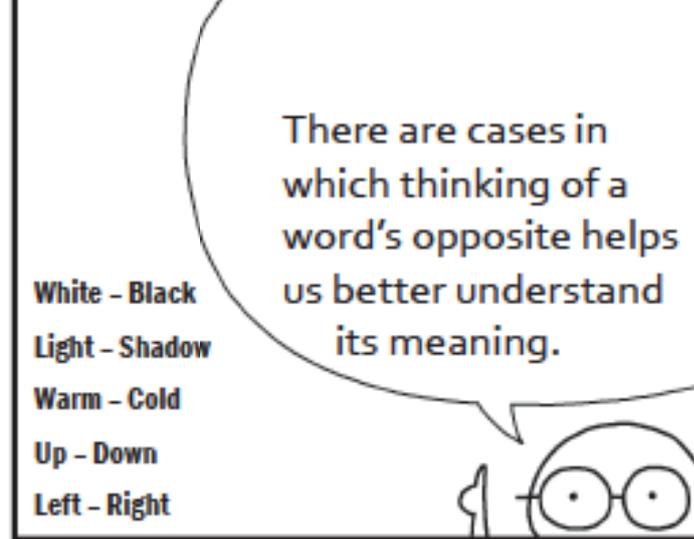
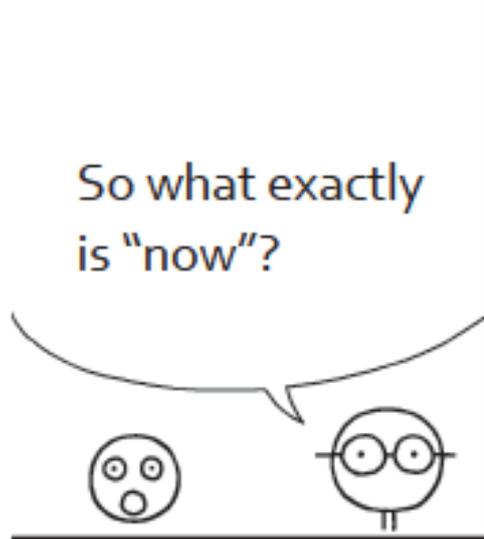
In other words, it means trying to create a direct connection to "the past itself" through "the past that springs up now,"



and to create a direct connection to "the future itself" through "the future that springs up now."

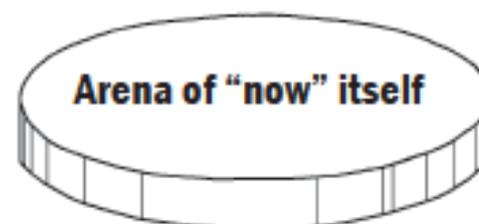








In other words, within the arena of "now" things appear, change, and disappear, and once they have disappeared they never come back again, but...



Arena of "now" itself

this arena of "now" itself never changes or disappears.

Emerging/ Changing/ Disappearing

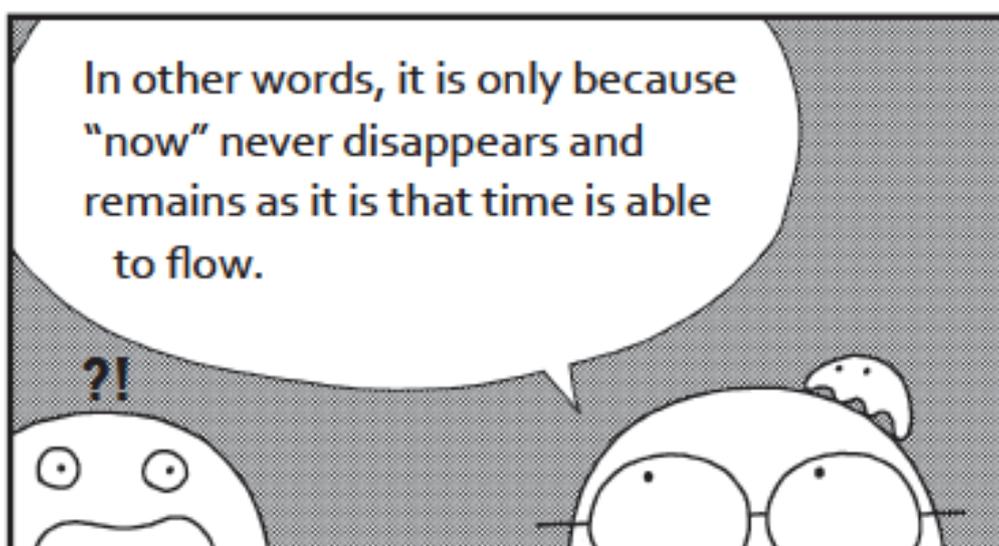
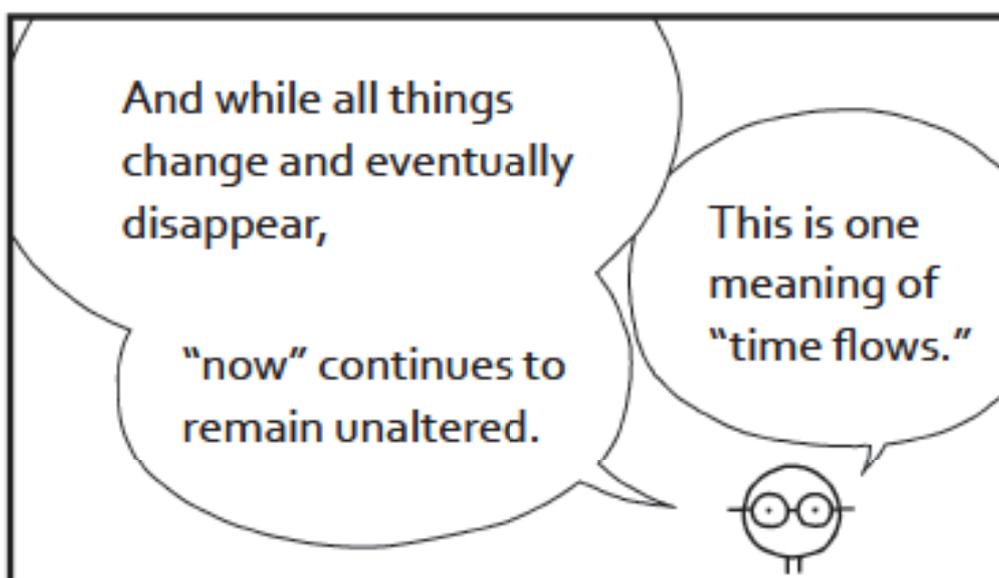
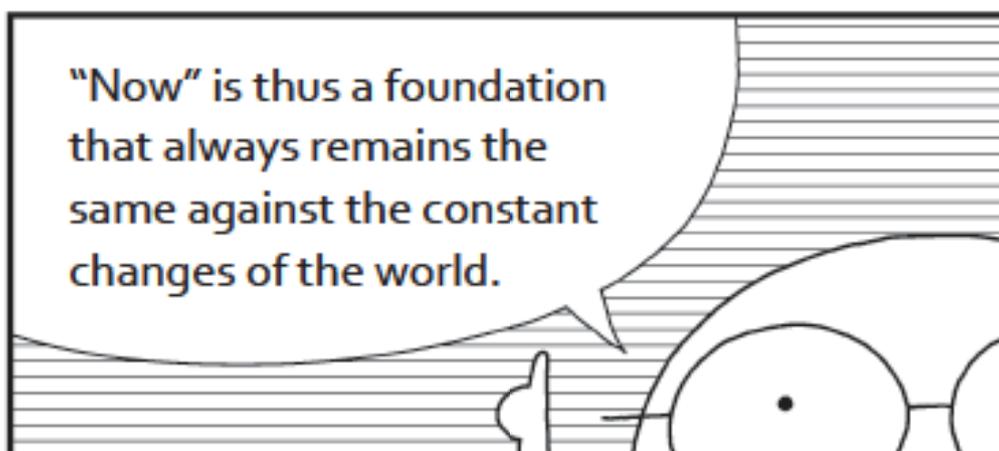
Irreversible

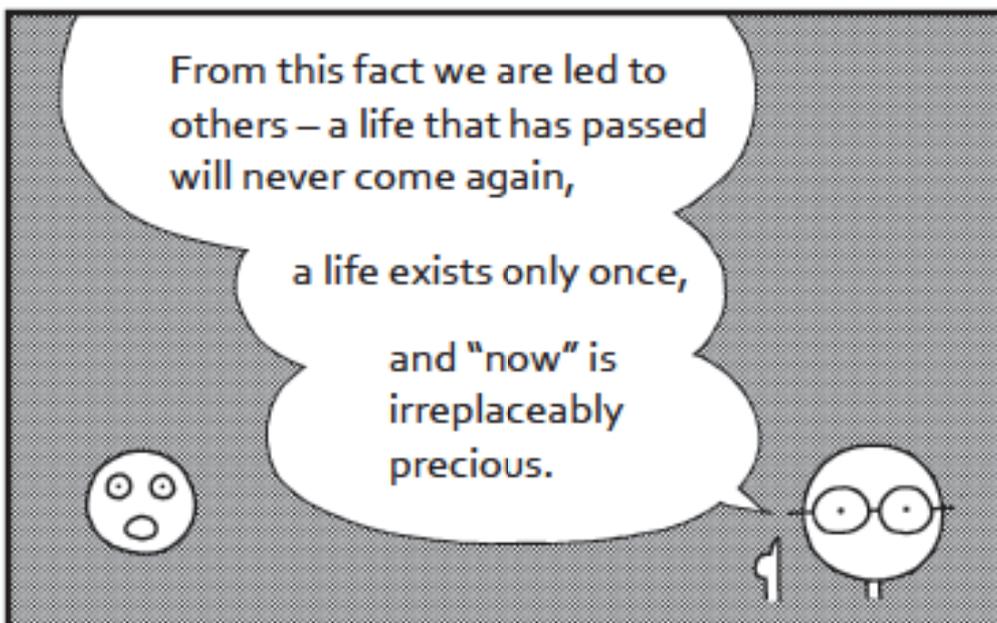
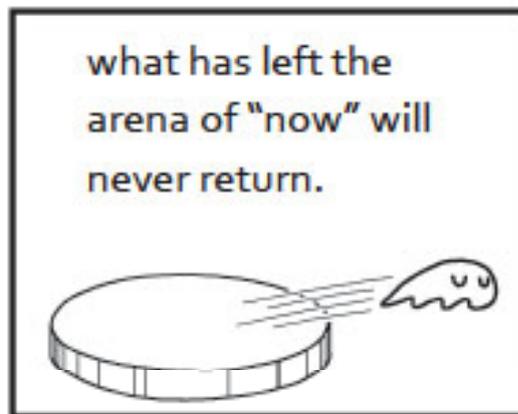
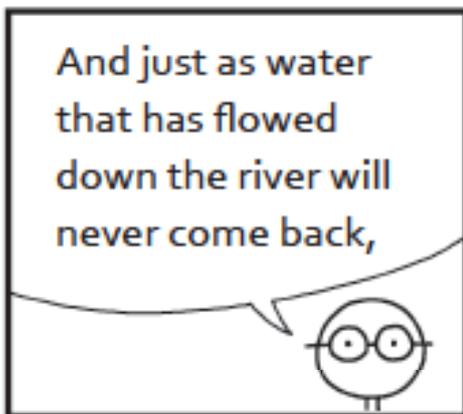
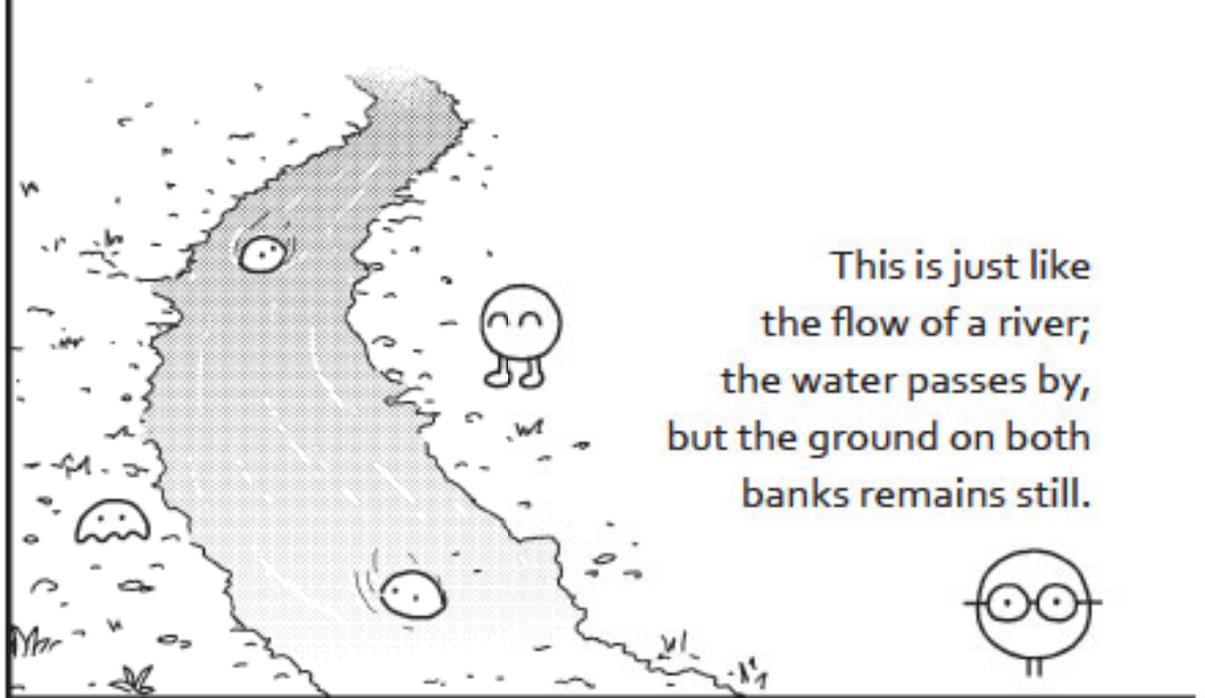


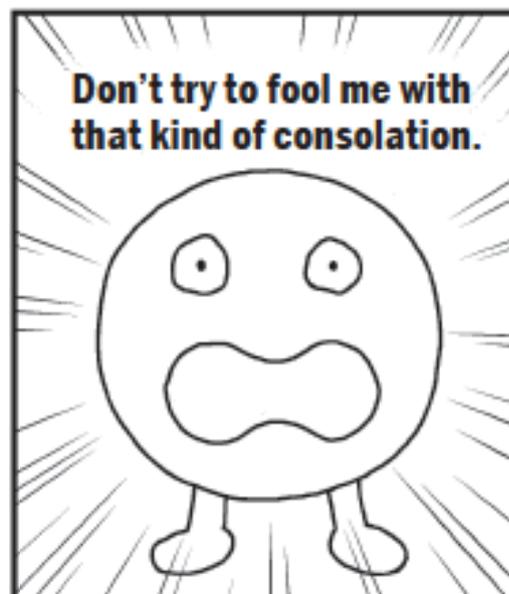
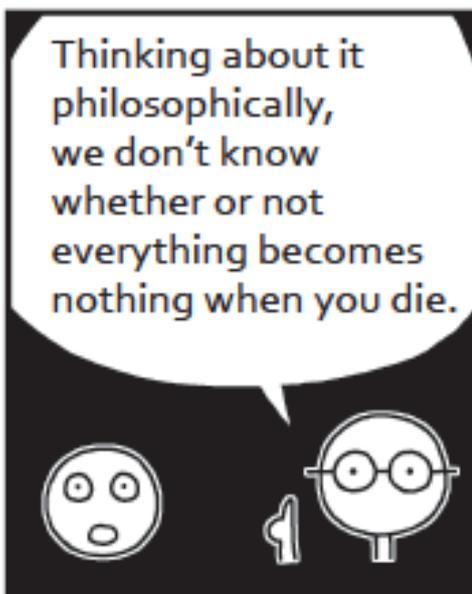
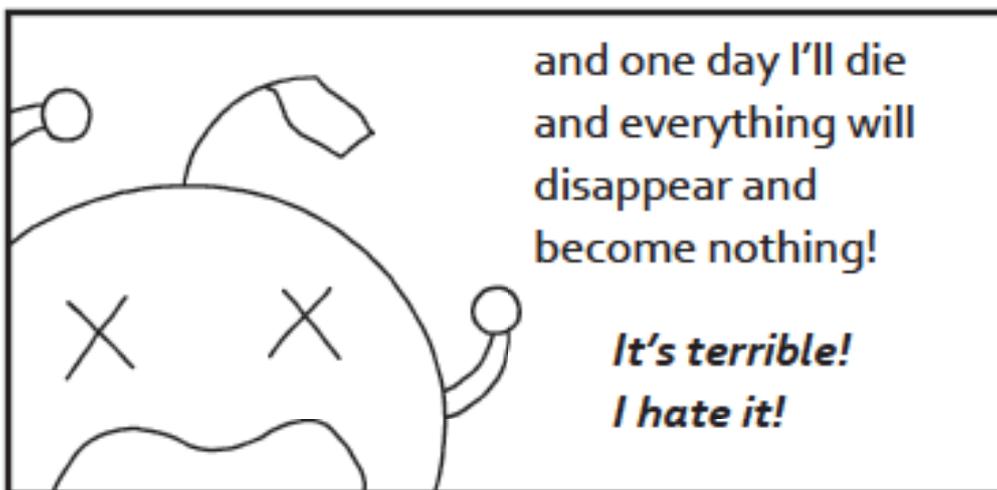
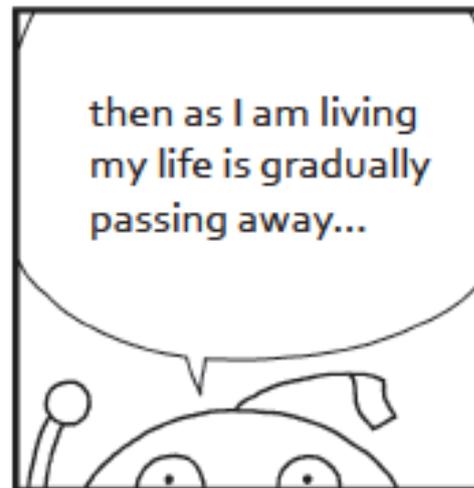
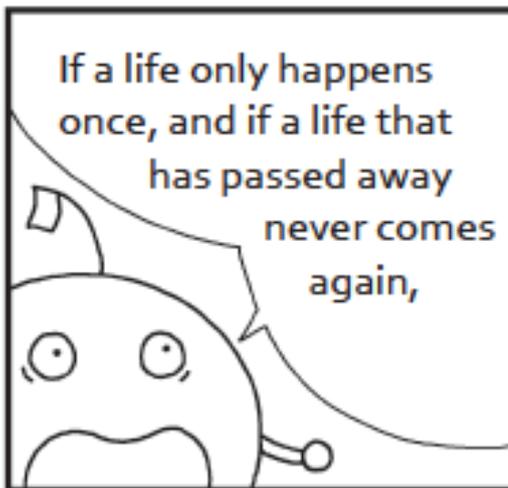
Unchanging

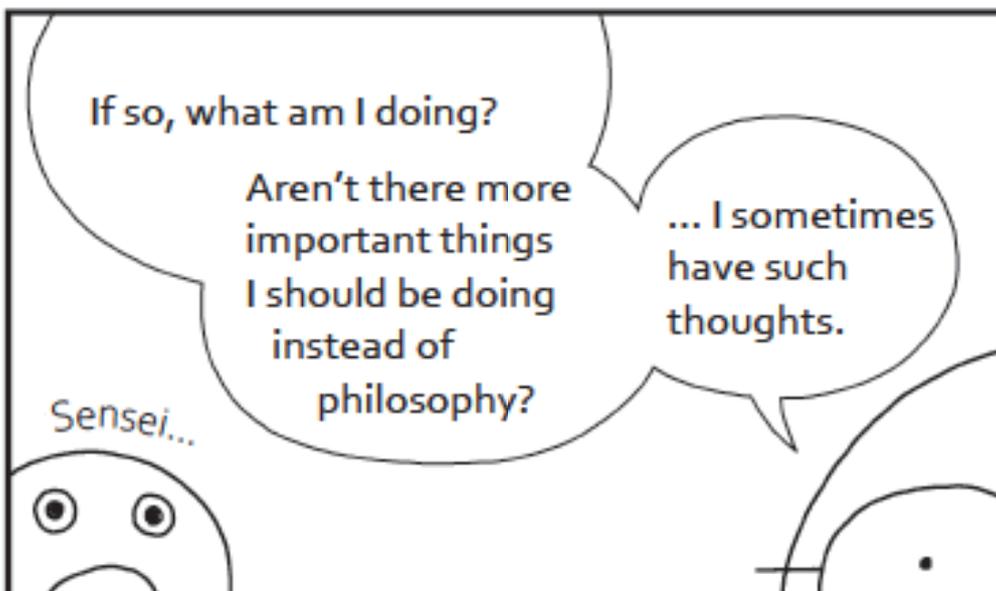
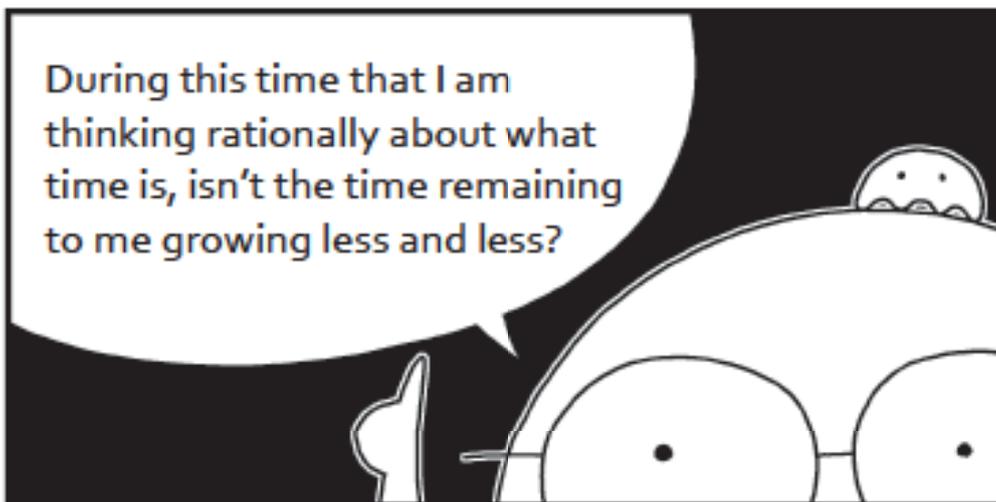
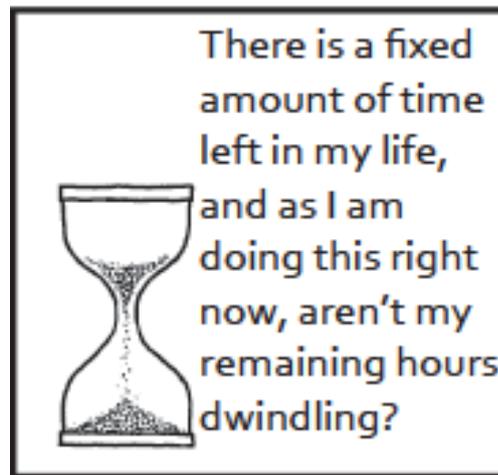
No matter how many things appear, change, and disappear, the arena of "now" itself remains as it is, unchanging.

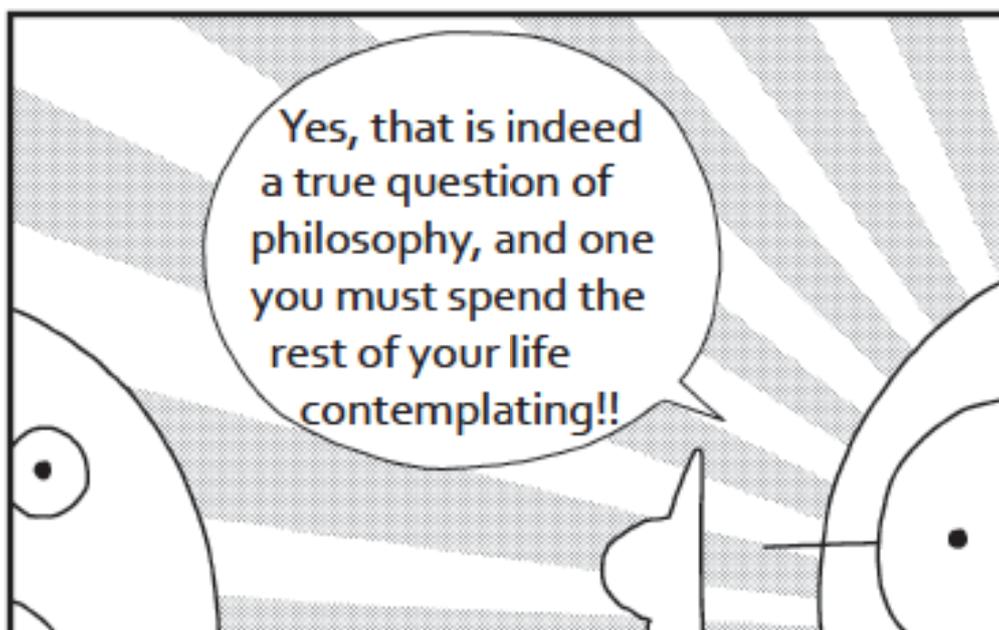
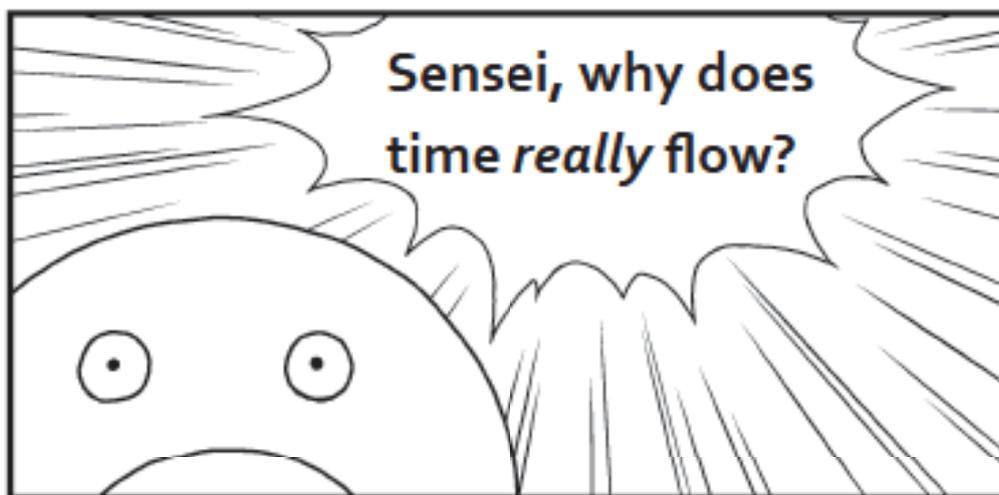
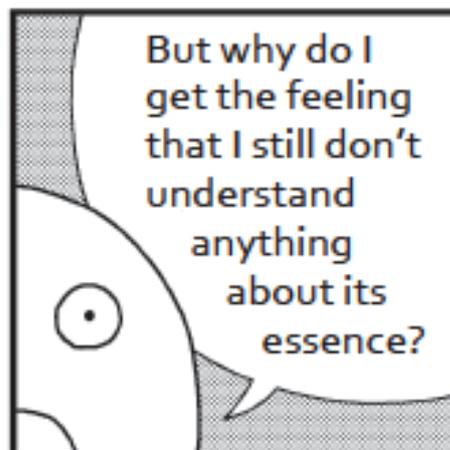
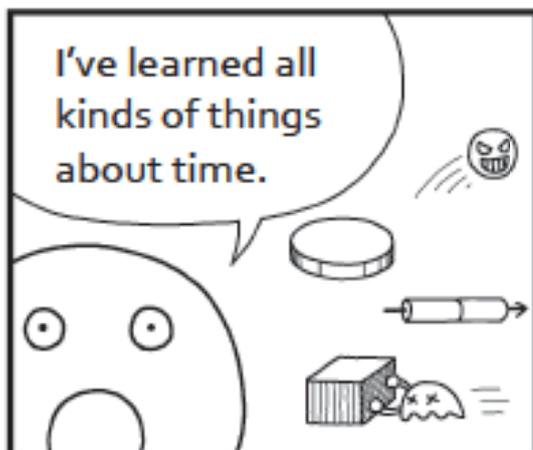


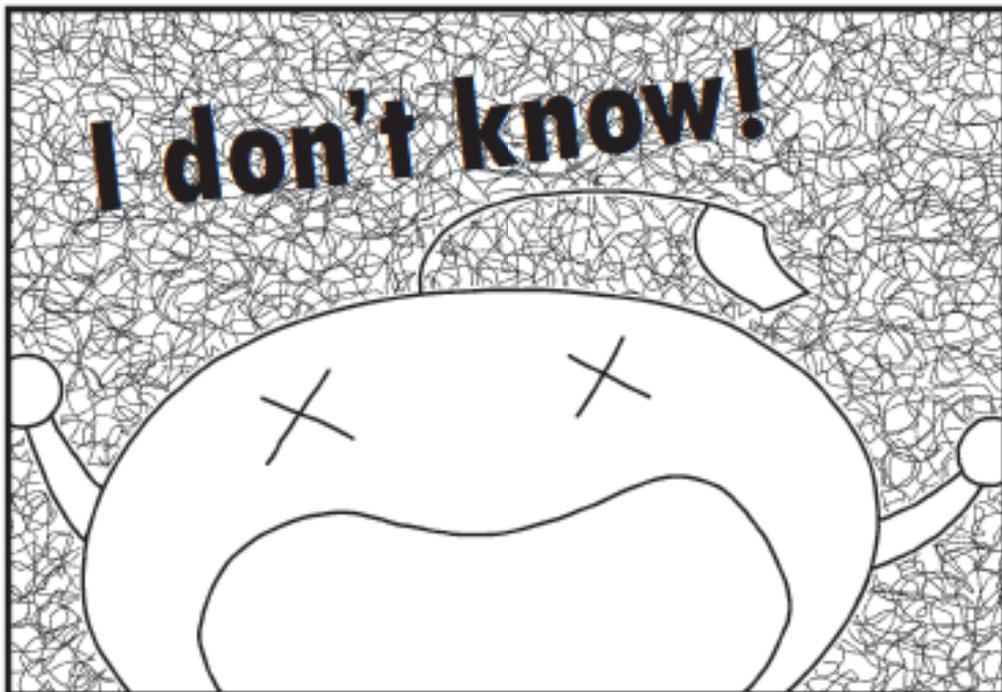
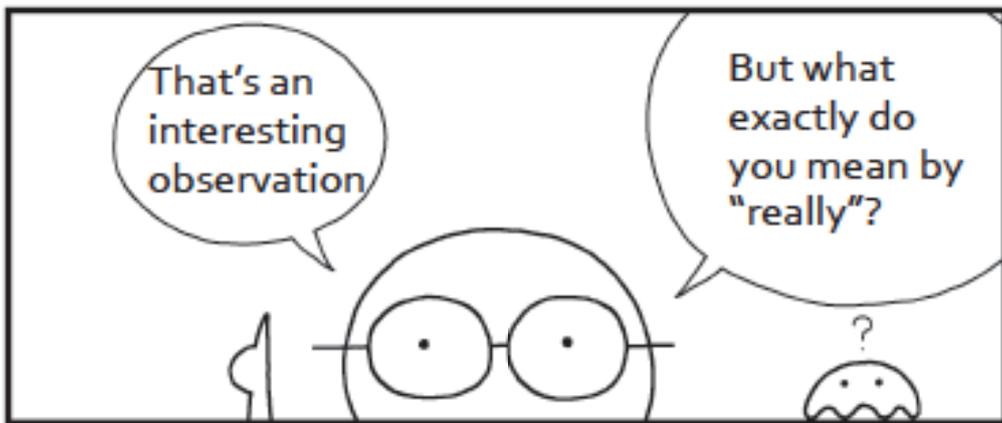
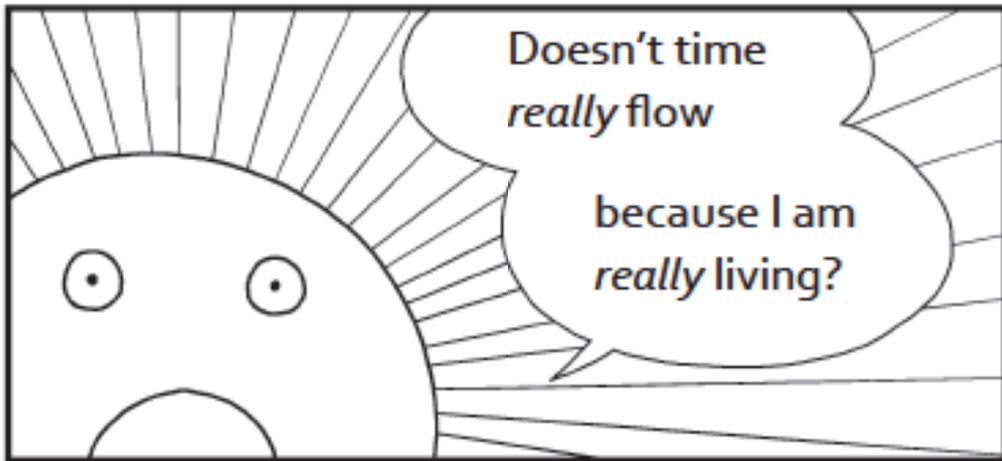


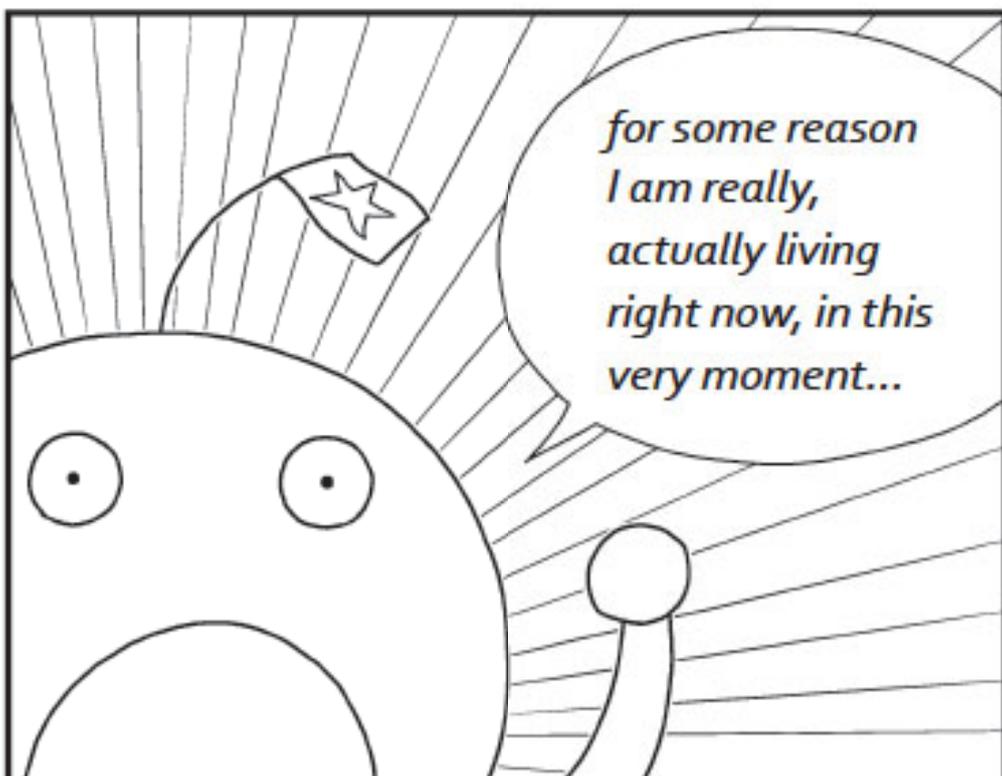
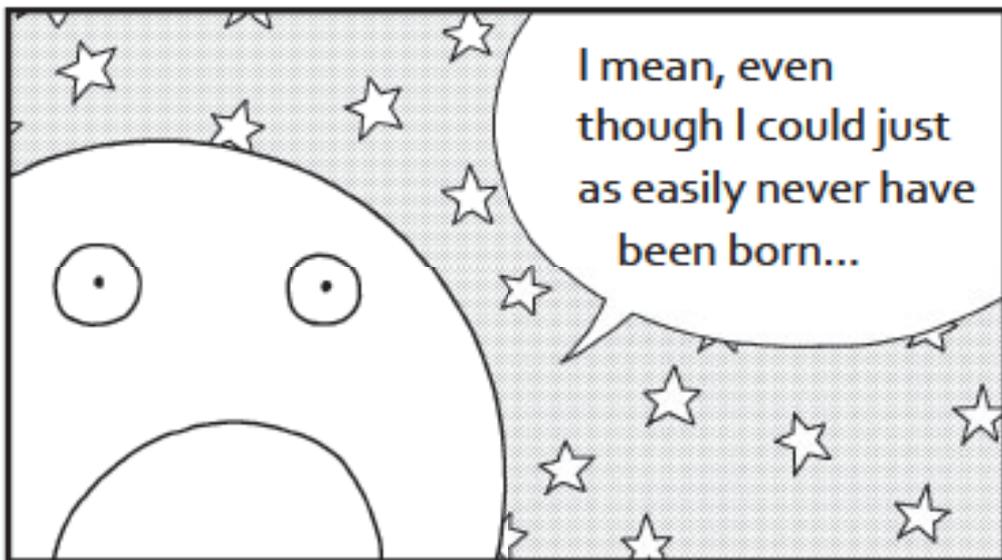
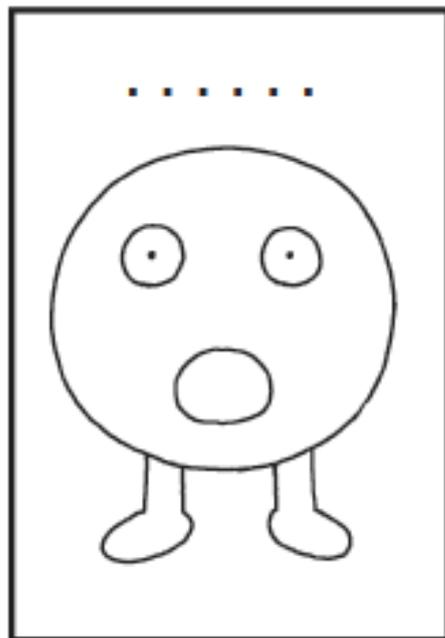
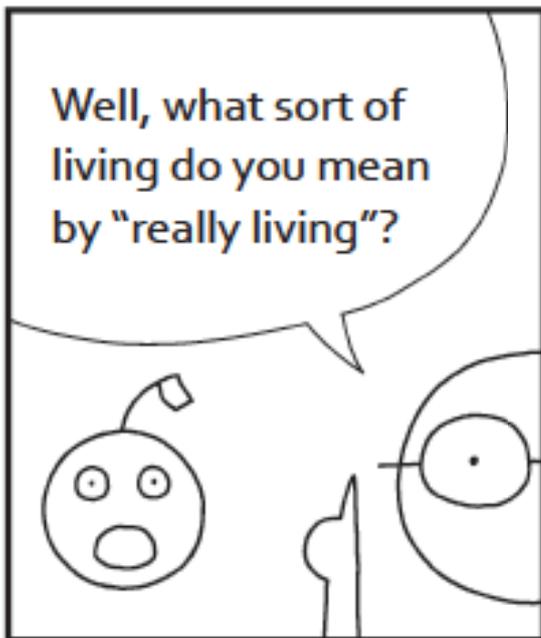


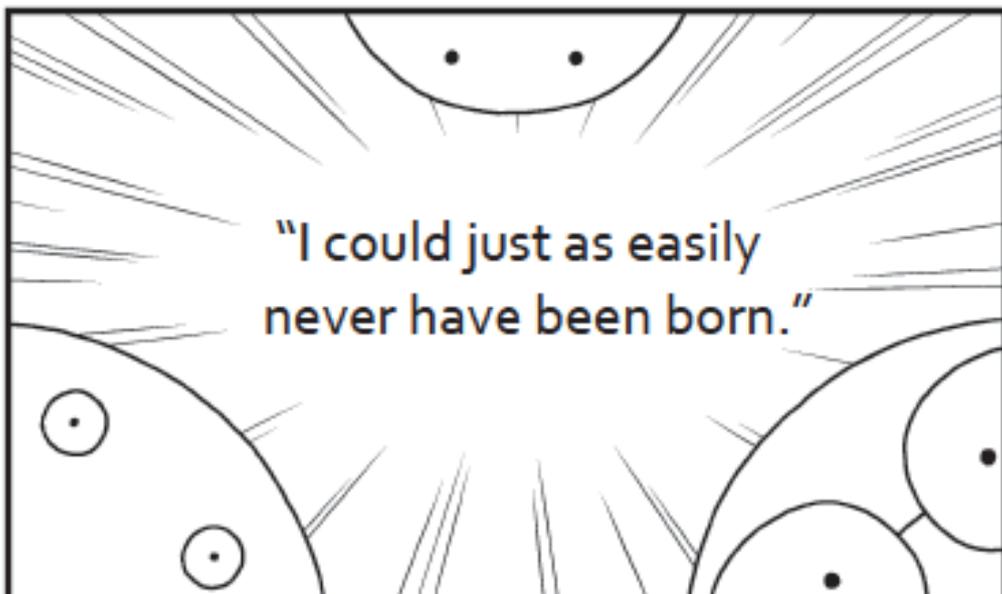
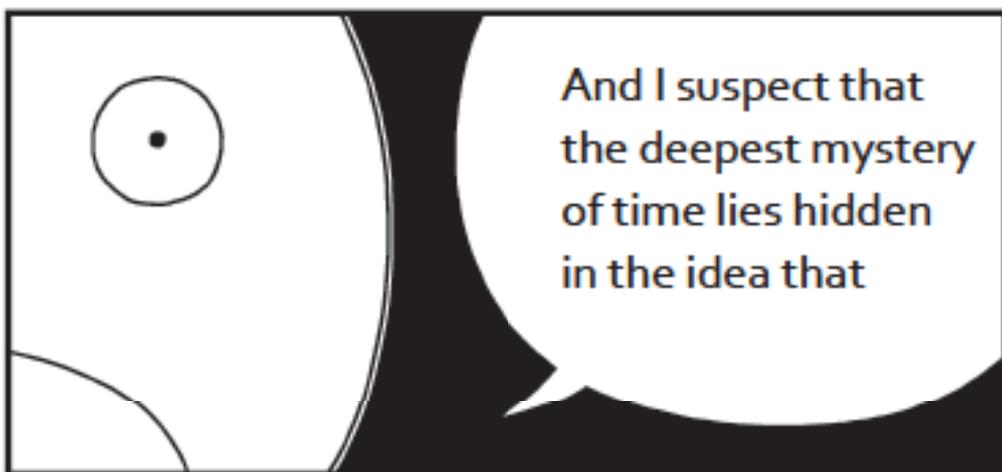
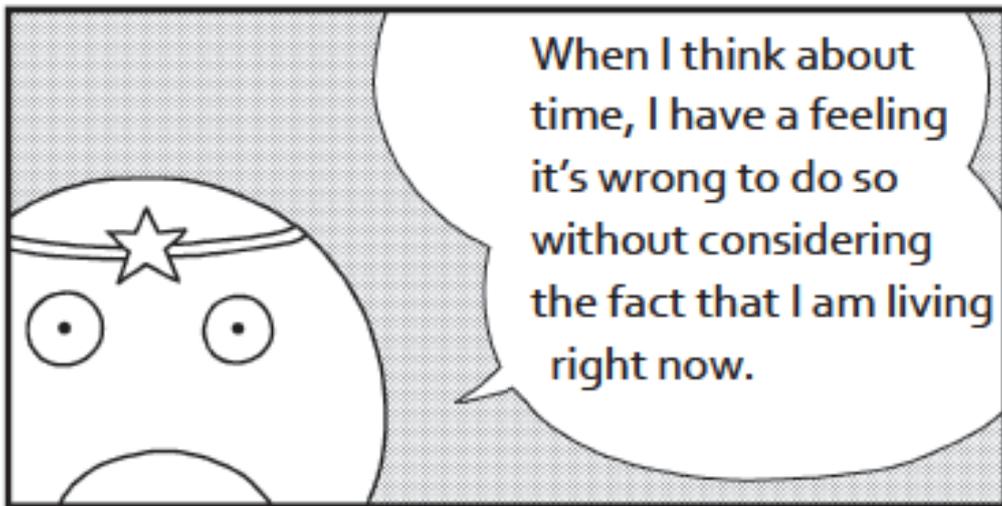






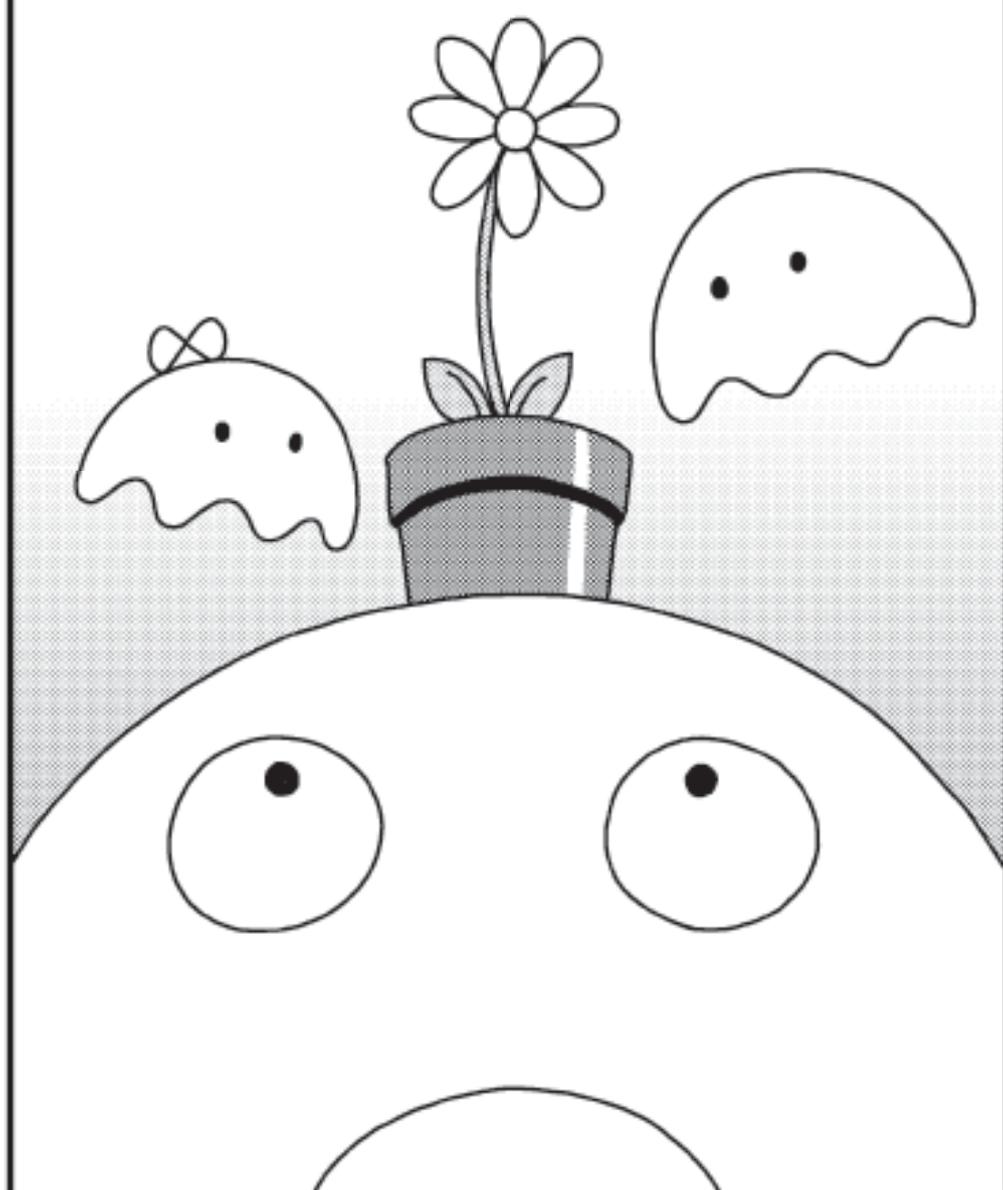


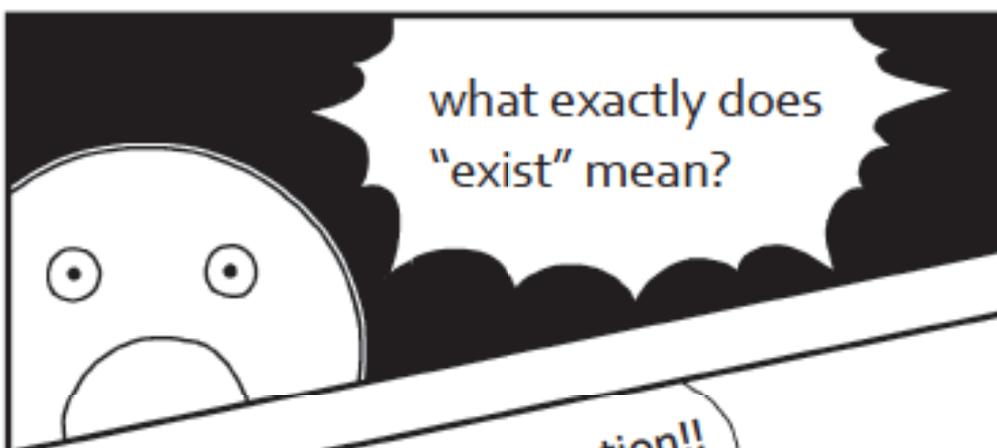
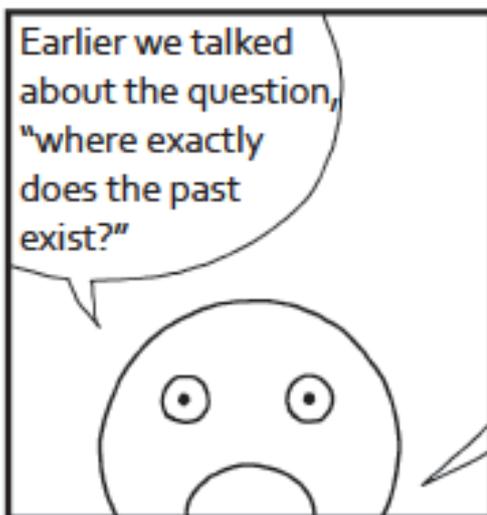


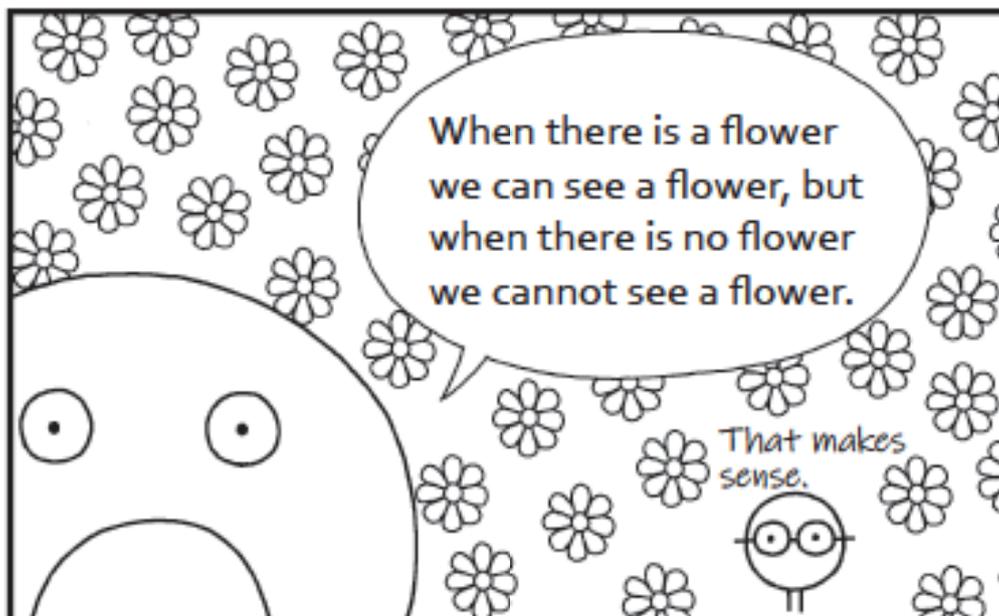
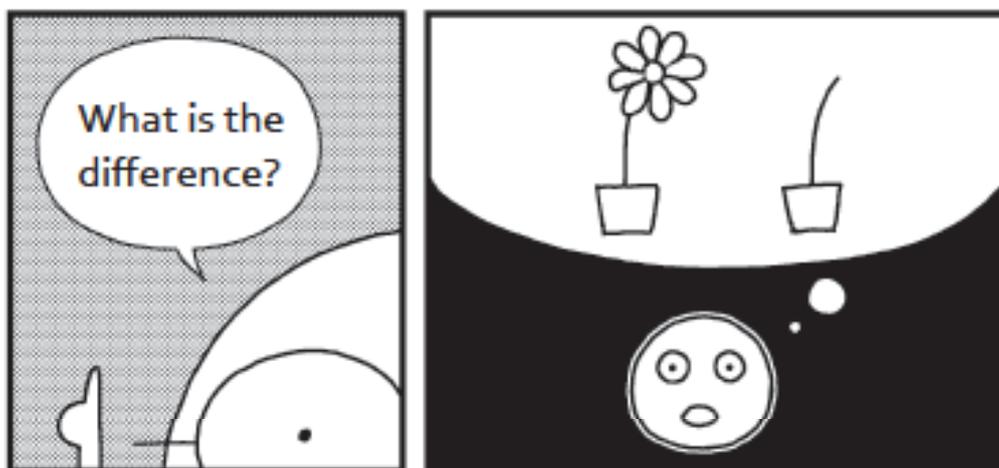
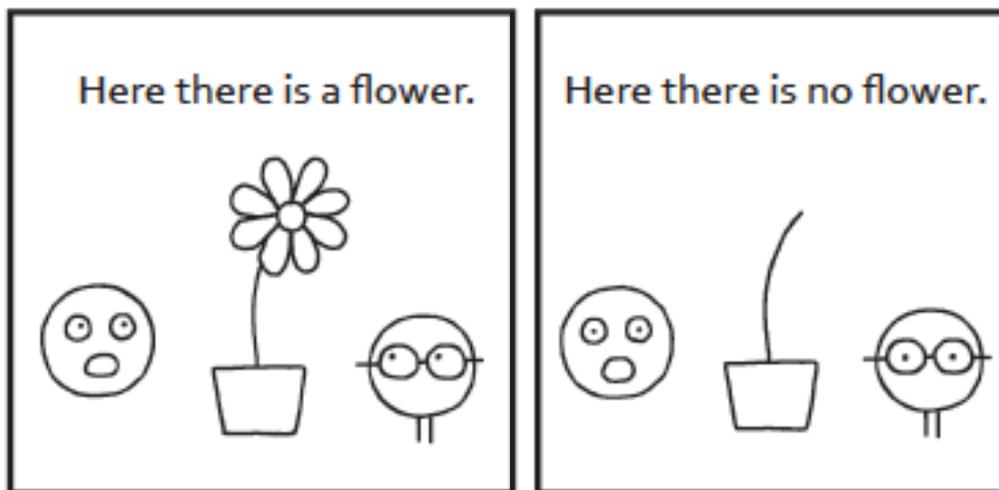


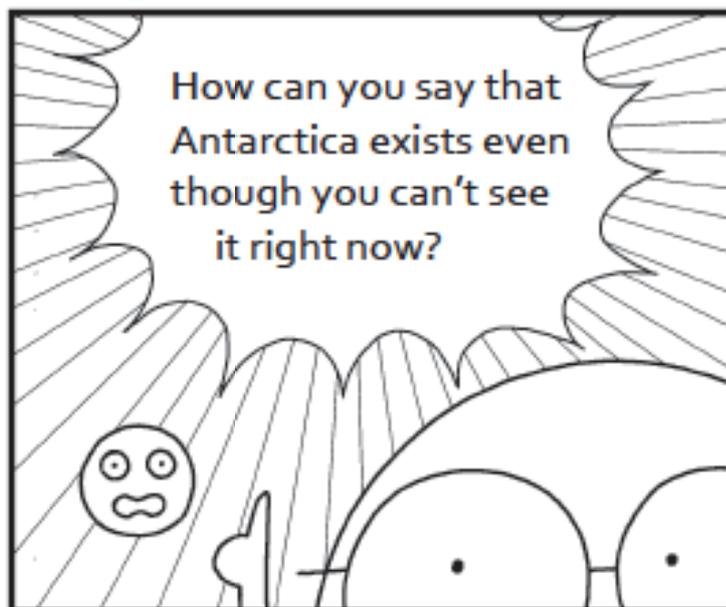
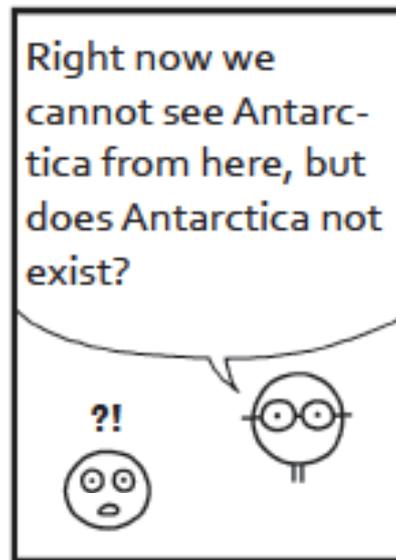
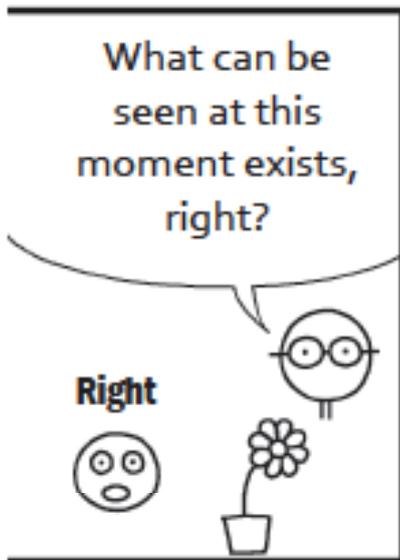
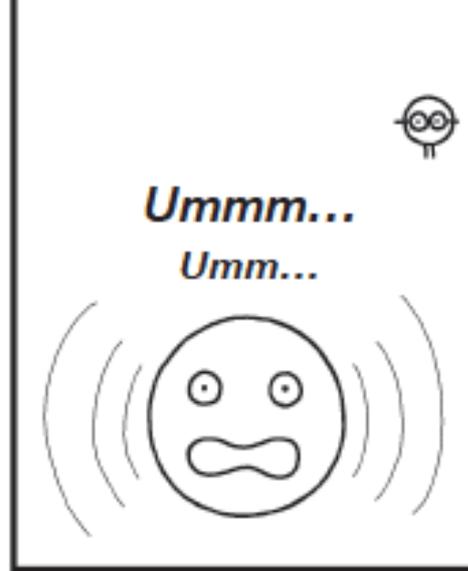
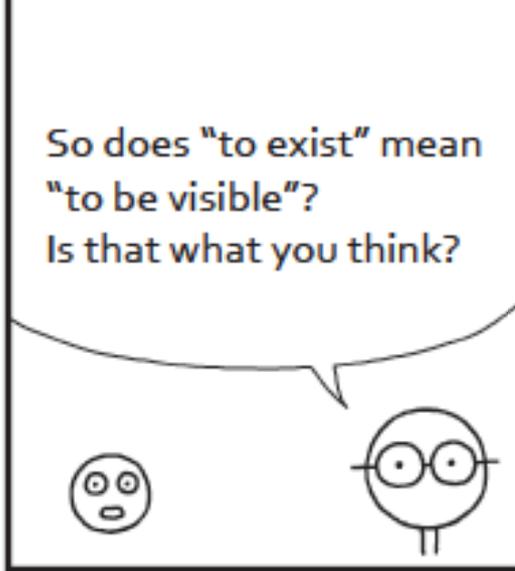
Chapter 2

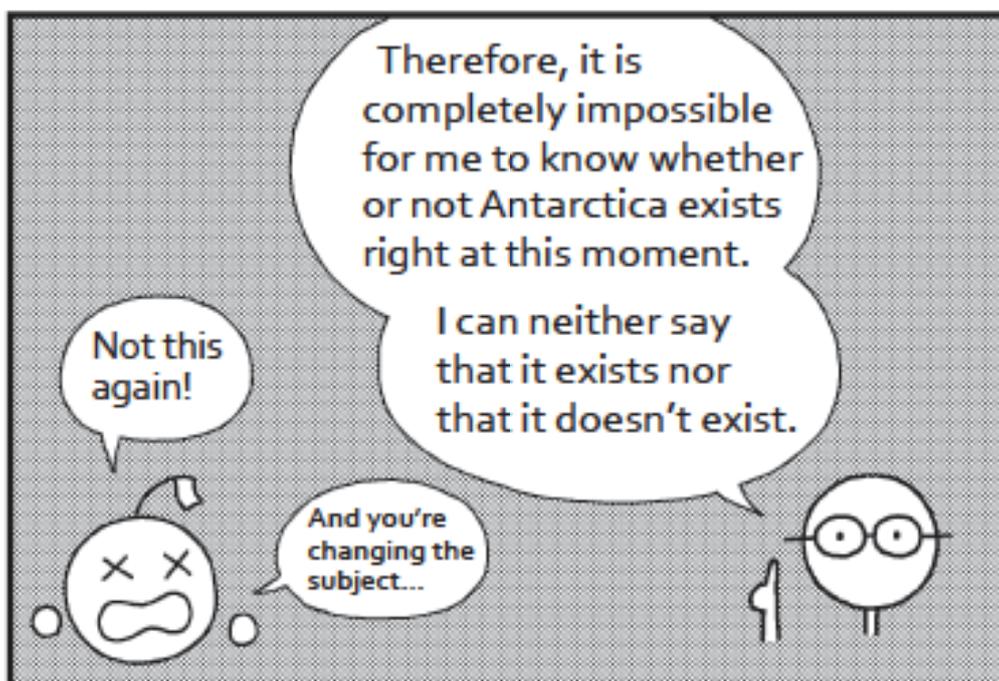
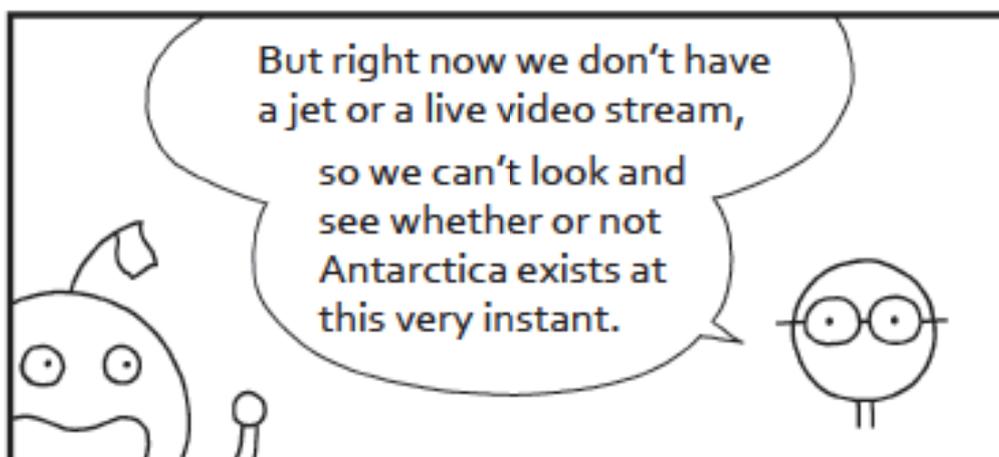
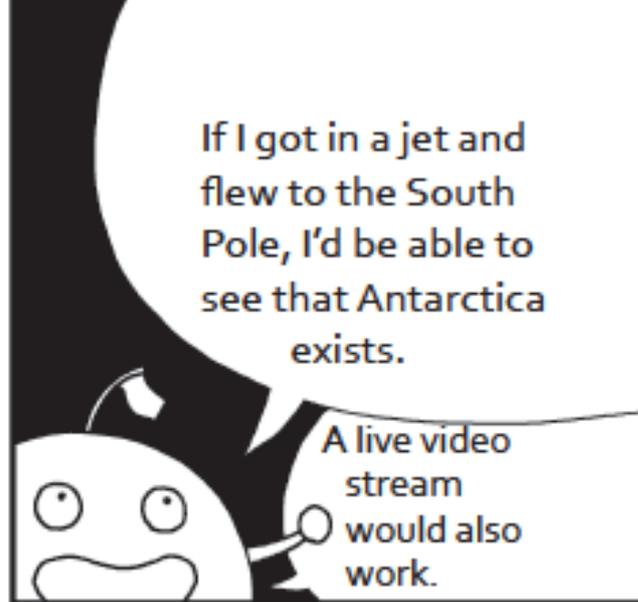
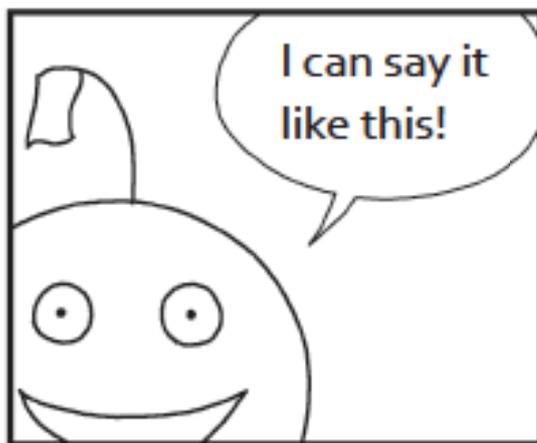
What is Existence?

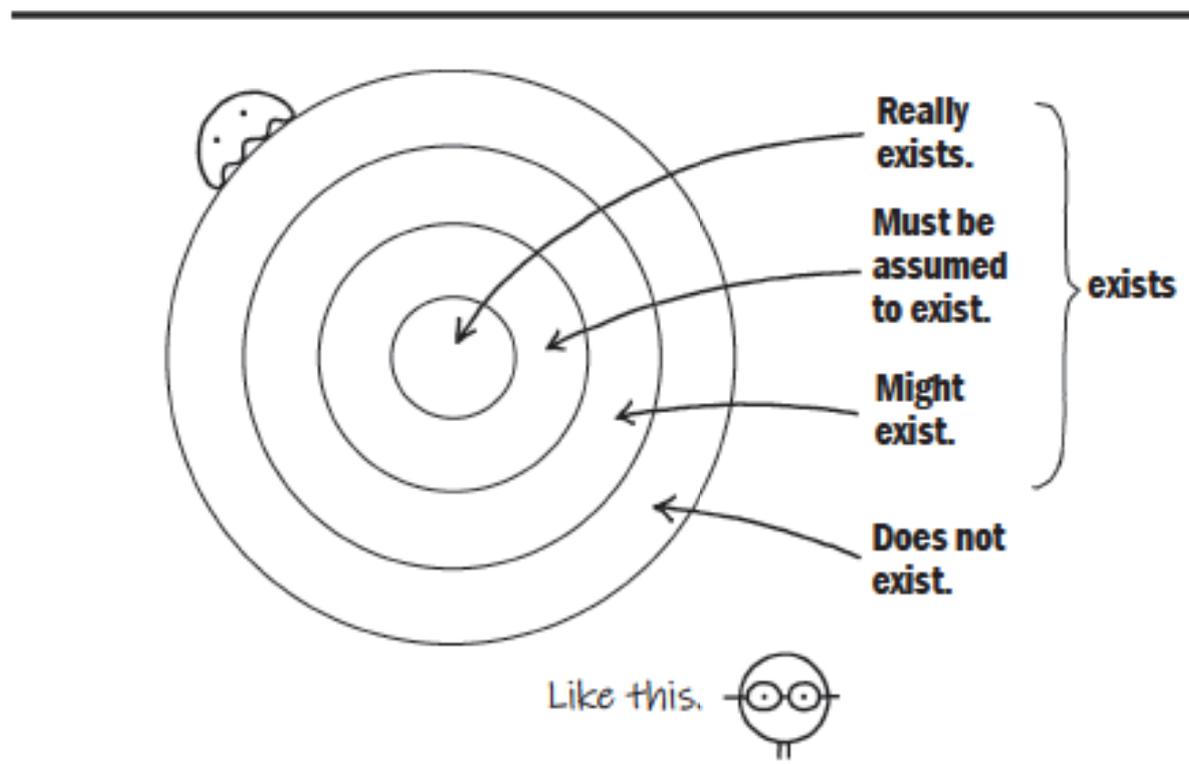
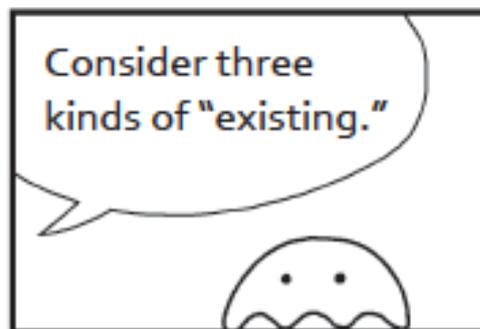
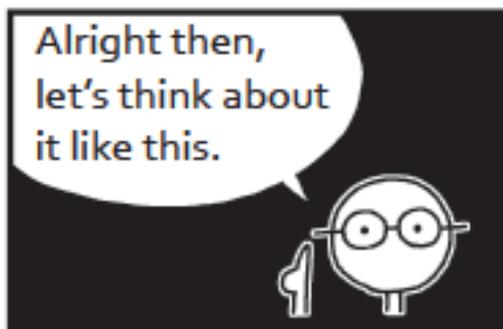
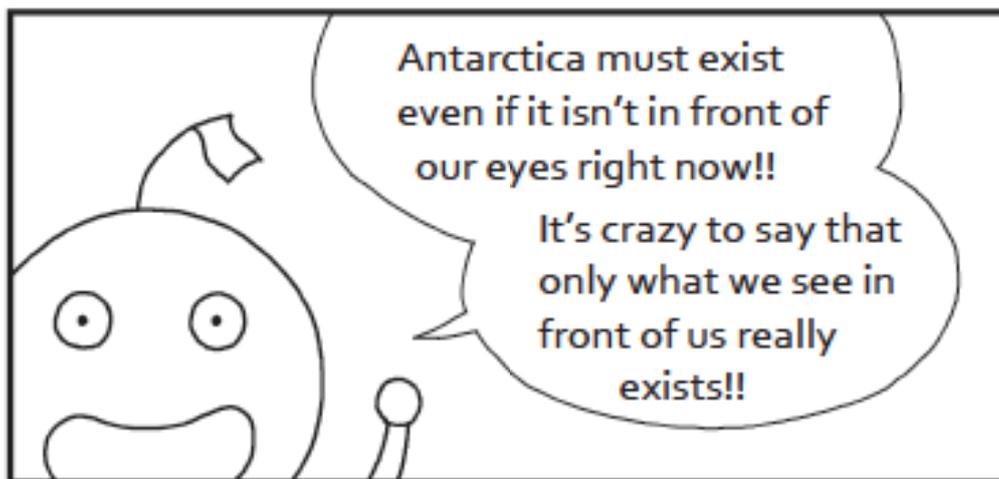














To begin with, "really exists" means I can actually confirm that the thing in question exists.

There is a flower right in front of my eyes.



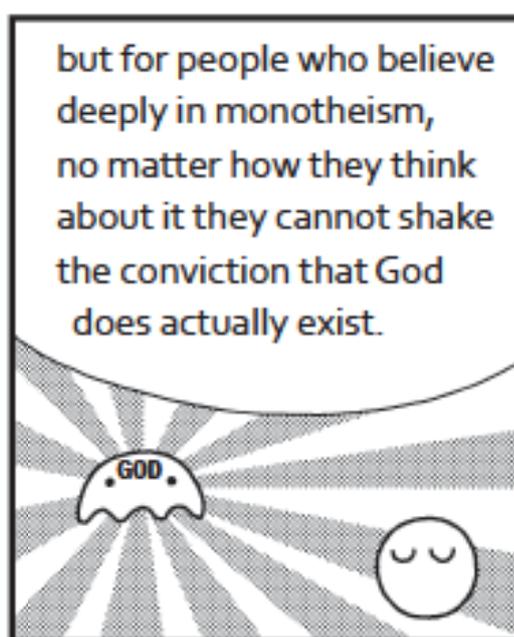
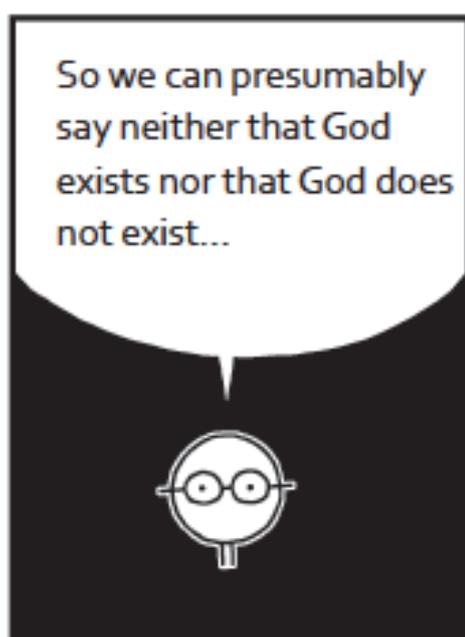
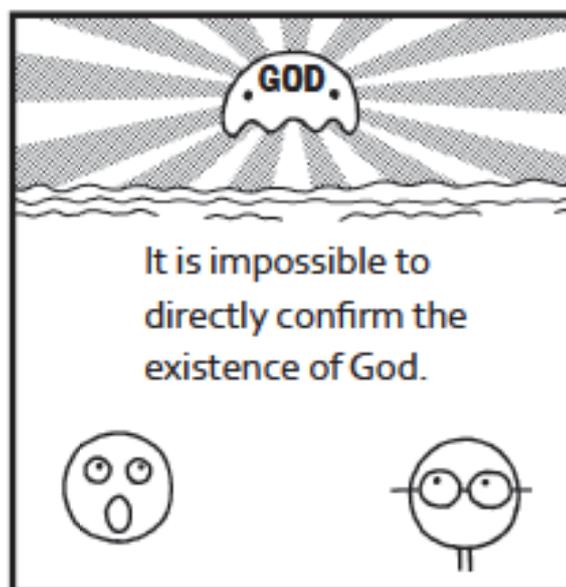
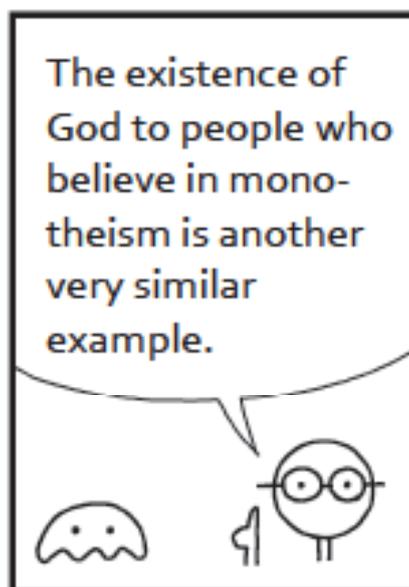
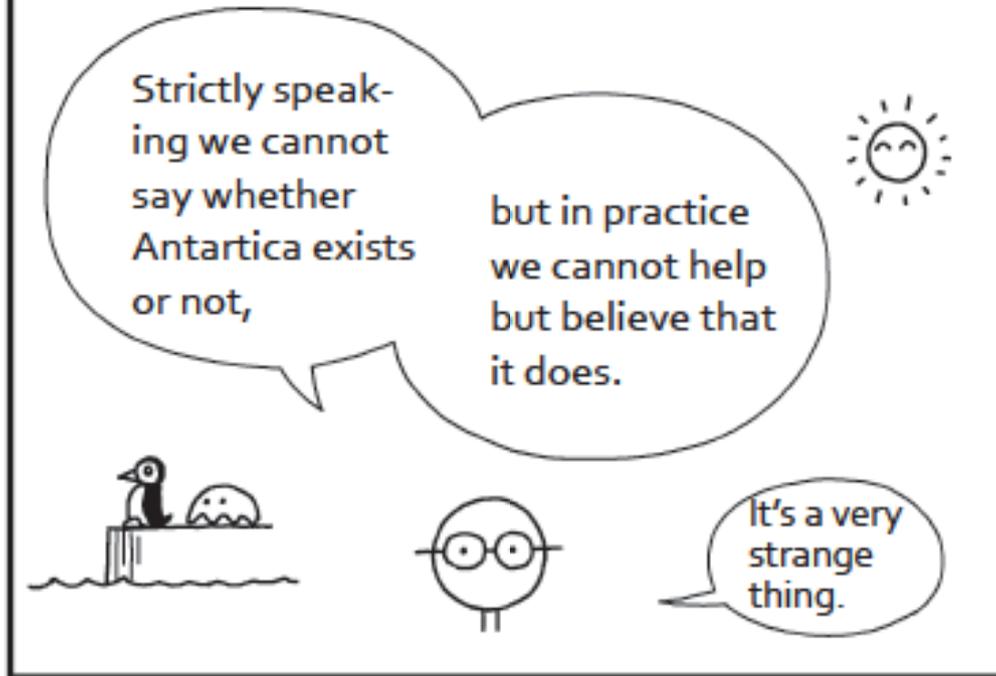
Second, "might exist" means I cannot say there is no possibility that the thing exists.

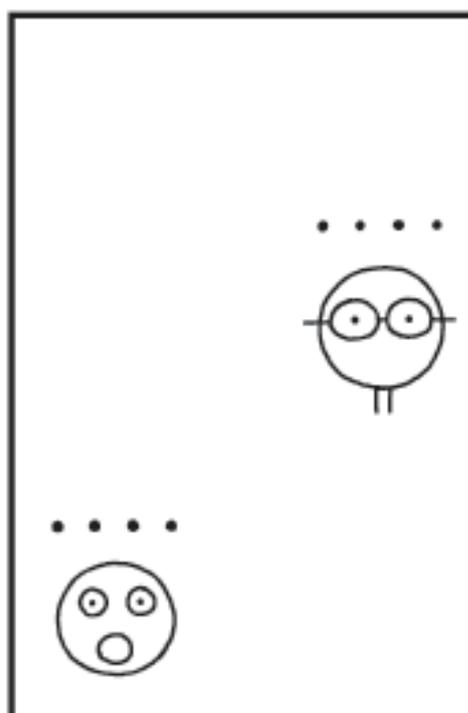
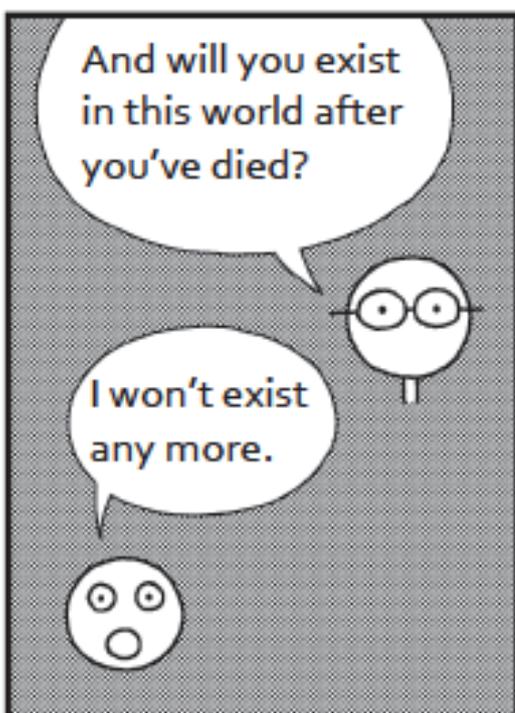
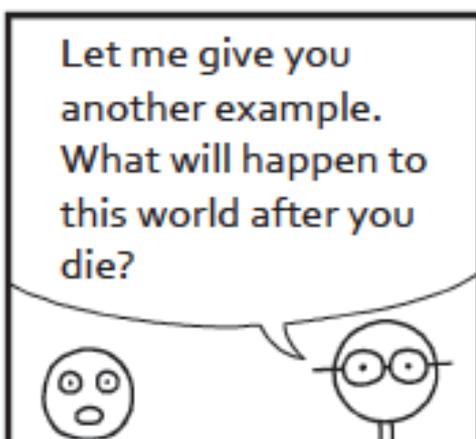
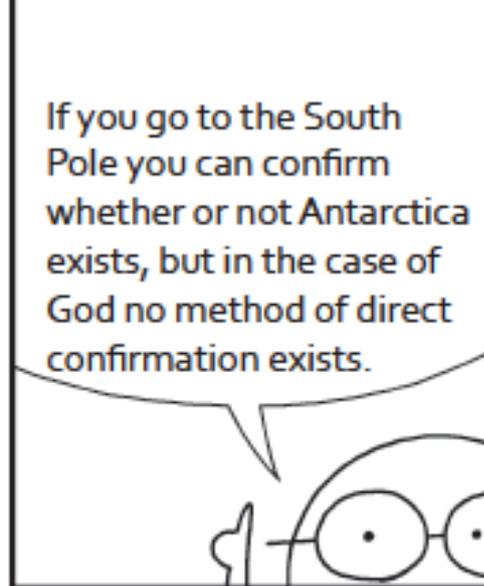
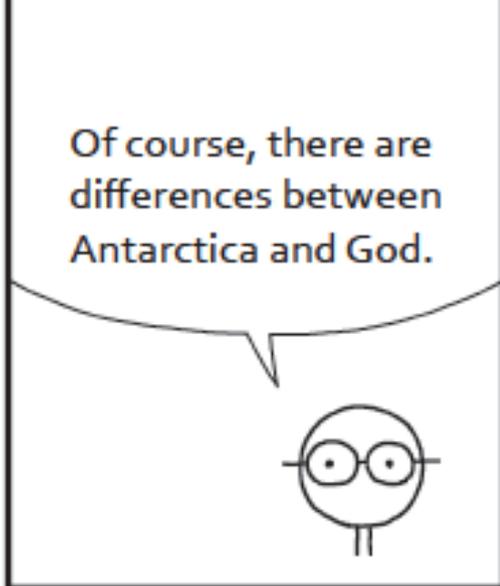
Aliens from outer space might have set up a secret base somewhere on Earth.

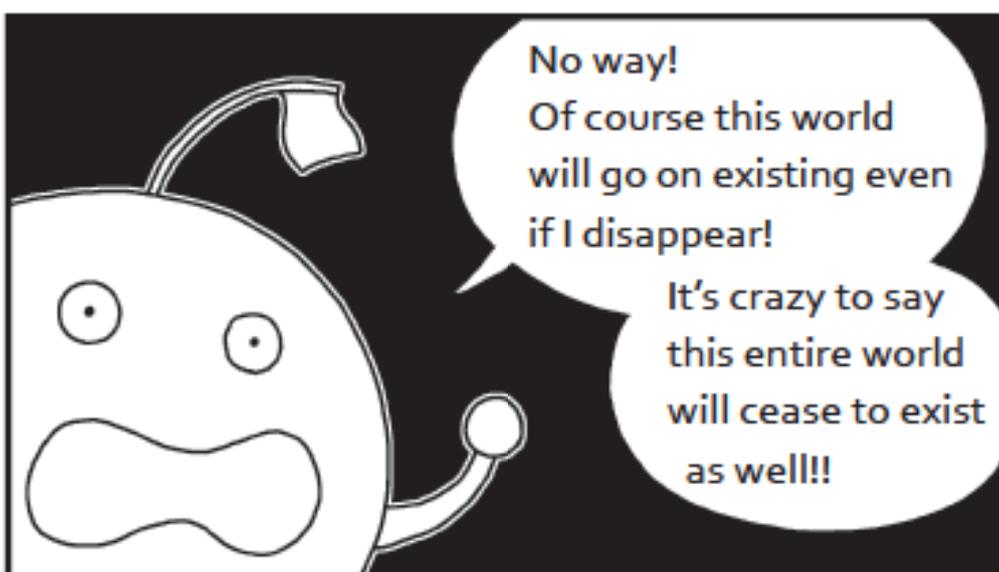
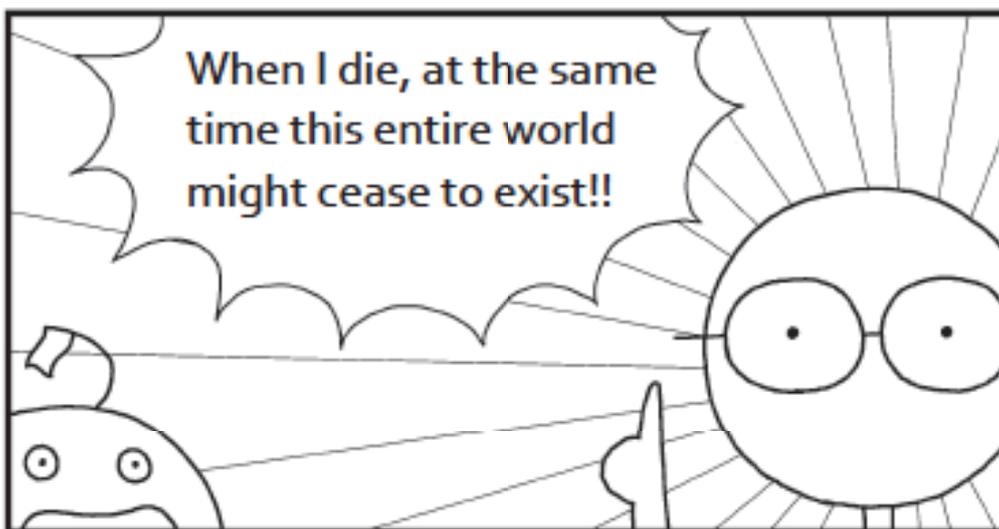
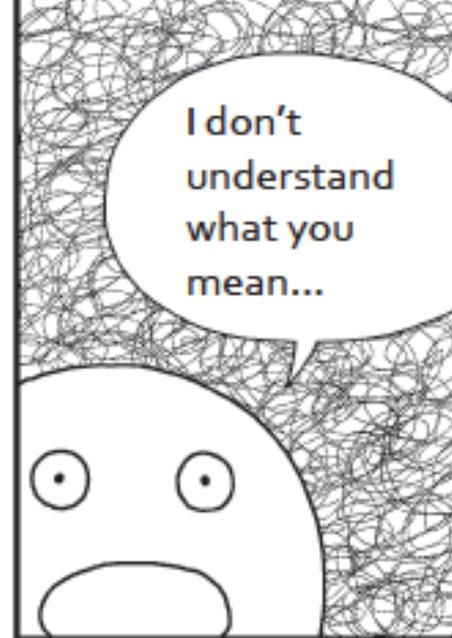
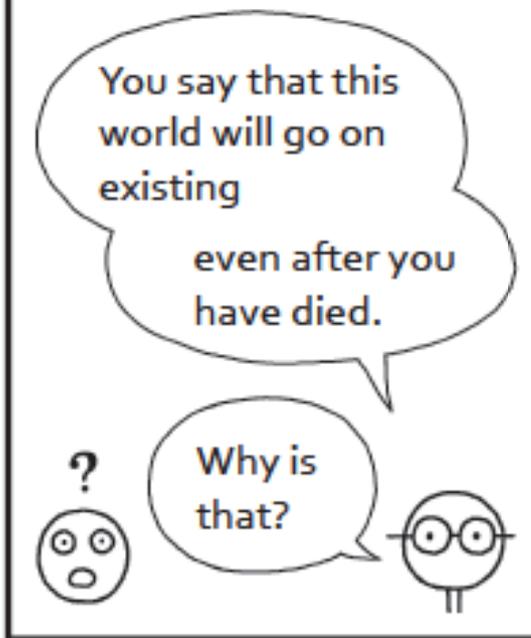


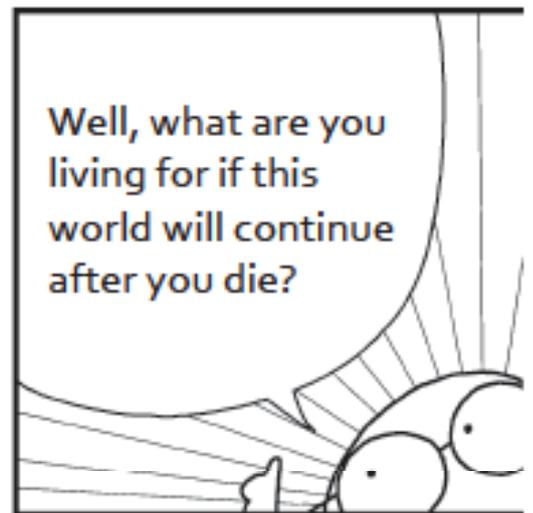
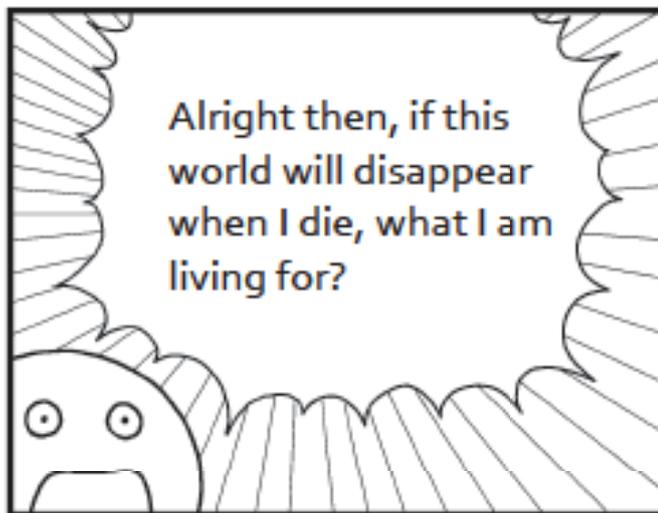
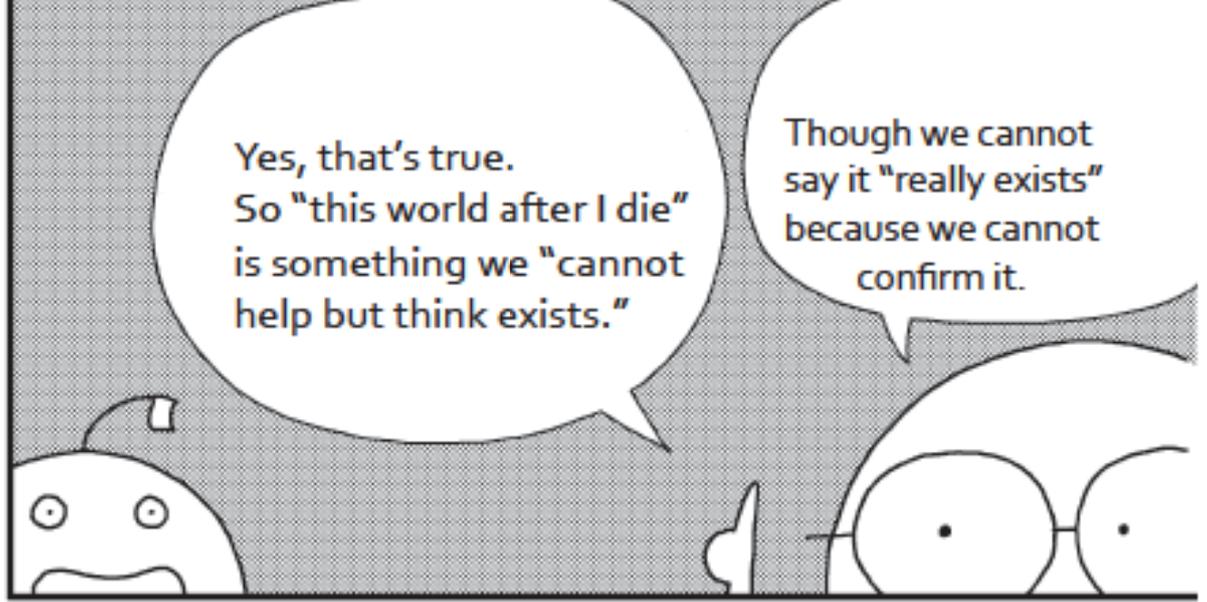
Third, "must be assumed to exist" means I cannot actually confirm whether or not the thing in question exists right now, but I cannot help but assume that it does.

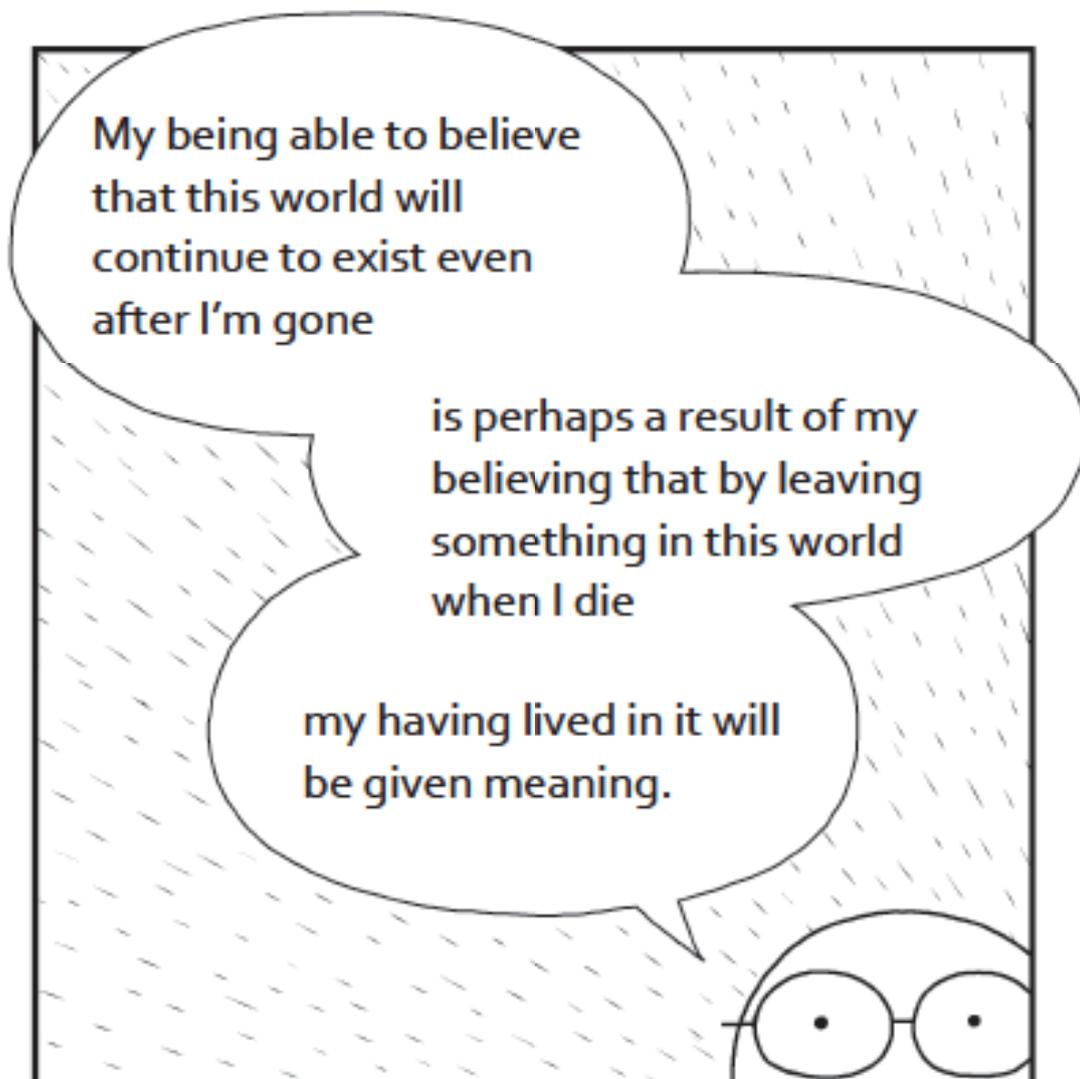
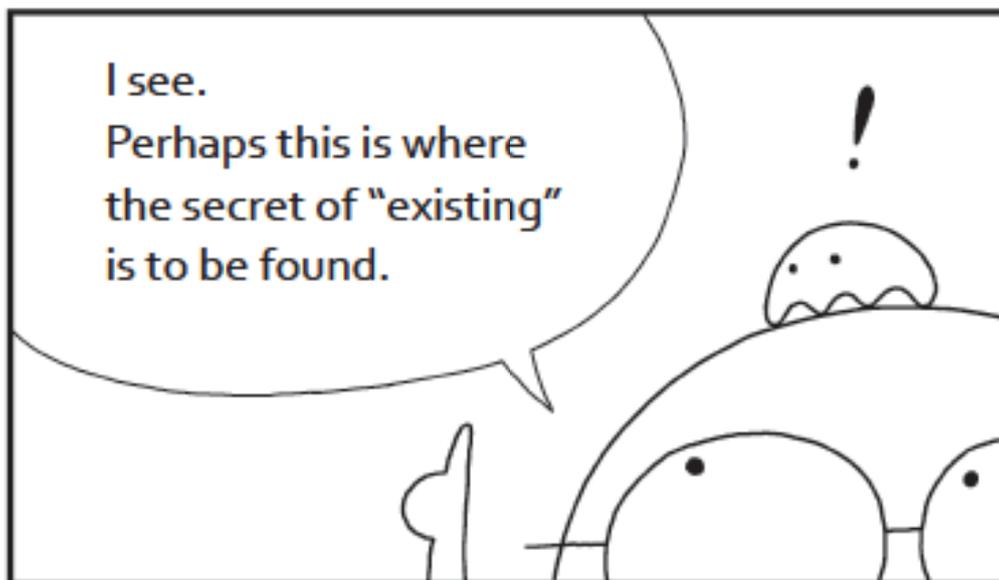
I cannot help but think that Antarctica exists.

