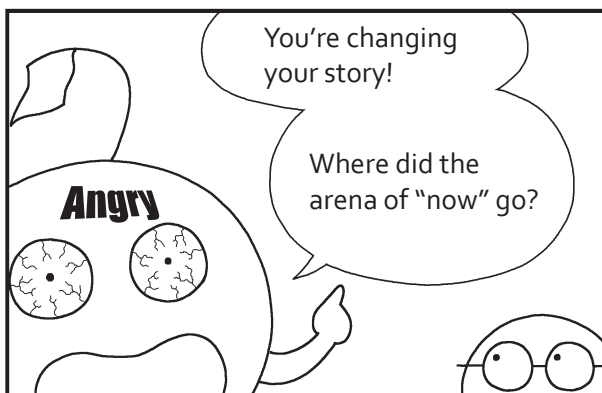
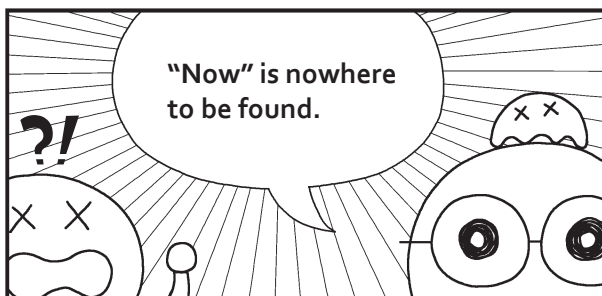
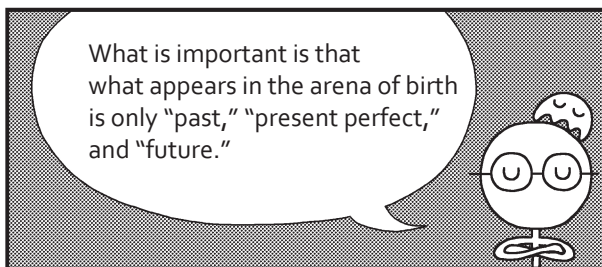


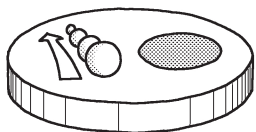
When we do so...

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.

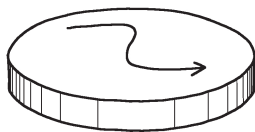






The arena of birth

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

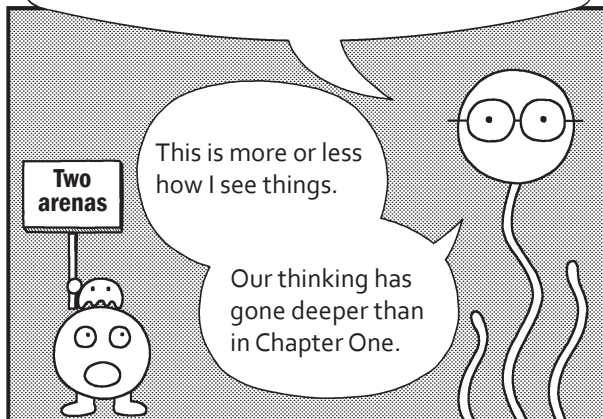


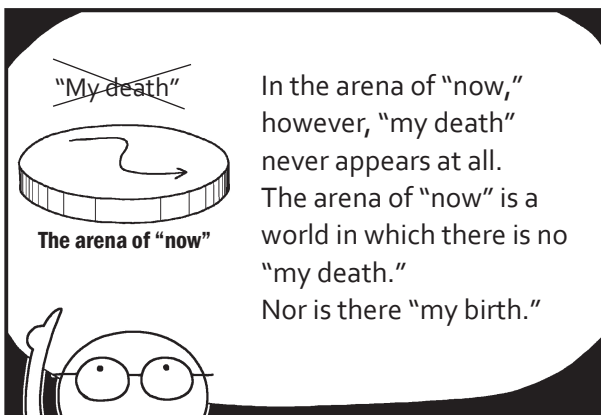
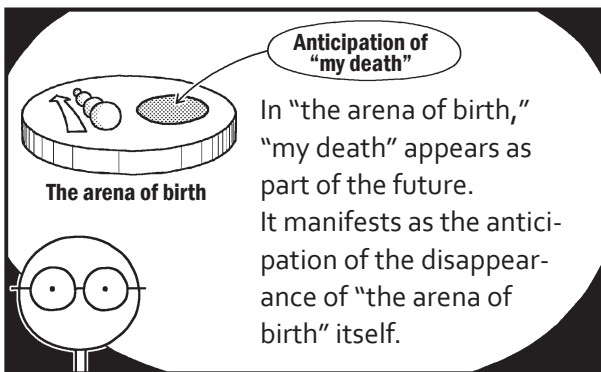
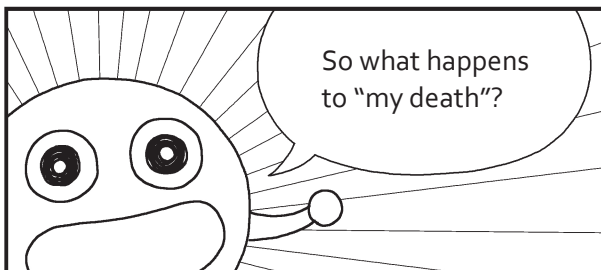
The arena of "now"

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

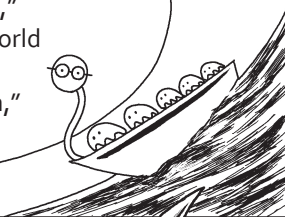


I live my life while going back and forth between these two worlds.

