

The intellectual hero's representation in anime: an exploration

by

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ABSTRACT

Title of dissertation: The intellectual hero's representation in anime: an exploration

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This study documents the occurrence of the intellectual hero in anime, focussing on the anime series of *Monster* (2004), *Paranoia Agent* (Kon 2004) and *Umineko no Naku Koro ni* (Kon 2009). The characters, Doctor Kenzo Tenma, Detective Keiichi Ikari and Battler Ushiromiya represent the concept of the intellectual hero in anime. Each intellectual hero in anime exists as an embodiment of literature pertaining to the hero and the anime hero.

The intellectual hero in anime is derived from key aspects of Thomas Carlyle's (1796-1881) writings concerning heroes and hero-worship. Antonia Levi and Susan Napier contribute further aspects pertaining to the depiction of the intellectual hero in anime, by discussing the concept of the anime hero. As such, the intellectual hero in anime exists as a concept encompassing elements of both the traditionally perceived styled hero and anime hero. Carlyle's theories reveal the intellectual hero in anime's preference for intelligence, genius and order versus disorder; while exhibiting aspects of an inborn morality. Levi and Napier document the fallibility, sincerity, the complex divided self, moral ambiguity and turmoil of the anime hero. This combined definition communicates an intelligent and exceptional character experiencing failure during his encounter with the antagonist -- an agent of disorder. This study thus appropriates these concepts on the hero and anime hero to construct a concise and viable definition.

Moreover, this study strives to identify and promote the existence of the intellectual hero. The intellectual hero in anime acts as a possible bridge between the traditionally perceived hero and anime hero. By identifying this concept, the study opts to prove the

validity of the intellectual hero in anime, by means of a qualitative content analysis. Furthermore, a semiotic analysis documents the visual depiction of the intellectual hero in anime. As such, the aim of the study is to document the occurrence of the intellectual hero in anime by means of a qualitative content analysis and semiotics.

Key terms: Carlyle, T; heroes; Napier, S; Levi, A; anime hero; intellectual hero; *Monster*; *Paranoia Agent*; *Umineko no Naku Koro ni*; intellectual hero in anime; qualitative content analysis; intelligence; genius; order versus disorder; semiotics.

“As long as your patient is breathing, don’t give up your hopes until the very end.”

-Kenzo Tenma (*Monster* 2004).

“A makeshift reality is nothing but deception.”

-Keiichi Ikari (*Paranoia Agent* 2004).

“Victory isn’t something you’re given. It’s something you take!”

-Battler Ushiromiya (*Umineko no Naku Koro ni* 2009).

DECLARATION

Student number: 28090323

I declare that this dissertation, which I hereby submit for the degree Magister Artium (Visual Studies) at the University of Pretoria, is my own work and has not previously been submitted by me for a degree at this or any other tertiary institution.

Johanàn Gerhardus August Hattingh

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CHAPTER ONE

INTRODUCTION

1.1 Background and aims of study

The Scottish historian Thomas Carlyle (1796-1881) presented six lectures on heroes and hero-worship in London in 1840. Carlyle's idea of the hero is still relevant and applicable to contemporary hero studies. One of the key ideas Carlyle discusses concerning heroes, is that such figures represent order and are the enemy of disorder. Carlyle (1930:203) articulates that every hero is a "Great man [and] a son of order", he has a mission of order, a mission which all men share. The hero must change disorder and chaos into a ruled thing, thus being a missionary of order (Carlyle 1930:203). As an enemy of disorder, the hero must at all costs be victorious, as failure leads to dissolution or death (Carlyle 1930:204).

The theory by Carlyle on heroes and hero-worship is applicable to the formation of the concept of the so-called 'intellectual hero'. The intellectual hero is my term formulated for this study to outline the description and analysis of such a hero using three anime¹ series as an illustration of the concept. Thus far, the term intellectual hero has been absent from Western academic discourse and is developed in this study based on Carlyle's theorisation of the hero. Furthermore, the concept also includes a combination of various definitions of heroes and anime heroes. The anime hero has been outlined by authors such as Susan Napier (2005:122) and Antonia Levi (1998:69-73) to include being sincere, at times selfless, haunted by the past, facing identity struggles, having dual-selves, being self-aware, needing a feminine influence, and embodying flaws and frequent failures. However, a number of pertinent characteristics still need to be outlined, these include a reliance on the intellect, only using violence as a last resort, functioning as a being of order (good) that defeats disorder (evil), and having an inborn

¹ Anime (Japanese animation) consists of numerous forms, genres, audiences and styles (Brown2006:2). Brown (2006:2) argues that anime is best understood in relation to a screen, that it exists as "nothing apart from the spaces of viewing and the technologies of projection ... that are [utilised] for the purposes of 'screening' anime"; as such each viewing of anime differs economically, culturally and geographically.

morality that cannot be swayed by outside forces. It is precisely these characteristics that I have collectively grouped under the taxonomy of the intellectual hero.

The anime hero is usually represented realistically and in-depth and has human flaws (Levi 1998:70). The significance of anime, according to Susan Napier (2005:121), lies in its “nonreferential realm” which allows for a more complex means of viewer identification than live action films. These caricatures, instead of “real-life characterisations”, portray numerous visuals and scenarios which “challenge the illusions of realism”, ultimately responding to contemporary events instead of merely reflecting them (Napier 2005:121-122). Anime provides ample examples of Japanese influenced narratives and genres, without the technical and visual limitations of live action films or series, pertaining to budget constraints, stunts, visual effects and actors. Similarly, anime texts illustrate contemporary issues and human anxieties. Thus, anime provides a complex and contemporary setting to discuss and analyse the intellectual hero.

Moreover, anime functions as an export that promotes Japan as a soft power. According to Douglas McGray (in Napier 2006:48, 53; Valaskivi 2013:488), soft power is the art of transmitting mass culture, which includes cultural and economic commerce and popular culture, instead of military might. Similarly, this concept uses attraction instead of coercion to obtain goals (Panda 2010:146; Heng 2014:170). Soft power consists of three factors: its culture, political values and foreign policy (Heng 2014:170). These exports include anime, manga, video games and Japanese pop music (Napier 2006:53). A Japanese diplomat Kondo Seiichi states, that Japan is better able to convey its ideas in the form of cultural products “through the mediation of feelings” (Napier 2006:49). Soft power is not an exclusive method as co-operation between countries is favoured, as this contributes to their national interests; it is also relevant regionally and globally (Panda 2013:147). This notion of soft power resulted in the campaign of ‘Cool Japan’ in 2005, characterised by Doraemon as 2008’s anime ambassador, co-hosting the Annual World Cosplay Summit and 2009’s *kawaii* ambassadors (Valaskivi 2013:485; Heng

2014:170).² ‘Cool Japan’ relies heavily on creativity, which is a combination of traditional Japanese values and new modern values (Valaskivi 2013:498).