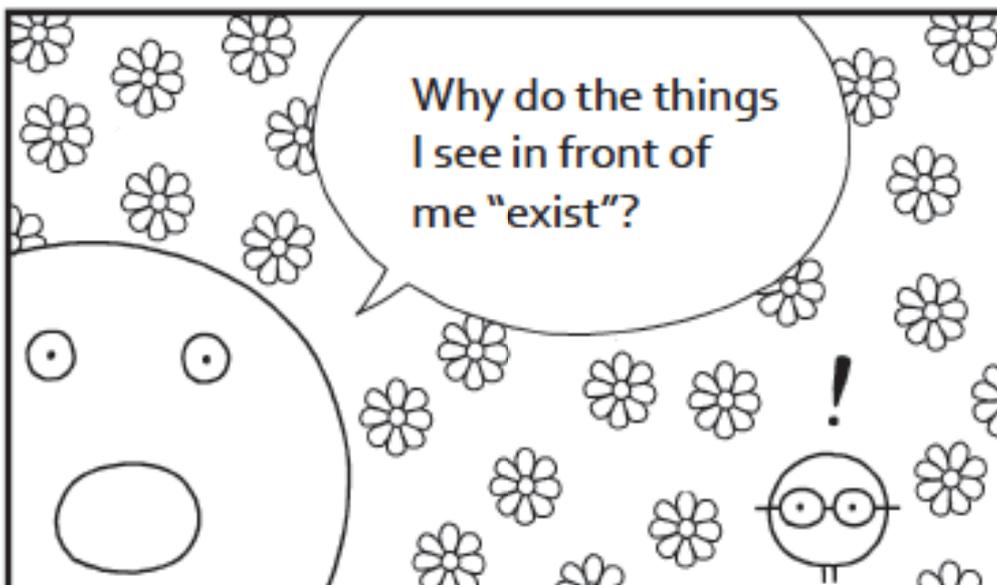
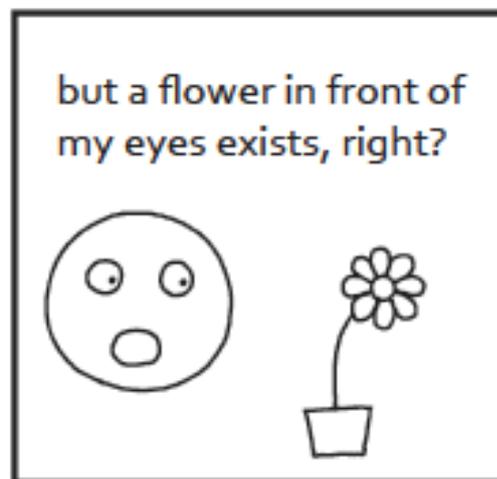
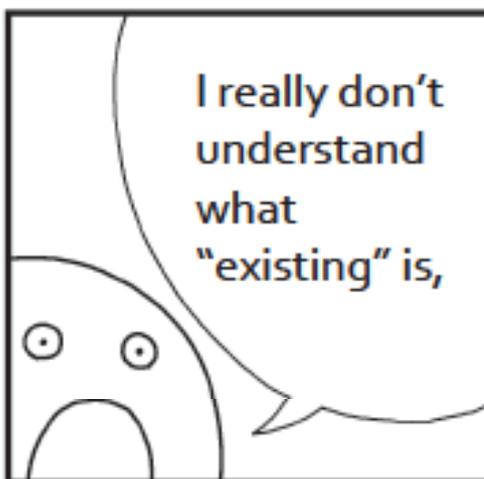
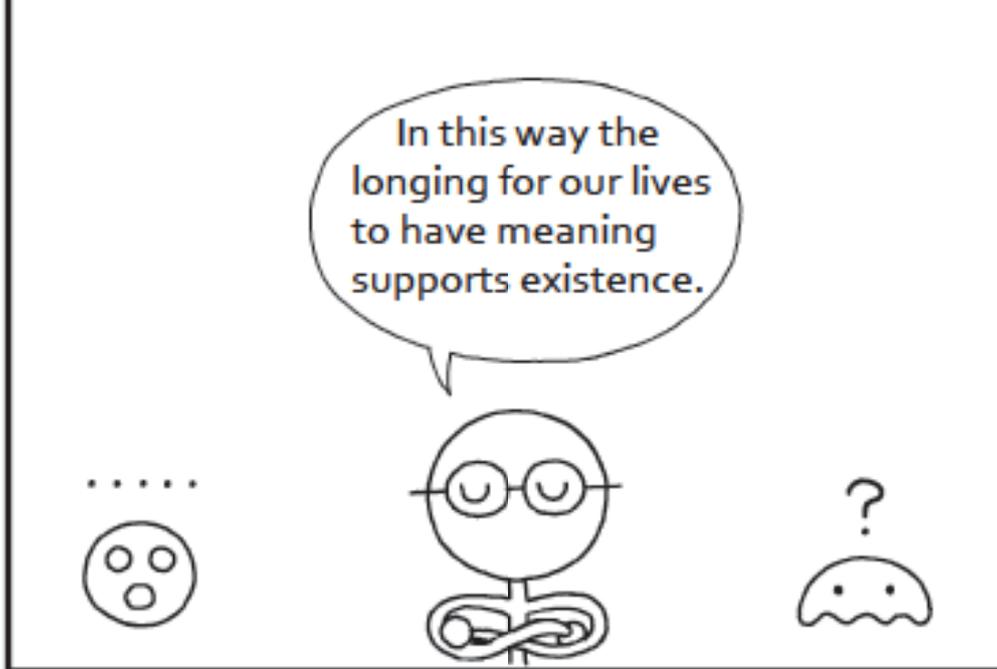


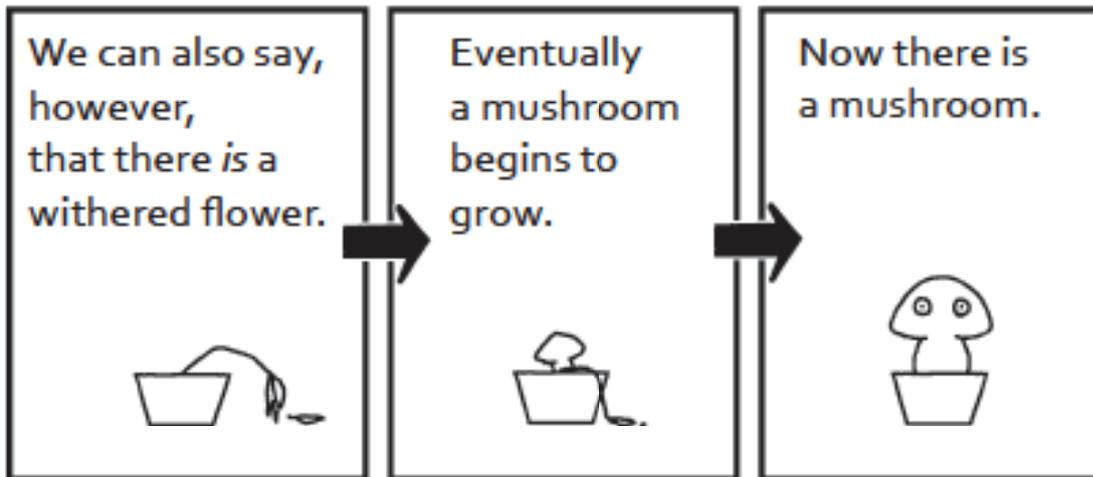
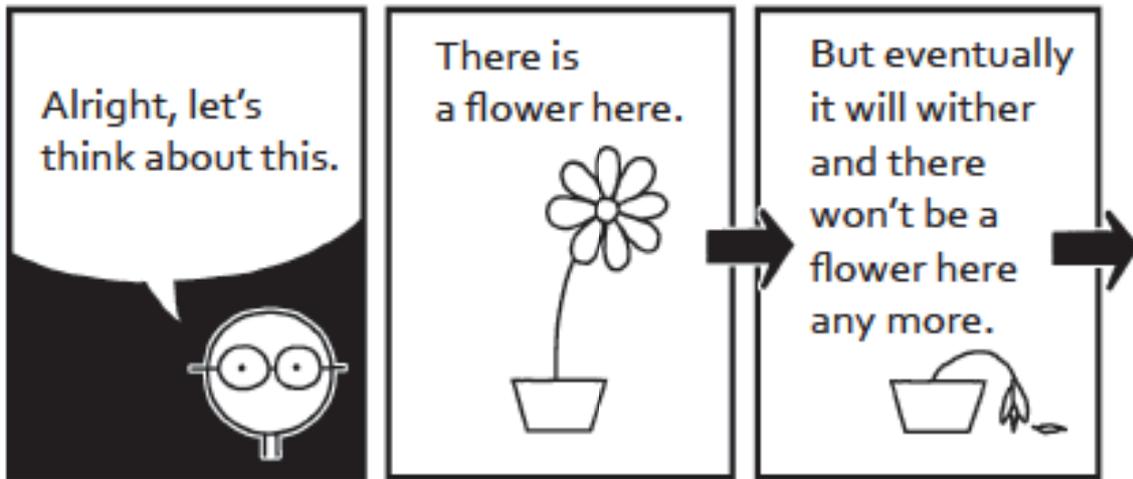




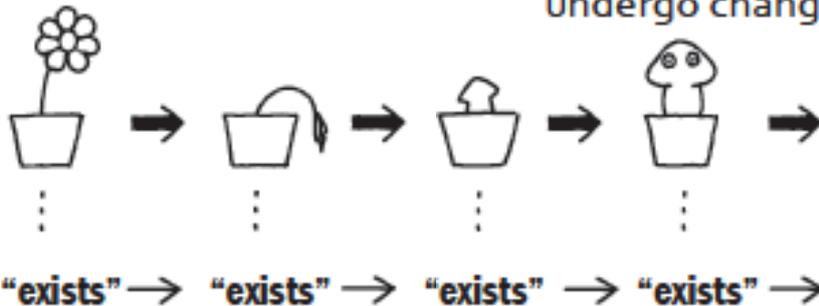






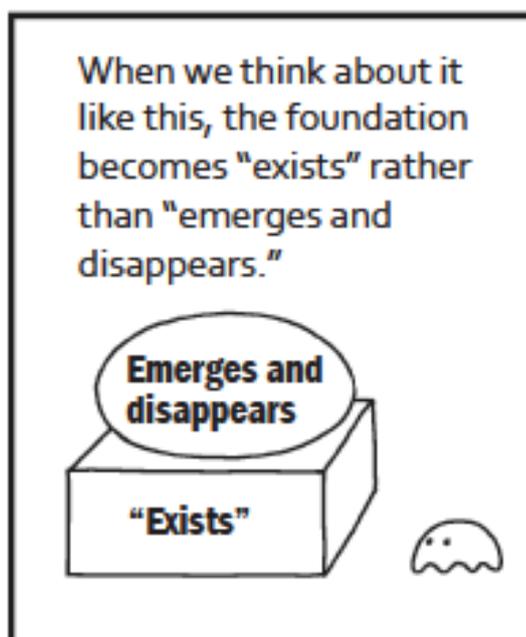
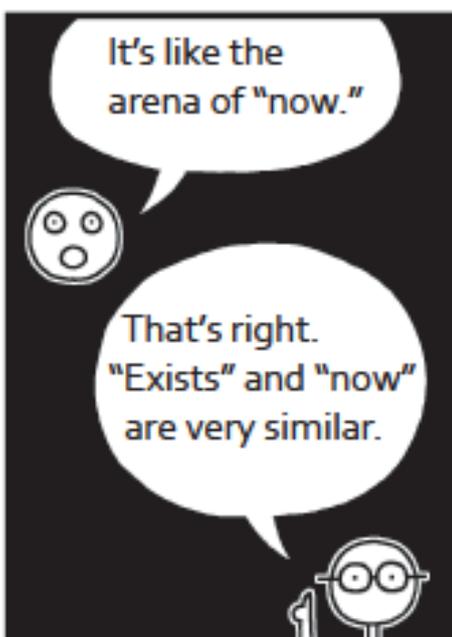
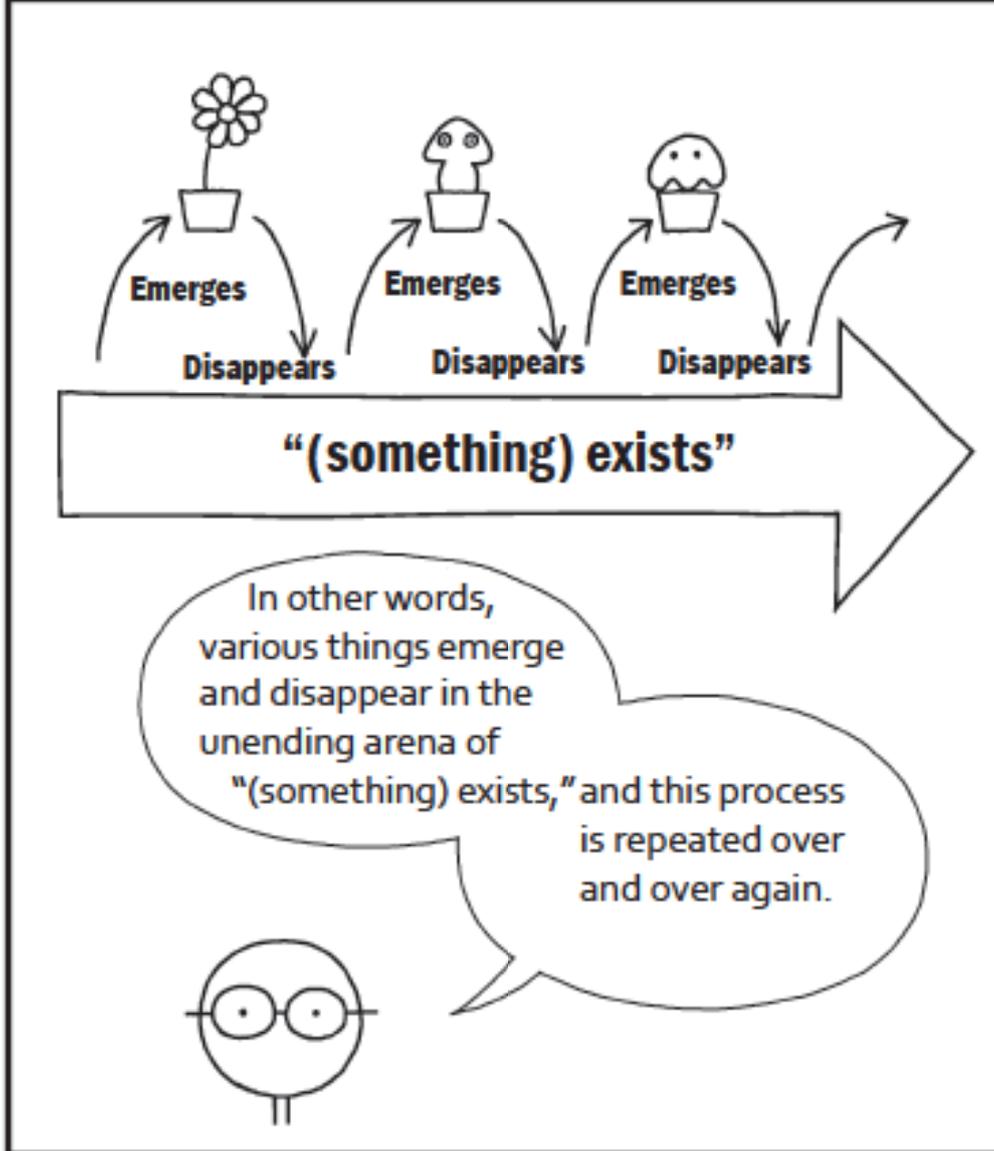


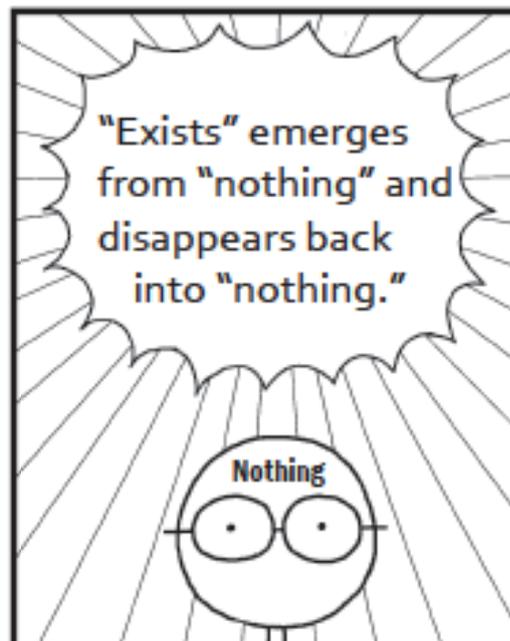
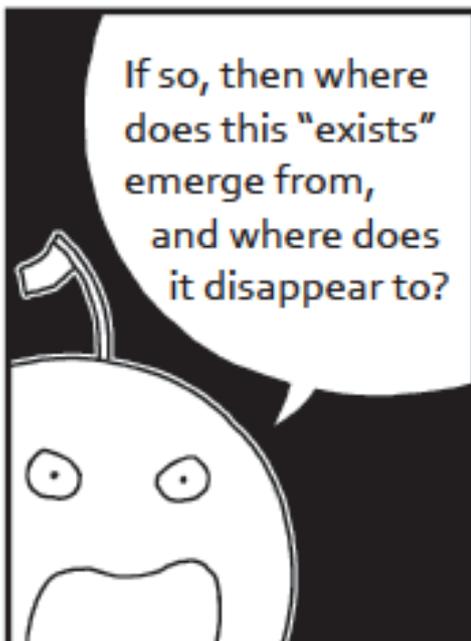
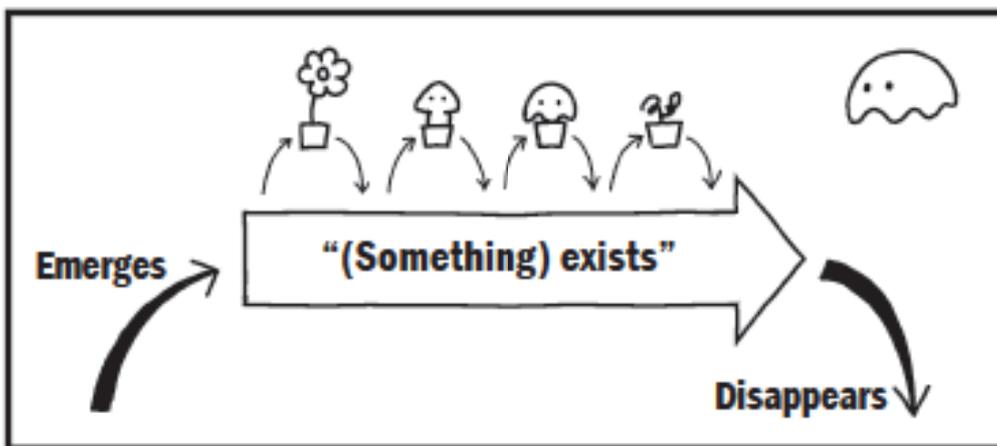
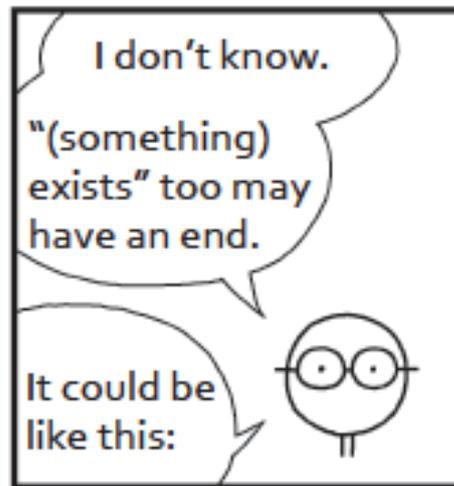
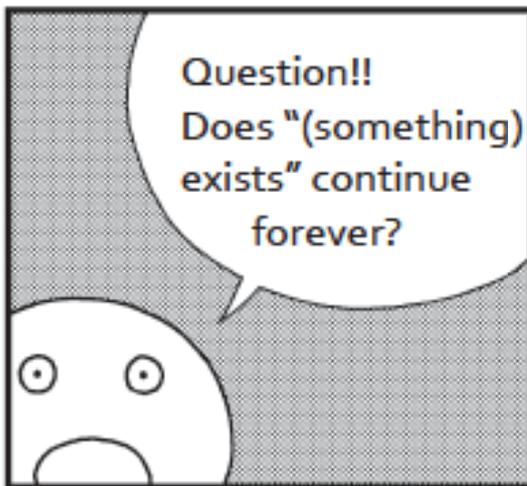
In other words, the existing things I see in front of me undergo changes,

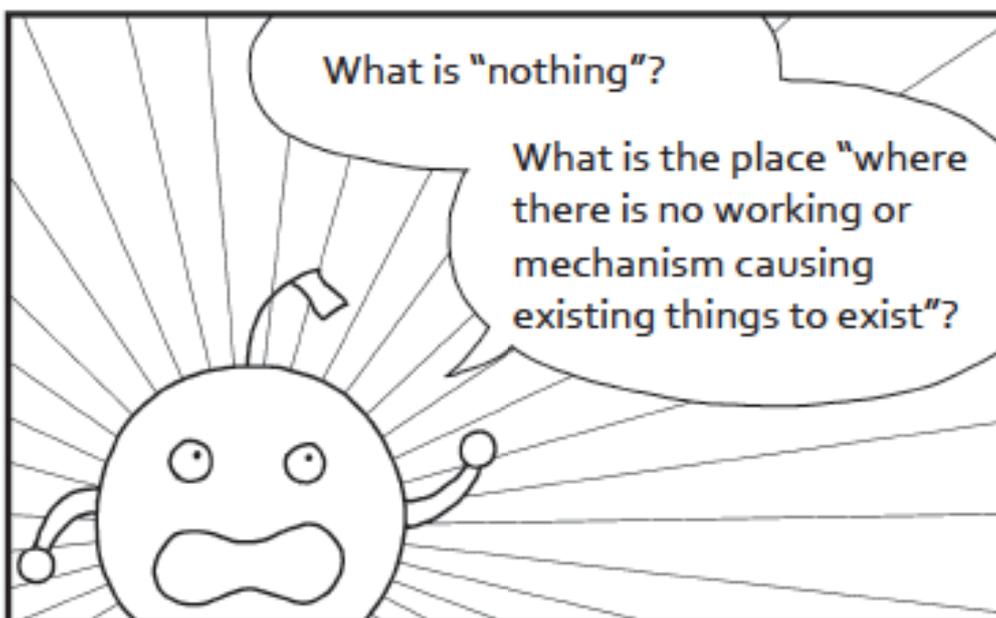
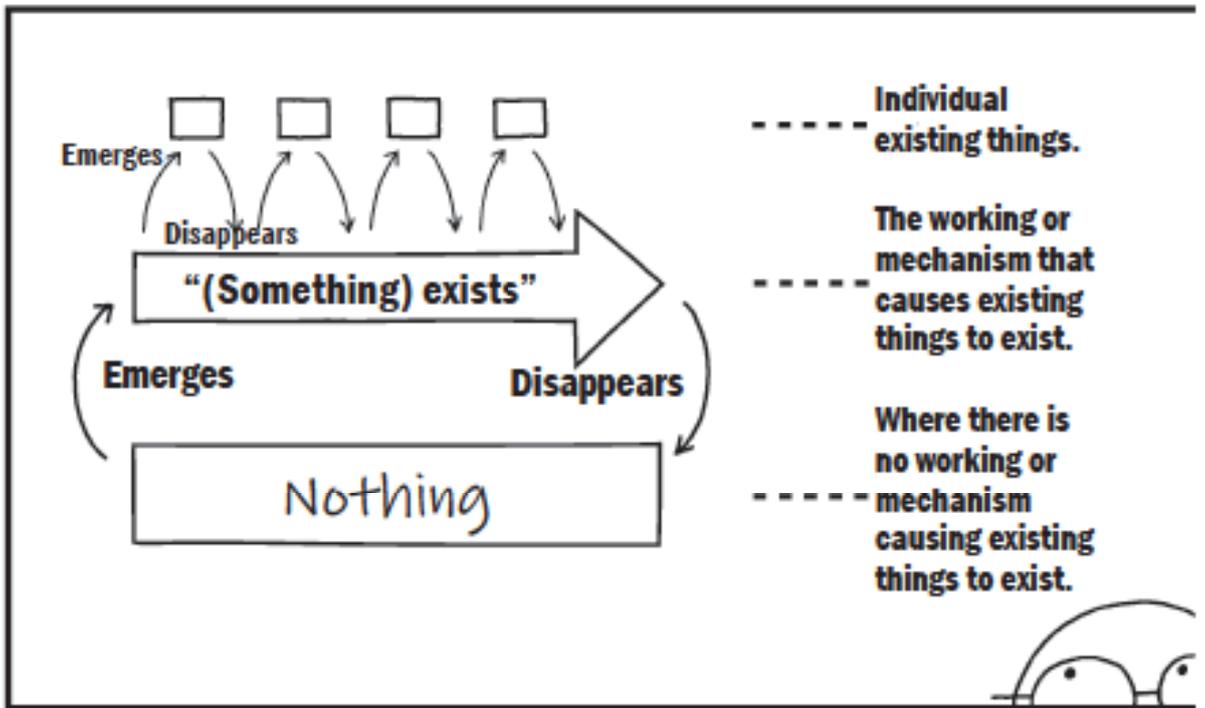
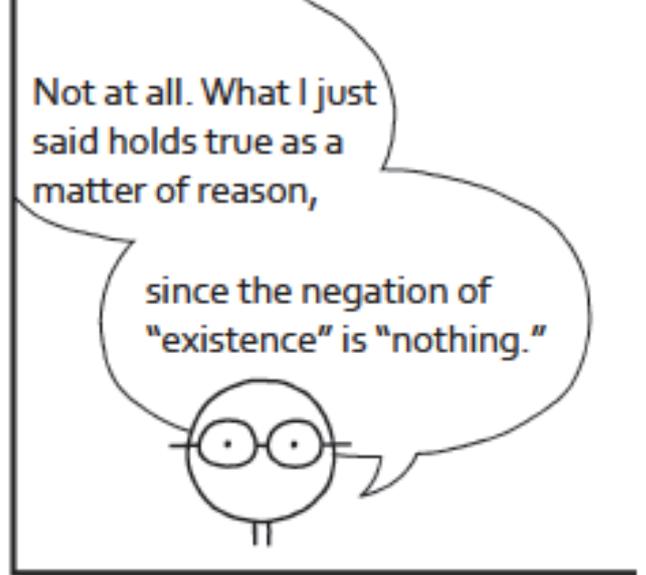
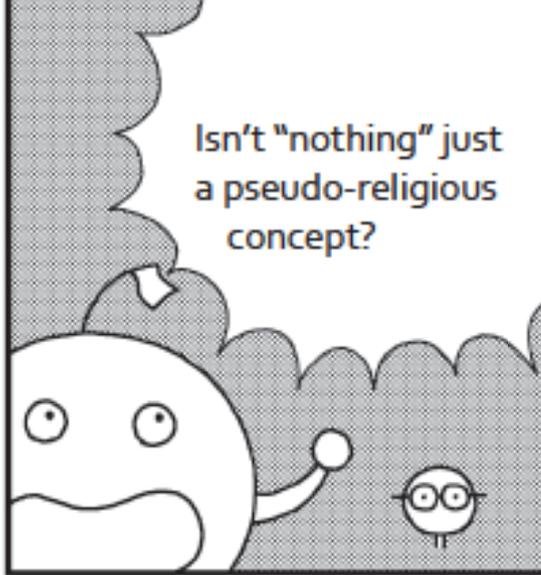


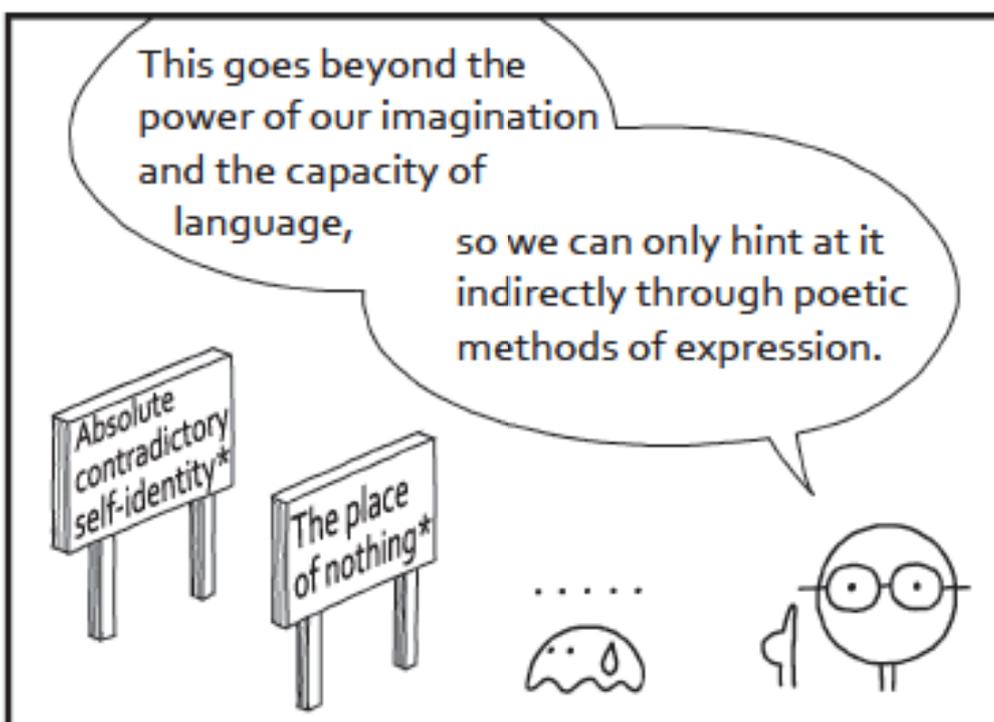
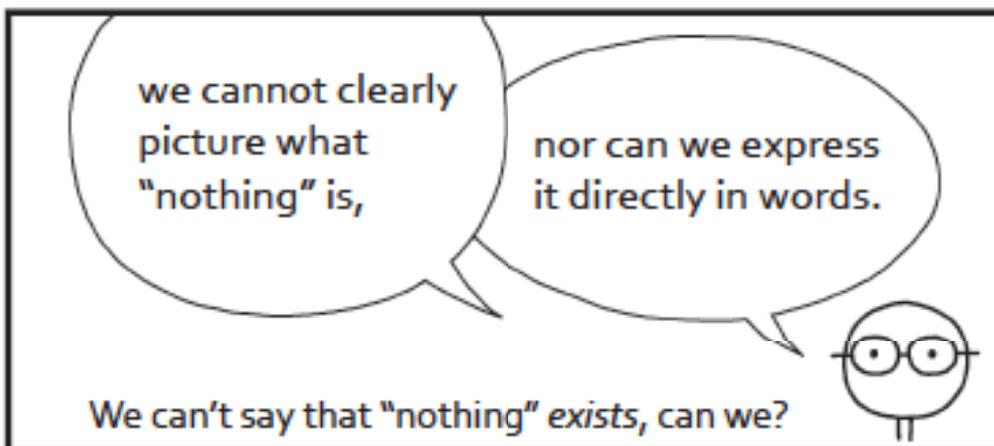
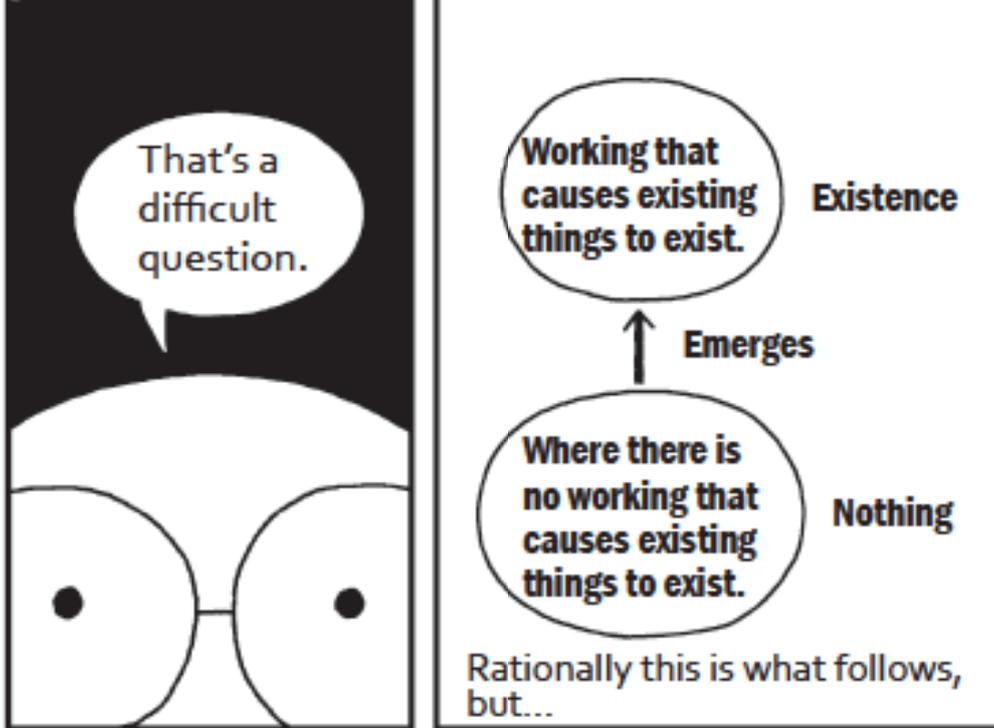
but the fact that they *exist* continues endlessly, completely unchanged.



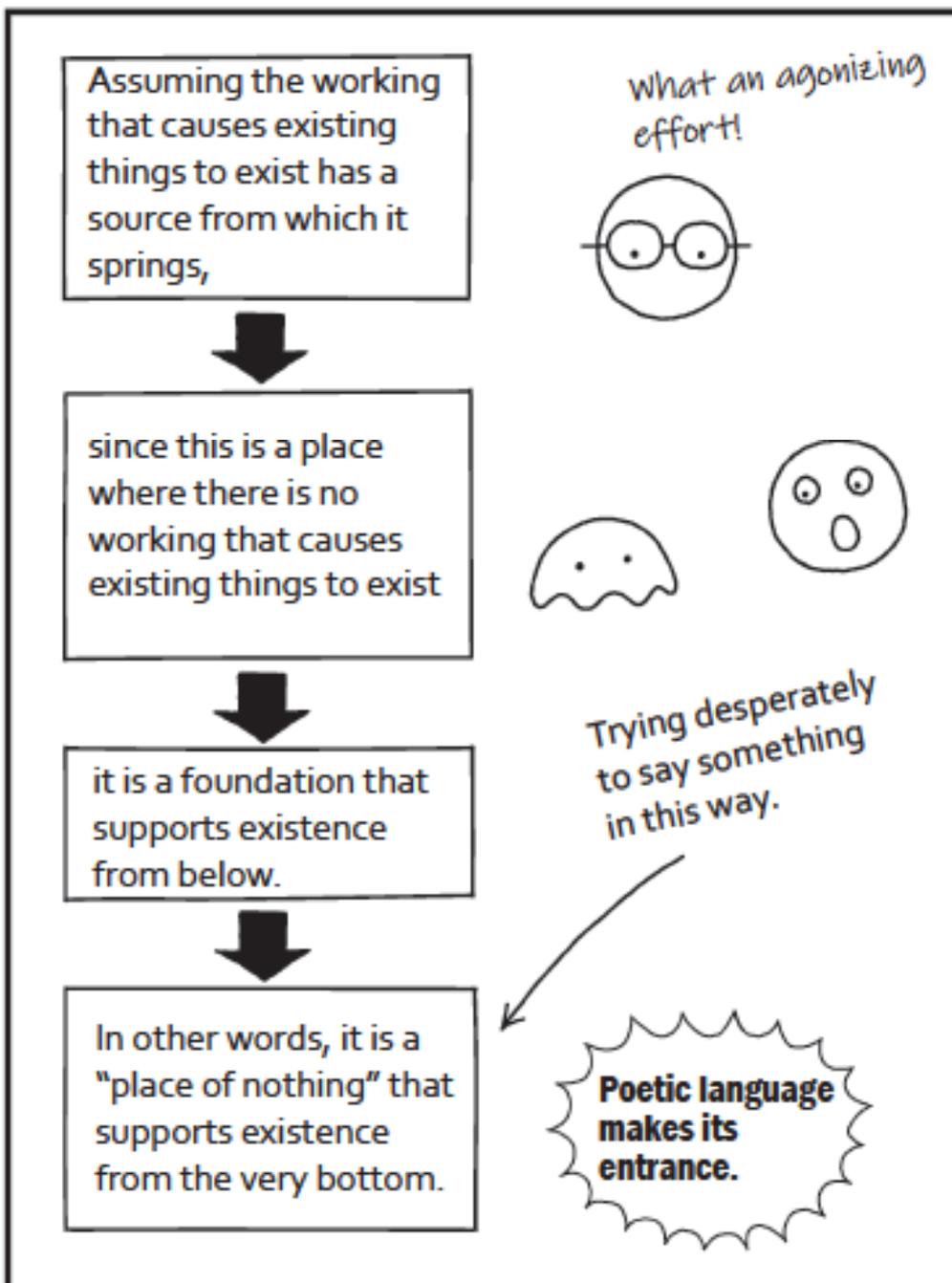
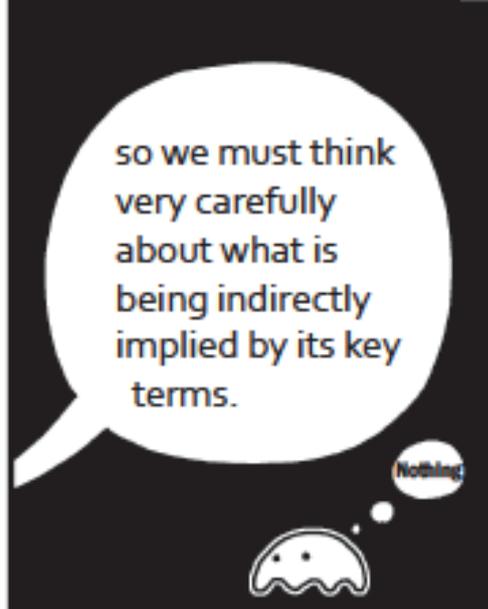
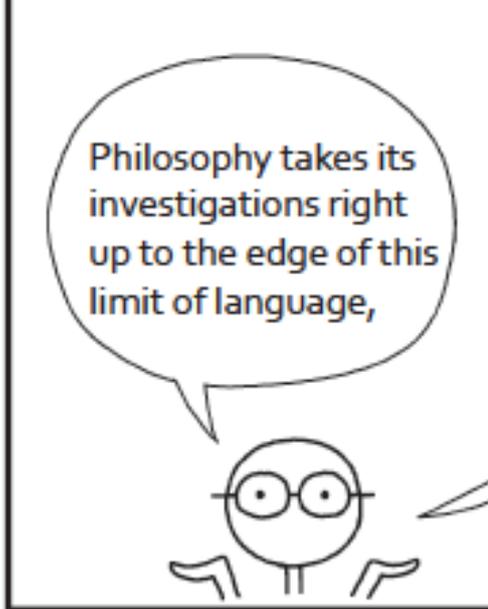


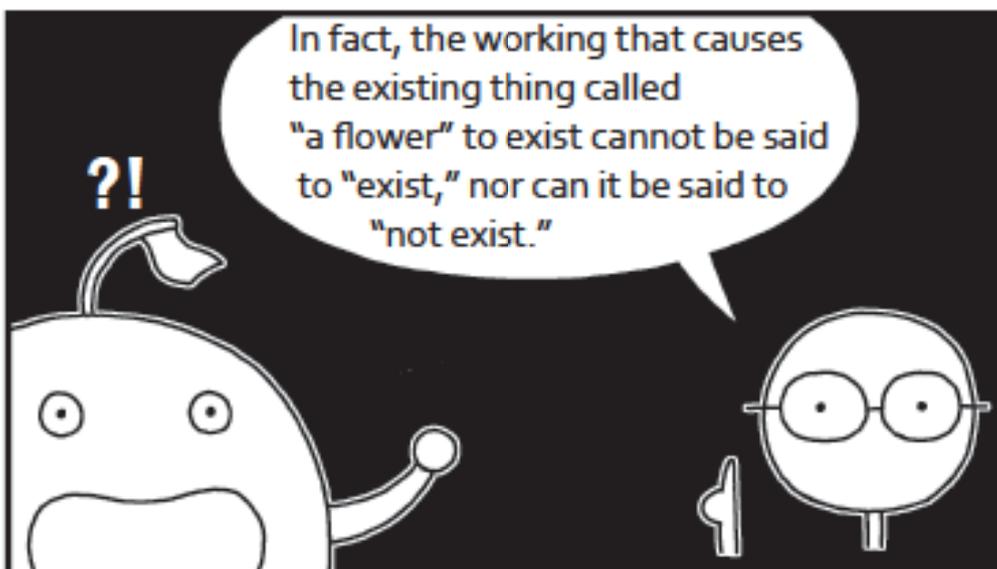
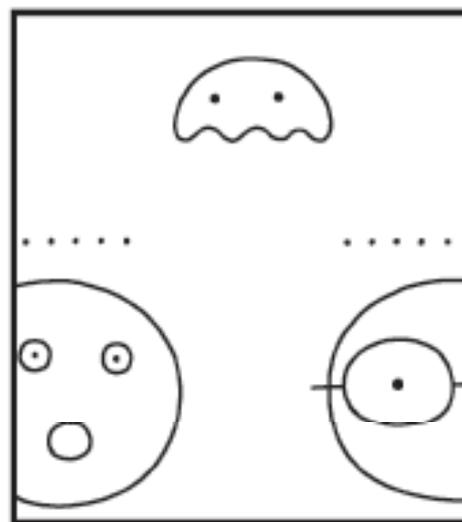
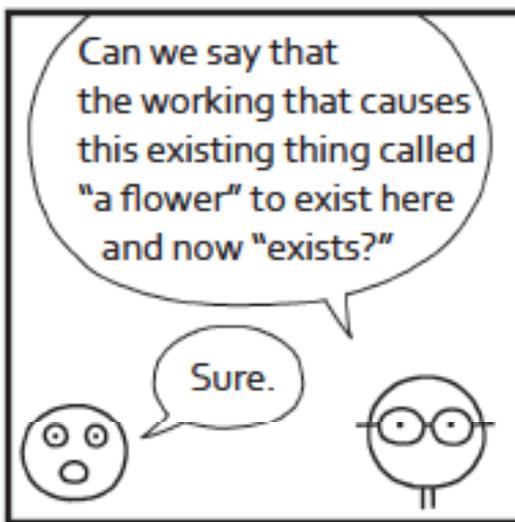
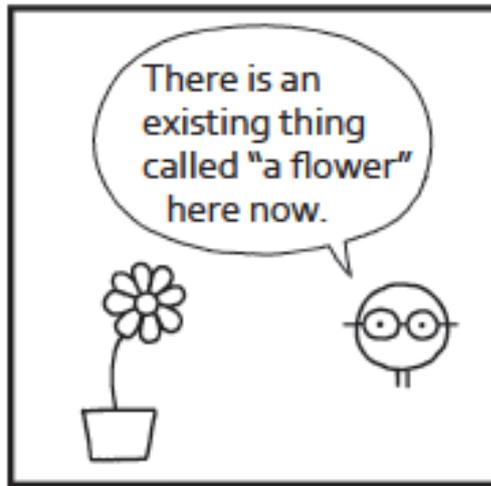
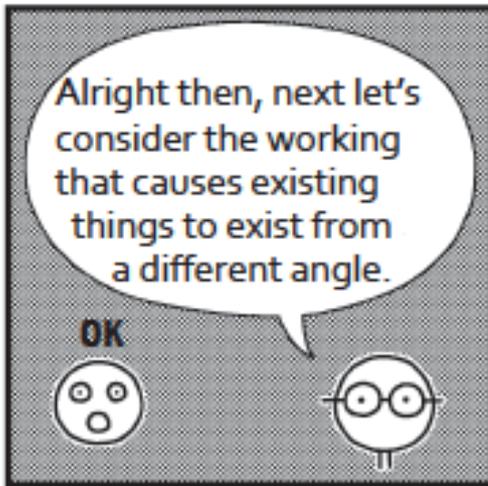


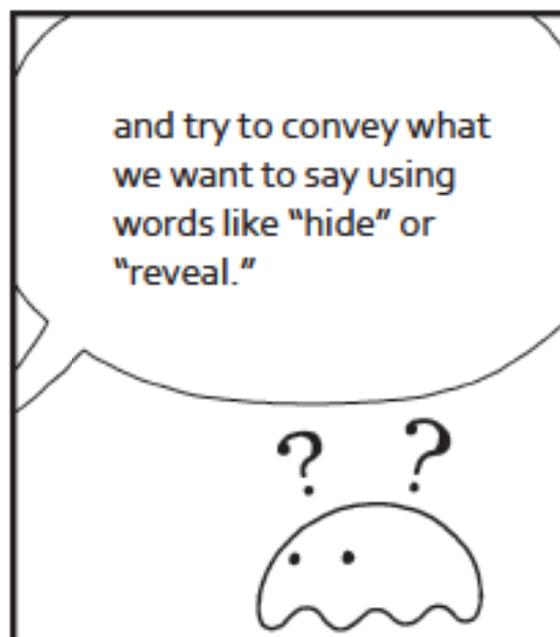
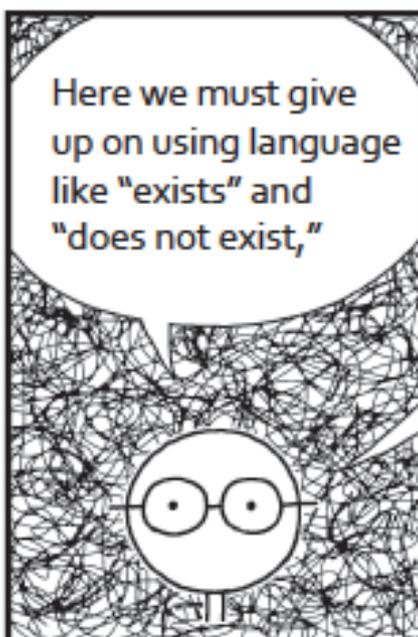
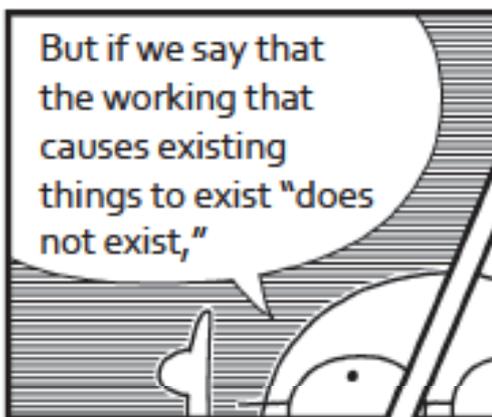
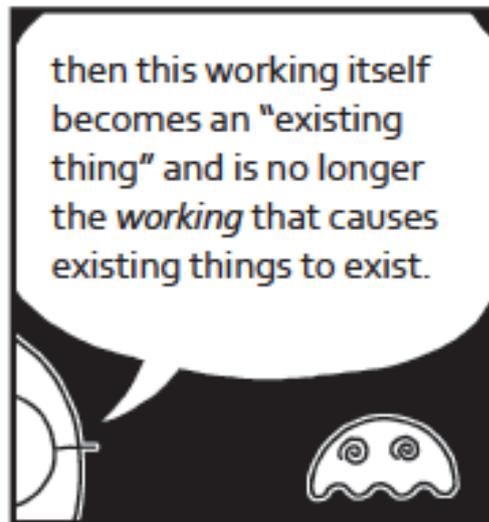
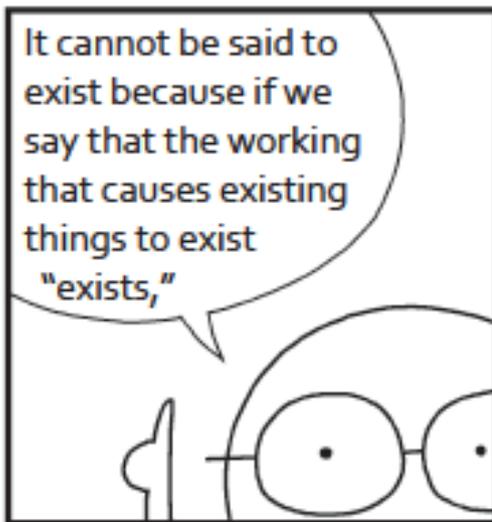


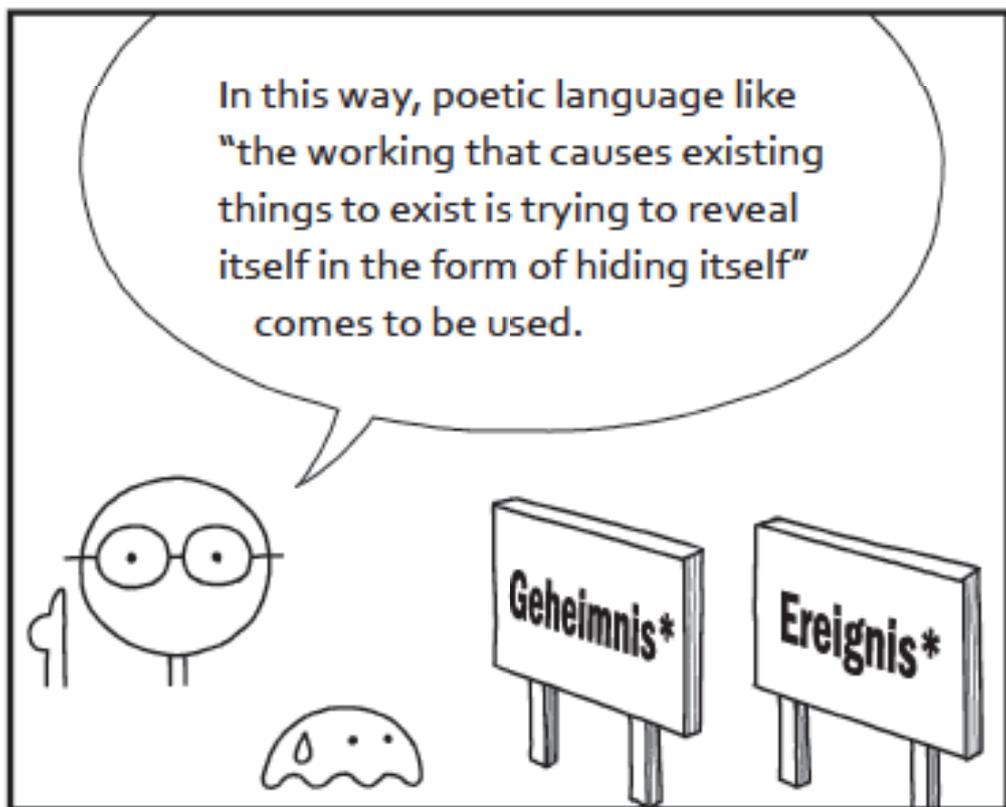
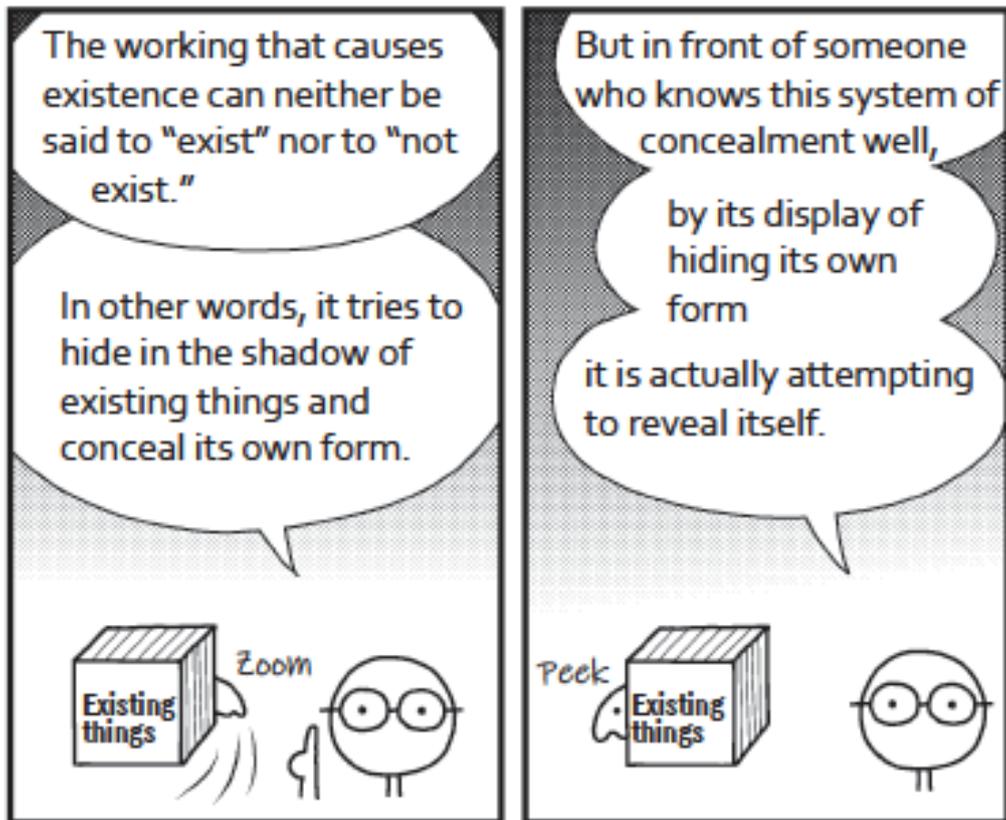


* "Absolute contradictory self-identity" and "the place of nothing" are poetic expressions used by Kitarō Nishida

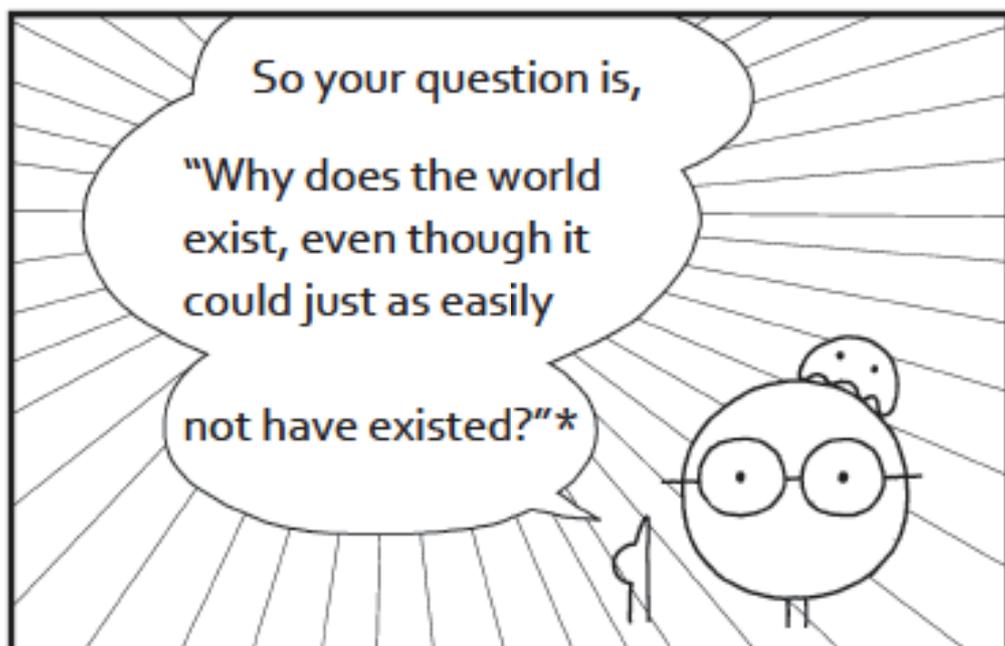
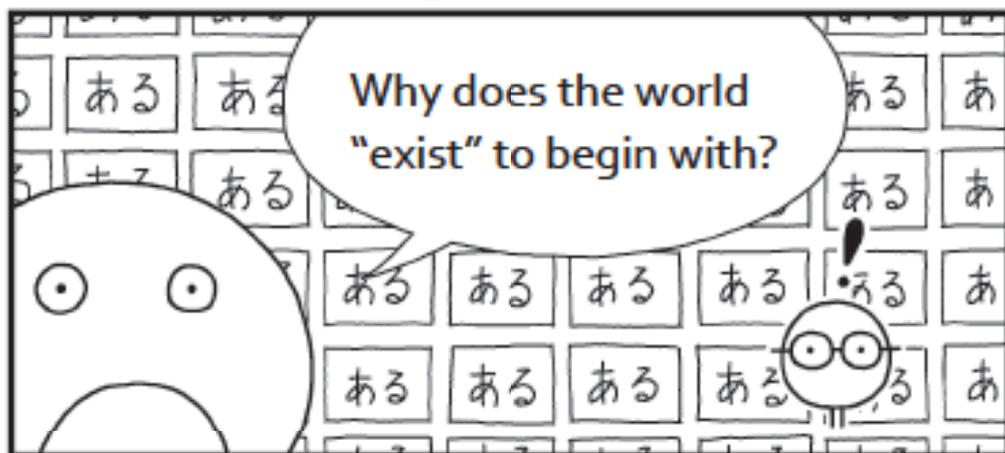
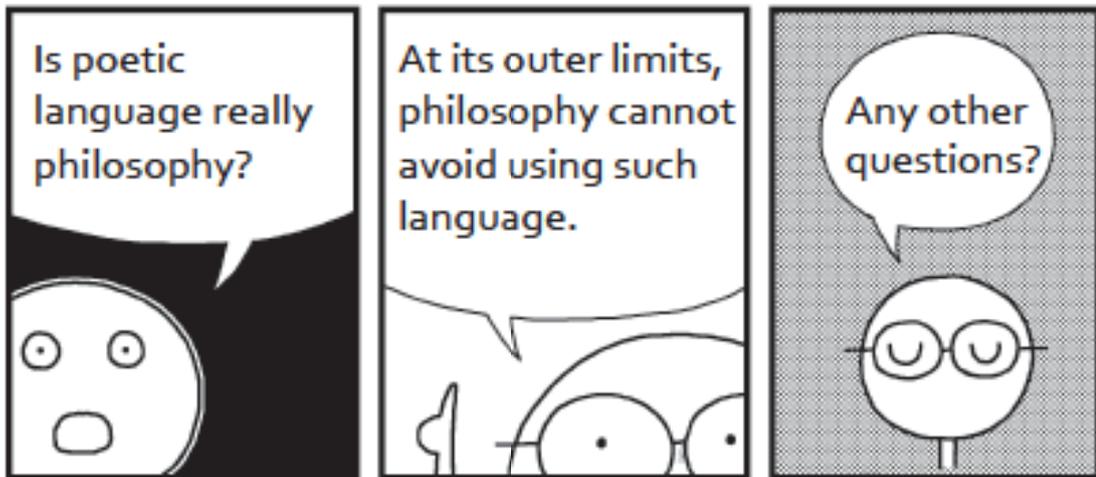








* "Geheimnis" and "Ereignis" are poetic expressions used by Martin Heidegger.



*This is called the "fundamental question of metaphysics."

**ある means "exists."

Even though this world could just as easily have been a perfect "nothing" in which no things exist at all,

Nothing

why do all sorts of things now exist?

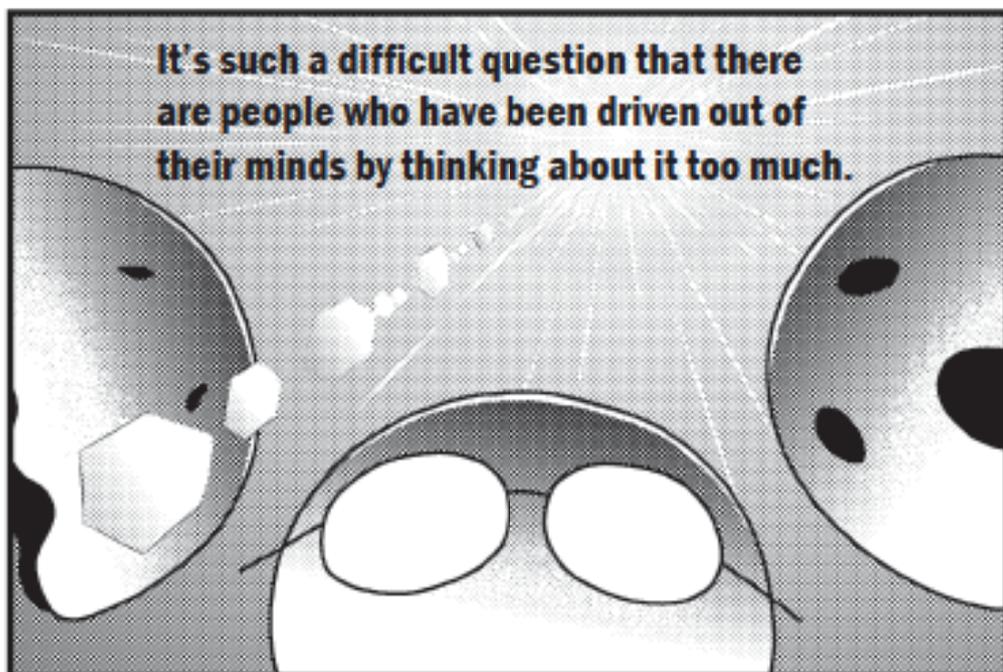


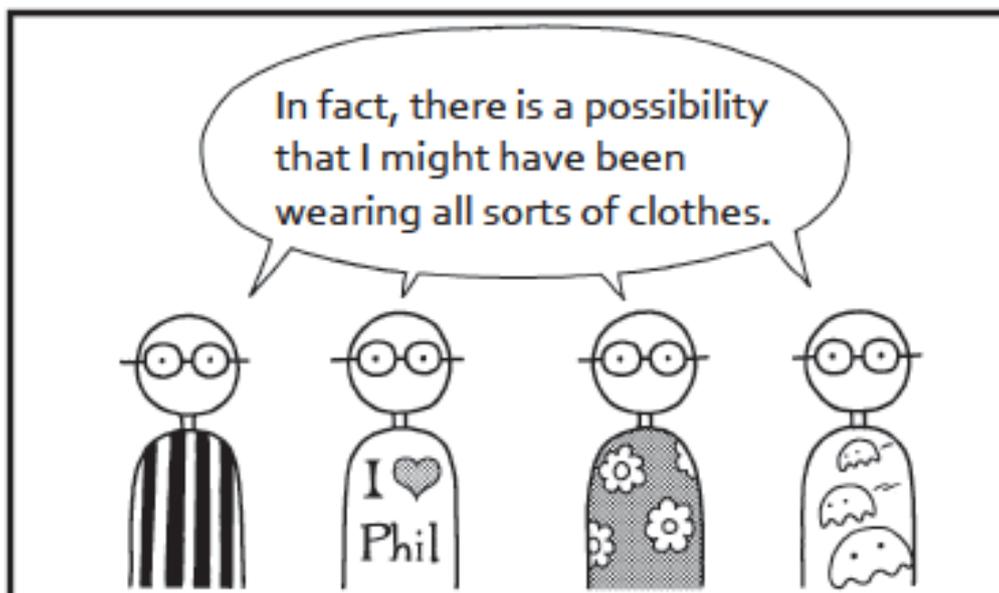
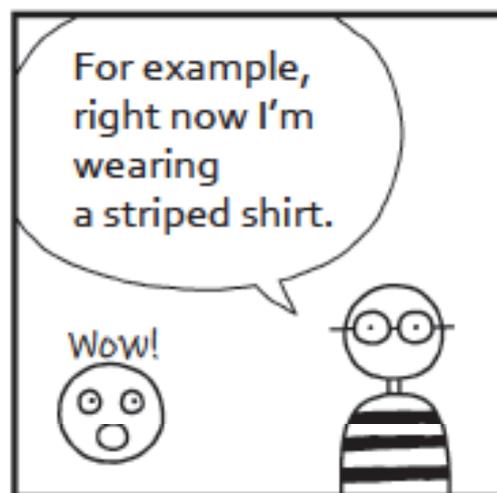
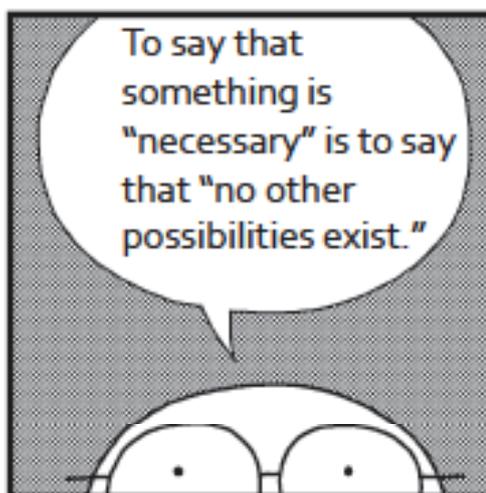
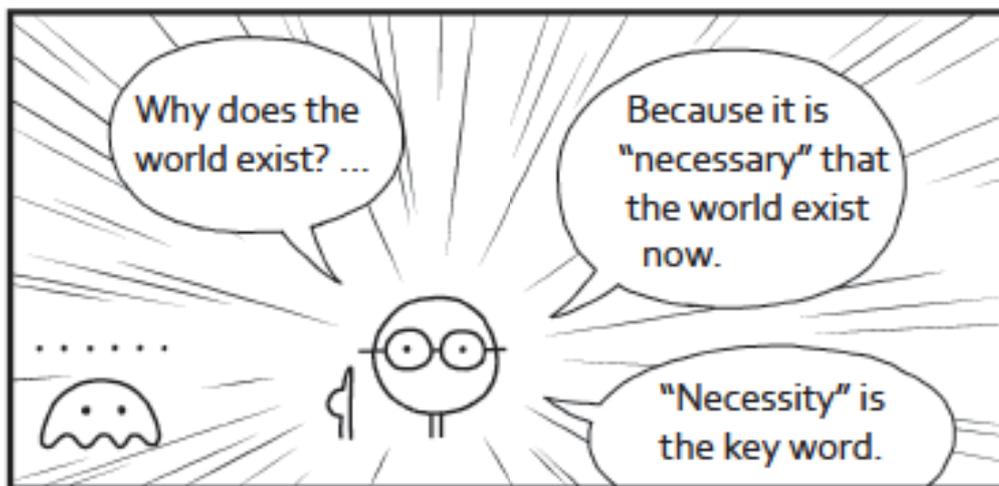
Why has the working that causes existing things to exist now arisen in this world?

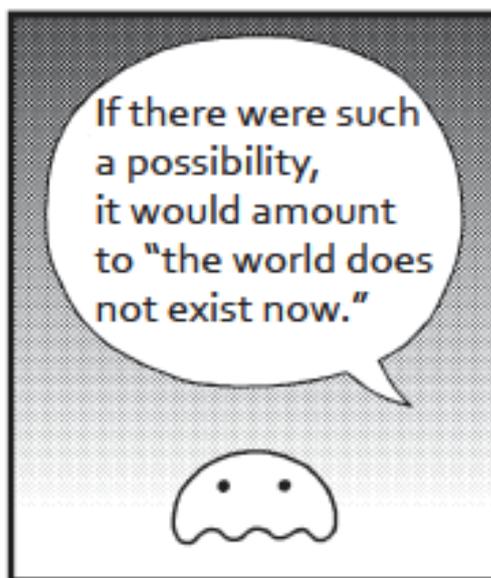
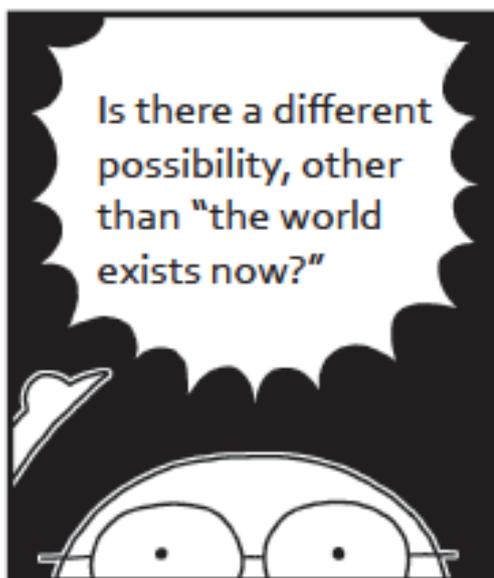
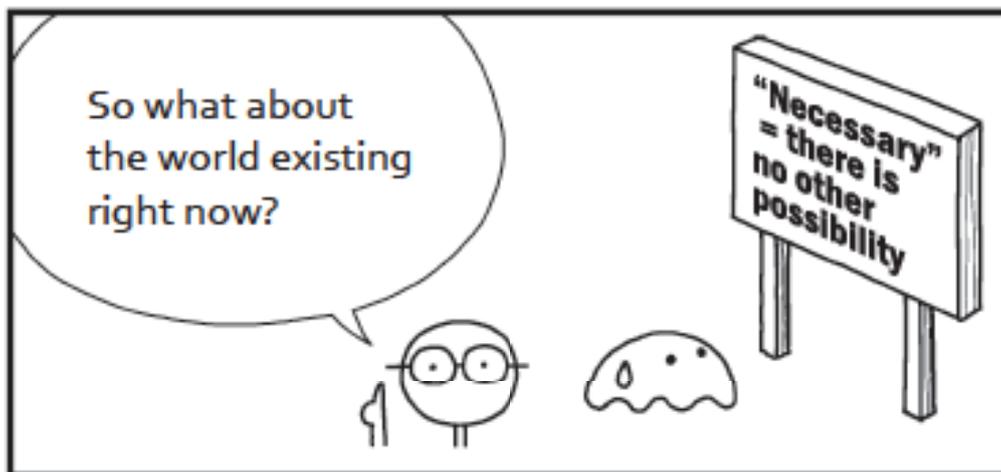
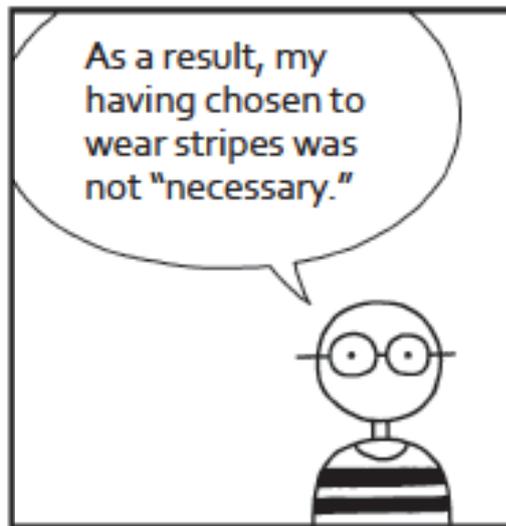
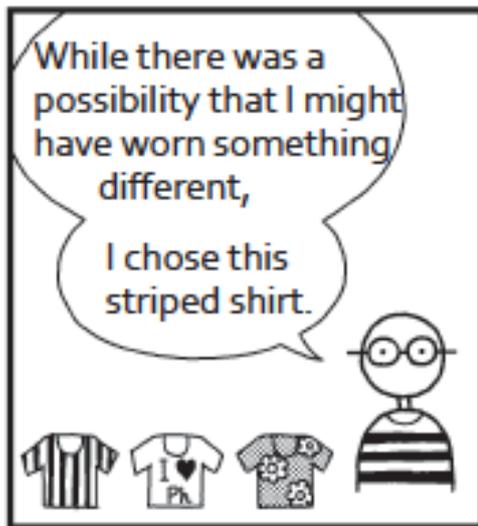
The more you think about this the stranger it gets.

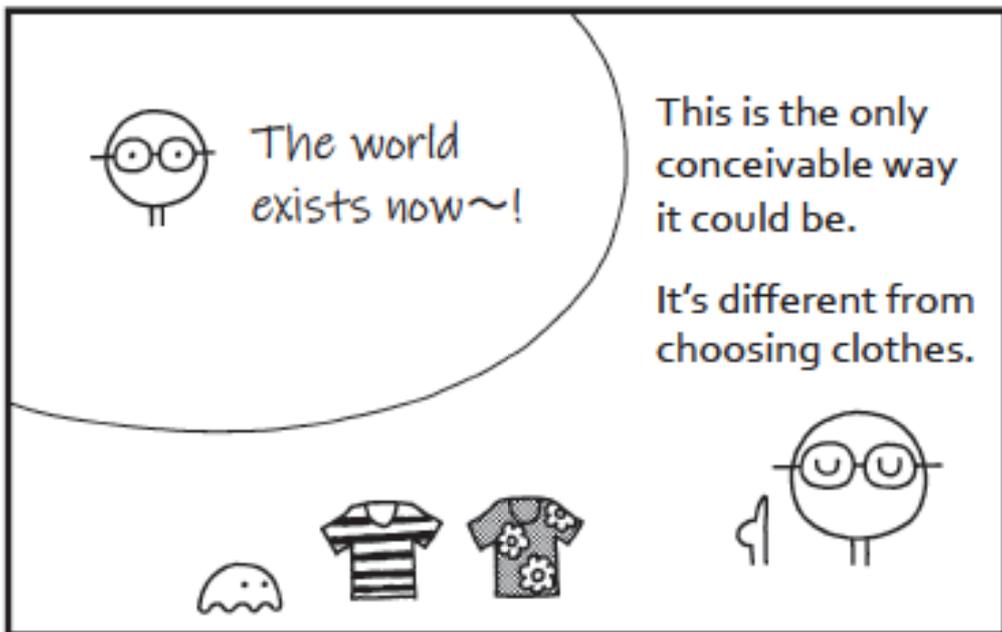
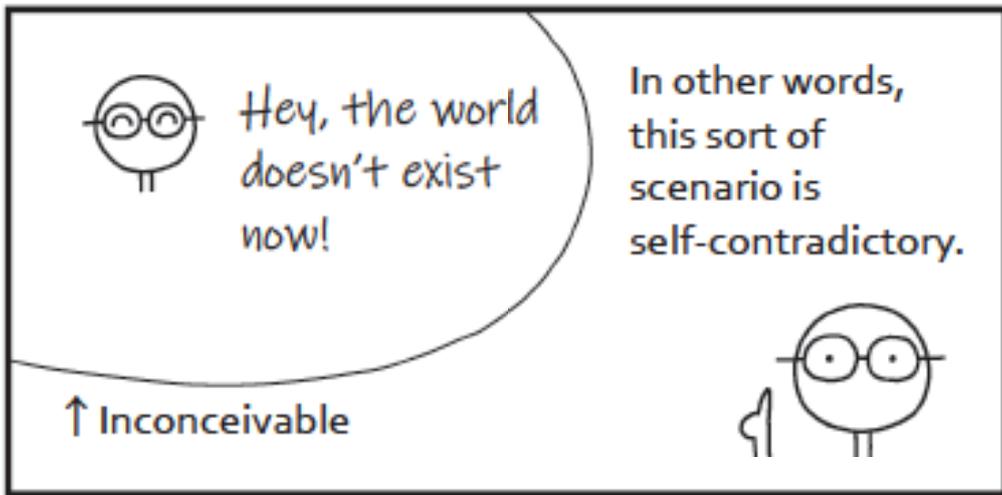
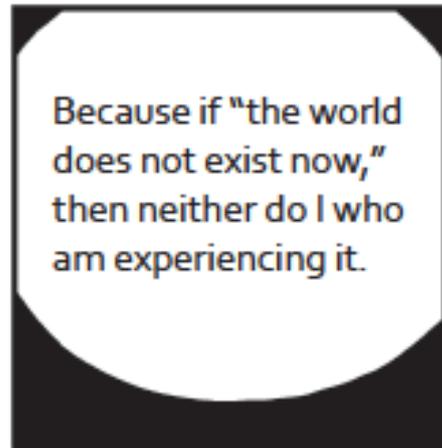
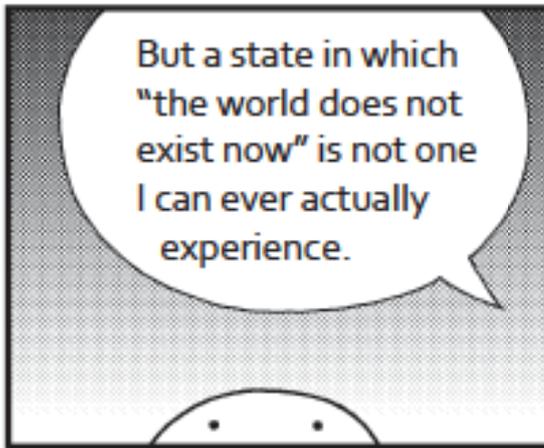


It's such a difficult question that there are people who have been driven out of their minds by thinking about it too much.









As a result, in the world I can experience, there is no possibility other than "the world exists now."

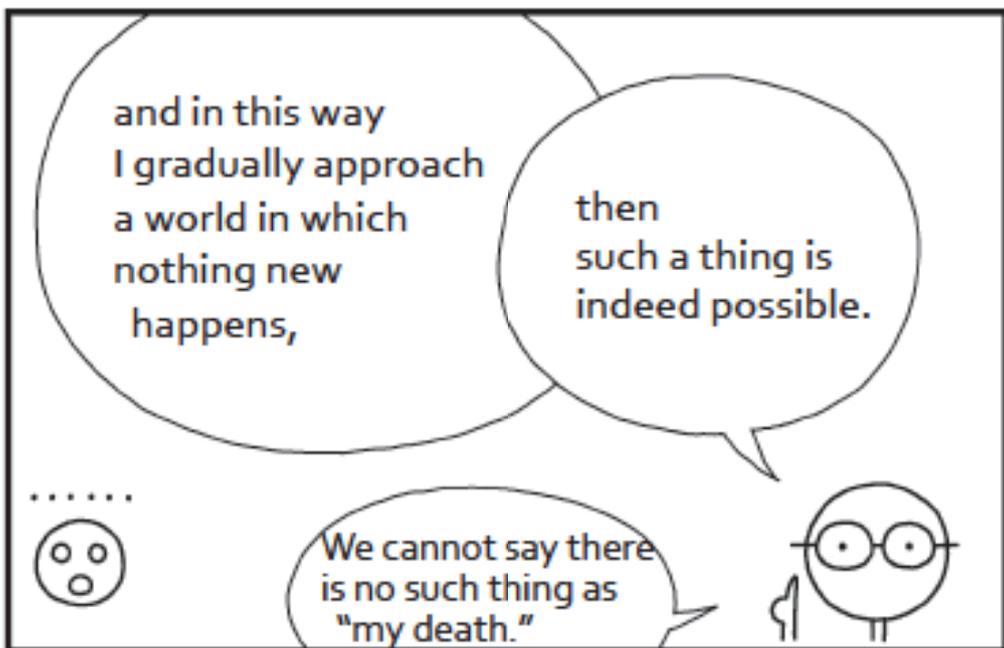
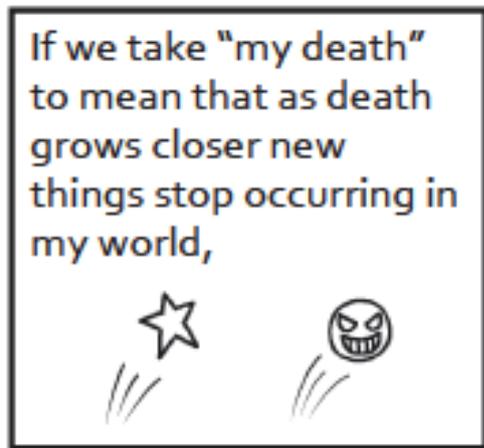
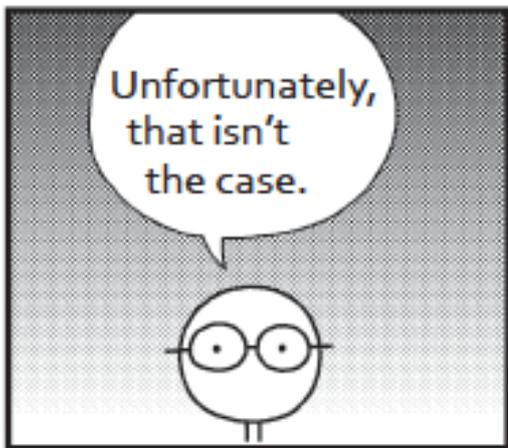
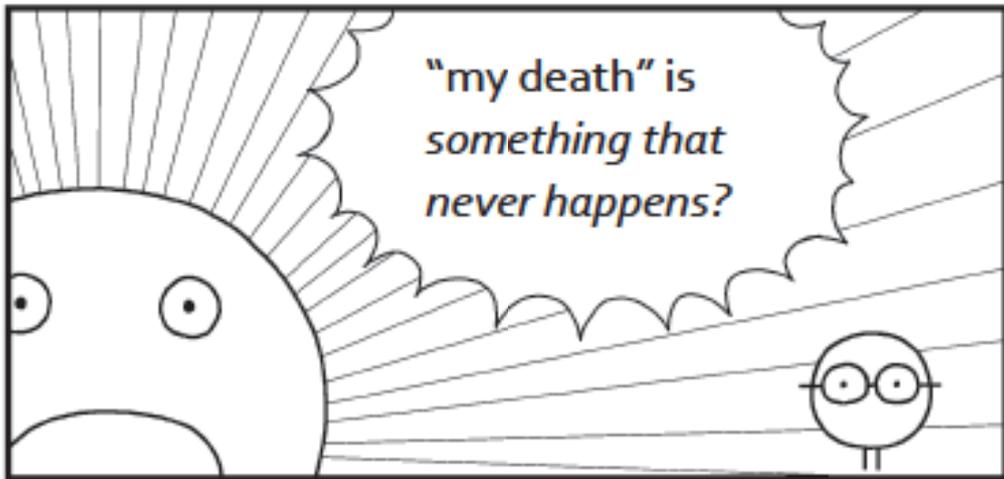
In other words, the fact that the world exists now can be said to be "necessary"!

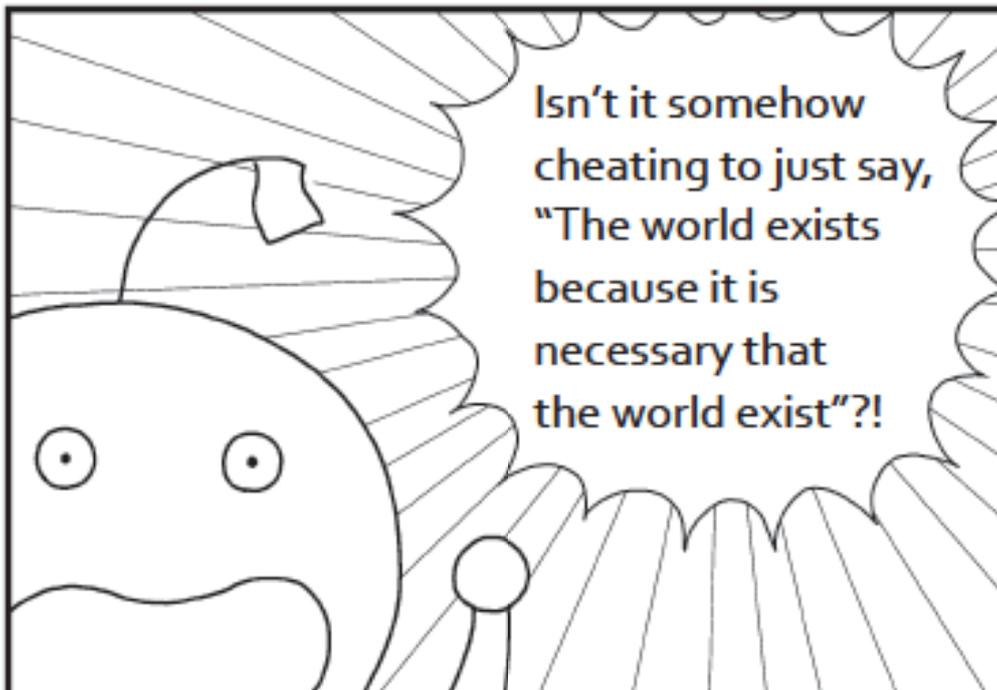
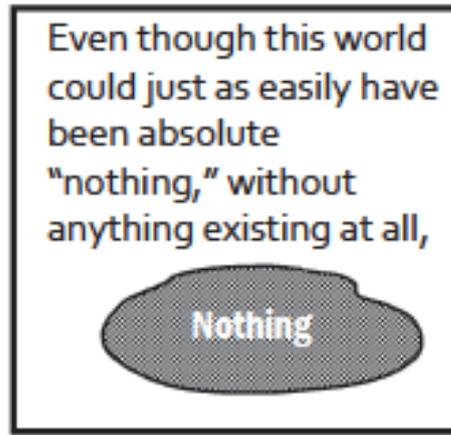
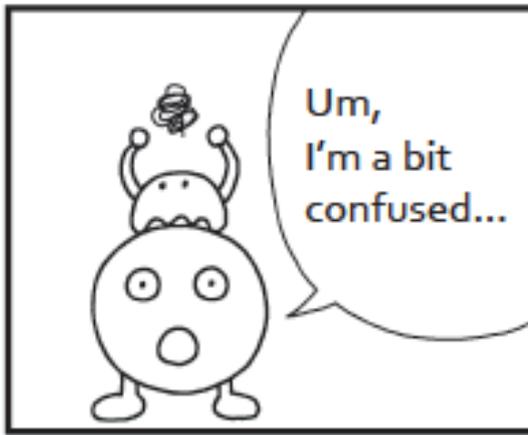
Is everything alright?

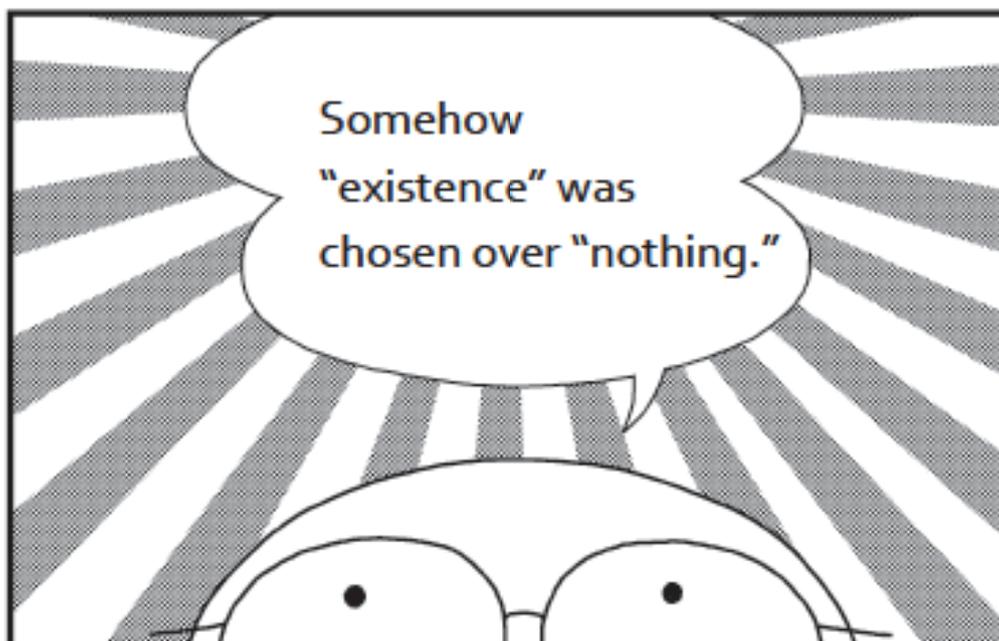
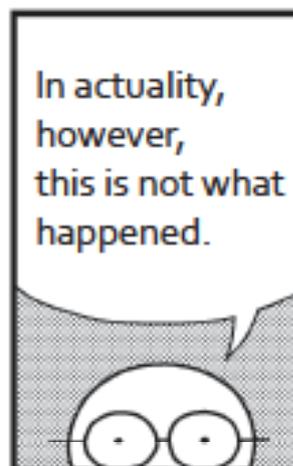
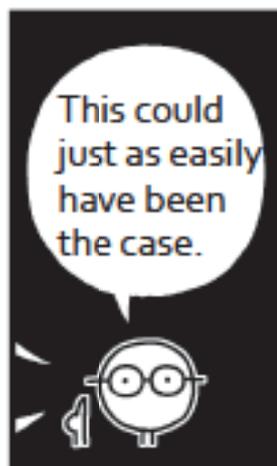
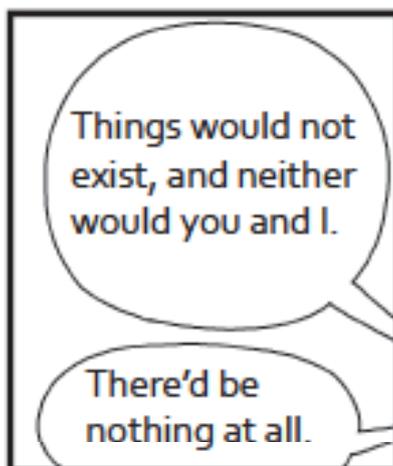
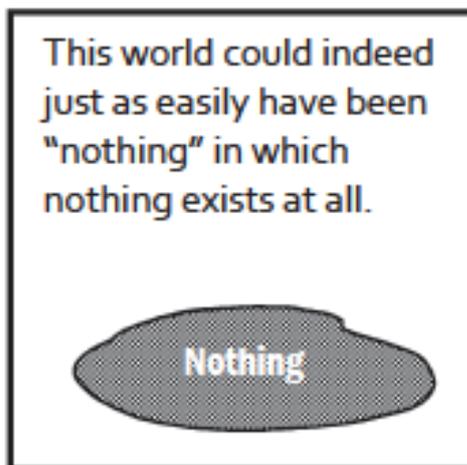
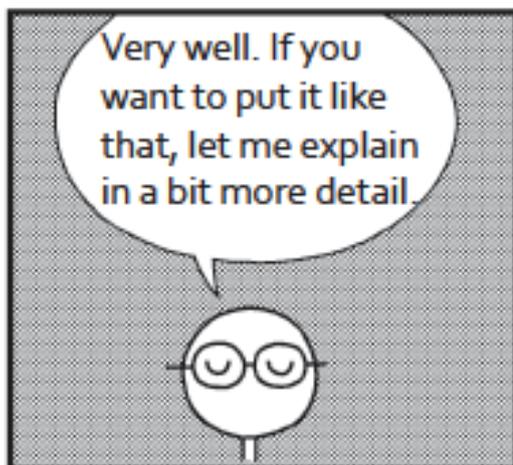
I have a question.

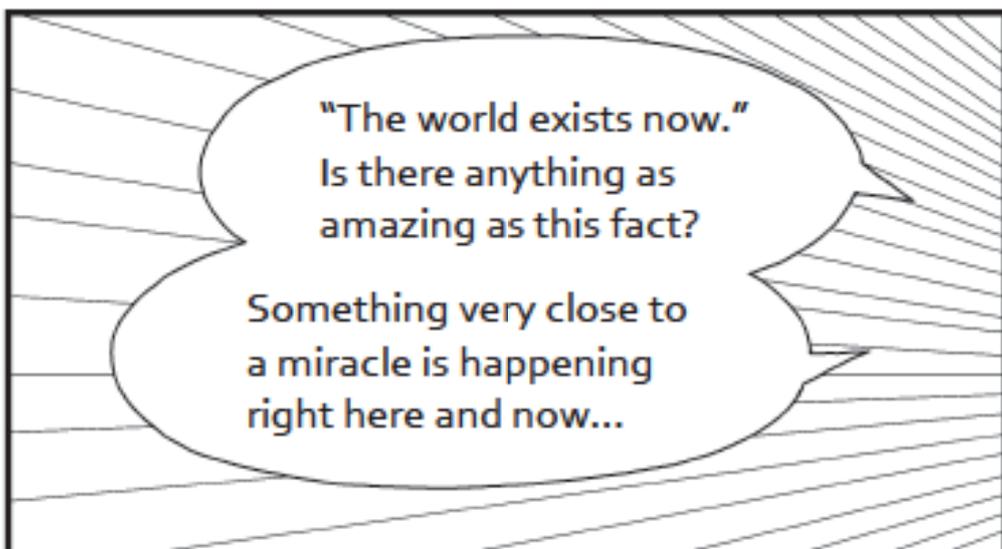
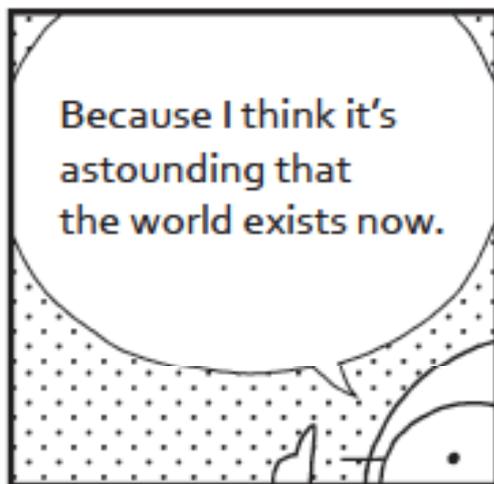
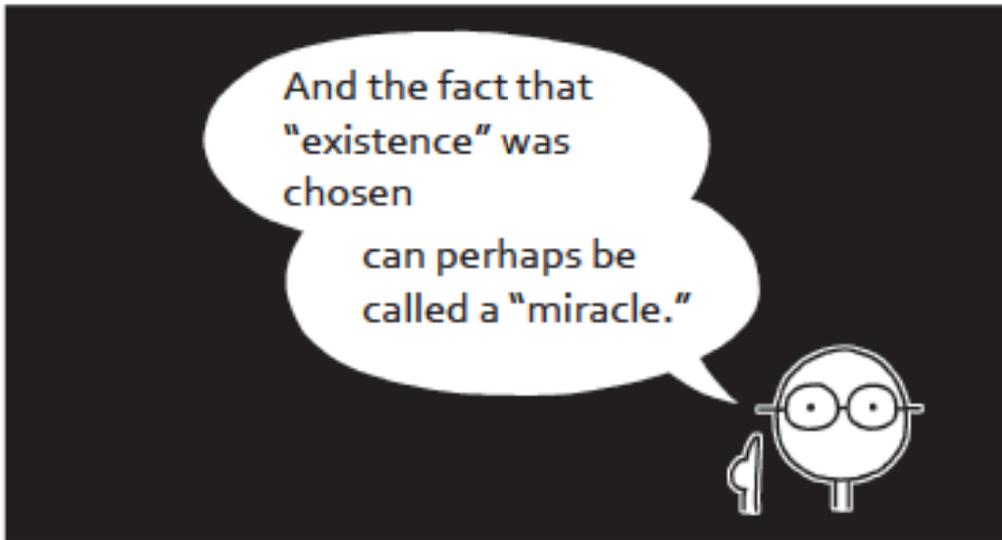
Go ahead

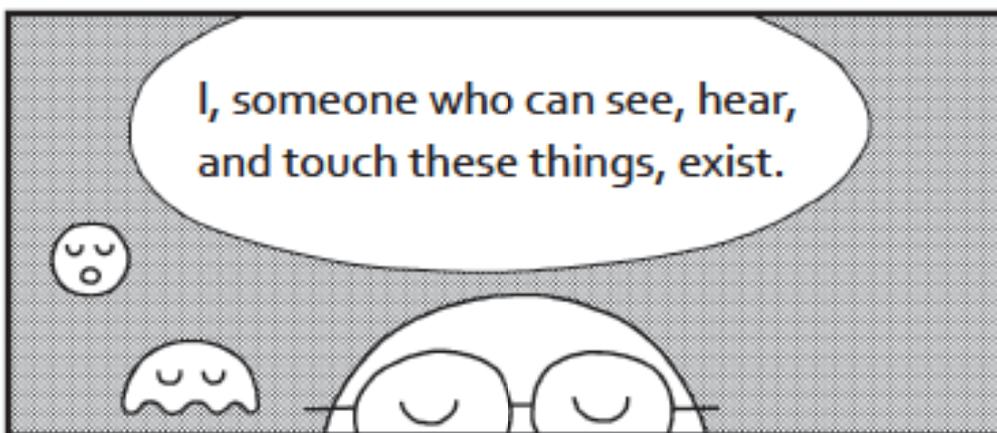
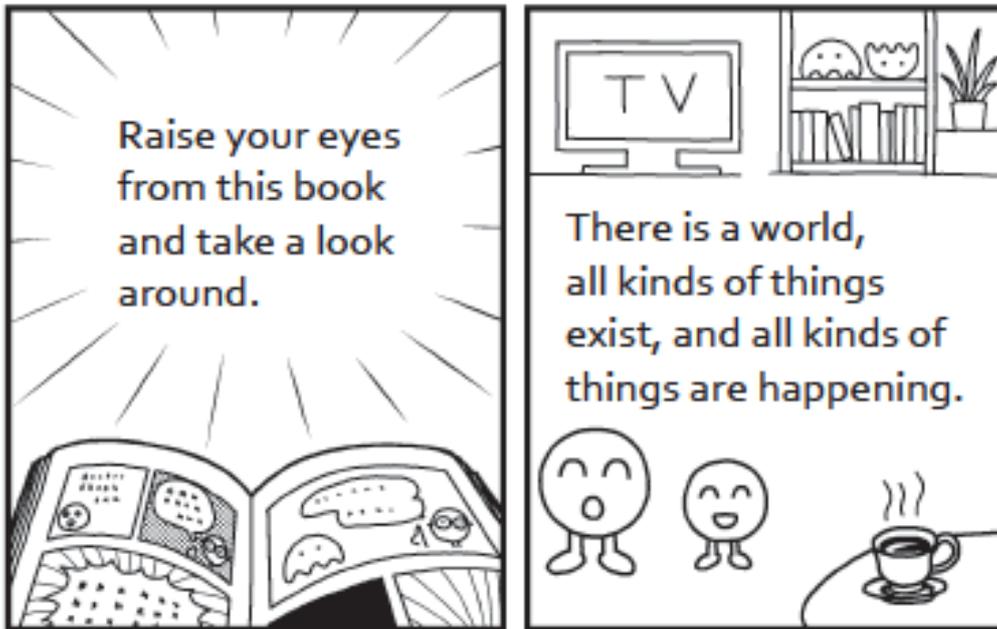
If the world necessarily exists, then the world ceasing to exist, or in other words...