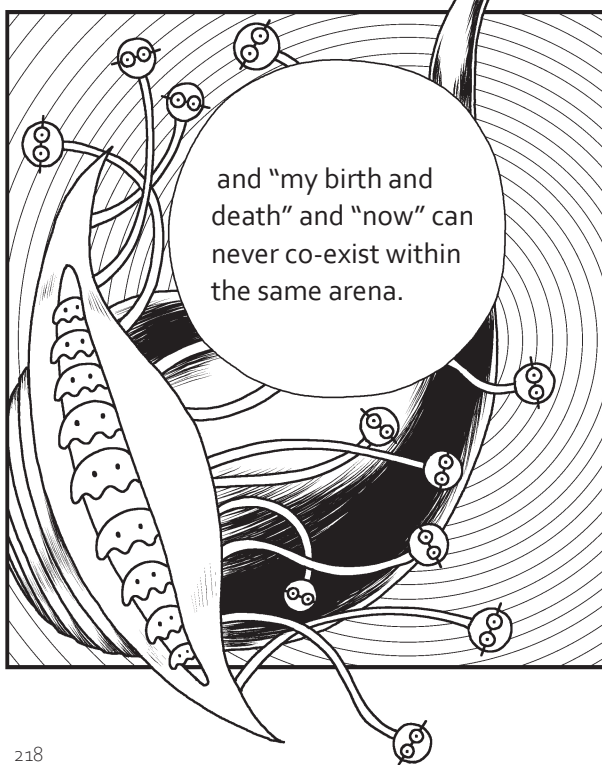


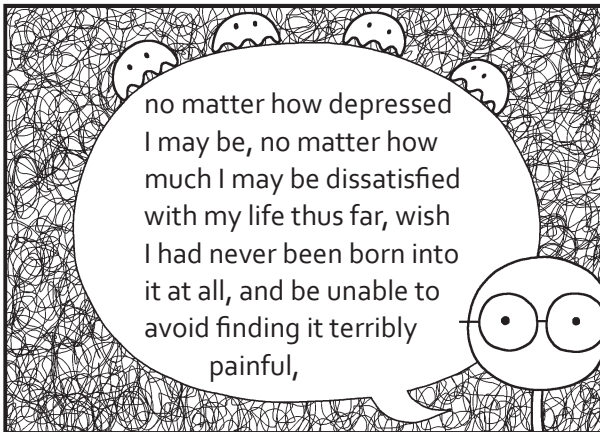
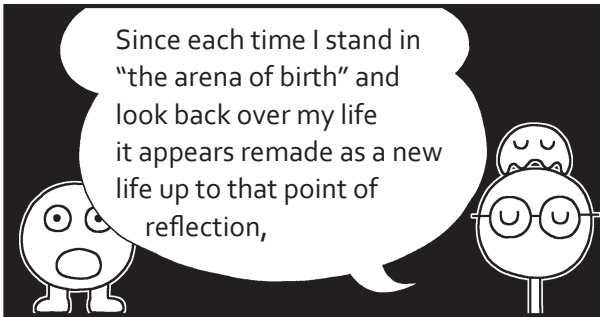


In other words,
"the arena of birth" is a world
in which there is no "now,"
the "arena of now" is a world
in which there is neither
"my birth" nor "my death,"



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



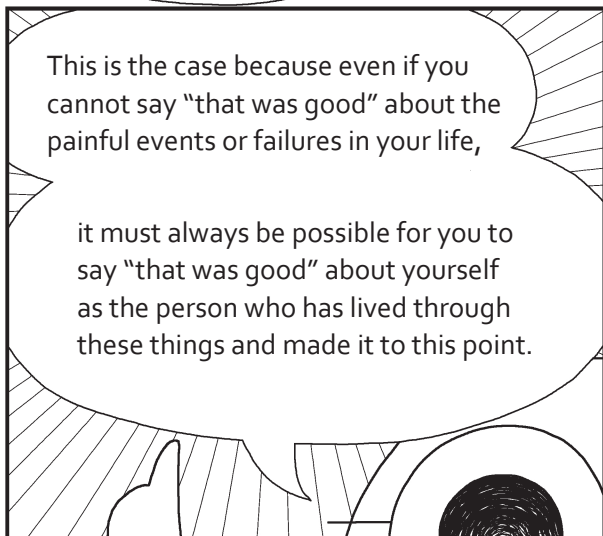
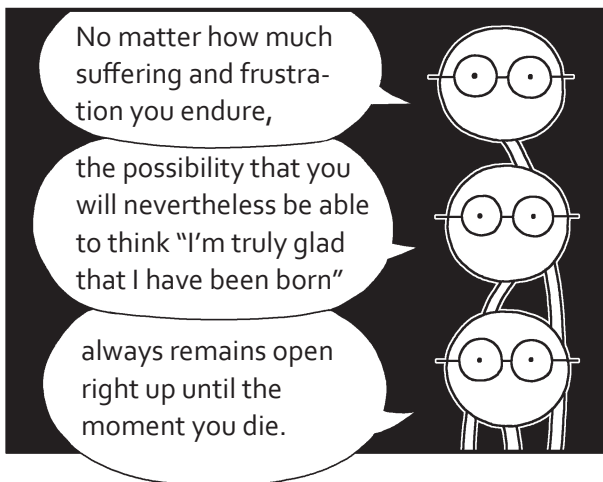