In Japan, anime exists as popular culture, whilst in many places in the Westernised world such as America it is more of a sub-culture (Napier 2005:4). Anime exists as a cultural construct influenced by traditional Japanese arts such as *kabuki* and *ukiyo-e* (woodblock prints), as well as by global artistic traditions of the twentieth century including cinema and photography (Napier 2005:4). Anime explores issues that provoke, bewilder, and inspire its audience as Napier (2005:4) states, “anime clearly appears to be a cultural phenomenon worthy of being taken seriously, both sociologically and aesthetically”. Essentially, anime employs a multi-genre approach to its narratives, exploring genres such as romance, comedy, tragedy, adventure, horror, science-fiction, fantasy and psychological thrillers (Napier 2005:6-7). The importance of anime lies in its capability as a global phenomenon, both economically and culturally (Napier 2005:8). Relating to American animation, anime is different as it stands as an implicit global resistance, which is evident in anime’s narratives, narrative styles, pacing, imagery, humour, and the emotions and psychology of both characters and animators (Napier 2005:9).

Levi (1998:73) states that the anime hero provides a refreshing alternative to the stereotypical American hero. Anime heroes appear more ordinary as they have faults, inadequacies, and fears; at times, they are ordinary people who achieve heroism through the act of being true to themselves. The anime hero exists across the social spectrum in the form of warriors, cyborgs, aliens, monsters, teenagers, magical girls, the working class, redemption seekers, intellectuals, medical professionals, teenagers and children. However, the intellectual hero is not a representation of a specific sub-category; it is rather a combination of certain characteristics.

This study therefore focuses on a specific type of anime hero that has not been identified previously, namely the intellectual anime hero. The purpose of the study is an

² *Kawaii* is a Japanese concept for something or someone extremely cute and entertaining. The anime series discussed in this study produced between the years 2004 to 2009 adhere to the ideas of ‘soft power’ and ‘Cool Japan’.

exploration of the representation of the intellectual hero in a purposive sample of anime that comprises episodes from the television series *Monster*³ (Kojima 2004-2005), *Umineko no Naku Koro ni*⁴ (Kon 2009) and *Paranoia Agent*⁵ (Kon 2004). The selected samples are easily attainable, present unique and interesting narratives and characters, illustrate the occurrence of an intellectual hero, and they provide a diverse sample.⁶ Consequently, the samples provide a specific focus on a type of hero defined by the author as the intellectual hero.

1.1.1 Background to anime

To gain clarity concerning the concept of the intellectual hero in anime, a short historical view of anime follows. Japanese art influenced the development of anime. The *emakimono* or picture scroll dates back to the Kamakura period (1185-1333), and illustrates a “realistic” human world emphasising elements of life such as youth, beauty, love, sickness, old-age, spiritual enlightenment, labour, military warfare, power and intrigue, death and grief (Hu 2010:26). *Emakimono* functions as a means to experience the emotional nuances concerning the human psyche, as well as providing a window to understand the psychological and ideological perspectives of the artist (Hu 2010:26). The technique of “hair-thin lines” resembles the line drawing process in cell animation, employing formalistic expression and shapes focusing on “narrative continuity, spatial perceptive and other decorative demands” (Hu 2010:27). The influence of *chinzō* (portrait paintings depicting realistic images) from the Muromachi period (1333-1573)

³ *Monster* is the story of a Japanese neurosurgeon Doctor Kenzo Tenma who practices at a prestigious hospital in Germany. During one of his operations, he saves the life of a young boy Johann. This decision costs Doctor Tenma his career, fiancé and the hospital director’s respect. After the director is murdered, Doctor Tenma becomes the chief suspect. Doctor Tenma must prove his innocence and find the real killer, as he has to ‘destroy’ the monster he resurrected -- Johann.

⁴ *Paranoia Agent* follows two detectives Keiichi Ikari and Mitsuhiro Maniwa assigned to the case of Lil’ Slugger. Lil’ Slugger a baseball-wielding middle schooler, who attacks various people offering his victims a false salvation from their problems. The two detectives must solve this bizarre case, whilst Lil’ Slugger’s first victim Tsukiko Sagi holds answers to the mystery of the Paranoia Agent.

⁵ *Umineko no Naku Koro ni* (As the seagulls cry) explores the supernatural family murder on Rokkenjima island. The members of the Ushiromiya family gather on Rokkenjima Island for the yearly family conference. After the murder of all the island’s inhabitants, the sole survivor, Battler Ushiromiya must struggle against the witch Beatrice to undo her evil magic.

⁶ This includes different ages, from teenager to adult to middle aged man; different occupations, from neurosurgeon, to police detective, to student; different social standings, from upper-middle class to middle class; and different narratives, from finding and eliminating a monster, solving the mystery of an aggressive delinquent youth and to out-thinking a witch in a game of wits.

is evident in the portrayal of background, dress details and facial expressions that depict “a powerful psychological presence”, which can be regarded as an early form of anime or manga (Hu 2010:30). The seventeenth century *ukiyo-e* (wood-block prints) function as a “fashionable” object depicting *kabuki* actors and courtesans, colourful travel guide books and landscapes (Hu 2010:32). The nineteenth century *utsushi-e* functions as an early form of anime as it depicts various narratives such as samurai tales, ghost stories and erotic narratives (Hu 2010:42).

The author Tze-Yue G Hu (2010) explores anime in her book *Frames of anime culture and image-building*. One of the sub-chapters of her study illustrates the role of anime in popular culture. Hu (2010:35) links the aspects of a “loud and spectacular world which the urban populace experiences everyday with the [colourful] and idiosyncratic components of *kabuki*”. Hu (2010:35) articulates that *kabuki* theatre exists as an ‘ancestor’ to anime; specifically that anime is a contemporary form of *kabuki*. The author also states that the stage decor and design of *kabuki* is reminiscent of the frames of anime; the visual and playful elements of *kabuki* embodied in anime as a “toon” form (Hu 2010:35).

Anime in popular culture has been influenced by *utashi-e* (magic lantern, images painted on glass, usually narrative illustrations) regarded as “Edo-anime” (Hu 2010:42-43). This camera obscura presents remnants of Edo pop culture evident in modern culture, such as the ideological life force and outlook of the time (the Tokugawa period, 1603-1868, is a period of peace and inquisitiveness) further influenced by Westernisation and a newly found national identity (Hu 2010:43). Japanese pop-culture influences are evident in Asia and Southeast Asia and to an extent in the West. These include J-pop music, sushi restaurants, karaoke, cosplay (costume play), anime conventions, video games, and Japanese television dramas and films (Hu 2010:144). Anime and manga are consumed differently, in relation to other Japanese cultural exports, being more of an “active appropriation and [a desirable commodity]” (Hu 2010:144).

According to Richmond (2009:2), the ‘first’ known anime is a five-minute short film, *Mukuzo Imokawa the Doorman* by Oten Shimokawa dated January 1917. Other 1917 pioneers included Junichi Kōchi and Seitarō (Richmond 2009:3). Taihei Imamura coined the term anime in 1948 in his book *On Animated Movies* (Manga Eigaron) (Richmond 2009:2). The year 1956 saw the formation of Tōei Dōga a Japanese animation studio with the aim to rival Walt Disney; its first production was *Panda and the Magic Serpent* -- a colourful first (Richmond 2009:9). During the 1960s, anime appeared frequently on television, the most prominent was *Tetsuwan Atom* (Astro Boy) (1963) created by the godfather of anime, Osamu Tezuka (Richmond 2009:12). The 1970s introduced science-fiction and space anime to the world such as *Mazinger Z* (1972), *Gatchaman* (1972), *Mobile Suit Gundam* (1979) and *Space Battleship Yamato* (1974) (Richmond 2009:16-18). The abovementioned series enjoyed viewership in Japan and garnered a cult following in America and parts of Europe.