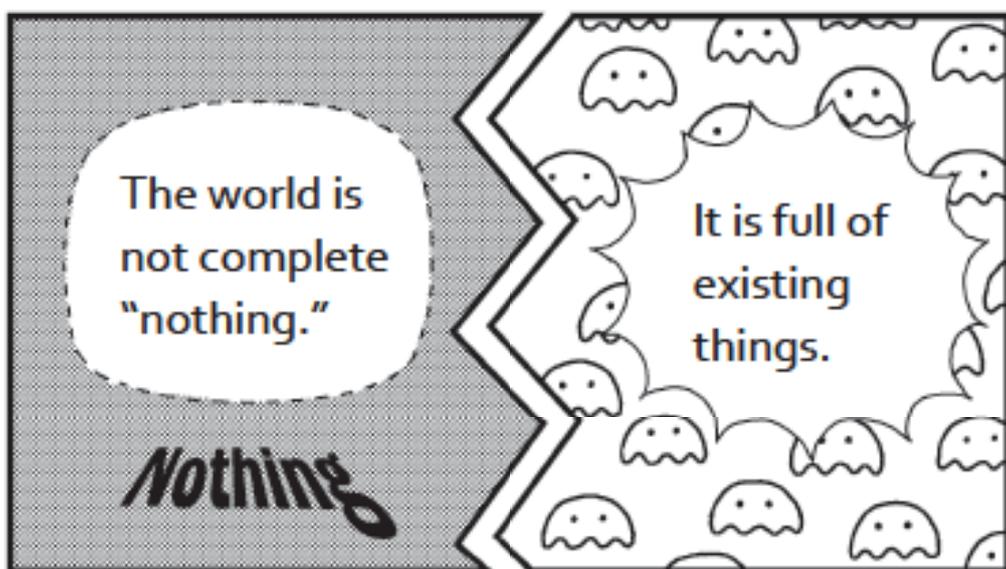


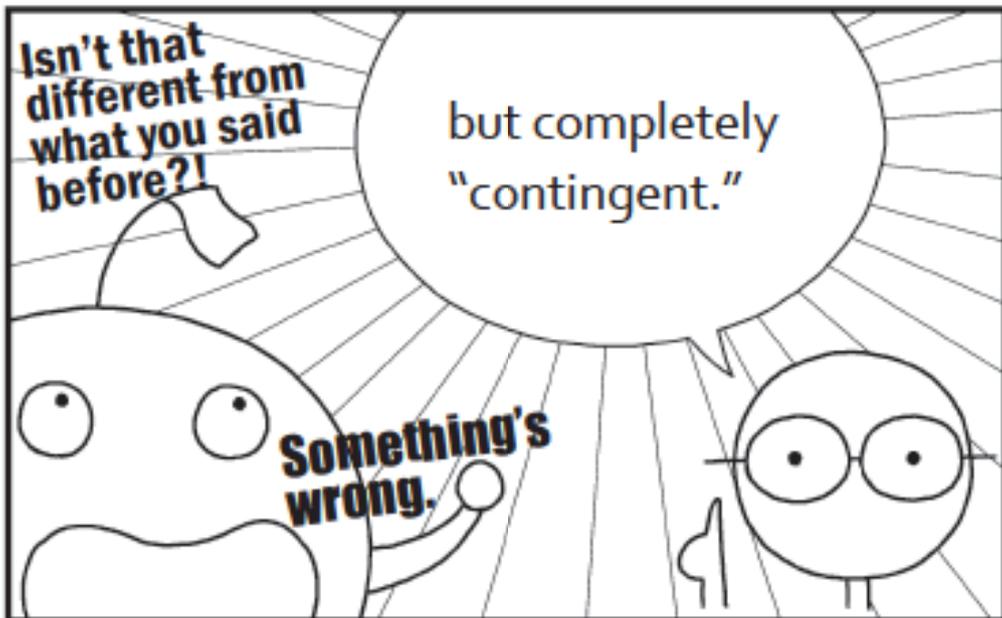
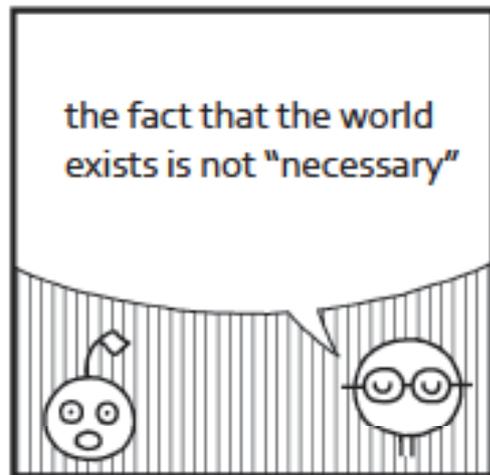
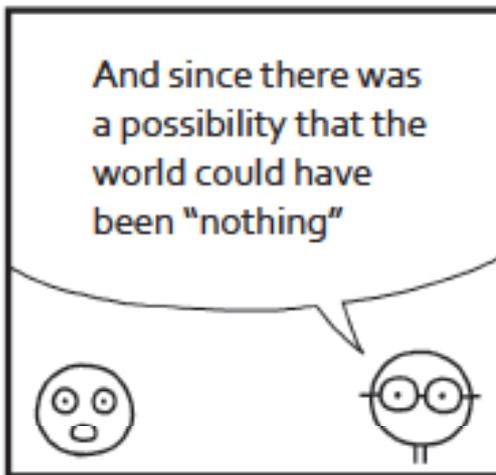


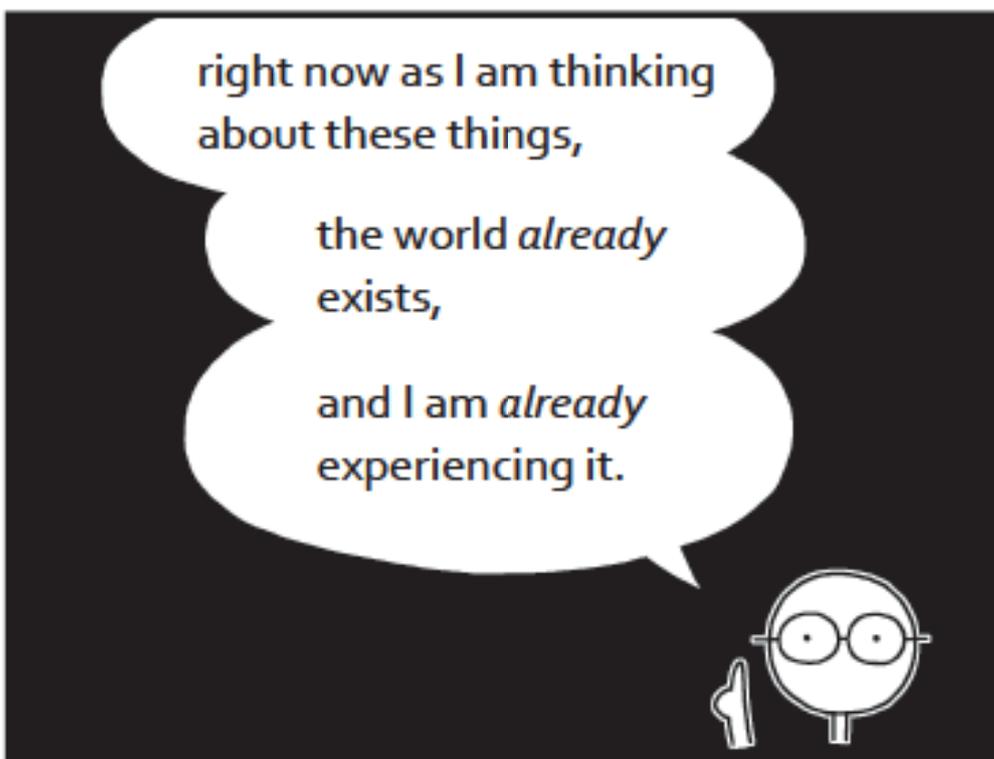
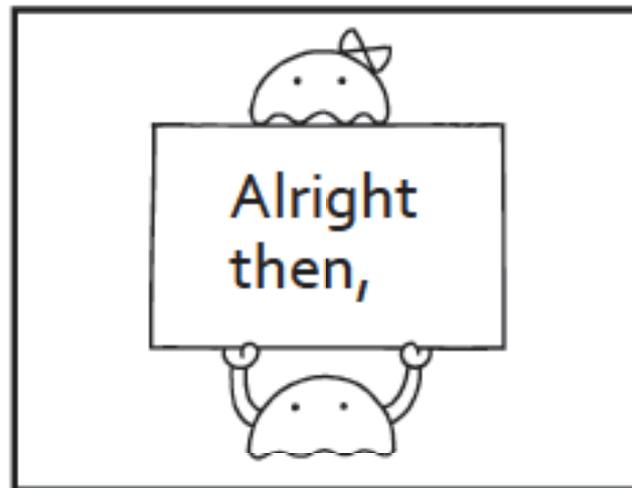
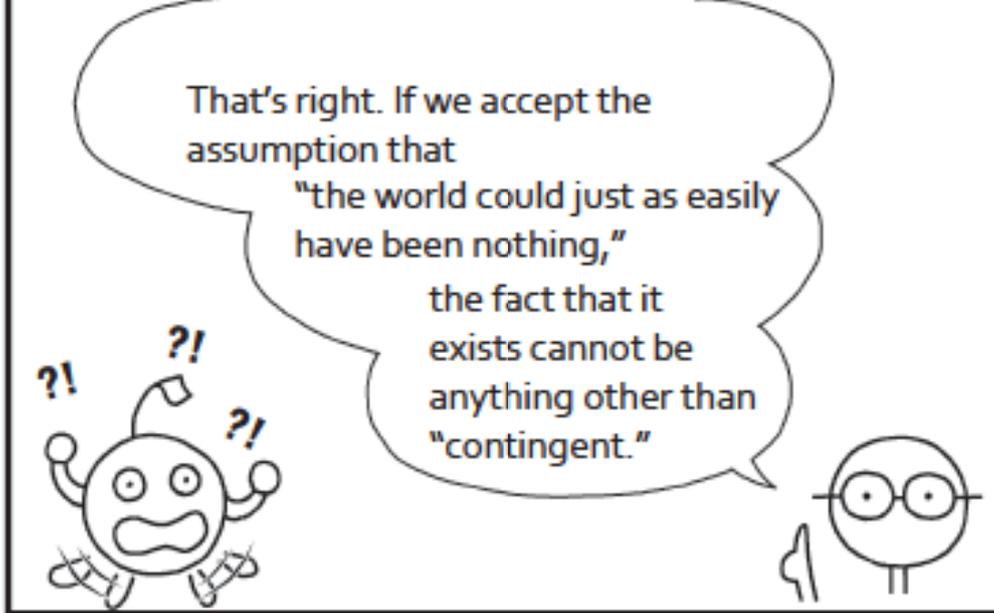


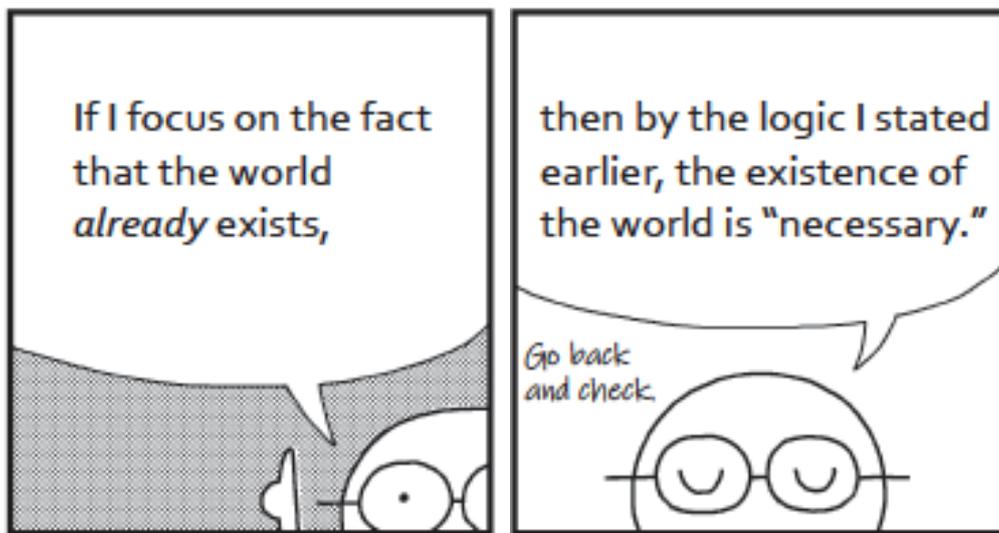








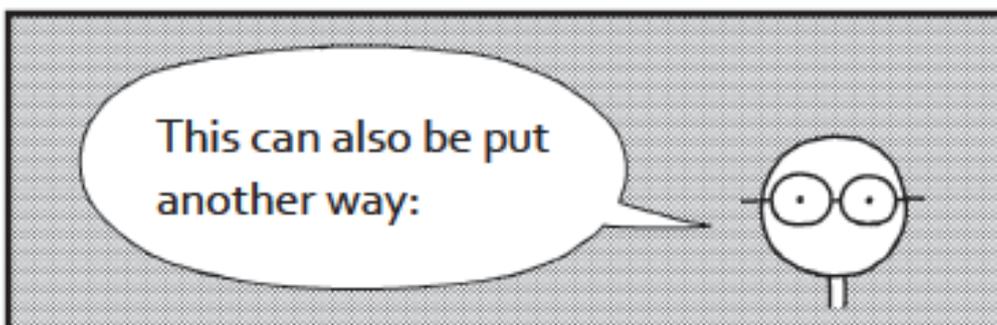
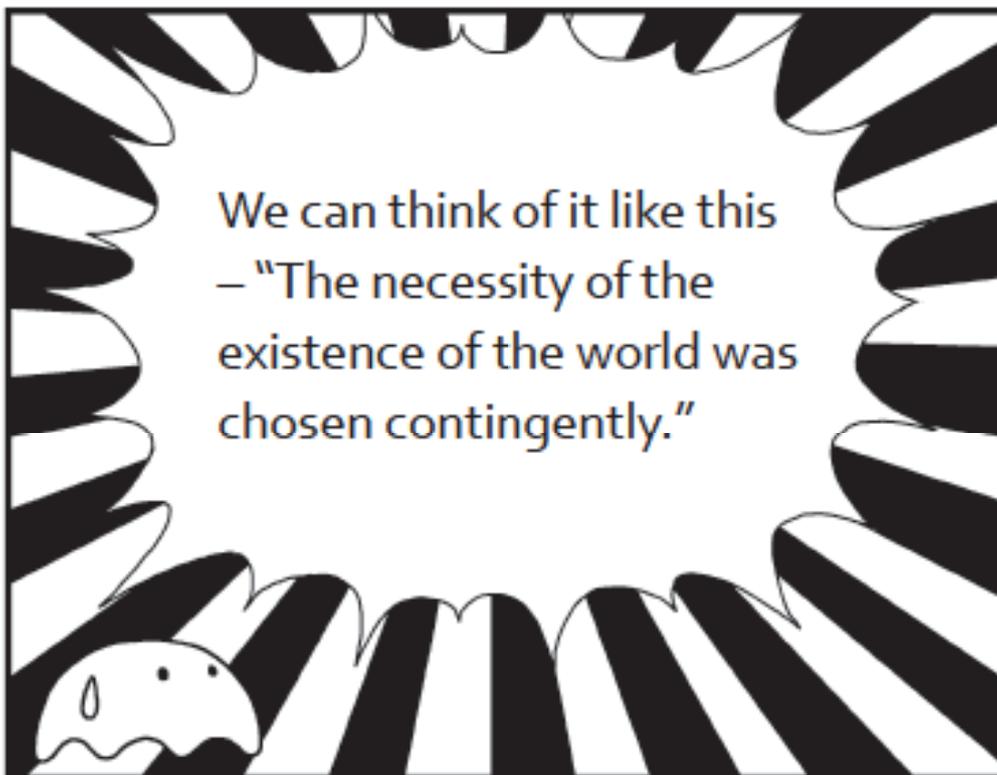
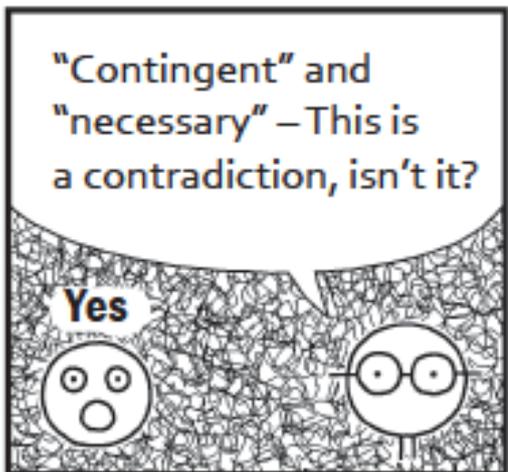




In other words, if we take the perspective "the world could just as easily have been nothing" then the existence of the world is "contingent,"



but if we take the perspective "the world already exists" then the existence of the world is "necessary."



The miracle that
“the world exists” was
chosen necessarily.

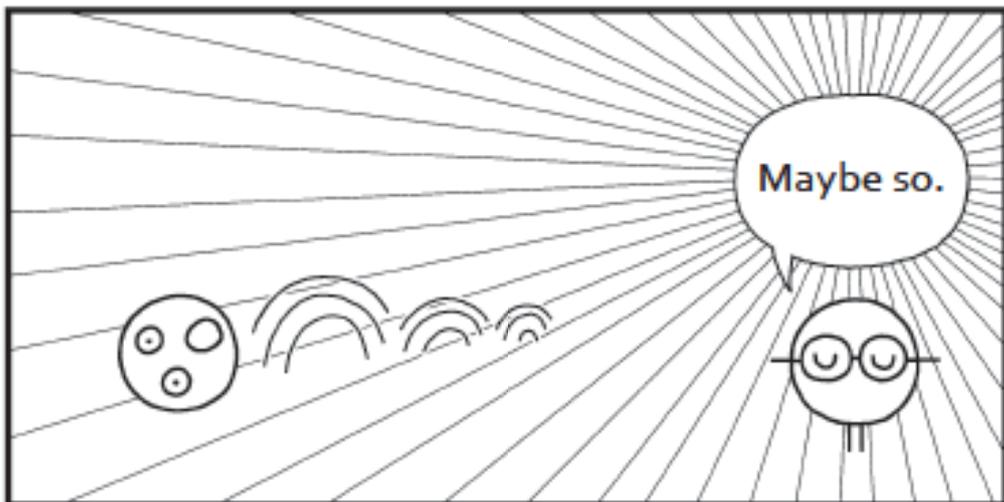
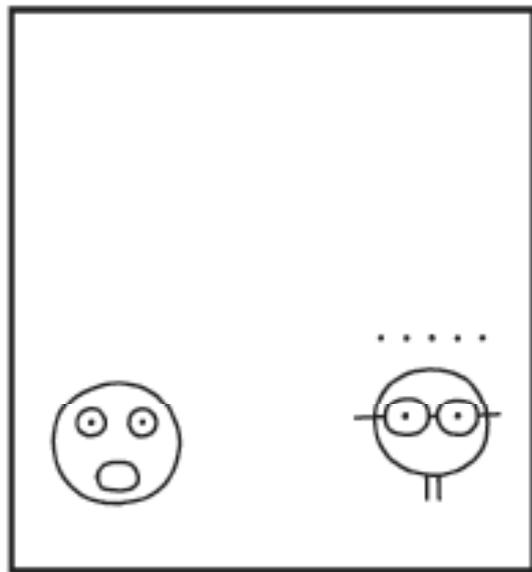
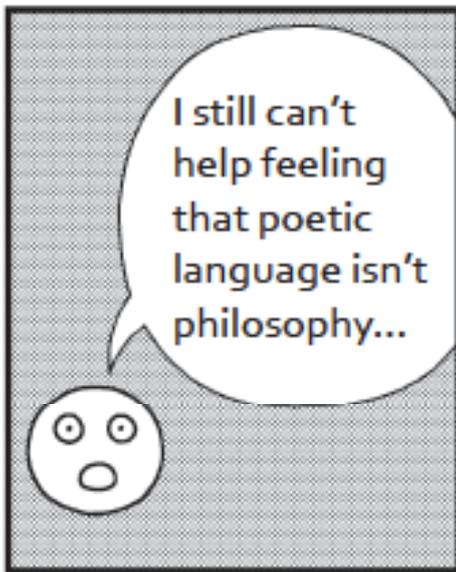
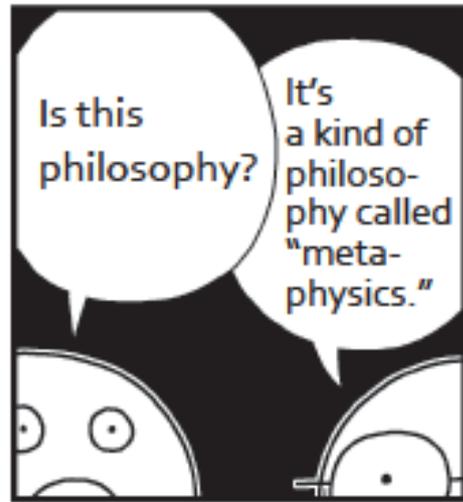
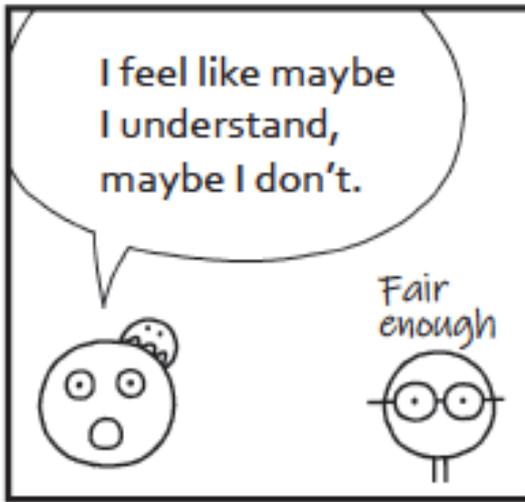


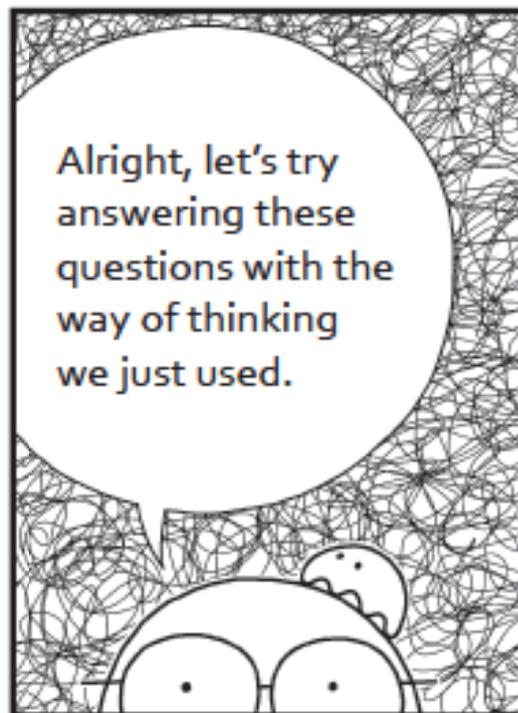
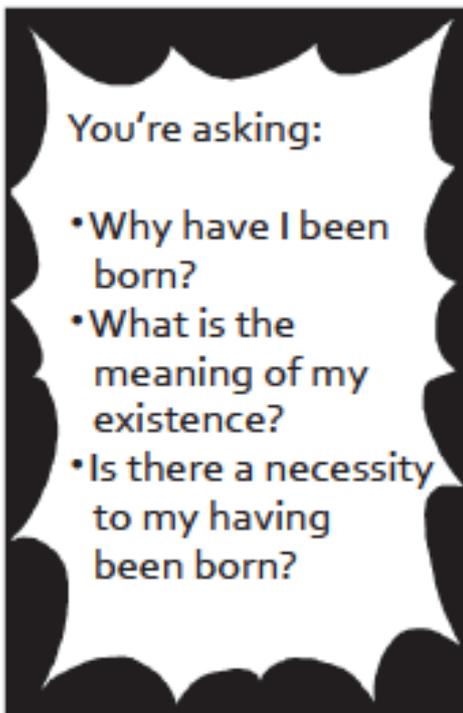
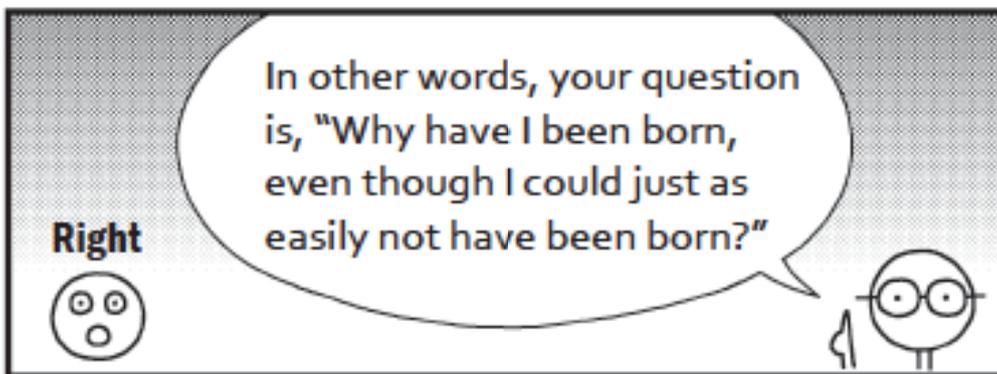
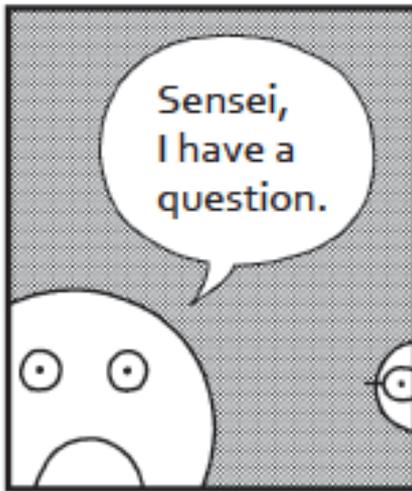
These two formulations,
in fact,

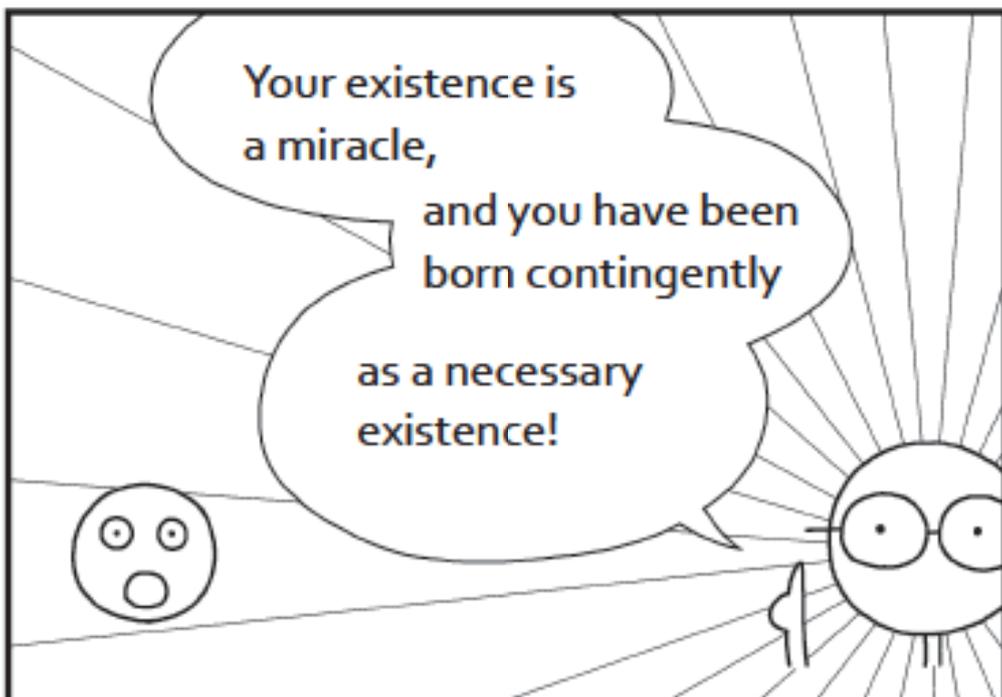
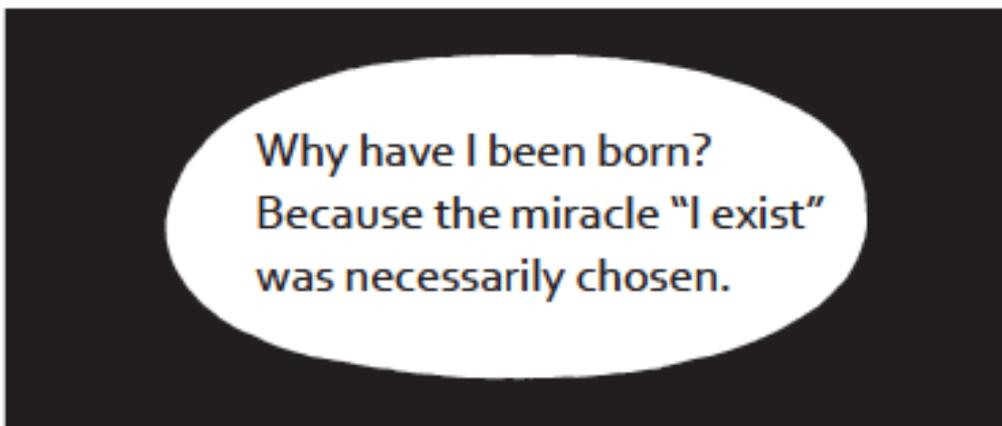
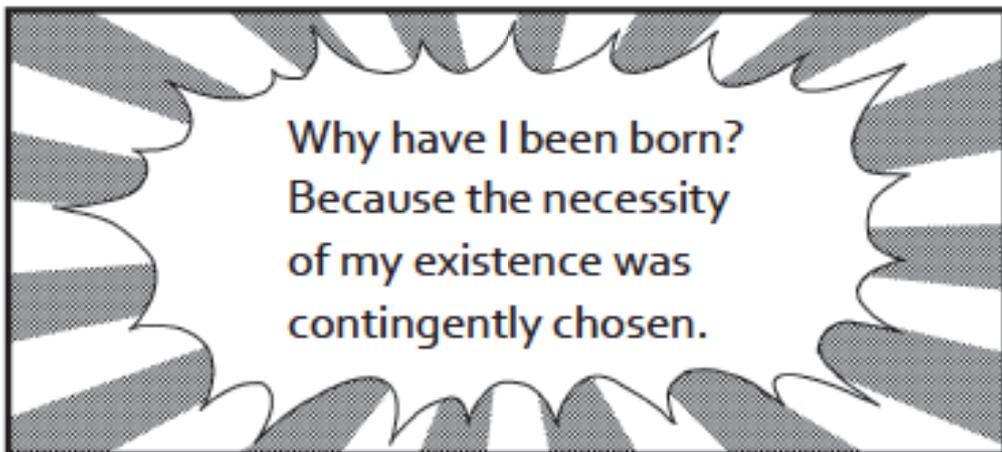
are my final answer to our original
question, “Why does the world
exist, even though

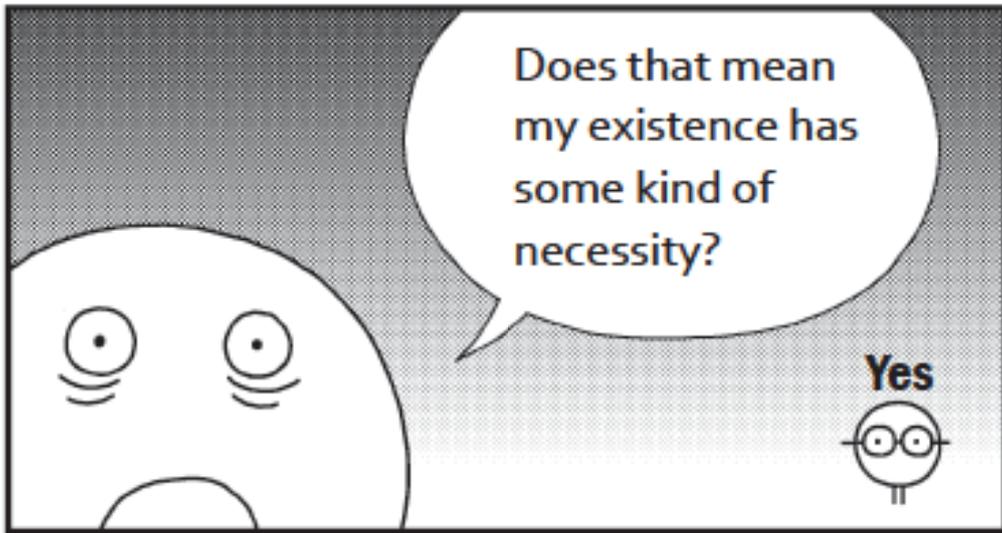
it could just as easily
not have existed?”

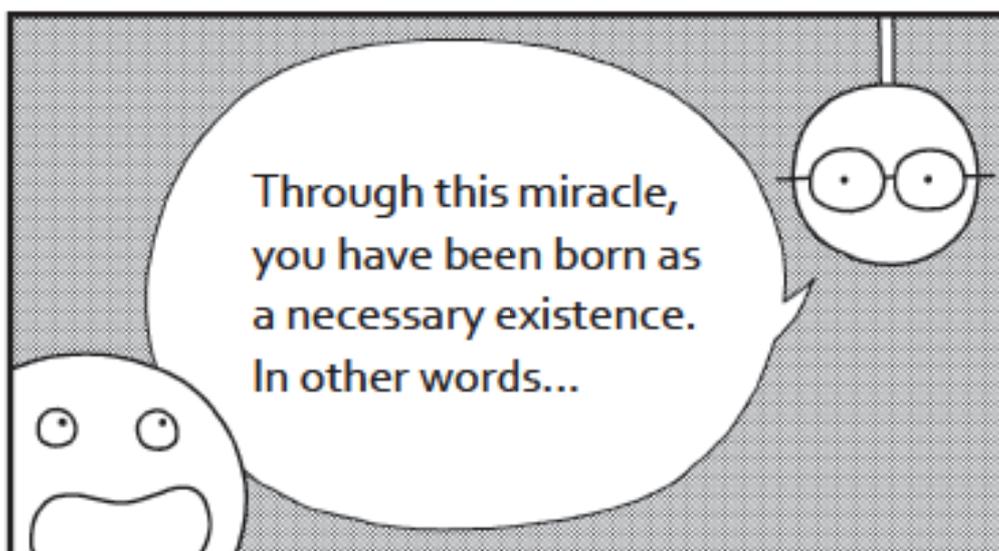
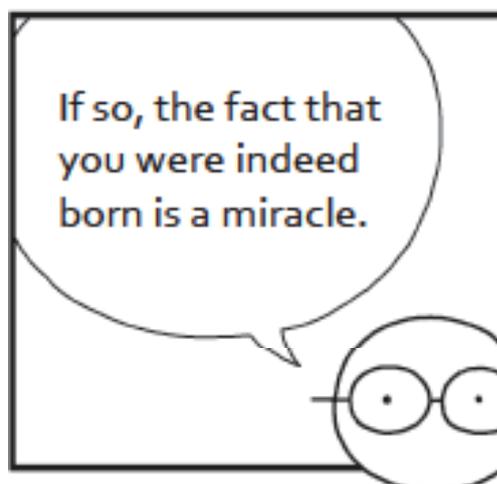
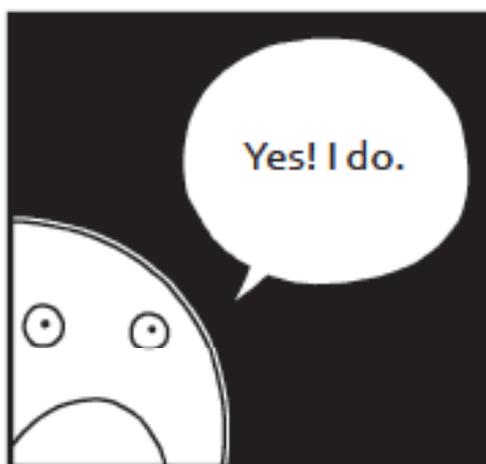
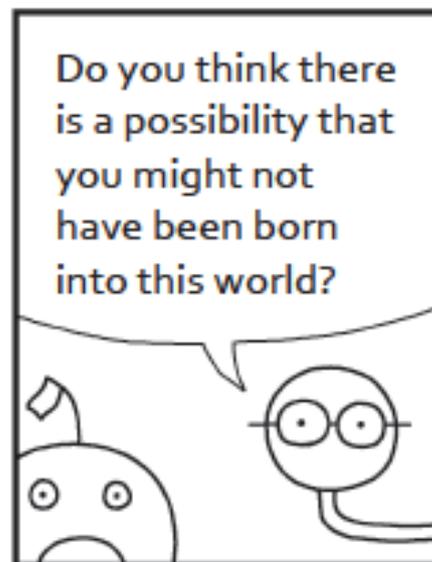
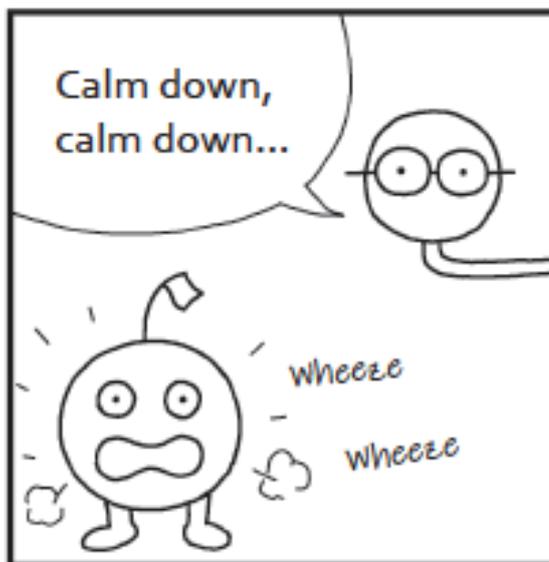


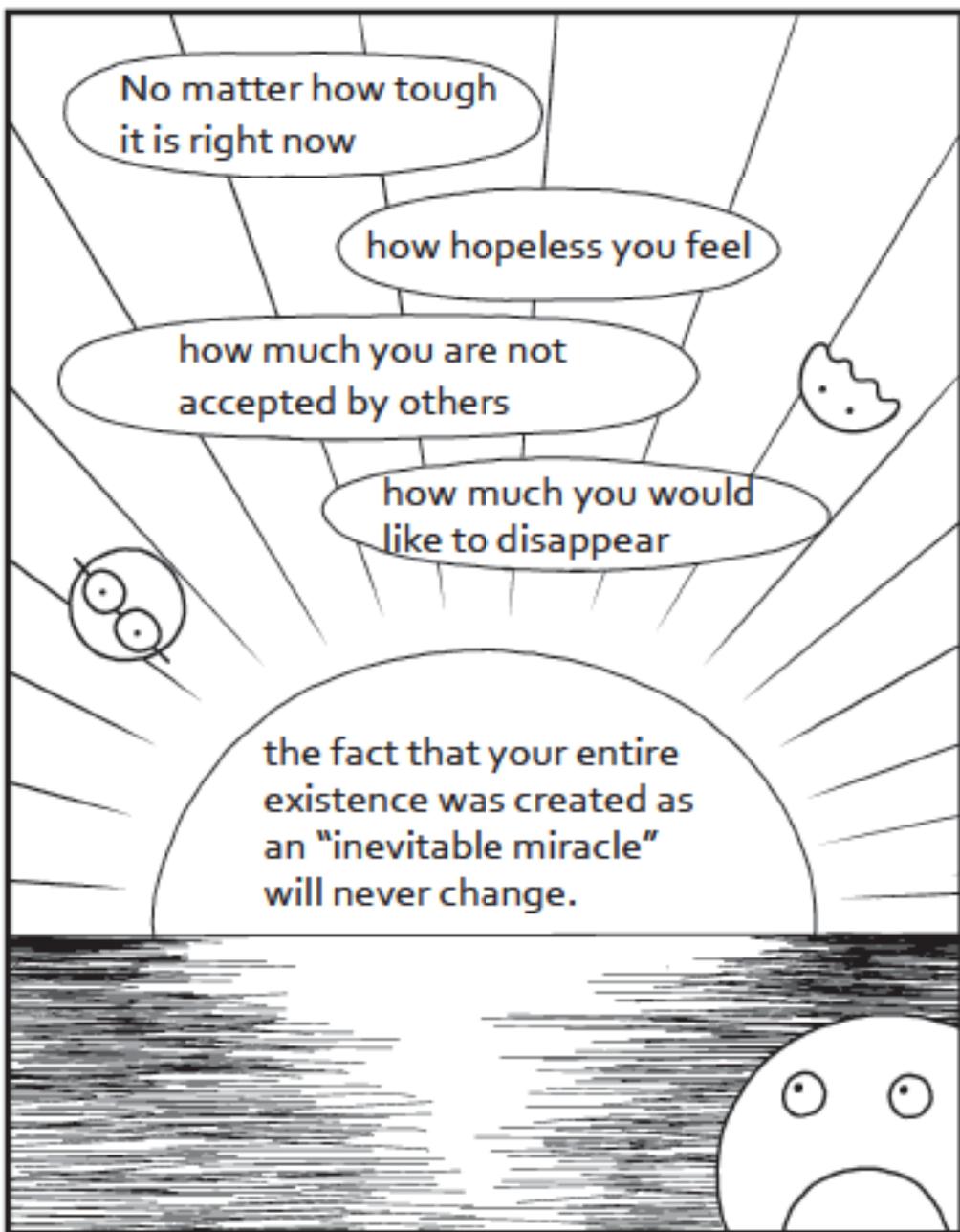
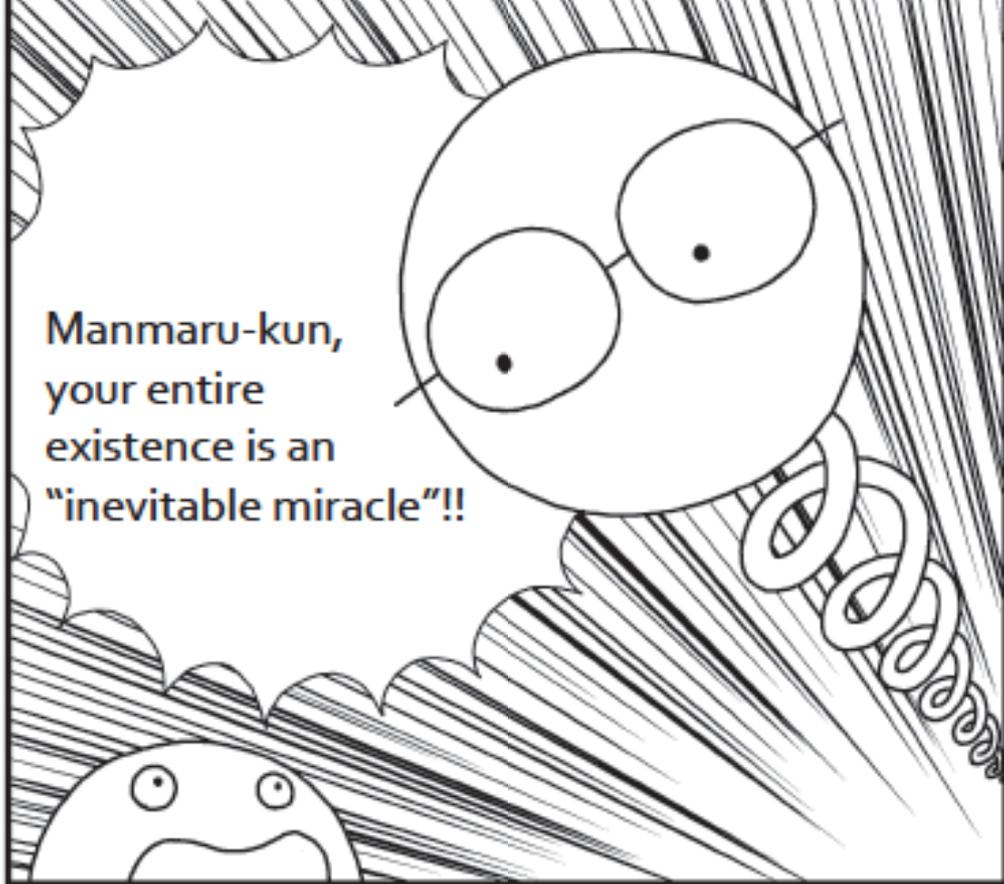


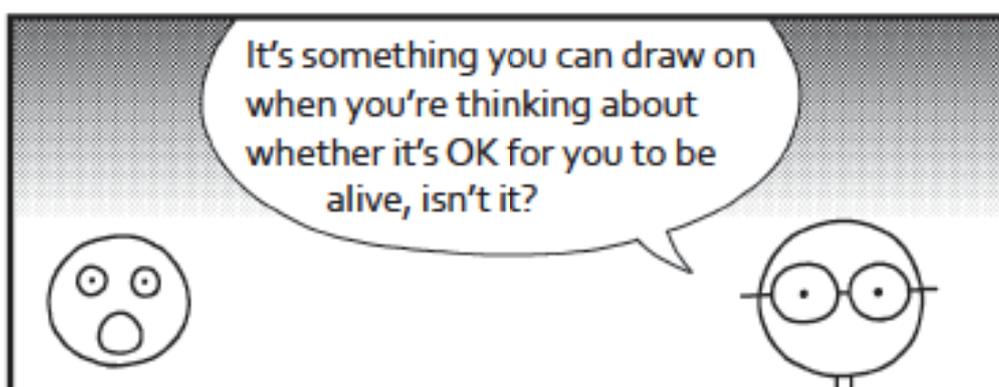
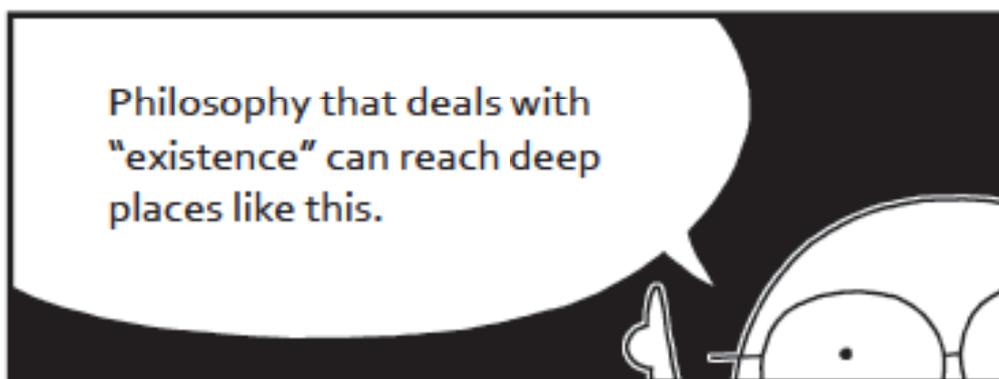
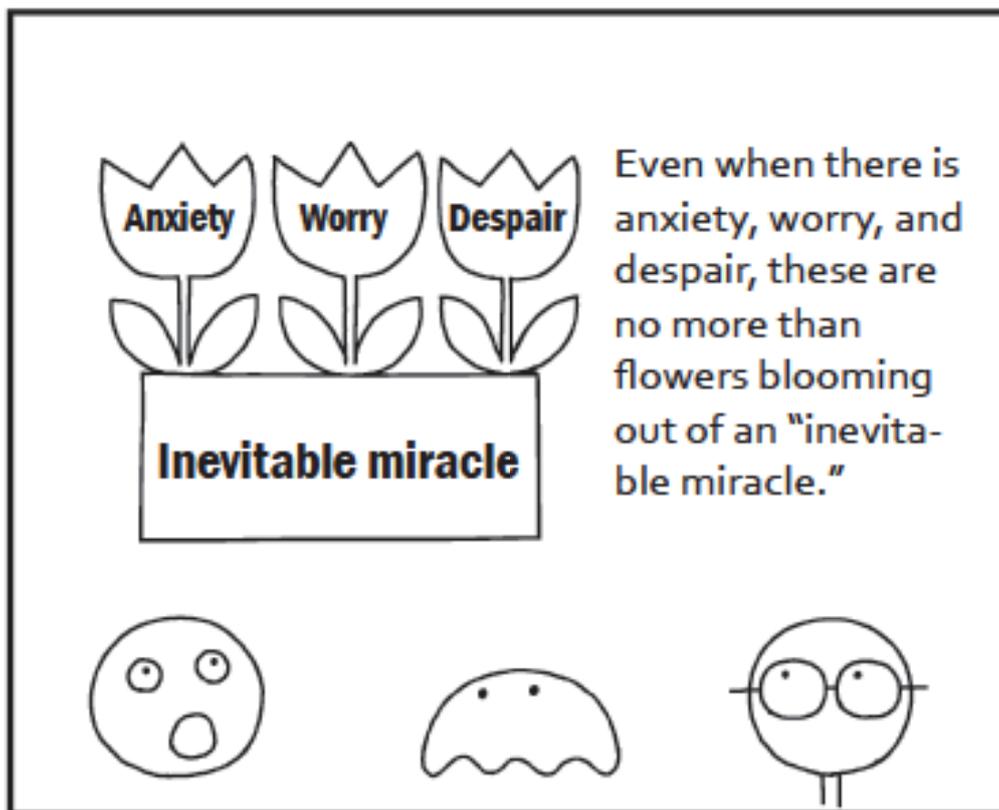


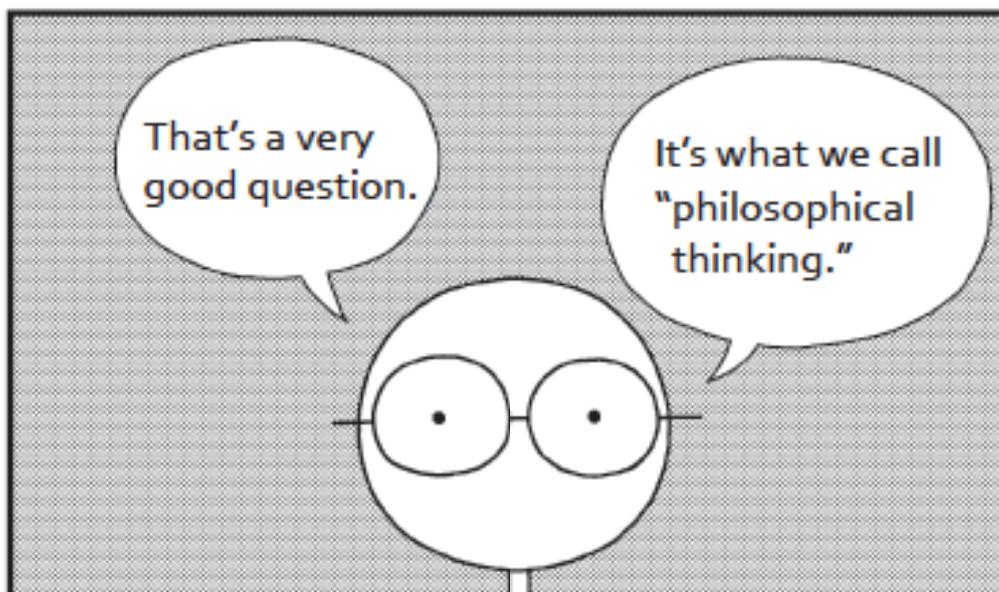
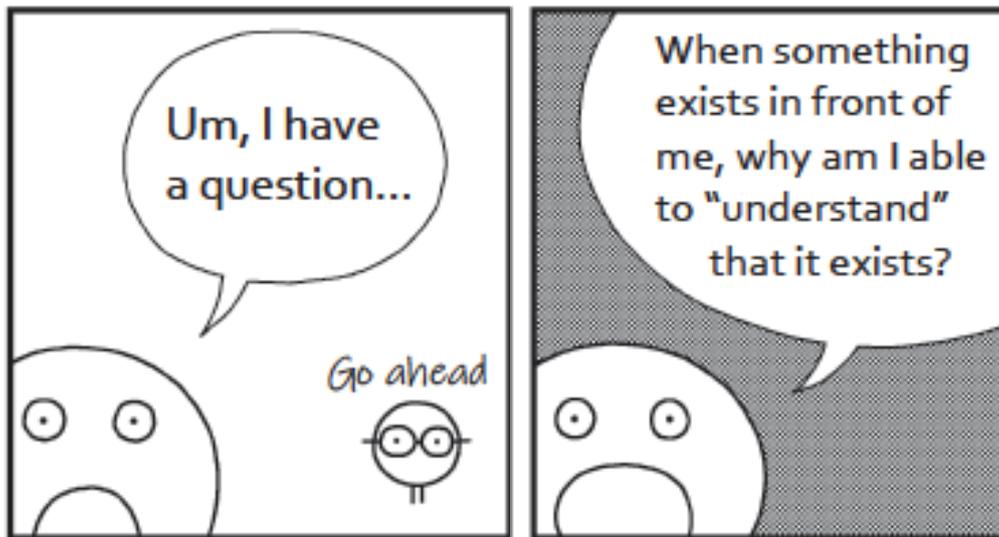


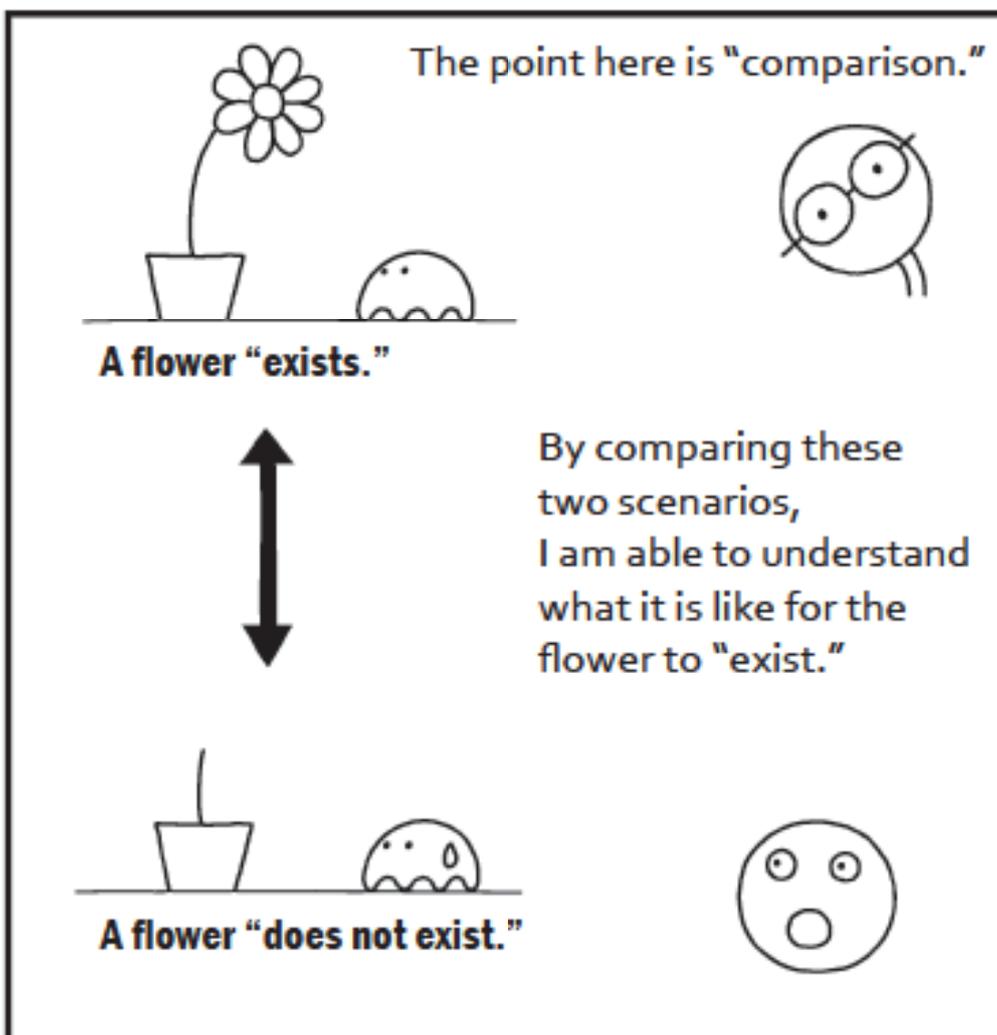
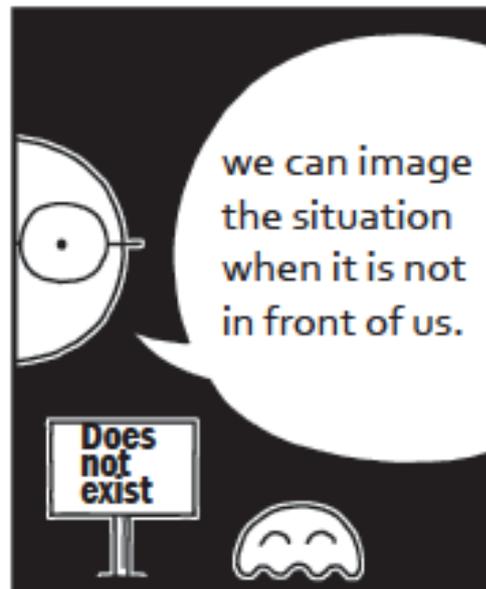
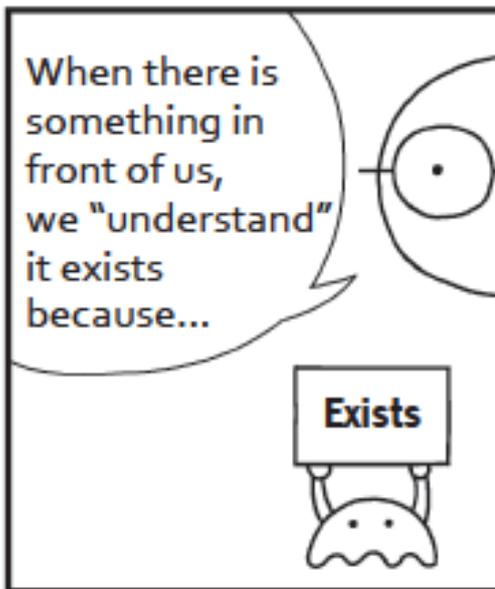


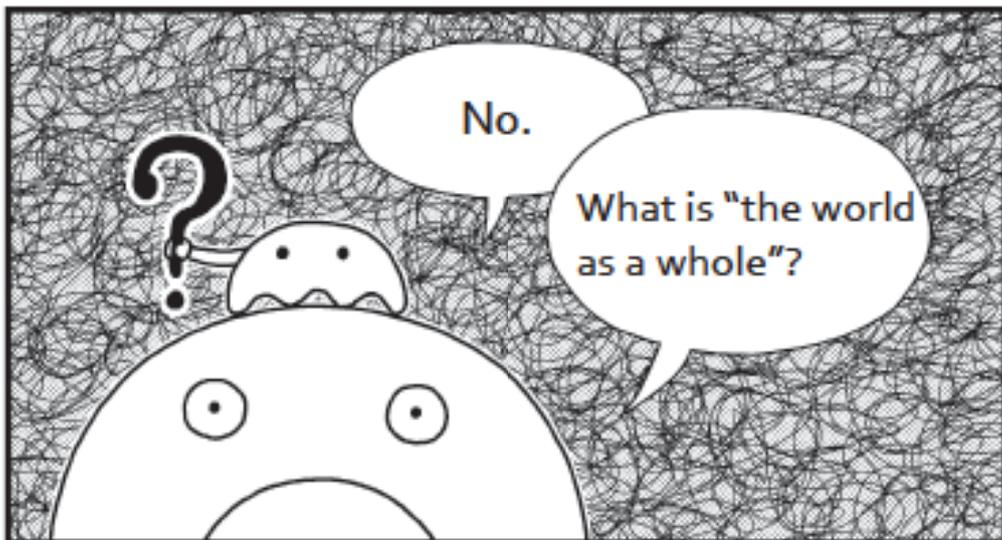
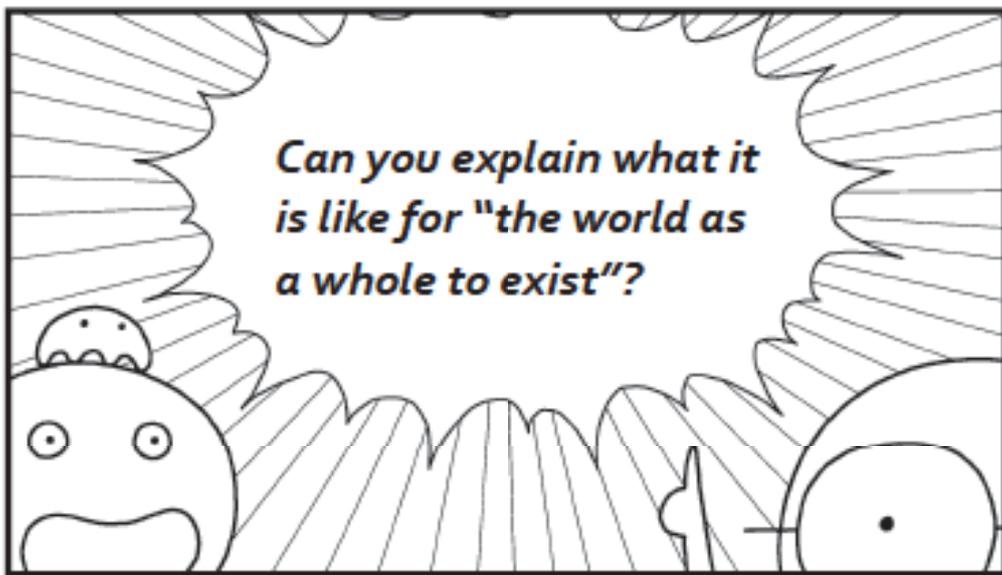
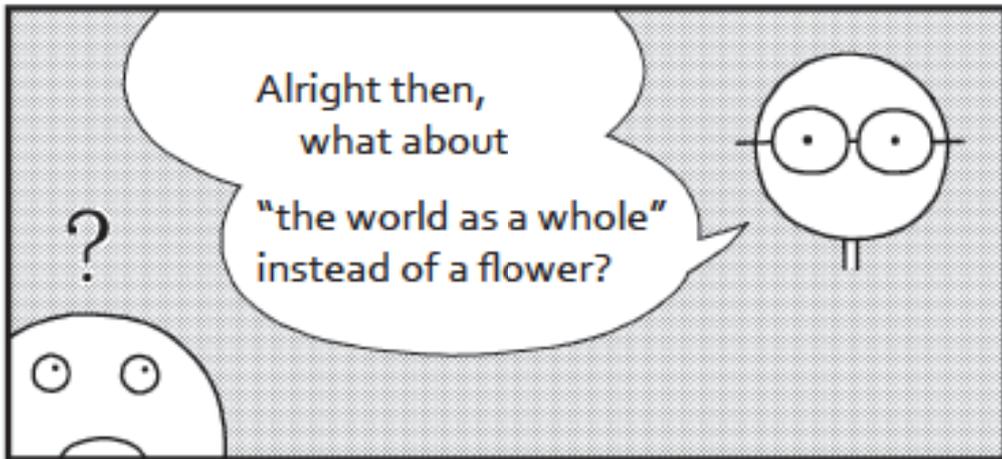


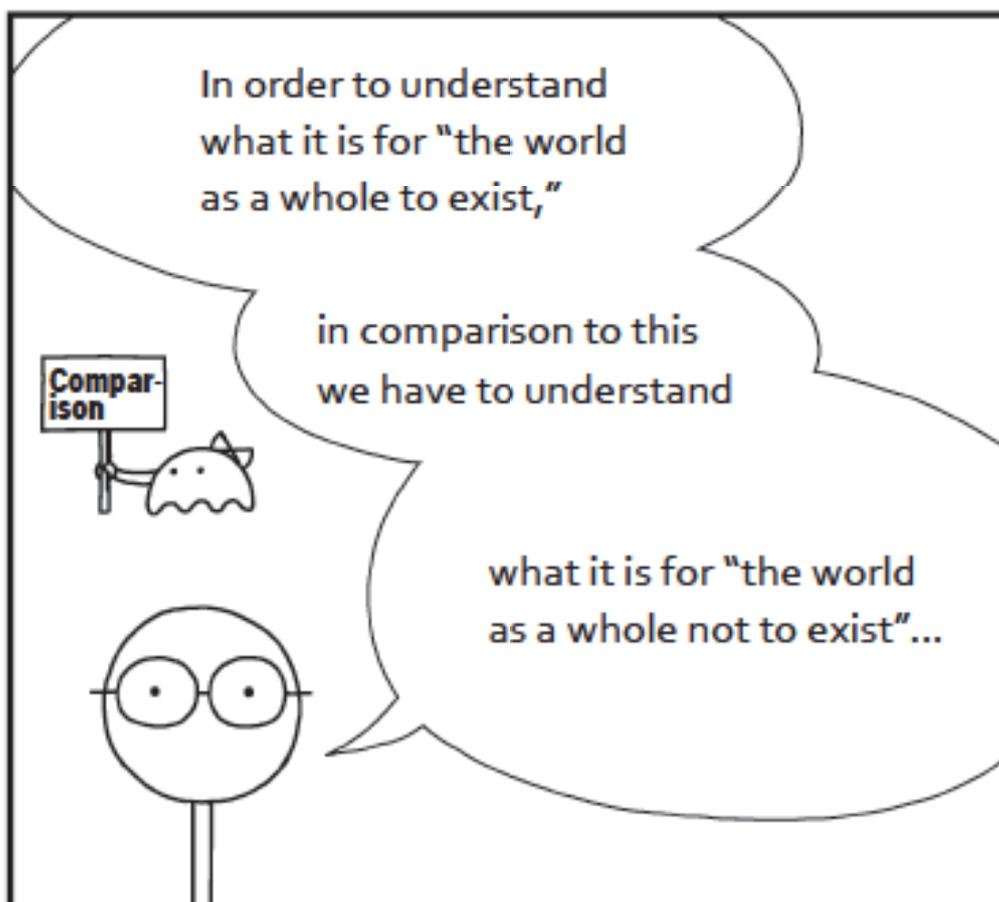
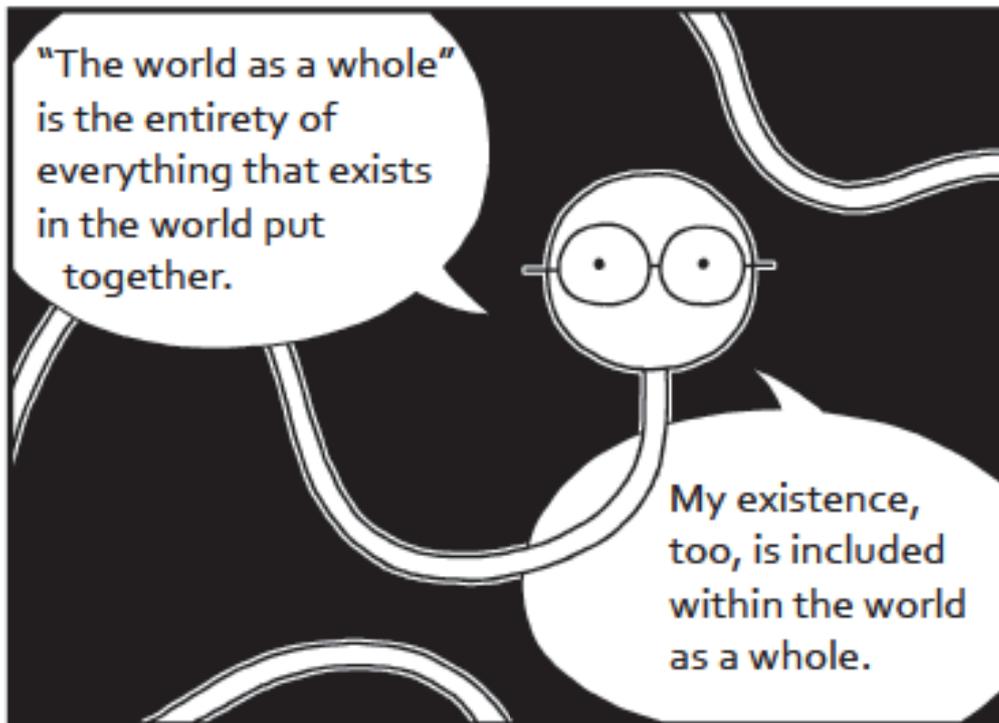


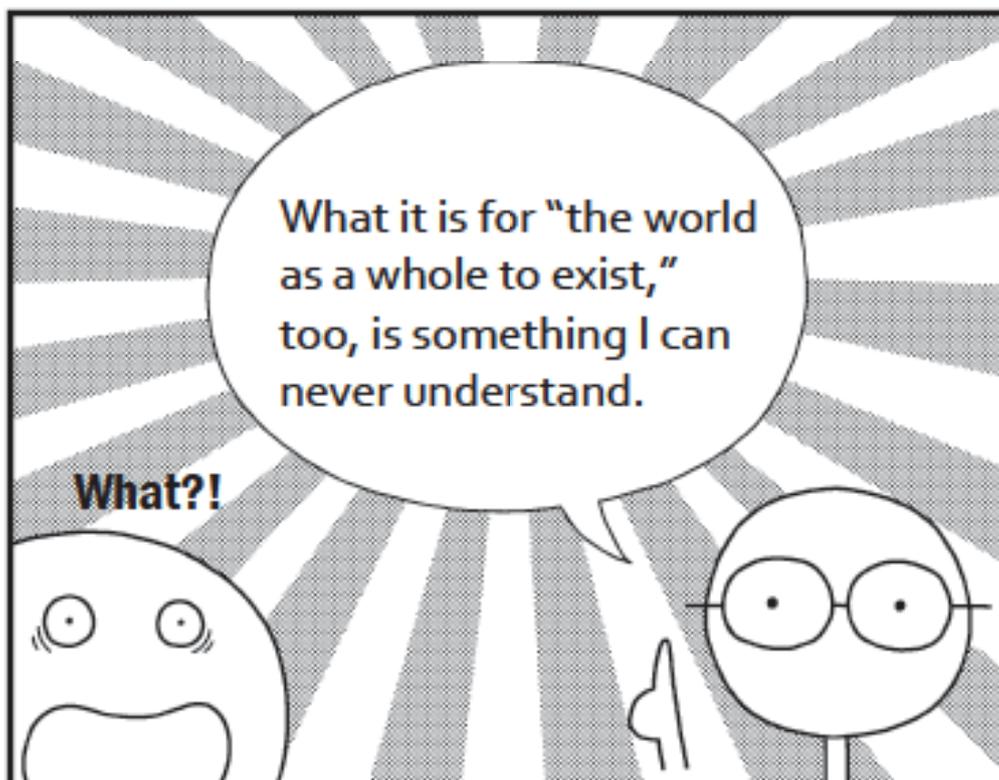
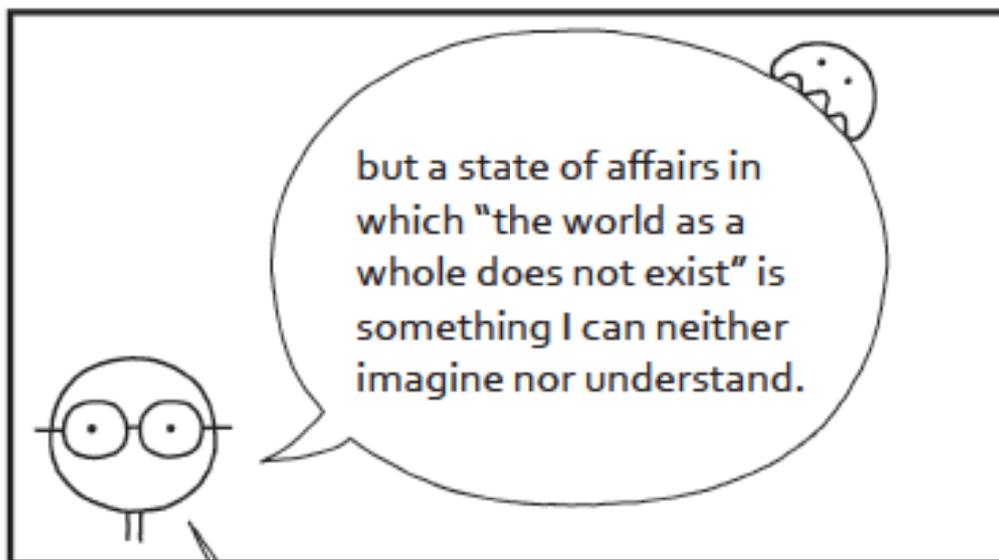


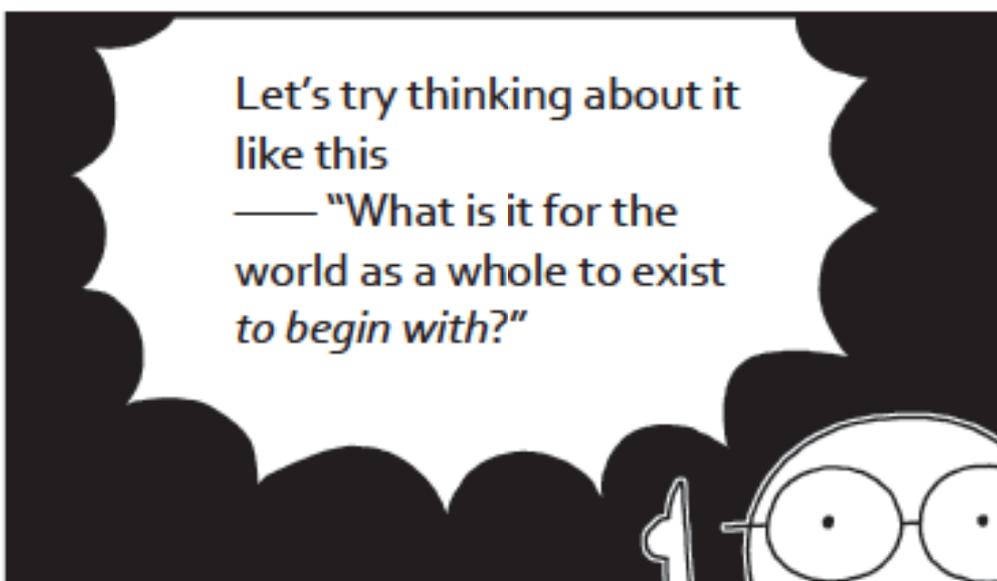
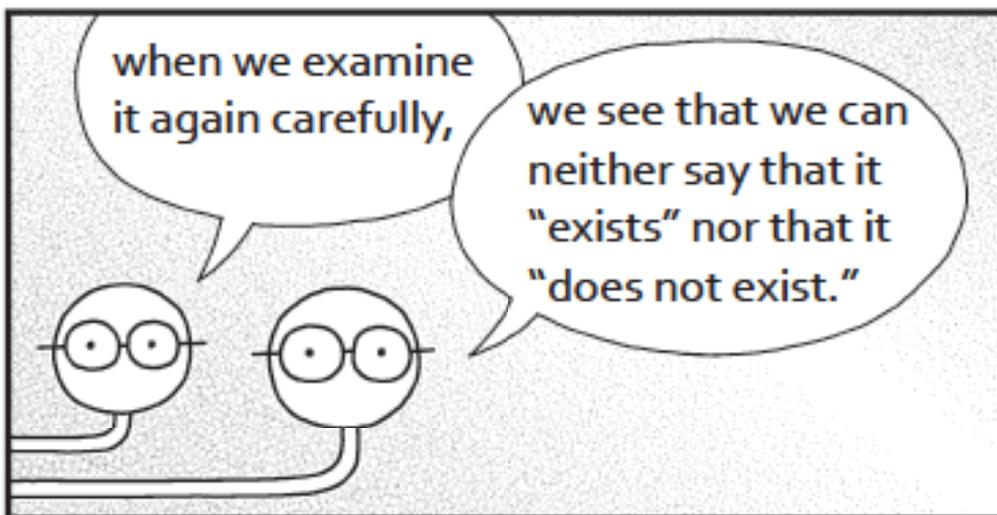
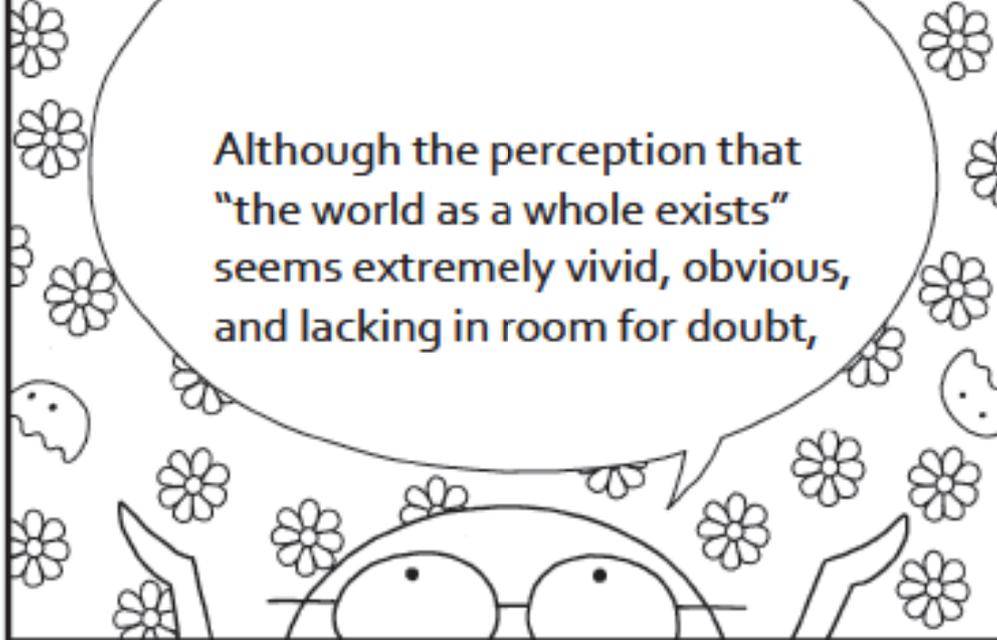


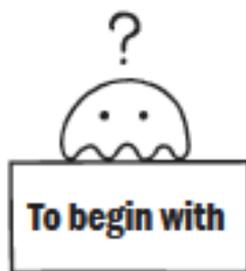




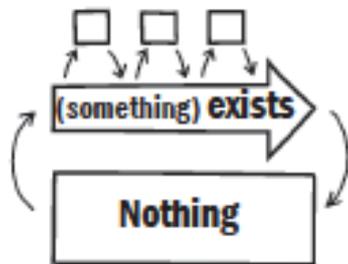








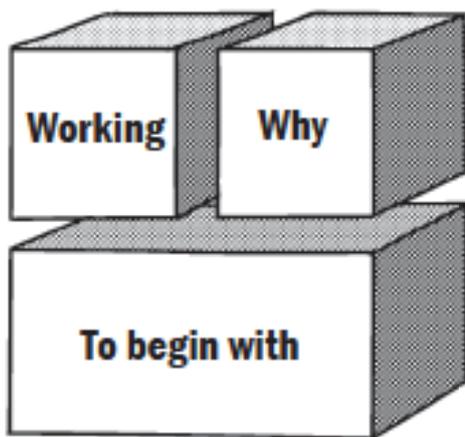
The question, "What is it for the world to exist *to begin with*?"



is different from the question, "What is the *working* that causes existing things to exist?"



and is different from the question, "*Why* does the world exist?"

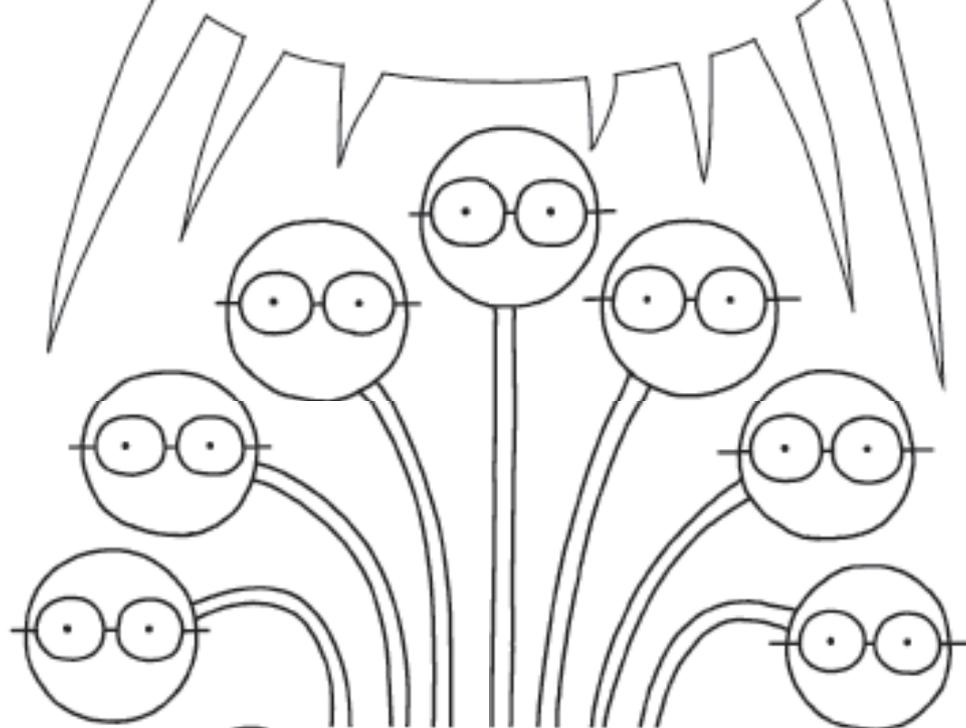


I think it is a more fundamental question than the two we looked at earlier.



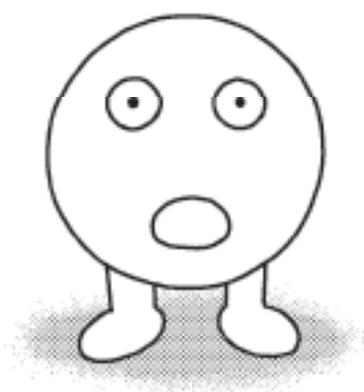
And as I continue to think about what the existence of the world as a whole is *to begin with*, even as I am vividly perceiving this existence with my entire body,

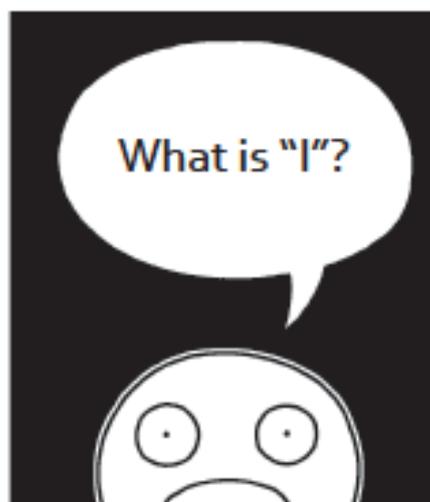
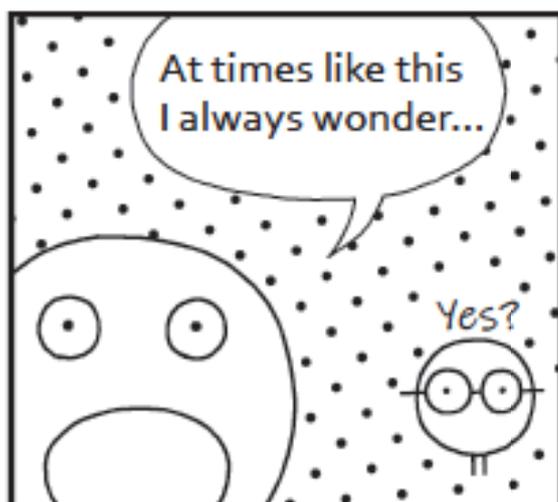
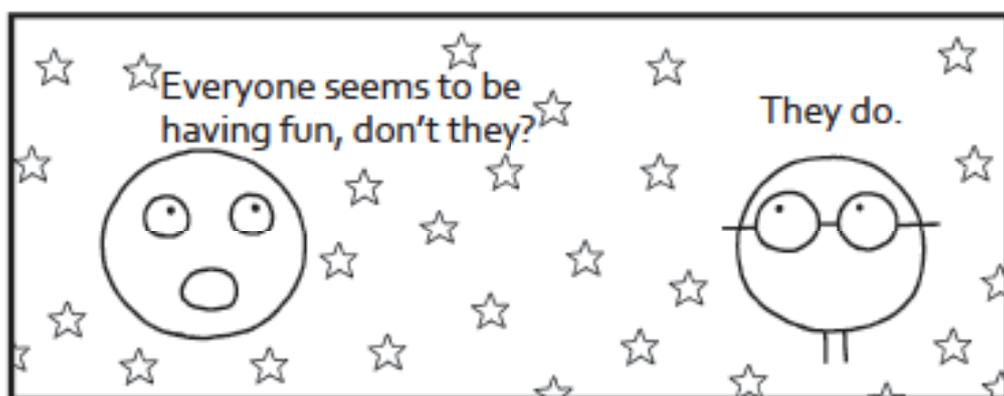
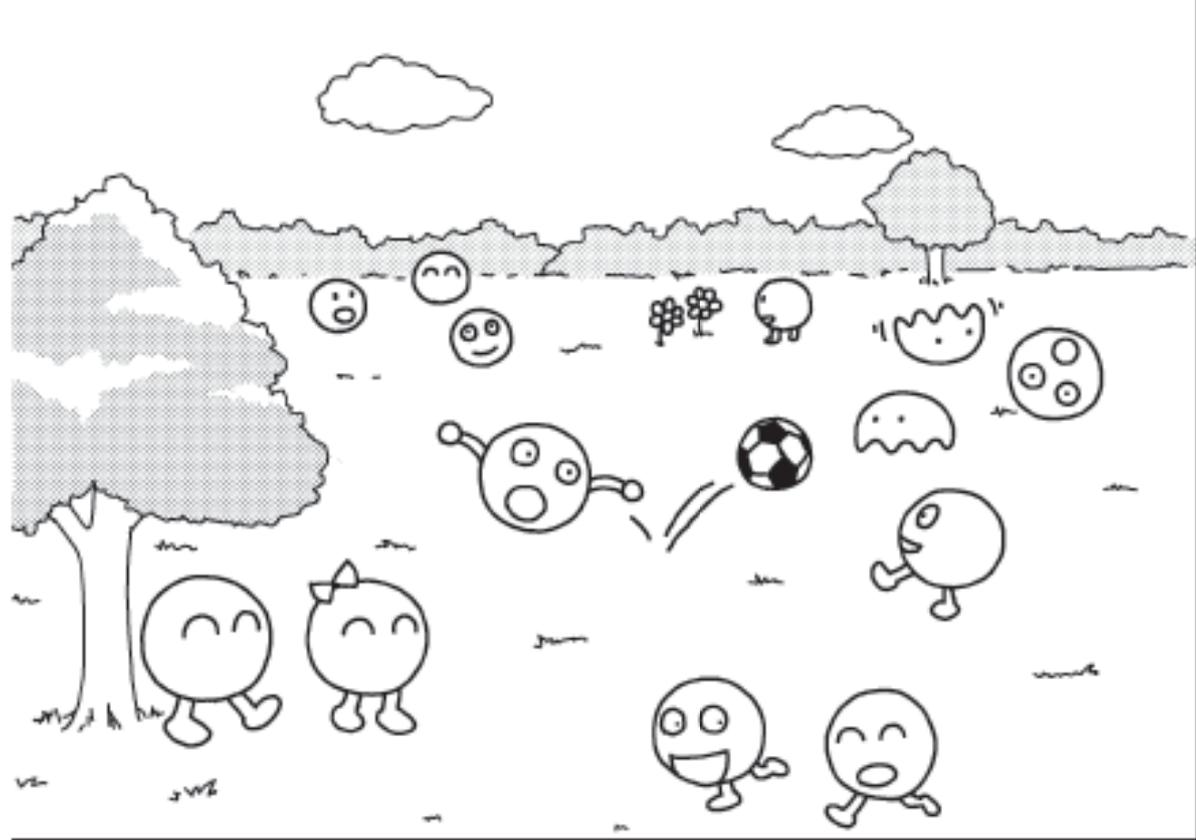
I feel as if my head is about to explode!

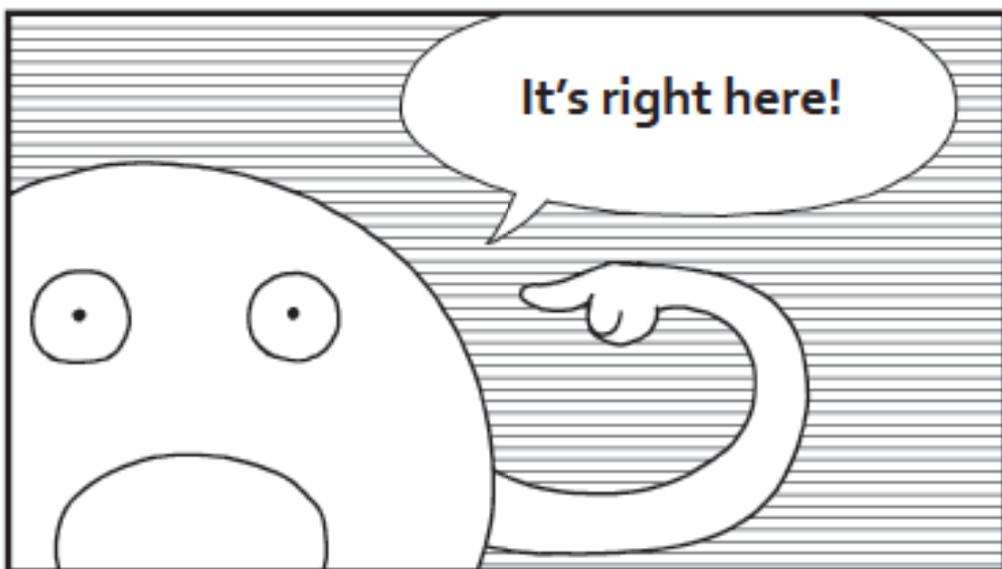
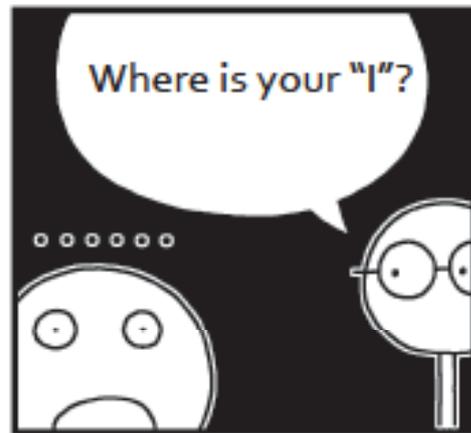
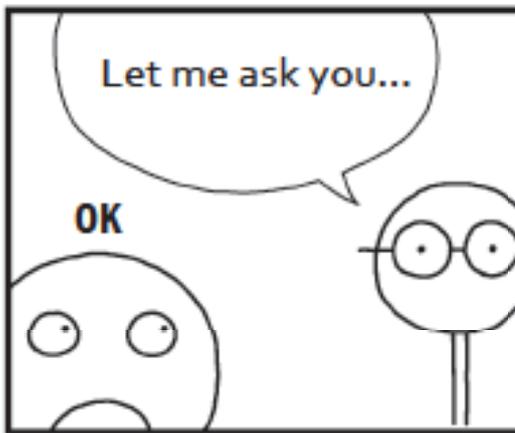
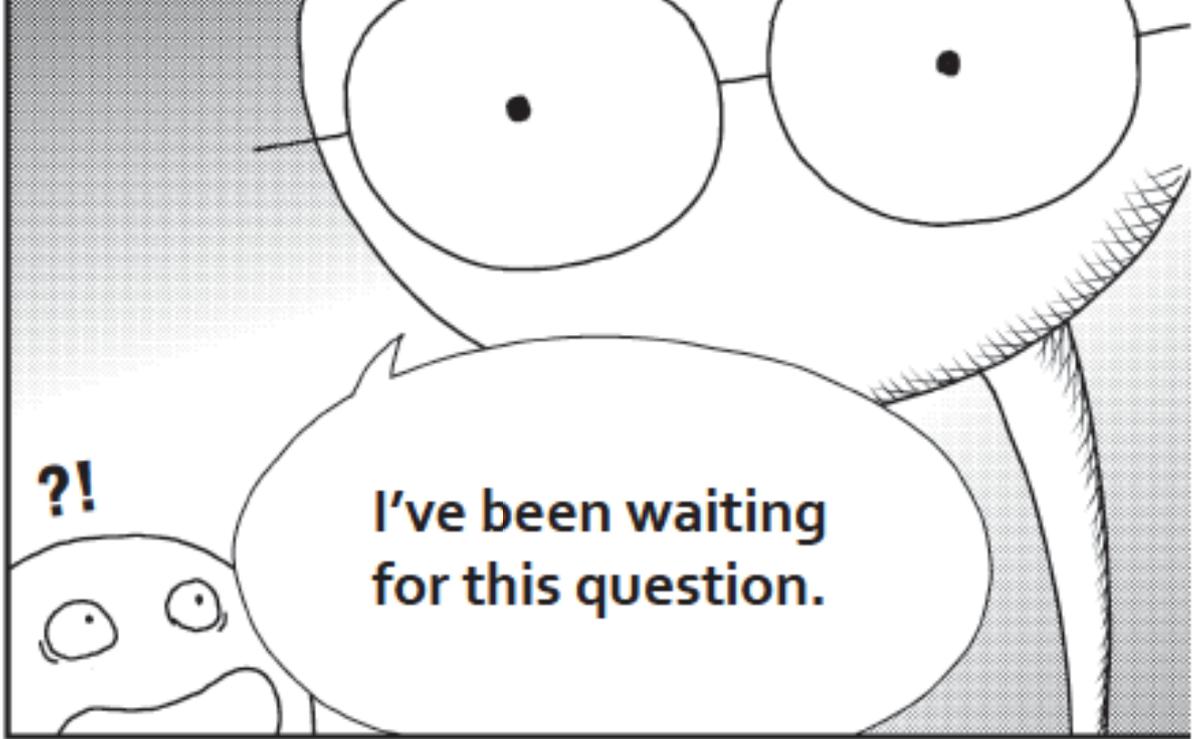


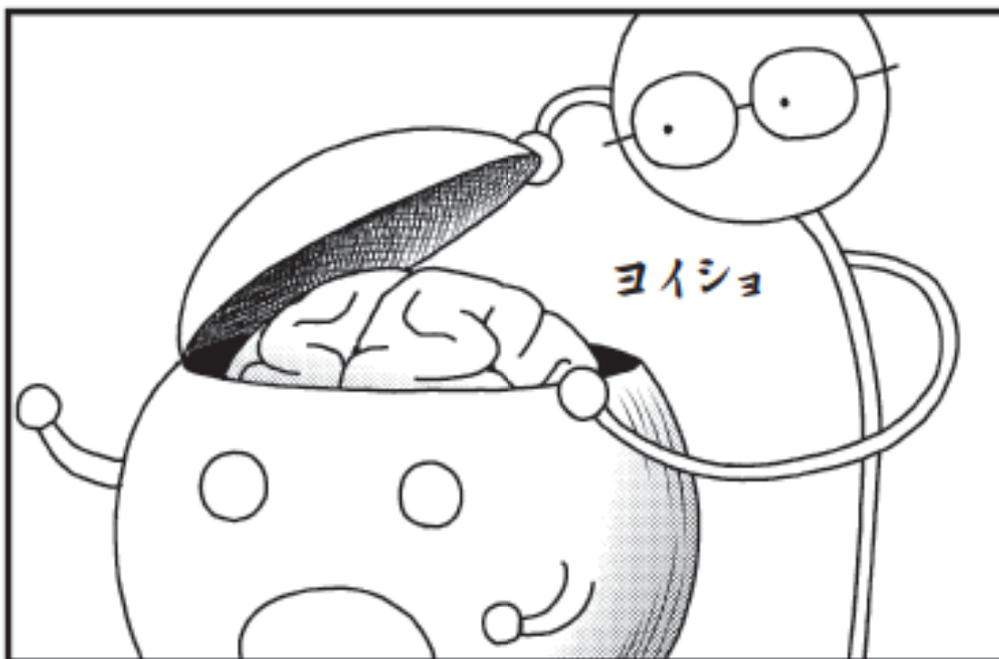
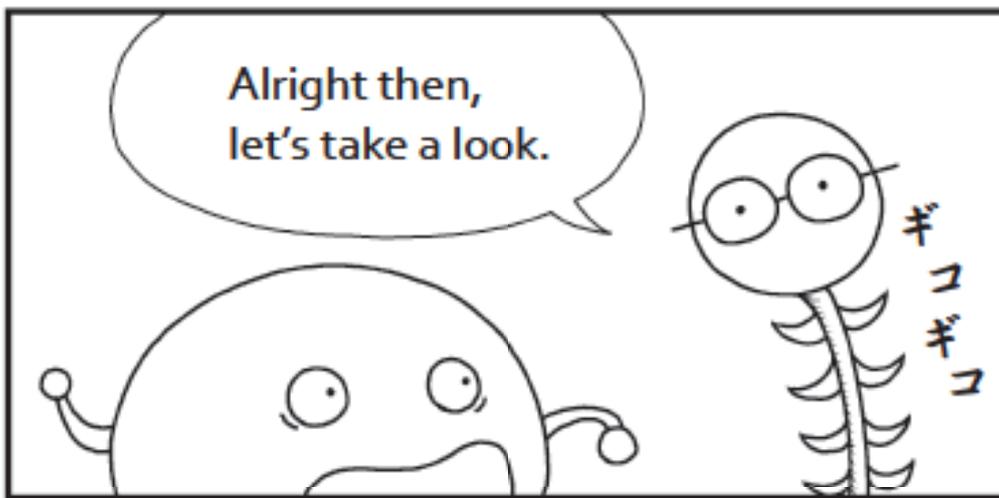
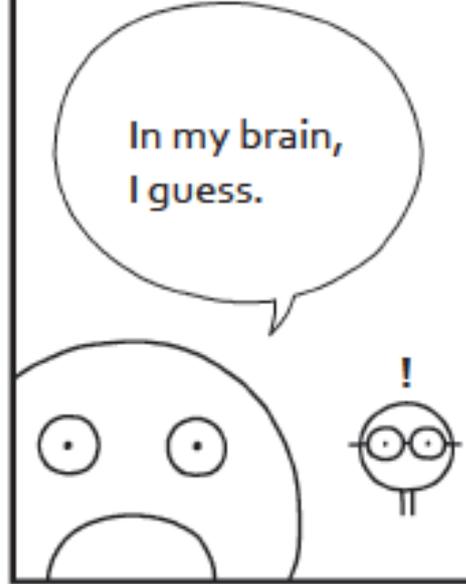
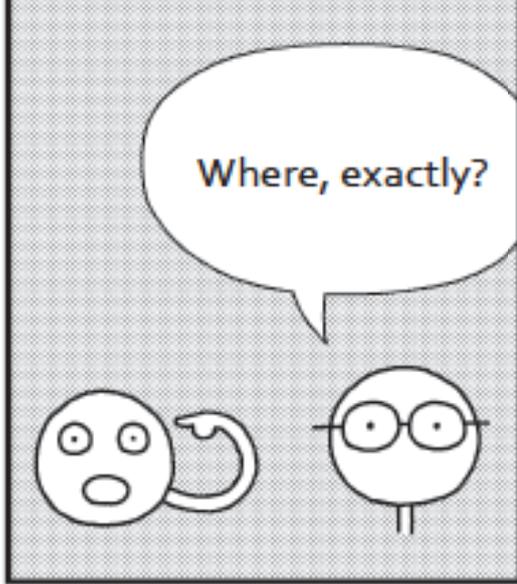
Chapter 3

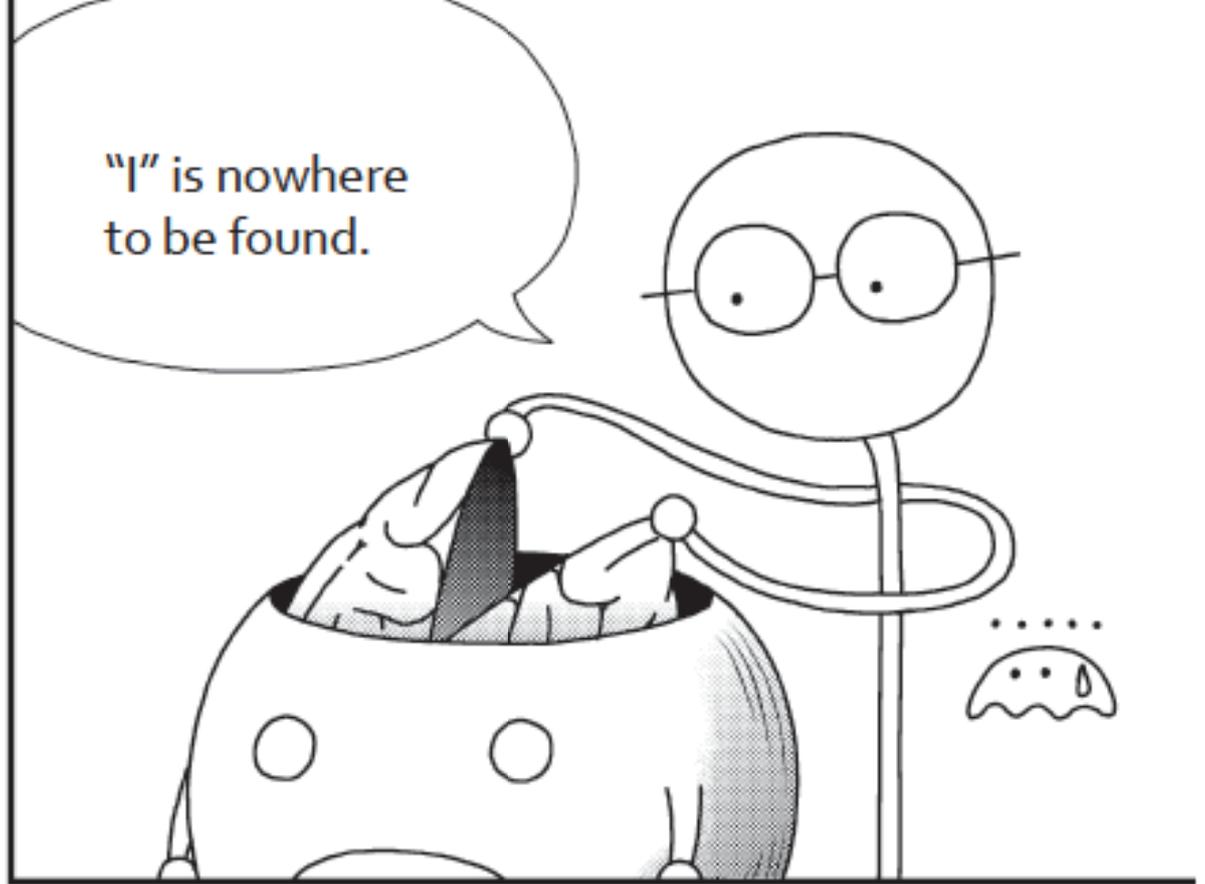
What is "I"?