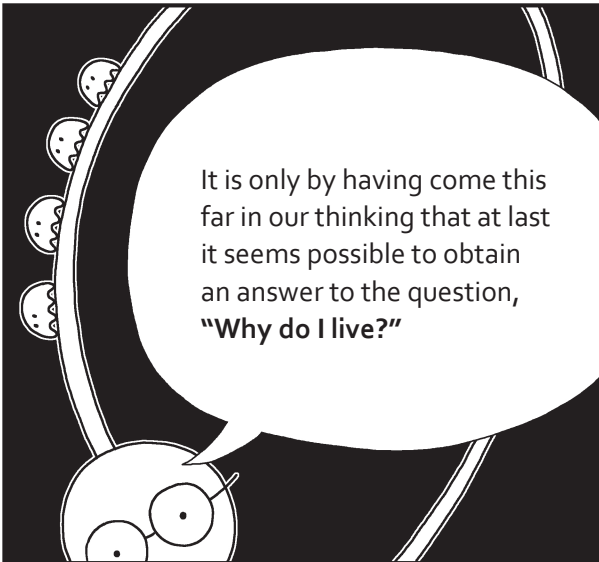
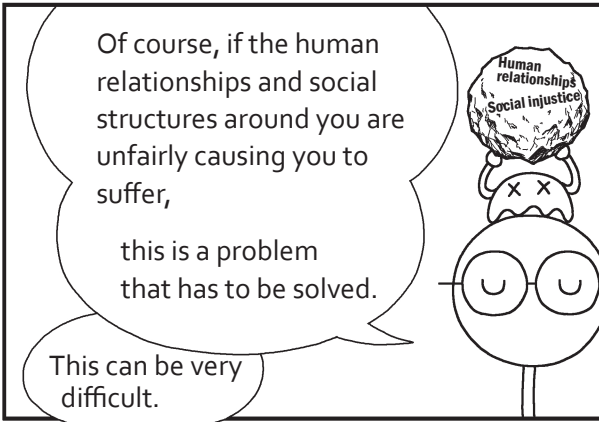
logically speaking the possibility always exists that, depending on how I live my life going forward, the entire life I have lived in the past can suddenly come to be seen as a completely different life.

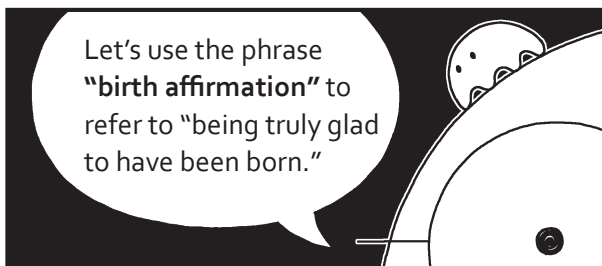
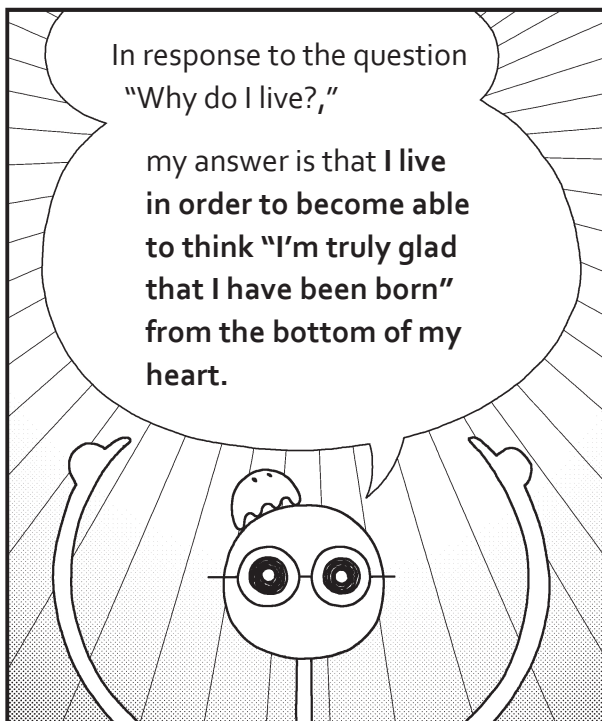
This is always the case, no matter how much a person may be suffering!!

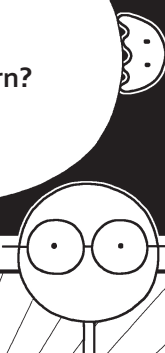


In other words, whether you will be able to think "I'm truly glad that I have been born" depends on how you live your life from now on.