The 1980s is viewed as the golden age of anime, featuring the birth of Studio Ghibli and Studio Gainax, two major anime studios, and the rise of *auteurs* such as Mamoru Oshii and Katsuhiro Ōtomo (Richmond 2009:20).⁷ The appeal of anime also grew with an international fan base, anime magazines (*Animage* and *Newtype*) and *otaku* subculture -- obsessive anime followers (Richmond 2009:20-21). The end of the 1980s saw a significant event: Katsuhiro Ōtomo’s *Akira* acknowledged as a seminal work because of its adult themes (Richmond 2009:23). The global market for anime grew in the 1990s with new genres (fantasy), texts such as *Ninja Scroll* (1993), *Patlabor* (1995), *Ghost in the Shell* (1995), *Jin-Roh* (1999) and *Neon Genesis Evangelion* (1995) (Richmond 2009:25). Adult anime fans experienced films such as the psychological thriller *Perfect Blue* (1997) and series with “sophisticated plots and themes” such as *Cowboy Bebop* (1998) and *Serial Experiment Lain* (1998) (Richmond 2009:26). Anime became more digital in the 2000’s with the rise of DVD and internet; new technology also changed the production of anime making for a more sophisticated and impressive product (Richmond 2009:27). The continued production and distribution of new and on-going anime series communicates its popularity in the second decade of the twenty-first

⁷ An *auteur*, in this context, is an exceptional individual in their chosen field, demarcated by a unique style.

century. The *otaku* (obsessive fan and anime enthusiast) market in Japan has over 2.8 million consumers (Hu 210:147). This market is interested in anime, idols (singers), comics (manga) and games, and is estimated worth ¥260 billion (R26 billion) (Hu 2010:147). *Otaku* culture is transnational, with the availability of anime online, usually found on anime fan-subbed sites (Hu 2010:147).

1.1.2 The social and historical context of the prototypical anime hero

To grasp the essence of the anime hero, one must first contextualise the concept in a socio-historical background, which includes the Westernisation of Japan in the nineteenth century. Bob Tadashi Wakabayashi's (1998) book *Modern Japanese thought* articulates the Westernisation and industrialisation of Japan. From 1640 to 1653, Dutch learning fascinated the Japanese (Hu 2010:39). Japanese artists began to study European paintings, paying close attention to the realism of European still-life paintings, which led to the Japanese employing the concept of *chiaroscuro* (Hu 2010:39-40). Thus, the West partly influenced the development of anime, in terms of advances in art and technology.

The Japanese adopted Western customs of the outer realm (material culture and political forms) and the inner realm (thought, spirit and values) (Wakabayashi 1998:1). The anime hero embodies qualities attributed to the influence of the West on Japan in the nineteenth and early twentieth century. Whereas many anime heroes rely on their physical abilities, intellectual heroes rely mostly on their strength of character (an in-depth discussion of the nature of the anime and intellectual hero follows in Chapter Two). Ideals that originated in the West are prominent in modern Japan: democracy, individual freedom, egalitarianism, pacifism and the upholding of human rights (Wakabayashi 1998:1). Although "this drastic refashioning of thought and values" (Wakabayashi 1998:1) has not been an easy or a straightforward transition, Westernisation is a contrast between native and alien, traditional and modern, and rulers and ruled. In Japan's past, China functioned as the source of received and appropriated high culture for almost two millennia, whilst for only two centuries Western culture existed as a part of Japan (Wakabayashi 1998:2).

Post-1945 Japan is the final milestone of modern Japan as according to Wakabayashi (1998:21), it “possesses true democratic institutions and political processes” not as a result of the struggle and sacrifice of the people, rather “they received these gifts from ‘advanced Western nations’ only because of losing the war”. Modern democracy has to become internalised and practiced daily in the lives of the Japanese people, for example, in order to understand that the ‘inferior status’ of women is a construct of male “tyranny” and not the natural state of humanity (Wakabayashi 1998:21). Modern democracy also focuses on pacifism, the government being accountable to its people, respecting individuals, equal rights and opportunity, and being tolerant of differences (Wakabayashi 1998:22). Western inspired characteristics such as democracy are evident in anime and exemplified by anime heroes (see Chapter Two).

1.2 Aim of study

The aim of the study is primarily to explore the possibility of the intellectual hero as a concept within anime and then to critically discuss and analyse the occurrences of the intellectual hero in selected episodes from the anime series *Monster*, *Umineko no Naku Koro ni*, and *Paranoia Agent*.

This study is relevant as it illustrates the visual representation of the intellectual hero within the context of the specific anime examples mentioned above. This study illustrates the intellectual hero in anime within the parameters of Western academic discourse as there are no known studies that take this point of departure.

1.3 Literature review

Owing to the restriction of the availability of Japanese literature in South Africa and the fact that most primary sources on anime and visual culture are written in Japanese, this study relies on Western academic texts. Furthermore, the globalising effect of anime allows for Western academic research on this Eastern phenomenon. The visual representation of heroic characters differs in Western (American) and Eastern (Japanese) visual culture. For the purposes of this study, writings by Carlyle, Campbell,

Lash, Voytilla, Segal, Browne, Fishwick, Marsden, Cummings, Hopkins, Kane, and Lohof have been applied to discuss the hero in a Western context. The anime hero is specifically discussed by Levi and Napier. These writings form the theoretical arena within which the concept of the intellectual hero is identified and explored.

The six lectures Thomas Carlyle presented on heroes and hero-worship in 1840, acknowledged that society requires heroes. As a figure of recent history (the nineteenth century), he stipulates the importance of heroes as symbols of goodness and order. Carlyle's hero lectures are a spiritual interpretation of human history, they are not philosophical or scientific (Hunter 1897:lxii). According to Carlyle, heroism is the inherent goodness of all true greatness, identity of intellect, and morality (Hunter 1897:lvii). The hero is at times an actual leader of men; other times he is a man others will follow, or aspire to be; or a man of admired genius, who influences others intellectually and spiritually (Carlyle 1930:ix). To Carlyle (1930:x), the hero, above all is a man of action. Carlyle's (1930:xi) hero fulfils the role of the hero as a divinity, prophet, poet, priest, man of letters or a king. Carlyle (in Segal 2000:1-2) articulates that the hero is a saviour of his era, in control of history yet also at the mercy of history -- the intellectual functions as a saviour protecting society. Carlyle stipulates a variety of viable characteristics that pertain to identifying the intellectual hero in anime. These include: intelligence, genius, wisdom, inborn morality, truthfulness, just, being admirable, being a saviour, sincerity, being courageous, honest, having insight, integrity, having inner strength, experiencing woe and wandering, order versus disorder, being eager to learn, teaching others, commanding others, being a man of both ability and capability and the potential to reach his infinite talent.