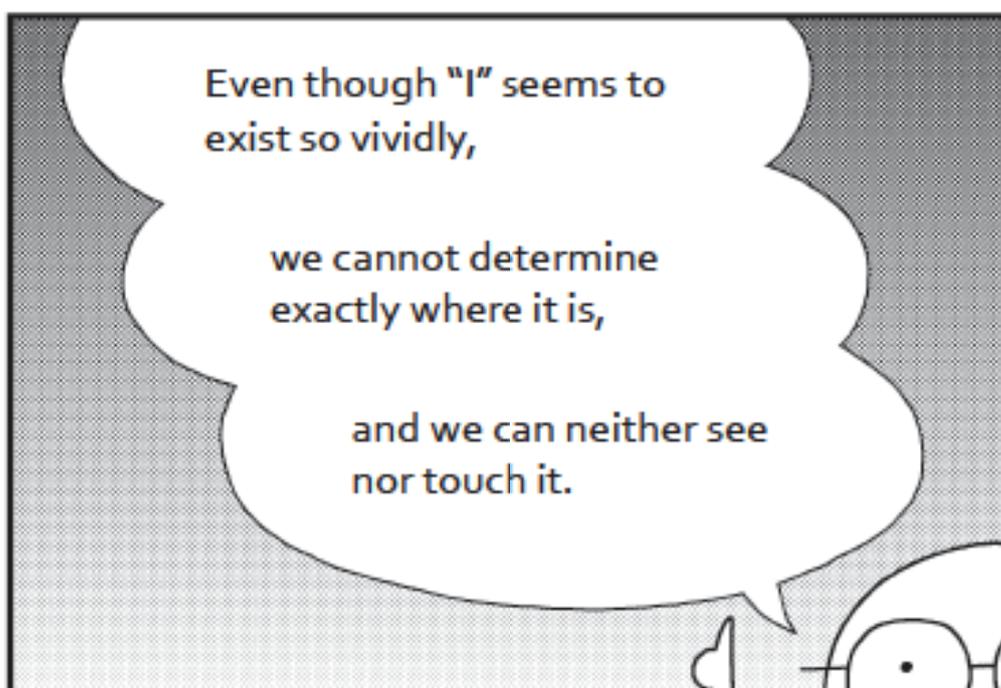
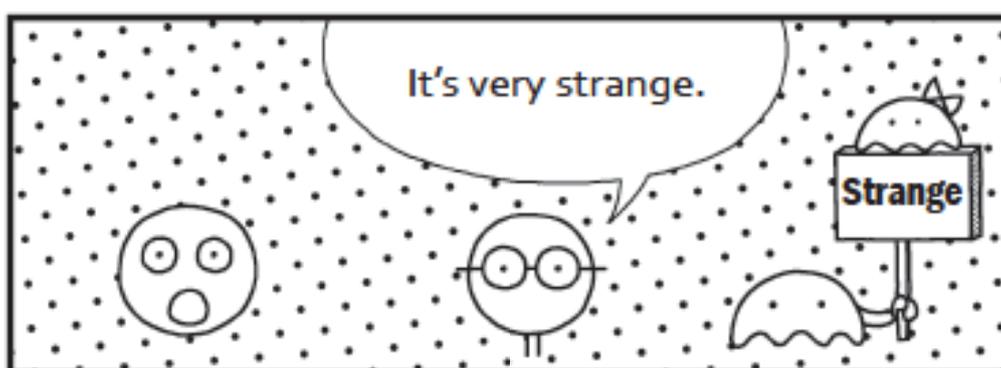
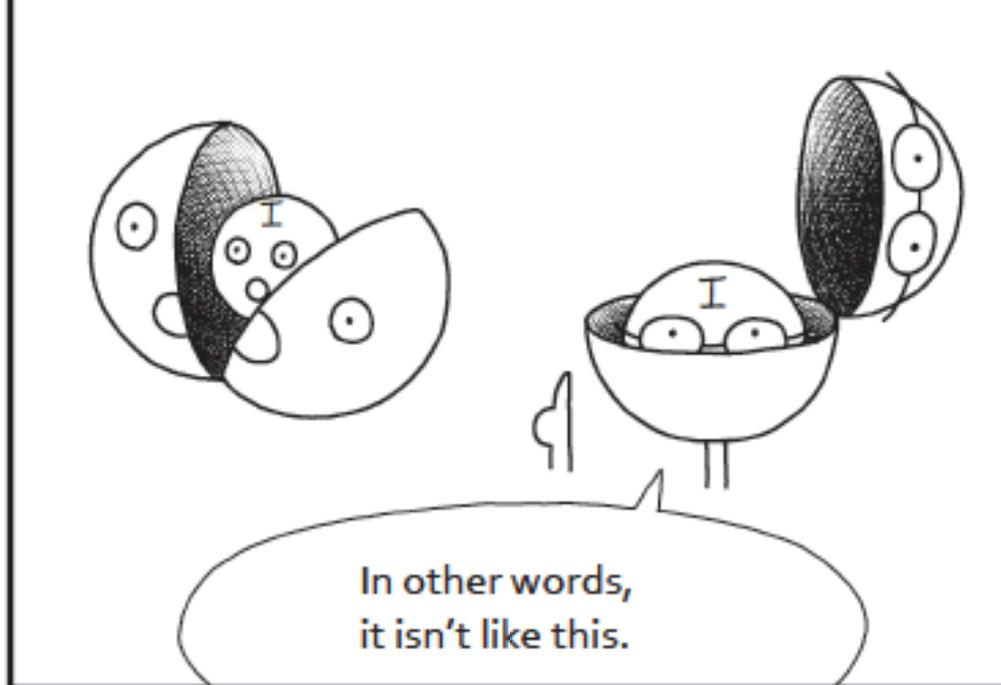


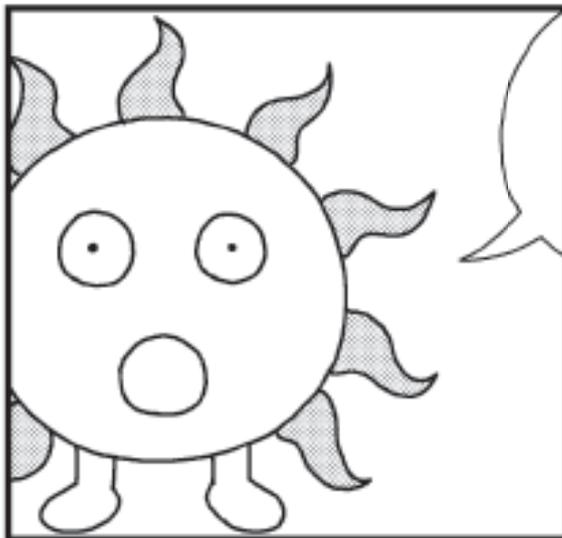






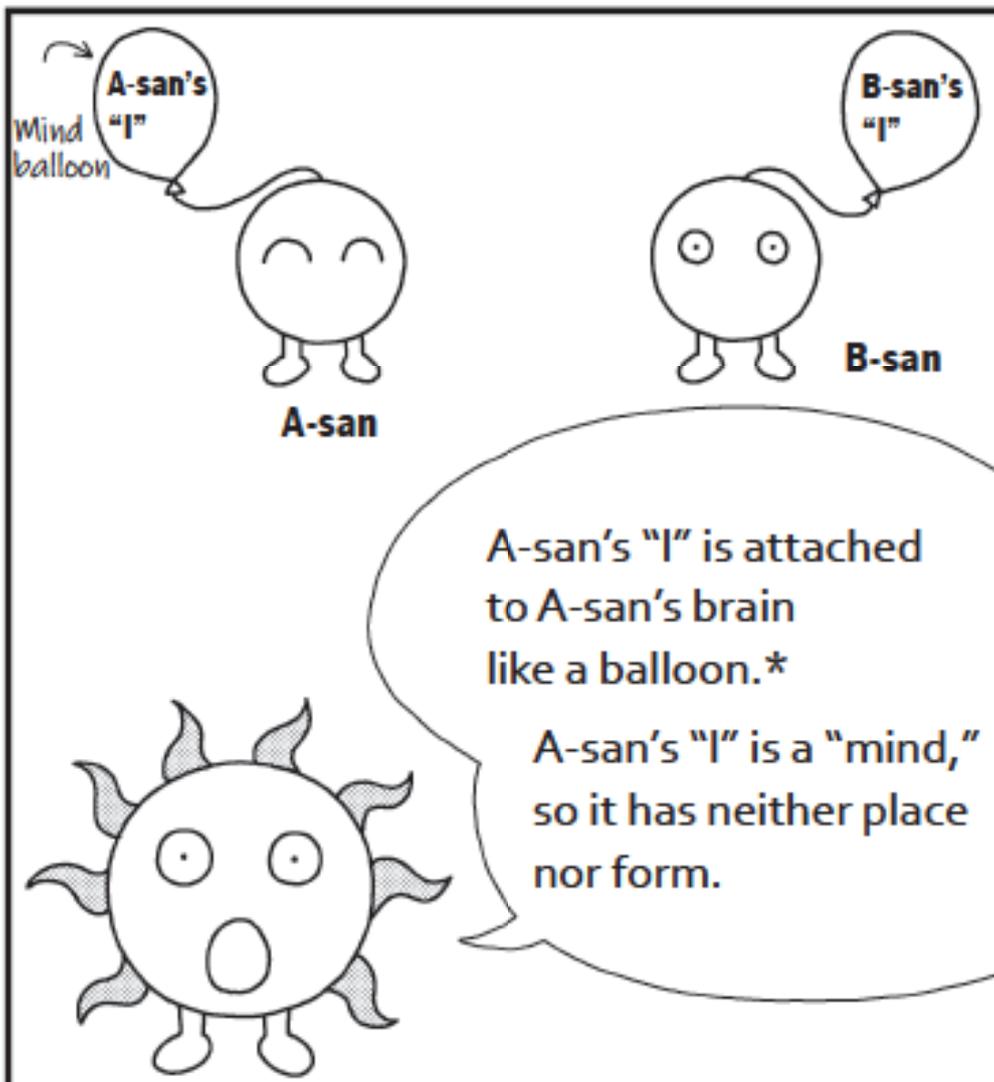




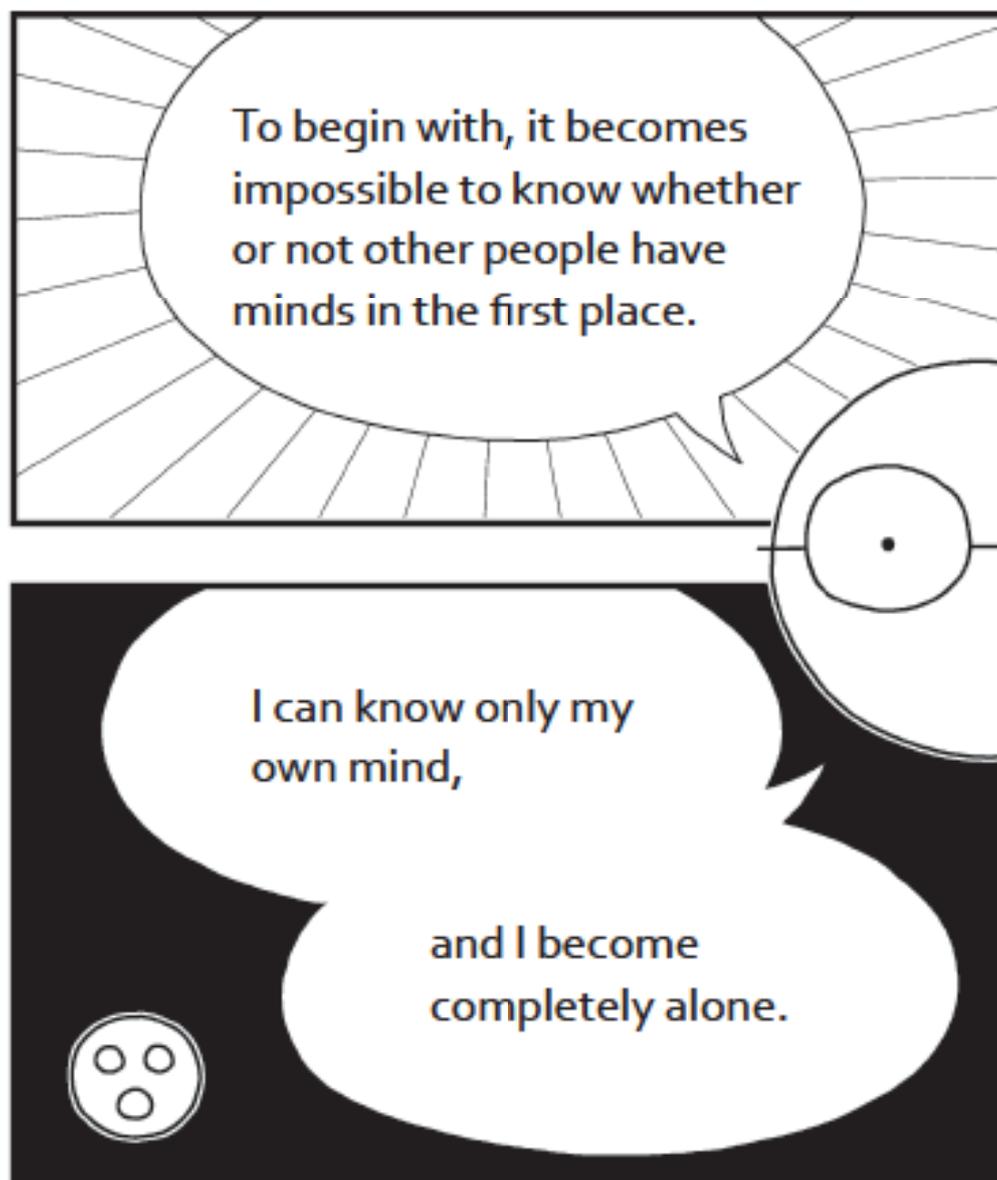
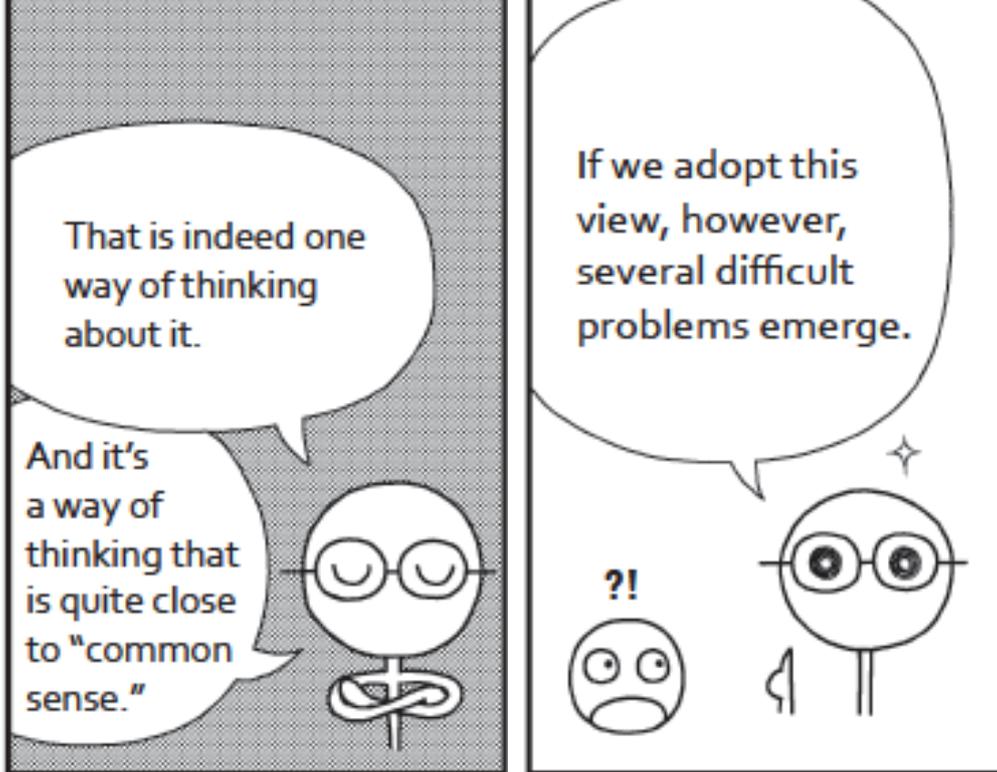


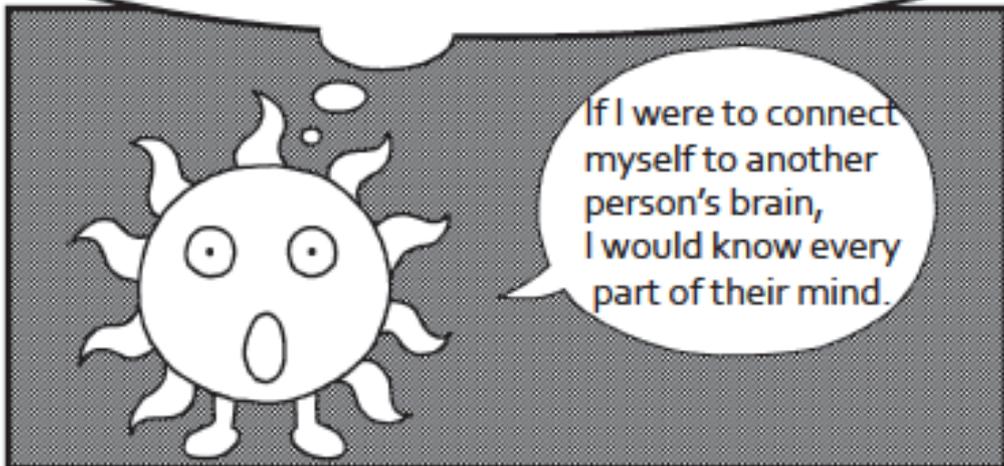
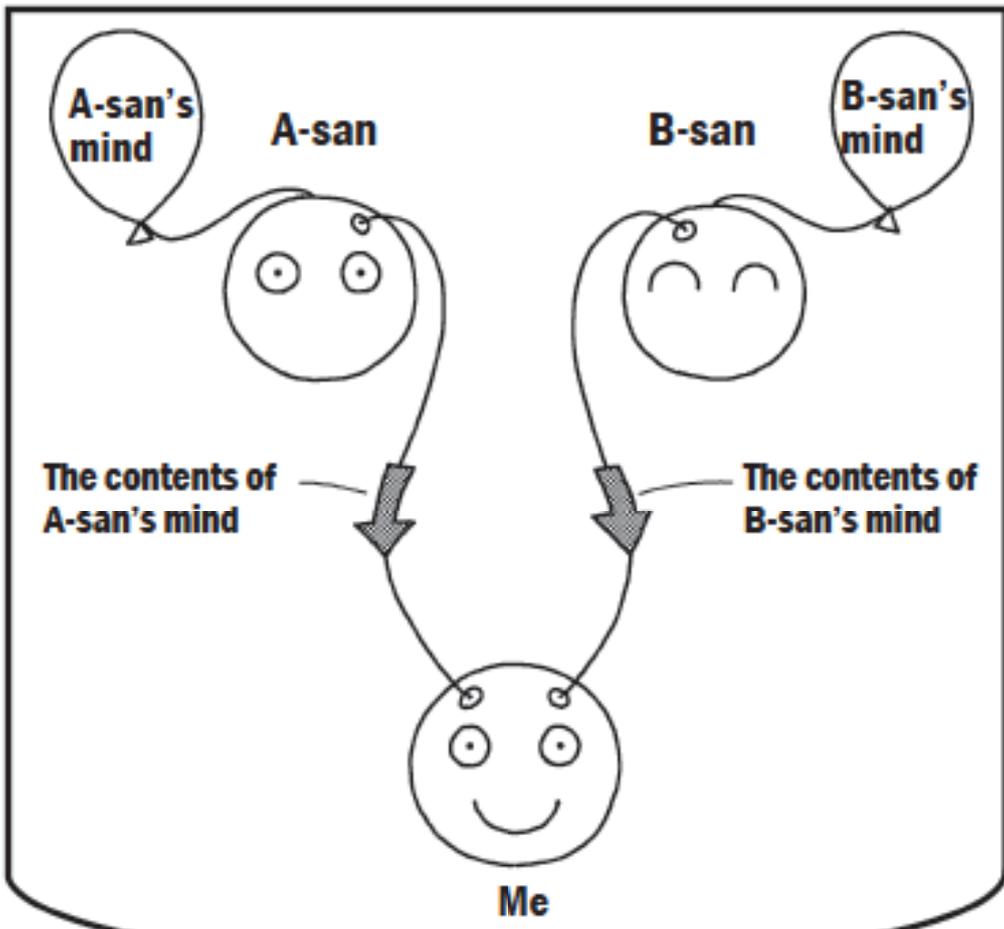
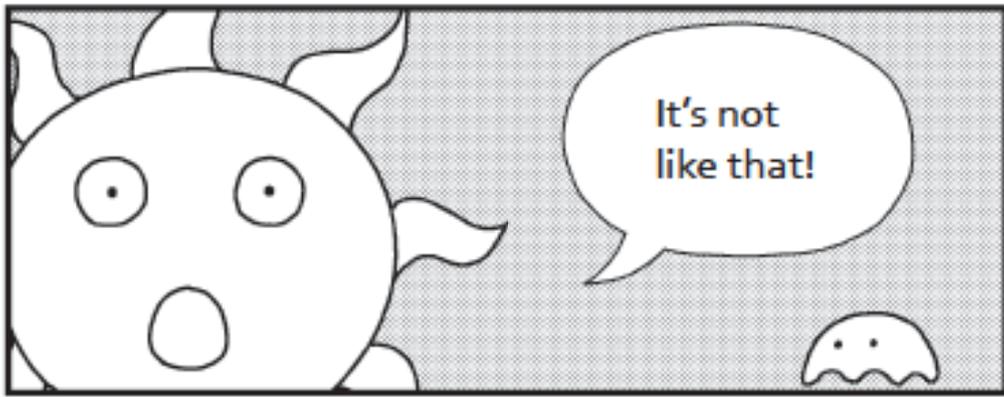
You should think about it like this!

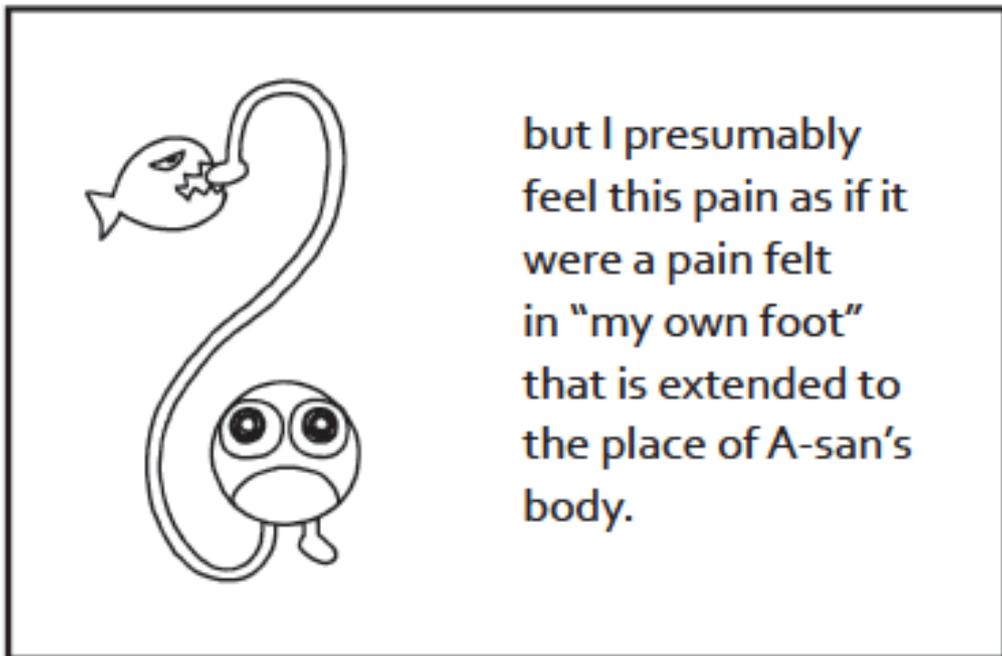
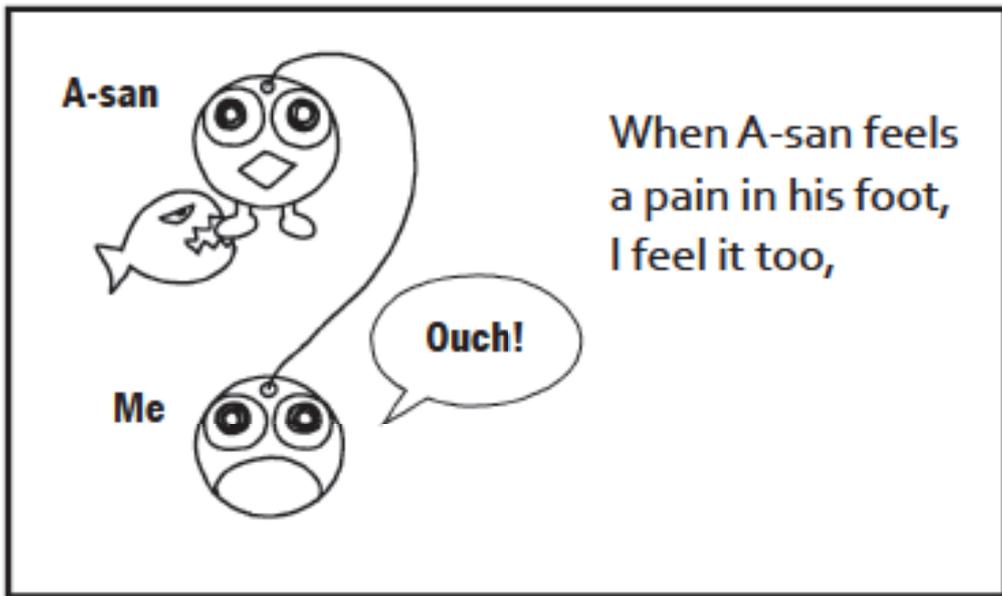
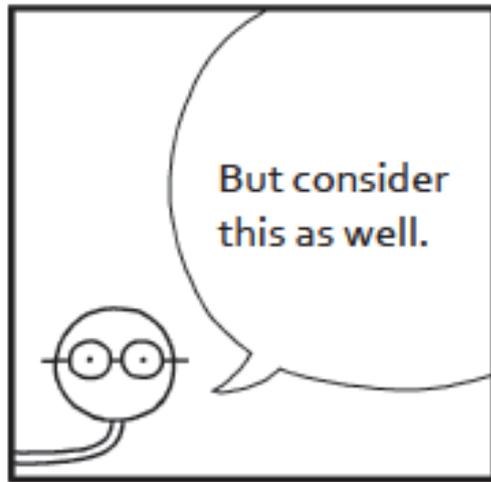
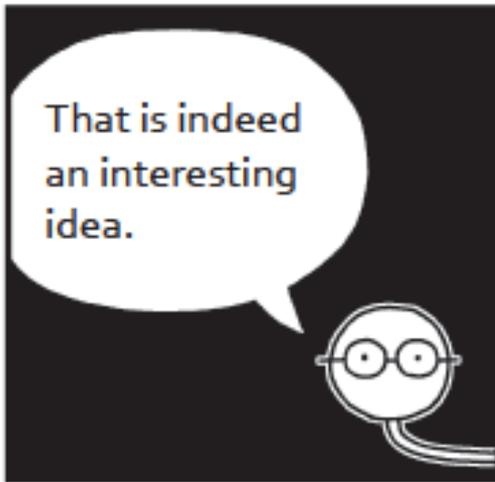
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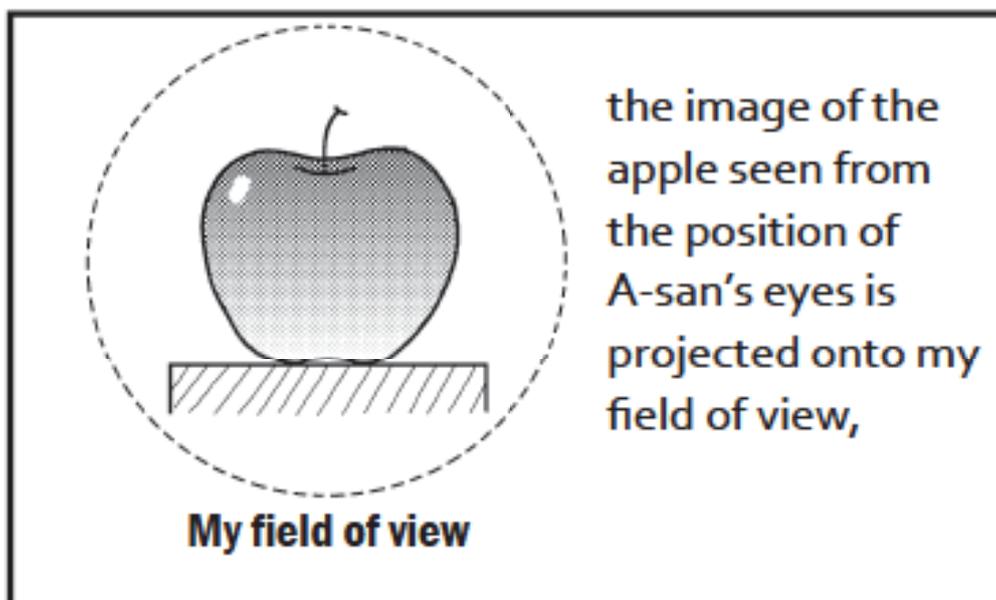
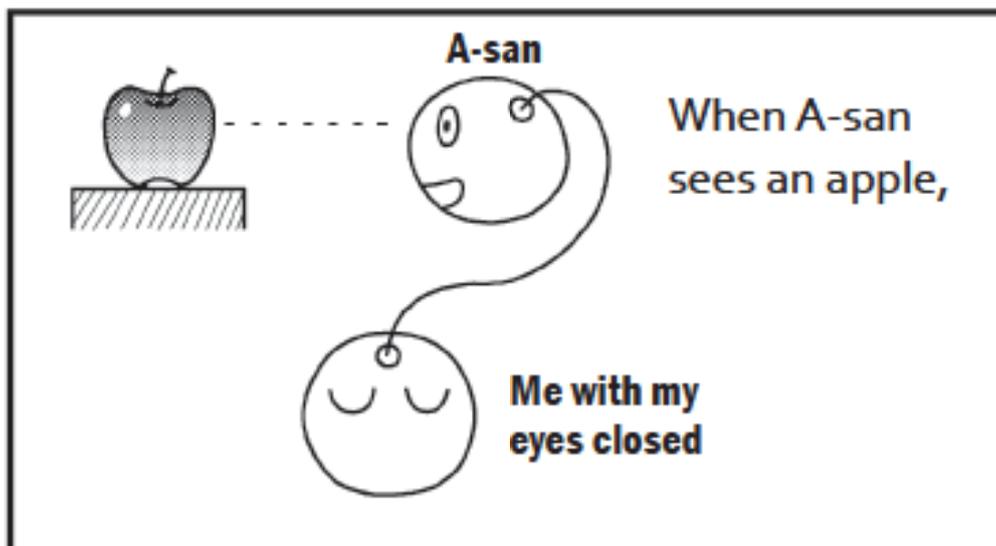


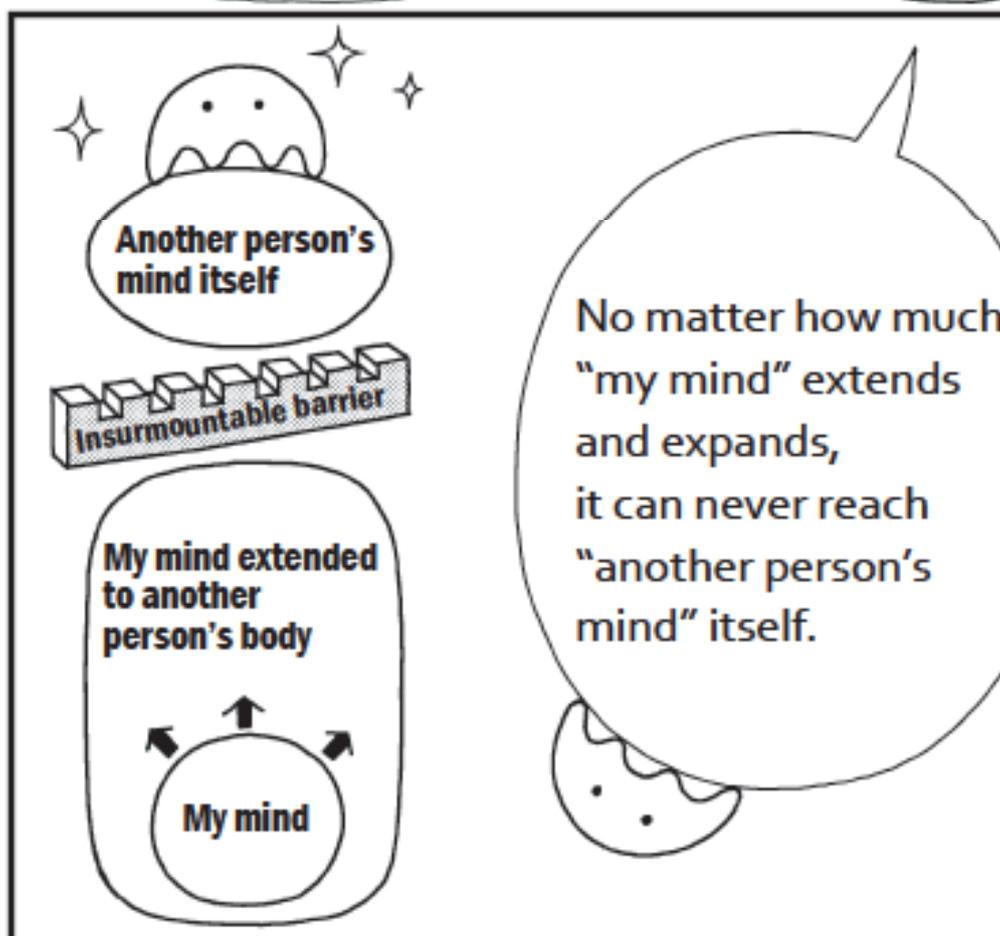
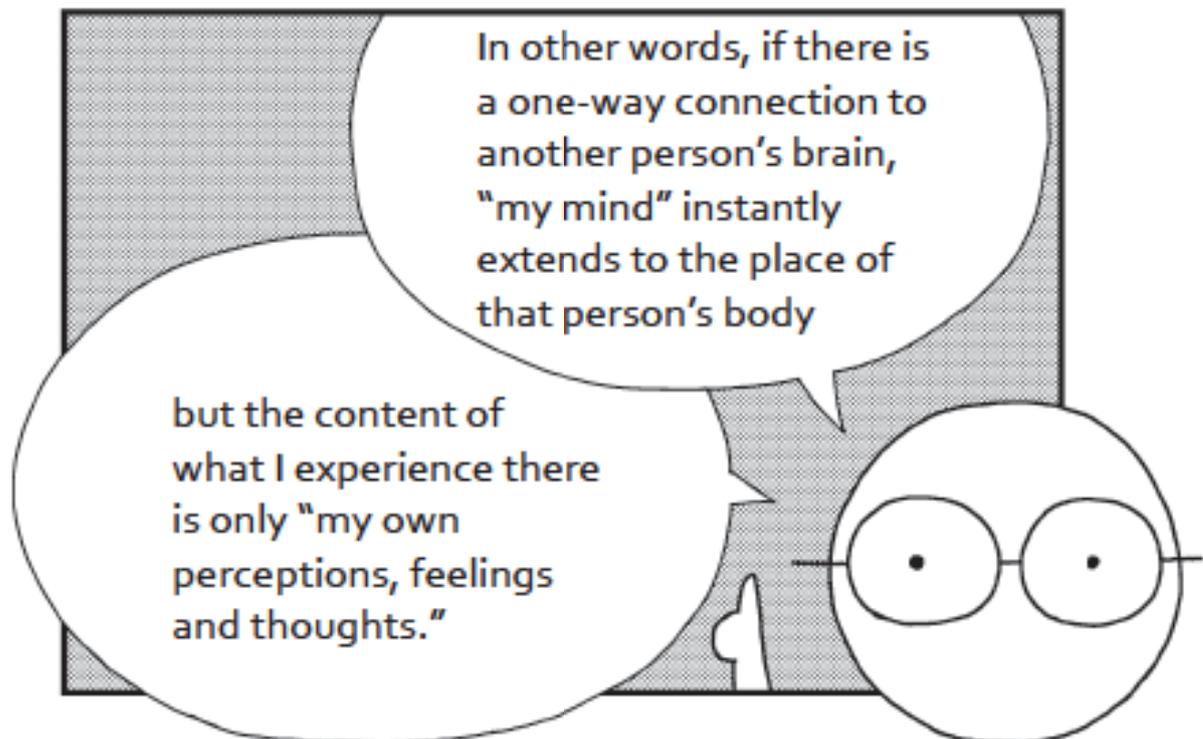
* This is called "epiphenomenalism." In this view there is a one-way transmission of information from my brain to my mind

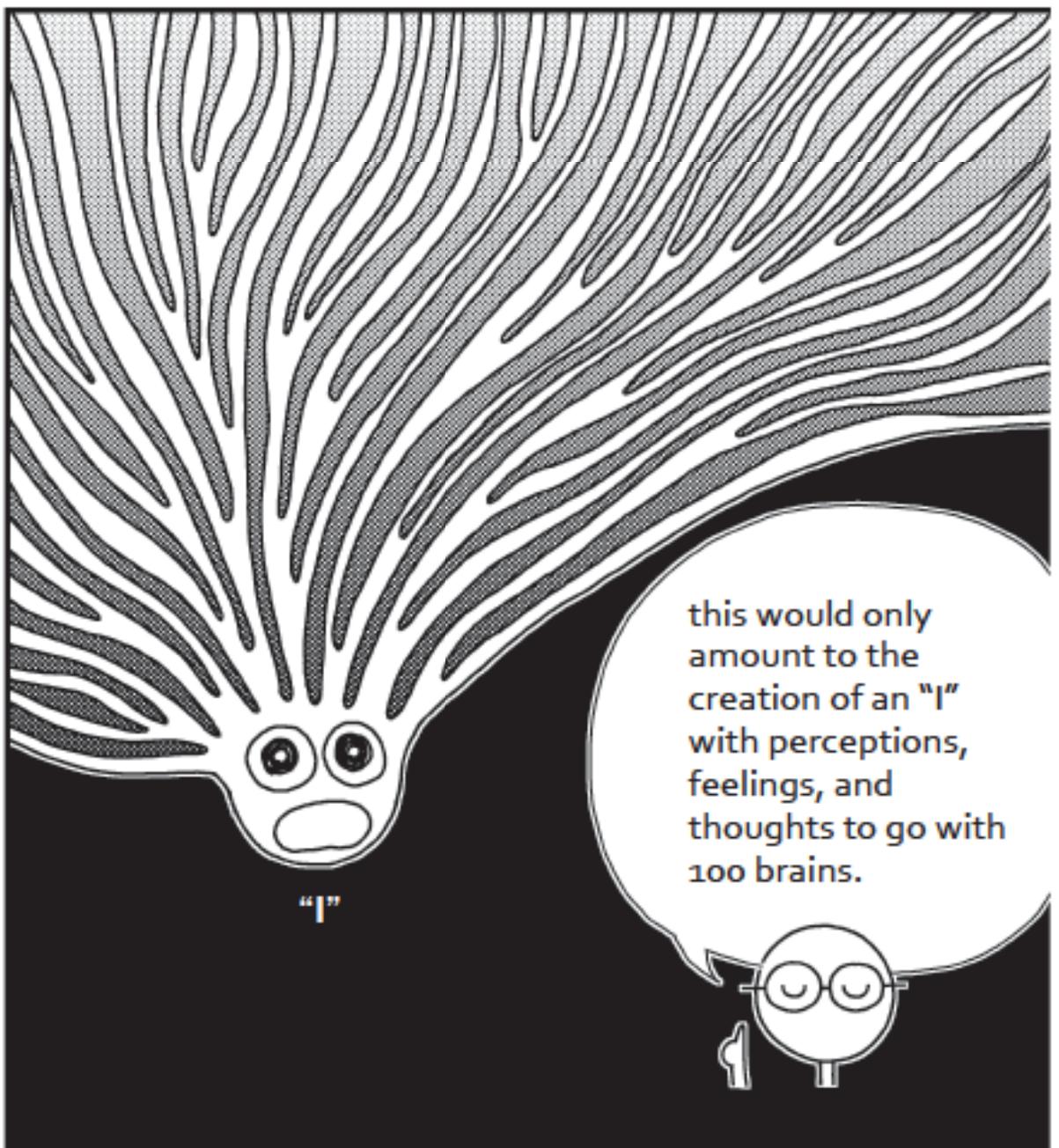
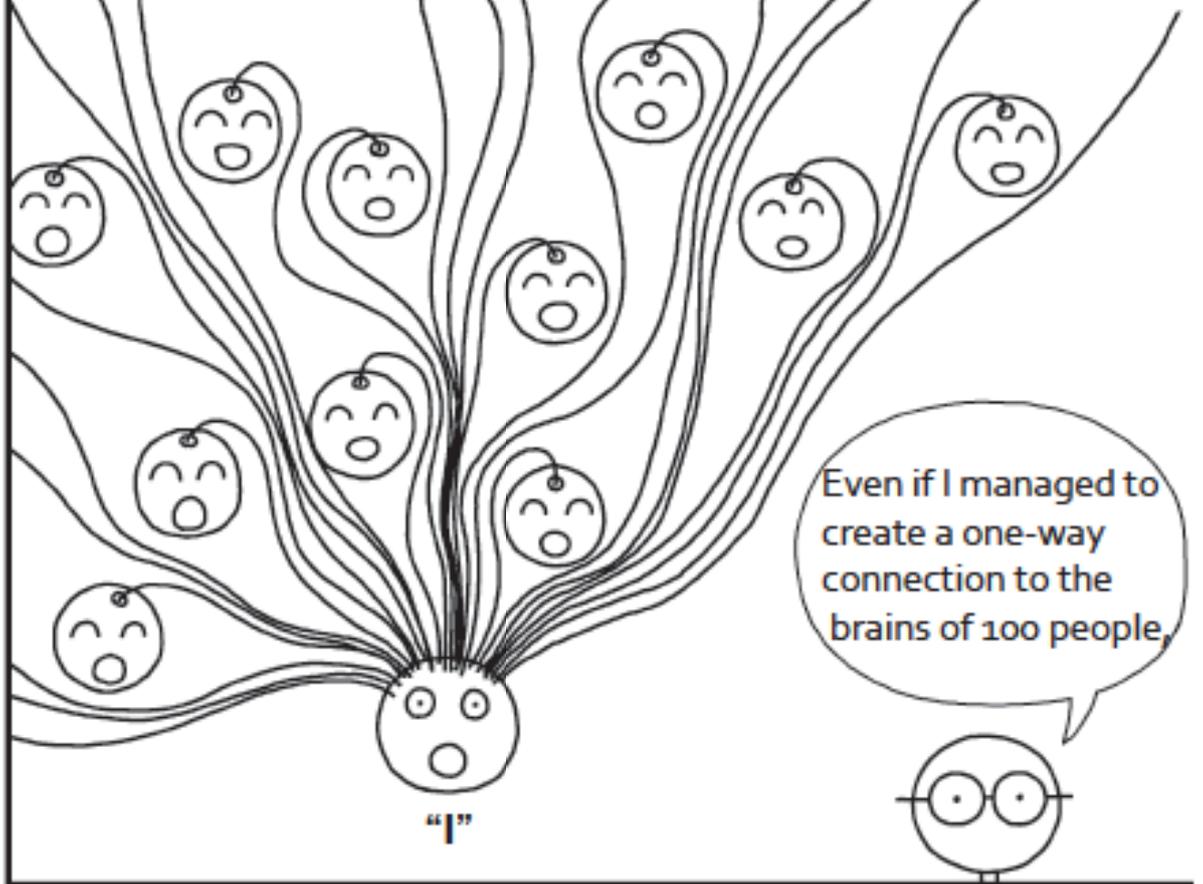


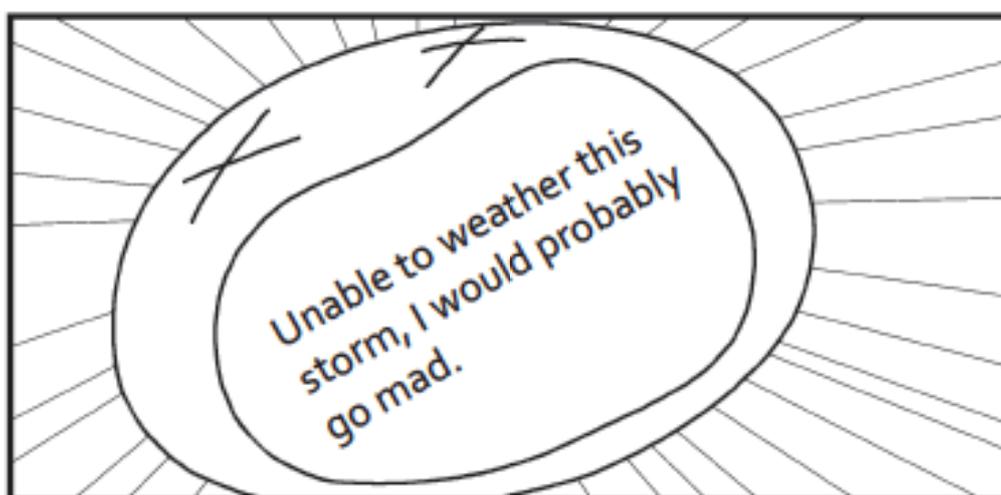
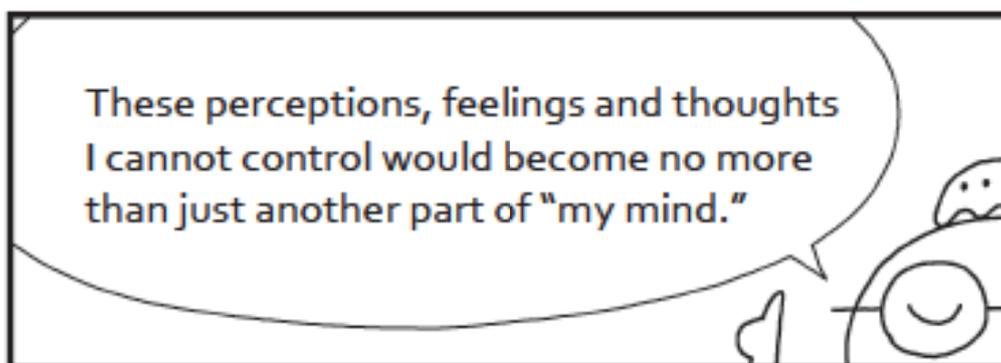
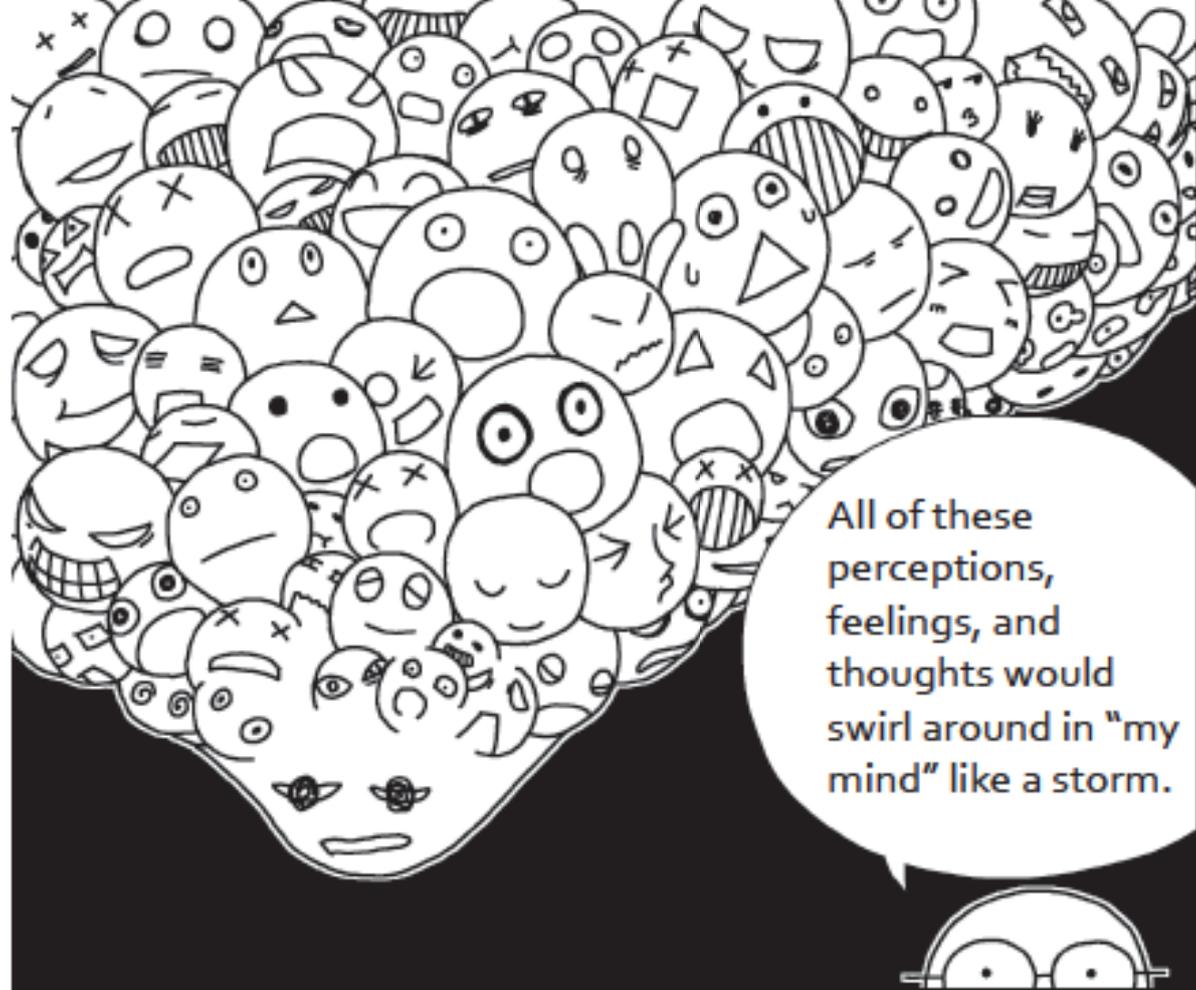


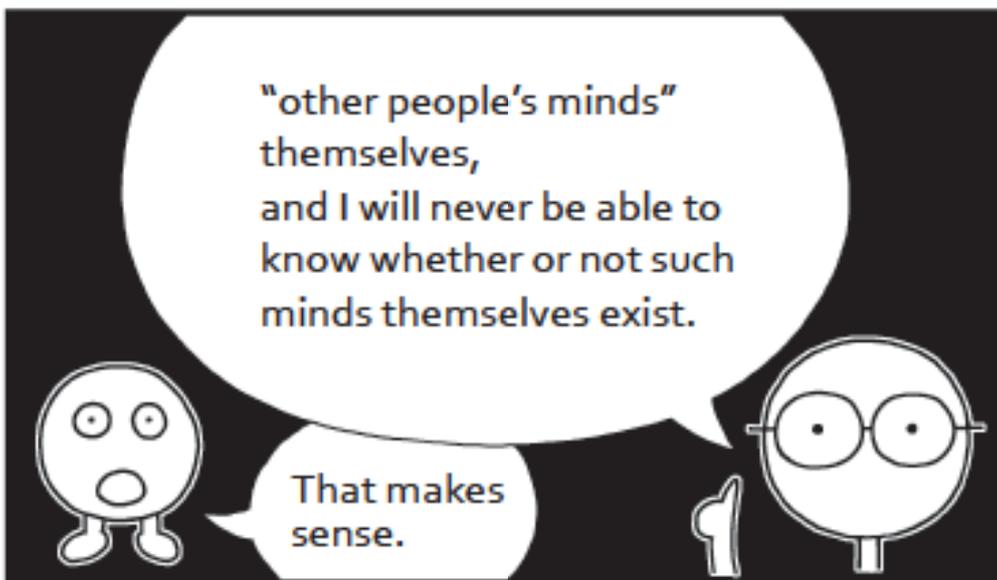
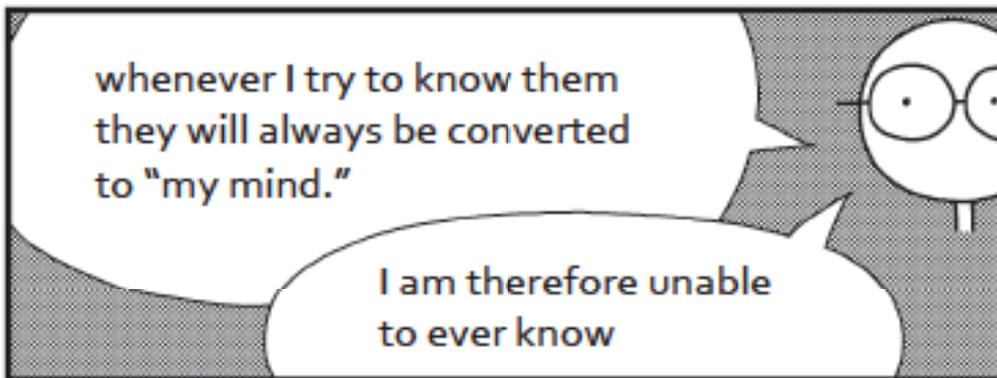
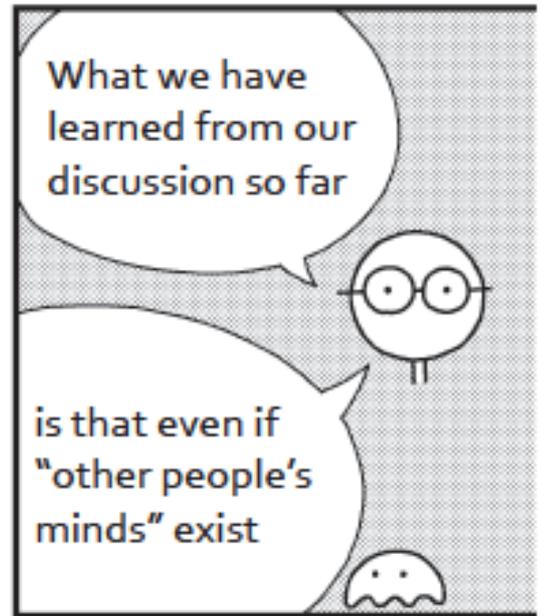
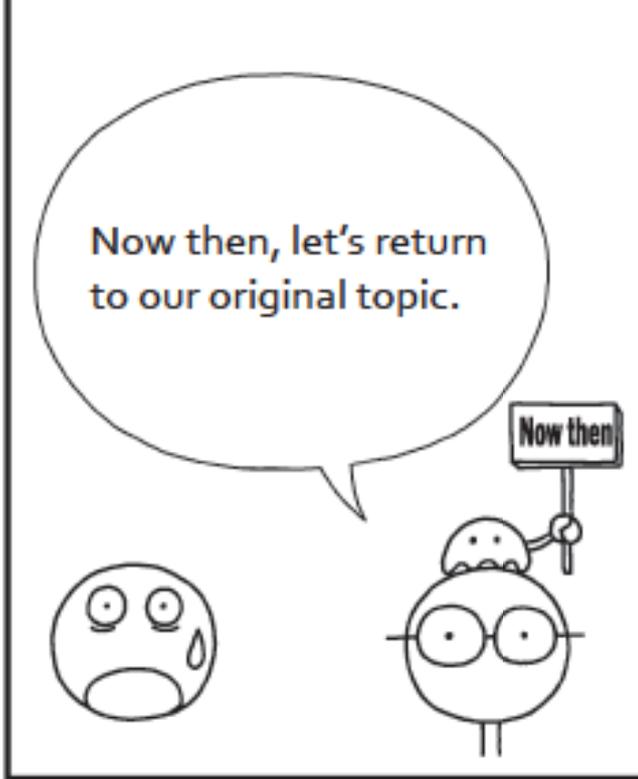


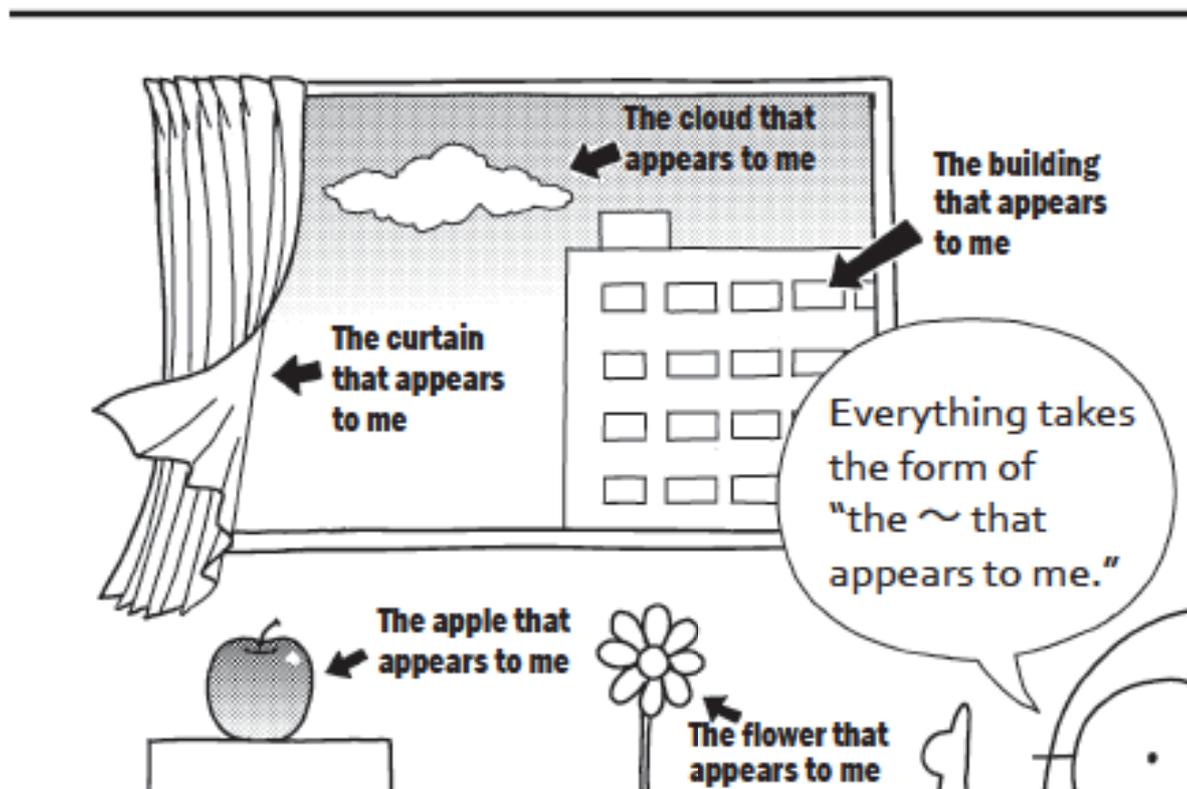
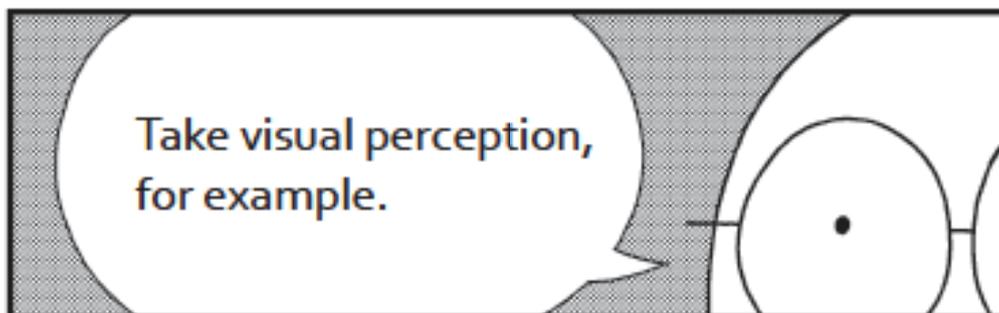
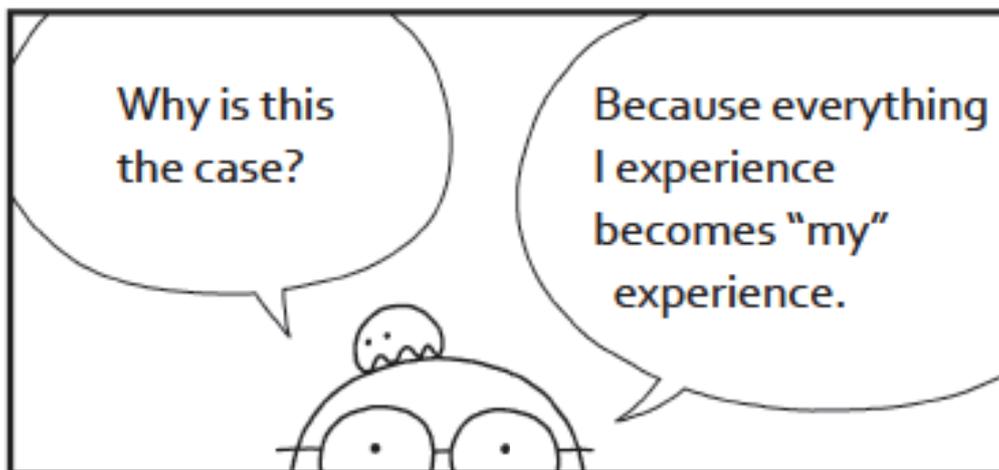




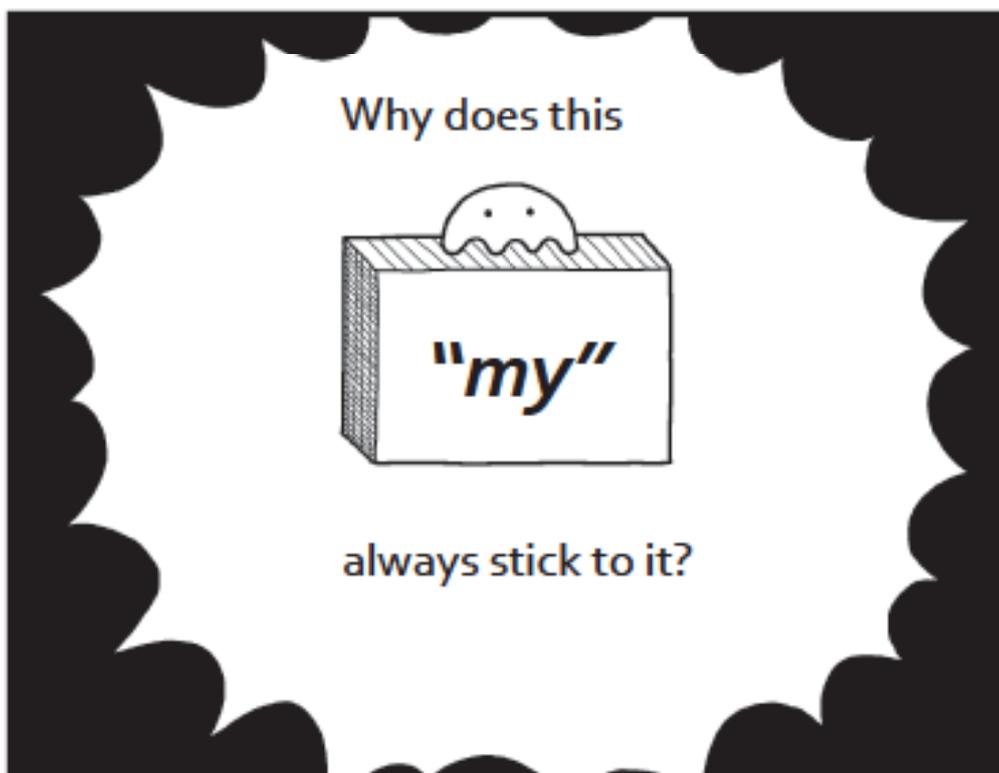
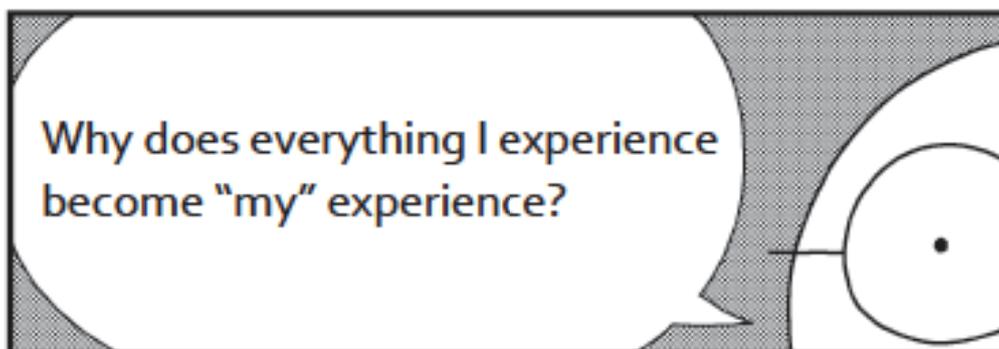
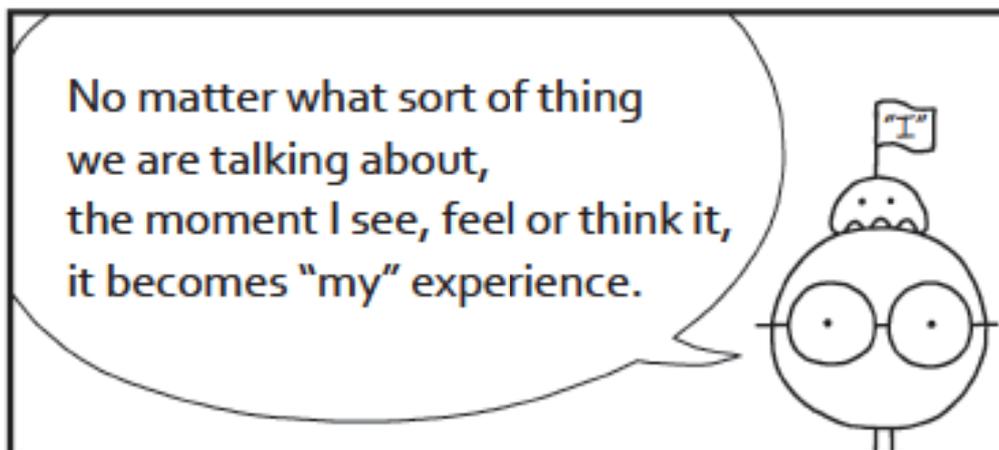


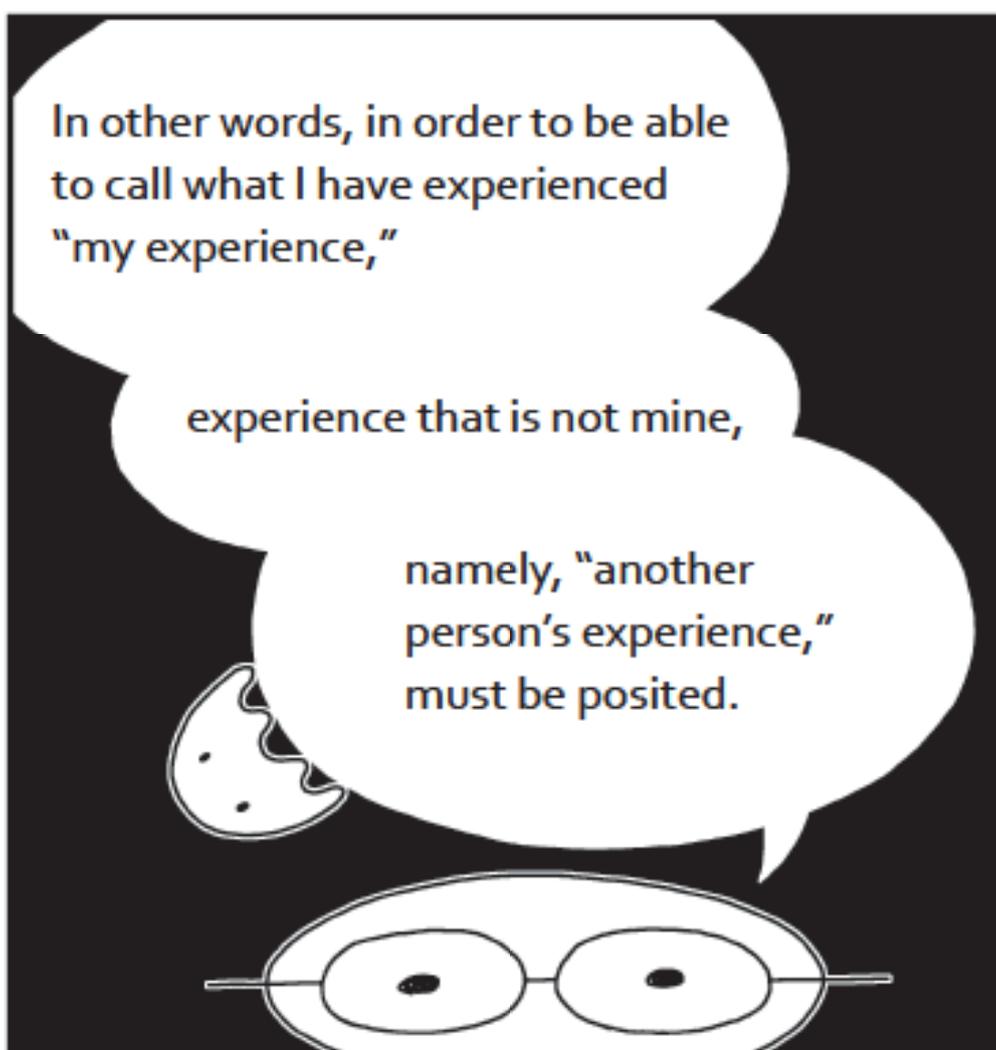
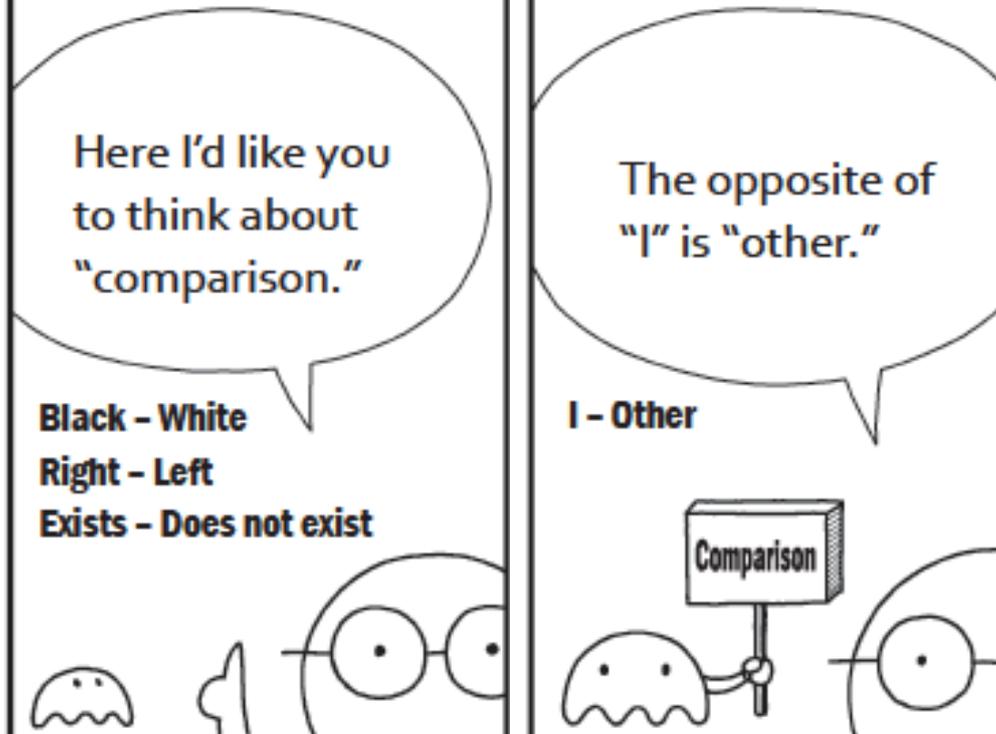


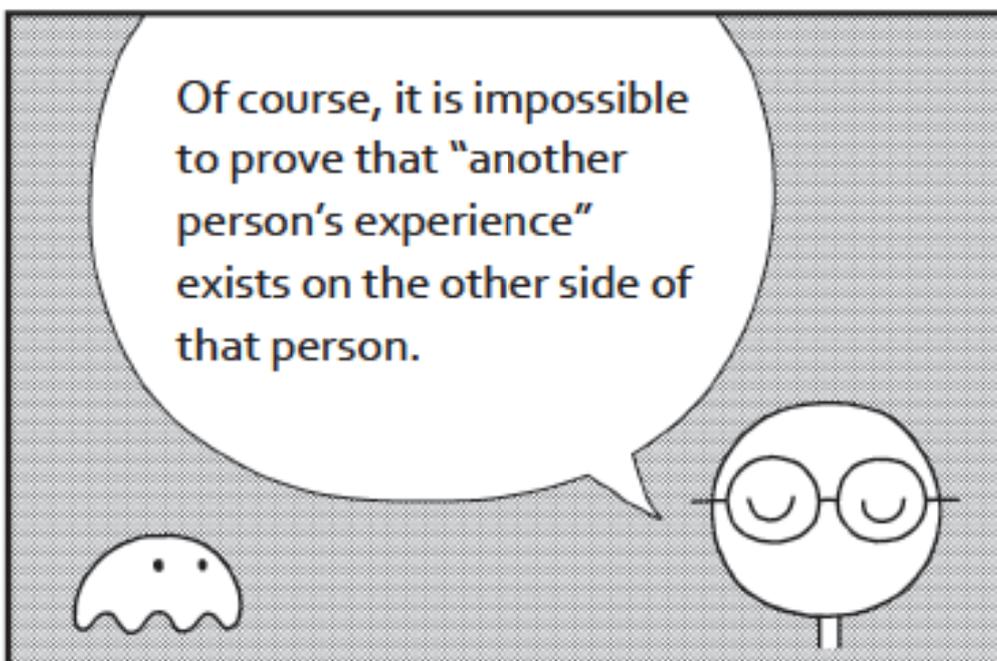
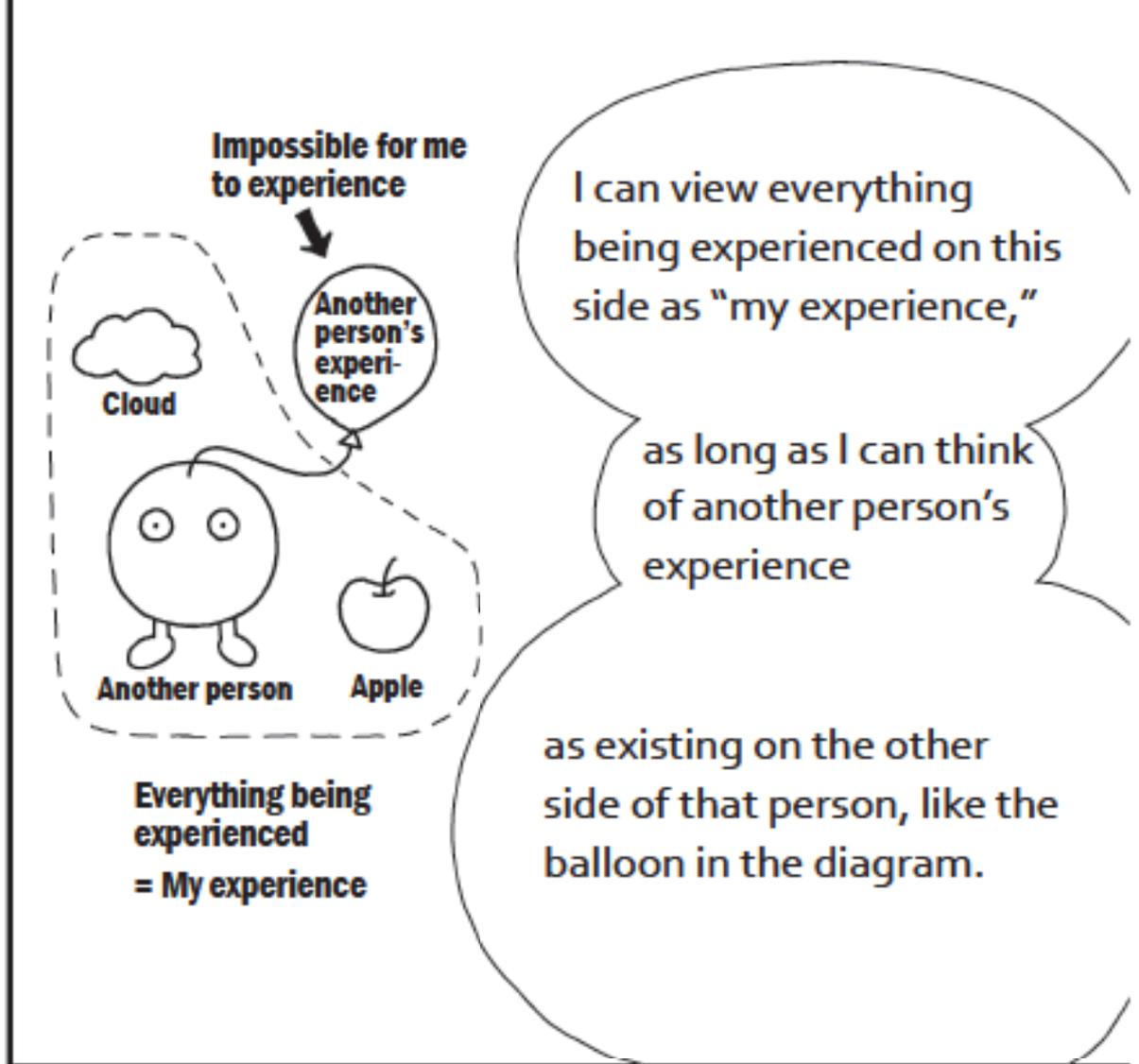




* In philosophy "experience" includes seeing, hearing, and feeling.







Nevertheless, however,
in practice I live my life
with the conviction that
"another person's
experience" must exist.



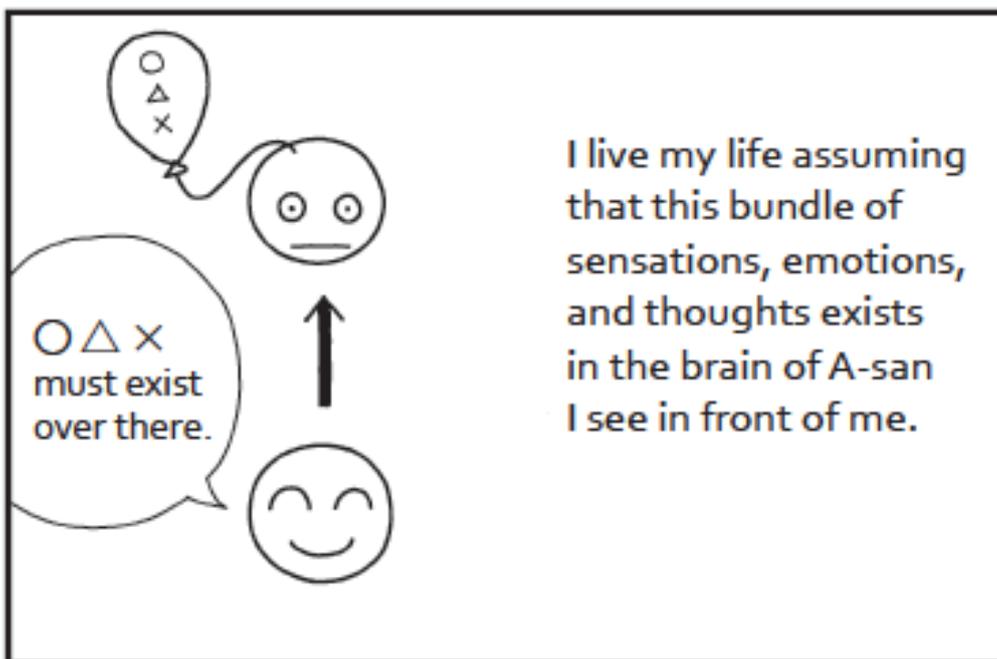
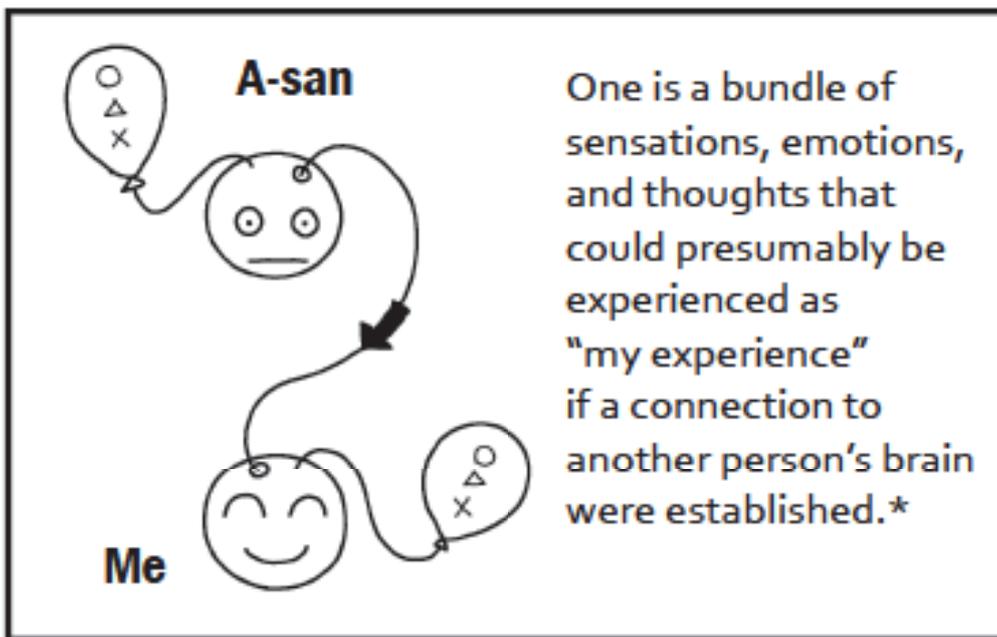
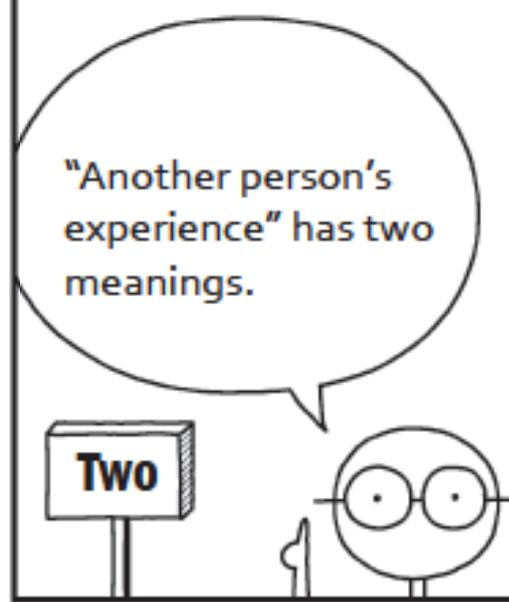
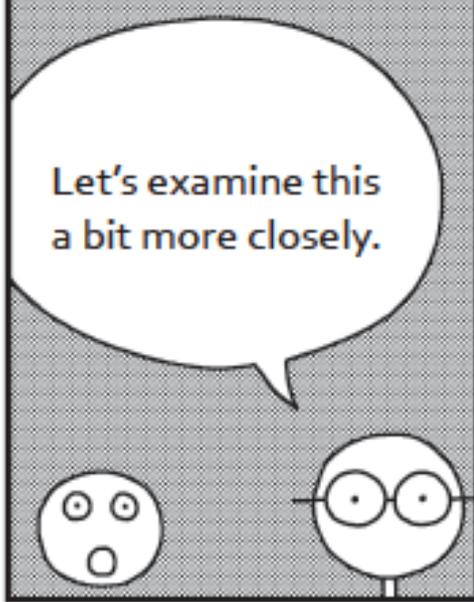
Based on this conviction,
another arises:
"Everything being experi-
enced on this side must be
'my experience.'"

It must be correct to call
what is experienced on this
side "my experience."

Like this

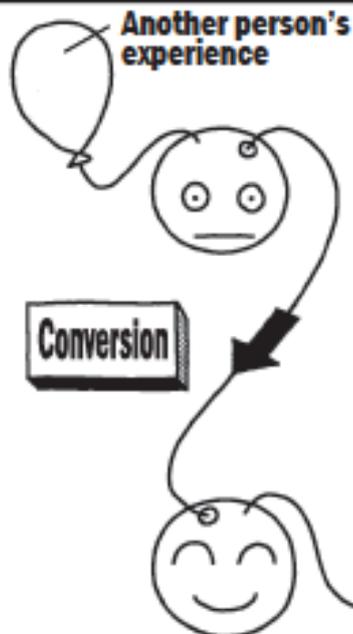


"Another person's
experience" must lie
hidden over there.

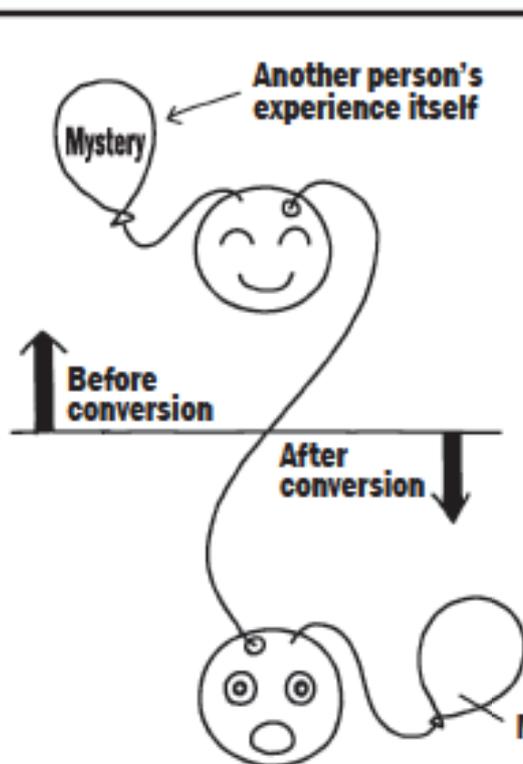


* This is called "counterfactual experience."

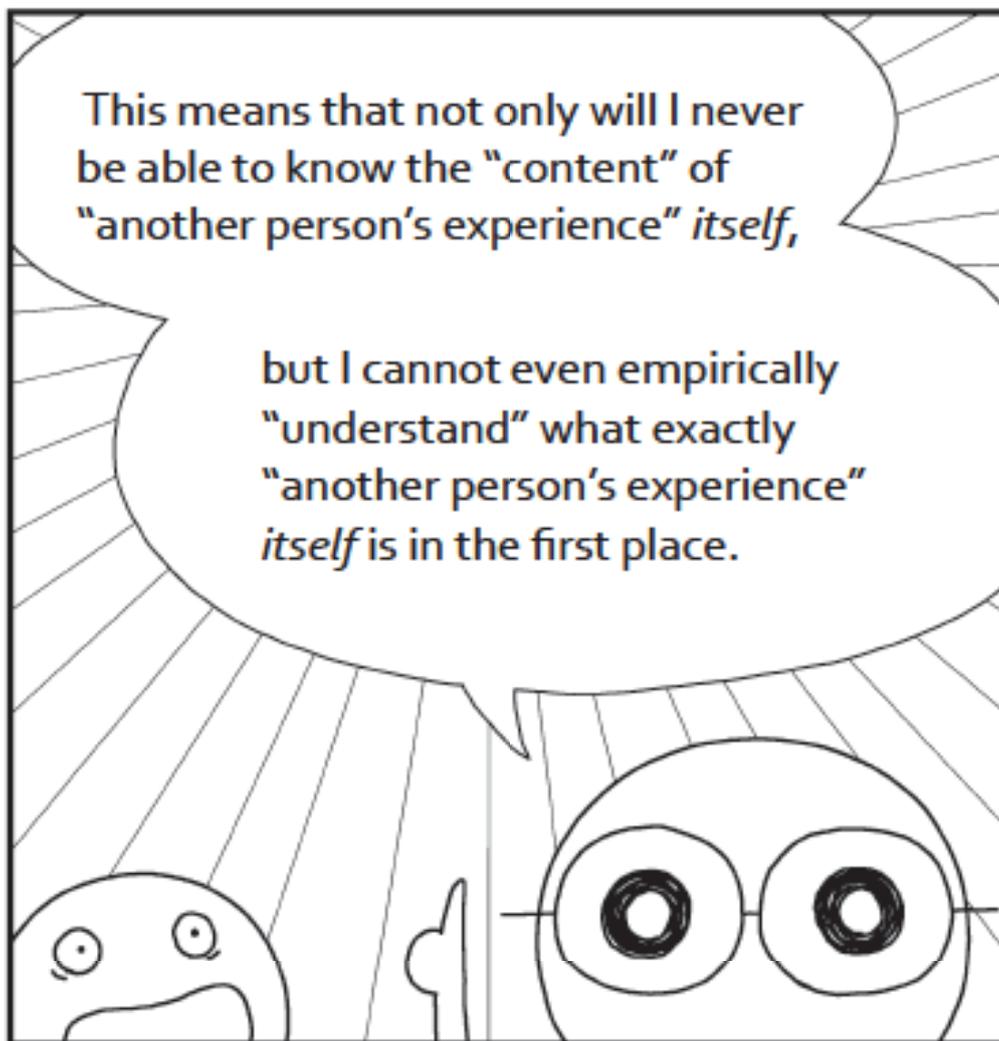
However, "another person's experience" also has another meaning.



When I connect my brain to A-san's brain, the sensations, emotions and thoughts that must exist in A-san's brain are converted to "my experience" and experienced by me.



This means that even if I were connected to another person's brain, I would never be able to know what "another person's experience" *itself* had been like before it was converted.



Another person’s experience ①

..... a bundle of sensations, emotions, and thoughts that could be known if a connection to the person’s brain were established.