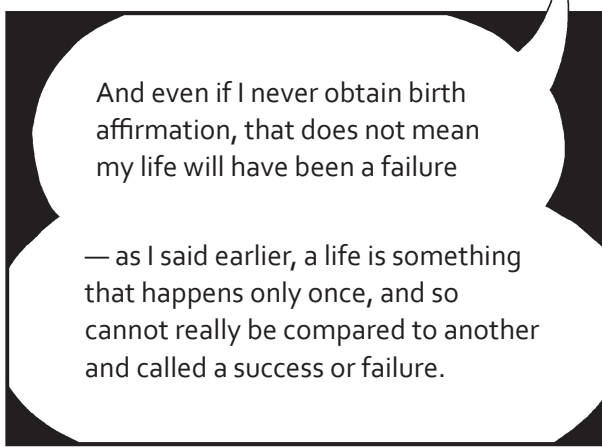
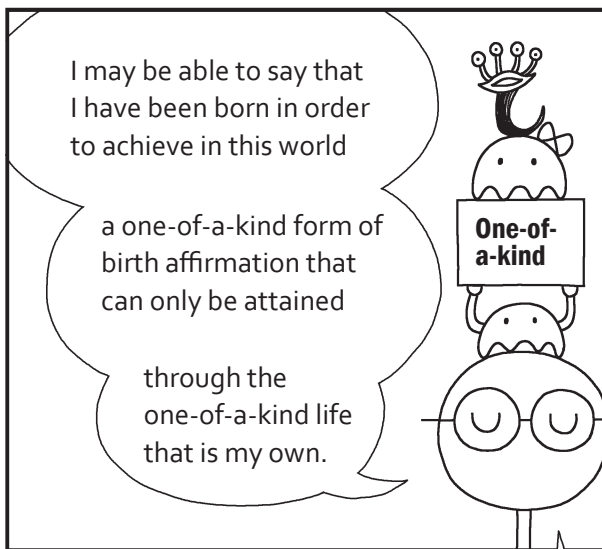
A character with a round head, large round glasses, and a crescent moon on its head. The character is positioned at the top right of the page, with its head and glasses visible in the top panel and its full head and glasses visible in the bottom panel.

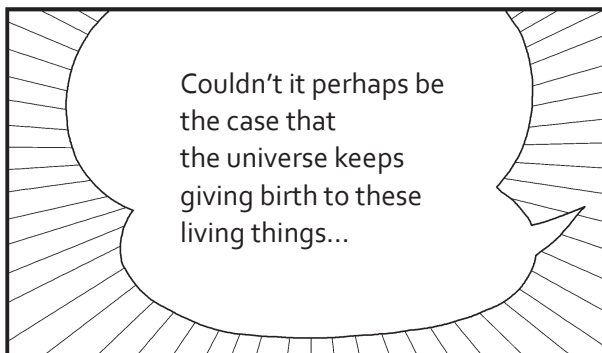
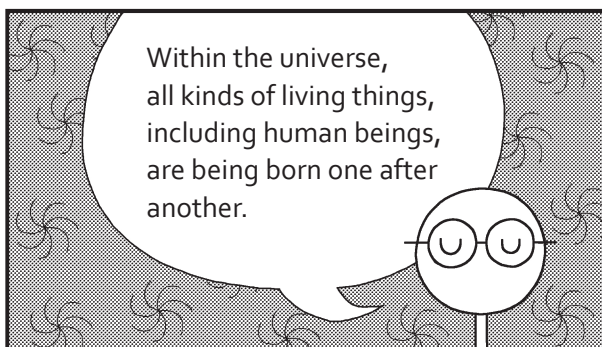
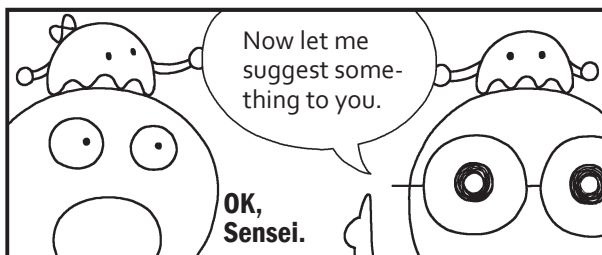
Alright then,
so **why have I been born?**