Joseph Campbell (1904-1987) discusses the hero in his book *The hero with a thousand faces* (2008). According to Campbell (2008:334), the contemporary hero exists in a secular world, where societies vie for material supremacy and resources; these progressive societies exhibit a "heritage of ritual, morality and art ... in full decay". The contemporary hero faces not only human or monstrous adversaries, but also enemies such as corporations, greed, exploitation, adversity, immorality, and weapons of death. In this study, one can hypothesise that the intellectual hero faces such modern evils as

greed, corruption, racism, abuse, indoctrination, and delinquency. Campbell provides a useful account of the contemporary hero, articulating characteristics found in the narratives of the chosen anime series. Campbell's argument concerning the responsibility of the hero also mirrors the actions of the (intellectual) hero in aiding others. Campbell stipulates the existence of modern evils plaguing the hero. This notion may be applicable to the intellectual hero in anime.

John Lash (1995:6) states that the hero consists of three primary masculine figures, namely the sage, saviour, and warrior-hero. For the purposes of this study, the hero exists only as a sage. The hero as saint or sage illustrates an achieved equilibrium of the self; an attainment of inner powers of mind and spirit (Lash 1995:6).

Stuart Voytilla's (1999) book *Myth and the movies* discusses the hero and the hero's journey prevalent in numerous genres. The hero's journey entails a sense of personal growth, in order to sacrifice the self in service to others; the (intellectual) hero grows and evolves in order to combat the ever-changing tactics of his adversaries (Voytilla 1999:14). Voytilla also conveys the hero's struggles with modern evils.

Robert A Segal's (2000) book *Hero myths* explores the notion of the hero in literature. The book explores folk, literary and global popular heroes. He perceives the contemporary hero as truly human, illustrating qualities of being mortal, powerless and amoral (Segal 2000:8), qualities that the (intellectual) hero also exhibits. The hero of today is almost shunned by the community, he is an outsider, a loser and a villain (Segal 2000:8); this is evident in the selected anime examples, as discussed later in this study. Contrary to Segal, Kittelson (1998:8) focuses on a more relevant hero in visual culture. Heroes show one the righteous path in how one must act and think, the hero changes, evolving into a more soulful being (Kittelson 1998:8). Through the act of being soulful, the hero knows his inner evil and that of the world; being humble, the hero conquers this evil (Kittelson 1998:8).

The hero in its myriad forms exists in Ray B Browne, Marshall Fishwick and Michael T Marsden's (1972) book *Heroes of popular culture*. According to Marshall Fishwick

(1972:7), “a generation which is better educated, more sophisticated, more travelled and media-exposed ... will demand and expect more from its heroes” and that “no highly publicized figure can any longer hide his contradictions, shortcomings, and recorded blunders, the old one-dimensional hero or paragon is finished”. This is evident in the characters of Kenzo Tenma, Keiichi Ikari and Battler Ushiromiya. Each hero exists as a fallible character. Tenma adheres to apparent nepotism in his work environment, while forsaking his morality in favour of prestige and admiration, his struggles communicate the abuse of power by the hegemonic order, and by means of identification to resist and reject this corruption. Ikari remains outdated and old-fashioned in a modern fluctuating society, a prisoner to a nostalgic past, he symbolises the tendencies of middle-aged men facing a mid-life crisis in an alien technologically dependent society. Battler appears rebellious with his red hair and perverted nature, exhibiting a sense of individualism, as such; he embodies the ideals and morals of contemporary youth. They represent the changing face of the hero, namely solving mysteries and using intelligence or a streetwise and logical demeanour to survive. The hero in anime is a complex character: although achieving great things, he remains a fallible human being (Levi 1998:81). Hence, these abovementioned characteristics may further define the intellectual hero in anime.

Ronald Cummings (1972:101) postulates that the hero or the concept of heroism is “a product of history and cultural context as well as a psychological need”. The hero contributes to his cultural construct, reinforcing and altering it -- ultimately in a significant manner (Cummings 1972:101). The representation of heroes changes as a direct result of changing perceptions; heroes are not abandoned as new contexts are created for them (Cummings 1972:101).

Anthony Hopkins (1972:113) discusses the twentieth century hero, stating that he possesses an astounding natural vitality in relation to his masculine energy, spiritual integrity, spontaneous charity, and humanity. He further states that society is repressive as it opposes vitality, eccentricity, individuality, and independence; yet the hero remains a non-conformist standing alone against forces threatening his independence and

freedom (Hopkins 1972:114). However, the hero eventually succumbs to defeat, destruction or death (Hopkins 1972:114).

Patricia Kane discusses the hero in Western popular culture. Kane (1972:125) refers to the television lawyer Perry Mason, a man of logic and reason who employs his wit to achieve victory, instead of resorting to violent or physical means. Mason uses his intellect, along with Brer Rabbit, Coyote, Sherlock Holmes, Auguste Dupin and Ulysses, to achieve specific aims (Kane 1972:125). In contrast to Mason is Gavin Stevens, a detective and advocate, with an above average intelligence, who employs unorthodox means to obtain evidence, his clients are both guilty and innocent, he makes errors and exists in a society where reason does not prevail (Kane 1972:131). Kane documents the characteristic of using violence as a last resort, as her depiction of the hero rather relies on intelligence. This characteristic may be applicable to the definition of the intellectual hero in anime.

The popular hero is born adhering to a specific process of hero worship, a concept formulated by Carlyle. According to Bruce Lohof's (1972:159) interpretation, hero worship follows a process of popular homage, formal recognition, and honour. The hero is idealised or transformed, commemorated and a cult is established (Lohof 1972:159). The hero fulfils a role of being a conquering hero (warrior), a Cinderella (rags to riches, against all odds, underdog), a clever hero (intellectual hero), avenging hero (Battler Ushiromiya), a benefactor (Doctor Tenma) or a martyr (Detective Ikari) (Lohof 1972:162).

Levi discusses the anime hero in the chapter *The new American hero: made in Japan* in the book *The soul of popular culture: looking at contemporary heroes, myths and monsters* (1998). According to Levi (1998:68-69), American heroes fit the mould of a god or demigod; they are simplified into a "good guy stereotype" without flaw or depth. Levi (1998:73) states that the anime hero provides a refreshing alternative; these individuals appear more life-like as they have faults, inadequacies, and fears. At times, they are ordinary people who achieve heroism through the act of being true to themselves (Levi 1998:73). All anime heroes rely on internal heroism, a process in

which selfless sincerity achieves its goal (Levi 1998:72). The figure of the hero is not always a warrior, but is always true to the self (Levi 1998:73). The anime hero, in relation to the American cartoon hero, is a more rounded character, imperfect and inclined to self-doubt and self-recrimination (Levi 1998:81). Levi's writing illustrates viable characteristics pertaining to the intellectual hero in anime. These include being selfless, motivated, yet, having flaws and failures, as well as being complex and morally ambiguous.