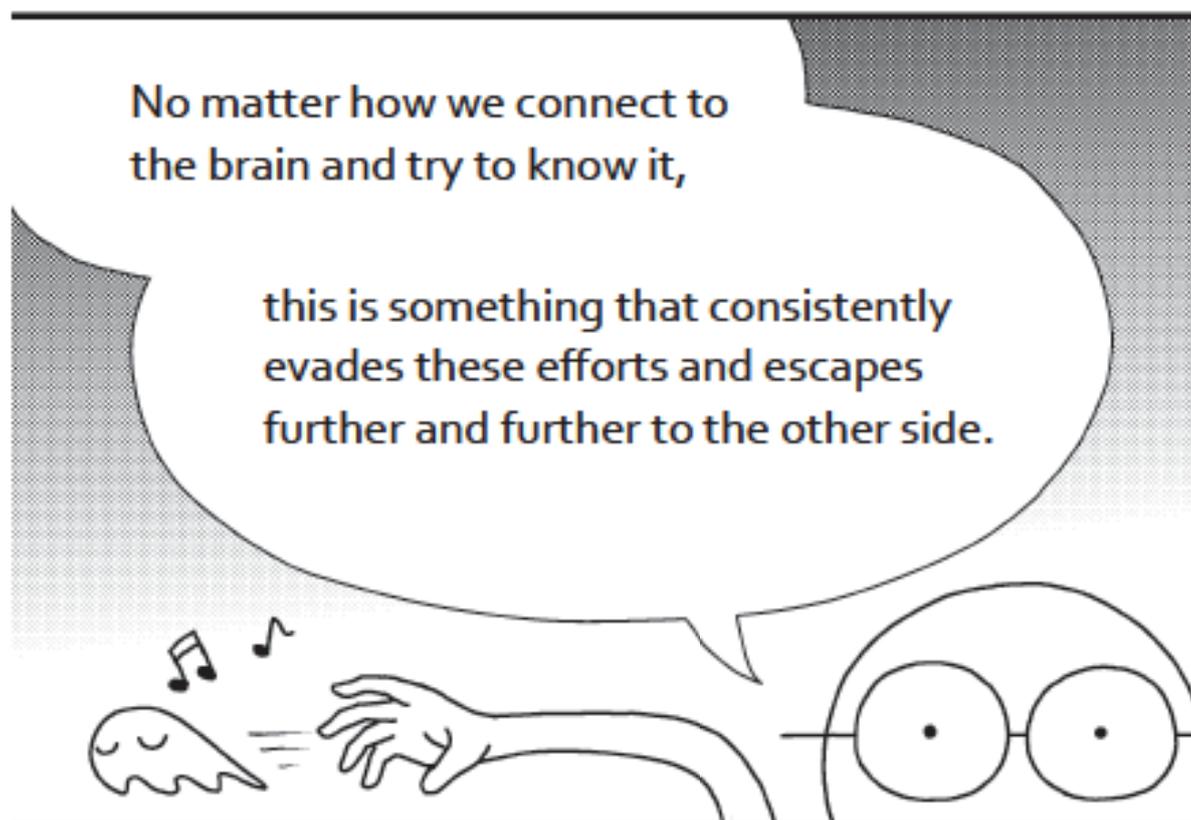
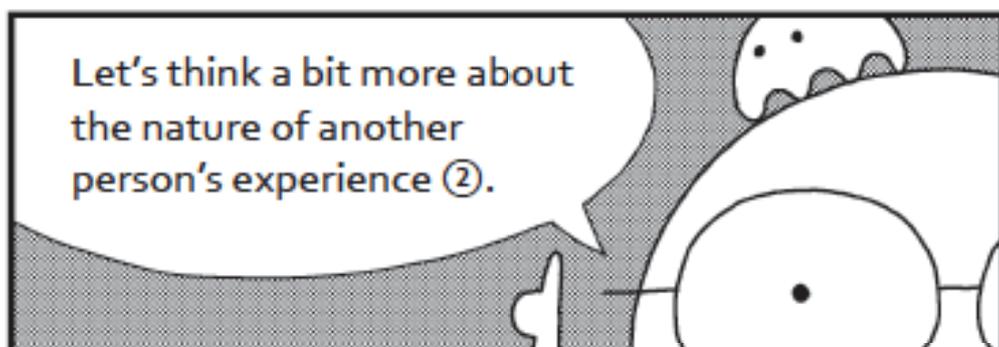
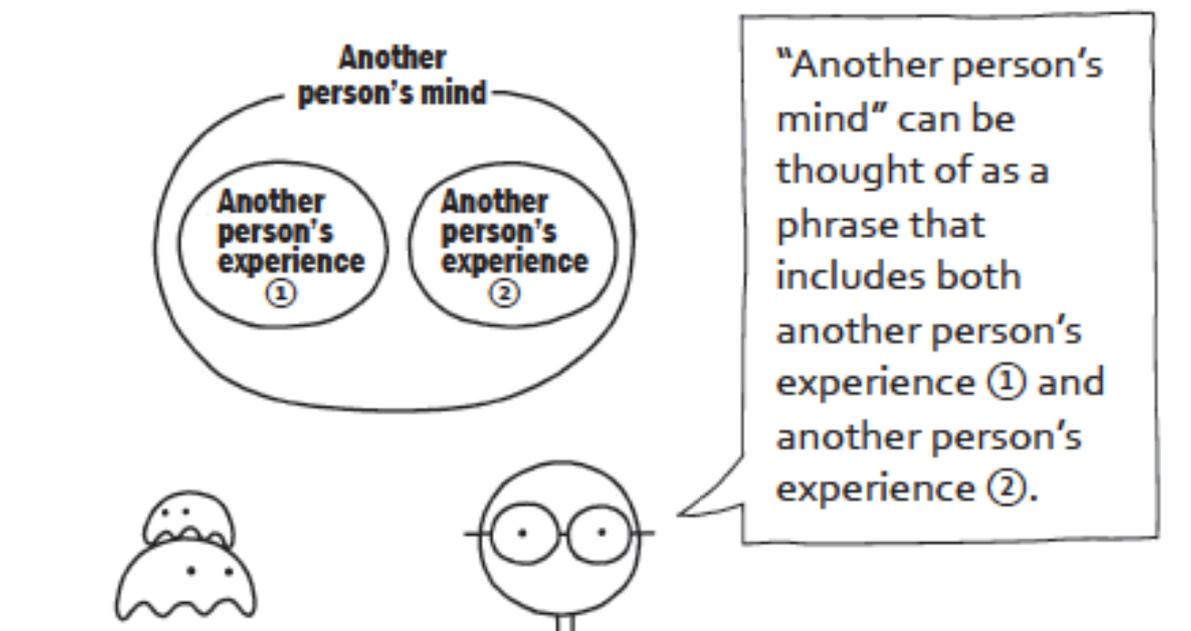
Another person’s experience ②

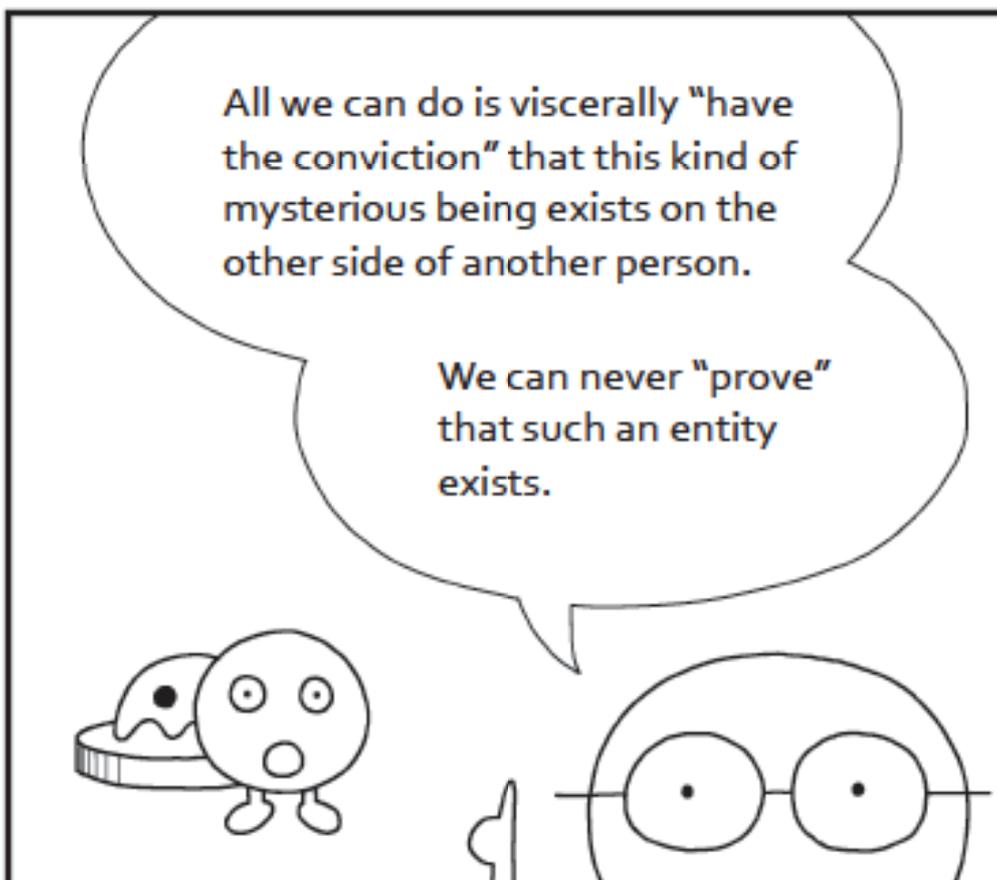
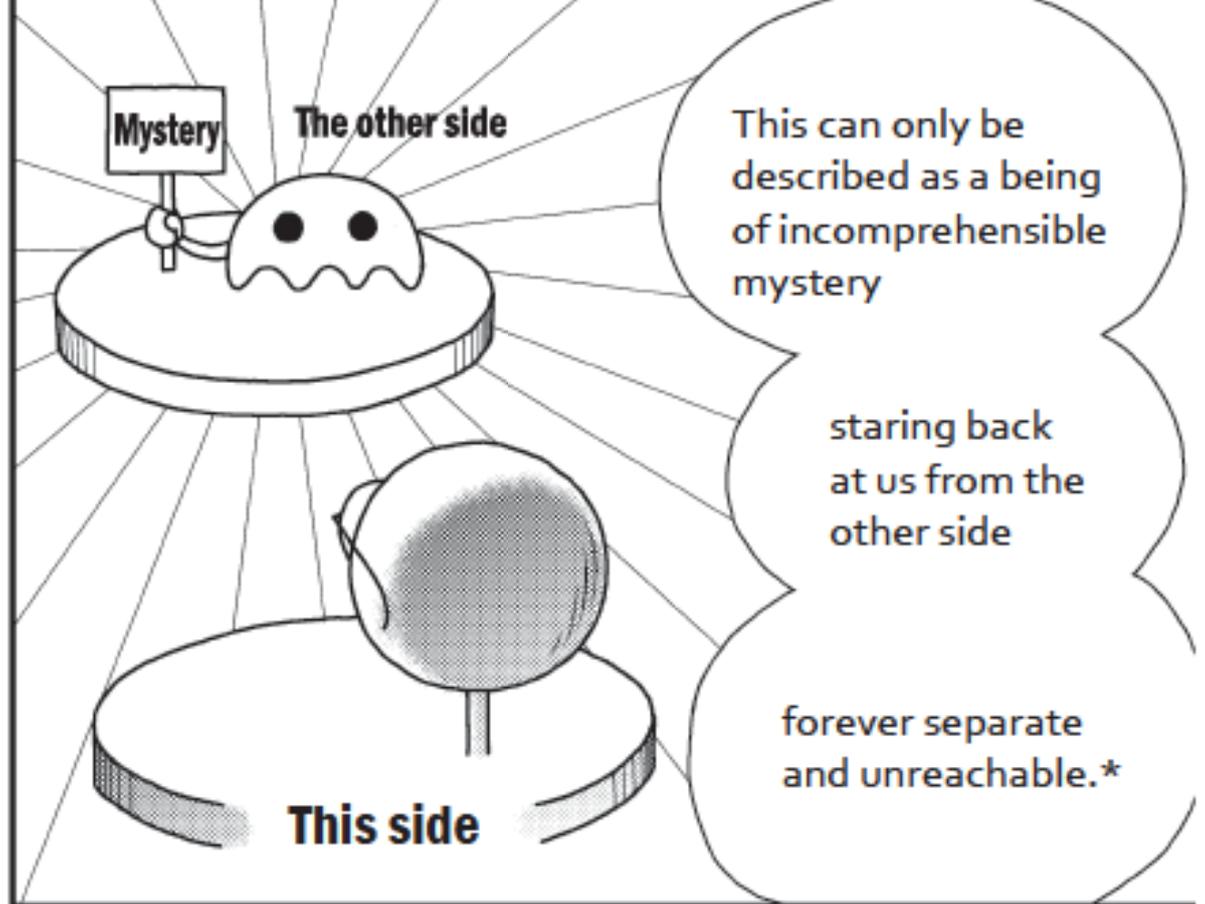
..... Another person’s experience itself, which could not be known even if I were connected to that person’s brain, and which cannot be empirically understood. This is a mysterious being that is thought to exist bound to the other person’s brain.*

To sum up

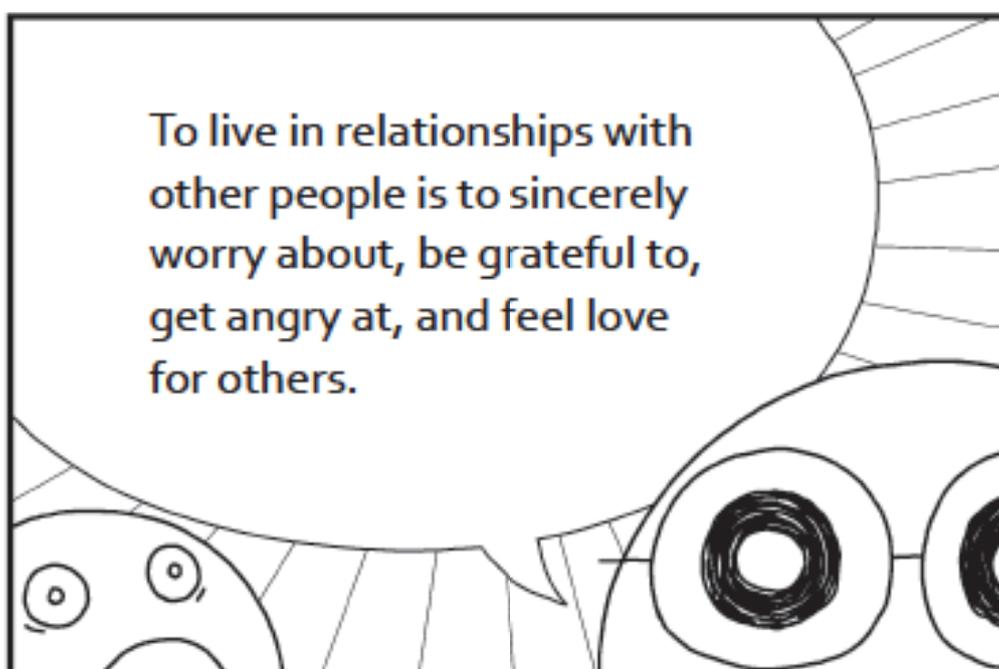
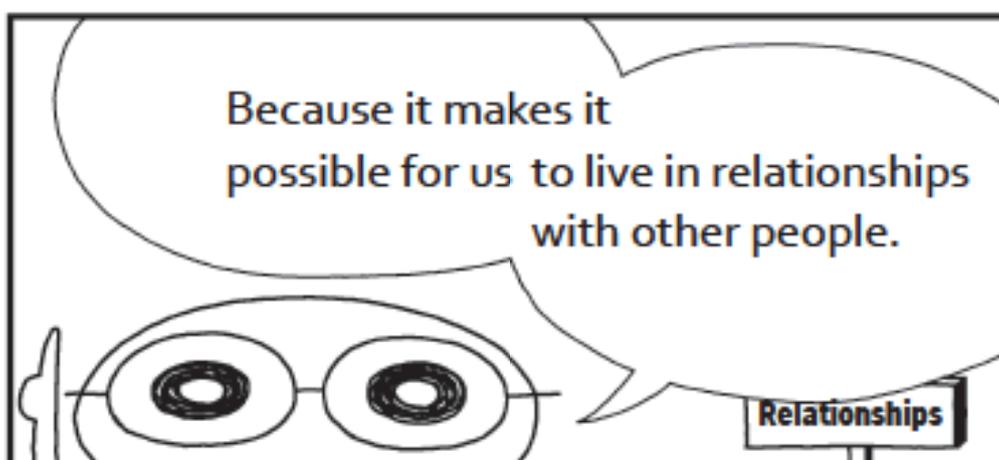
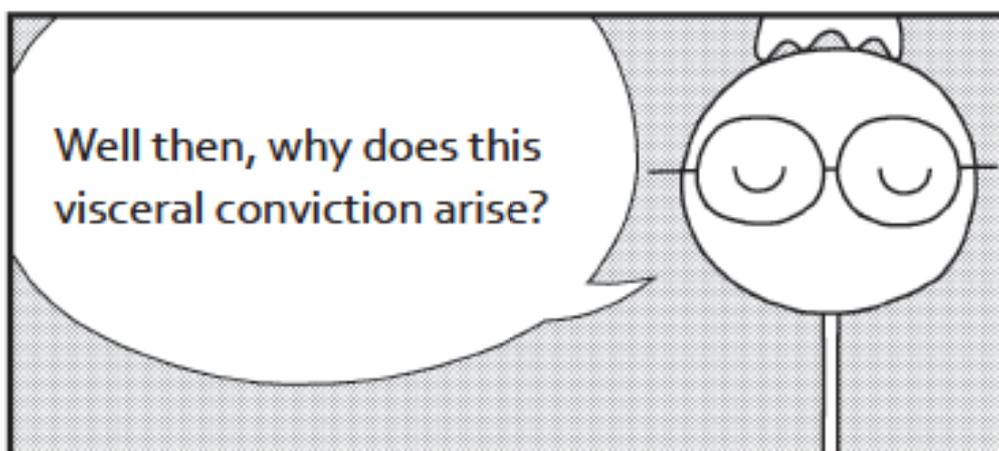


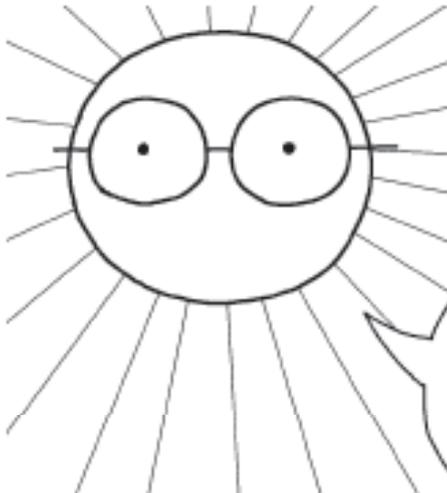
*This is called an “other mind” (“alter ego” in Husserl’s phenomenology).





* This is also called the "equiprimordial subject."

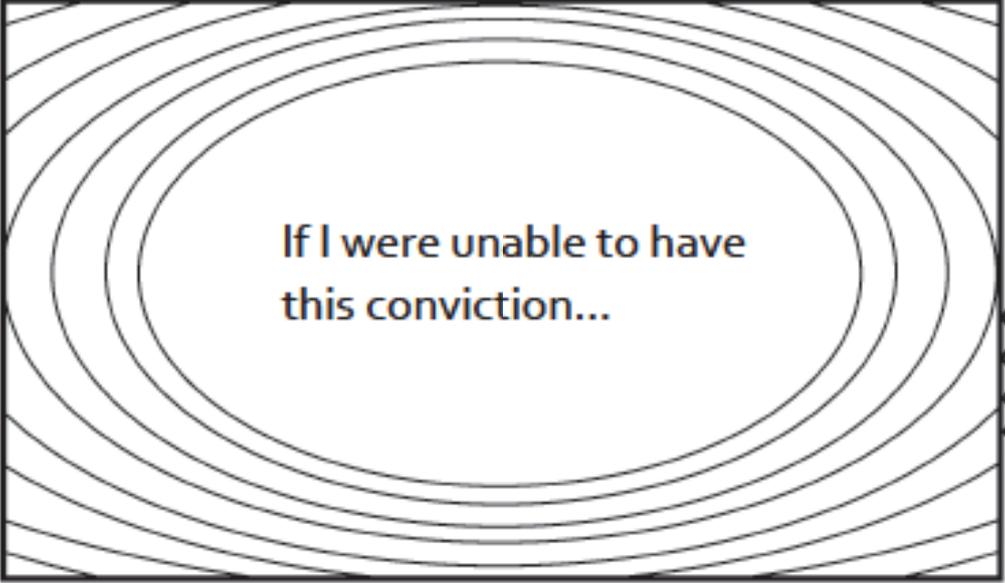




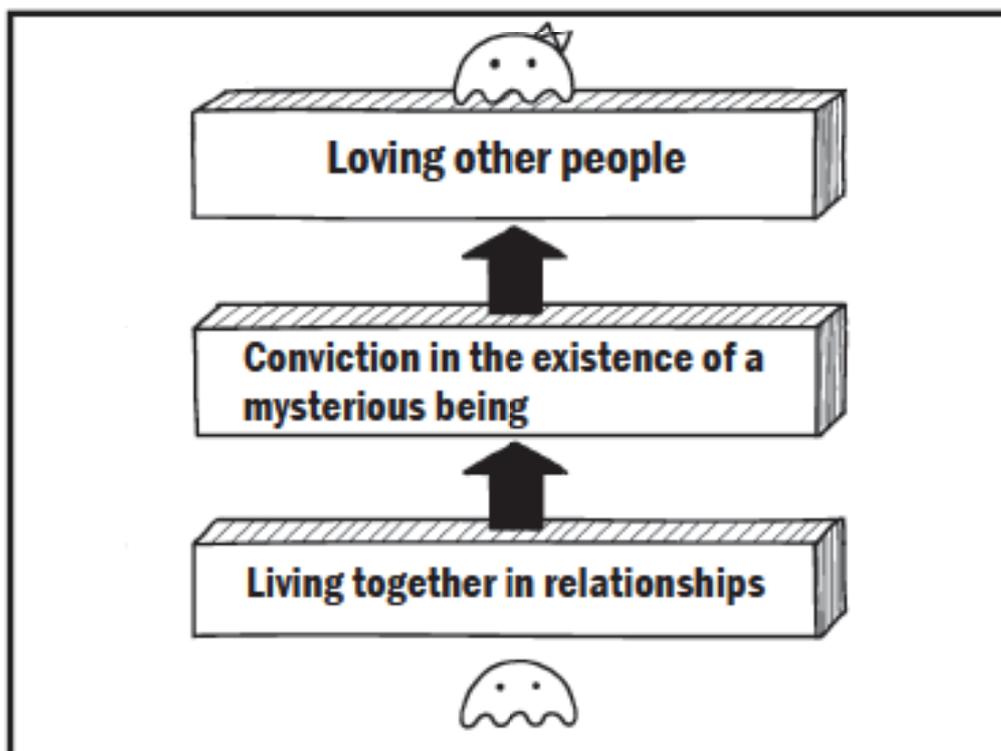
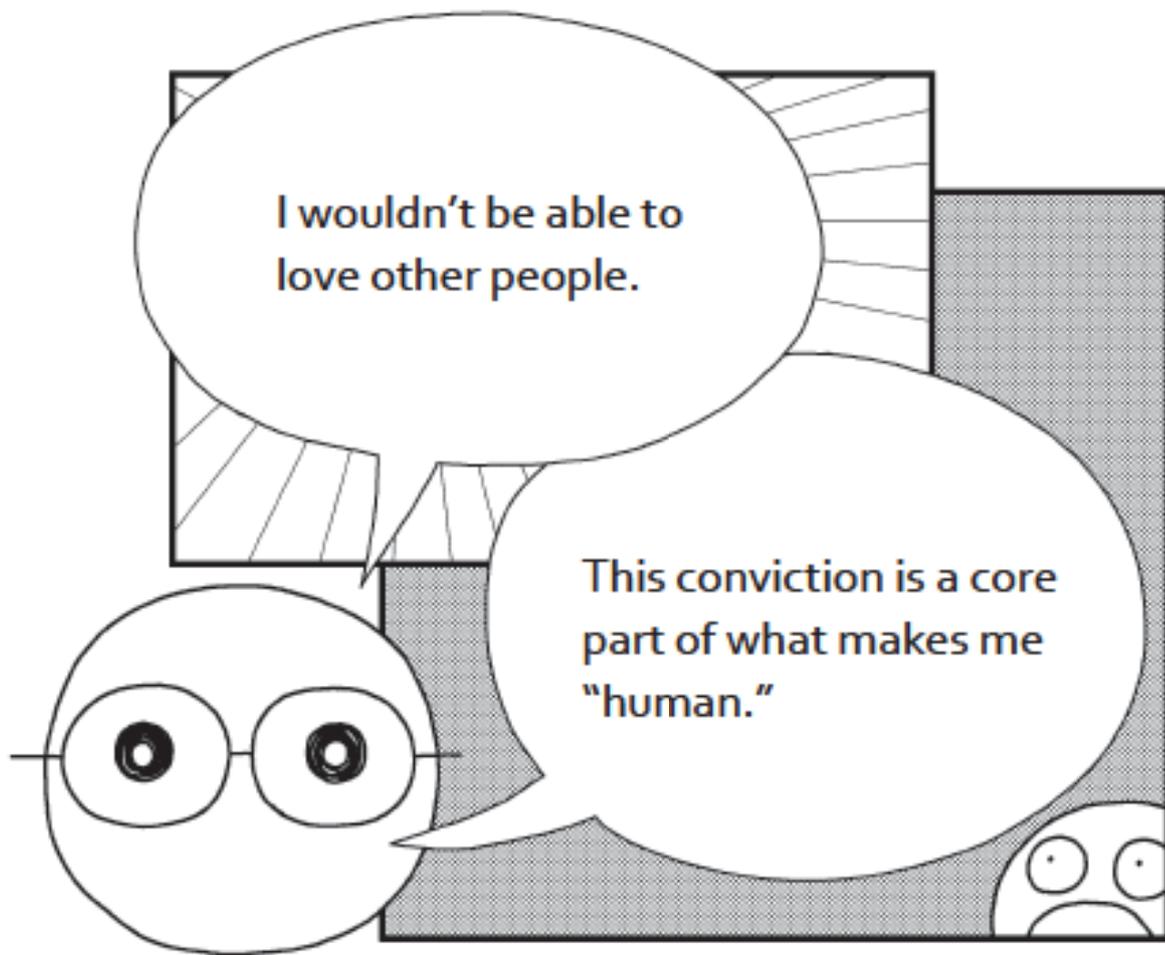
For this, the existence of merely “another person’s experience ①,” which could be known if I could connect to their brain, is not enough;

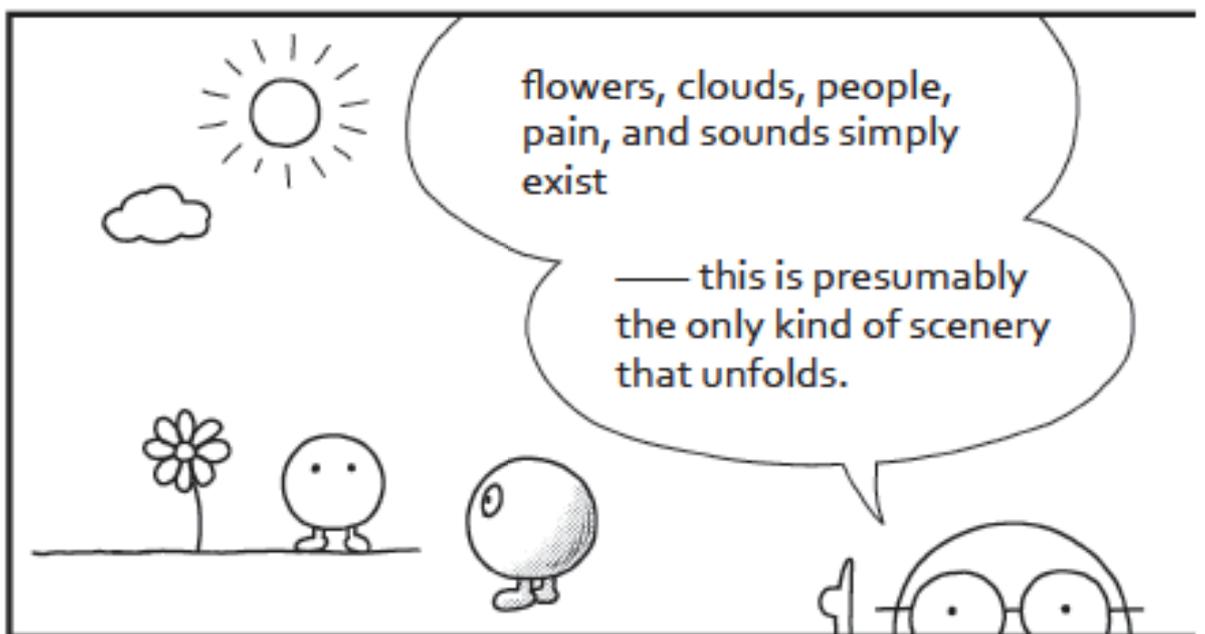
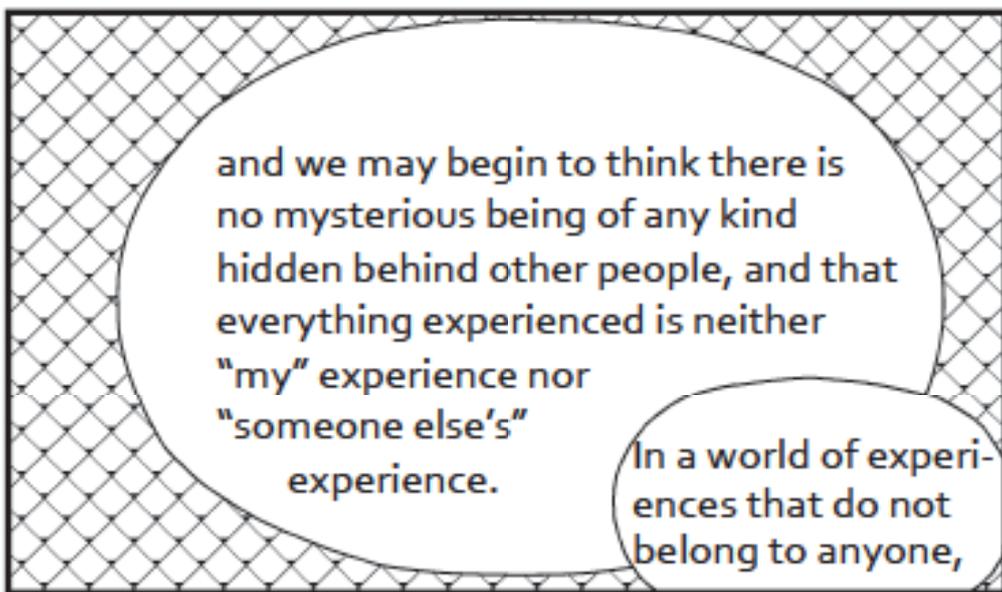
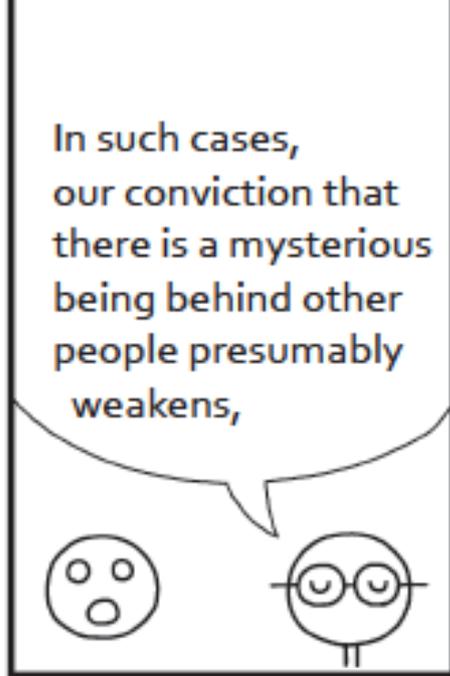
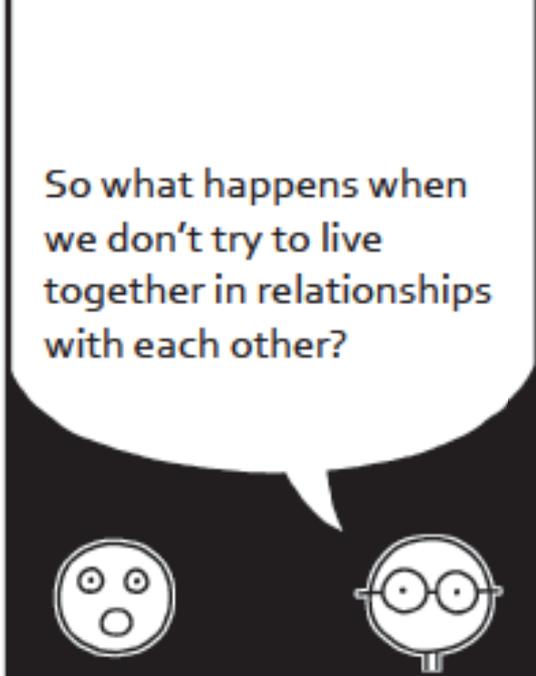
I must also have the conviction that behind this lies “another person’s experience ②,”

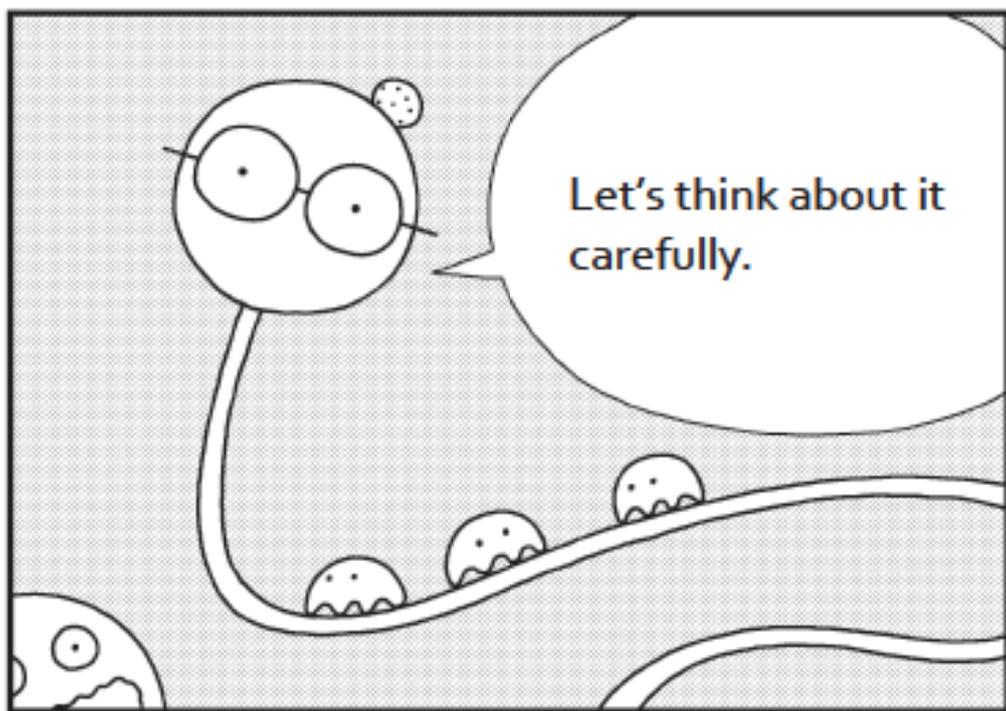
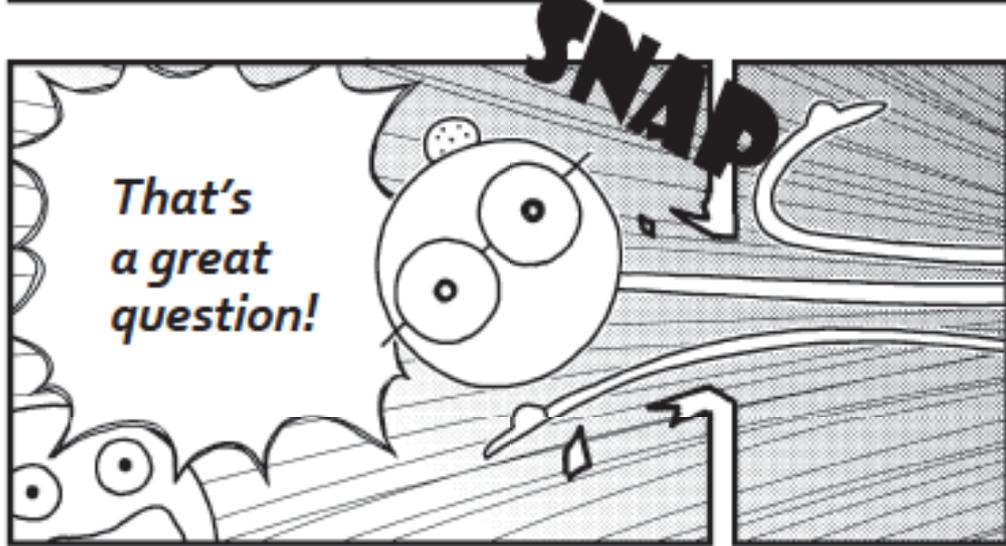
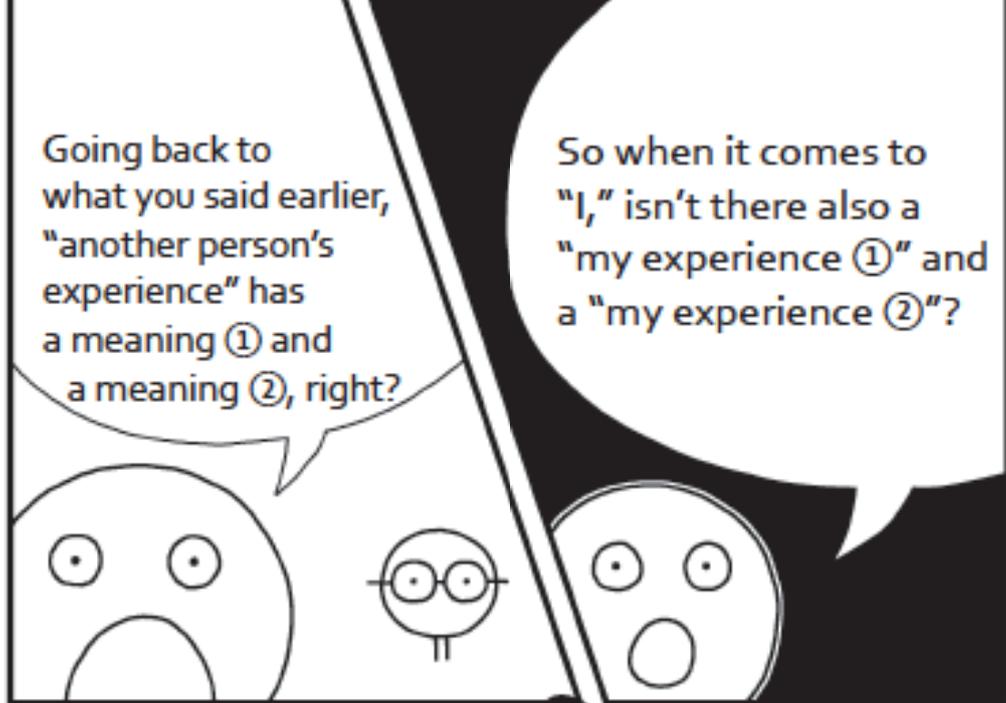
a mysterious being that is staring back toward this side.

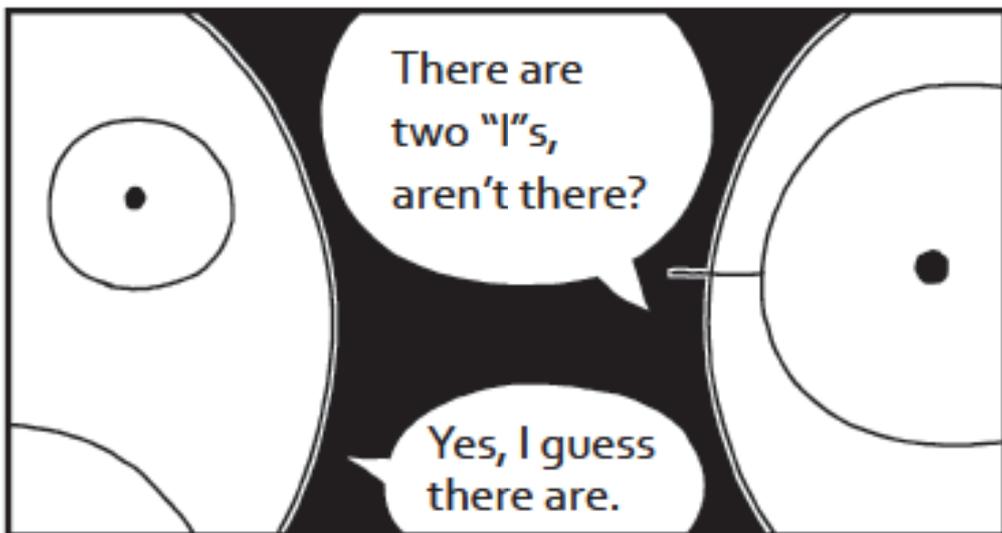
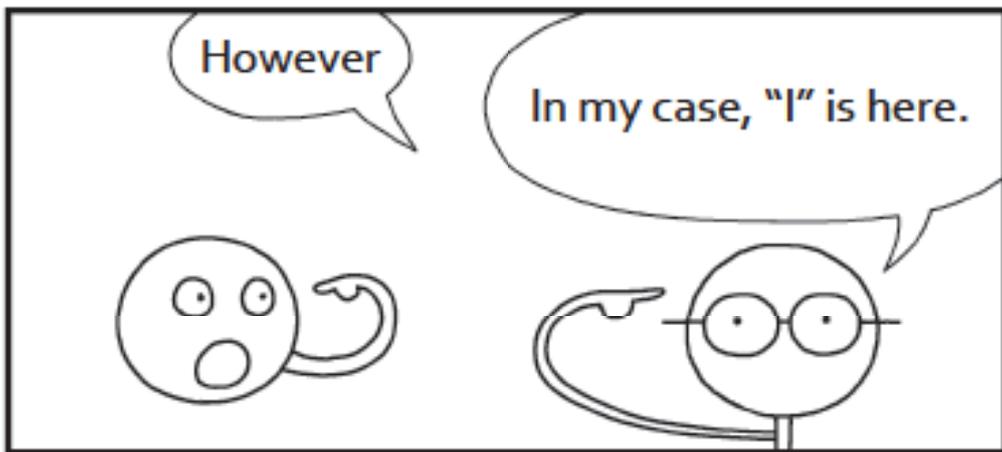
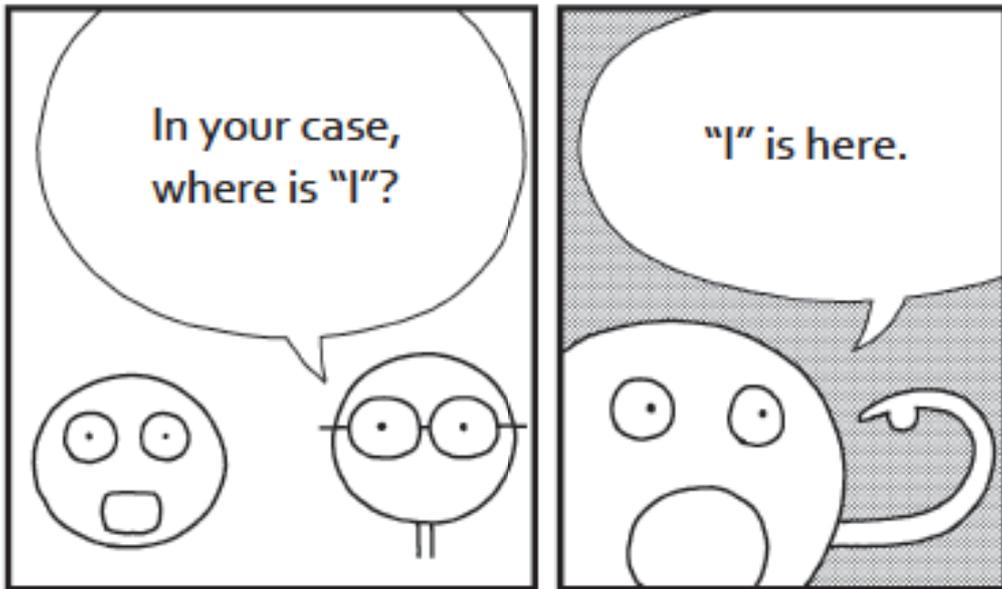


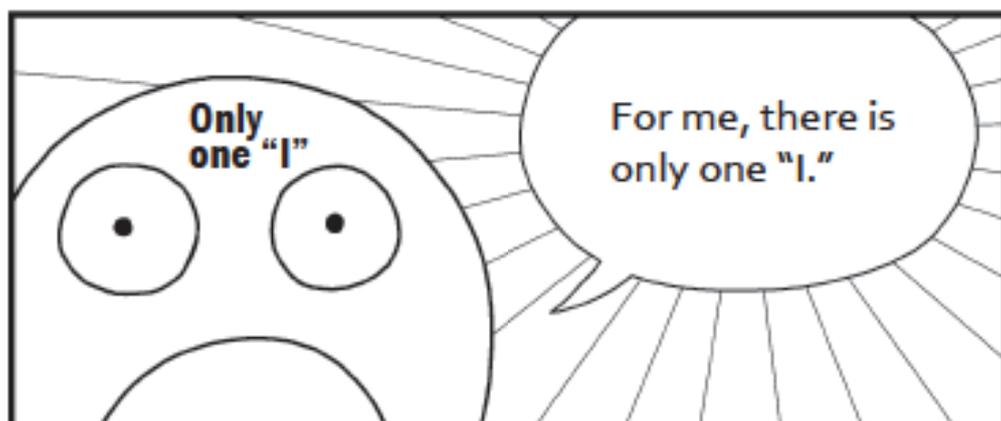
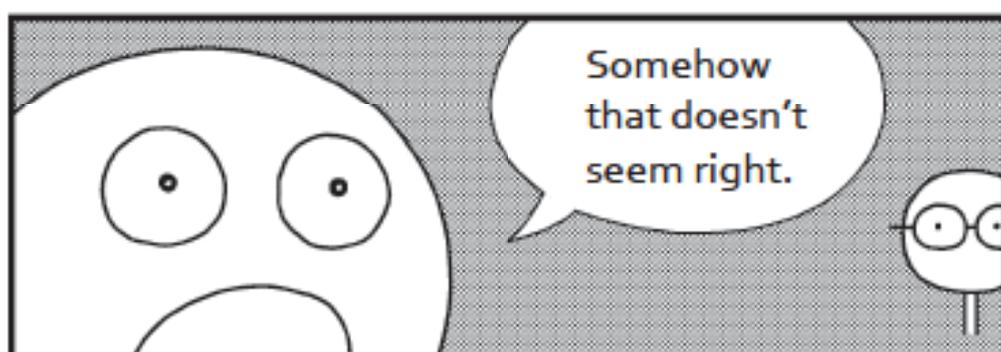
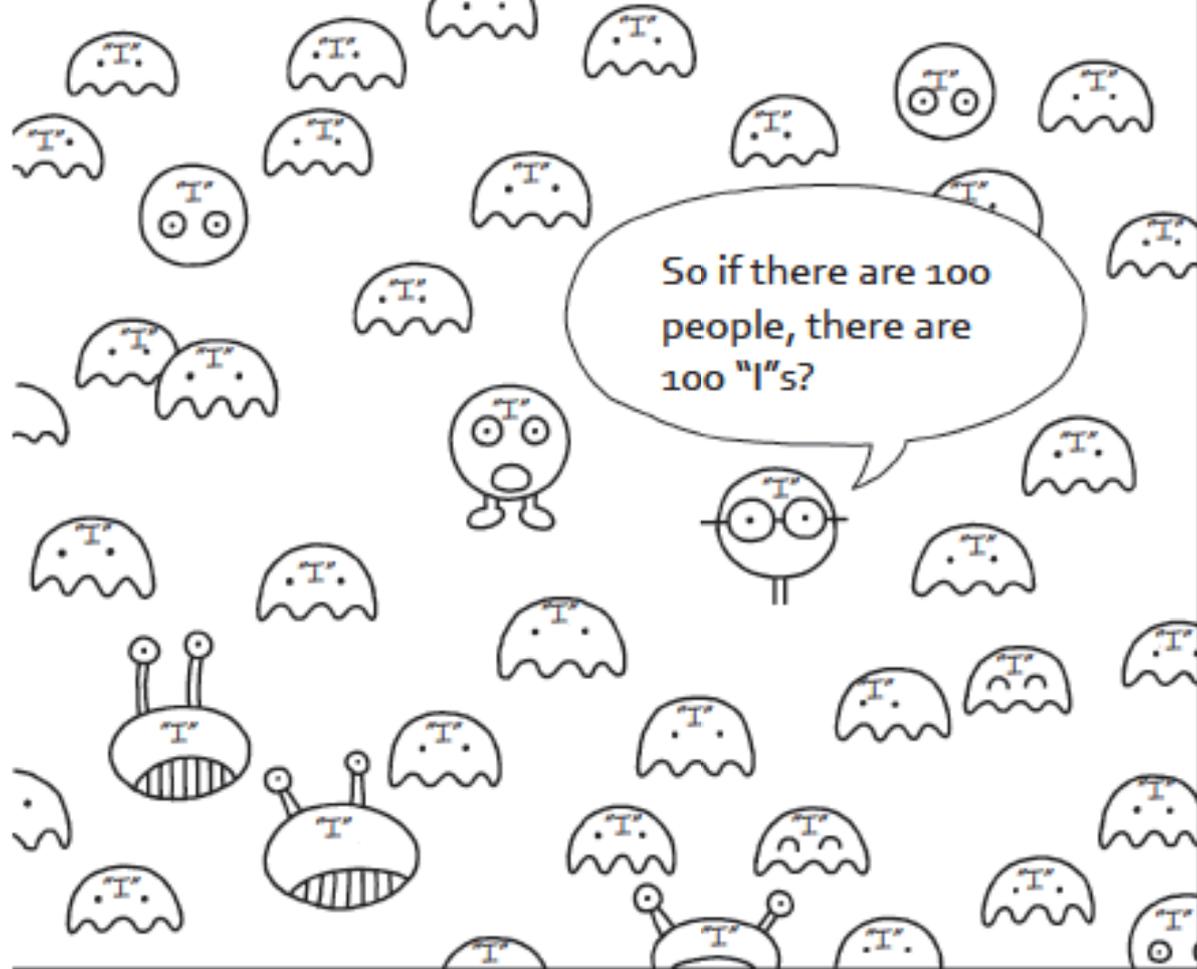
If I were unable to have this conviction...

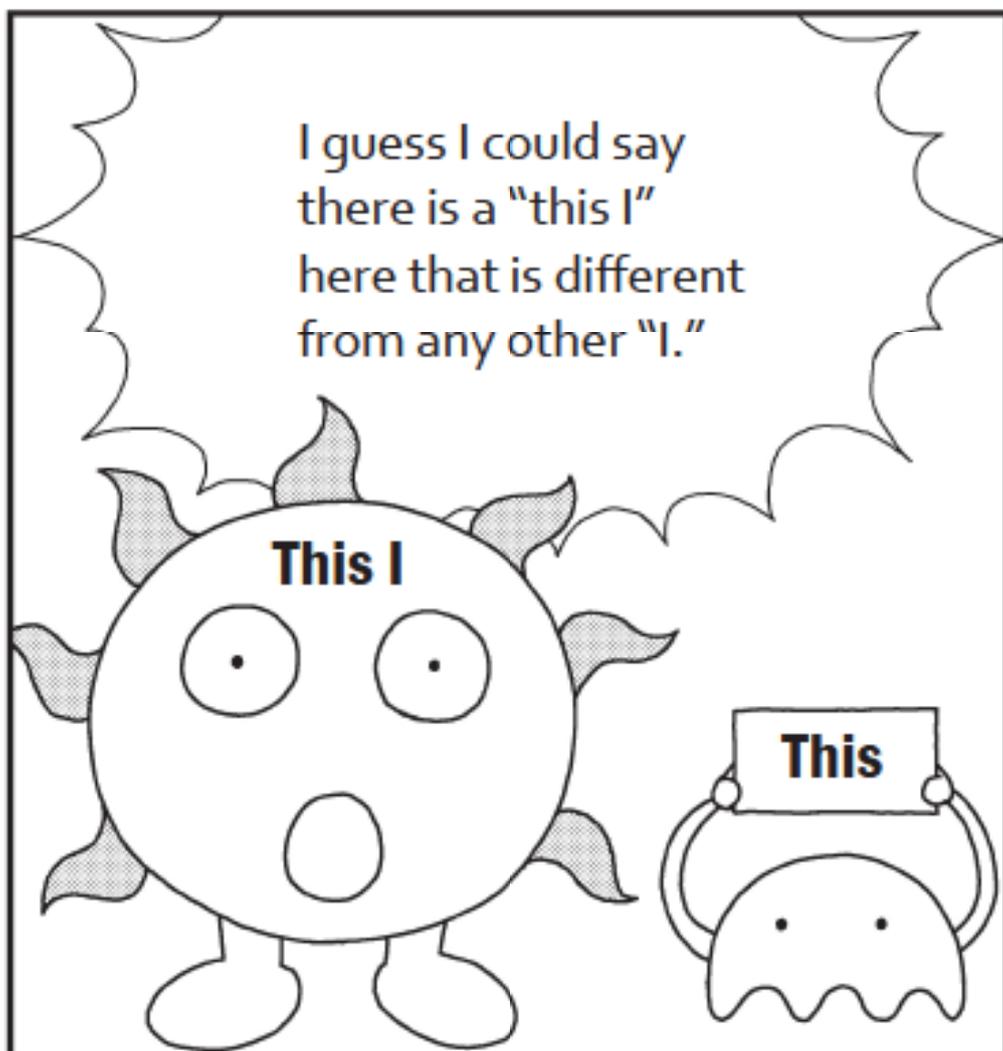
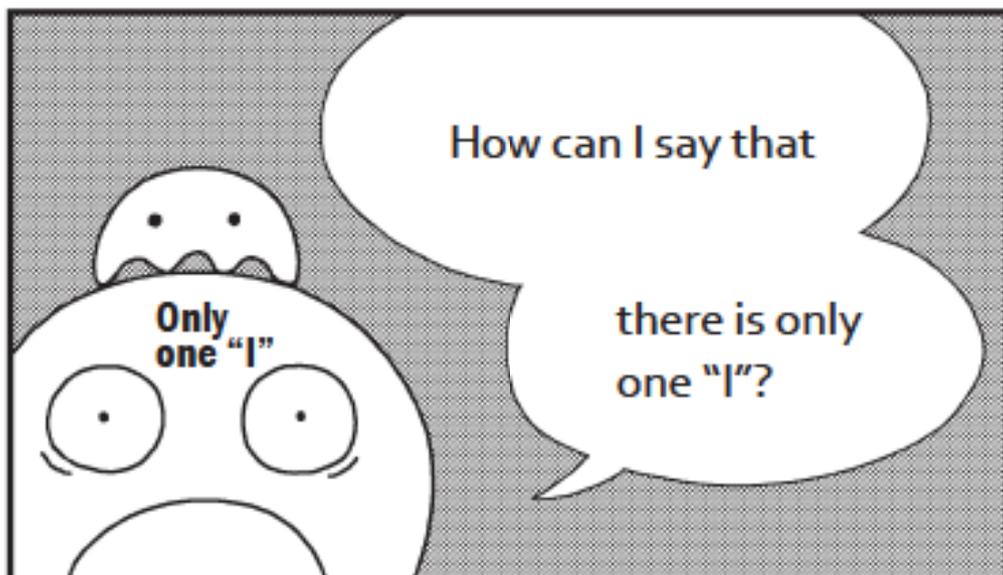


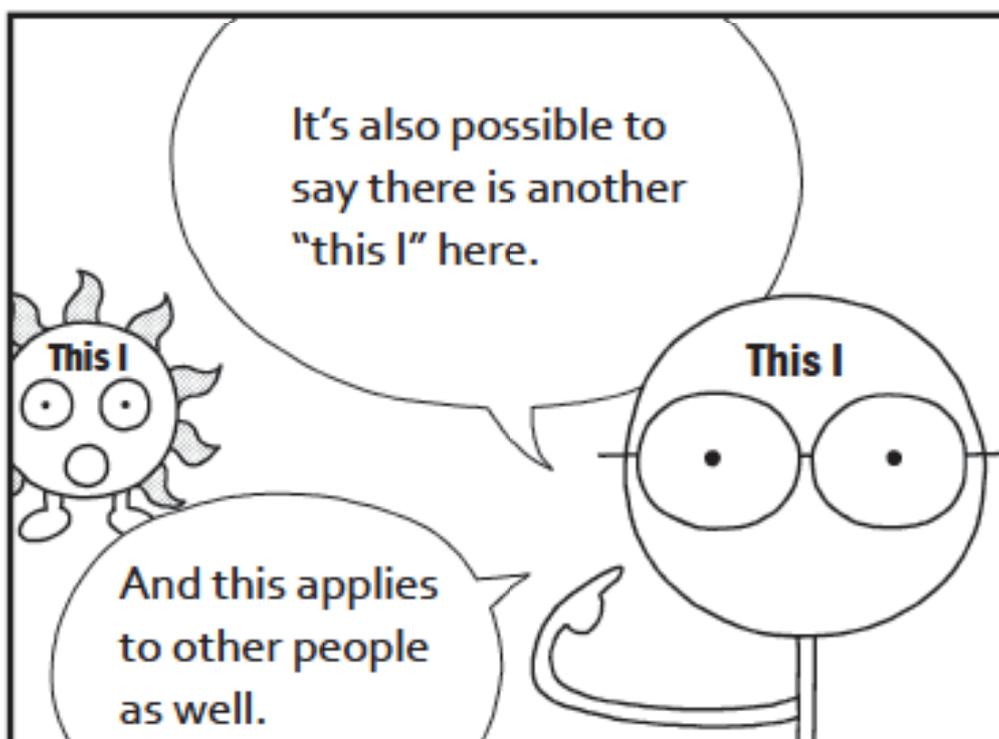
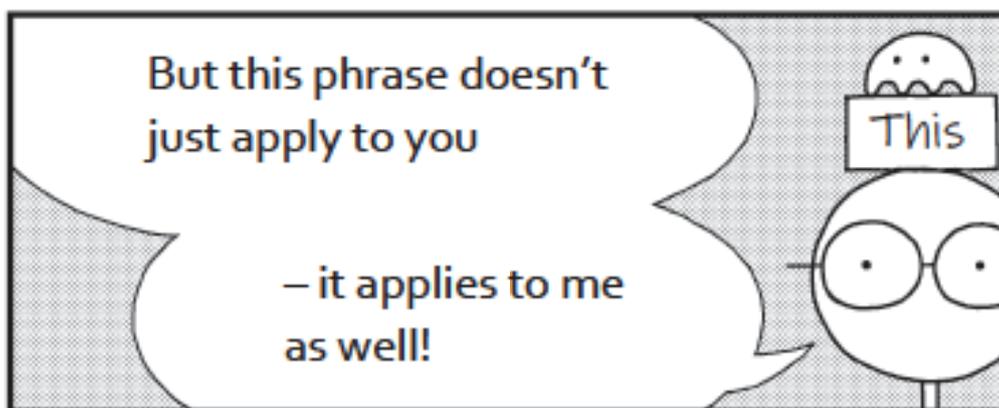


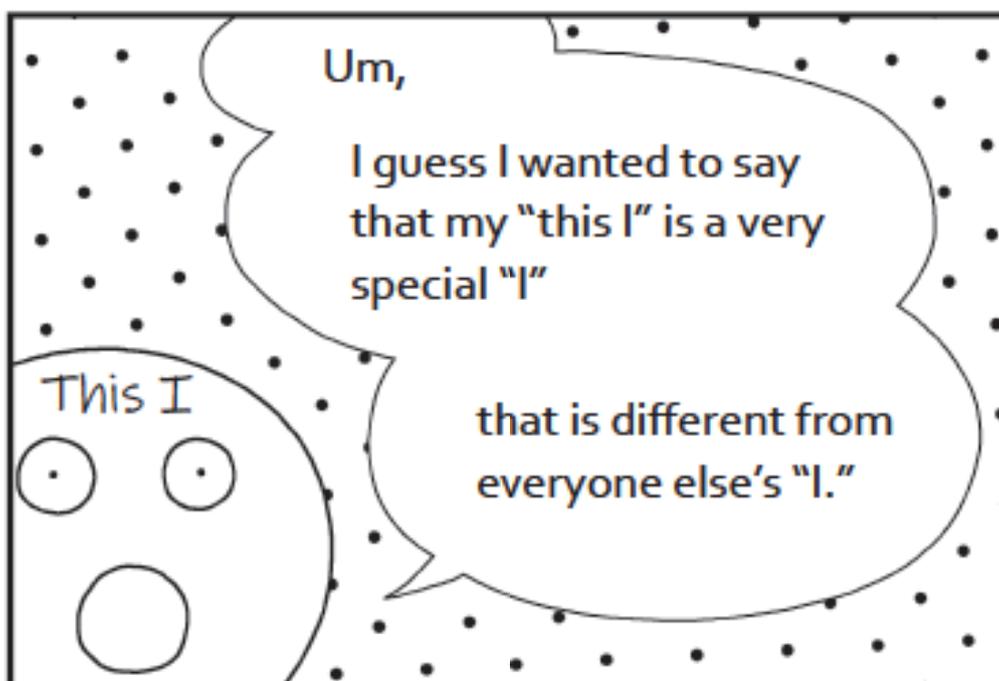
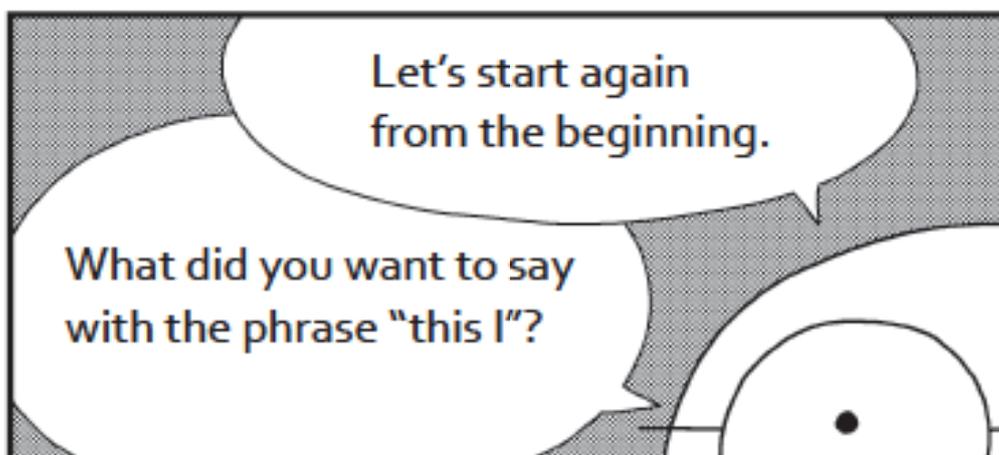


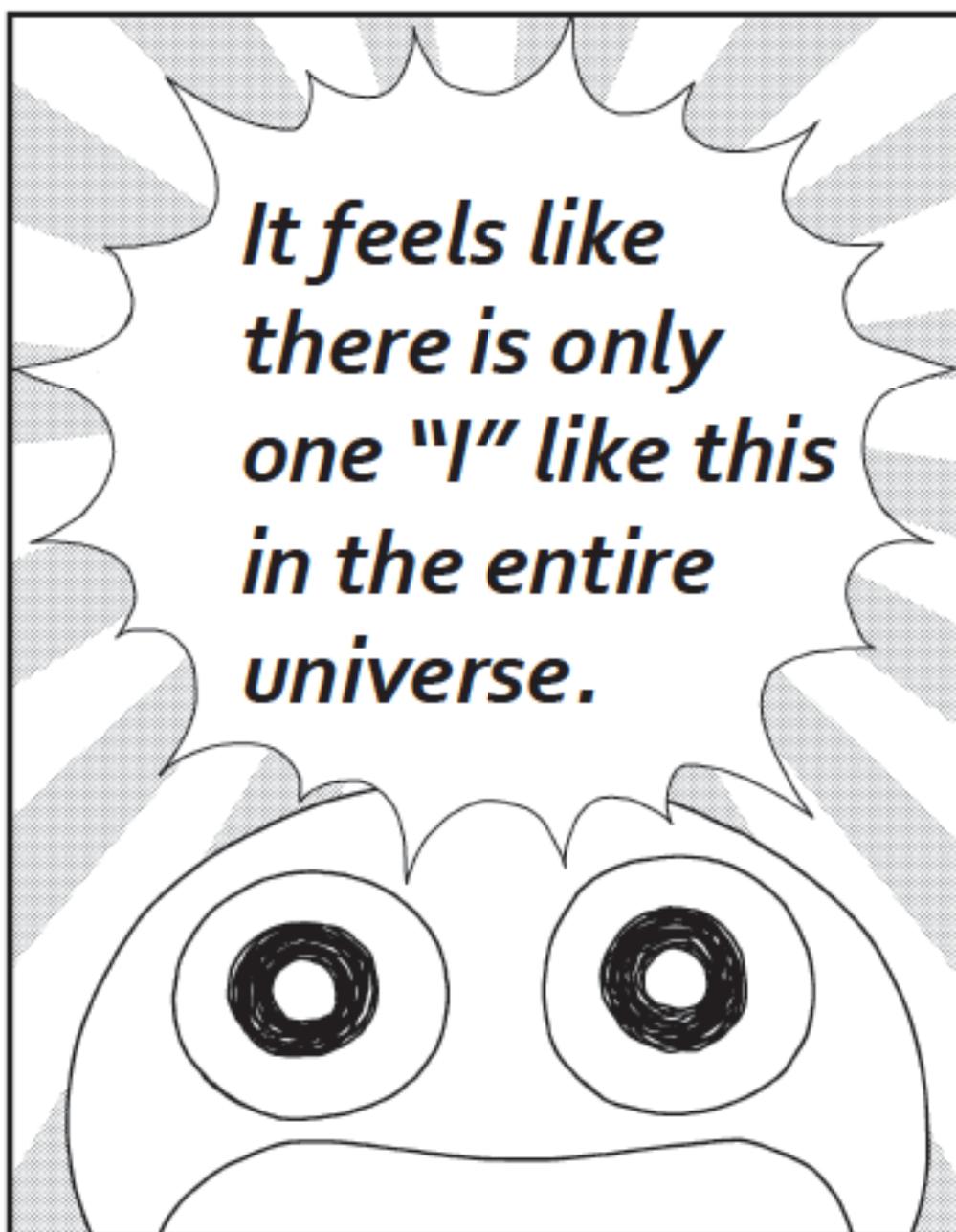
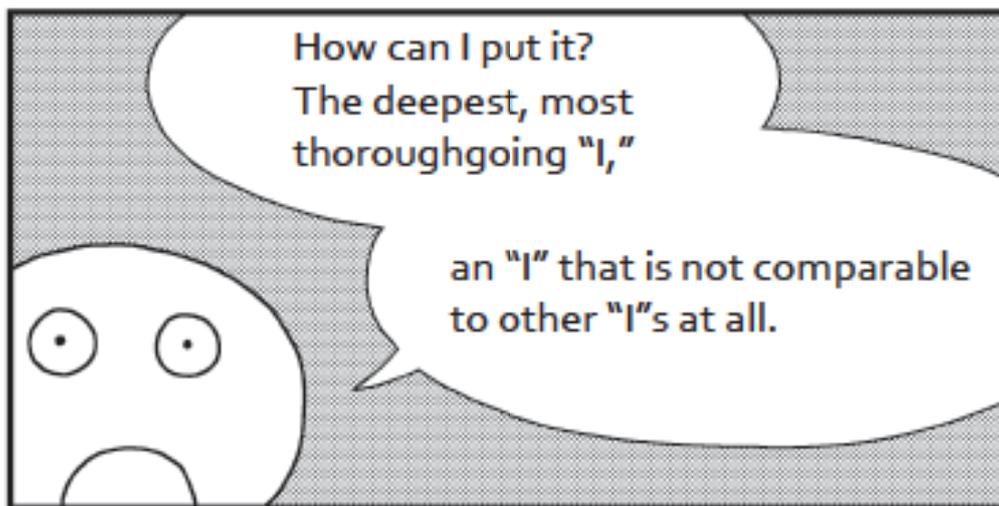


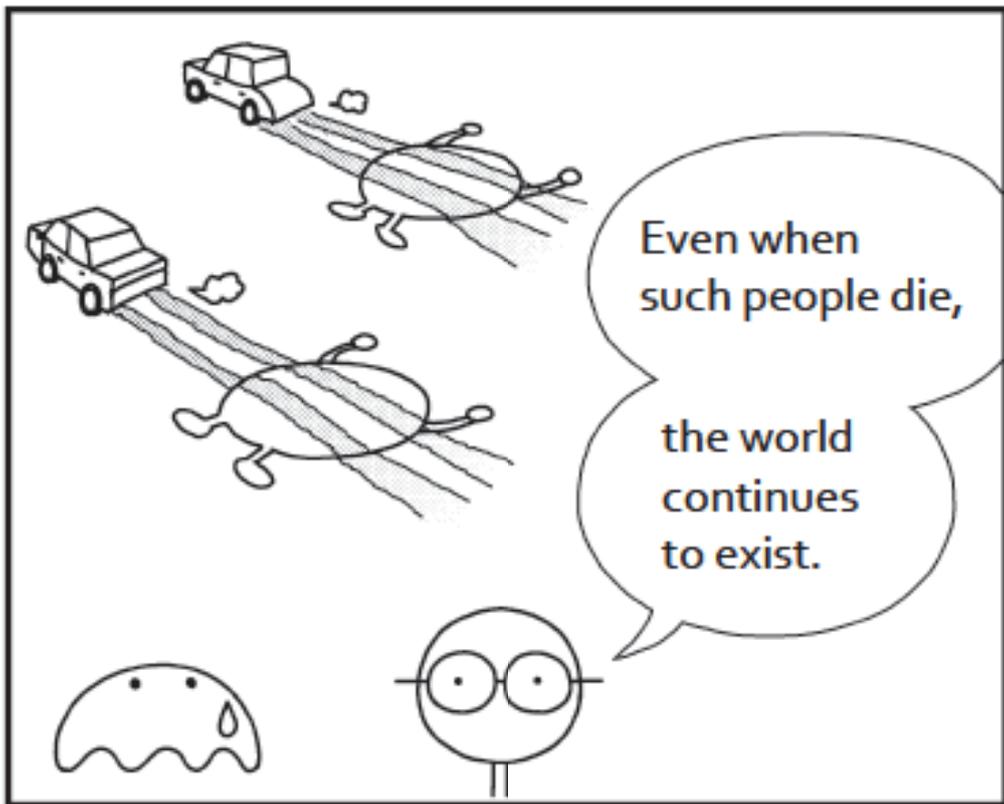
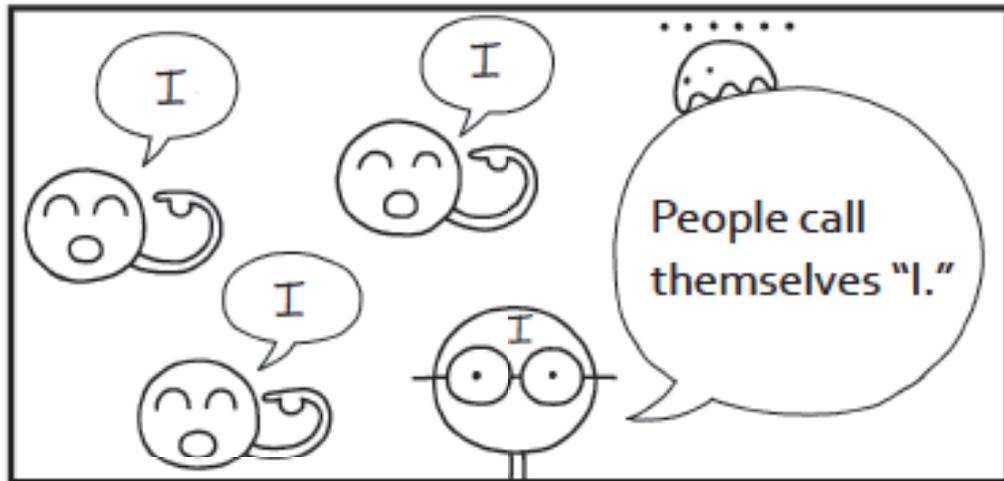
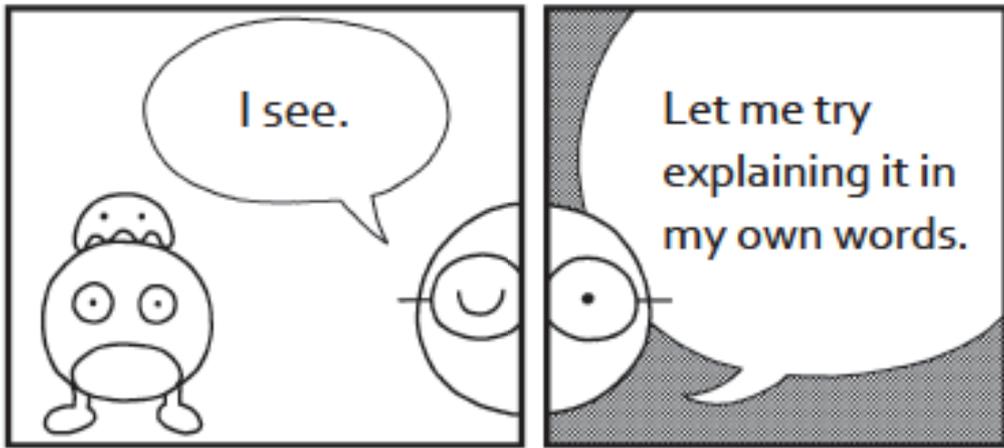




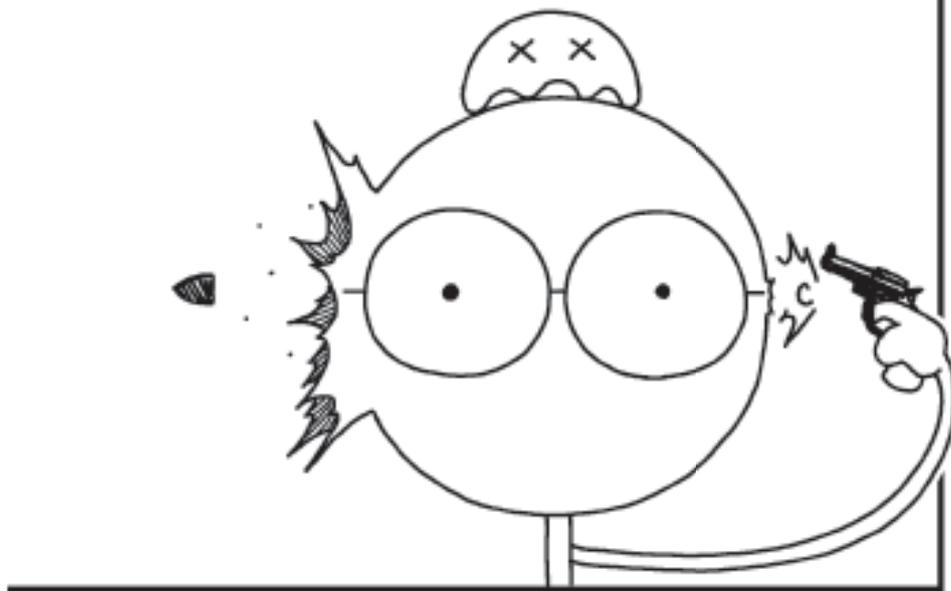






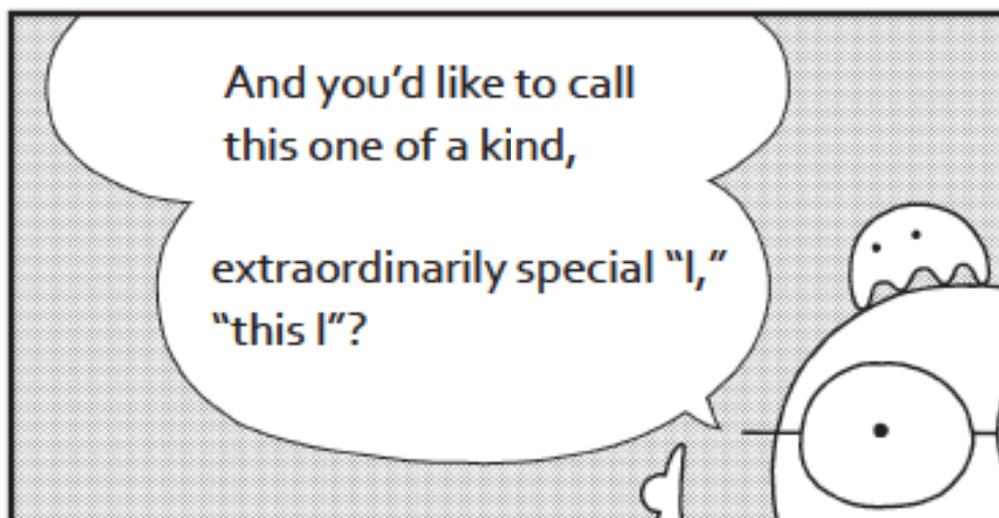


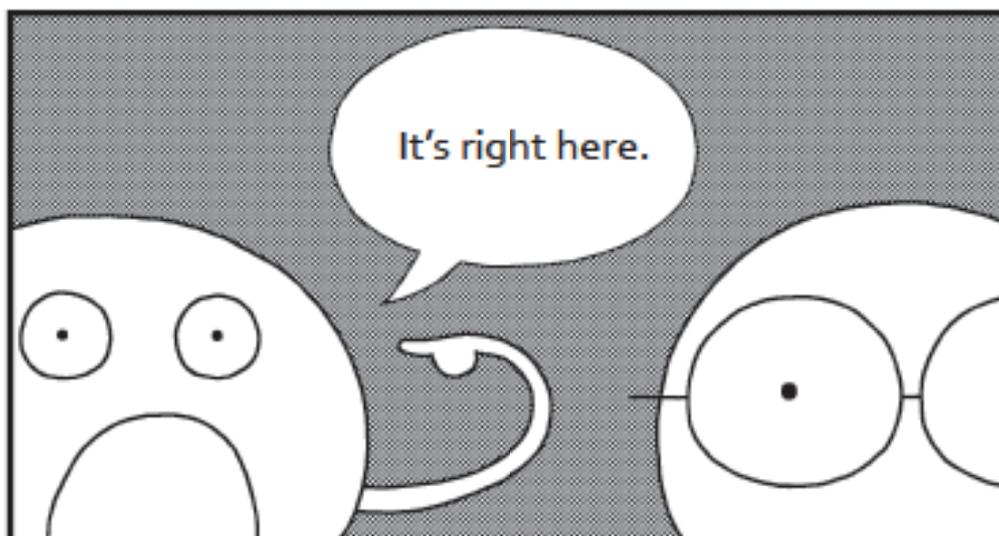
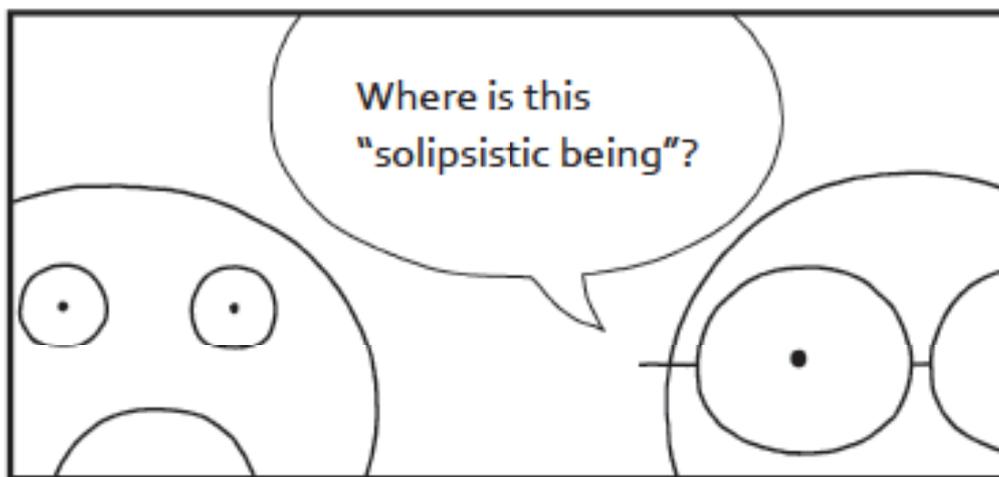
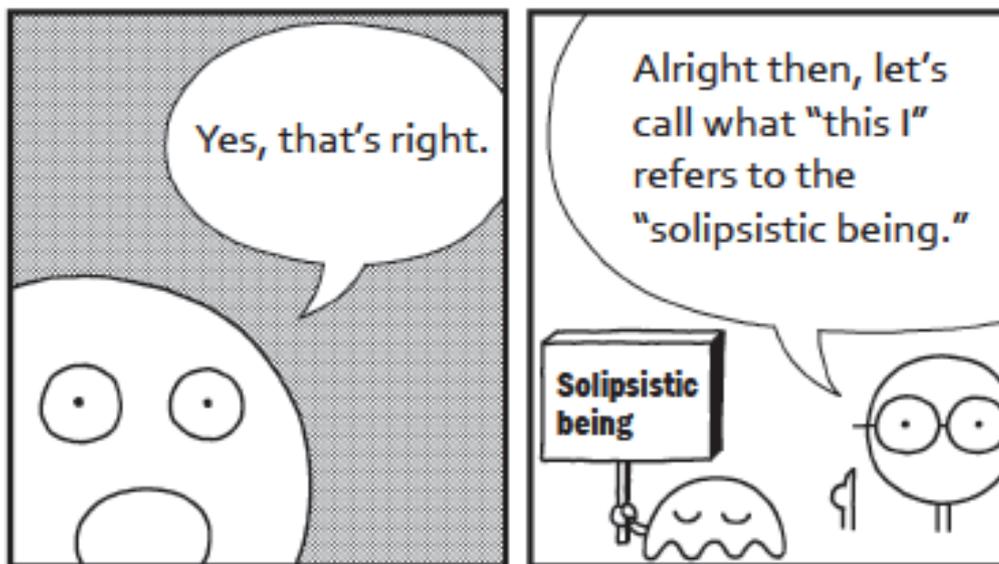
But if I did something like this,



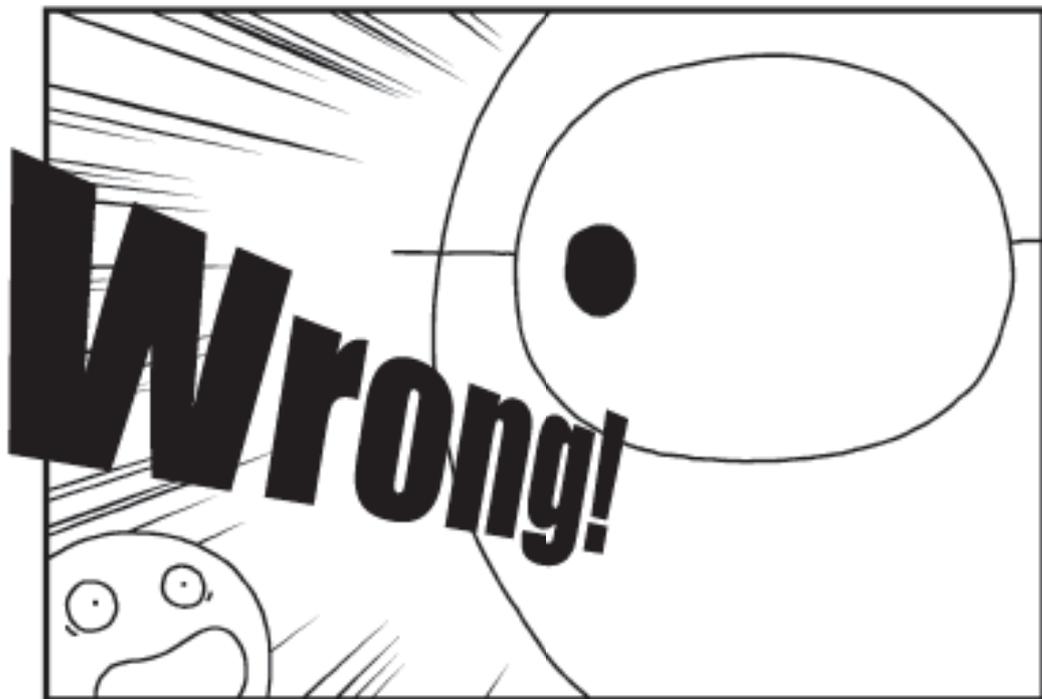
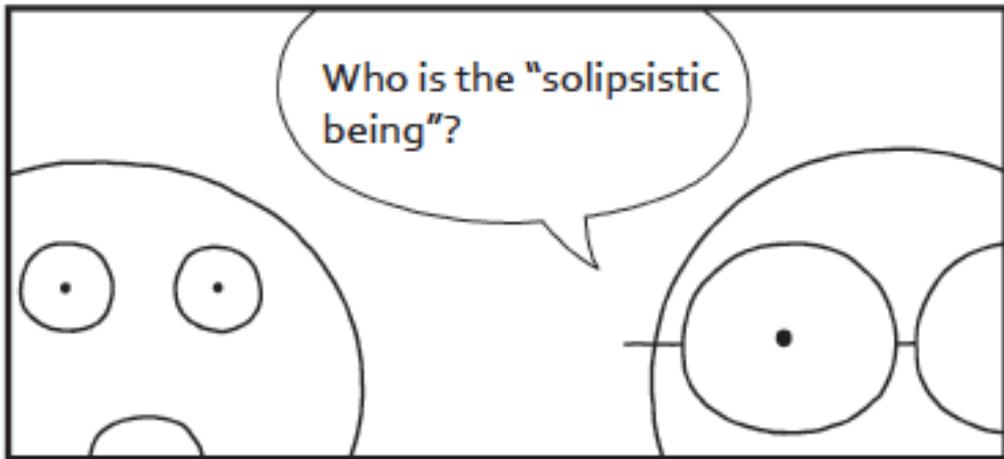
the entire world might
disappear,

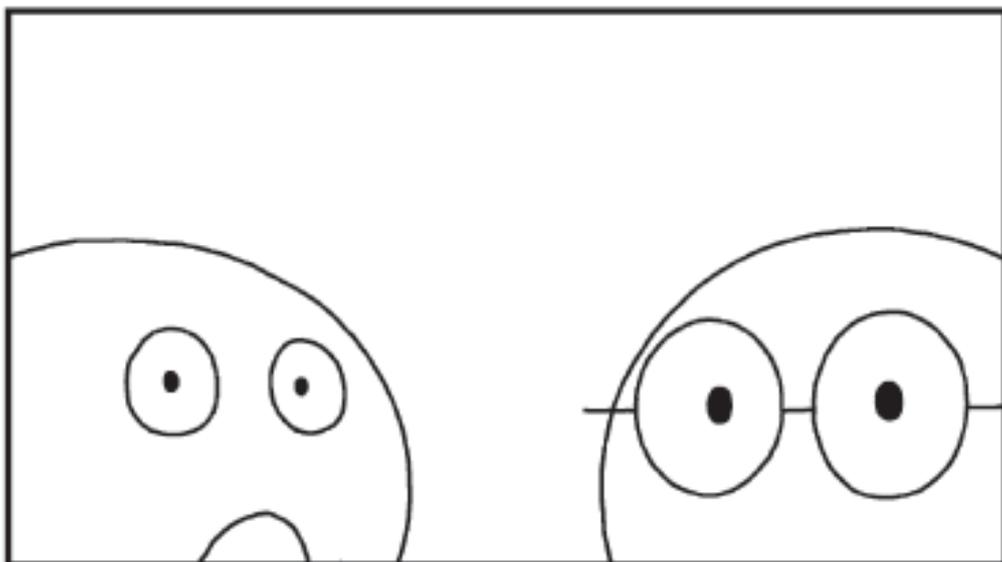
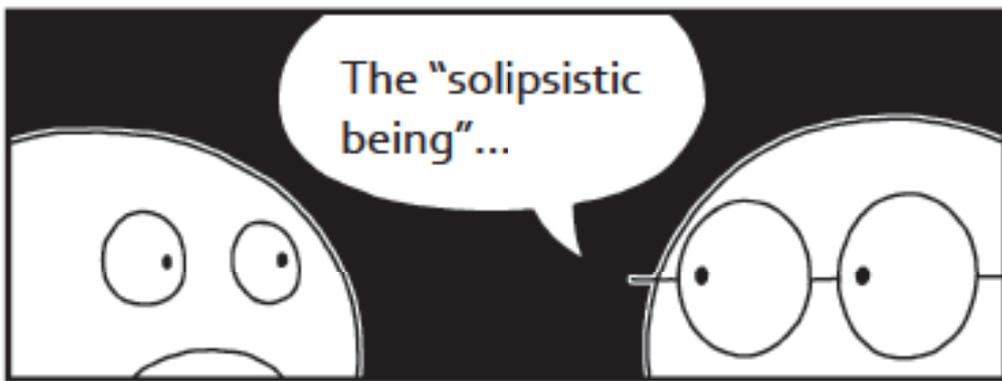
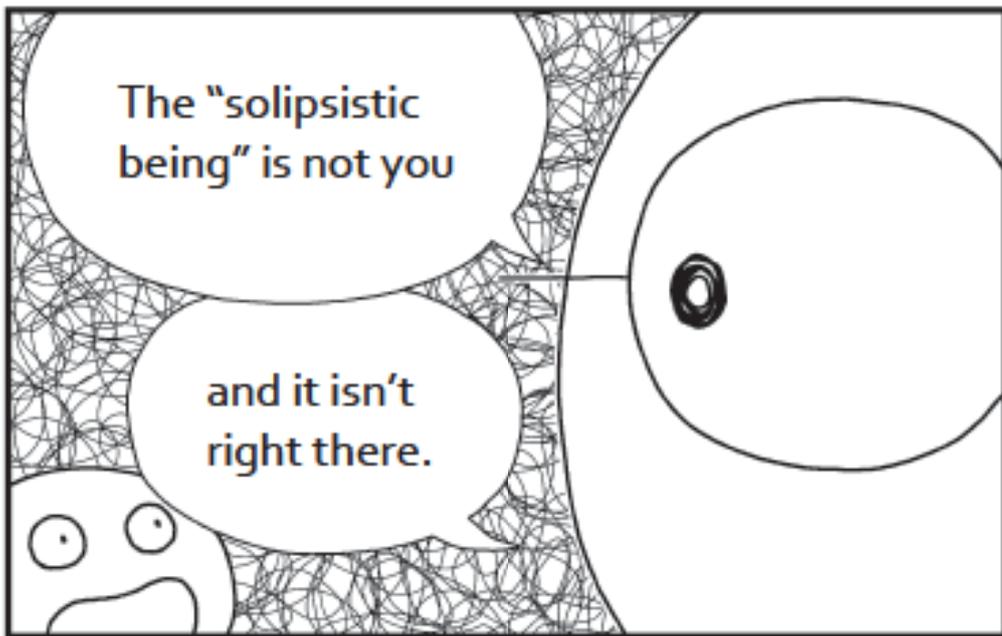
and there is only one "I" that
could cause such a result.

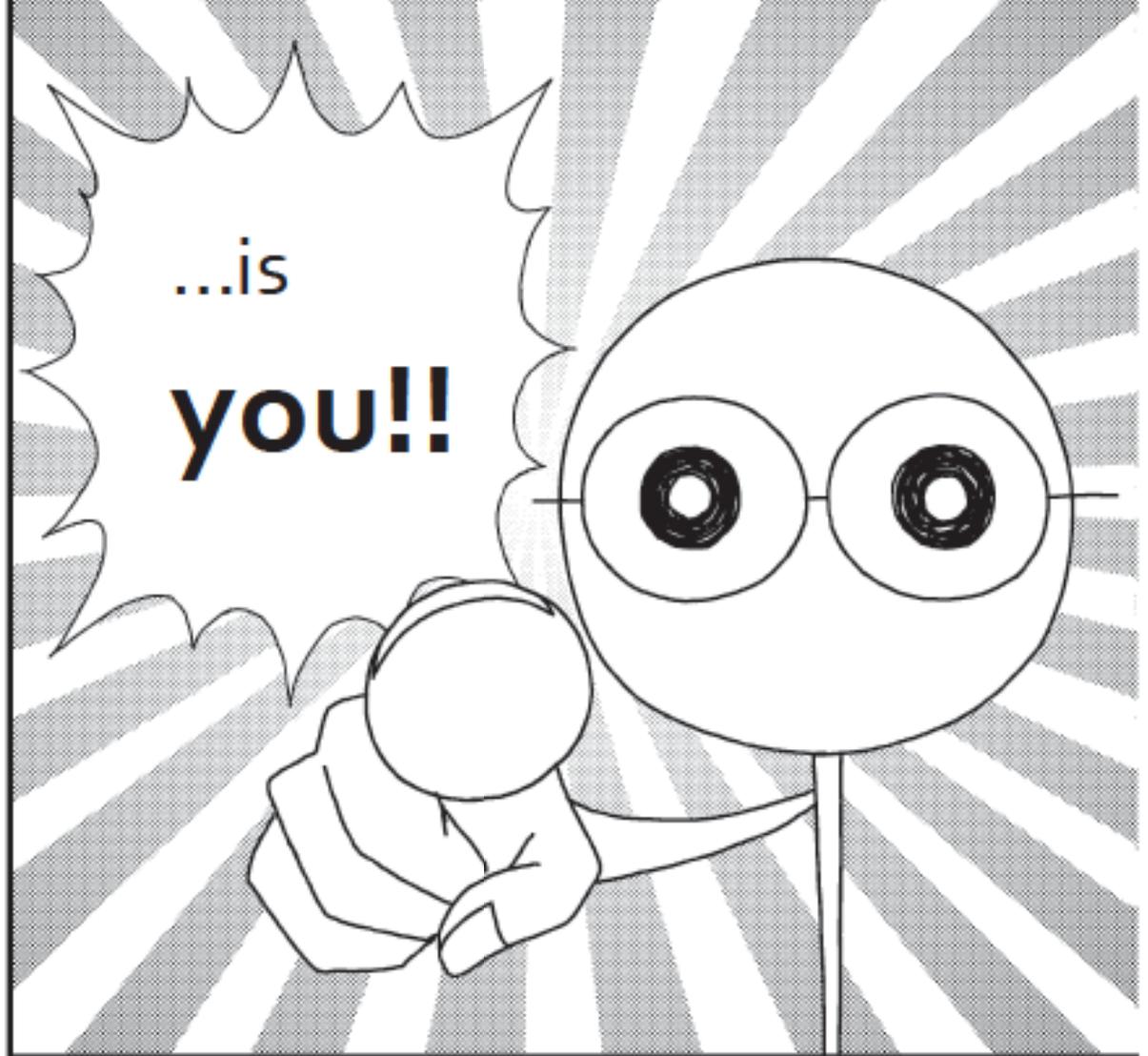




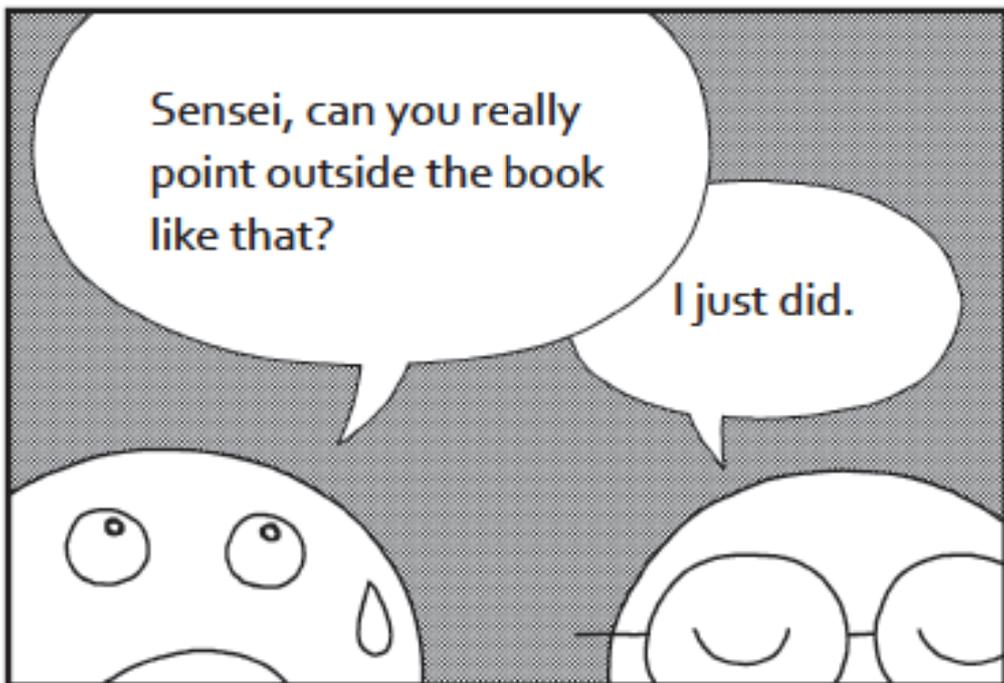
*Hitoshi Nagai calls this "I," and Masahiro Morioka calls it the "solipsistic being."