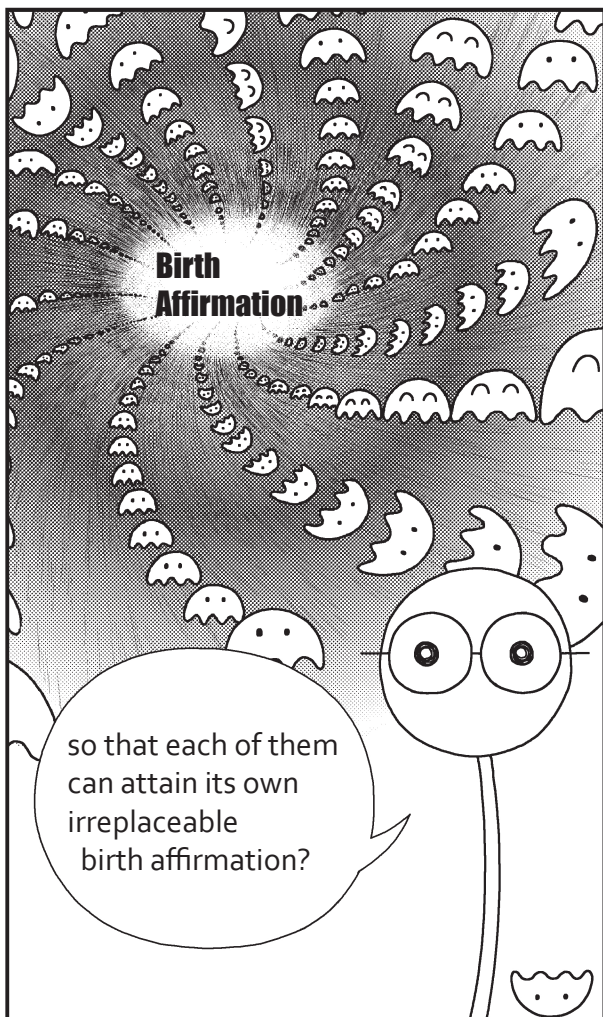
In response to this
question,

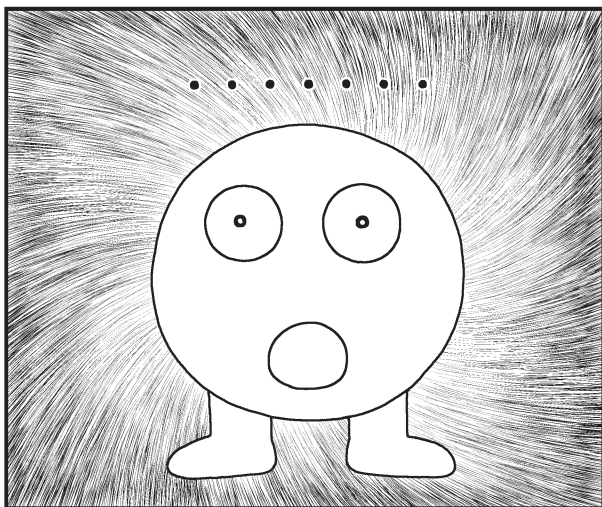
my answer is that I have been born
**in order to realize in this universe
an irreplaceable path toward
birth affirmation that is only
possible through me,**

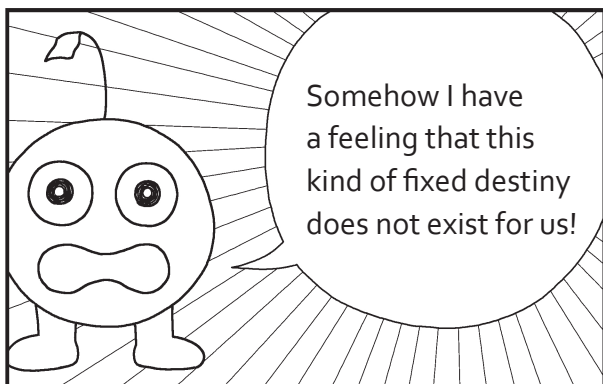
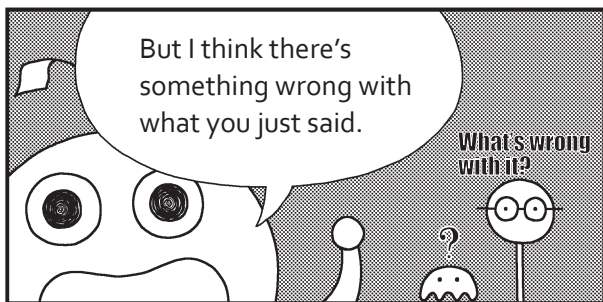
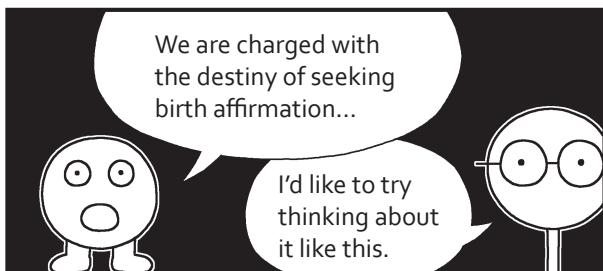
and which allows me to think
"I'm truly glad that I have been
born" from the bottom of
my heart.

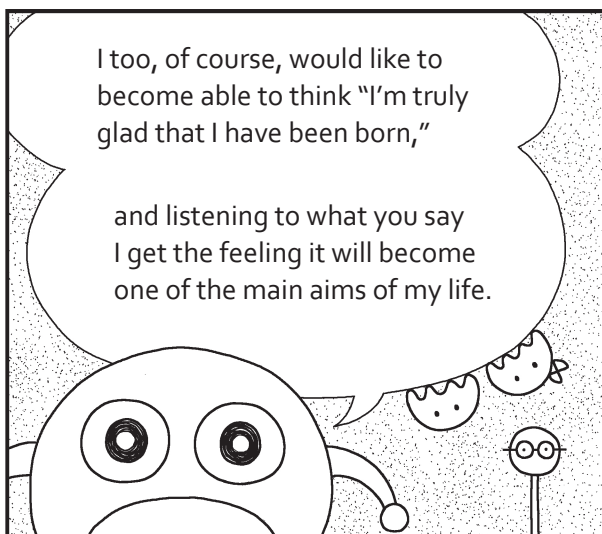
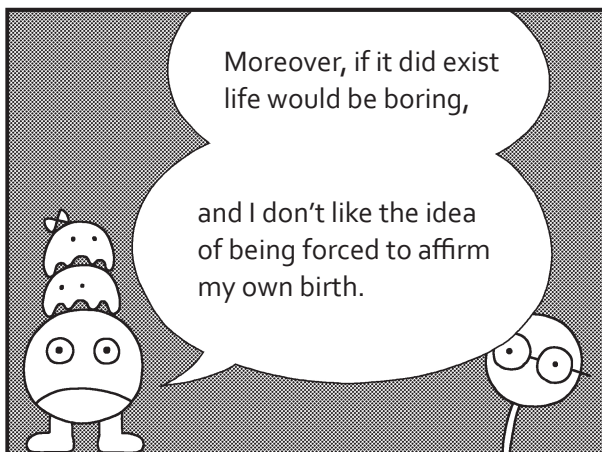