Susan J Napier's (2001) book *Anime from Akira to Princess Mononoke* focuses on the anime hero and heroine; her book approaches the anime hero from a gender-based perspective that documents a change in the portrayal of heroines. Her work further explores anime genres, the history of anime and its popularity on the global market. Her updated book *Anime from Akira to Howl's Moving Castle* (2005), documents the increasing popularity of anime in the global market.

Contemporary Japan faces a sense of vulnerability in relation to its "anomalous place among nations" as it is economically prosperous yet militarily vulnerable, with its traditions threatened locally and internationally (Napier 2006:26). As the world transforms into "an era of global capitalism and ... [an] accelerating transnational traffic of cultural flows", the world almost becomes an anime screen itself (Brown 2006:6). The status and location of the anime screen asks questions pertaining to its transnational status, as pop culture flow amongst other cross-fertilising flows such as money, goods, technology, information, media, identity and the physical body; "in an era of [decentralising] media [globalisation], [localised] consumption and appropriation, and the proliferation of indigenised Asian modernities" (Brown 2006:7). It is thus viable to assume that there will be a mutual influence between Western and Eastern culture regarding the construction of the intellectual hero in anime. Napier communicates the following relevant characteristics in possibly defining the intellectual hero in anime. These characteristics consist of the hero haunted by the past, having an identity struggle, having a dual self and influenced by women.

1.4 Theoretical framework and methodology

This study employs a qualitative content analysis followed by a semiotic analysis. According to Berger (in Wigston 2009:5), content analysis is a method of research measuring a number of something, for example the occurrence of the intellectual hero in anime, in a sample of mass media or popular art. The qualitative content analysis tends to be more critical, favouring an in depth study of texts, visual codes or messages (Wigston 2009:4). It is also a systematic, objective analysis of message characteristics, such as the portrayal of characters in films and television (Neuendorf 2002:1). This research employs the qualitative content analysis whereby the narrative of the texts is analysed with specific focus on the characters in order to identify and distinguish the visual representation of the intellectual anime hero as a character analysis (Neuendorf 2002:5-6).

The application of content analysis employs the following processes:

- the selected texts are examined in order to document assumptions (such as existence of the concept of the intellectual anime hero)
- the variables are selected by means of measuring intellectual activities (the visual representation of the intellectual anime hero and his interaction with the villain)
- a unit of data collection is used (the applicability of the episode in relation to the defining characteristics of the intellectual anime hero)
- a codebook documents the variables (the amount of intellectual activity); a purposive sample of three texts is chosen
- the reliability of the variable is tested to stipulate if it is truly an intellectual activity or normal activity
- a reliability figure is calculated (the visual representation of the intellectual anime hero) and the research is then tabulated
- the results are tabulated and analysed (Neuendorf 2002:50-51)

The content analysis for the purpose of this study relies on observations and drawing conclusions from the sample (Holsti 1969:14). This method uses a combination of a qualitative and quantitative content analysis that complements each other (Holsti 1969:11). Such an analysis reveals that qualitative methods are not just insightful and quantitative methods are not purely mechanical, as each provides new insights (Holsti 1969:11). Qualitative content analysis consists not only of physically counting data, but is more critical and uncovers a deeper layer in the message, such as a narrative or character analysis (Wigston 2009:4). By employing a qualitative content analysis, the study documents the visual portrayal of the intellectual hero, as well as actions and gestures that illustrate intellectual activity. Chapter Three discusses this method in more detail.

This study thereafter uses semiotics to explore the research question regarding the representation of the intellectual hero in anime. The term semiotics dates back to the end of the nineteenth century, when the American philosopher, Charles Sanders Peirce proposed and described a study named ‘semiotic’; while the Swiss linguist Ferdinand de Saussure proposed a science named ‘semiology’ (Abrams 2000:289). Semiotics comes from the Greek word *sēmeion* meaning sign; it is the study of signs (Nöth 2011:298). General semiotics explores the study of sign systems, signs and communicative processes, whereas applied semiotics refers to the specific contexts of signs (Nöth 2011:298). A sub-branch of applied semiotics is visual semiotics which studies pictures, drawings, paintings, photographs, colours, print advertisements, posters, design, films, diagrams, logograms, traffic signs and maps (Nöth 2011:298). The anime series discussed in this study use various visual signs and codes to create meaning and to construct the type of the intellectual hero.

The use of a semiotic analysis entails the following seven stages (see Chapter Four):

- select and identify a text which can be analysed (Fourie 2009:75-76)
- describe the purpose of the analysis (for example the intellectual hero in anime) (Fourie 2009:76)

- describe the signs in the text, giving a detailed description of the content of the text (Fourie 2009:76)
- the sign system must be described (Fourie 2009:76)
- the text's codes must be described (Fourie 2009:76)
- the paradigmatic and syntagmatic system in the text needs to be described (Fourie 2009:77-78)
- describe the meanings of the text (Fourie 2009:79-80)

Roland Barthes's (1972) book *Mythologies* is important in defining the concept of semiotics and myth. Myth is a type of speech, "it is a mode of signification"; the myth is not defined by the object, but by the message of the object (Barthes 1972:109). Everything can be a myth, open to appropriation by society (Barthes 1972:109). Myth simplifies concepts, provides false truths and naturalises concepts (Barthes 1972:143). Mythic discourse as it occurs in *Monster*, *Umineko no Naku Koro ni* and *Paranoia Agent* is discussed in Chapter Four of this study.

This study therefore consists of the application of a literature review in order to identify characteristics of the hero that pertains to the collective term of the intellectual hero. Thereafter the study identifies the visual representation of the intellectual hero in anime in the three selected series, by means of qualitative content analysis and followed by a semiotic analysis. The study is therefore exploratory and speculative, as it does not provide a final answer on the topic, but rather explores certain issues related to the intellectual hero in anime.

1.5 Overview of chapters

Chapter Two provides various definitions of the hero and further discusses the notion of the anime hero and lastly the intellectual hero. Each definition further expands on the notion of the intellectual hero in anime, as it relates to Western hero discourse and writings on the notion of the anime hero.

Chapter Three consists of a visual analysis of episodes selected from the three television series derived from a content analysis. The characteristics of the intellectual hero derived from the content analysis are discussed in relation to the series *Monster*, *Umineko no Naku Koro ni* and *Paranoia Agent*. The chapter suggests that the intellectual hero is indeed a feasible concept, further substantiated by a semiotic analysis in the following chapter.

The visual analysis of the signs and codes in Chapter Four focuses on three characteristics of the intellectual hero that occur frequently in the three series, namely: intelligence, genius, and upholding order versus disorder.

This study concludes with Chapter Five, as a summary of the previous chapters, notes the contribution of the study, as well as suggestions for further research.

CHAPTER TWO

THE HERO

2.1 Introduction

The purpose of Chapter Two is to discuss the hero's representation in Western discourse and in anime. More specifically, the chapter outlines the concept of the intellectual hero in relation to anime. The specific type of the intellectual hero in anime is demarcated by a number of definitions concerning heroes in Western discourse, anime, and as an intellectual figure. The heroes Doctor Kenzo Tenma, Detective Keiichi Ikari and Battler Ushiromiya from the three selected anime series, as mentioned in Chapter One, conform to the various definitions of the (intellectual) hero.