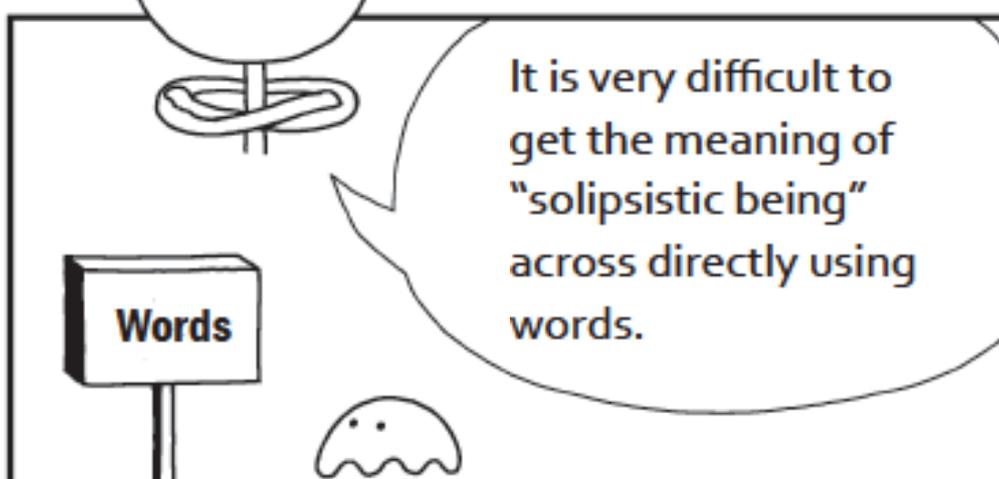
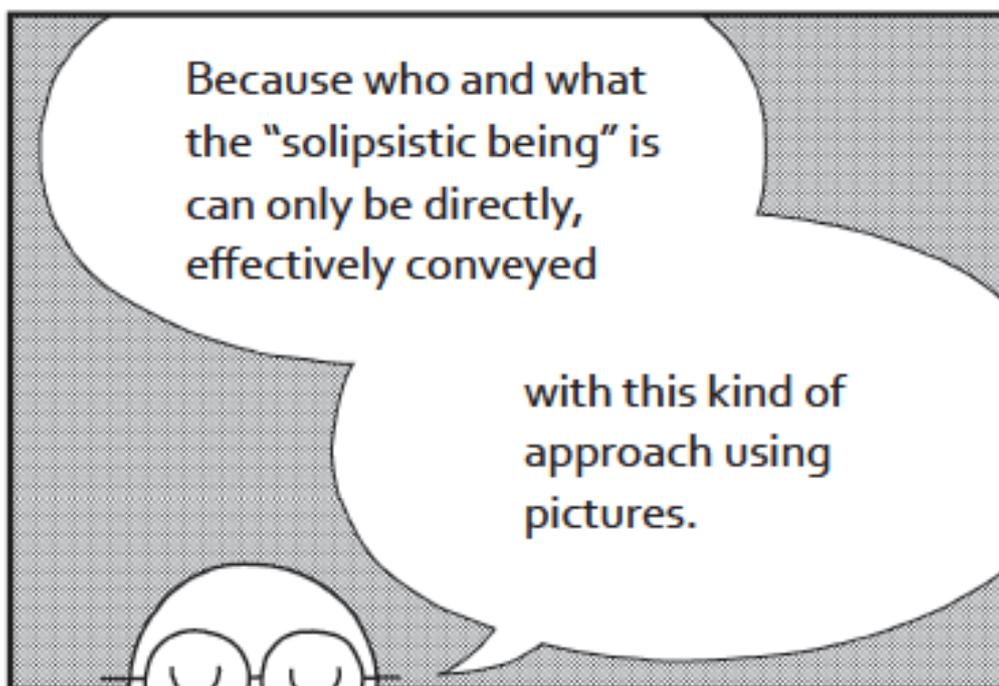


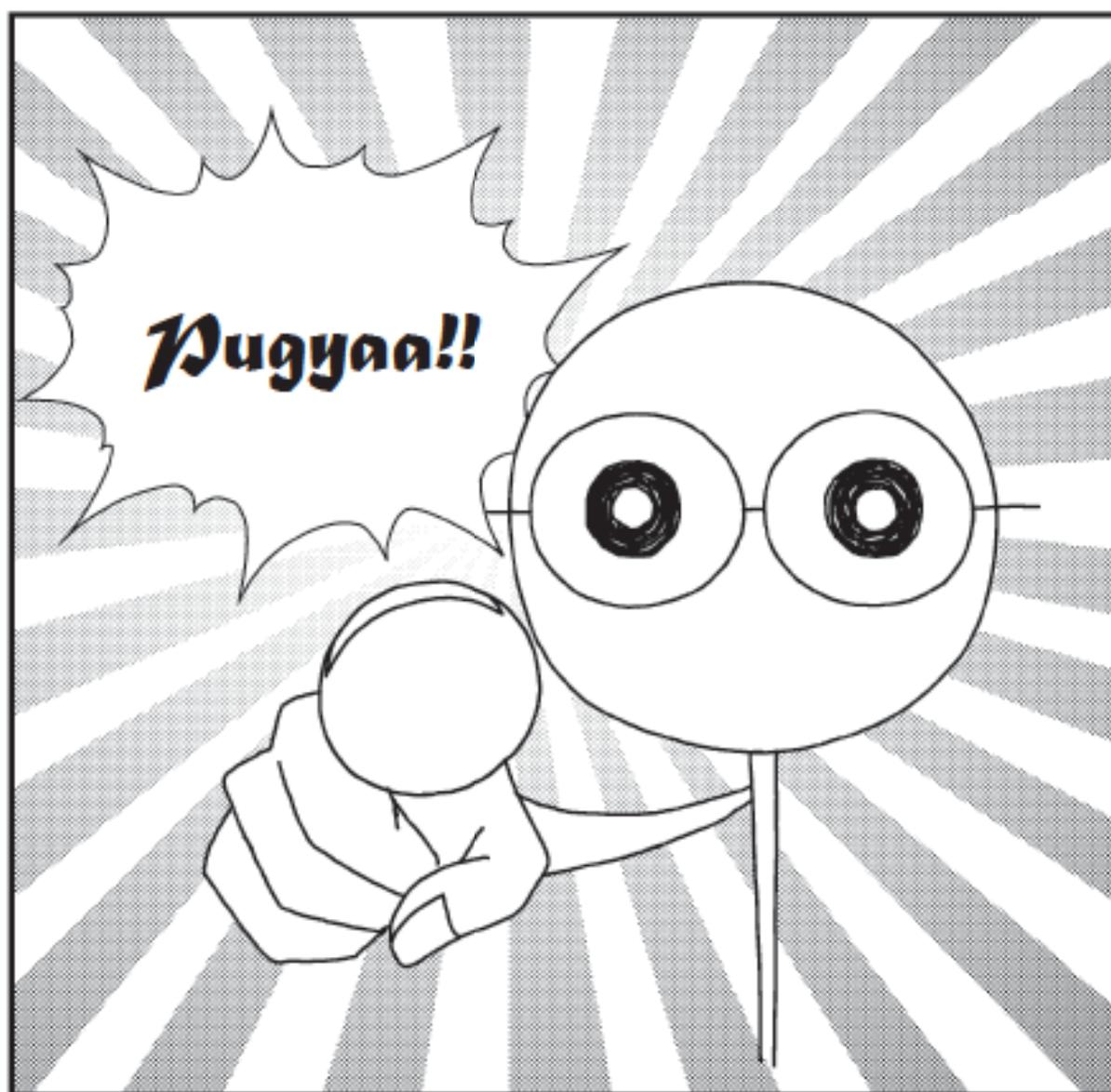
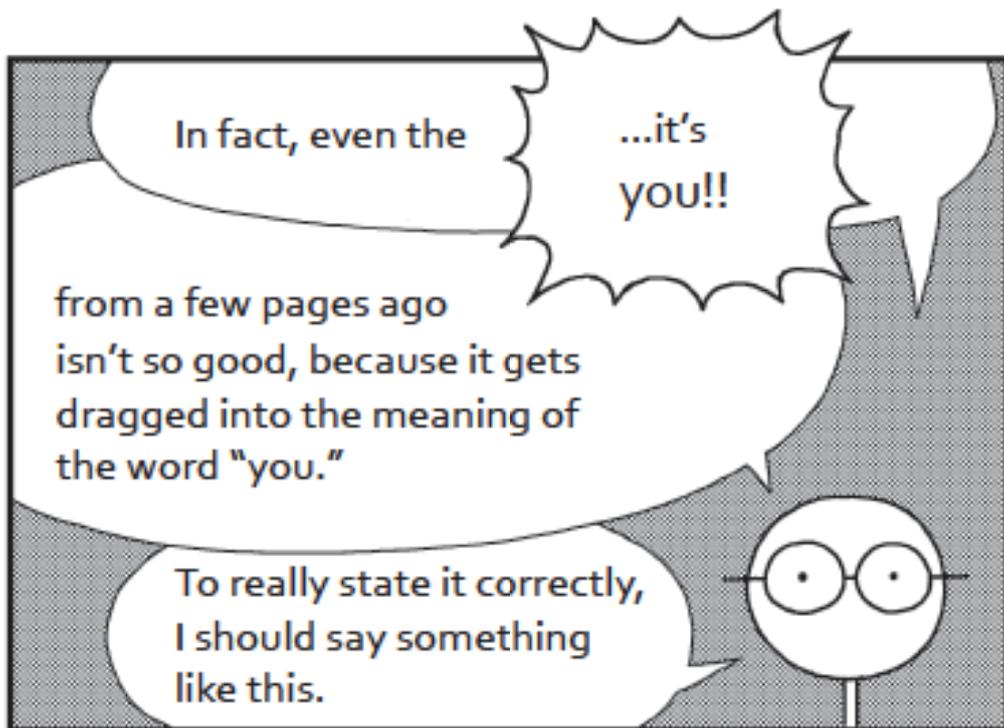
...is
you!!



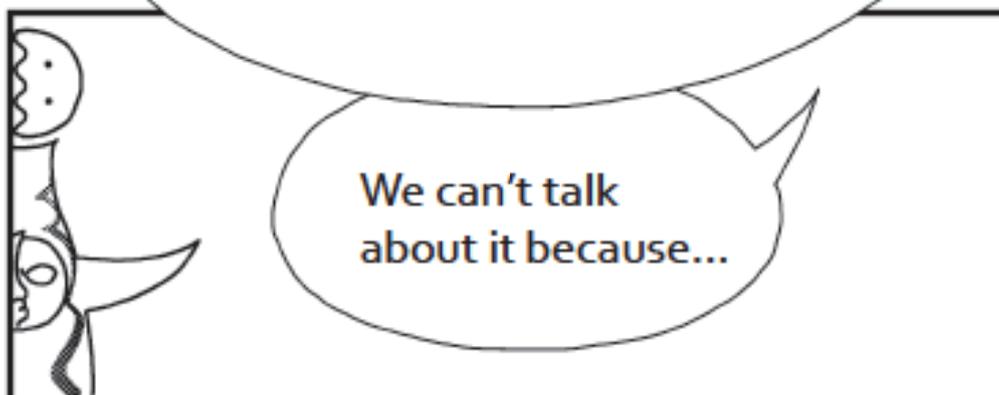
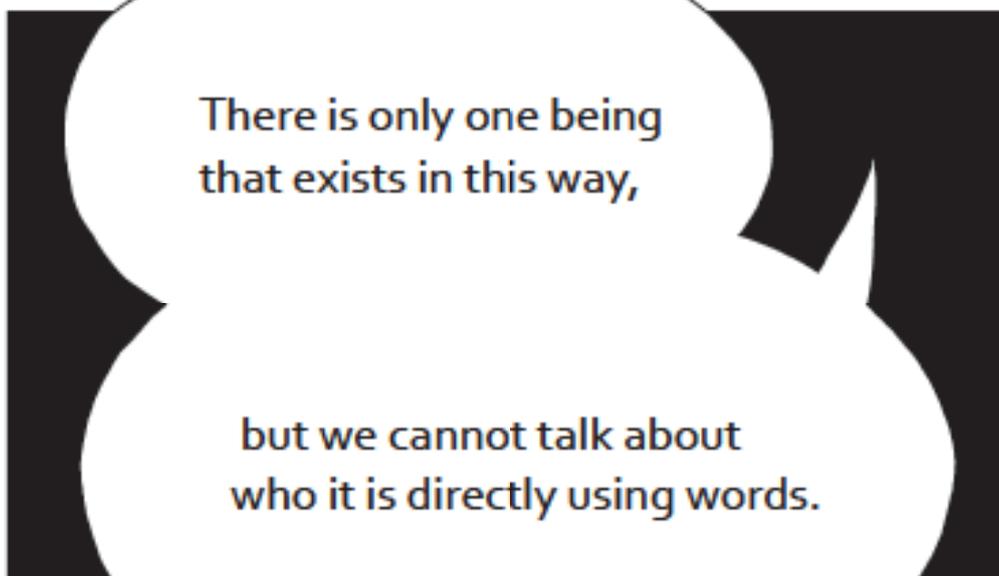
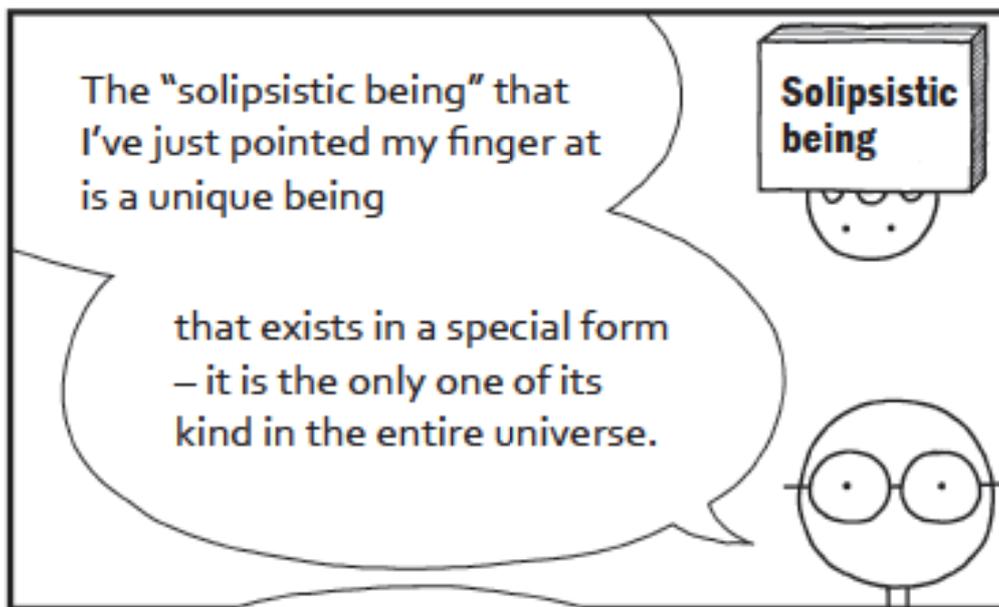
Sensei, can you really
point outside the book
like that?

I just did.





* "Pugyaa!!" is Japanese Internet slang for a finger pointing at the reader.



if we talk about it using
a proper name,
other people will object,



The "solipsistic being"
is Manma-
ru-kun.

No, the "solipsis-
tic being" is me!



and if we use "this"
we fall into an infinite
regress.

This this
this "this I"!!



Whenever we try to talk
about it using only words,

the "solipsistic being"
slips away like sand
through our fingers.



We can also say that the solipsistic being is what we glimpse here briefly in the form of something that "slips away and cannot be expressed using only words."



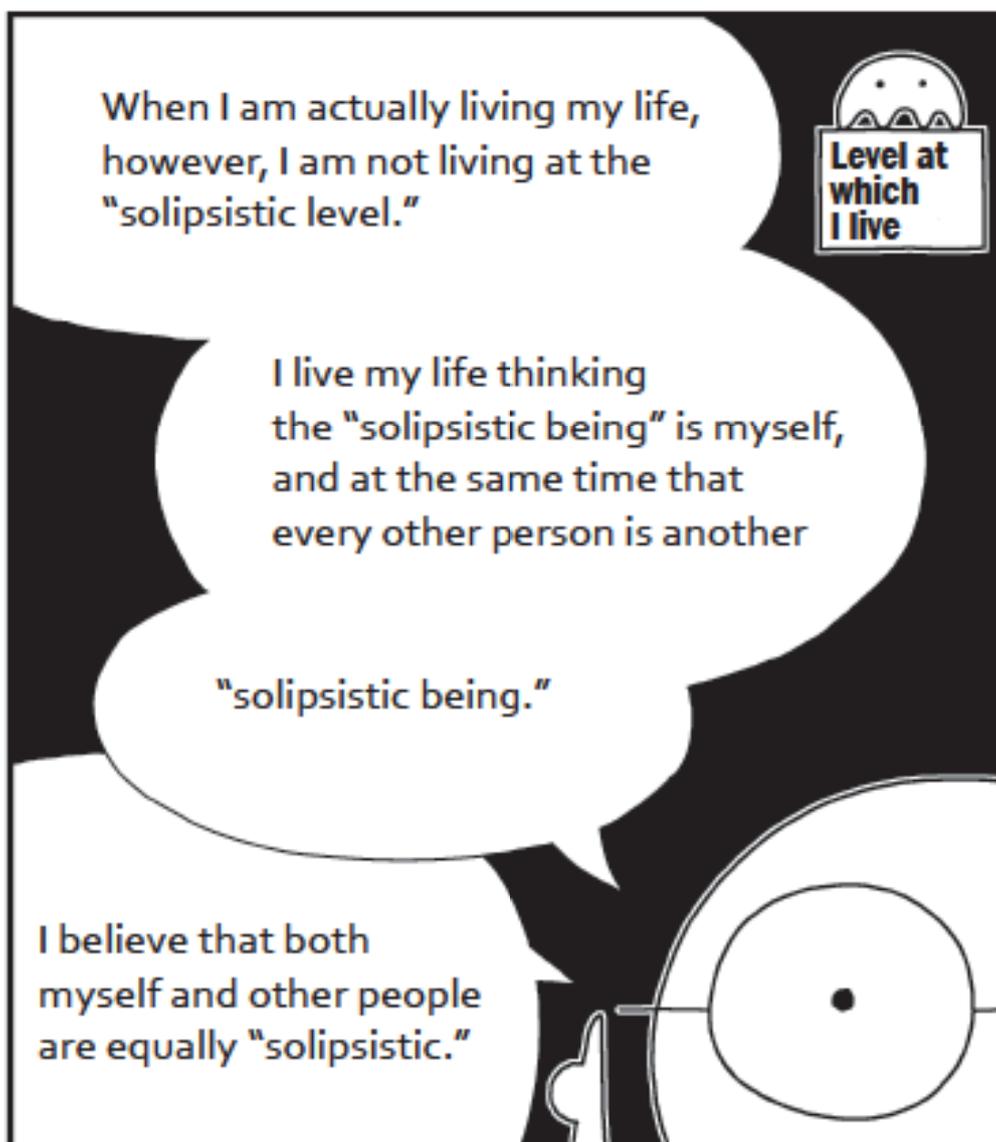
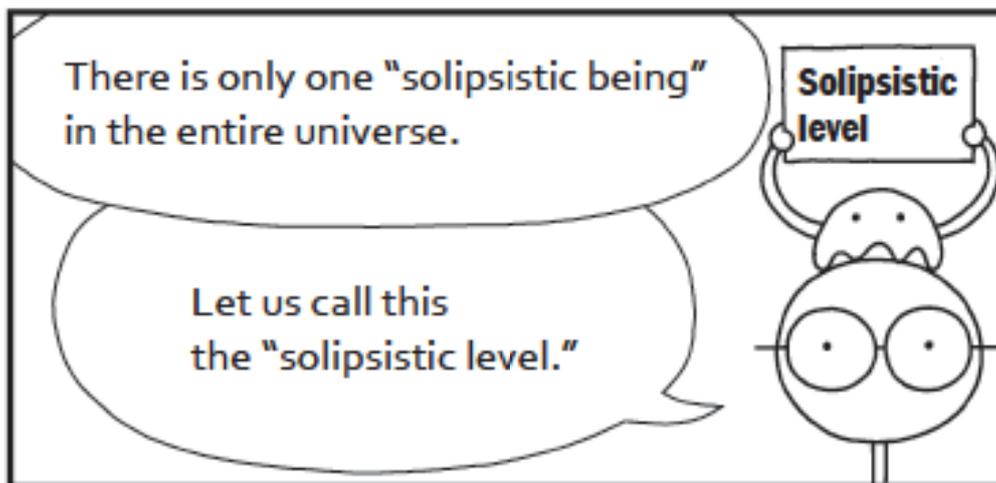
Things
that exist



We have now reached the limits
of language,

and have one foot in the
realm of poetic expression.

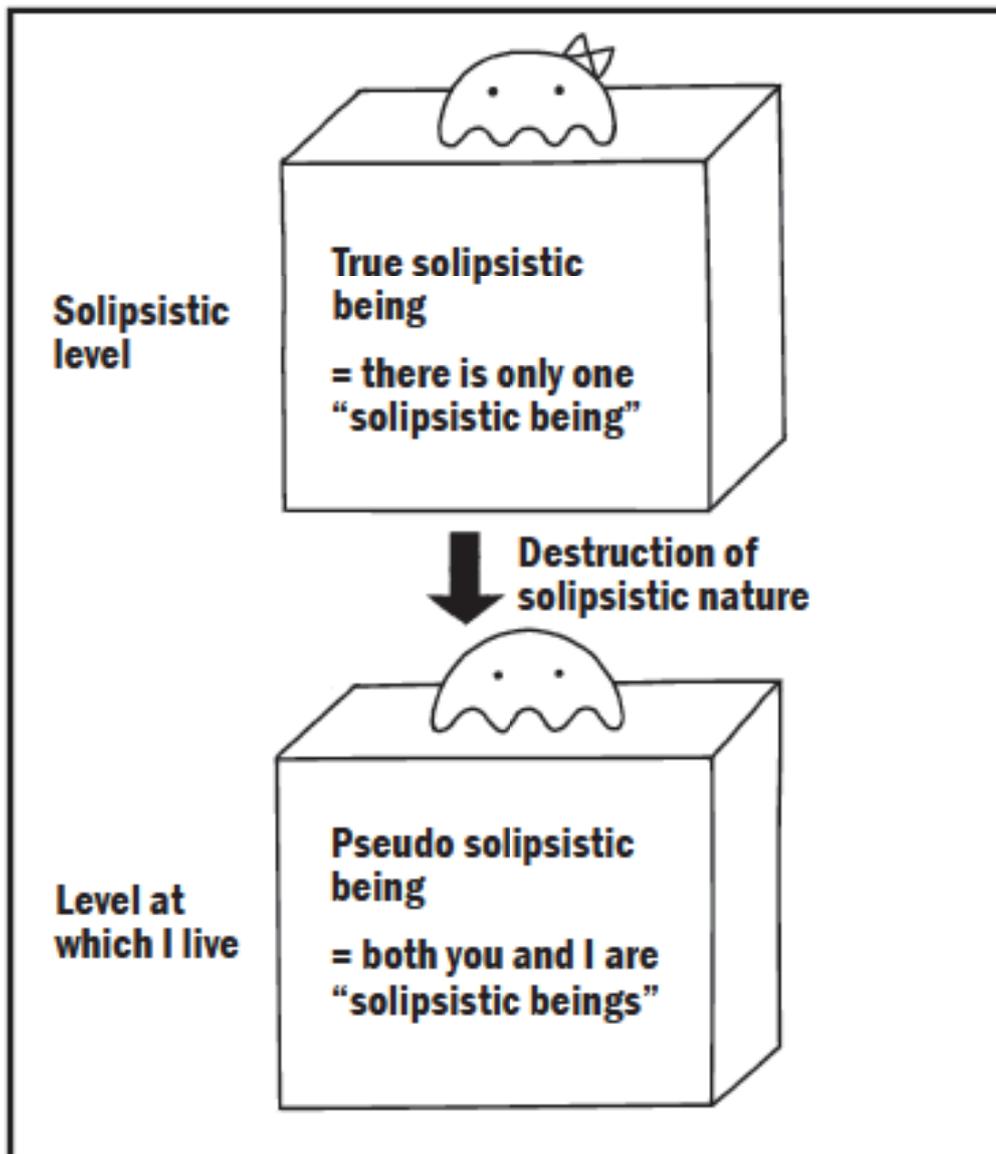
It's just like when we
talked about "existence."



In other words, the meaning of "solipsistic being" changes drastically when I move from the "solipsistic level" to the "level at which I live."

It changes because the solipsistic nature of the "solipsistic being" is destroyed,

and the "solipsistic being" is transformed from a "true solipsistic being" into a "pseudo solipsistic being."



The concept of "my mind" then emerges through the application of "pseudo solipsistic being" to myself,

and the concept of "other minds" emerges through its application to other people.

"Another mind" corresponds to "another person's experience ②" discussed earlier.



Solipsistic being

**Solipsistic level –
"true solipsistic being"**



**Level at which I live –
"pseudo solipsistic
being"**

is a solipsistic being.

is a solipsistic being.

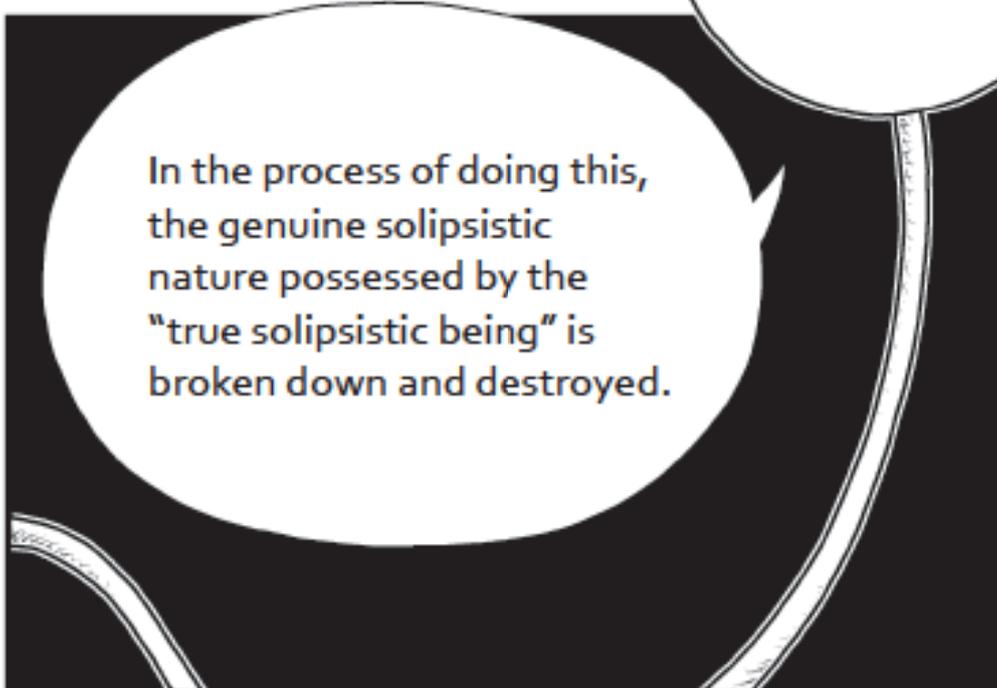
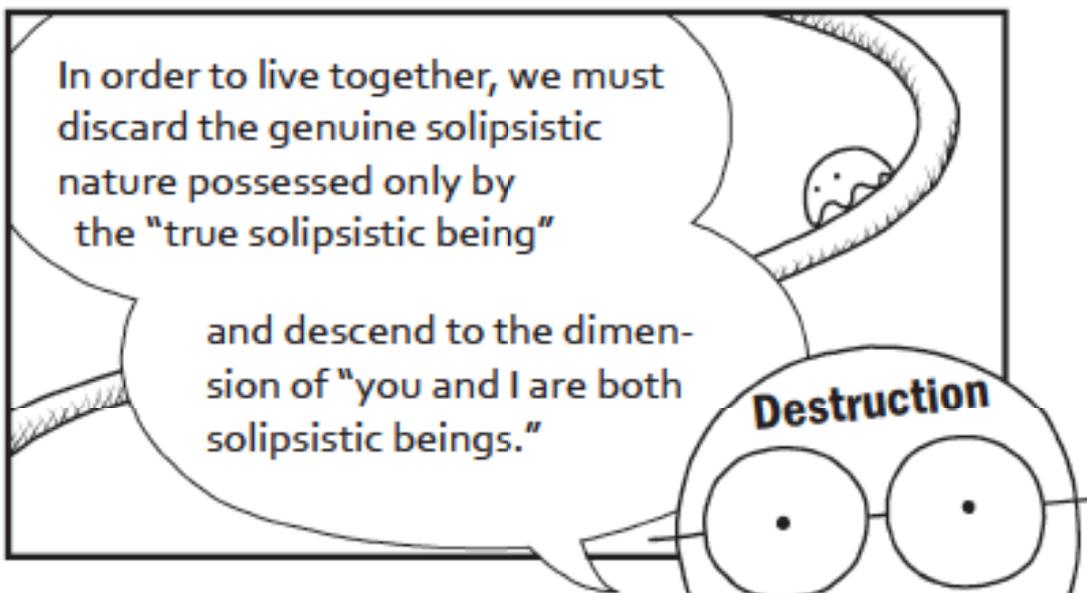
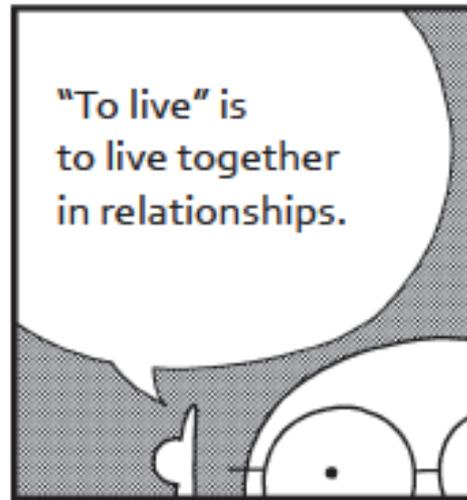
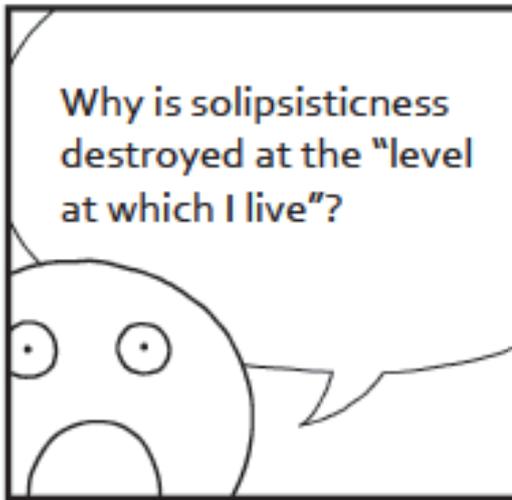
is a solipsistic being.

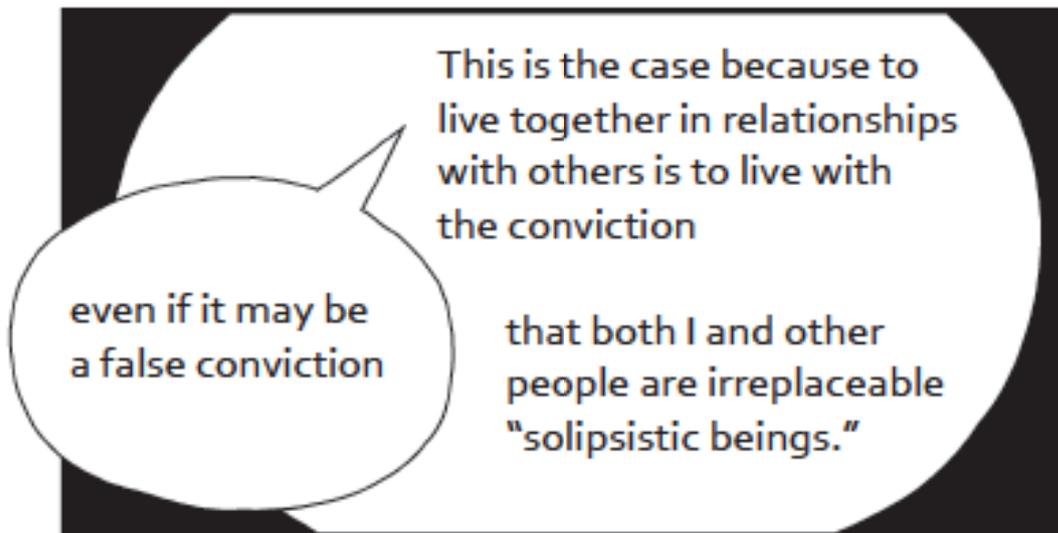
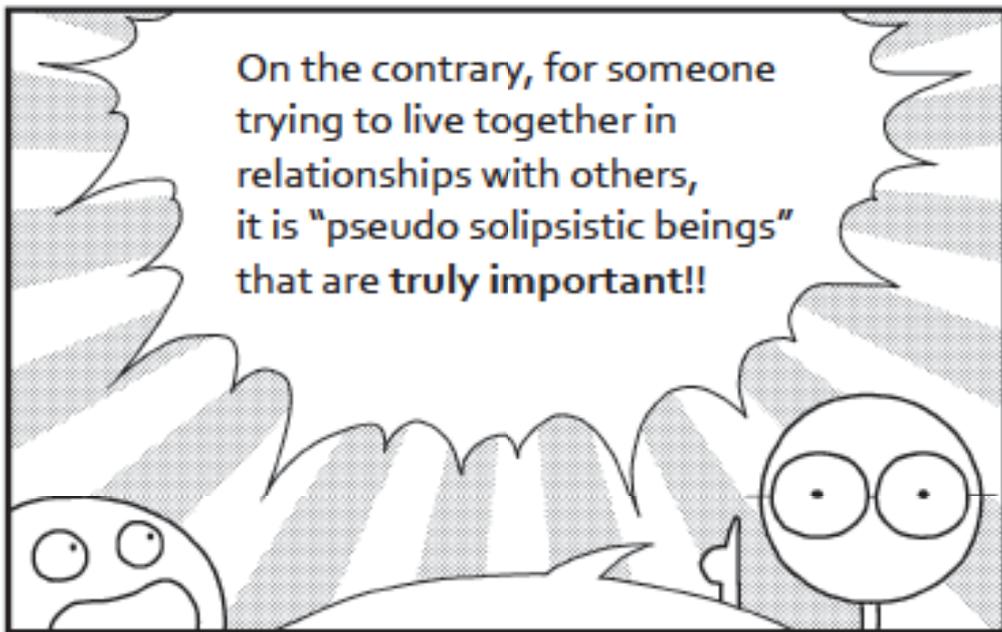
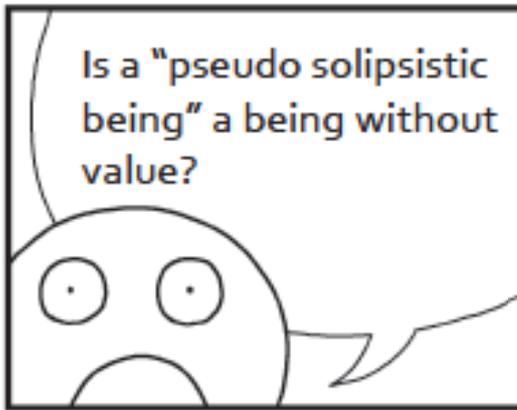
is a solipsistic being.

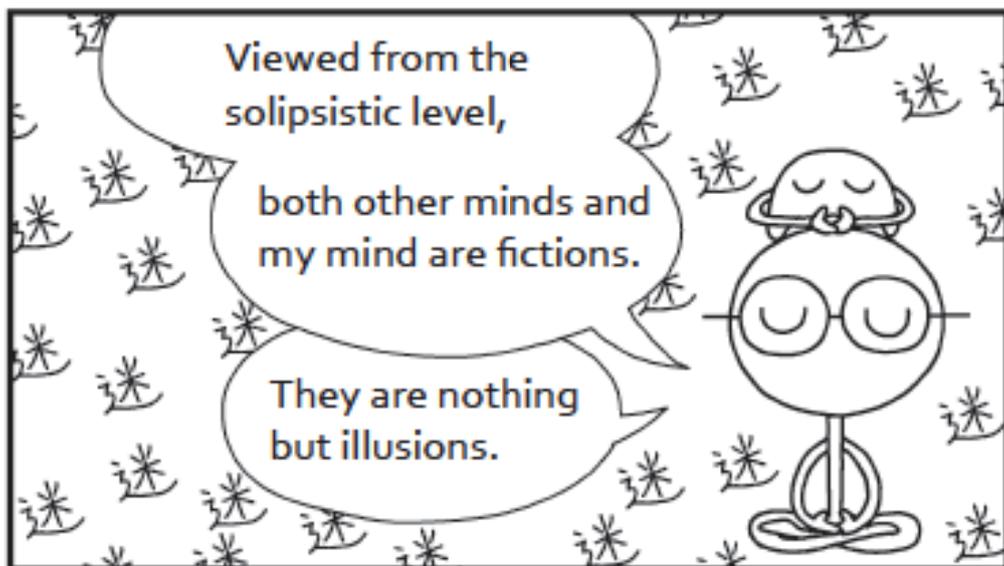
emergence of
other minds

emergence of
my mind

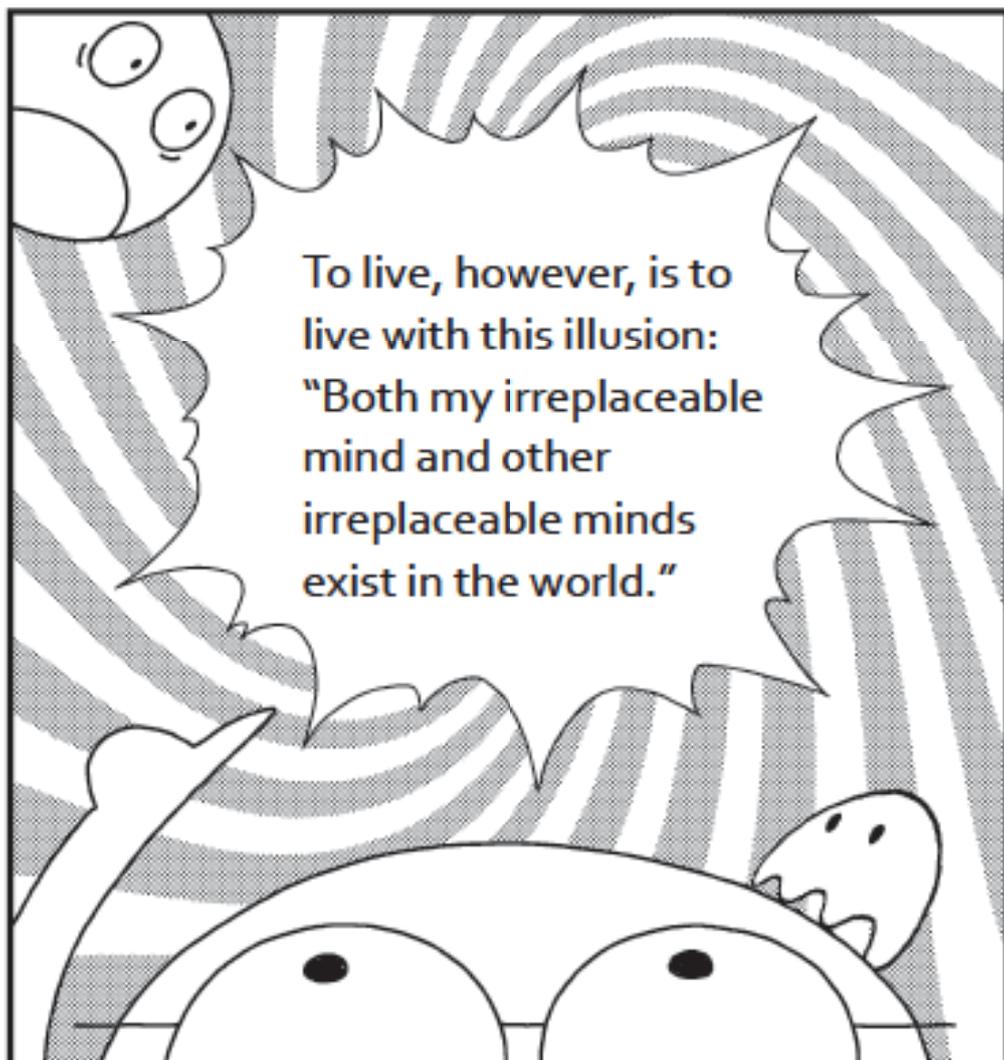
The mysterious
being that is another
person's mind also
becomes a pseudo
solipsistic being.



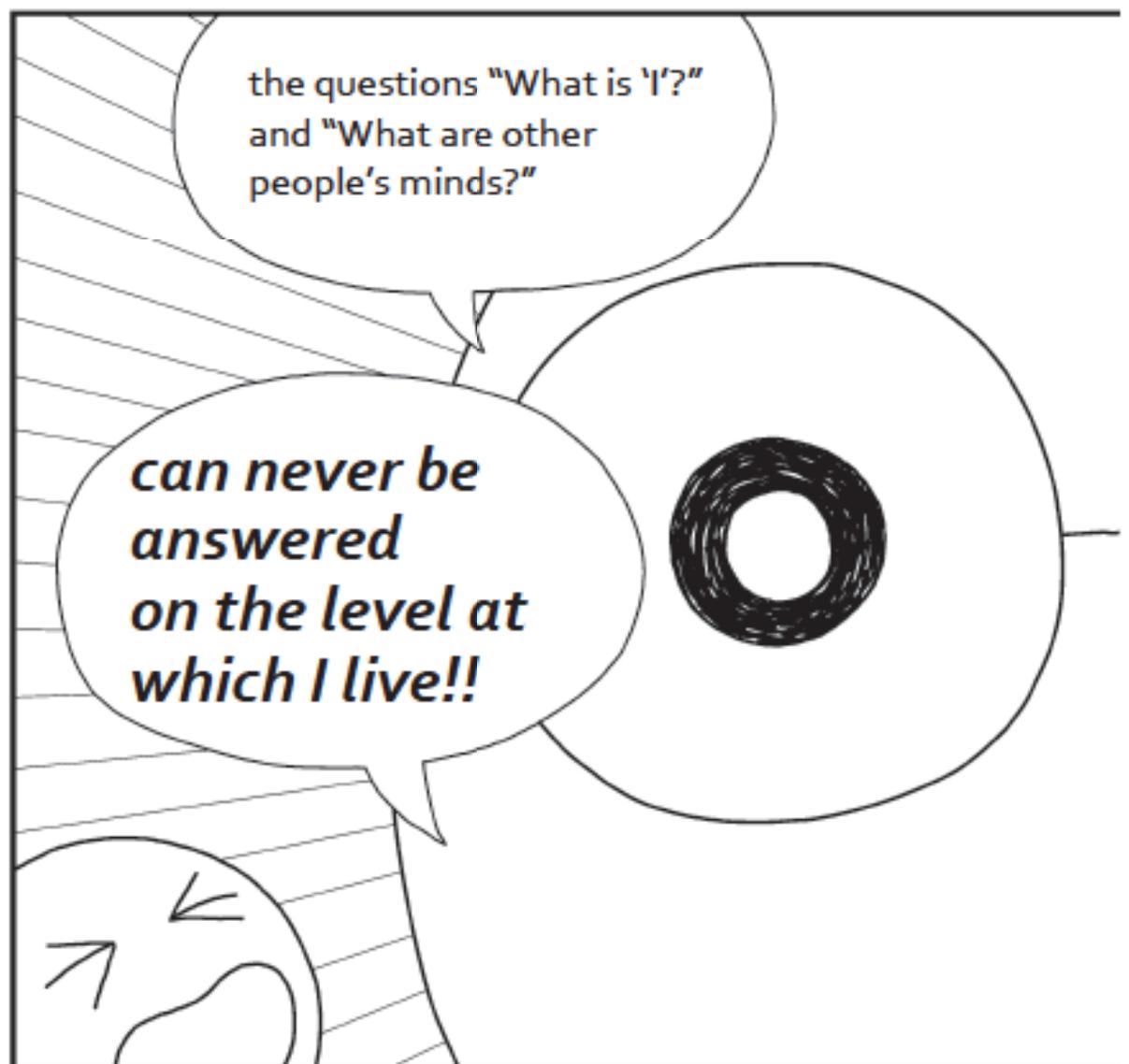
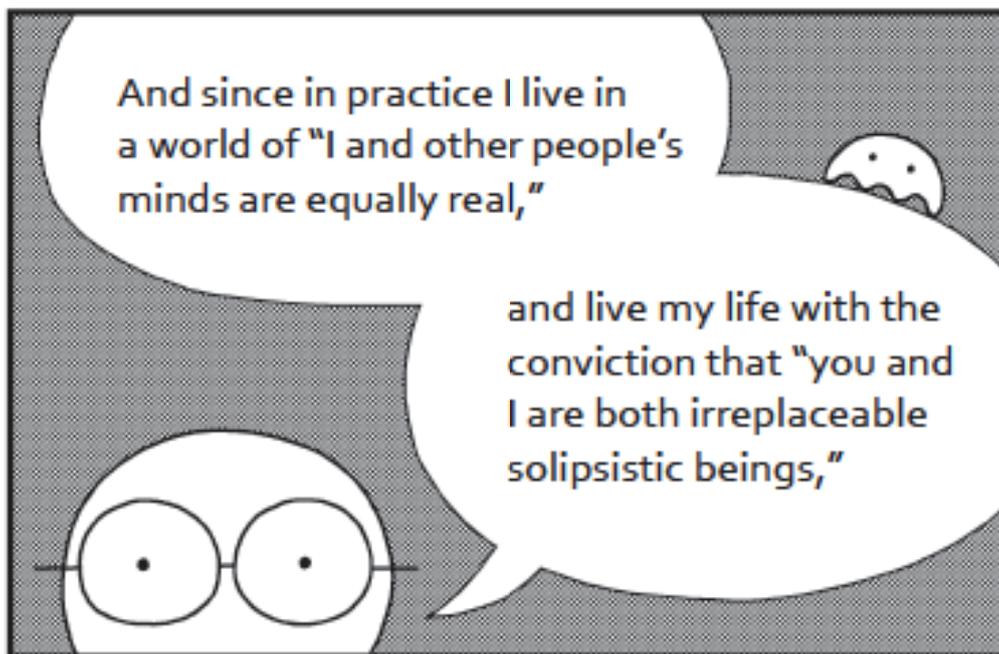




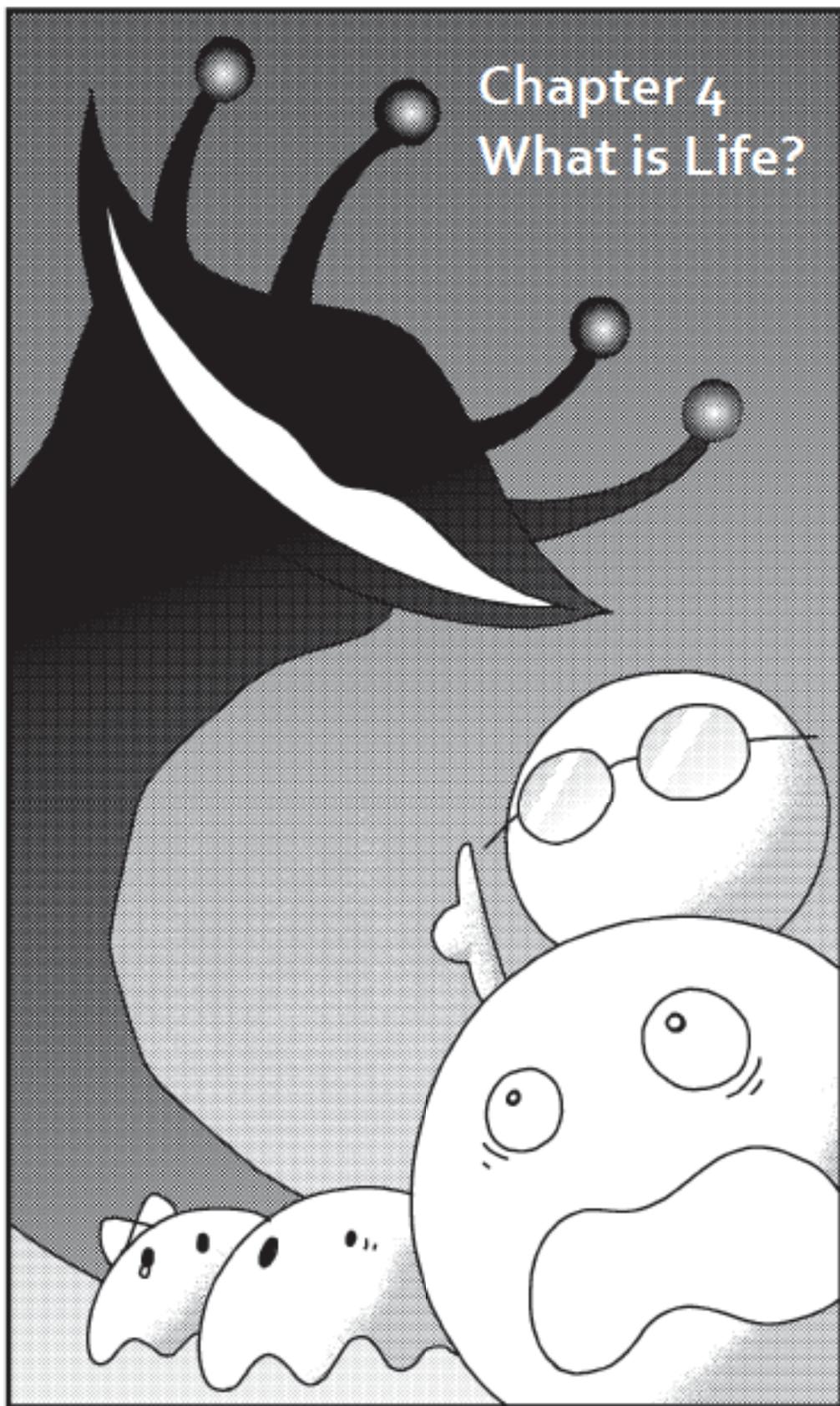
*迷 means "illusion."

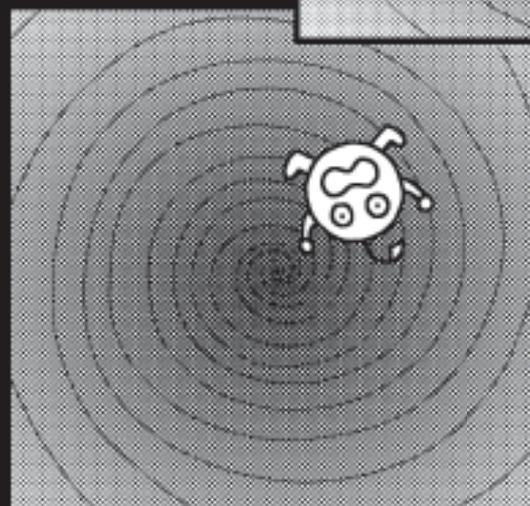
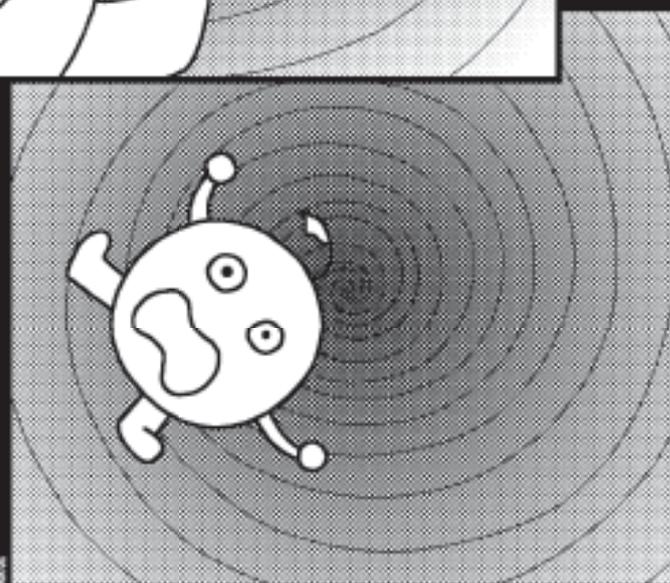
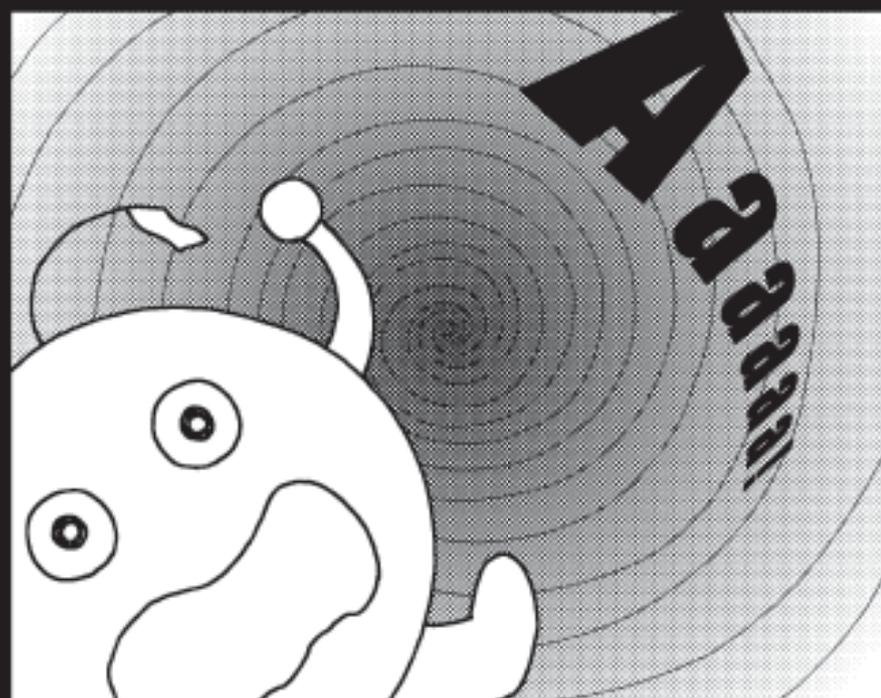


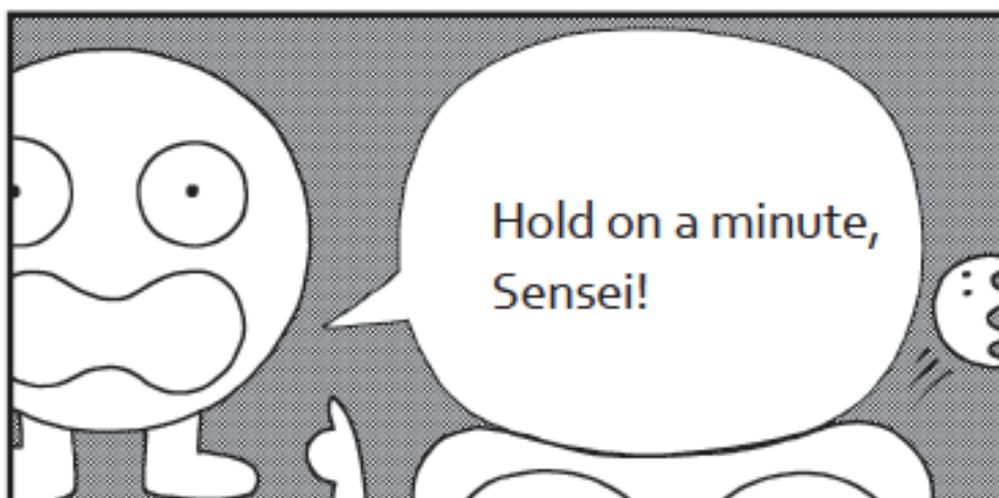
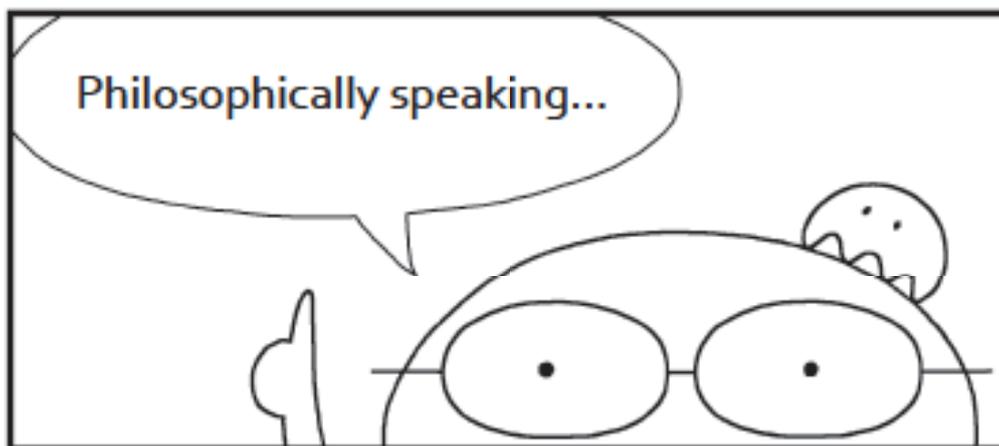
Note: Buddhist philosophy also maintains that we are living in a "world of illusions," but Morioka is not a Buddhist philosopher.

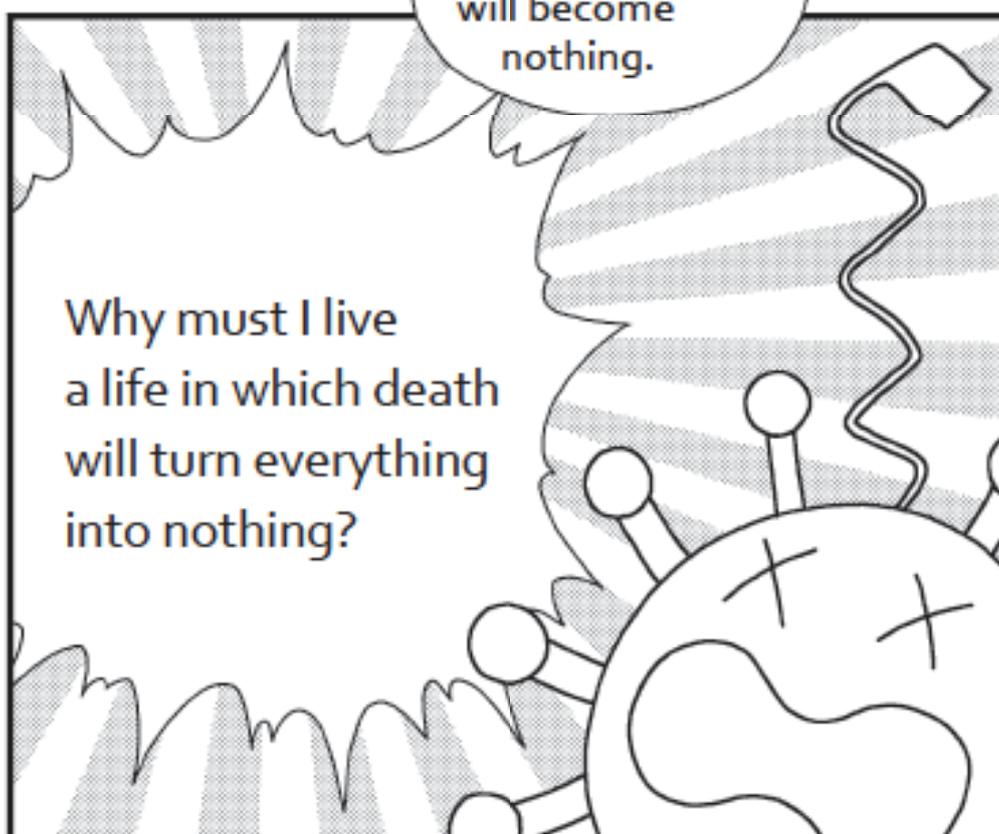
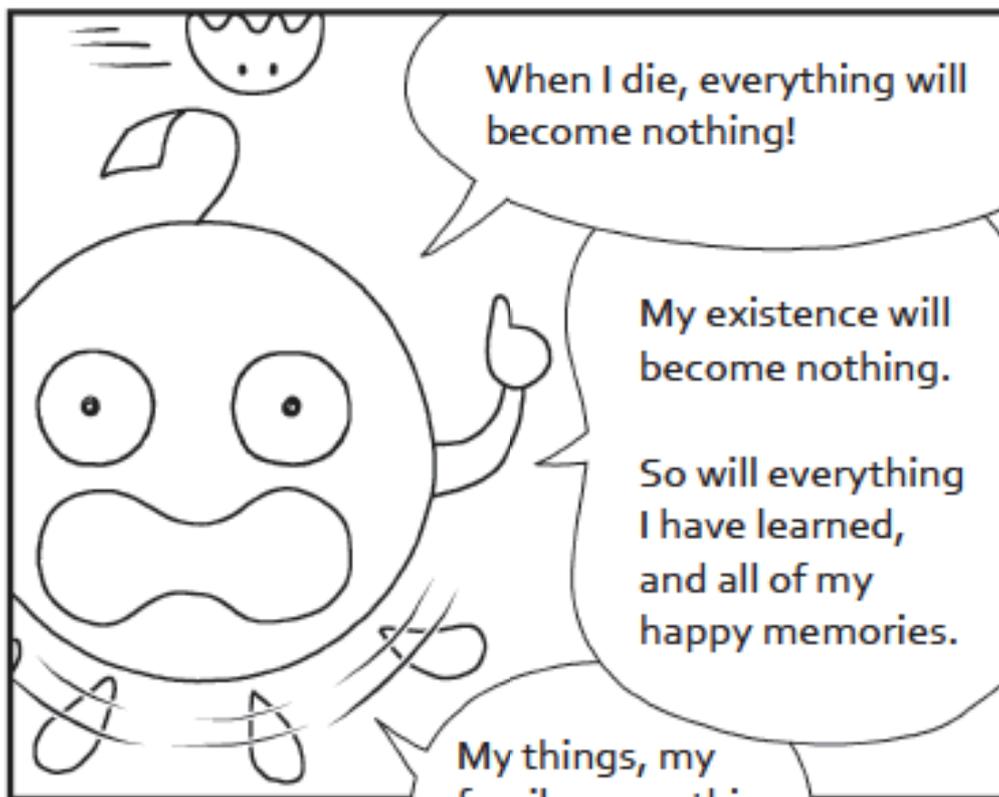


Chapter 4
What is Life?



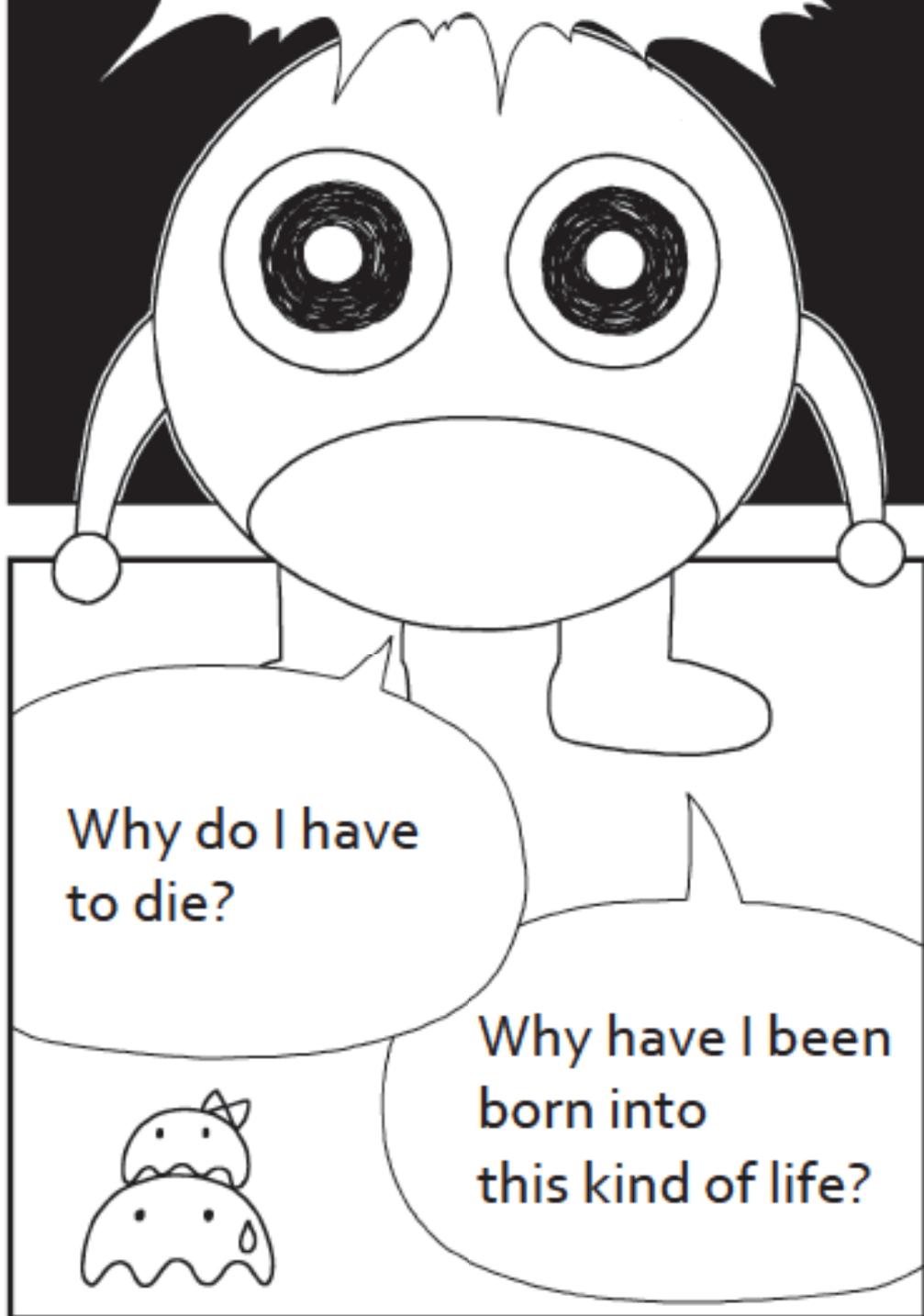


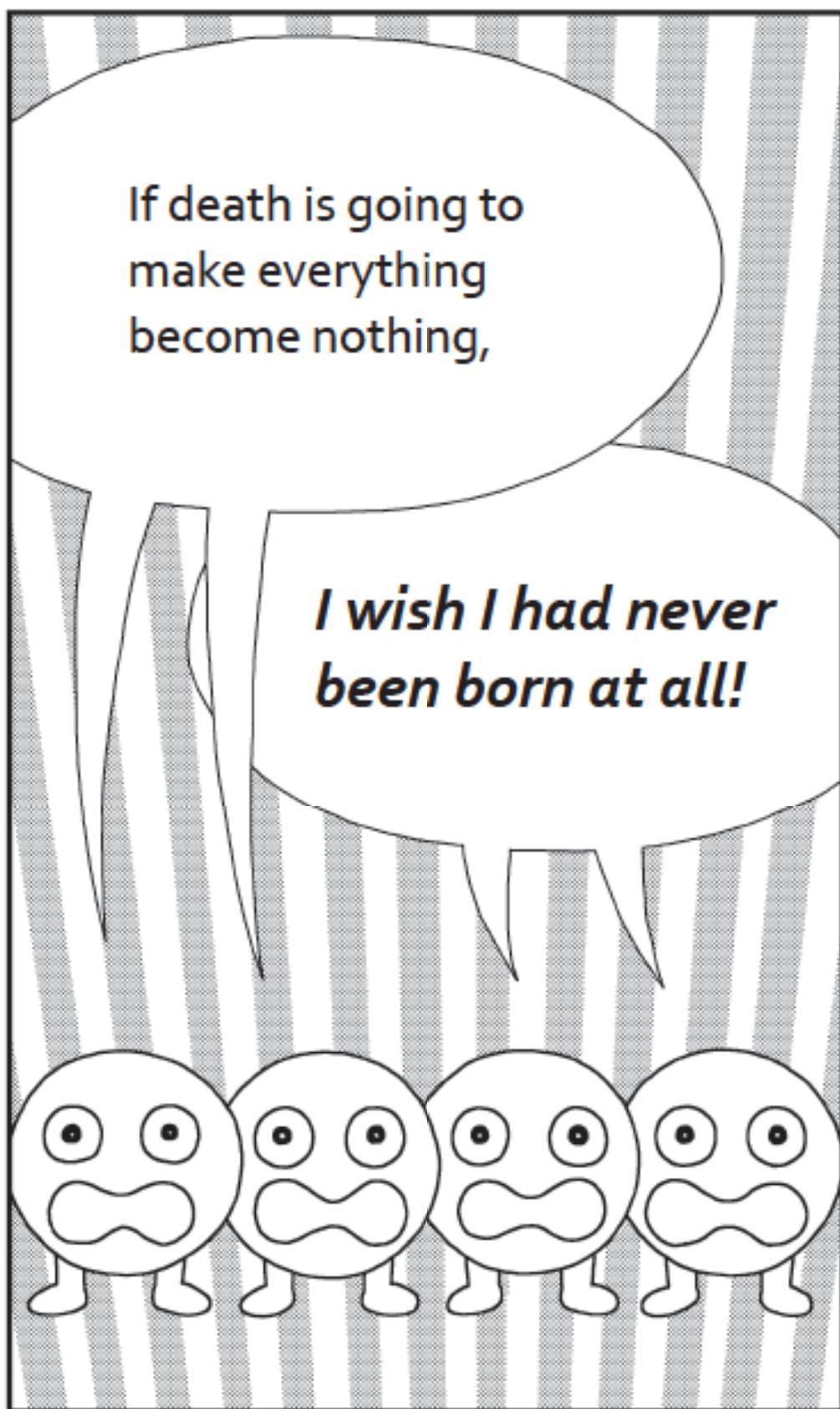


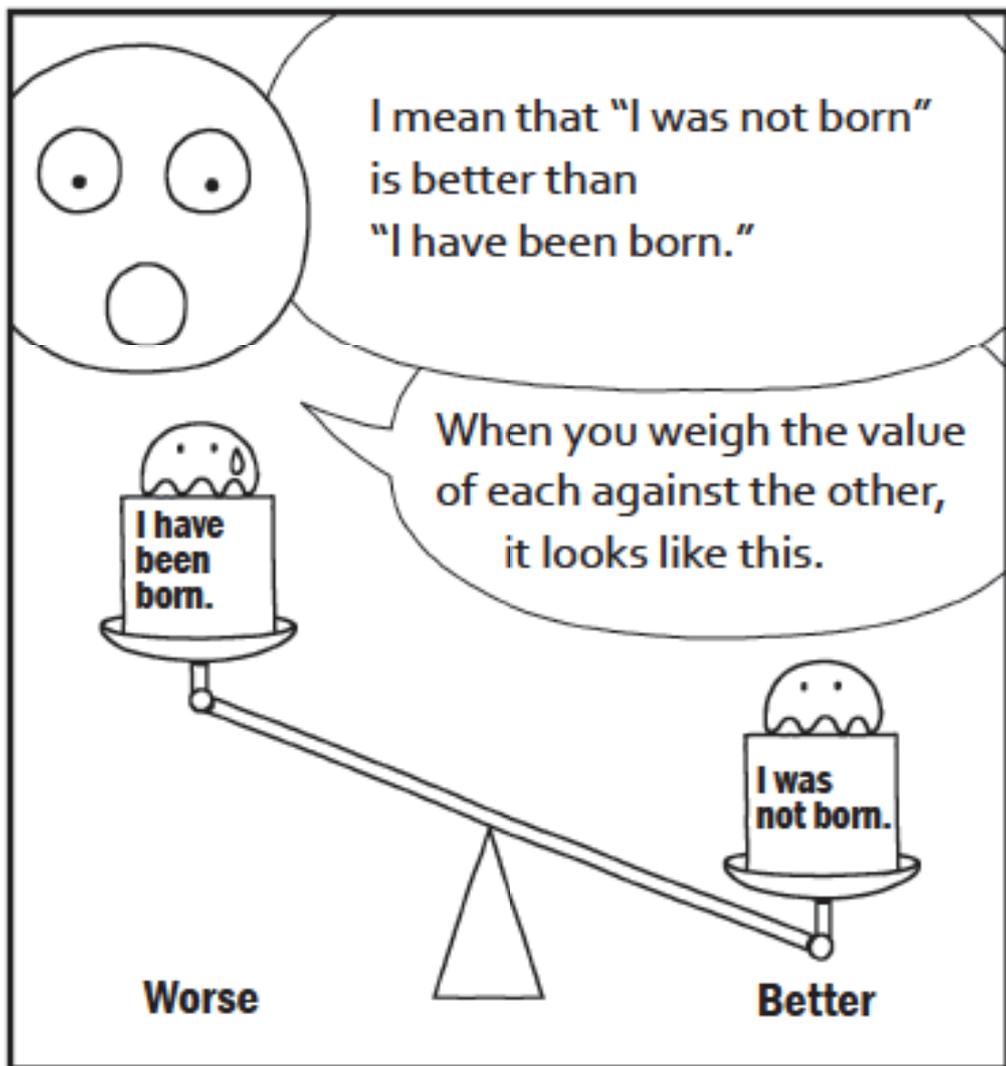
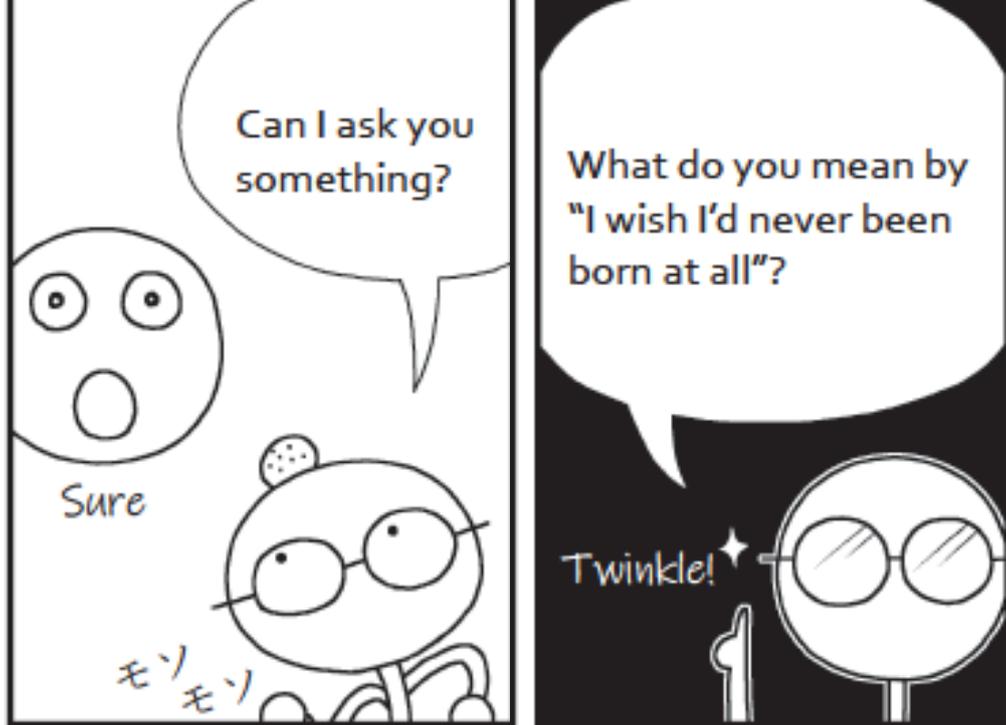


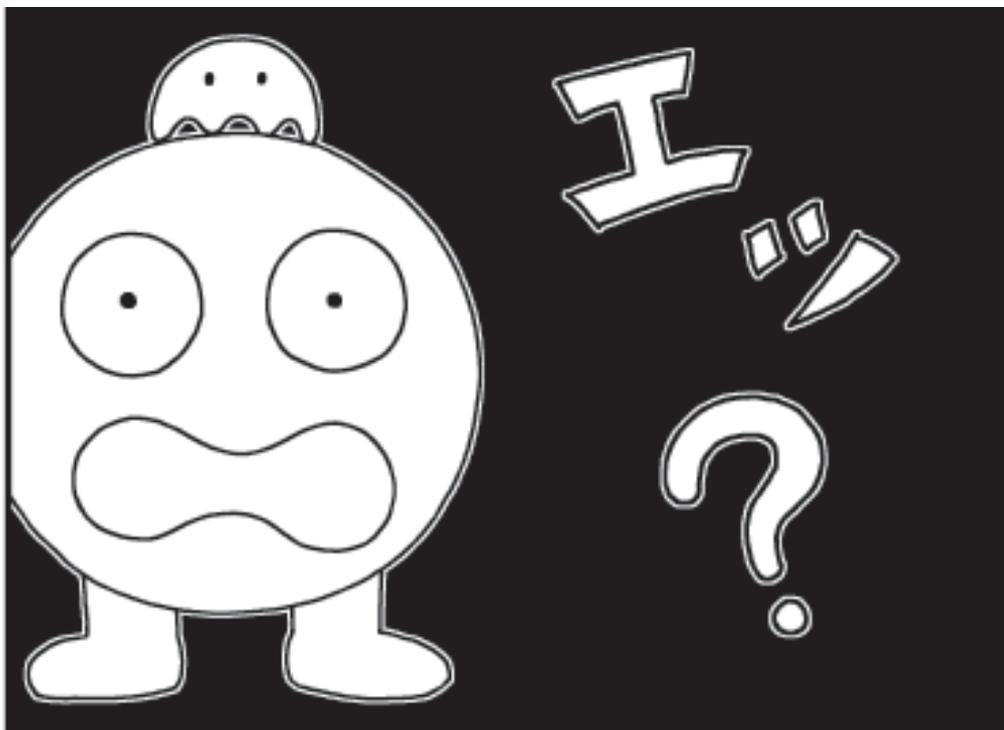
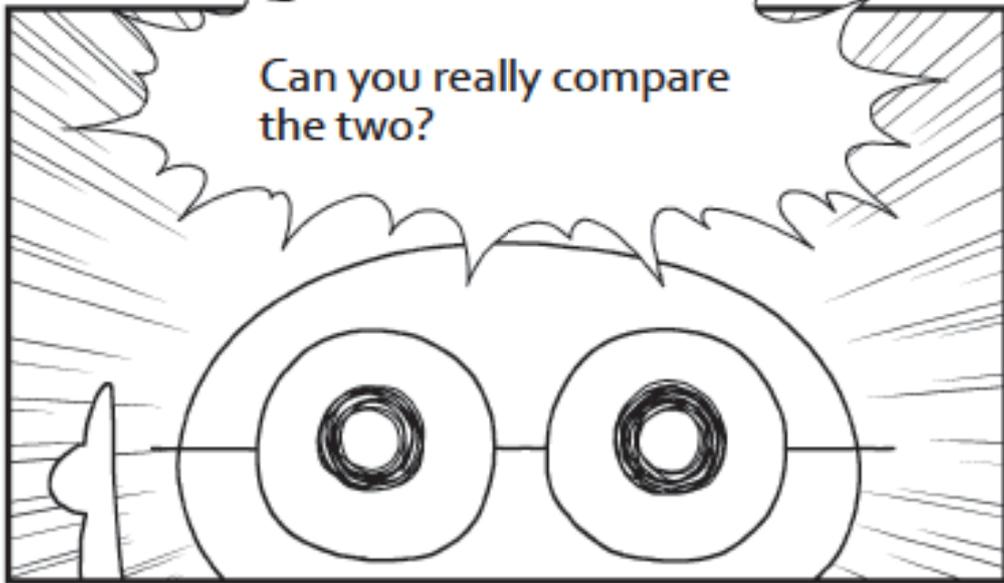
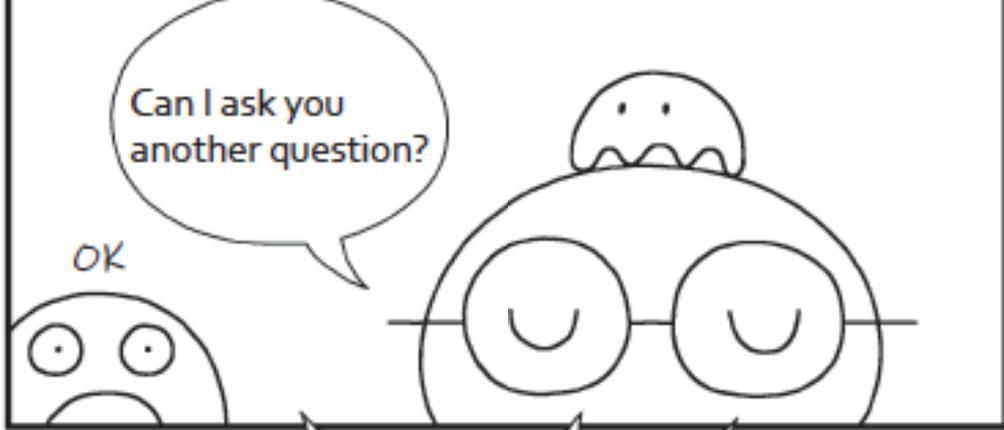


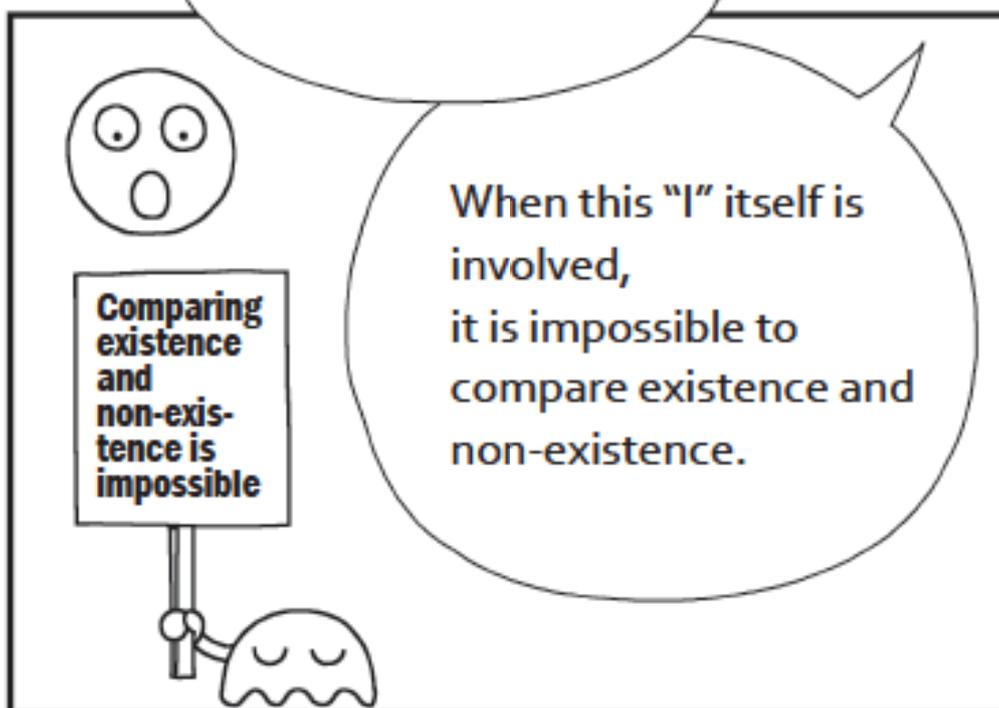
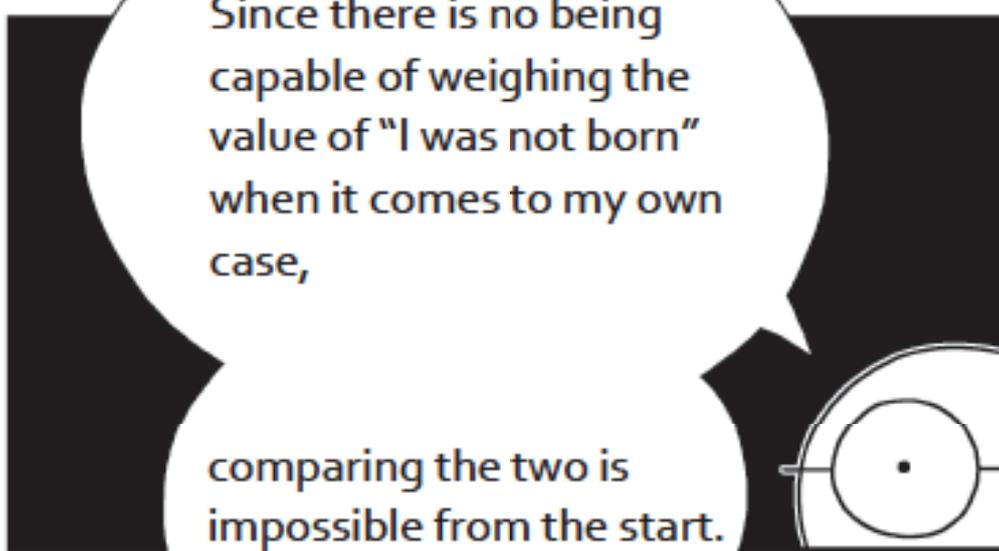
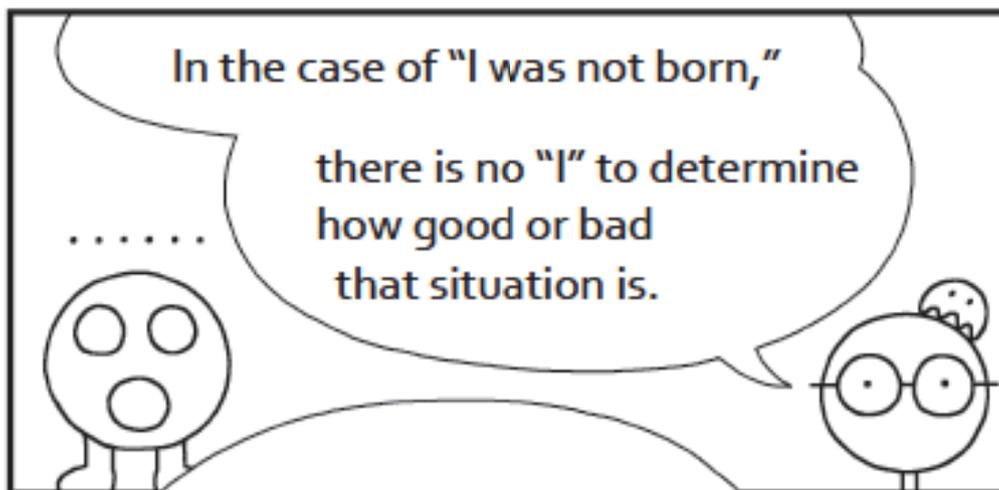
When I die everything
will be over.

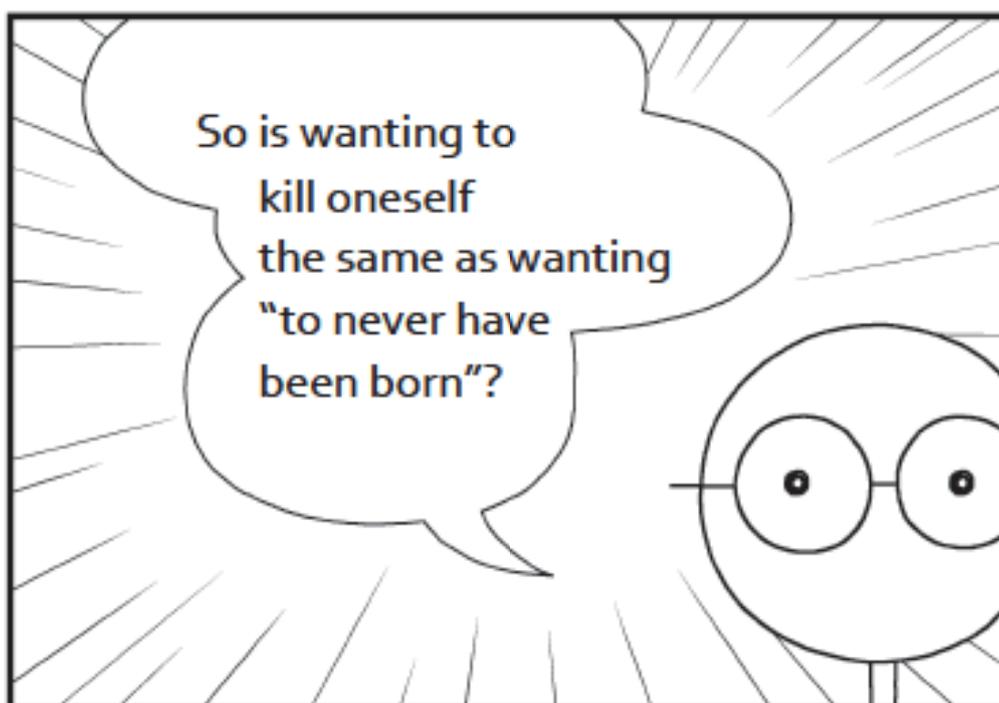
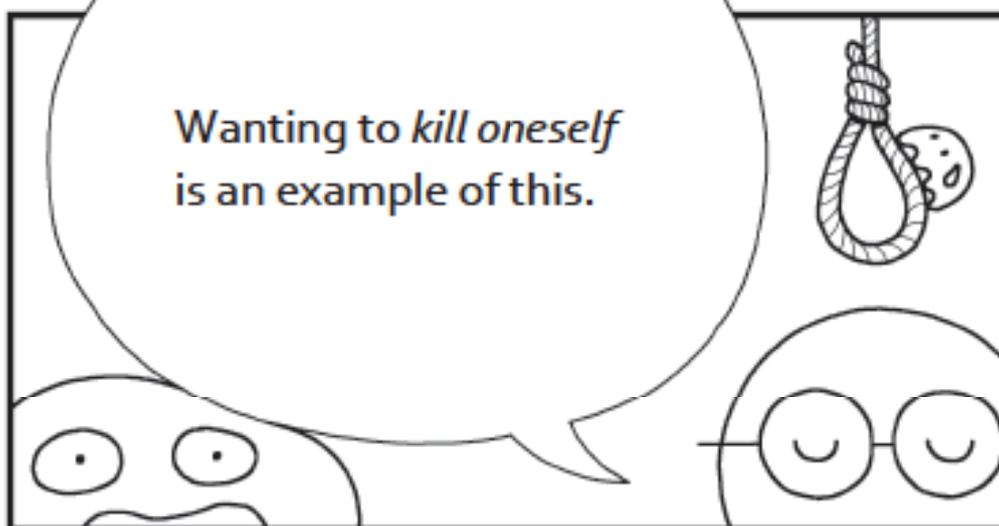
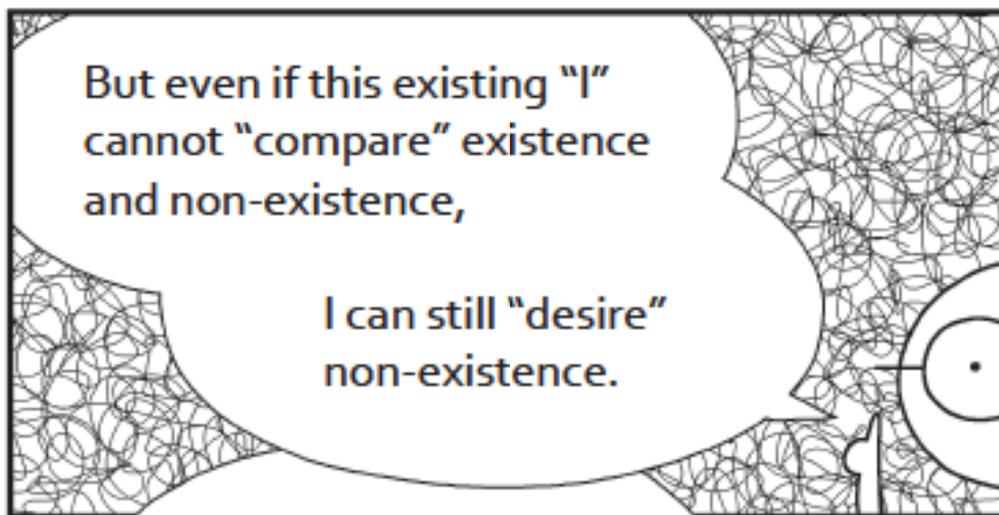


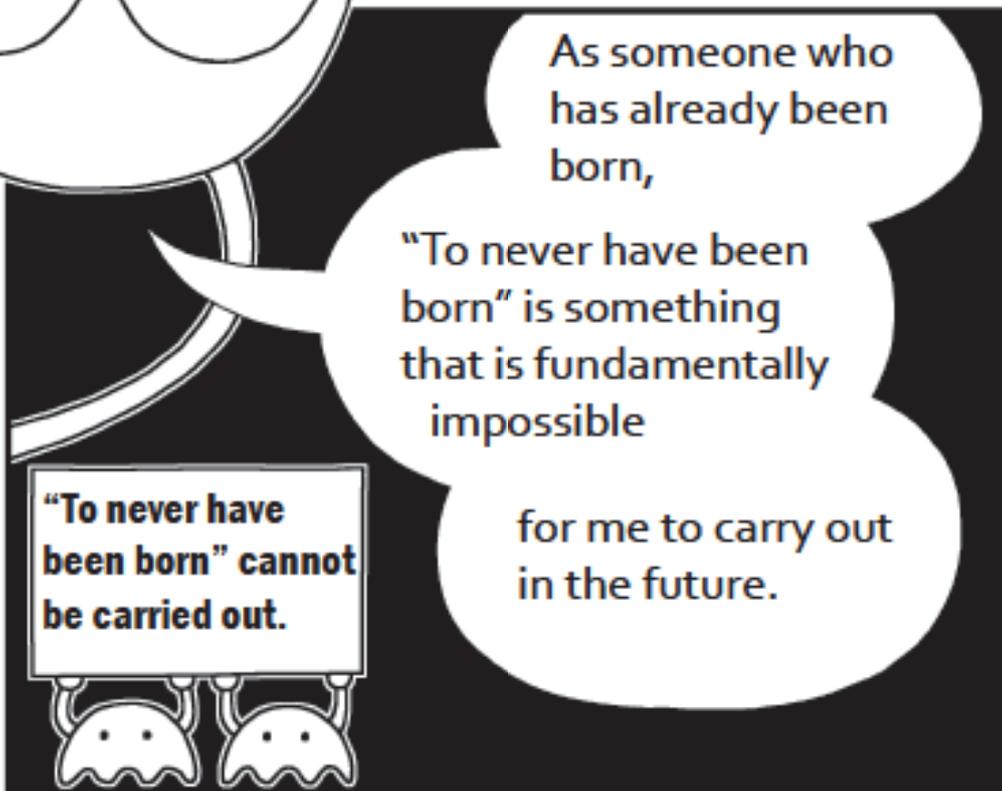
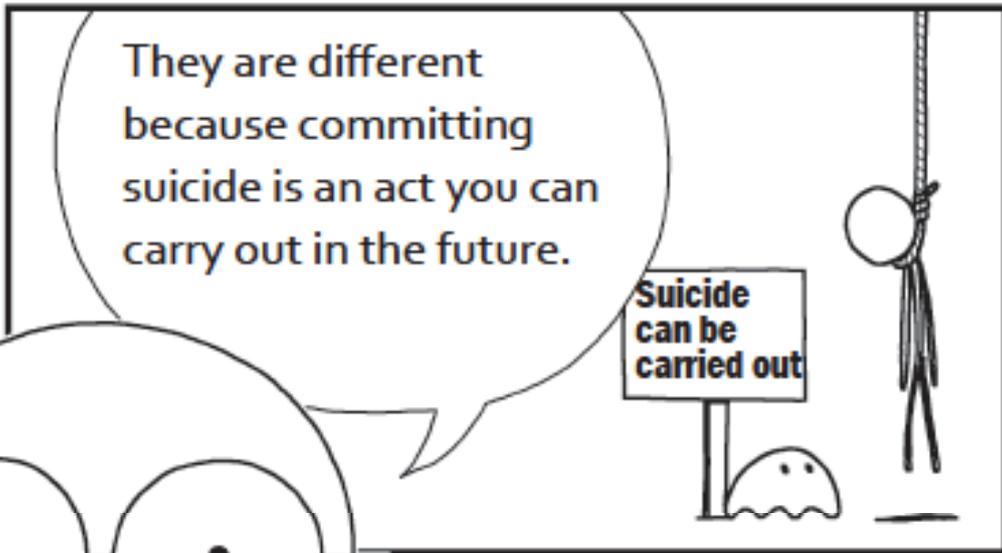
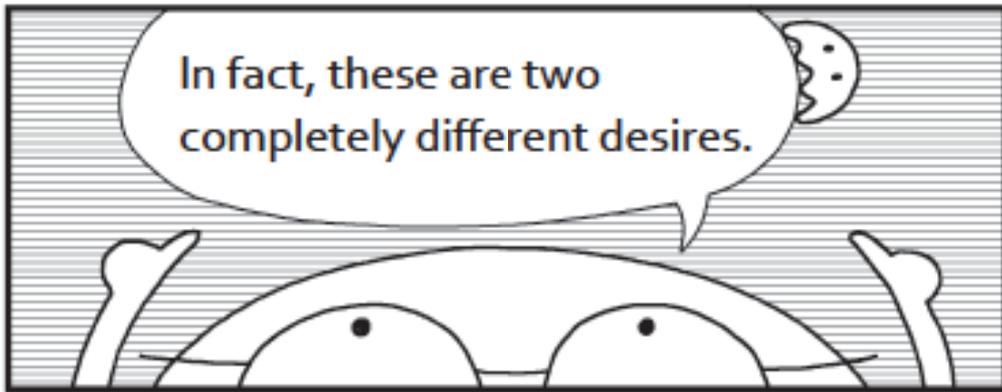


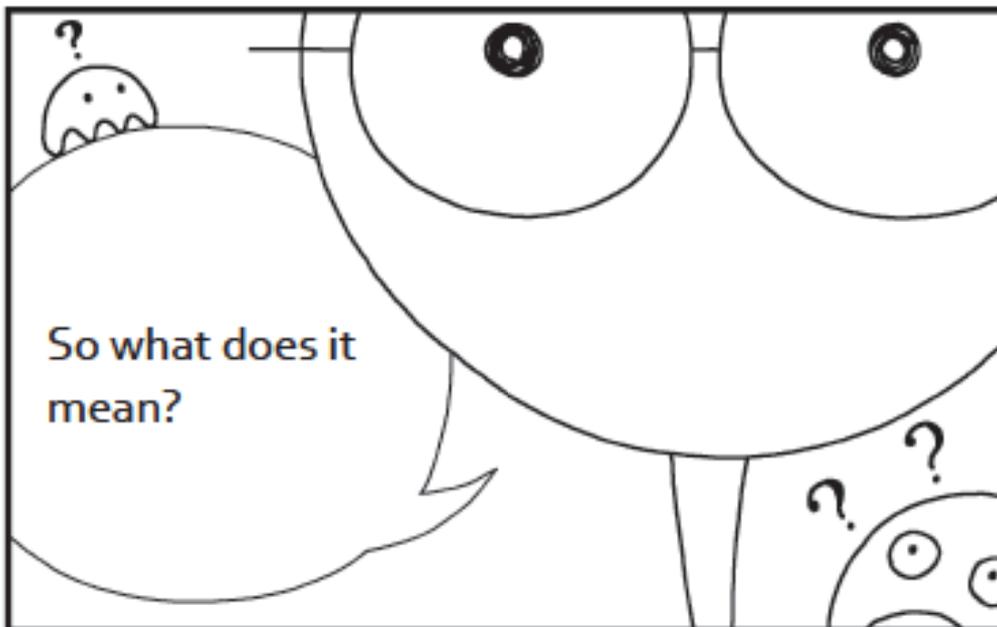
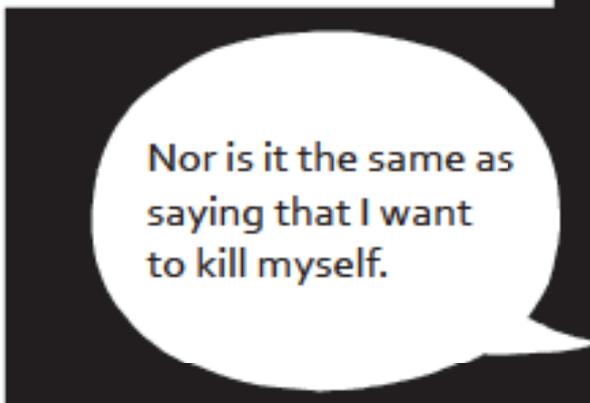
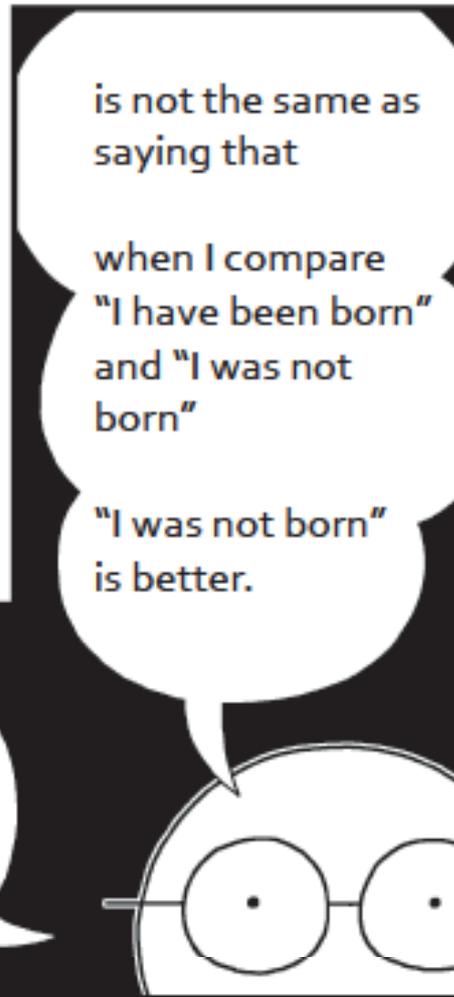












To say "I wish I hadn't been born"

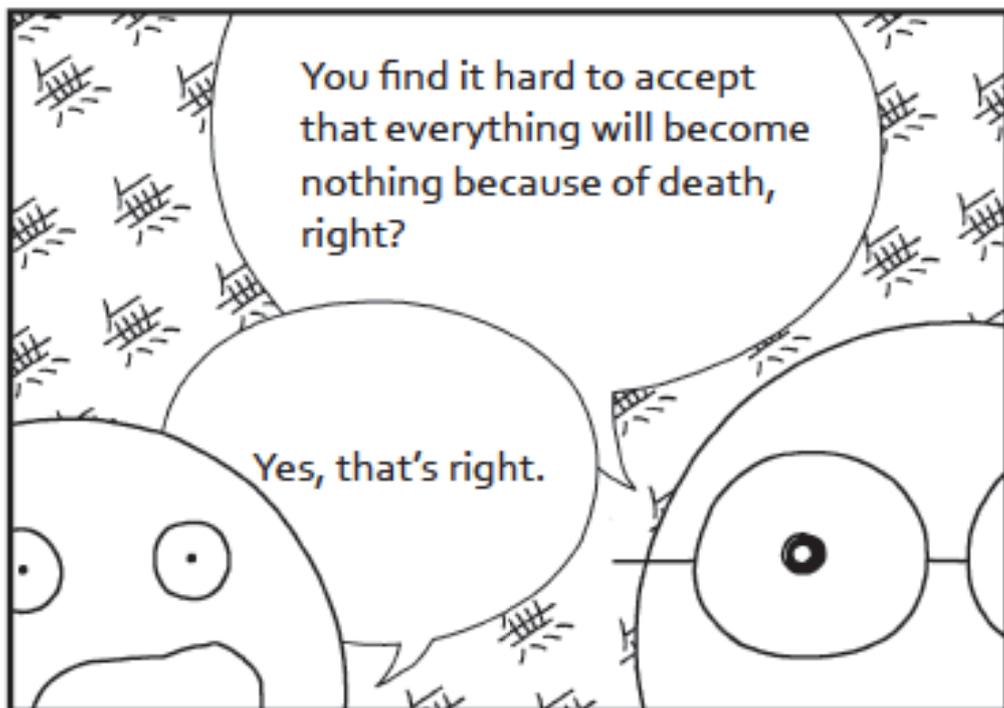
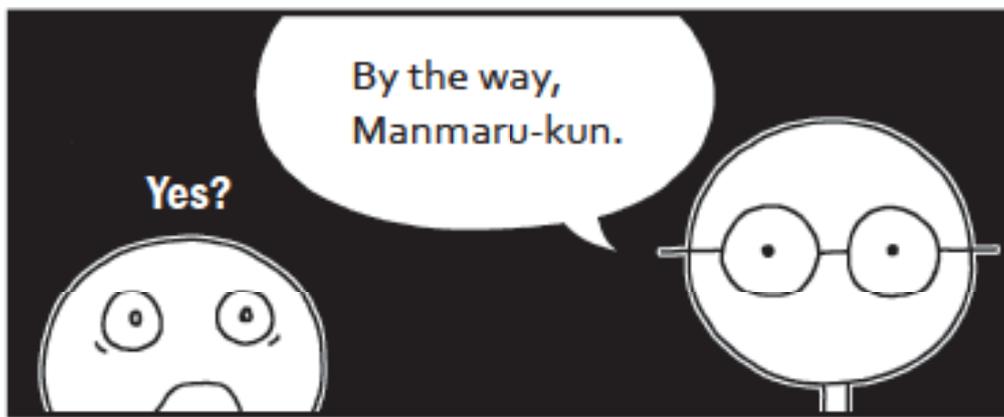
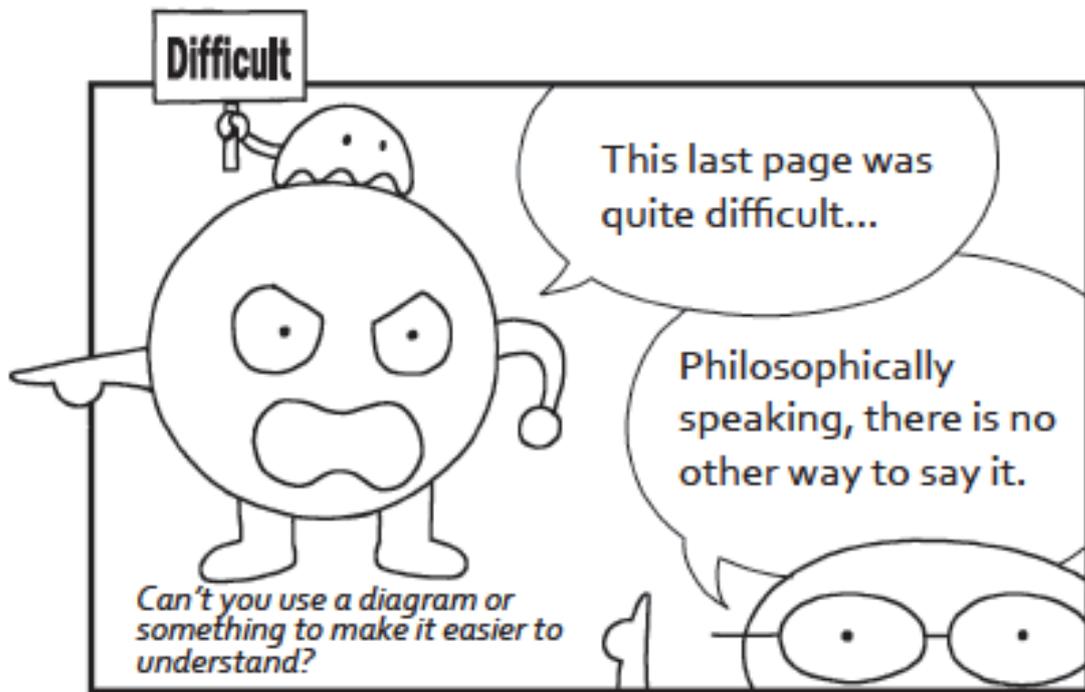
is to express a deep desire for
the realization,

in a here and now in which
I do not exist,

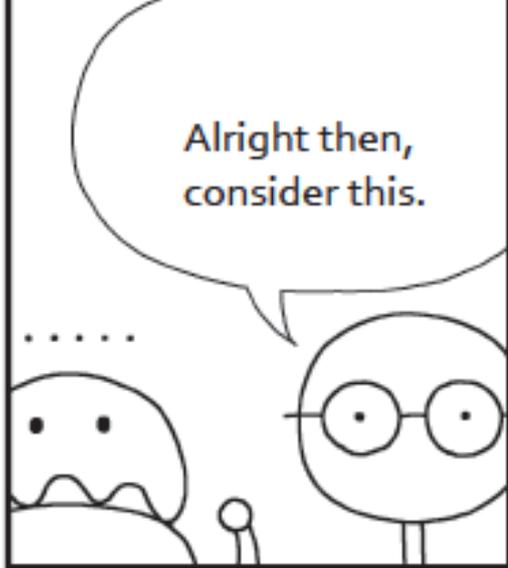
of a world whose
history is such that
"the event of my
having been born
did not occur
in the past."