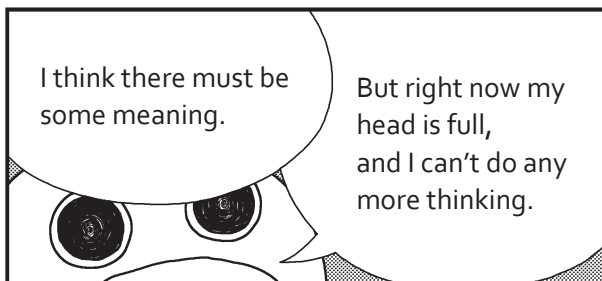
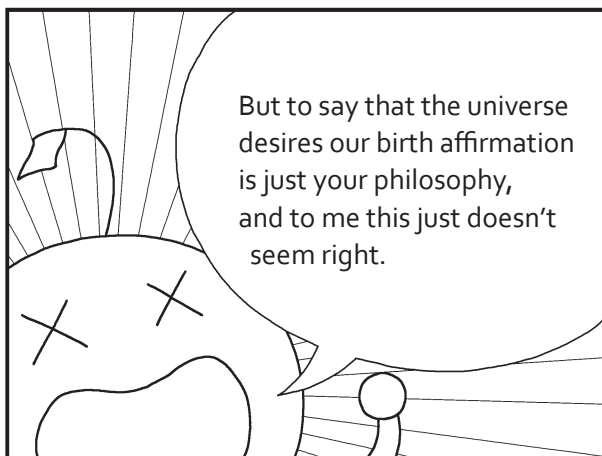


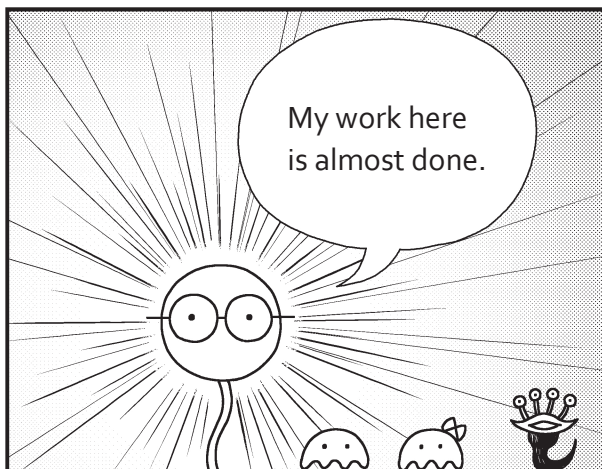
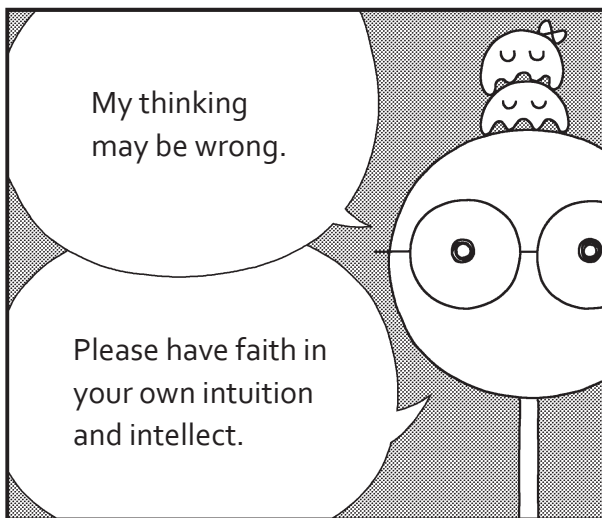