This chapter begins with a definition of the hero in Western discourse as posited by Thomas Carlyle's theory on heroes and hero-worship; hero-worship is, however, not necessarily linked to the hero. A villain can enforce worship, thus disguising megalomania as hero-worship. For the purpose of this study, focus is placed solely on the nature and function of the hero. Reference is also made to a number of authors who contributed to the discourse of hero studies as well as the hero in anime. The seminal texts implemented in this study on the hero are by Thomas Carlyle, Joseph Campbell, Stuart Voytilla, John Lash and Robert Segal. In order to define the intellectual hero in anime, a quick reference to the Western hero brings us to a comparison with the fictional television figures Perry Mason and Gavin Stevens, as mentioned in the previous chapter. The anime hero is defined by referring to the seminal works of Antonia Levi and Susan Napier on anime. Lastly, the intellectual hero is defined to obtain a precise definition of the intellectual hero in anime. Patricia Kane, Neil Cooper and Antonia Levi write the integral works on the subject.

2.2 Thomas Carlyle

Thomas Carlyle was born in Ecclefechan, a village in Dumfriesshire, in 1795 (Hunter 1897:a). His parents were ordinary moral Scottish peasant folk (Hunter 1897:a). Carlyle wrote various articles and books such as the *Life of Schiller*, a translation of Goethe's *Wilhelm Meister* (1824), *Sartor Resartus* (1830), *The French Revolution* (1837) and *Heroes and Hero-worship* (1840) (Hunter 1897:xiv-xix). He became the rector of Edinburgh University in 1865 (Hunter 1897:xxii). Carlyle's doctrine of heroes and hero-worship focusses on the celebration of Great men (heroes) and in recognising and revering such individuals (Hunter 1897:l). The importance of Thomas Carlyle lies in his recognition of the significance of the hero to the evolution and construction of society. Carlyle also presents a very precise and sustainable definition of the hero. All classes of heroes are essentially "interpreters of the Divine Idea"⁸ of a moral existence, as hero-worship is the "corner-stone of society" (in Hunter 1897:lxiii). Society requires ordered living, as ordered living depends on obedience and obedience on reverence (Hunter 1897:55).

The crux of Carlyle's doctrine articulates that all great men are great under any condition; greatness is essentially a moral quality -- intellect and morality are inseparable (Hunter 1897:79). This appears to be evident in the intellectual hero in anime, as his intelligence is guided by morality. One is a hero in all points of the soul and mind and he is wise, gifted, noble hearted and intelligent -- teaching others his way of thinking which spreads across the world (Carlyle 1930:28, 34). Morality is essential to the hero, evident in the manner in which he fights or by the way, he sings, his courage in the words he utters and the opinions he forms in the stroke he strides (Carlyle 1930:106-107). Without morality, intellect is impossible for him, as an immoral man cannot know anything at all (Carlyle 1930:107). To know something, one first has to love and sympathise with that concept -- one becomes virtuously related to it (Carlyle 1930:107). This morality separates the (intellectual) hero from other characters

⁸ The interpreter of the Divine idea is the *Vates* a poet or bard inspired by the divine. This figure promotes the existence of a moral truth concerning all aspects of human existence.

and the antagonist, as his actions and thoughts are constantly guided by his inborn morality.

Carlyle's "Great Man", or hero, is the son of order, not disorder, he seems anarchistic as an element of anarchy encumbered at every step; yet the hero's soul opposes anarchy as a hostile element (Carlyle 1930:203). The hero's mission is order, to transform disorder and chaos into a rule or regular concept; ultimately being a missionary of order as all humans are born enemies of disorder (Carlyle 1930:203). To the hero disorder is dissolution and death (Carlyle 1930:204). For Carlyle (1930:218), intellect is not speaking and logic, but seeing and ascertaining. Carlyle (1930:3) states that the first heroic figure in his lectures is the hero as divinity, and is the oldest and primary form of heroism.

The notion of hero-worship was originally coined by the philosopher David Hume (1711-1776) (Hunter 1897:1). According to Carlyle (1930:11-12), the worship of a hero is a transcendent admiration of a great man, further stating that society is founded on hero-worship; reverence and obedience are attributed to great and wise men. Yet, Carlyle (1930:13-14) believes that the Great man is the saviour of his epoch, as one must properly respect such an individual through means of genuine admiration, loyalty and adoration (however dim and perverted). Hero-worship endures long beyond the endurance of men, since the hero is worshipped in all times and places (Carlyle 1930:14-15). The (intellectual) hero in anime, functions as a saviour by restoring order to a disordered world. Carlyle presents the argument that the Norse god Odin and the first Norse man who envisioned such a being "had original power of thinking", the "first man of genius" (Carlyle 1930:21). The hero as reverend, exemplifies genius, the (intellectual) hero in anime embodies this skill.

Carlyle further illustrates the hero as poet. This figure belongs to all ages, filling the role of politician, thinker, legislator or philosopher (Carlyle 1930:78-79). The poet has a power of intellect, is aware of humanity's sincerity, and has a depth of vision (Carlyle 1930:84). The poet reveals the mysteries of the Divine Idea, an idea his life is akin to (Carlyle 1930:81). Others forget this idea, while the poet continuously embodies the

concept of the *Vates* (Carlyle 1930:81). This poet rises above the normal man as he exhibits the development of the poetic, which encompasses a sense of infinitude (Carlyle 1930:82). This results in him attaining musical thought, whereby his mind penetrates the essence of a construct -- revealing its innermost mysteries (Carlyle 1930:83). As such, the poet delineates a specific insight into the mysteries of society.

Another heroic archetype that Carlyle discusses is the hero as priest. The outward shape of the hero depends on time and environment he finds himself in (Carlyle 1930:115). The Hero as priest believes in the divine truth of things, a seer, seeing through things; worshipping divine truth (Carlyle 1930:116). Such a figure protests against error, choosing truth, he may be anarchic, only uniting the world of sincere humans (Carlyle 1930:125). The Great man is great in intellect, courage, affection and integrity (Carlyle 1930:142).

Carlyle further discusses the hero as a man of letters. This hero is a product of his era, existing as long as writing or printing exists (Carlyle 1930:154). Existing as a genuine hero, the man of letters has an honourable function, inspiring others with his originality, sincerity and genius (Carlyle 1930:155). Carlyle (1930:156) explores the German philosopher Fichte's Divine Idea of the world that reality is at the bottom of all appearance. Carlyle (1930:156) also states that humanity does not recognise such an idea, they live merely among superficialities, practicalities and appearances of the world -- not dreaming that there is anything divine among them. The man of letters promotes the Divine idea of morality that in every generation manifests itself in a new dialect (Carlyle 1930:156). Resembling priesthood, the man of letters functions as a light of the world and as a guide (Carlyle 1930:157). According to Carlyle (1930:169), a man of intellect exhibits qualities of noble-heartedness, truth, justice, humanity and being valiant. The life of the hero is governed by an honest livelihood, having enough not to starve and not wanting to steal; there is also a strong emphasis on truth as the hero stands by, speaks it and works and lives by truth (Carlyle 1930:181). Above all, as a human being, the hero can have failures (Carlyle 1930:185).