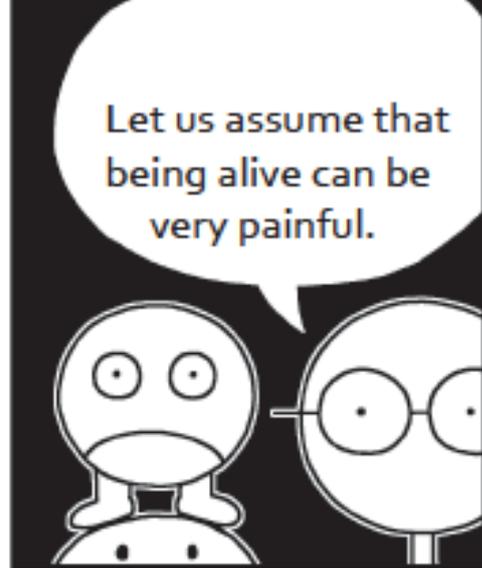
But since such a world can
never be realized,
this can also be described
as an attempt to demand
the impossible.



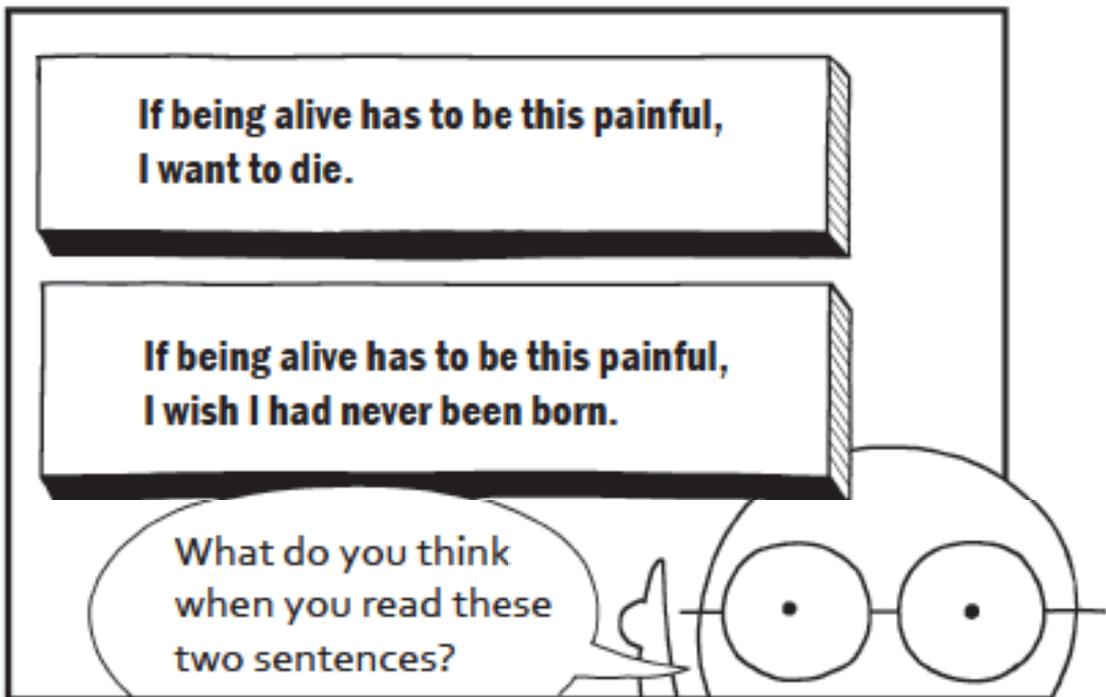
*無 means "Nothing."



Alright then,
consider this.



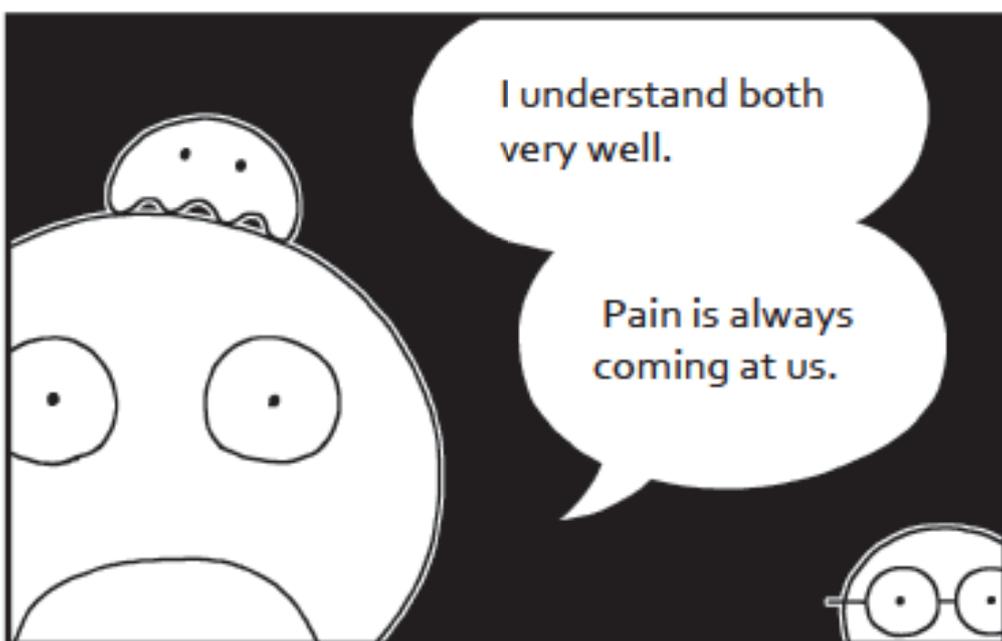
Let us assume that
being alive can be
very painful.



**If being alive has to be this painful,
I want to die.**

**If being alive has to be this painful,
I wish I had never been born.**

What do you think
when you read these
two sentences?



I understand both
very well.

Pain is always
coming at us.

That's right, the desire to fundamentally eliminate the pain of being alive

can be expressed both as "I want to die" and as "I wish I had never been born."



Being alive is painful

Alright then, how about this?

If everything is going to become nothing because of death, I want to die.

If everything is going to become nothing because of death, I wish I had never been born.

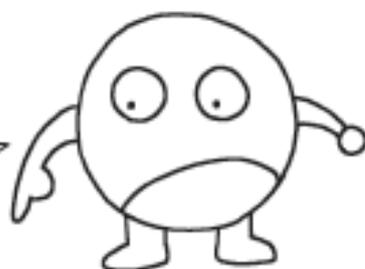
what!?

If everything is going to become nothing because of death, I want to die.



I don't understand this. If I will become nothing when I die, then I don't want to die.

What I really wanted to say is more like this.



If everything is going to become nothing because of death, I wish I had never been born.





The desire to fundamentally erase this situation in which "everything is going to become nothing because of death"

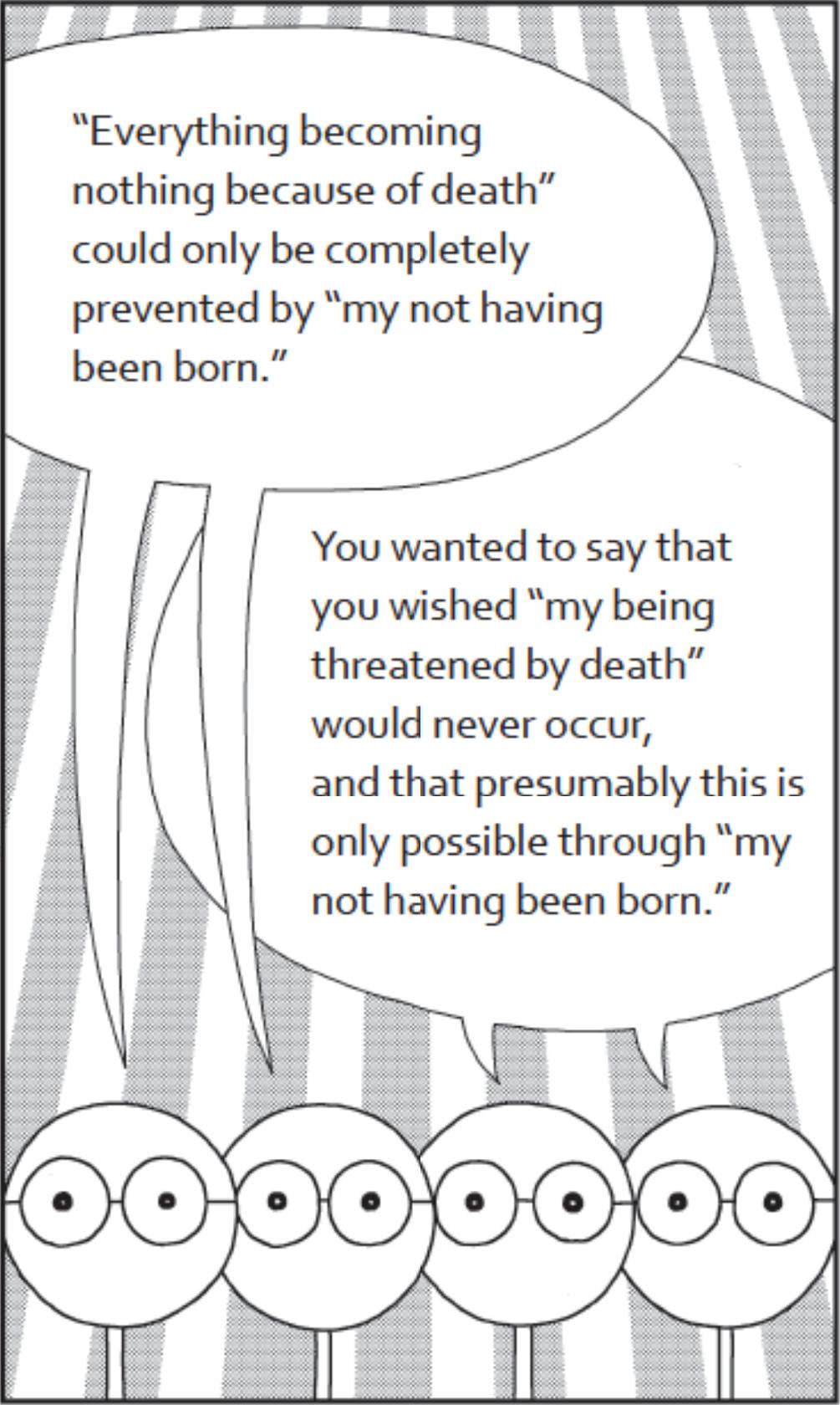
can only be expressed with the phrase "I wish I had never been born."

In other words, what you wanted to express with the words "if everything is going to become nothing because of death, then I wish I had never been born"

is that if I had never been born the prospect of "everything becoming nothing because of death" would presumably never have arisen.

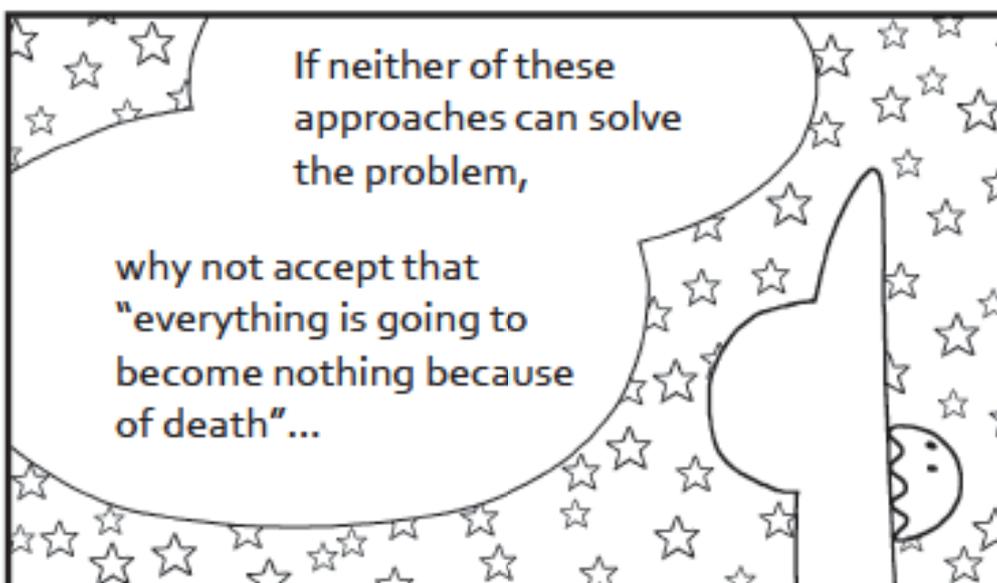
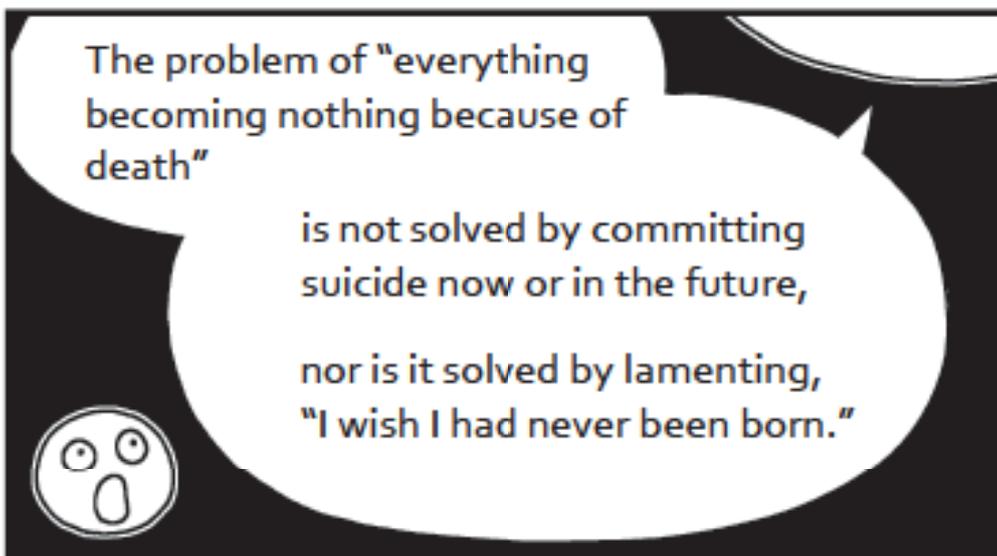
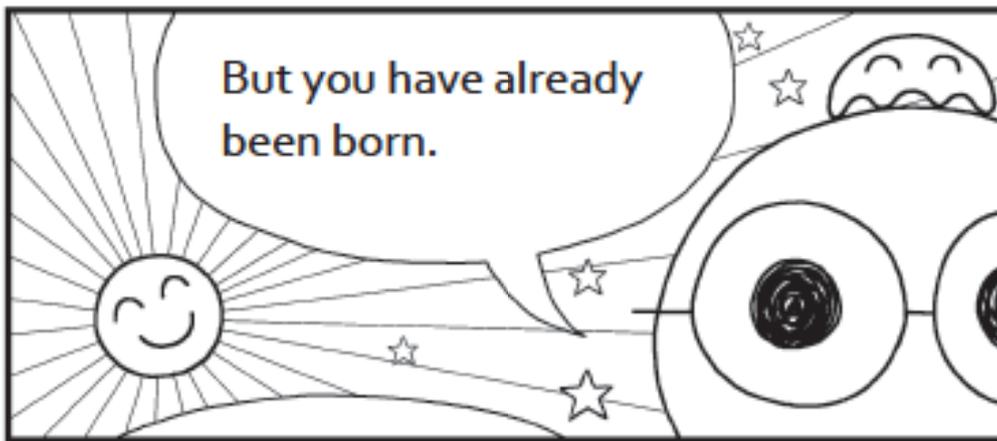


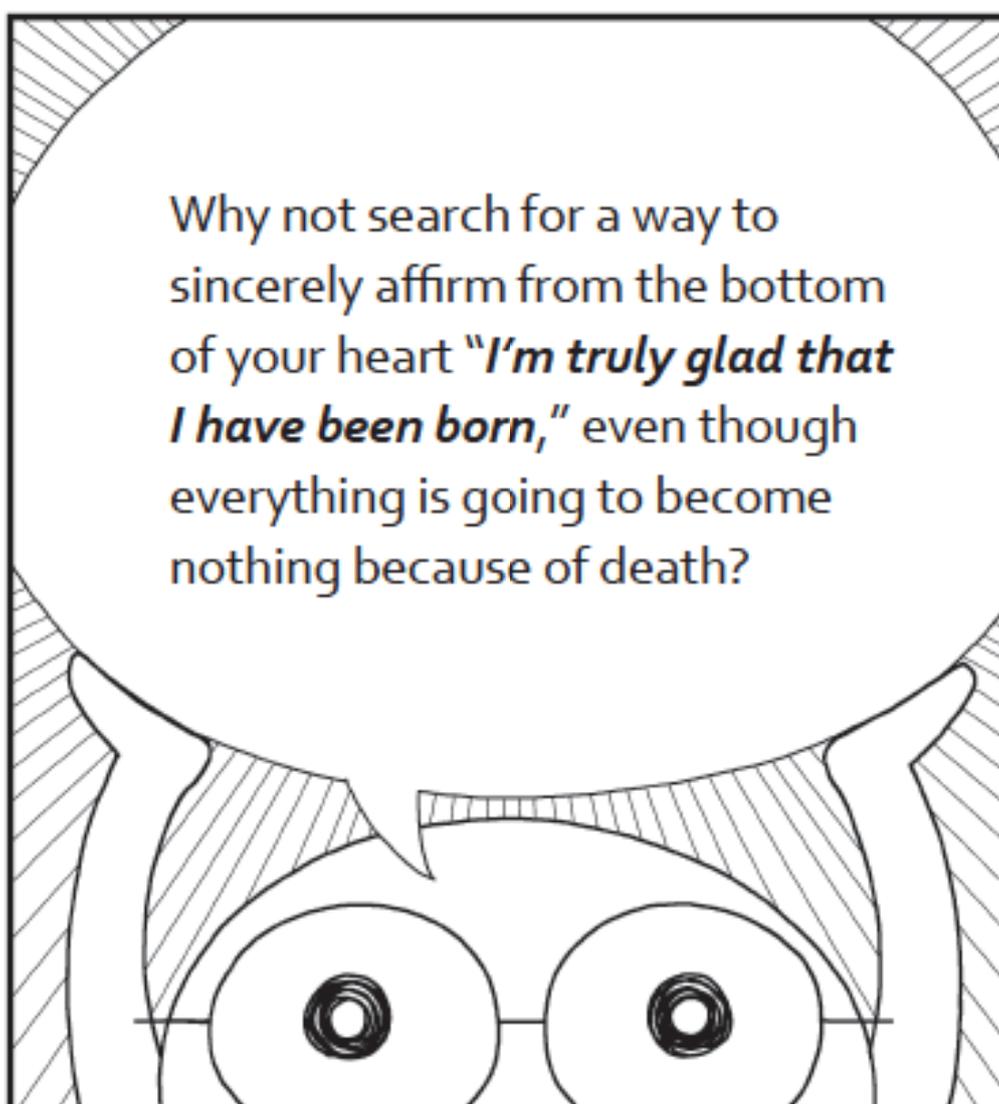
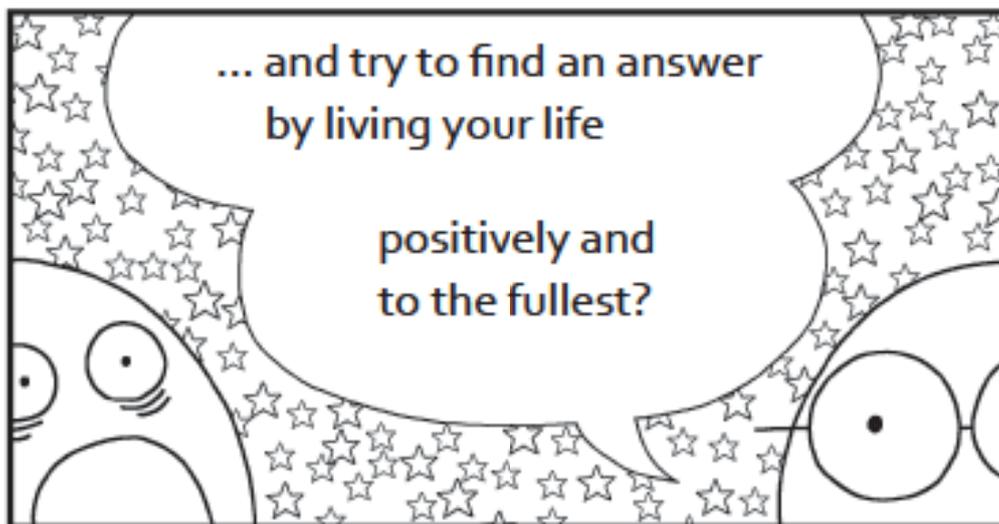
In other words

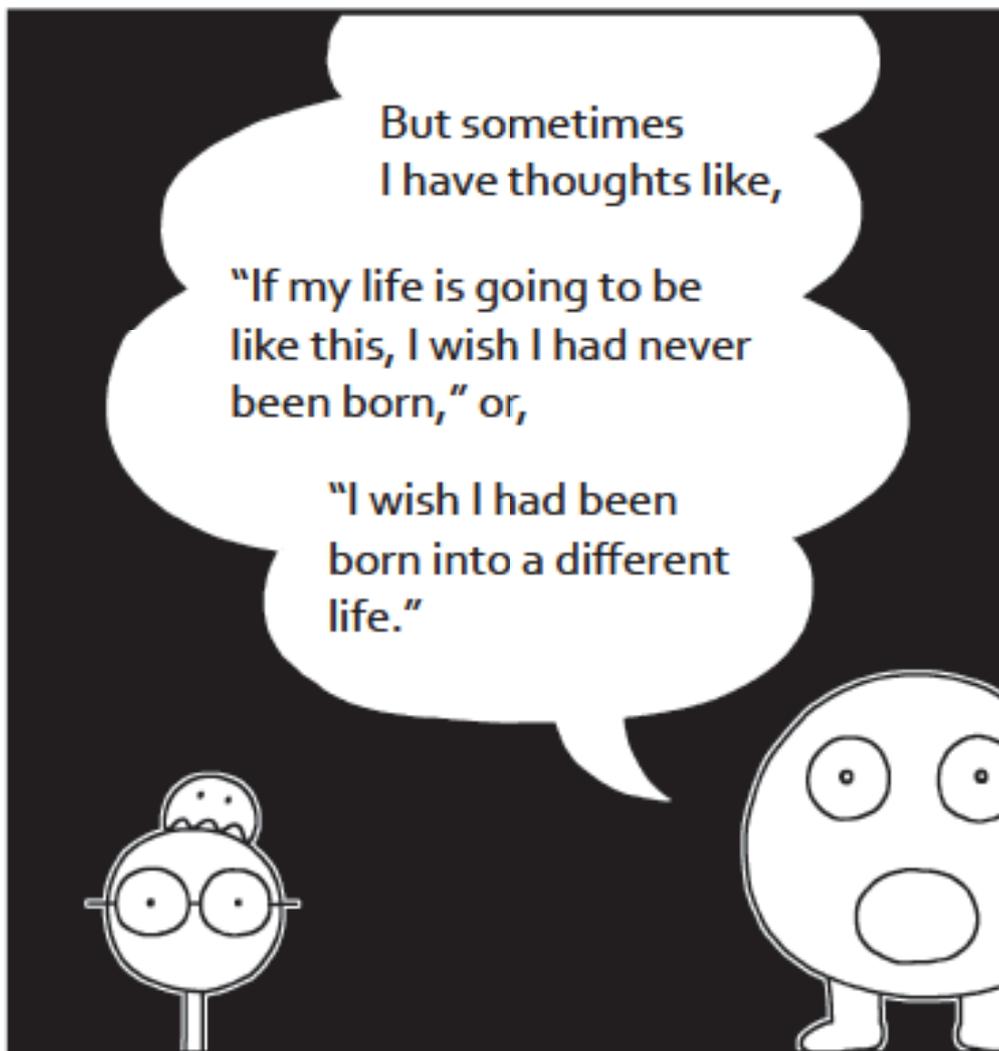
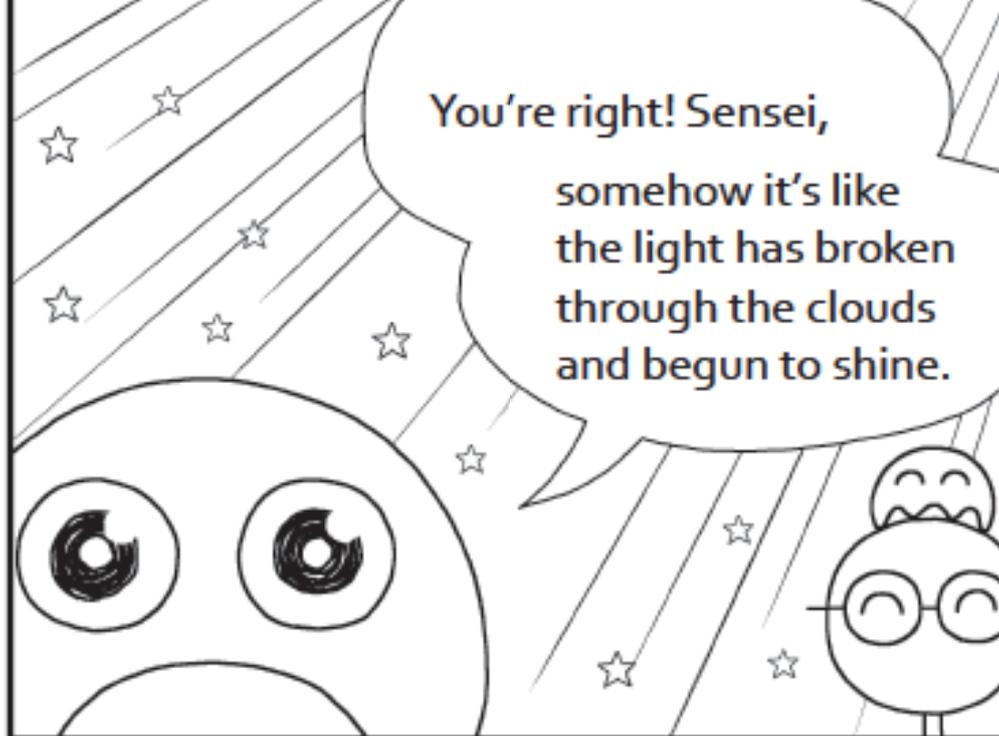


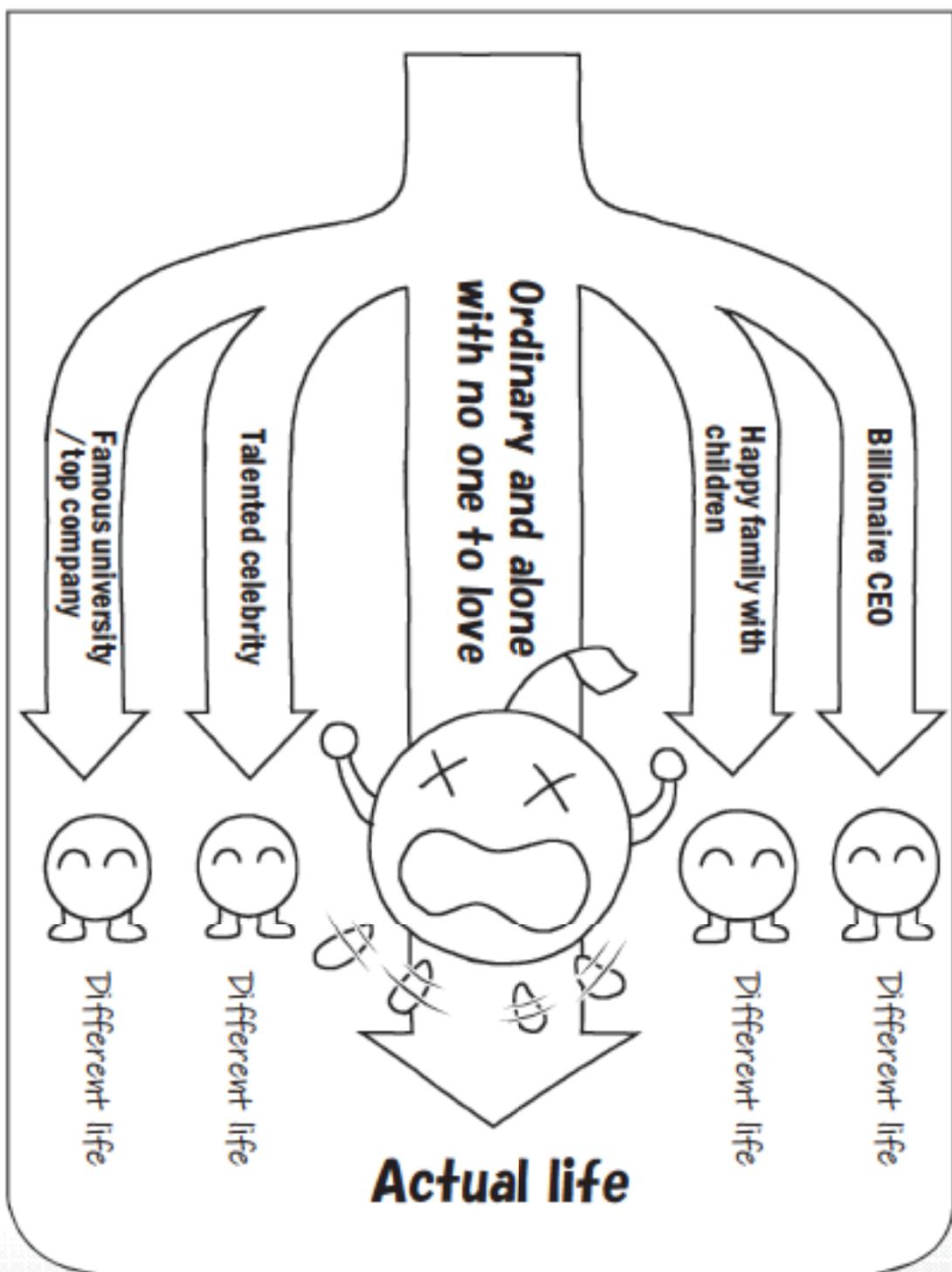
"Everything becoming nothing because of death" could only be completely prevented by "my not having been born."

You wanted to say that you wished "my being threatened by death" would never occur, and that presumably this is only possible through "my not having been born."

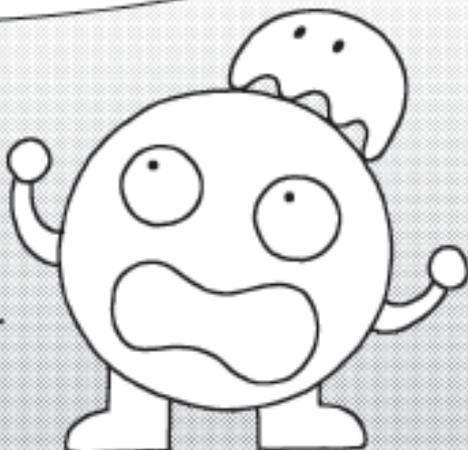


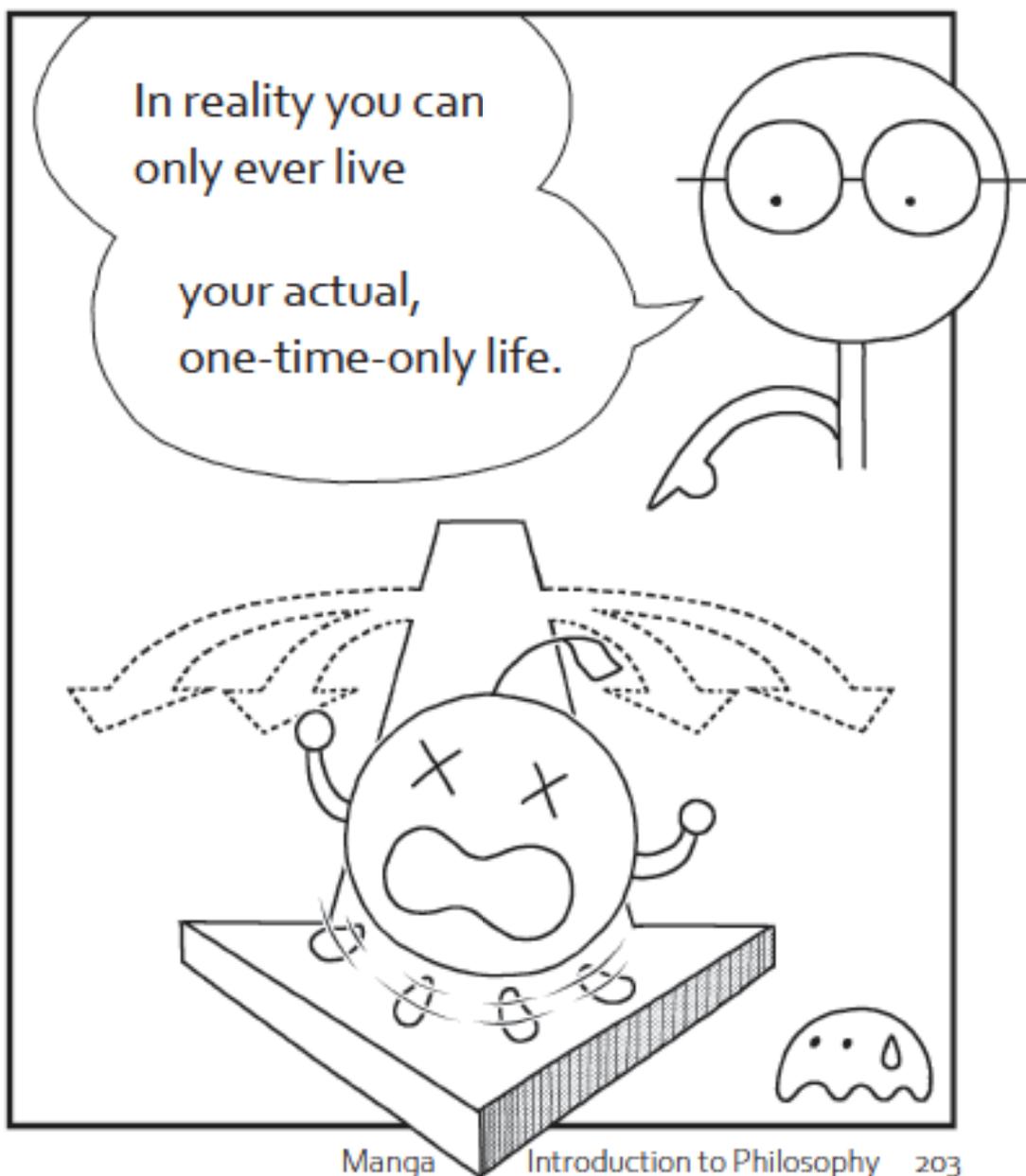
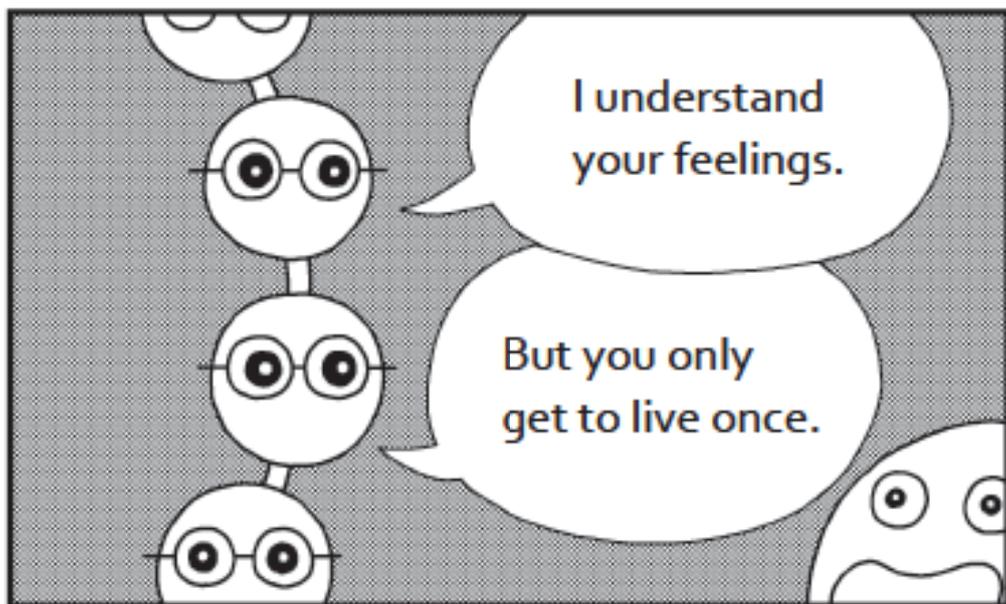


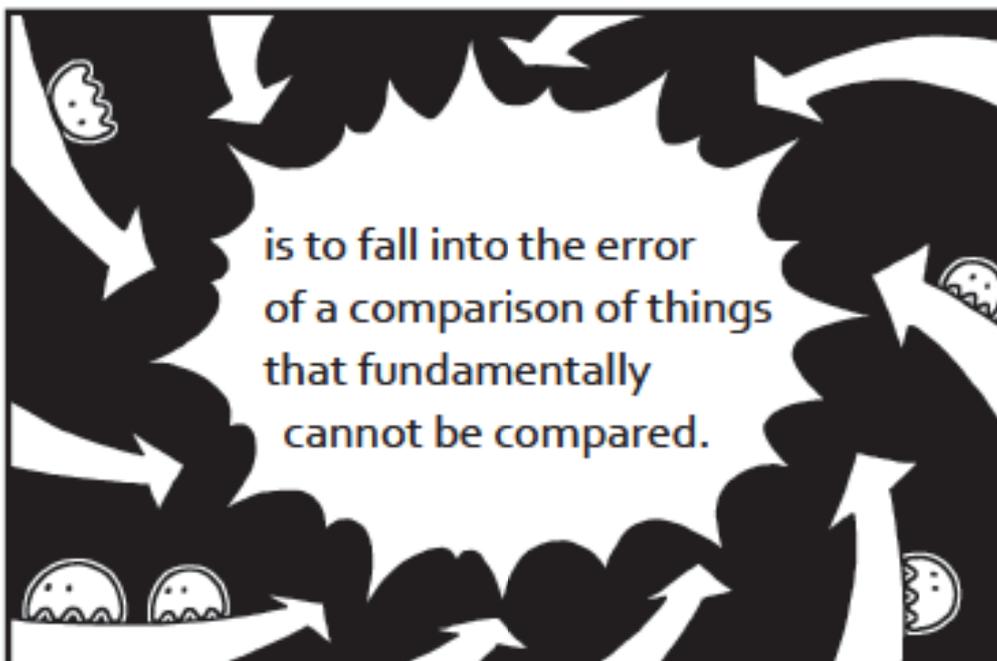
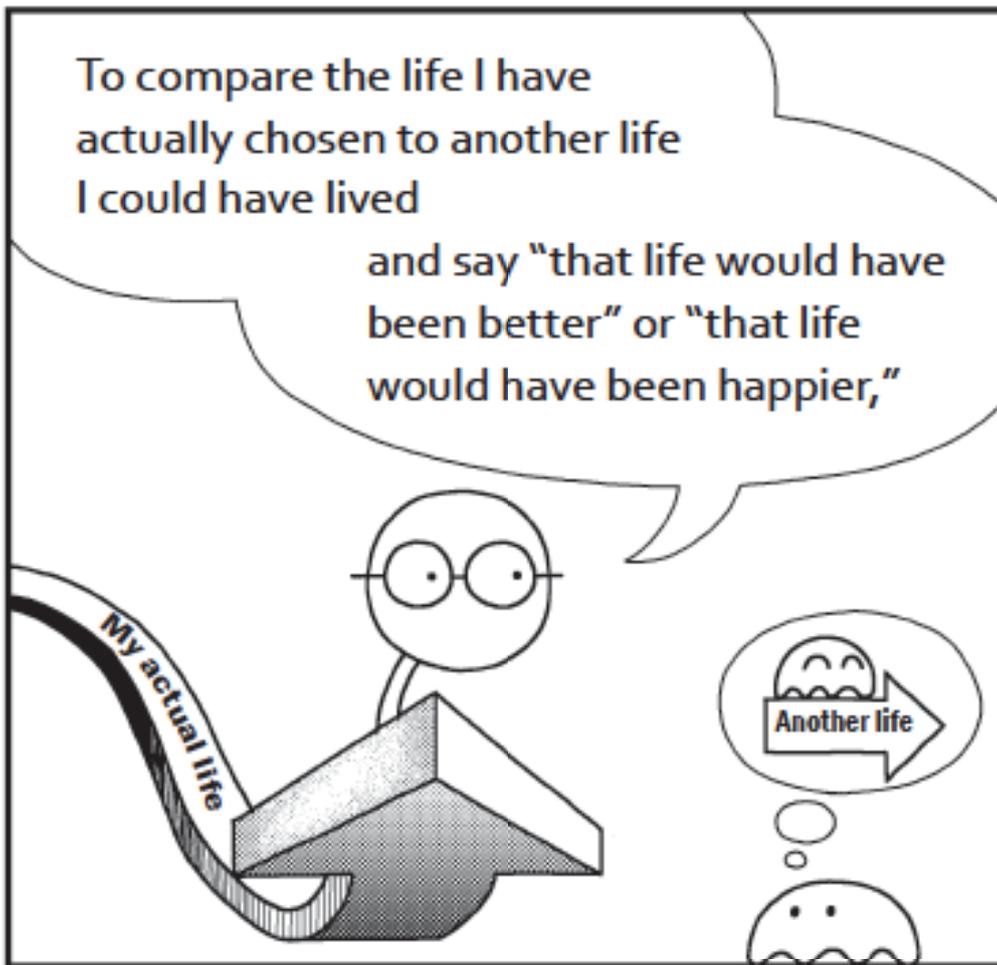


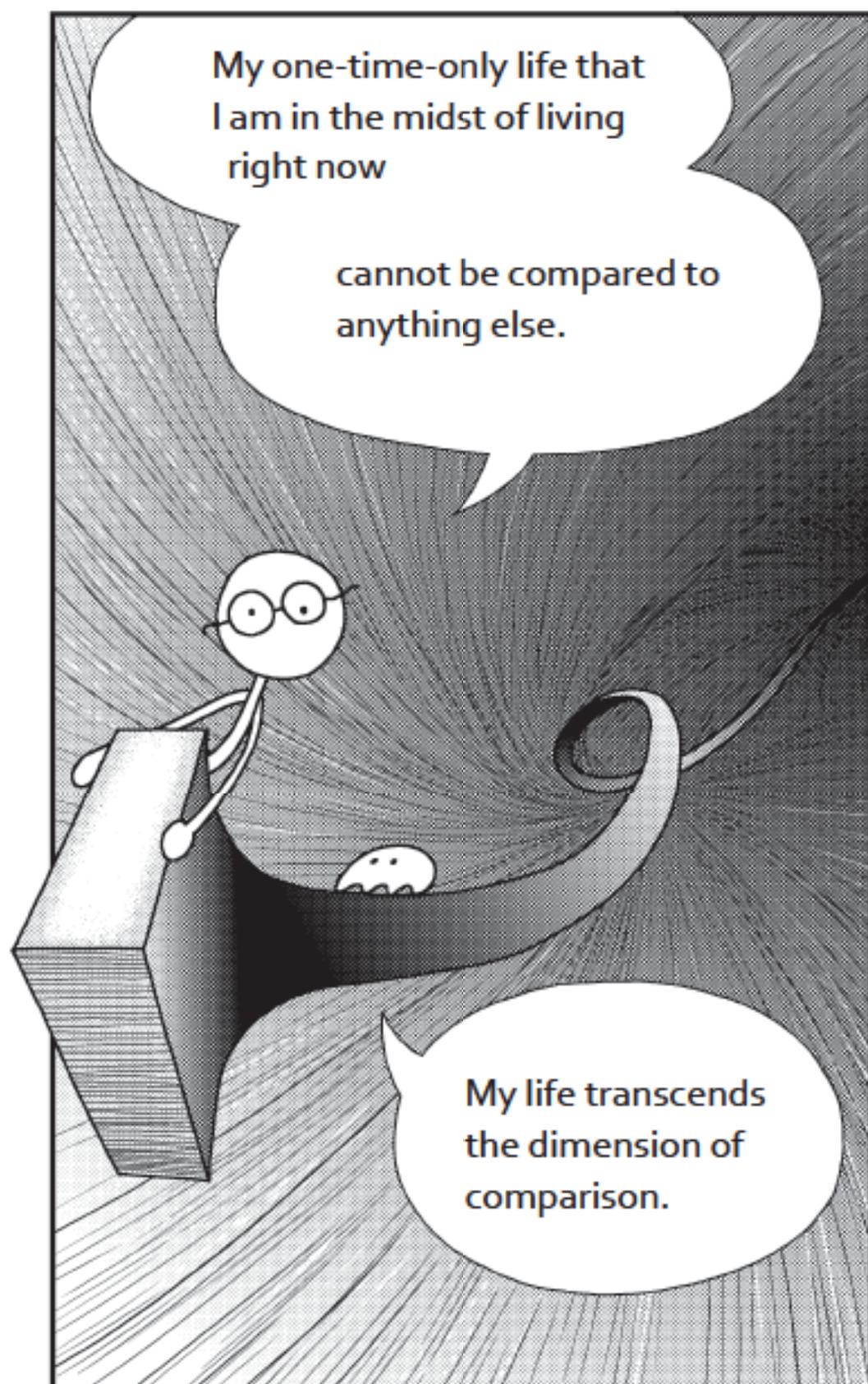


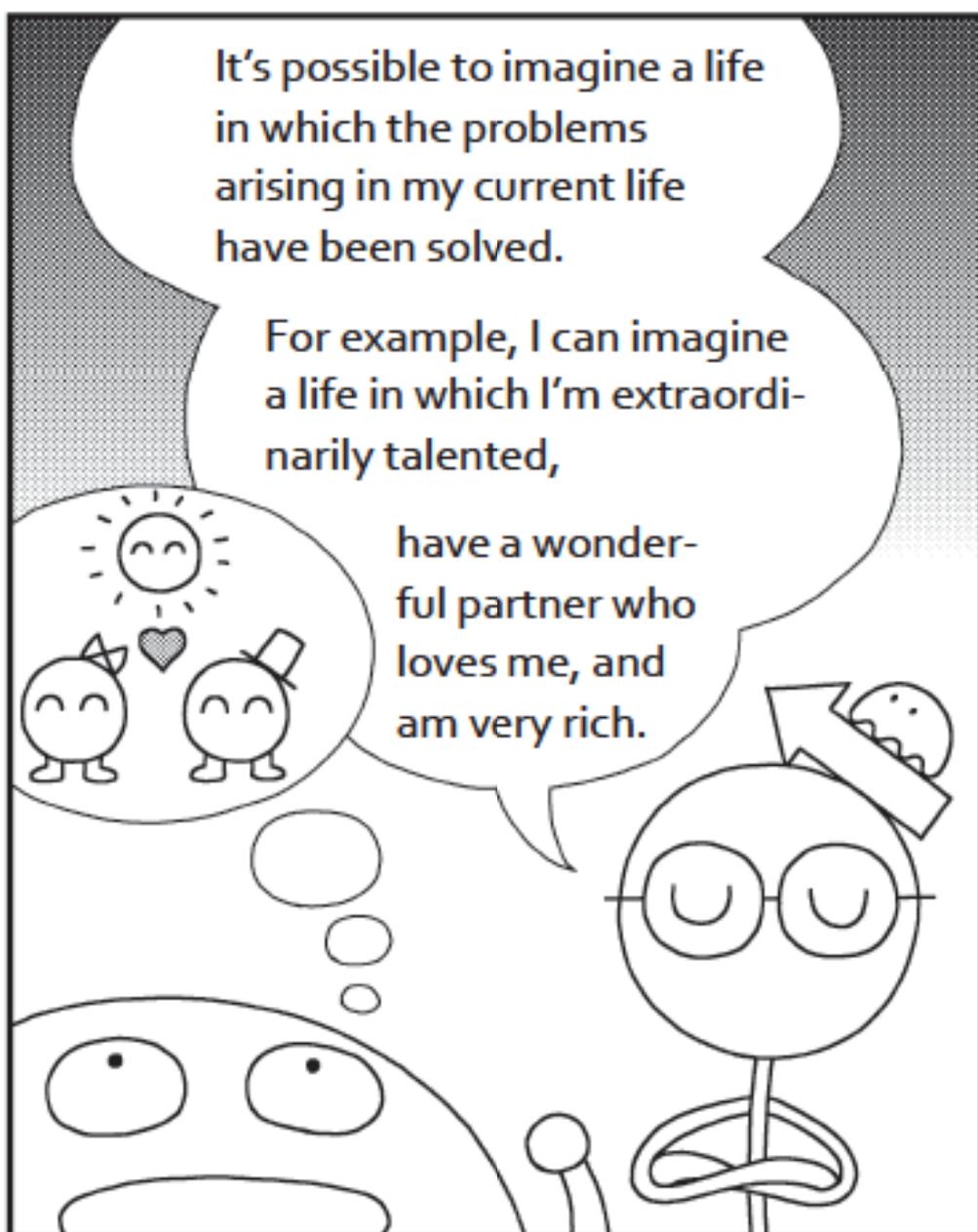
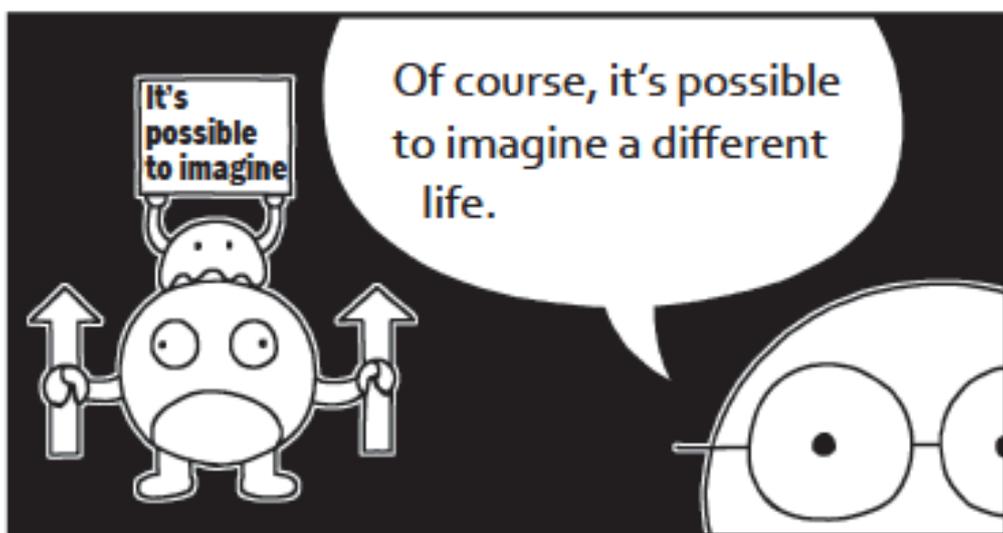
I think about how much better another life would have been.

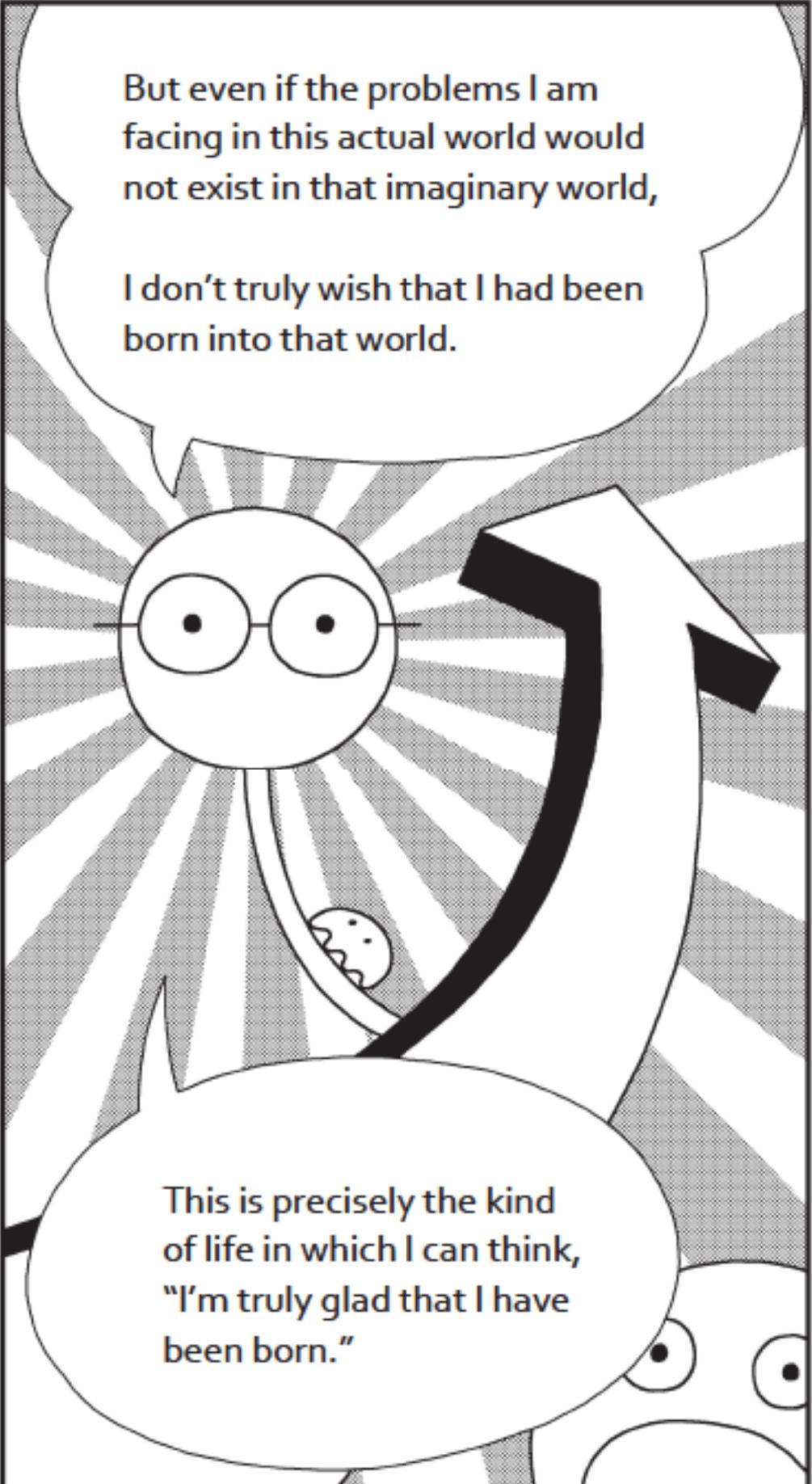








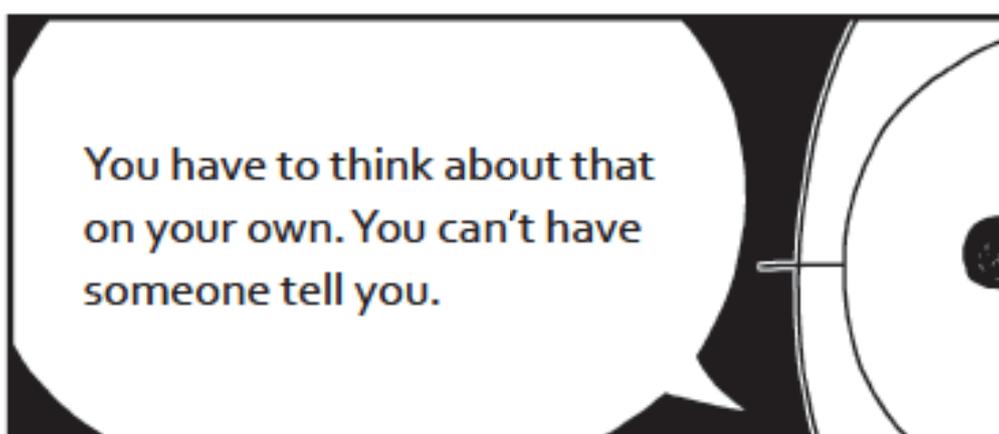
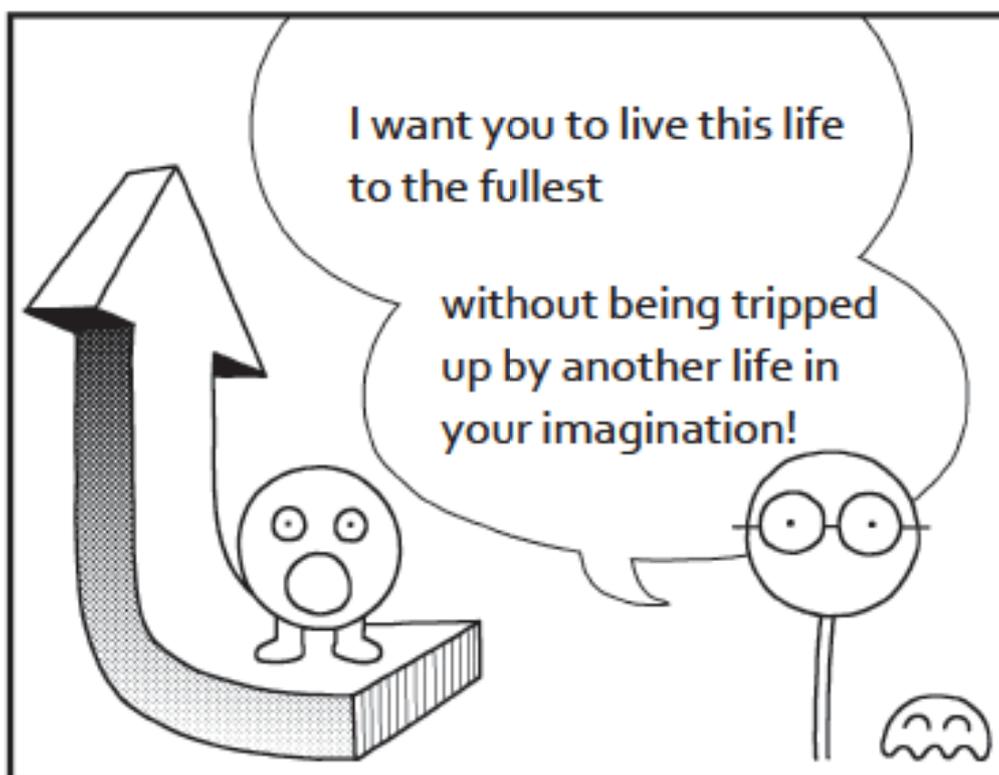


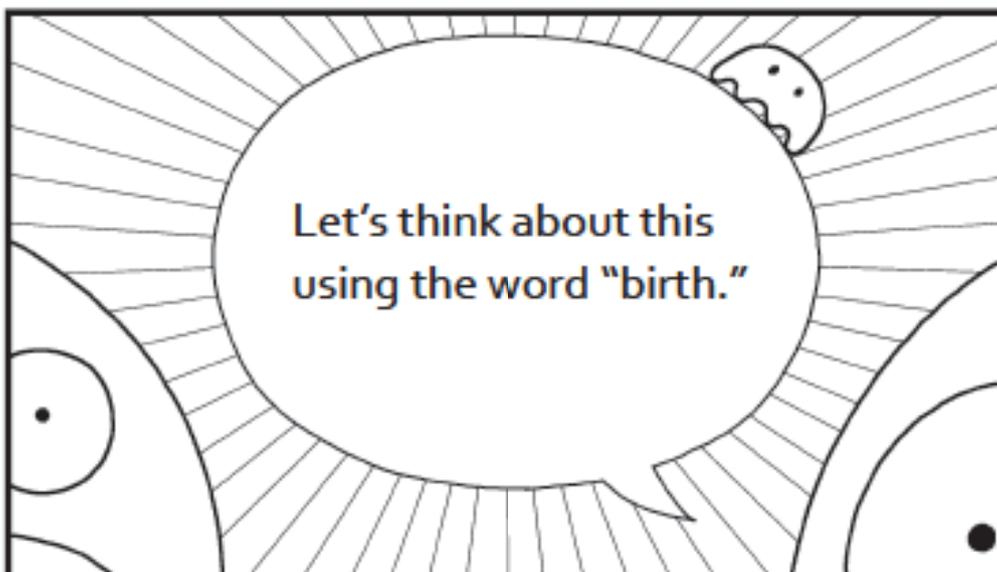
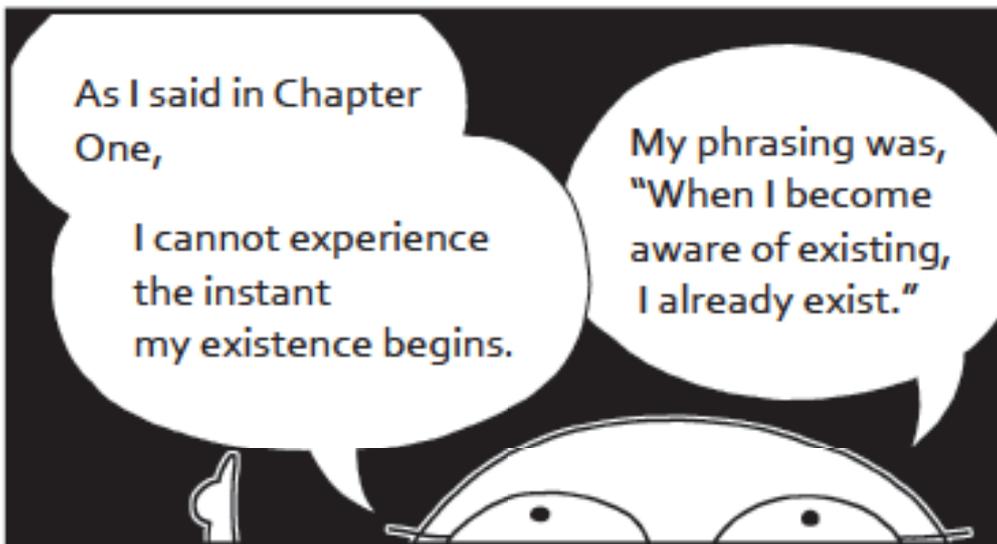
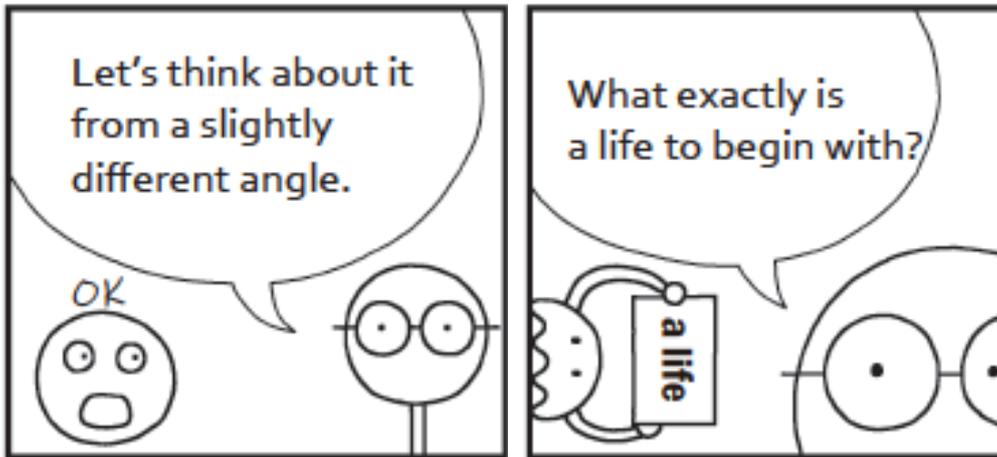
A manga-style panel. At the top, a large speech bubble contains text. Below it is a character with a round face, glasses, and a long, thin neck. The character's mouth is open, and a large, thick, black arrow points upwards from the mouth area towards the top speech bubble. The background consists of radiating lines. At the bottom, another speech bubble contains text. In the bottom right corner, the eyes and part of the face of another character are visible.

But even if the problems I am facing in this actual world would not exist in that imaginary world,

I don't truly wish that I had been born into that world.

This is precisely the kind of life in which I can think, "I'm truly glad that I have been born."

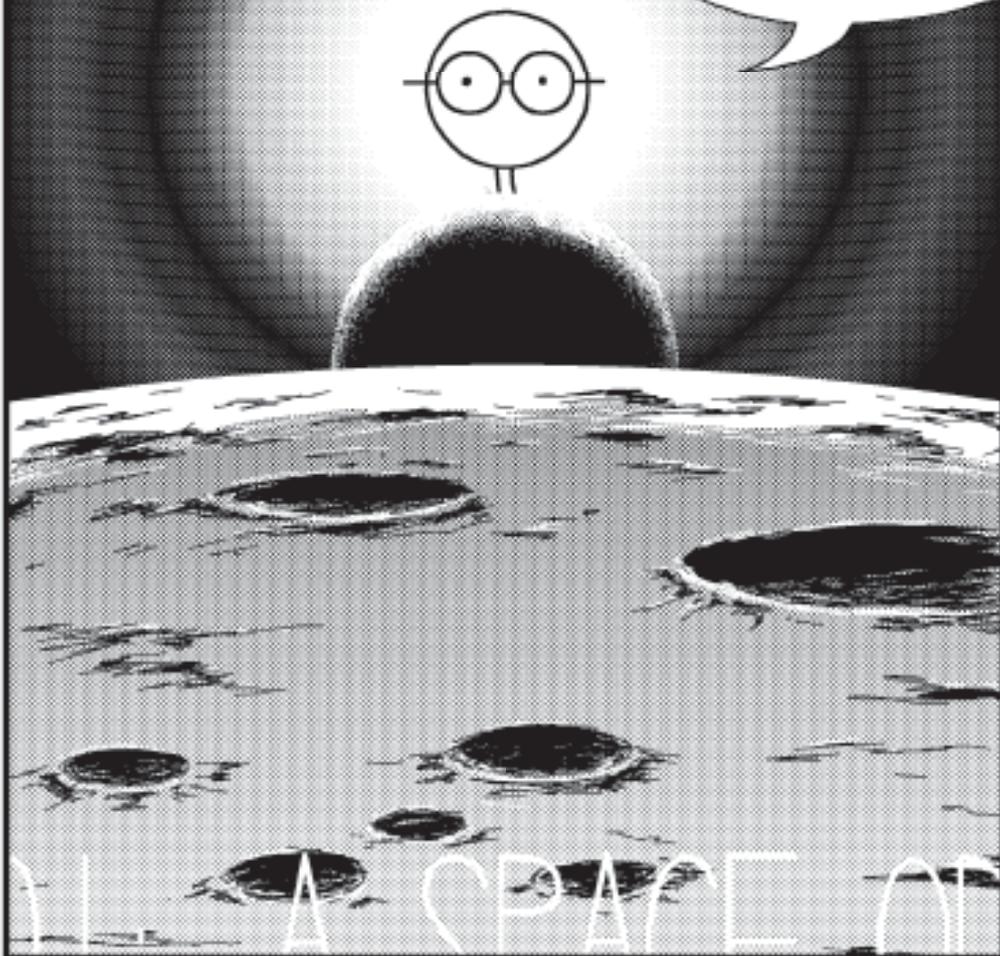


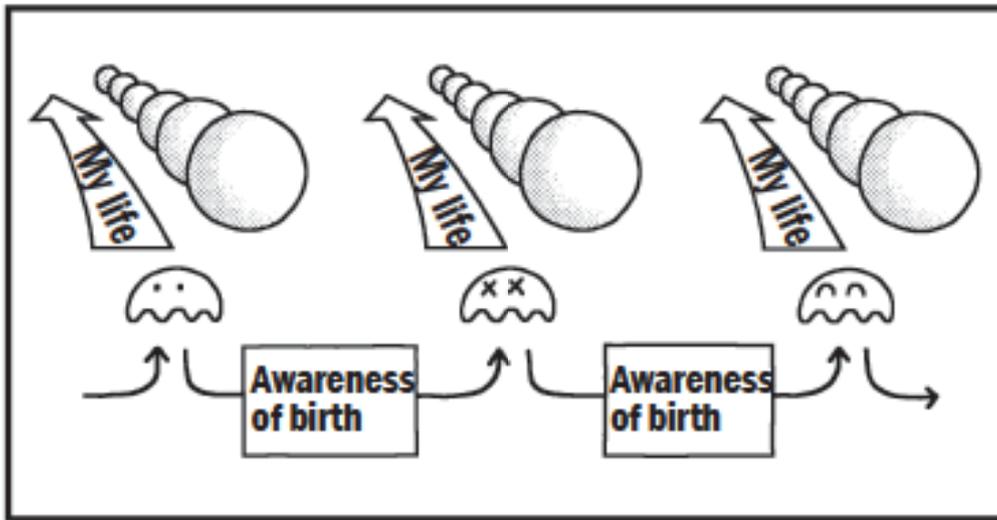


"Birth" is not "I was born
at some point in the past."

"Birth" is "When I become
aware of it, I have already
been born."

Birth is always
grasped in the
"present perfect
tense."



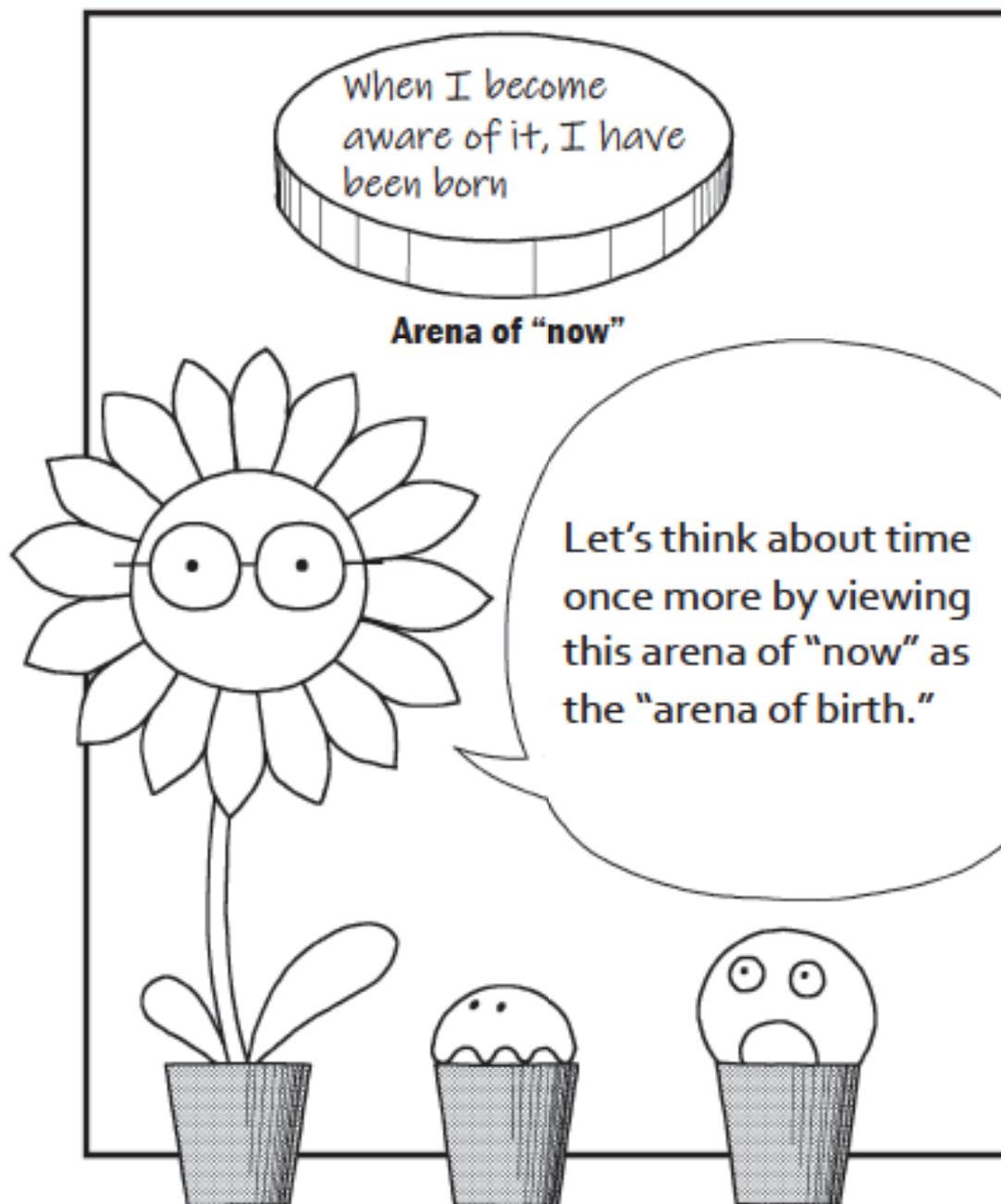
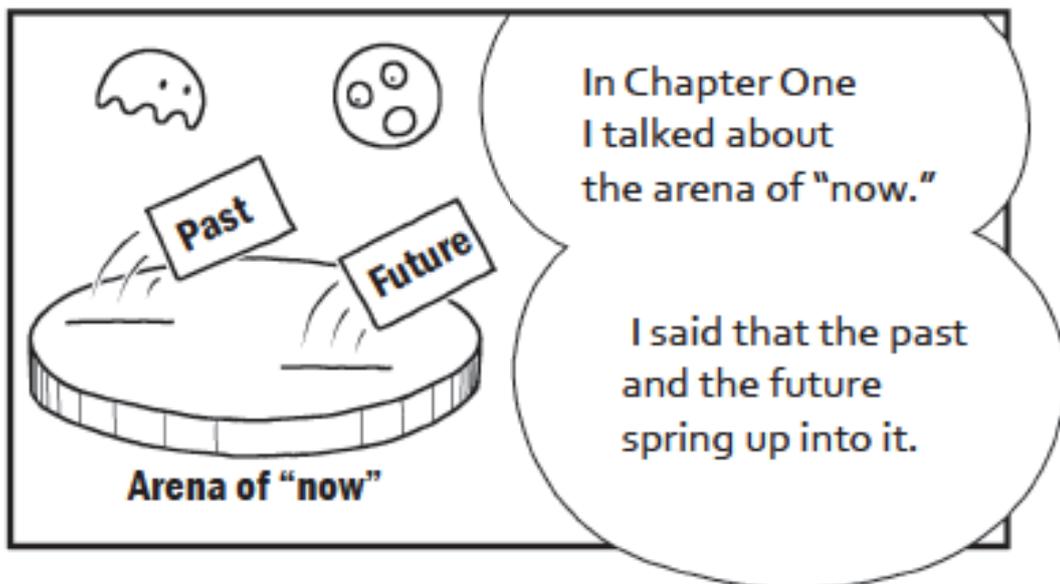


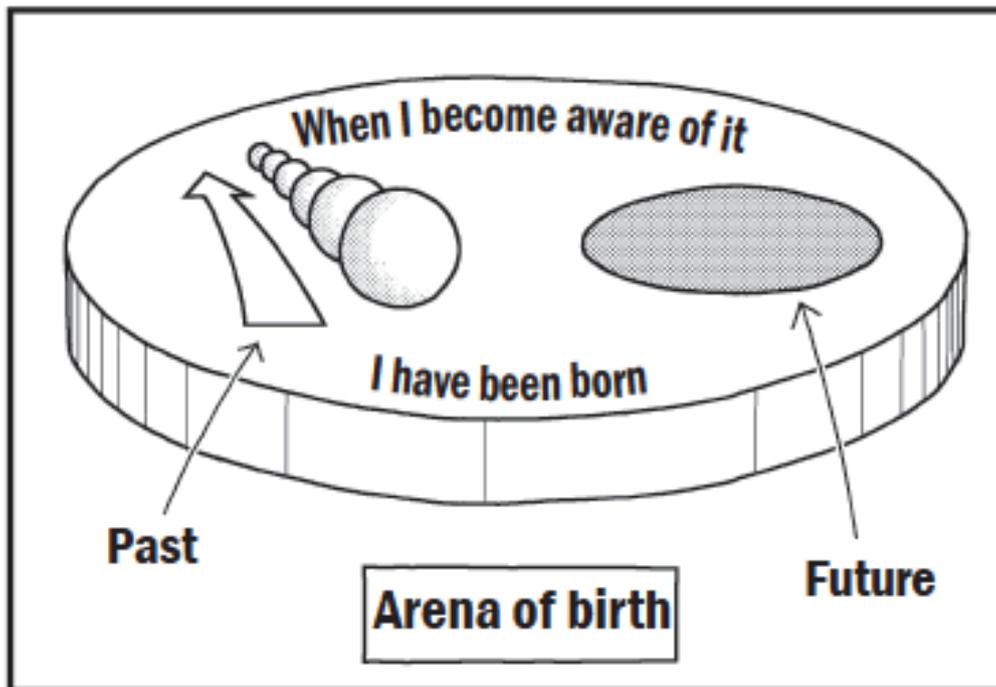
And whenever this kind of awareness of birth comes to me

a new consciousness of "when I become aware of it, I have been born" arises,

and I turn toward the past and look back all at once over a new life.

The content of my life is never something fixed, but rather something that is constantly being renewed up to the end of my past each time I become aware of my birth.



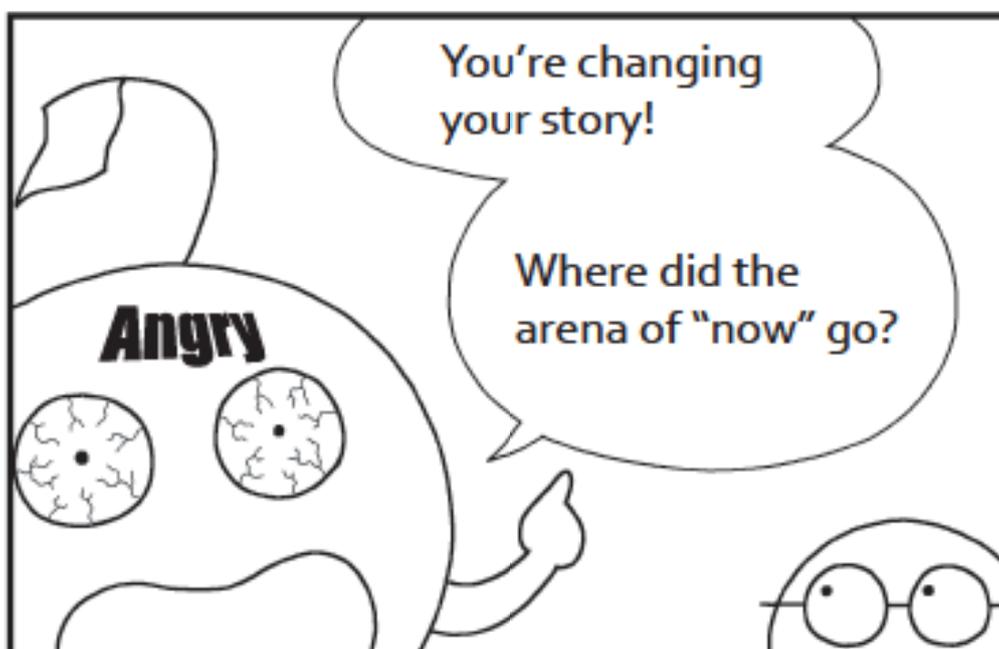
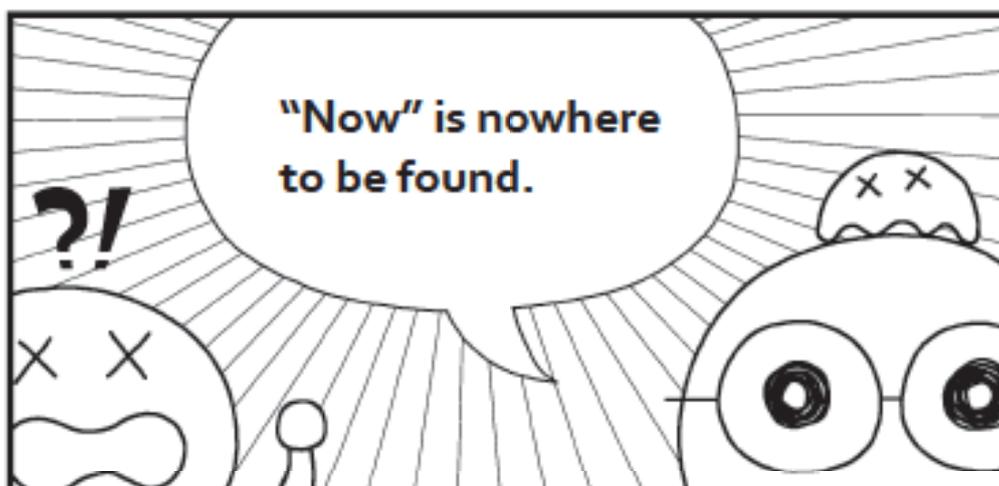
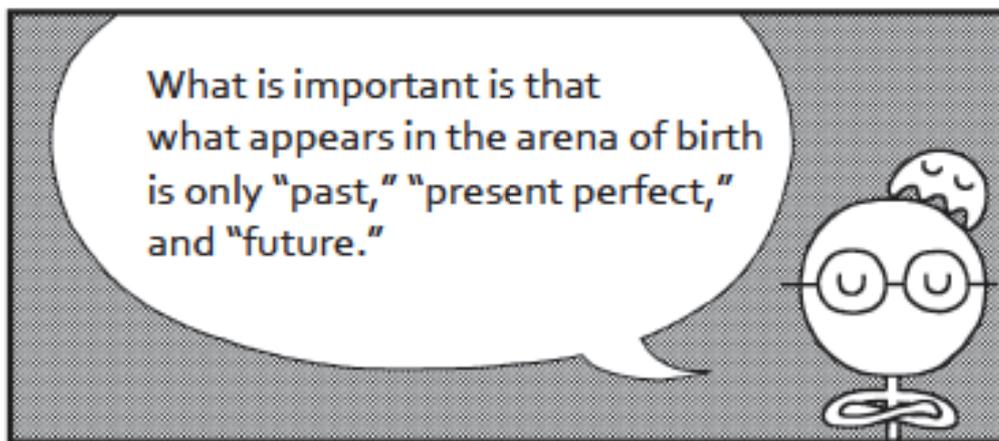


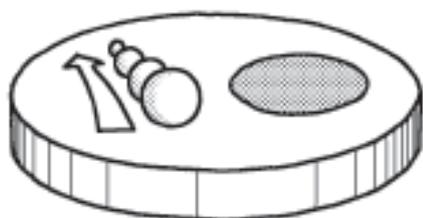
When we do so...

Past = The direction in which I look back over the chain of events of my life each time I become aware of my birth.

Future = Anticipation of the possibility of some kind of new emergence that arises within the present perfect tense each time I become aware of my birth.

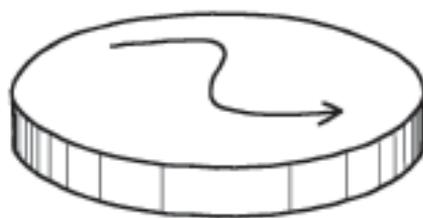






The arena of birth

I have awareness of birth
= the appearance of "past," "present perfect," "future," and "birth"

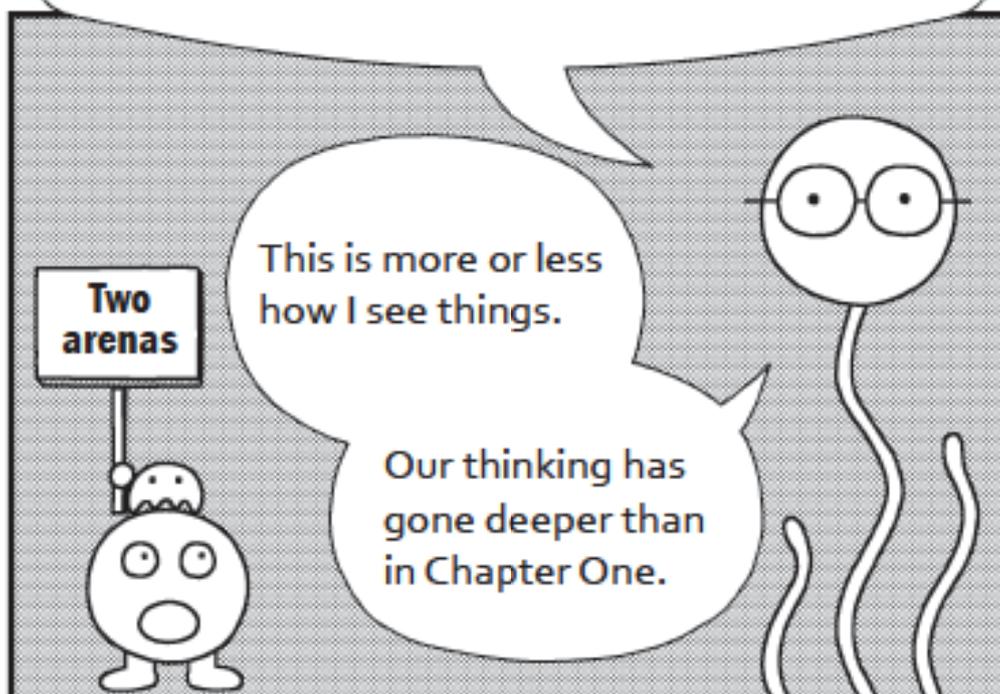


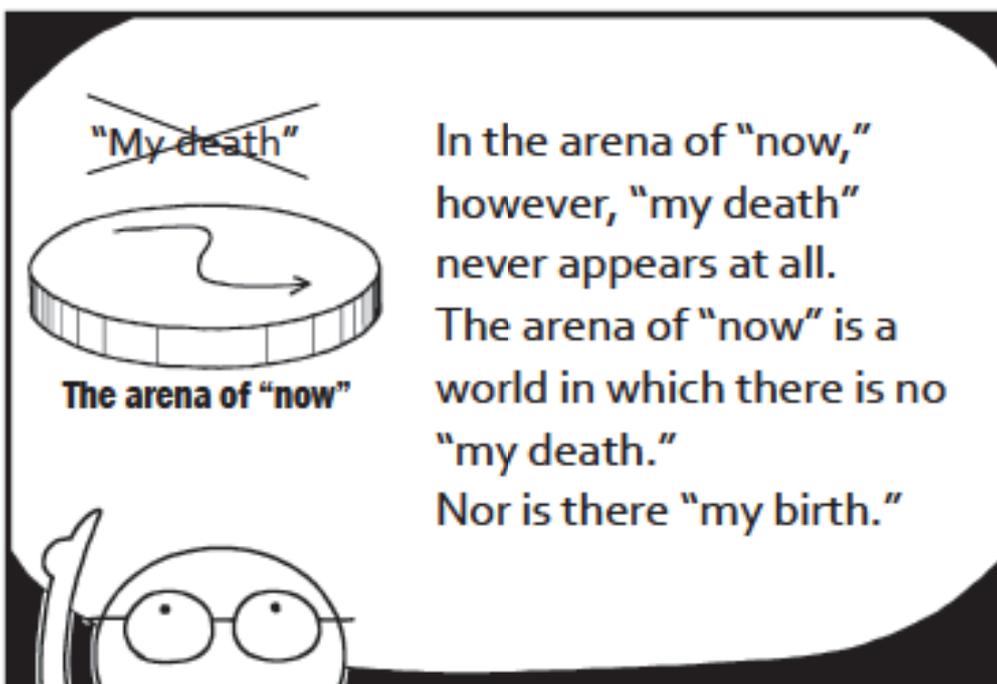
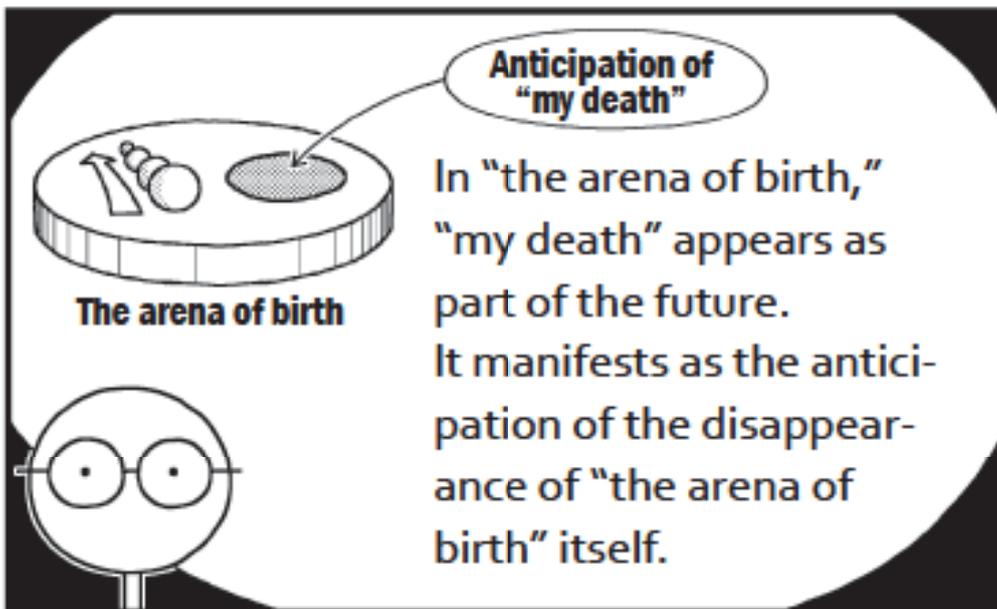
The arena of "now"

I do not have awareness of birth
= the appearance of "now," "emergence -change- disappearance," and "unchangingness"



I live my life while going back and forth between these two worlds.