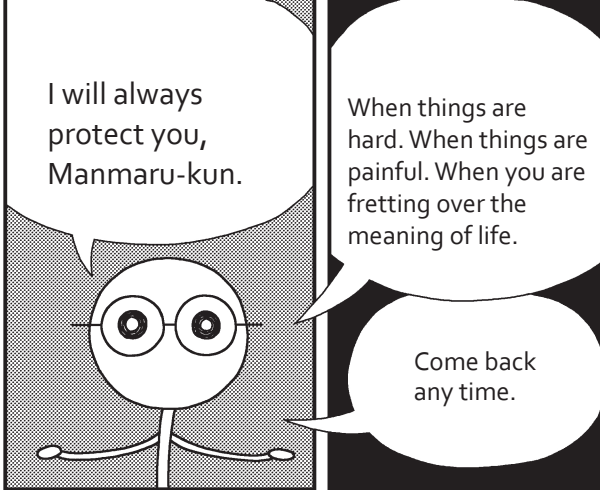


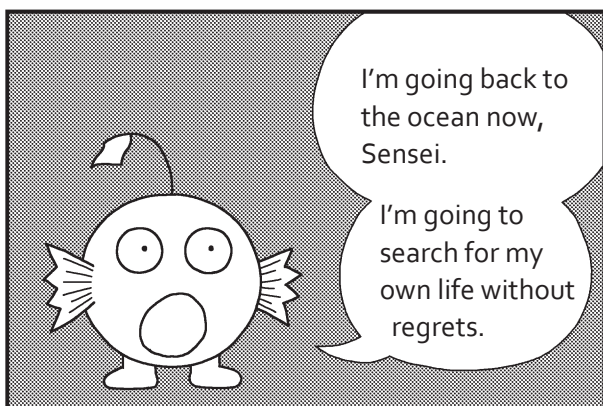
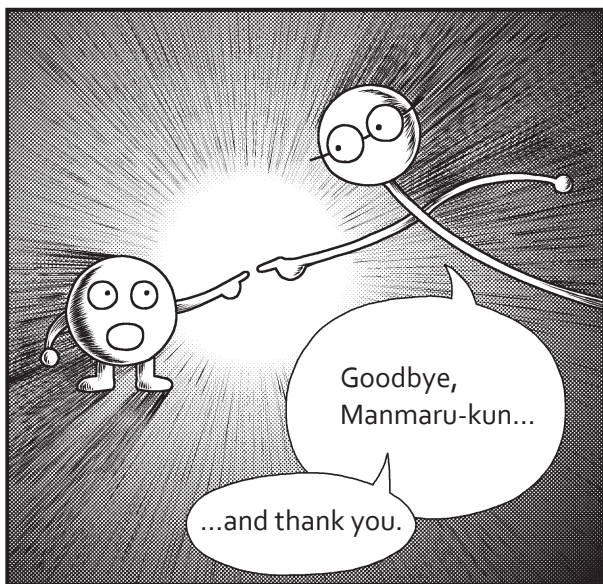