The last heroic figure Carlyle discusses is the hero as king. Such a figure is a commander over humans; as the most important of the Great men, he is a summary of all heroic types (Carlyle 1930:196). As the son of order, he is the sworn enemy of disorder, creating order in the world (Carlyle 1930:203). He appears to resemble anarchy as he participates in revolutions, even though as a hostile element it hinders his progress (Carlyle 193:203). He constantly works toward order, as all moments of his life are impelled to achieving this ideal (Carlyle 1930:204). As such, one can state the hero as king is born embodying order, continuously denying the influence of disorder (Carlyle 1930:204). His existence is further exemplified by ability, infinite talent and courage; yet his true value is underestimated by the masses (Carlyle 1930:208). This reliance on order functions as an essential characteristic in defining the (intellectual) hero in anime.

2.2.1 *Comments on Carlyle*

Susan Hardy Aiken (1975), Eric Russell Bentley (1944), Alan Gordon (1999), Ian Ousby (1982), J Salwyn Schapiro (1945) and Elizabeth Woodworth (2006) offer various interpretations of Carlyle. Woodworth and Aiken offer a more positive tendency toward Carlyle, while Schapiro, Bentley and Gordon are more critical towards him. Ousby's outlook is accommodating as he comments on both the strengths and weaknesses of Carlyle's argument.

Woodworth (2006:544) argues that Carlyle's concepts of the hero had great importance in the Victorian period. A hero "uses his greatness for all", as a great man the hero helps people, but can have flaws, be unpredictable, argumentative and unreadable (Woodworth 2006:551-552). Aiken (1975:101) states that Carlyle's hero embodies various forms not necessarily that of a leader, as the hero's physical appearance does not always correlate with his status, others may fail to recognise his role as a hero. Aiken (1975:101) articulates that Carlyle's hero is mostly an outsider, at times occupying a lowly status and unknown to others as a hero. This is evident in the (intellectual) hero in anime, as he appears as an outsider: Tenma the drifter, Ikari the

outdated relic and Battler the uncouth youth. Yet, even as a flawed outsider, the (intellectual) hero in anime aids others.

Carlyle's point of view is not always viewed as positive and insightful, specifically by Schapiro (1879-1973) who argues that Carlyle's views on social and political problems are fascist in nature (Schapiro 1945:97). One must bear in mind that Carlyle is a figure of the nineteenth century; therefore, his frame of reference is restricted by Victorian hegemony. He further states that Carlyle's vision for Britain is where the state assumes responsibility for everyone's employment, wellbeing and stability (hierarchical social order -- worthy at the top, least worthy at the bottom) (Schapiro 1945:100).

Furthermore, inequality is better for the masses who should be ruled by the masterful few; also, that inequality manifests with the appearance of great men, superior individuals whom Carlyle calls heroes (Schapiro 1945:100-101). The (intellectual) hero in anime functions as superior to the masses as he exists as a neurosurgeon, chief police detective and billionaire, yet this privilege causes him to be hindered by his faults and failures. He is superior by rejecting the alienating influences of nihilism, Eurocentrism, fetishism, science, and classism. Only by restoring order, can the (intellectual) hero in anime undo his failure.

Bentley (1944:444) almost views Carlyle's hero with derision as an idealistic and romanticised construct; yet he also offers insight into Carlyle's hero. Bentley (1944:444) states that the hero acts boldly; preferring intuition to reflection, faith to philosophy, enthusiasm to indifference, respect to refinement, audacity to caution and haste to the delay of judgment. Furthermore, the hero is imitated by others who create and function as a creator through whom history moves forward (Bentley 1944:444).

Alan Gordon (1999:83) interprets Carlyle's hero by stating that the hero bears the collective hopes, dreams, meanings and memories of a society. The (intellectual) hero in anime's genius offers him the courage to act boldly, he challenges the ideology of society that subjugates or marginalises, whilst adhering to certain myths promoting unity and skill in his society. Therefore, the intellectual hero in anime supports ideologies he deems are necessary to society such as Confucianism, *Nihonjinron*, and

rationalism that accentuate a sense of community. Similarly, others follow his example inspired by his genius surgical skill, detective intuition or vast rhetorical skill.

Ousby (1947-2001) comments on Carlyle heroism within the context of the Victorian period. He states that Carlyle first attacks false heroes and their worship to define heroism (Ousby 1982:153). True hero-worship stems from knowing a true hero from a false one (Ousby 1982:154). Carlyle's hero is an exceptional man, different from the norm, in public leadership, makes a mark on history and public memory, a person of humble origins, when he achieves greatness he still remains simple and austere, combative and silent (Ousby 1982:157). This is evident in the (intellectual) hero in anime who encompasses exceptional skill, functions as a leader, and is able to change his society.

Nicholas Mirzoeff points out the correlation between the concept of visuality and Thomas Carlyle. Mirzoeff's research pertains only to the concept of visuality, however he acknowledges Carlyle's contribution to visual culture and hero-worship. According to Mirzoeff (2006:54), Thomas Carlyle coined the term visuality in the late 1830s. Carlyle chose a "moral imperialism led by great men in a [visualised] narrative" and his discourse of visual heroism is central to imperial culture (Mirzoeff 2006:54). Visuality exists as a "keyword for visual culture" as a means of representing both imperial culture and as a means of resistance through appropriation (Mirzoeff 2006:54). For Carlyle, history illustrates a successive and simultaneous quality; to capture this simultaneity he chose an "idea of the whole" represented by a "succession of vivid pictures" (Mirzoeff 2006:56). Mirzoeff (2006:56) states that visuality is the ordering and narration of the chaotic events of modern life in a visual and intelligent manner. The term visuality also applies to the hero, as Carlyle (in Mirzoeff 2006:57) states that only the hero sees the events of history, as visuality exists as a tool for him to interpret history. Mirzoeff concludes that Carlyle uses visuality as a means of portraying the 'heroism' of imperialism, sexism and racism. The (intellectual) hero in anime adheres to visuality as an ordering of chaos in modern life, he rejects and alters the influence of disorder and its agents.

Carlyle's portrayal of the hero may be an idealised image of the hero, as he presented a type of bias favouring the hero from a nineteenth century perspective - leading to a certain outdatedness in some aspects of his lectures. Yet, Carlyle stipulates the importance and relevance of the hero in society by providing insightful statements. Carlyle's lectures on heroes and hero-worship provide a practical definition of the hero as they illustrate potentially viable characteristics that include intelligence, genius and order versus disorder, embodied by the hero as reverend, poet and king.

It must be noted that the discussion on the hero in Western discourse consists of a combination of theories on the hero. Carlyle's perspective on the hero is the seminal theory, but other authors are also discussed. Each author harbours a different sentiment on the hero as concept. The context of the hero also differs as the hero is explored in literature, film, popular culture, television, comic books, and mythology and as a contemporary construct.