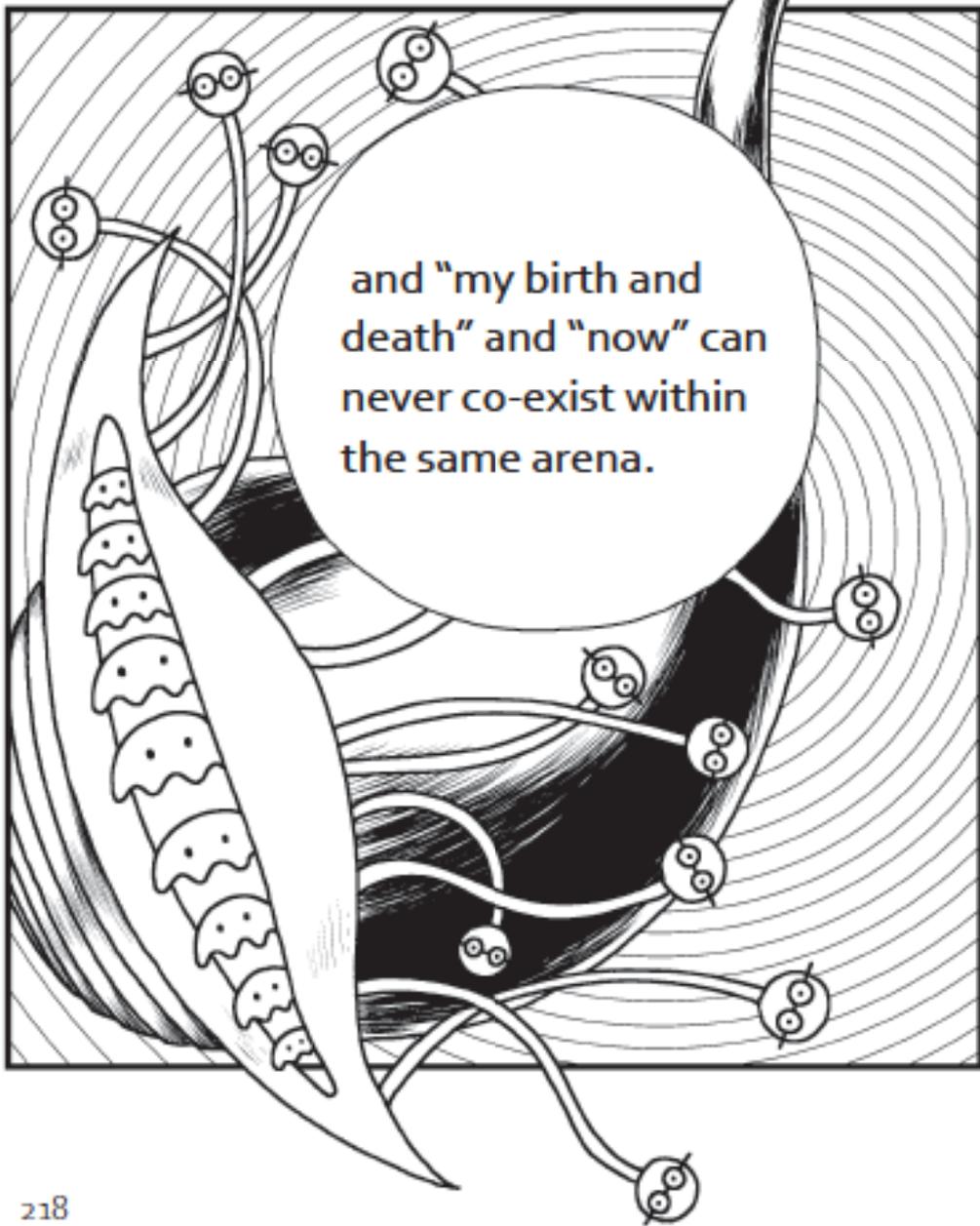


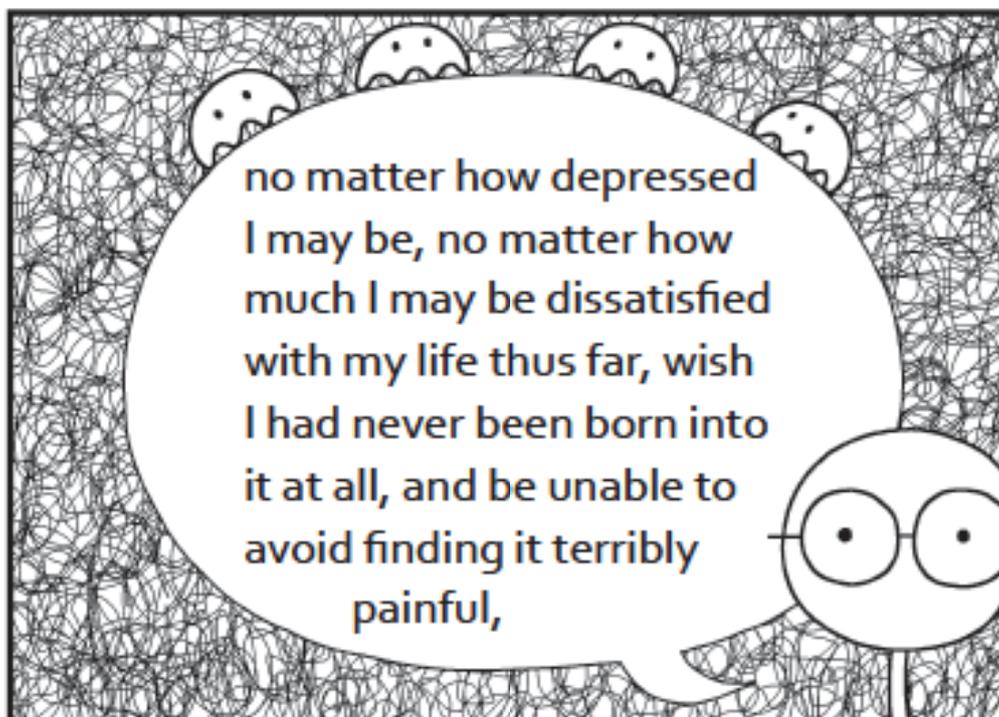
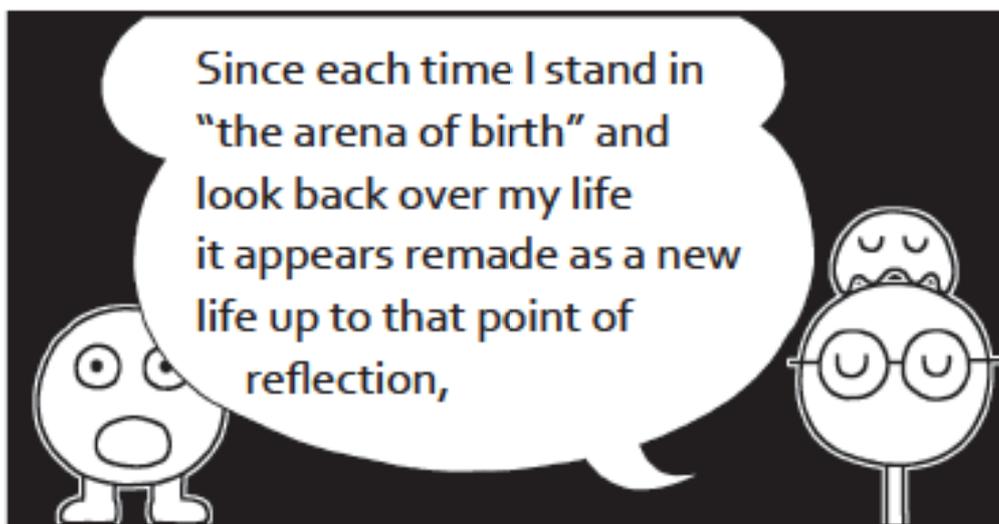


In other words,
"the arena of birth" is a world
in which there is no "now,"
the "arena of now" is a world
in which there is neither
"my birth" nor "my death,"



and "my birth and
death" and "now" can
never co-exist within
the same arena.

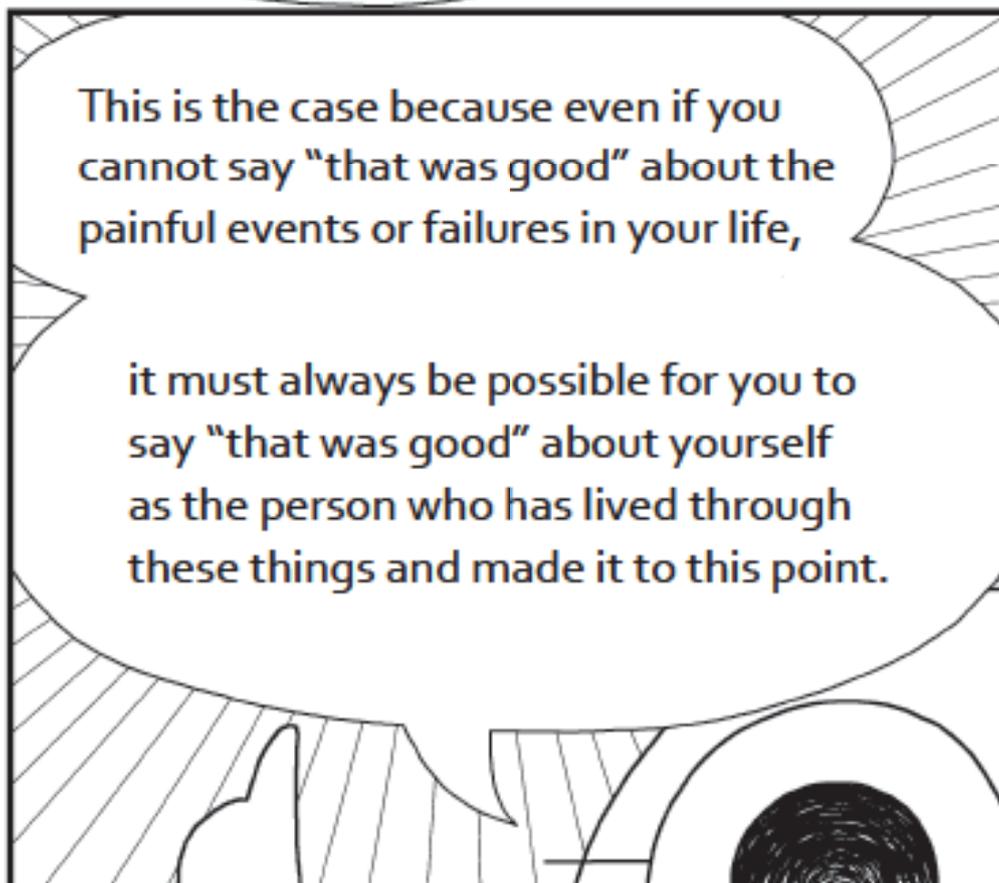
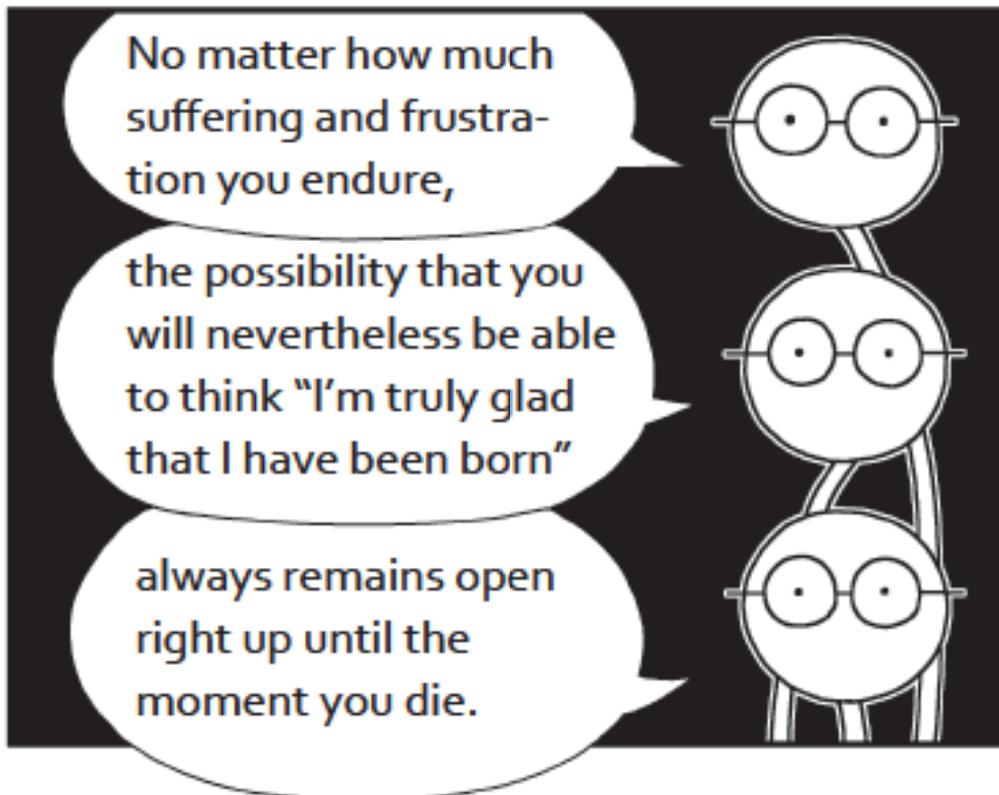


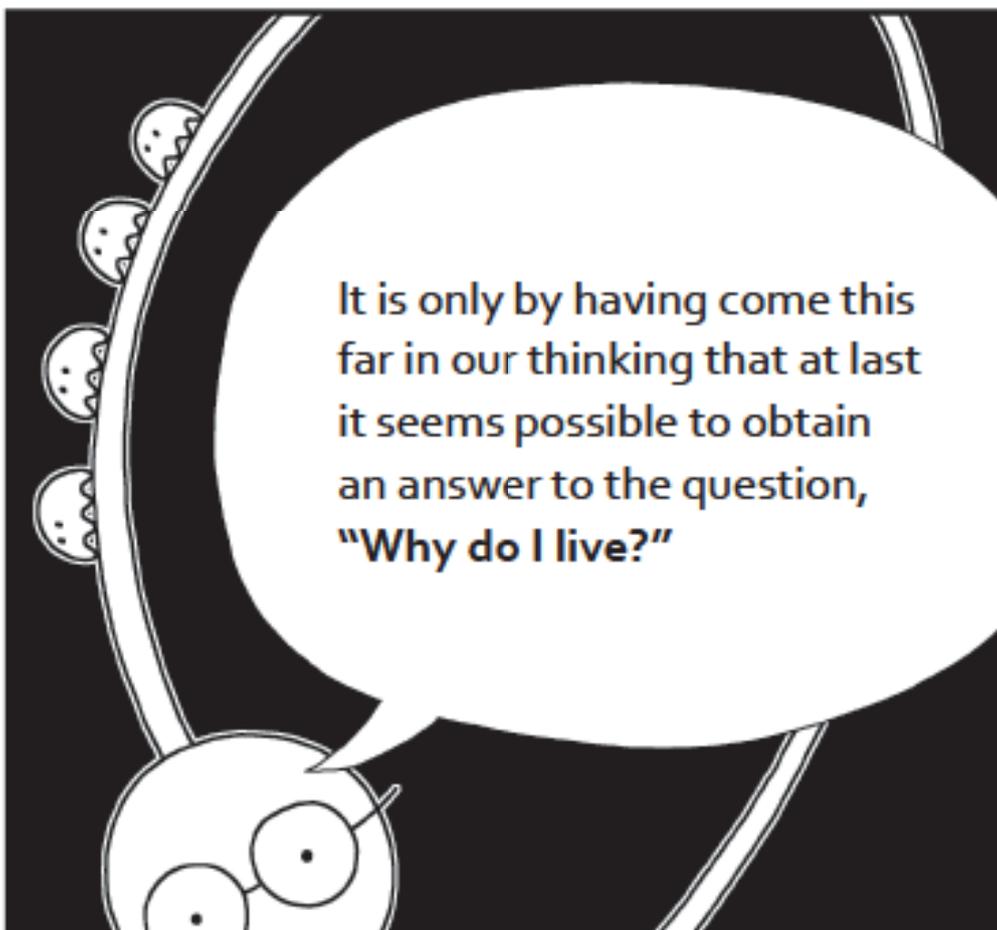
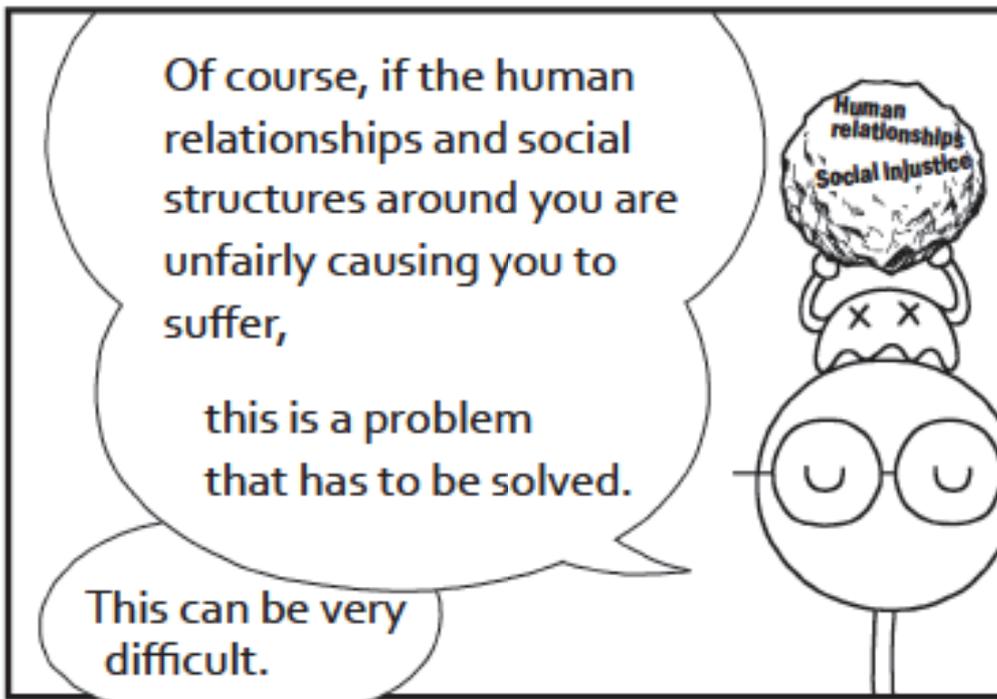


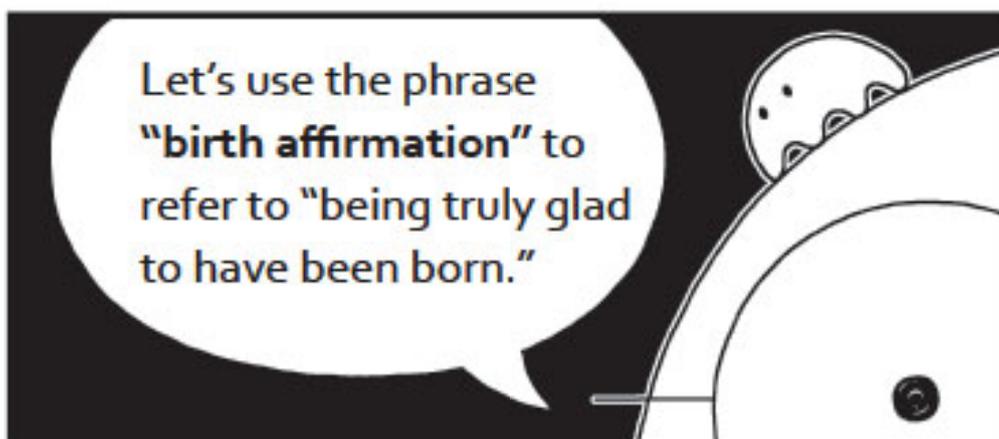
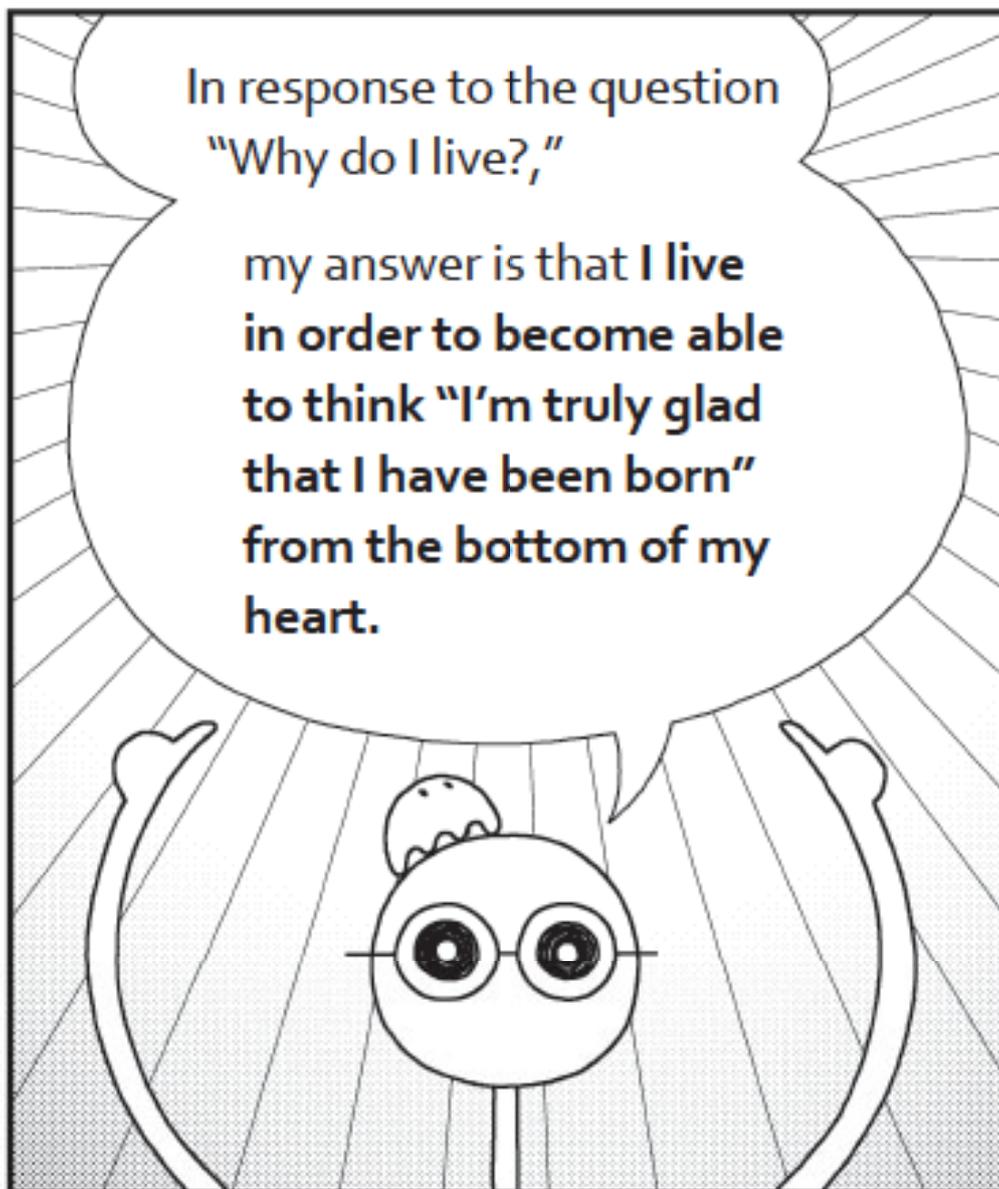
logically speaking the possibility always exists that, depending on how I live my life going forward, the entire life I have lived in the past can suddenly come to be seen as a completely different life.

This is always the case, no matter how much a person may be suffering!!

In other words, whether you will be able to think "I'm truly glad that I have been born" depends on how you live your life from now on.







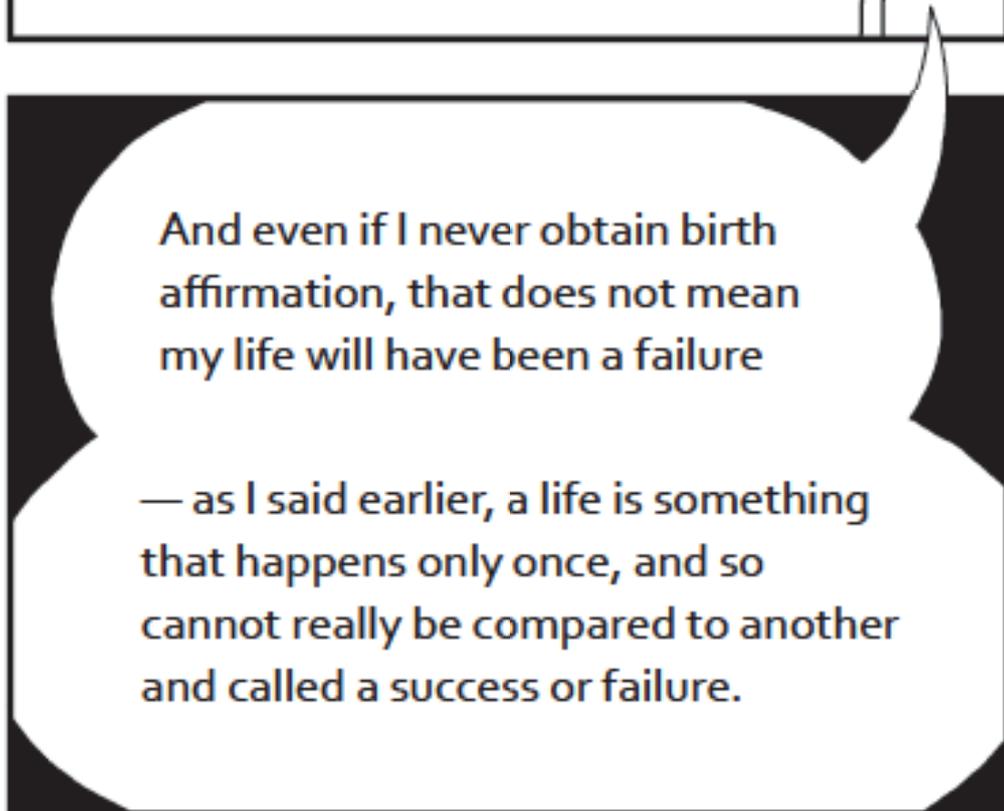
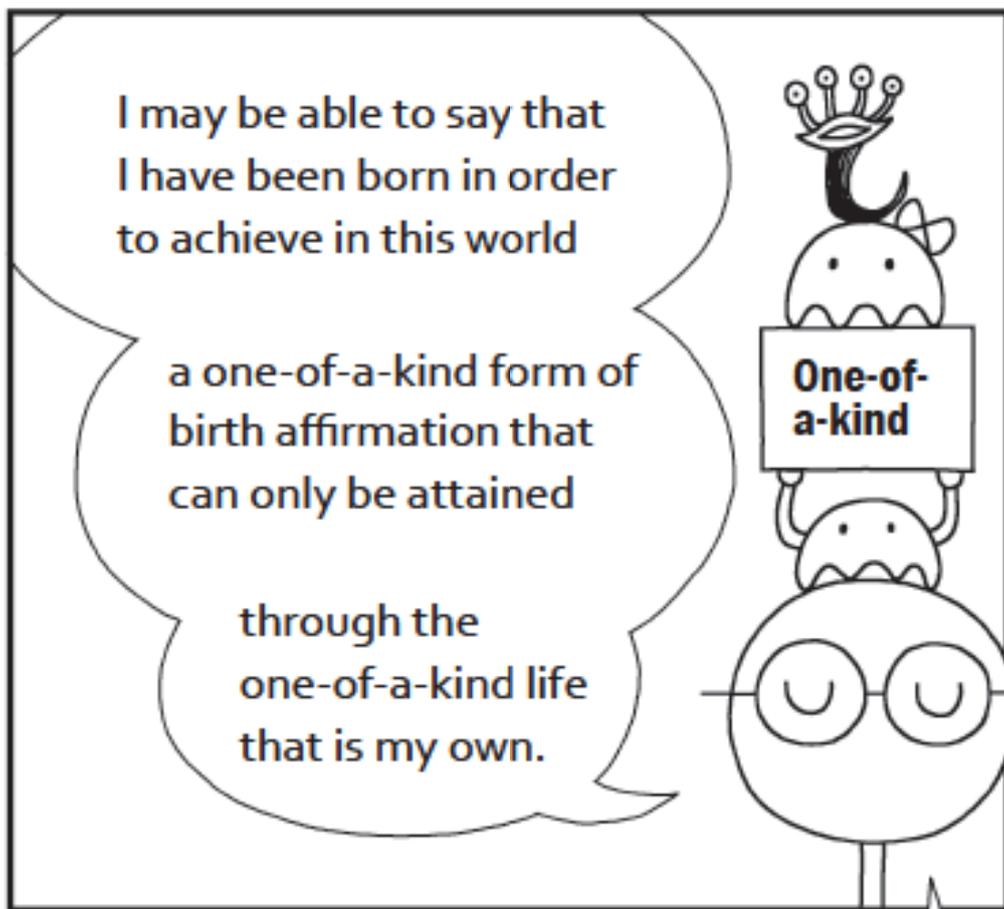


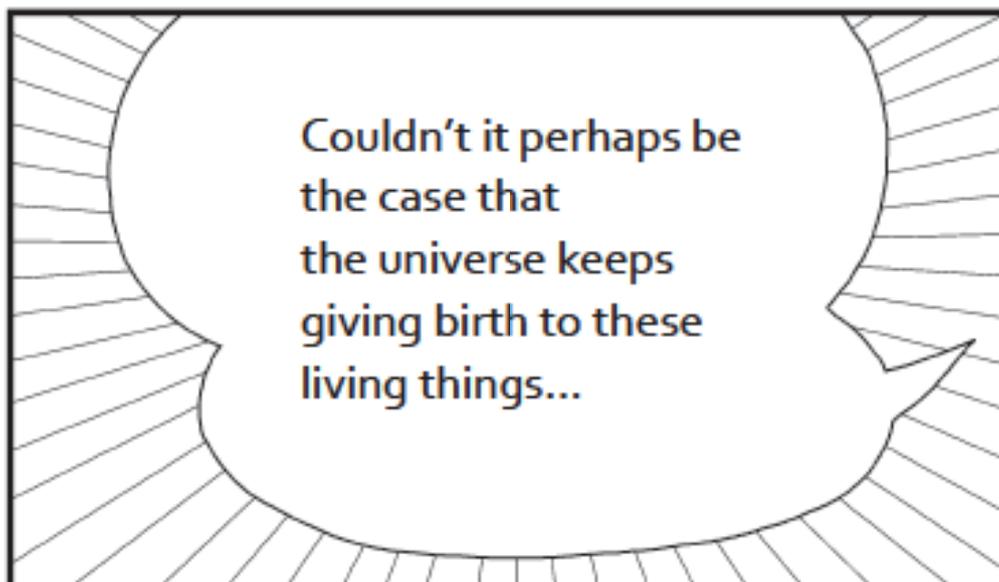
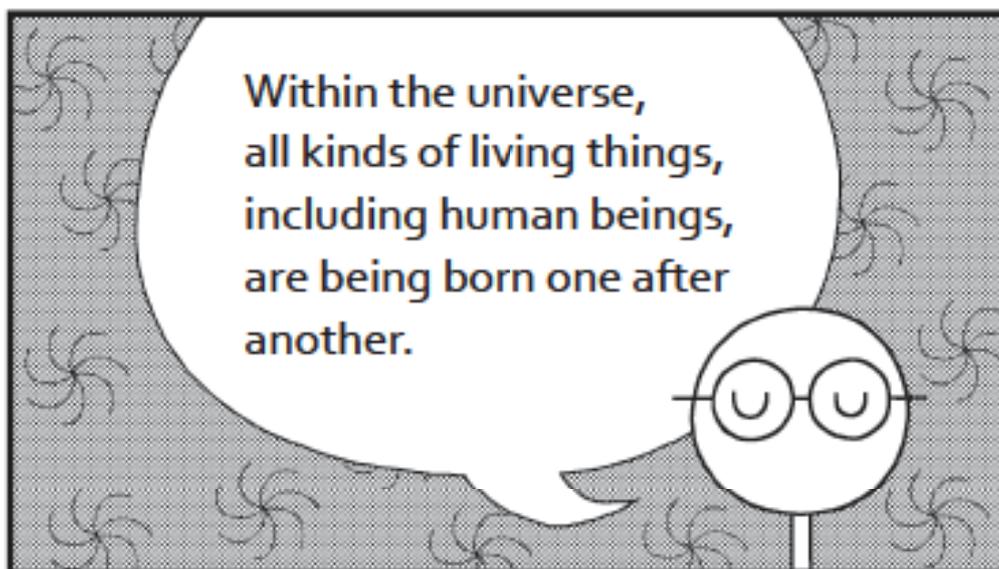
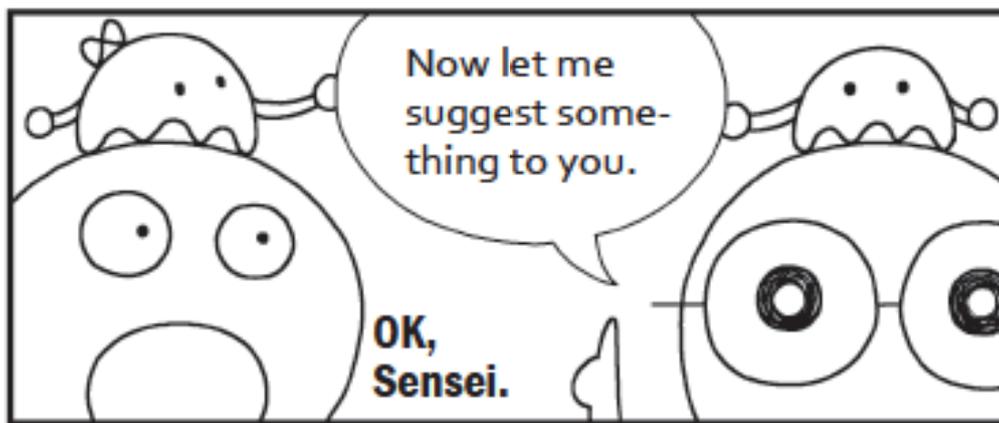
Alright then,
so why have I been born?

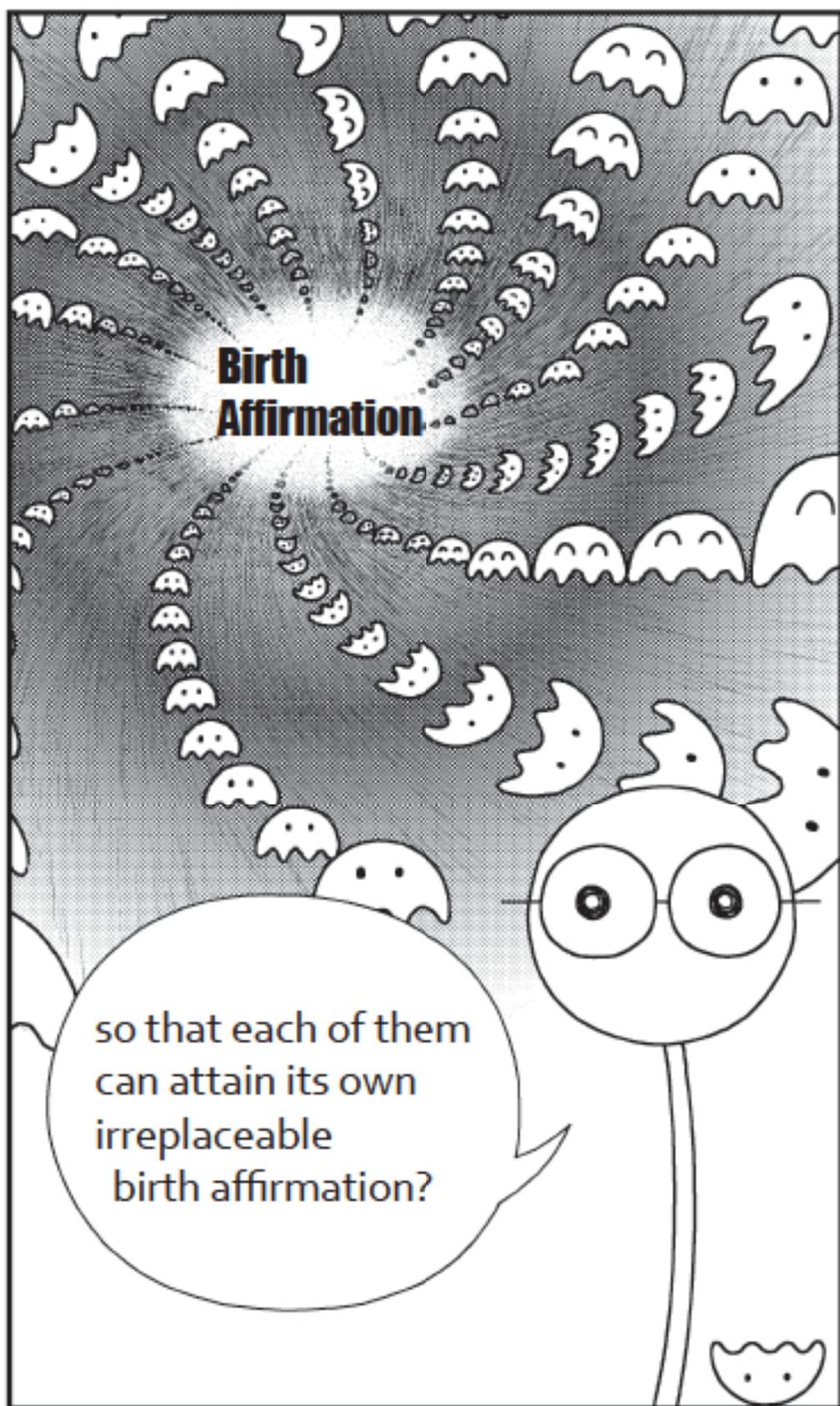
In response to this
question,

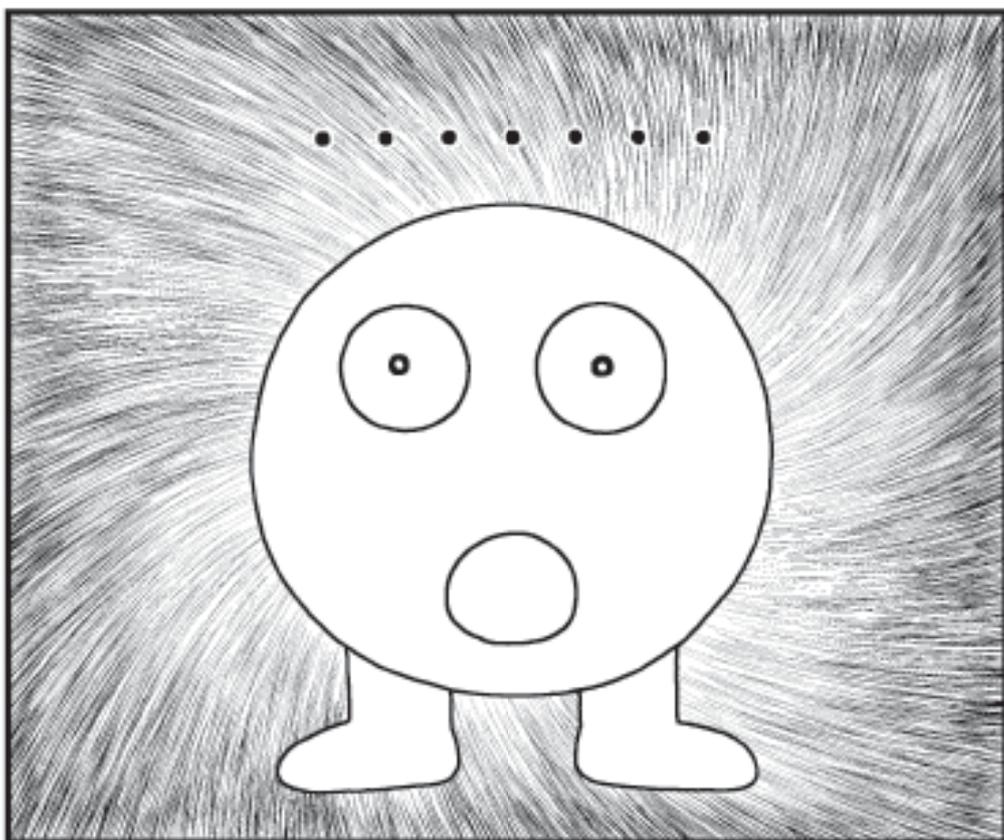
my answer is that I have been born
**in order to realize in this universe
an irreplaceable path toward
birth affirmation that is only
possible through me,**

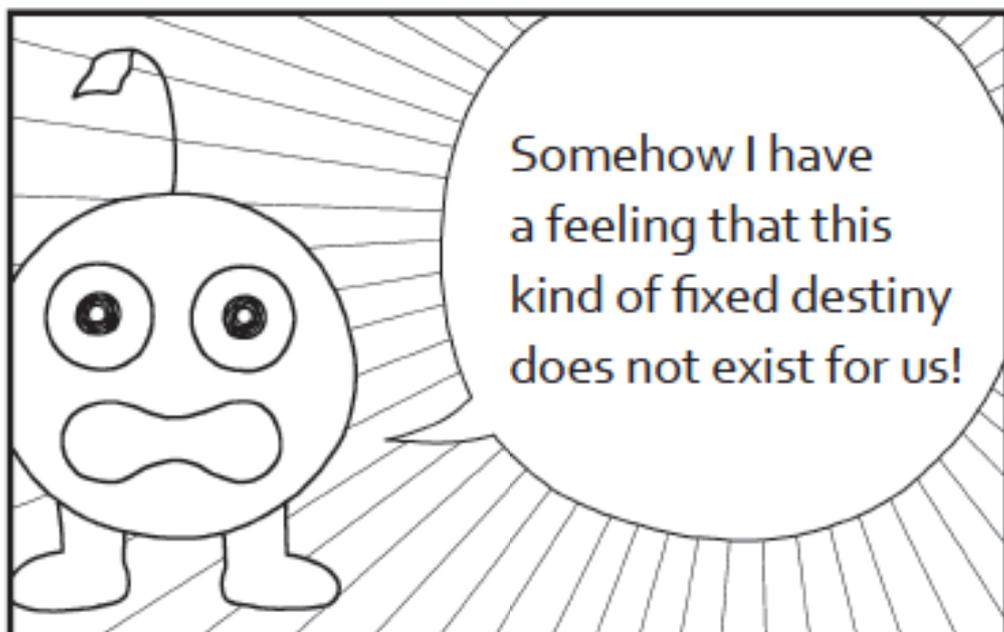
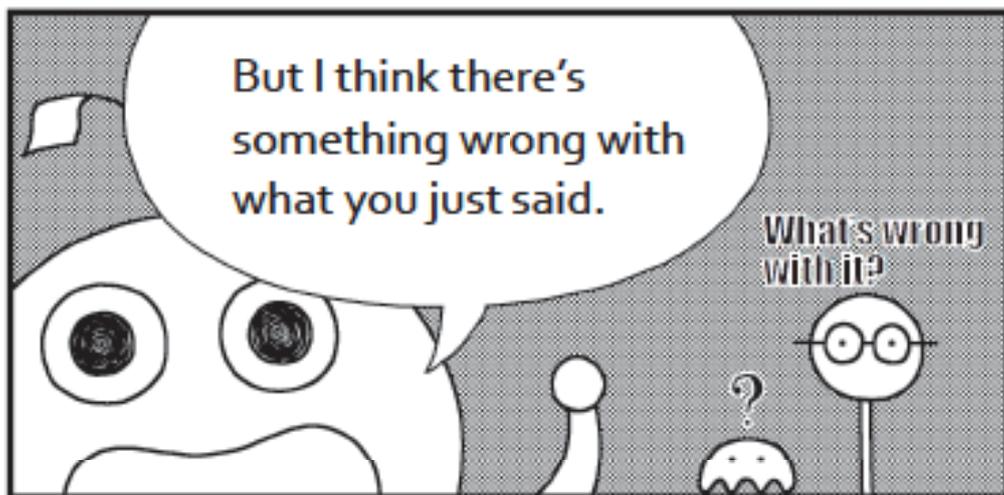
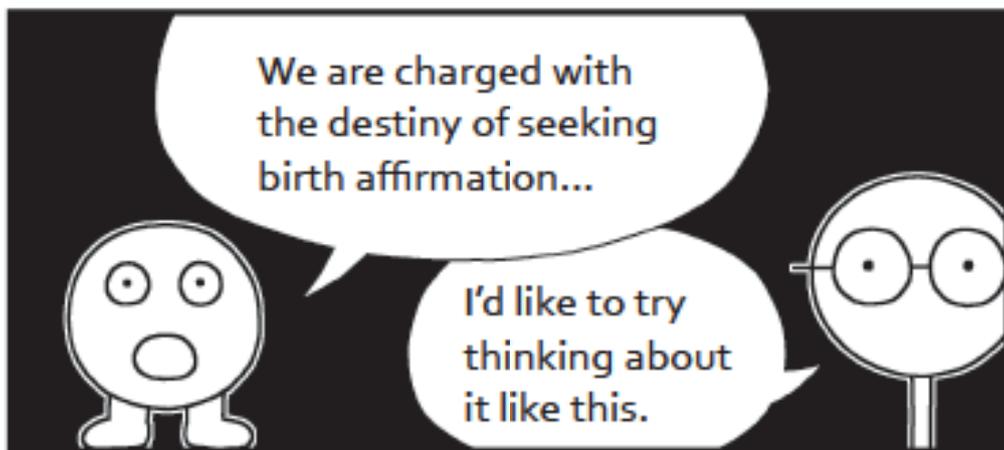
and which allows me to think
"I'm truly glad that I have been
born" from the bottom of
my heart.

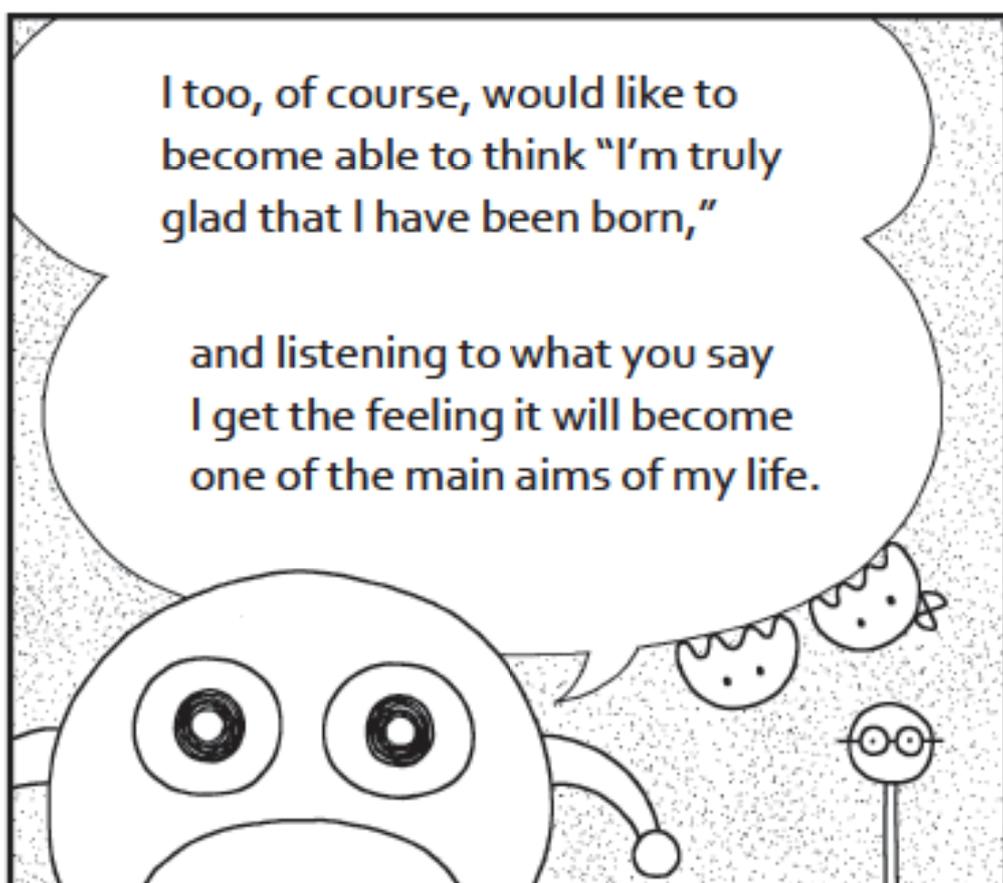
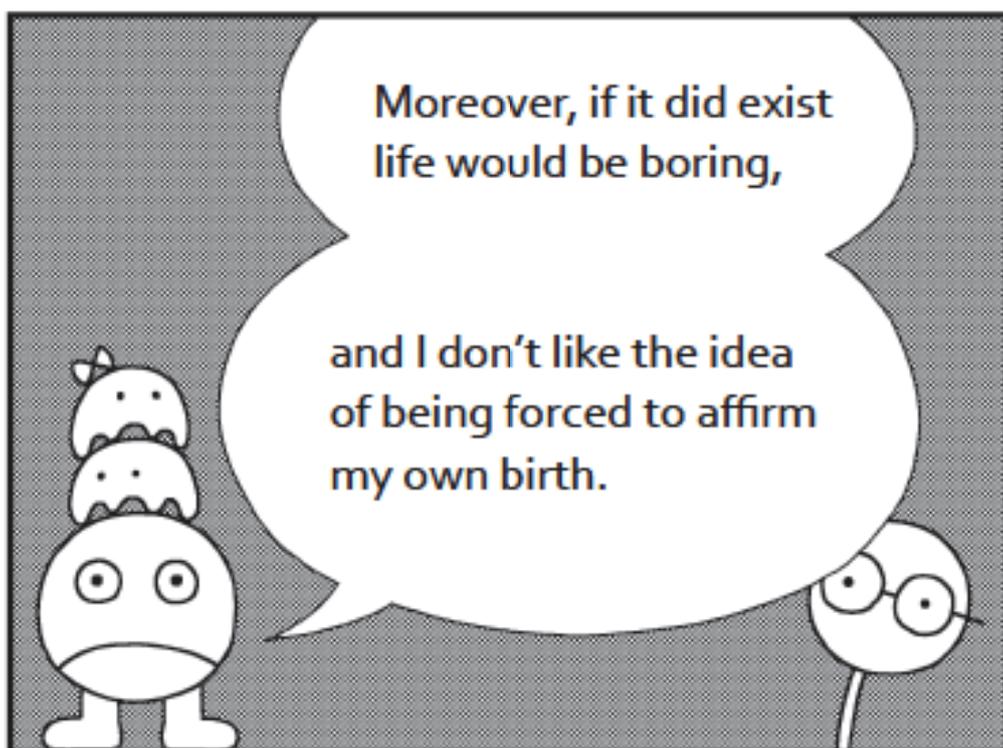


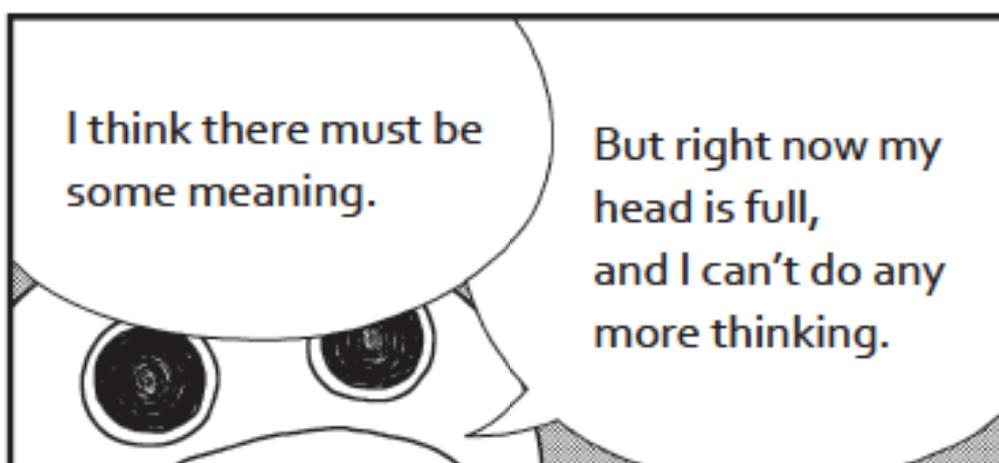
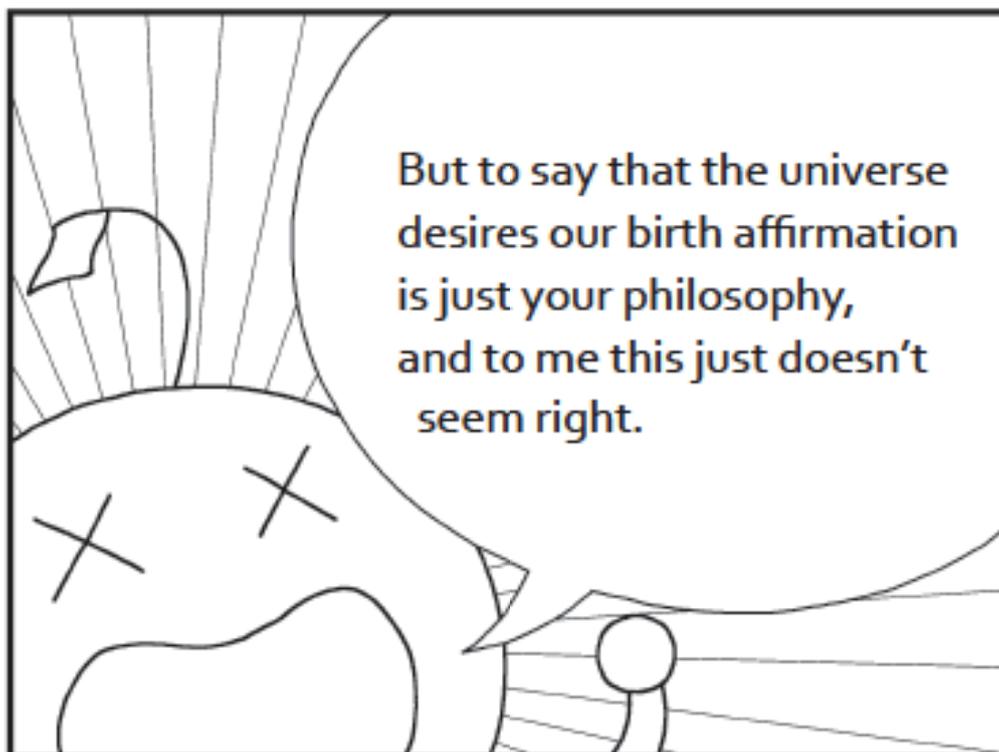


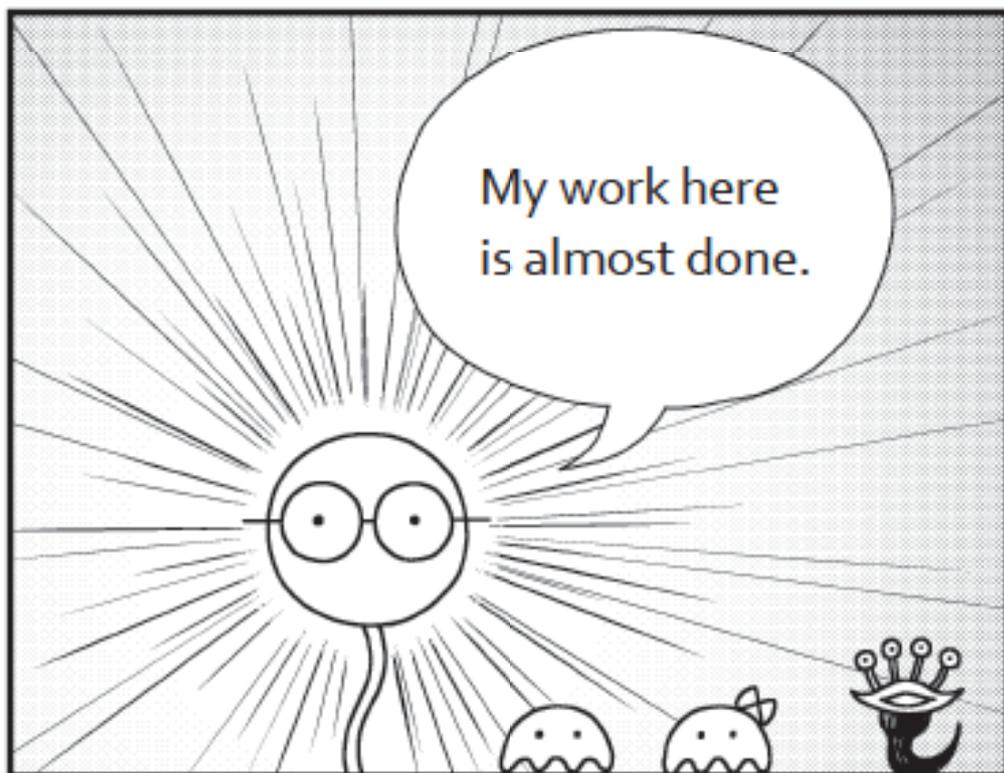
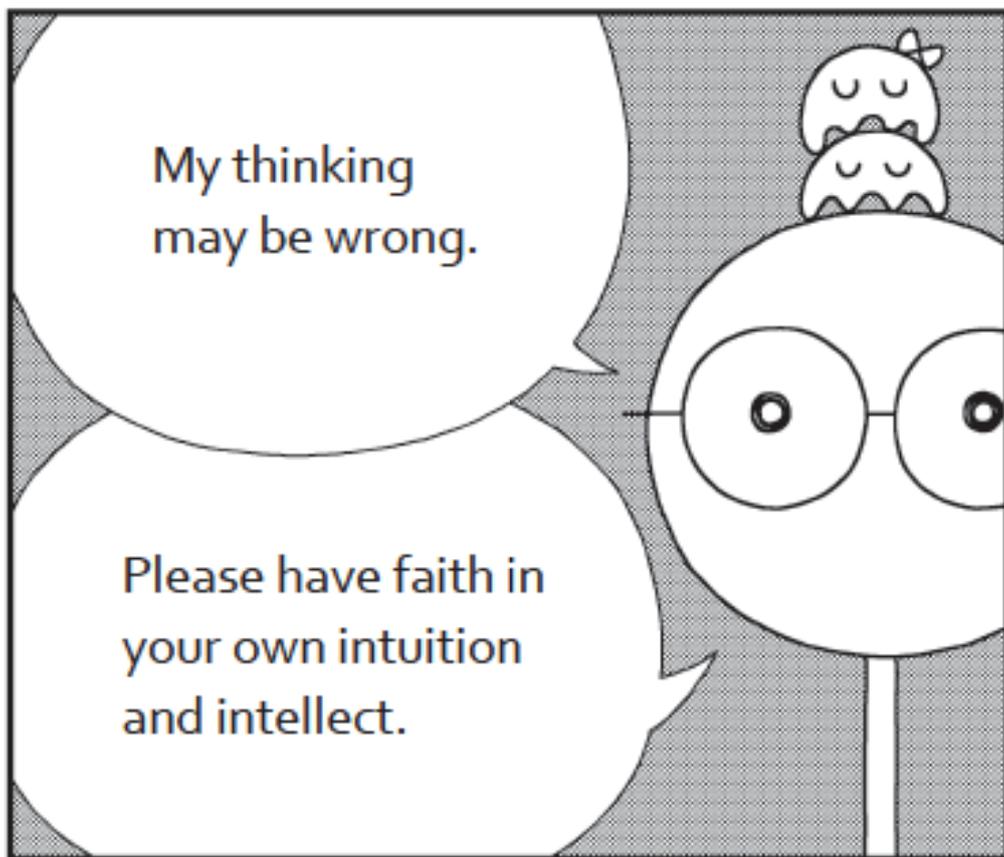


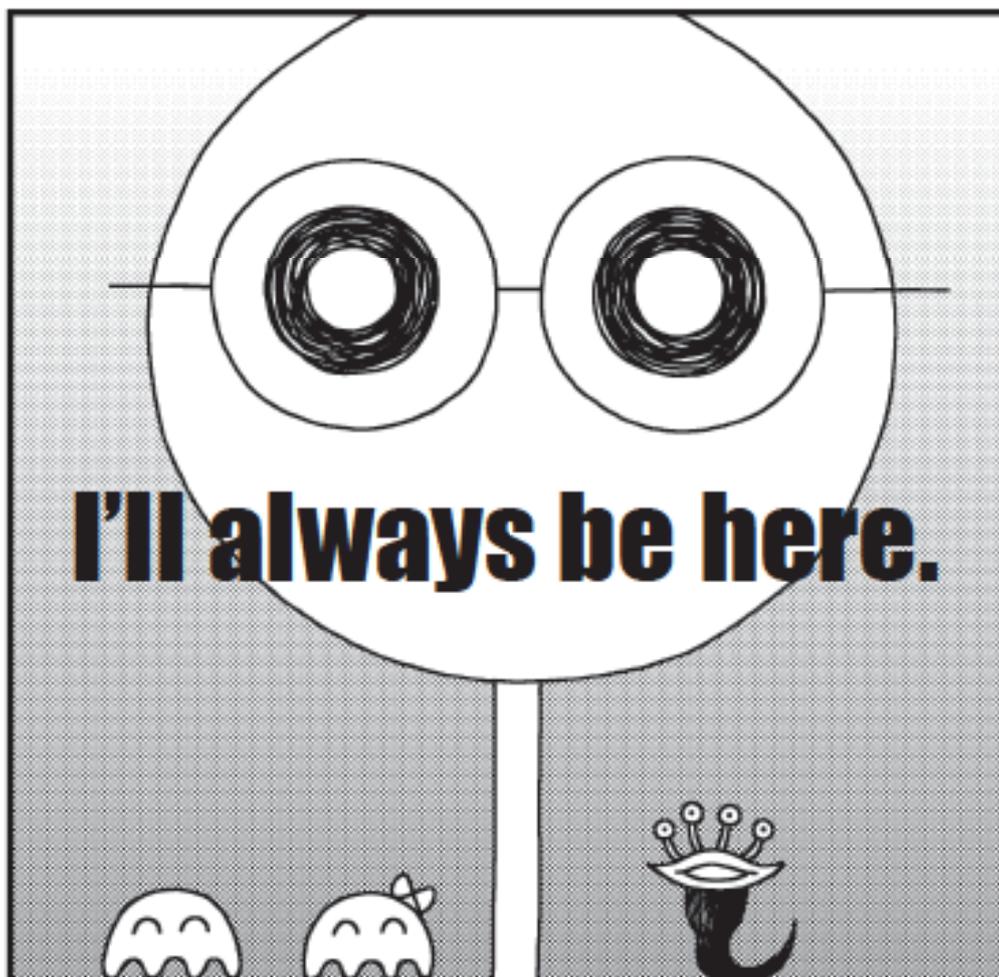
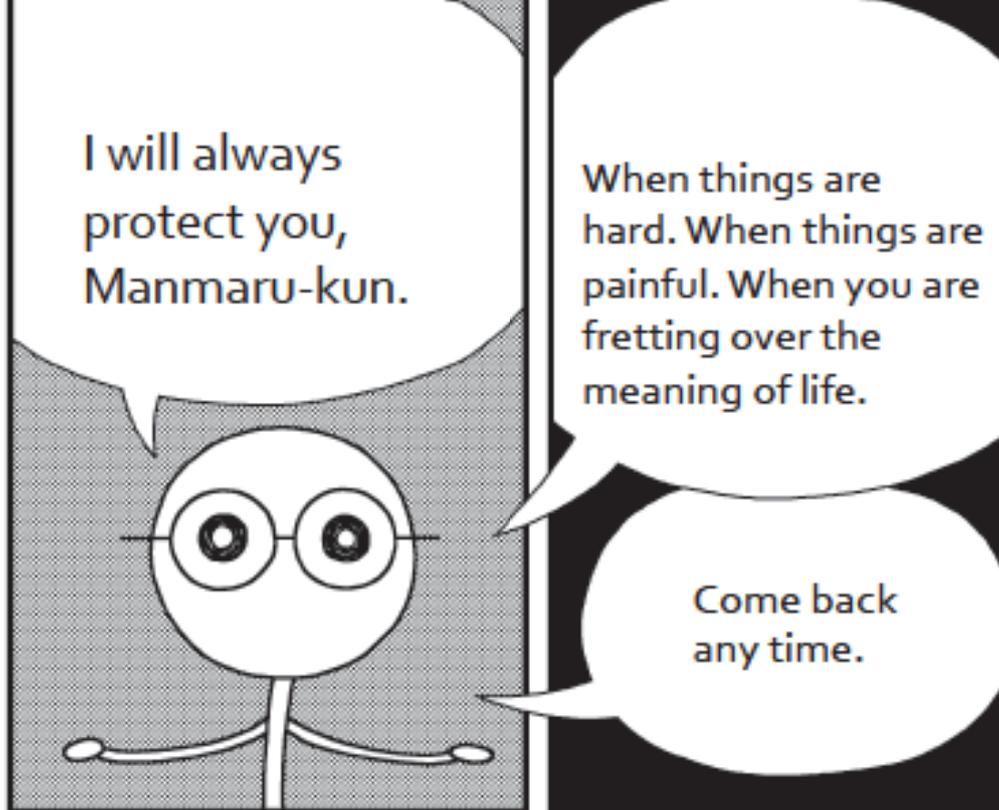


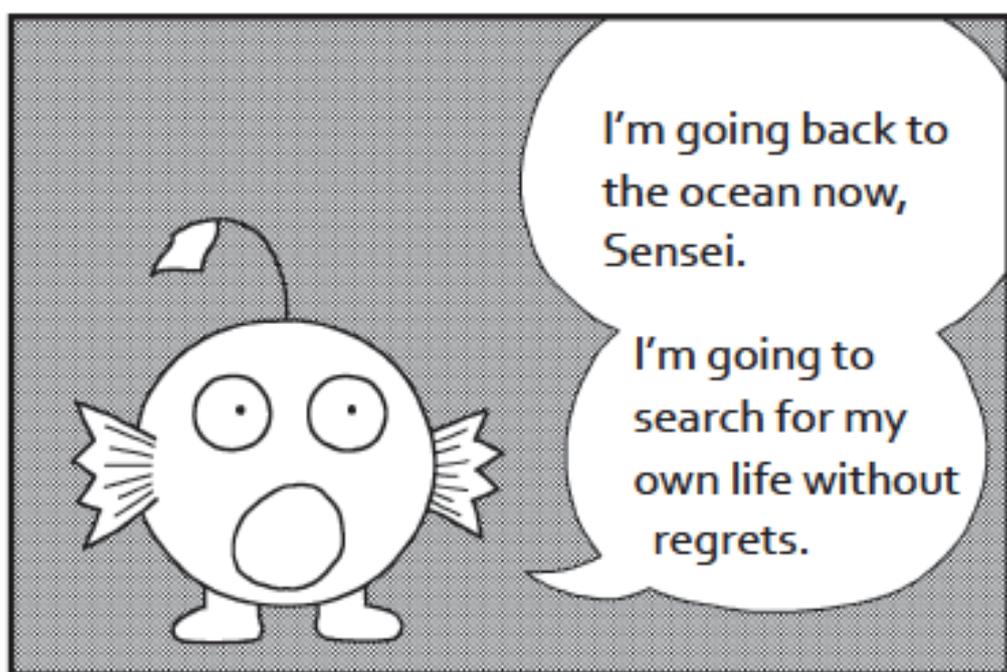
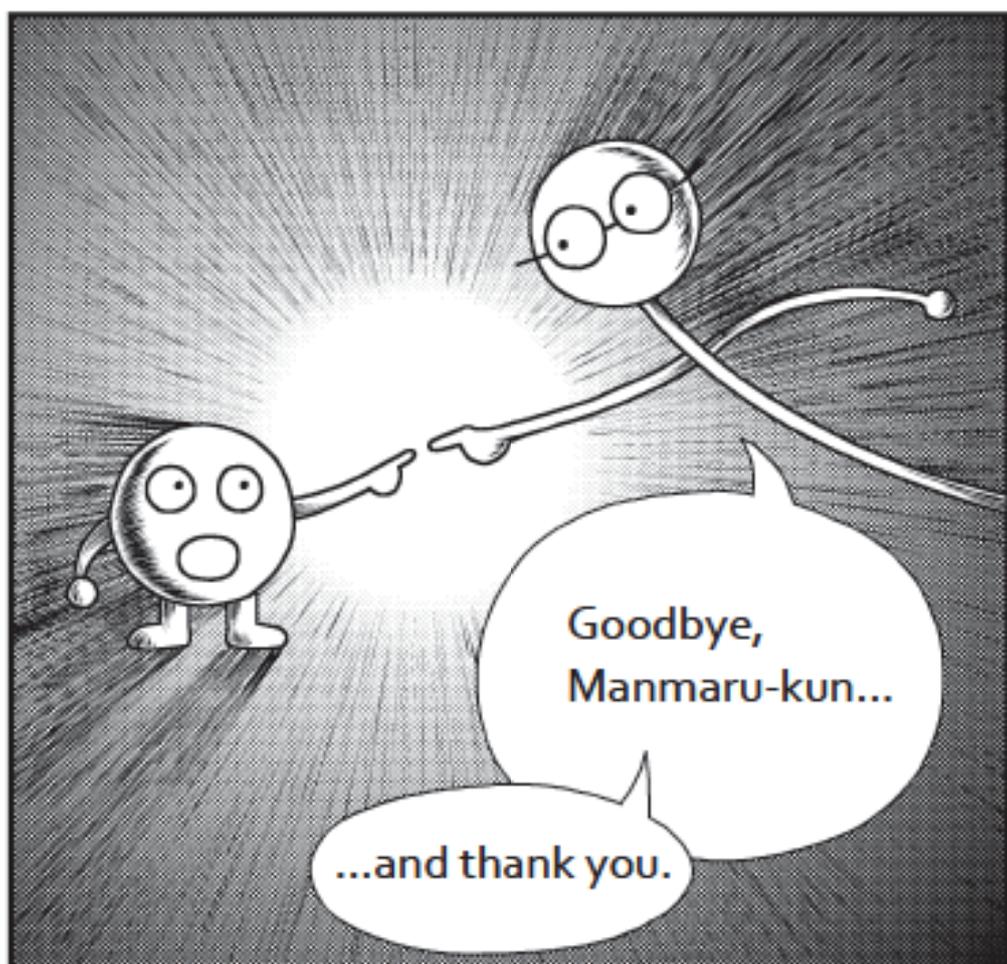


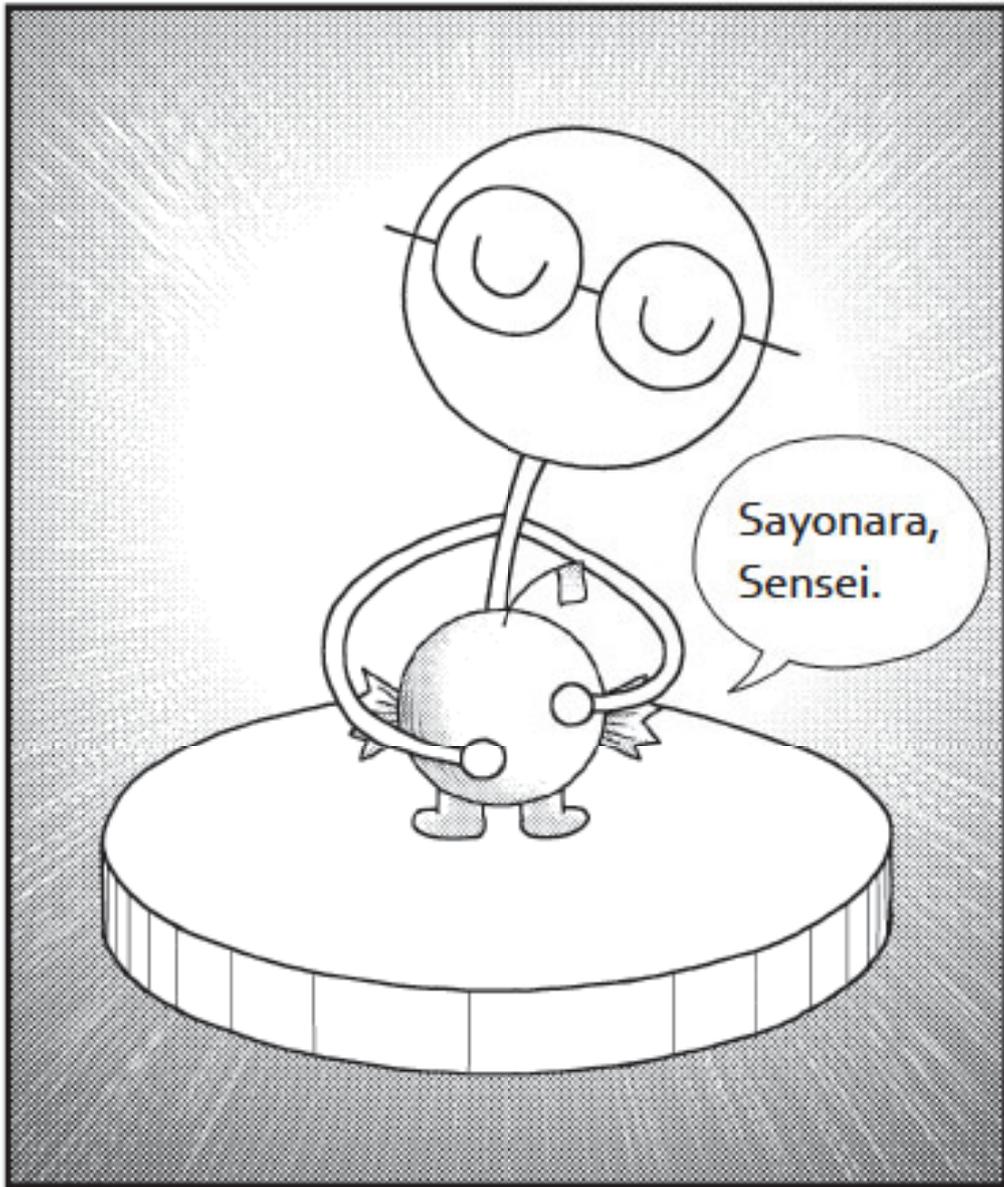


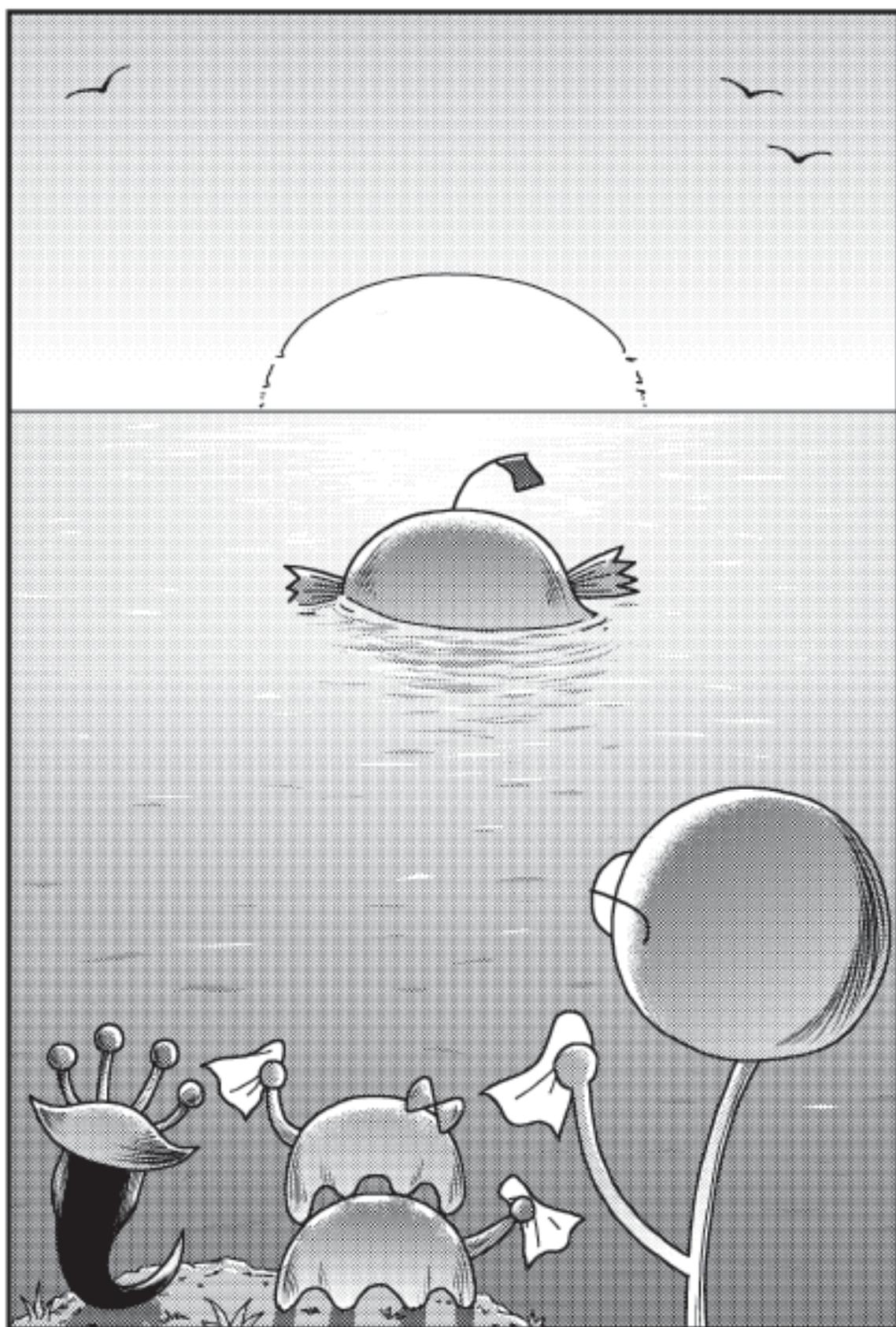












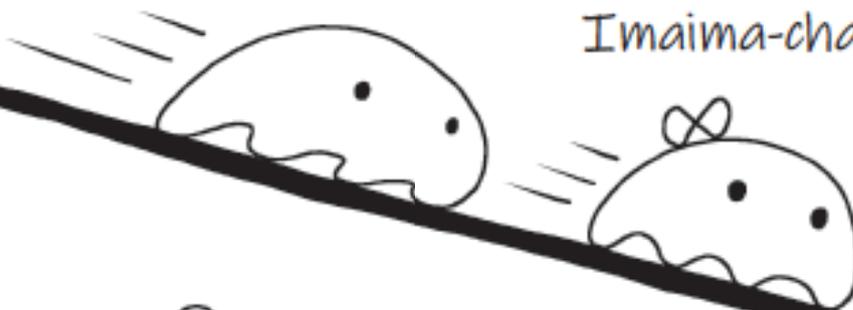
CAST

Manmaru-kun



Imaima-kun

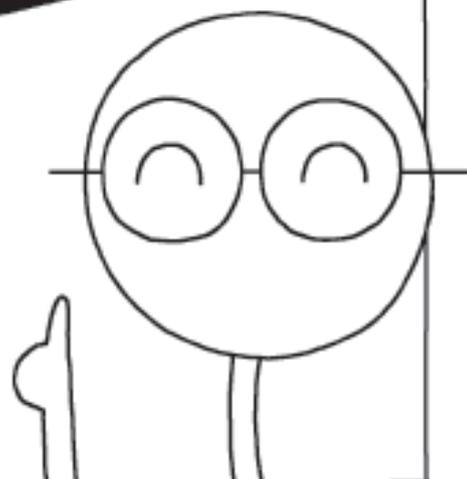
Imaima-chan



Climax monster
Clima-kun



And our
M-sensei!!



Afterword

What did you think of Manmaru-kun's philosophical journey in the company of his Sensei and some friendly creatures?

For me, this book was a great experiment and adventure. Now that it is over I'm filled with a sense of exhilaration.

Because this is an introductory text, I didn't stop at a given theme or topic and dig into it more deeply. There were in fact many things I wish I could have considered more fully. There is also a mountain of ideas I was not able to reference, and some assertions that ended up being extremely arbitrary or dogmatic. From time to time the reader may think I have failed to address a crucial point. I will consider these topics more thoroughly in future writings, so I hope I can be forgiven for my lack of detail in the present text.

There are several things I learned once I actually started drawing manga.

1) *There are ideas that can only be expressed in*

manga

To begin with, there is philosophical thought that can be most effectively expressed using pictures or the movement of frames. For example, the examination of “I” in Chapter Three was particularly effective because of the power of pictures. Manga’s potential as a tool for expressing philosophical thought needs to be pursued more seriously.

Manga has the capacity to dynamically express the flow of philosophical thought. Elements such as points of emphasis in the flow of thought and the development of images that arise one after another can be expressed visually. When I am engaged in philosophical thought, I often notice that I do not think using words but rather using visual images that move around in my mind. Attempting to express the movement of these images directly in pictures is perhaps the best way to communicate this raw aspect of philosophy. I had this thought right at the start of this project. As Aristotle says, in philosophy intuitive understanding (*nous*) is indispensable. Manga can be an excellent tool for imparting it.

2) *Manga has the power to draw people in*

When reading a book of printed text you sometimes become bored or sleepy. But with manga you can keep reading forever. People talk about the “right brain” and “left brain,” and since manga strikes a good balance in stimulating both through its pictures and text, it can be read for a long time and captivate readers. If you want people to read about abstract thought of the kind found in philosophy, it would be a mistake not to take advantage of manga’s “power to draw people in.”

What I realized in the midst of creating this book, however, is that some styles of art are better suited than others to expressing philosophical thought. The characters in this book are drawn with a simple style, and have a pressed-flat, 2D appearance. This is a good match for the abstract, theoretical content of the text. At first I asked a manga artist to create drawings based on more manga-like characters, but this made the art stand out too much and the philosophical ideas harder to follow. In the

end I settled on asking a different manga artist, Nyancofu Terada, to use my own drawings more or less as they were.

3) *There are ideas that are difficult to express in manga*

Manga makes it hard to do some things well. It is extremely difficult to express complicated things in pictures. In writing you can say things like, “this is like this and that is like that, so if this were like that and that were like this, then the result would be...” but expressing these sorts of relationships in pictures is a Herculean task. If the content is schematic you can of course describe it using a diagram, and I made numerous such attempts in this book, but within abstract theories there are many things that cannot be expressed graphically. When it came to such content I had no choice but to borrow the power of words and present it in long text balloons.

In fact, there were several places in which the amount of text increased, and to go any further in the medium of manga was impossible. Of course, if I had a better mastery

of drawing I might be able to express almost any idea using pictures. Even then, however, there would surely be some things I could only express in words.

*

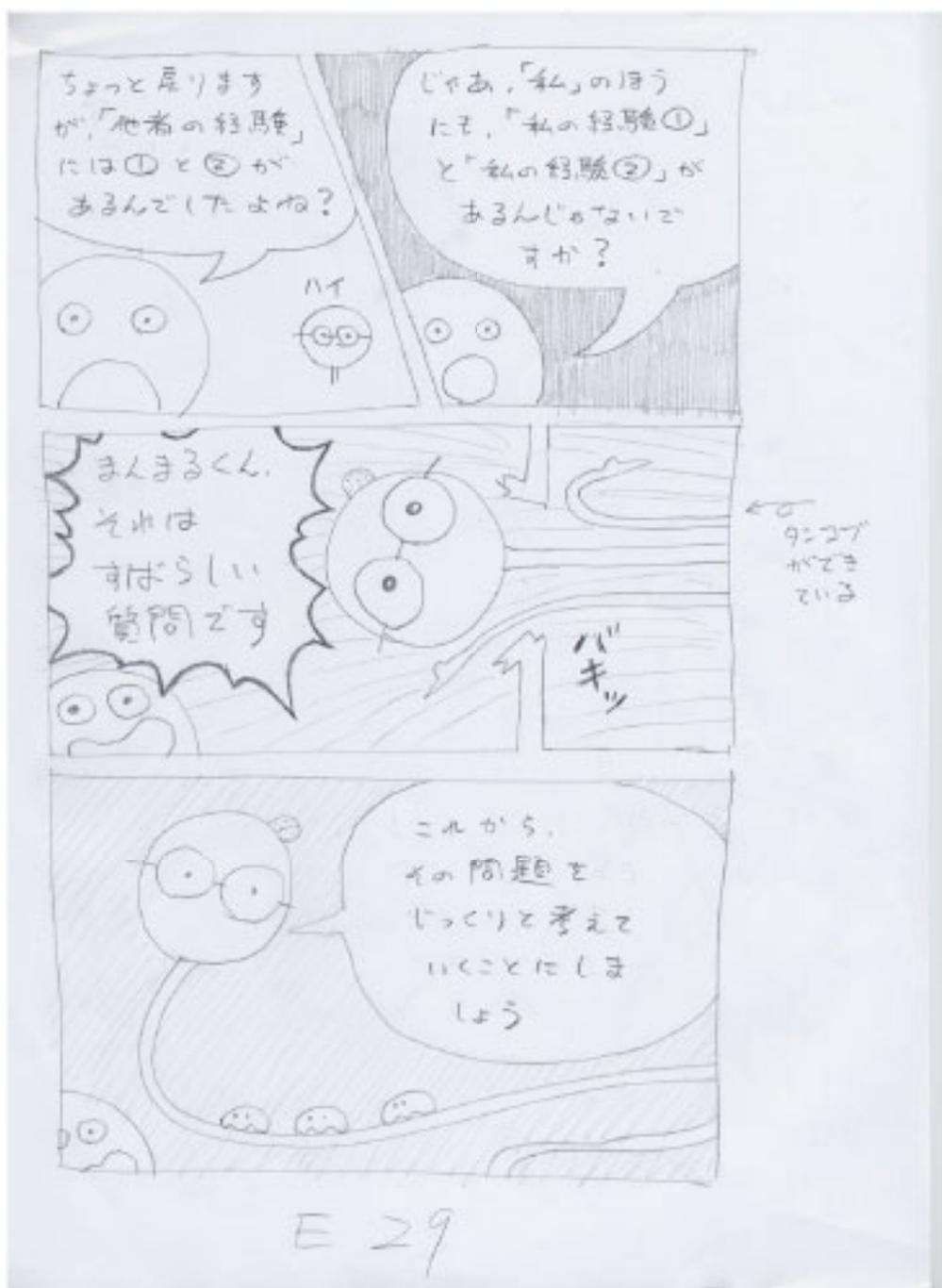
This manga uses a left-to-right layout and horizontal writing in its speech balloons. This is unusual for a Japanese manga with pages divided into frames. If you look at manga published in Japan you will see what I mean, but normally they are laid out “right-to-left” and the text is written vertically. There is actually a debate on the Internet over whether Japanese manga should be written left to right and horizontally going forward. I wasn’t aware of this at the time, and just happened to adopt this new style. I would be delighted if this approach caused a stir in a Japanese manga community that has long resisted horizontal text.

Finally, let me say a few words about how I went about creating this manga.

To begin with, I drew the frames freehand on a blank sheet of A4-sized copy paper with a

graphite pencil, and then sketched in the characters and text in balloons. Once I had drawn everything, I completed the page by adding lines and shading in the background. When I made revisions I rubbed out everything with an eraser and drew that section over again. Unlike using a word processor, there was no delete button or copy and paste function, so the process felt very inefficient. Even when I set aside an entire day I could usually only finish around seven pages, but I truly enjoyed the time I spent working on this project.

Here are some examples of my original drafts.



(p.152)



(p.205)

Interested readers can find several full-scale sample pages on my website

<www.lifestudies.org/jp/manga>. I've also posted some of my recent essays and papers on "philosophy of life" and "birth affirmation" on <www.lifestudies.org>.

The process behind the creation of this book began with a request from Yumiko Futami, an editor at Kodansha Publications. Ms. Futami was a classmate of mine in university, and did me the honor of asking me to write something for her publishing company. If it weren't for the persistence of Ms. Futami, who waited patiently for a draft that took a very long time to produce, this book would surely never have come to be. I was also very fortunate to have met Nyancofu Terada, a very talented manga artist, through an introduction from Kodansha's Takeo Inoue. Thanks to Mr. Terada's professional artwork, we were able to create a genuine manga introduction to philosophy. I would also like to thank Keiko Nogawa from Kodansha Publications's editing department who oversaw the details of editing and publication.

Masahiro Morioka
March 20th, 2013

Postscript — 2021

The Japanese edition of this book also included an extensive guide to further reading. An English version of this guide will be uploaded to <lifestudies.org/manga00.html> in the future.

As I have written elsewhere, this book constitutes the first part of my “Philosophy of Life” trilogy.

Book 1

Manga Introduction to Philosophy

(2013, this book)

Book 2

Philosophy of Birth Affirmation

(To be published)

Book 3

What Is Philosophy of Life?

(The first part, *Is It Better Never to Have Been Born?*, was published in 2020.)

I am now writing *Philosophy of Birth Affirmation* and the second part of *What Is*

Philosophy of Life? This trilogy corresponds to another series of works, my “Life Studies” trilogy.

Book 1

How to Live in a Post-Religious Age (1996)

Book 2

Painless Civilization (2003)

Book 3

Confessions of a Frigid Man:

A Philosopher’s Journey into the Hidden Layers of Men’s Sexuality (2005)

Confessions of a Frigid Man has been translated and is freely downloadable on the Internet. The other two books are in the process of translation, so I believe English-speaking readers will be able to read them in the near future. Lastly, I would like to express my great appreciation to Robert Chapeskie, who translated my sometimes unclear Japanese text into transparent and beautiful English.

Masahiro Morioka
January 10th, 2021

About the Authors

Masahiro Morioka, Ph.D., is a professor at Waseda University. He teaches philosophy and ethics. His specialties include philosophy of life, bioethics, gender studies, and civilization studies. He was born in Kochi Prefecture, Japan, in 1958. He graduated from the University of Tokyo and worked for the International Research Center for Japanese Studies and Osaka Prefecture University before coming to Waseda. He is considered by many to be one of the leading figures in contemporary Japanese philosophy.

Contact address

Please visit:

<http://www.lifestudies.org/feedback.html>

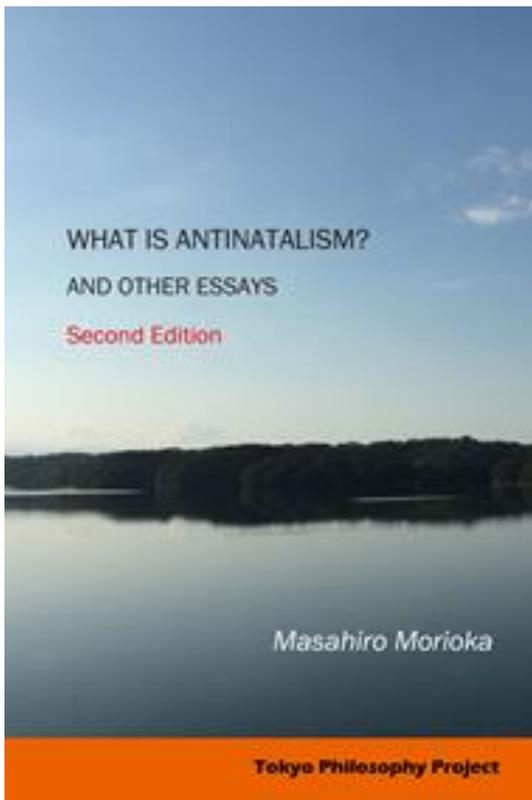
*

Nyancofu Terada was born in Nagasaki Prefecture in 1980. He worked as clinical radiologist before becoming an independent

manga artist. He won an honorable mention award in the *Afternoon* Magazine Seasonal Awards.

*This work was supported by JSPS KAKENHI Grant Number JP26370026.

BOOKS BY THE SAME AUTHOR



What Is Antinatalism? And
Other Essays

Second Edition

Philosophy of Life in
Contemporary Society

Open Access Book

Tokyo Philosophy Project (2021,
2024)

Freely downloadable from:

<https://www.philosophyoflife.org/tpp/antinatalism.pdf>

This book is a collection of essays on the philosophy of life's meaning in contemporary society. Topics range from antinatalism, meaning of life, the trolley problem, to painless civilization. I am now writing a comprehensive philosophy book on those topics, but it will take several years to complete; hence, I decided to make a handy book to provide readers with an outline of the philosophical approaches to the meaning of life that I have in mind.

BOOKS BY THE SAME AUTHOR



Painless Civilization 1 A Philosophical Critique of Desire

Open Access Book

Tokyo Philosophy Project (2021)

Freely downloadable from:

<https://www.philosophyoflife.org/tpp/painless01.pdf>

The elimination of pain and the acquisition of pleasure seem to be the ultimate aims of our civilization. However, paradoxically, the endless tendency to eliminate pain and suffering makes us totally lose sight of the meaning of life that is indispensable to human beings. How are we to battle against this painless civilization? Published in Japanese in 2003. The translation of Chapter One was published in 2021 under the title *Painless Civilization 1*.

BOOKS BY THE SAME AUTHOR



Painless Civilization 2
Painless Stream and the Fate of
Love

Open Access Book

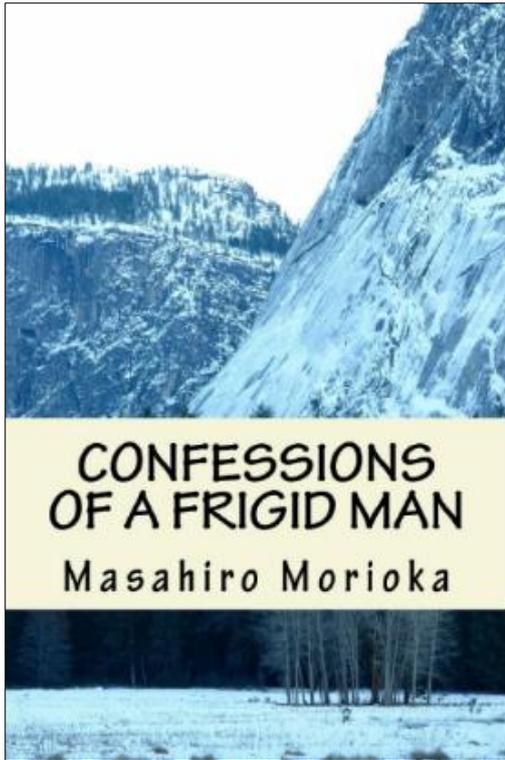
Tokyo Philosophy Project (2023)

Freely downloadable from:

<https://www.philosophyoflife.org/tpp/painless02.pdf>

This is the English translation of Chapters Two and Three of *Painless Civilization*. In this volume, I examine the problems of painless civilization from the perspective of philosophical psychology and ethics. I discuss how the essence of love is transformed in a society moving toward painlessness and how the painless stream penetrates each of us and makes us living corpses. In order to tackle the problems of painless civilization, we must look inside our inner world because the “desire of the body” that lurks within us is the ultimate cause of our society’s movement toward painlessness.

BOOKS BY THE SAME AUTHOR



Confessions of a Frigid Man
A Philosopher's Journey into the
Hidden Layers of Men's Sexuality

Open Access Book

Tokyo Philosophy Project (2017)

Freely downloadable from:

<https://www.philosophyoflife.org/tpp/frigid.pdf>

The most striking feature of this book is that it was written from the author's first person perspective. The author is a professor who teaches philosophy and ethics at a university in Japan, and in this book he talks about his own sexual fetishism, his feeling of emptiness after ejaculation, and his huge obsession with young girls and their developing female bodies. He undertakes a philosophical investigation of how and why sexuality took such a form within a person who had grown up as a "normal," heterosexual man.