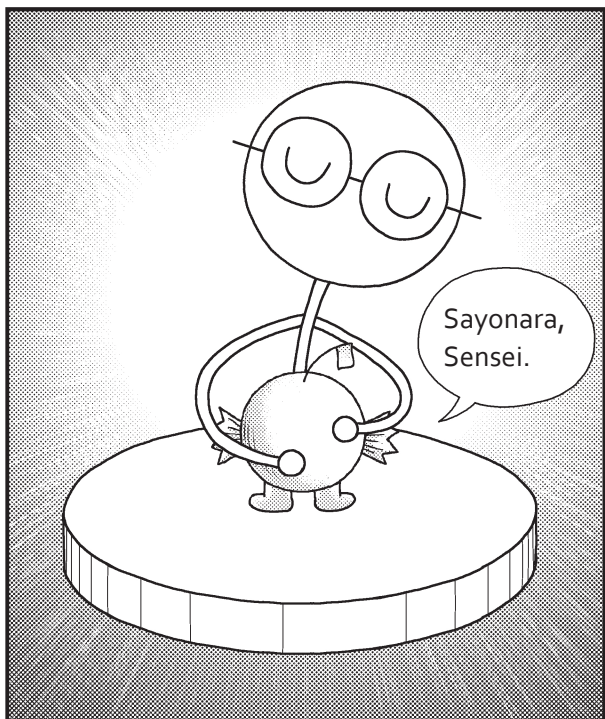


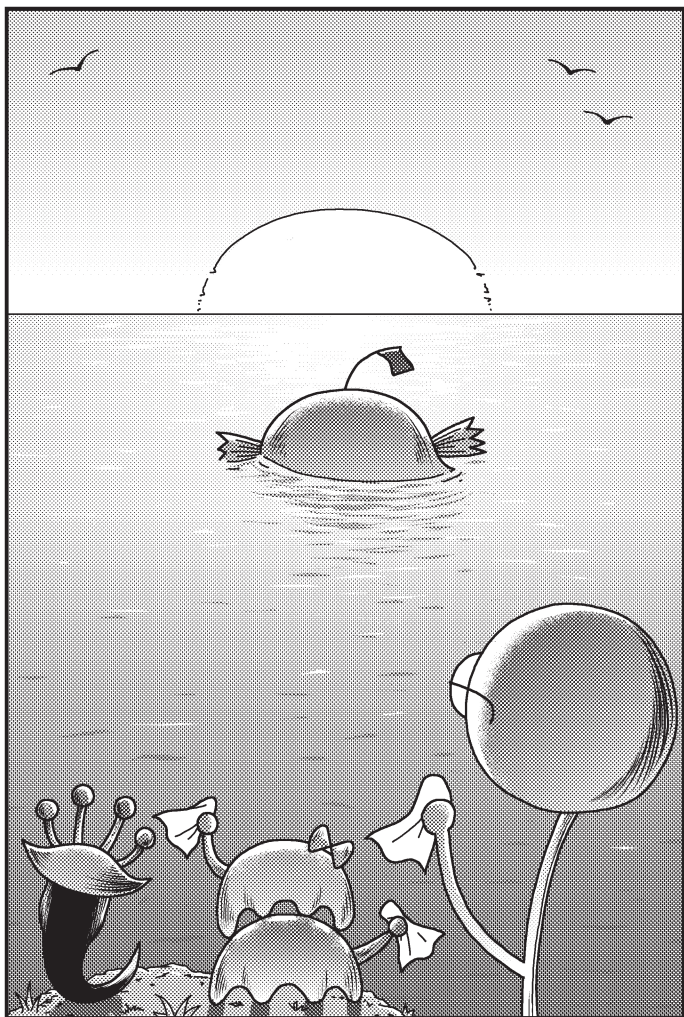






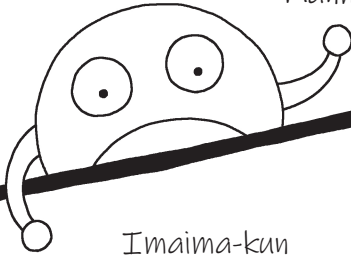






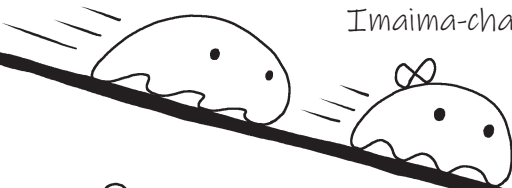
CAST

Manmaru-kun

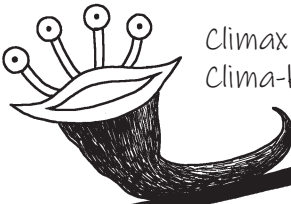


Imaima-kun

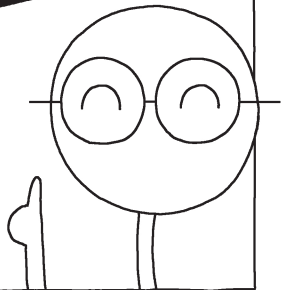
Imaima-chan



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/mangaoo.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 Author

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.

Books

In English

Masahiro Morioka. *Confessions of a Frigid Man: A Philosopher's Journey into the Hidden Layers of Men's Sexuality*. Tokyo Philosophy Project. 2017.

In Japanese

An Invitation to the Study of Life. Keisō Shobō. 1988.

Brain-Dead Person: Human Relationship-Oriented Analysis of Brain Death. Tokyo Shoseki. 1989.

Consciousness Communication. Chikuma Shobō. 1993.

Reconsidering the View of Life. Chikuma Shobō. 1994.

How to Live in a Post-Religious Age. Hōzokan. 1996.

An Intellectual Method of Facing Oneself. PHP Publications. 1997.

Life Studies Approaches to Bioethics: A New Perspective on Brain Death, Feminism, and Disability. Keisō Shobō. 2001.

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Painless Civilization: A Philosophical Critique of Desire. Transview Publications. 2003.

Confessions of a Frigid Man: A Philosopher's Journey into the Hidden Layers of Men's Sexuality. Chikuma Shobō. 2005.

Life Studies for Beginners: A Philosophy for

Facing Oneself. Transview. 2005.
Lessons in Love for Herbivore Men. Media
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Herbivore Men will Bring Your Last Love.
Magazine House. 2009.
*The 33rd Stone: A Philosophy for a Wounded
Age*. Shunjū Sha, 2009.
Connecting the Living and the Deceased.
Shunjū Sha. 2012.
Manga Introduction to Philosophy. Kōdan Sha.
2013.
*Philosophy, Trauma, Sexuality: Book Reviews
1986-2001*. Kinokopress. 2015.
*A Philosophical Inquiry into Personhood,
Dignity, and Brain Death*. Kinokopress. 2015.
Is It Better Never to Have Been Born? Chikuma
Shobō. 2020.

Current Positions as of 2021

2015- Professor of philosophy and ethics at the
School of Human Sciences, Waseda
University, Japan.

2015 Emeritus professor at Osaka Prefecture
University, Japan.

2010- Editor-in-chief, Journal of Philosophy of Life.

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.

BOOK BY THE SAME AUTHOR

Confessions of a Frigid Man

**A Philosopher's Journey into the Hidden Layers
of Men's Sexuality**

Tokyo Philosophy Project, 2017

Masahiro Morioka

Confessions of a Frigid Man: A Philosopher's Journey into the Hidden Layers of Men's Sexuality is the translation of a Japanese book entitled *Kanjina Otoko* published in 2005. Soon after the publication, this book stirred controversy over the nature of male sexuality, male “frigidity,” and its connection to the “Lolita complex.” Today, this work is considered a classic in Japanese men's studies.

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.

This may be the first case in which a philosopher delves deep into his own sexuality and poses an ambitious hypothesis about the formation of male “frigid” sexuality, which might actually be shared by many “normal” men in our society in a hidden way. Reading this book, female readers will come to know, for the first time, some hidden aspects of male sexuality which men have deftly submerged in a deep layer of their psyches.

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Chapter 2: Men Who Avert Their Eyes from

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Chapter 3: Why am I Attracted to School

Uniforms?

*Chapter 4: Delving into the Psychology of Men
with “Lolita Complexes”*

*Chapter 5: Moving Beyond Being a “Frigid
Man”*

*Epilogue: Further Thoughts on a Frigid Man –
Year 2013*

*An open access PDF is [freely downloadable
from the Internet](#). A paper book is available on
Amazon.com.