2. 3 The hero in Western discourse

2.3.1 Joseph Campbell's description of the contemporary hero

The contemporary hero faces not only human or even monstrous adversaries, but also enemies such as corporations, greed, exploitation, adversity, immorality and weapons of death. Modern heroes "must ... bring to light again the lost Atlantis of the co-ordinated soul", illustrating that the hero must be in service of others instead of in service to the self; the hero must answer a higher calling bringing enlightenment and humanity back to the world (Campbell 2008:334). Campbell provides a useful account of the contemporary hero, illustrating the characteristics of modern evils mentioned above that were also found in the narratives of the three selected anime series. As such, the (intellectual) hero in anime resists the modern evils of society that appear in the form of disorder. Campbell's argument concerning the responsibility of the hero also mirrors the actions of the (intellectual) hero in aiding others. The only real criticism of Campbell is that he only refers to the heroic protagonist, as the heroes of texts can also be antagonists.

2.3.2 Stuart Voytilla and the modern hero's journey

Stuart Voytilla's (1999) book *Myth and the movies* discusses the hero and the hero's journey prevalent in numerous genres. The quest or journey of the hero involves a sense of personal growth in order to sacrifice the self in service to others (Voytilla 1999:14). The hero of a text serves the primary purpose of serving the people and sacrificing himself (Voytilla 1999:14). The spectator must be able to relate to the hero's faults, characteristics and personality, as well as being able to imitate his virtuous nature (Voytilla 1999:14). Voytilla offers an insightful look into the various hero figures in different genres of film, yet they are very similar as active and aggressive figures. Voytilla's most important contribution to the study communicates that the (intellectual) hero grows and evolves in order to combat the ever-changing tactics of his adversaries, while being limited by his faults and failures.

2.3.3 John Lash's expansion on the modern hero

John Lash (1995:6) further expands on the concept of the hero: according to him, heroic types consist of three primary masculine figures, namely the sage, saviour and warrior-hero. For the purposes of this study, only the hero as sage is noted here. The hero as saint or sage illustrates an achieved equilibrium of the self, an attainment of inner powers of mind and spirit (Lash 1995:6). The limitation of his argument is that the sage is not fully explored as a changing character; the representation of the sage globally and in a contemporary context is not addressed. Nevertheless, Lash illustrates the positive role of the hero in society and points out society's fascination with the hero figure. The attainment of inner powers of mind and spirit communicate a preference for intelligence. This provides a possible characteristic for defining the (intellectual) hero in anime.

2.3.4 Robert Segal: the hero in literature and Kittelson's visual culture hero

Segal's (2000) book *Hero myths* explores the notion of the hero in literature from around the globe by focussing on folk, literary and popular heroes. He perceives the

contemporary hero as truly human, illustrating qualities of being mortal, powerless and amoral (Segal 2000:8). The hero of the early twenty-first century is almost shunned by the community; he is an outsider, a loser and a villain (Segal 2000:8). Segal presents different perspectives on the hero, relying on literary heroes to strengthen his argument and ignores the hero in film, television, and visual culture. Contrary to Segal, Kittelson (1998:8) focuses on a more relevant hero in visual culture. Heroes' show one the righteous path, the manner in which one must act and think, and the hero evolves into a more soulful being (Kittelson 1998:8). Through the act of being soulful, the hero knows his inner evil and that of the world; being humble, he conquers this evil (Kittelson 1998:8). Segal and Kittelson's definitions of the hero are applicable to the heroes of the selected anime texts discussed in Chapters Three and Four. The hero appears both human and soulful, as his faults deem him mortal. Yet, he resists his faults and the evils of the world as he conquers this disorder. Moreover, Kittelson's approach to the hero is similar to the writings of Napier and Levi, as this pertains to the characteristics of selflessness, complexity and having dual selves.

2.3.5 Contemporary texts on hero discourse

The twentieth century philosopher Sidney Hook (1902-1989) opts for a middle ground between crediting heroes with everything and crediting them with nothing (in Segal 2000:4). His interpretation of the hero consists of the hero who changes society and the hero with an intended purpose to change society (in Segal 2000:4). Glen Morrow's review (1943:197-198) of the book *The hero in history* (1943), illustrates Hook's interpretation of the hero. As stated by Hook (in Morrow 1943:197), the hero cannot achieve miracles or make choices between alternatives, he is the creation of the past; yet he is able to choose which road to follow. Hook (in Morrow 1943:197) further states that a democratic society must embrace heroes who are artists, scientists and thinkers; this model of the hero is still evident in the twenty-first century. Hook's theories illustrate the (intellectual) hero in anime's genius specifically his ability to change society. Moreover, the (intellectual) hero in anime exists as a scientist and thinker.

John Shelton Lawrence and Robert Jewett's (2002:5-8) book *The Myth of the American Superhero*, in its discussion of American heroes, also comments on the monomyth. The American monomyth, in contrast to Joseph Campbell's classical monomyth that reflects rites of initiation, relishes tales of redemption, combining elements of the "selfless servant" and a "zealot crusader who destroys evil"; the "supersaviour" of pop culture functions as a replacement of the Christ figure (Lawrence & Jewett 2002:6). The concept of the "supersaviour" is relevant to the (intellectual) hero in anime, as both deal with a selfless hero who performs acts of redemption, restores a community to a state of "paradise", and then withdraws into an unobtrusive existence (Lawrence & Jewett 2002:6). Sarah Potter (2011:16-30) explores the hero's reputation from another perspective. This includes the notion of the hero, who invents heroes, who decides who heroes are, the difference between cultural and socially created heroes, and the hero as female and male.

Geoffrey Cubitt and Allen Warren's (2000) book *Heroic reputations and exemplary lives* explores the notion of the hero as exemplary figure, an inspiration to others, an instructor, as well as heroic reputations across varying cultural spectrums. Heroes are not limited to a physical presence, as their heroics live on after death in their reputations. Heroic reputations disclose the manner in which heroes have been represented, their heroism established and sustained and the construction of their lives and personalities (Cubitt 2000:1). The hero exists as an exemplary figure; such a life is valued and admired for its practical achievements, as well as the moral, ethical, social truths and values embodied in the hero (Cubitt 2000:2). Through example, these achievements impress the minds of others (Cubitt 2000:2). This reputation is not the presence of glory or the greater good the hero leaves behind, but a cultural construct that reflects the values and ideologies of the society wherein they are produced (Cubitt 2000:3). Each version of a hero, as various versions may co-exist in a society, is composed of flexible elements such as scientific endeavour (progress), agriculture (successful harvests), motherhood (giving birth) and genius (problem solving) (Cubitt 2000:5). Heroism is not a fixed term, but "one of changing definitions and shifting constructions", however one common feature of heroism is the rhetorical link or assimilation of new to old (Cubitt 2000:5). The hero is heroic as it is in the nature of his

being, also “becoming what needs to become in the nature of their destiny” (Cubitt 2000:6). Heroic narratives explore notions of destiny, self-realisation, quest, discovery, conversion and redemption into a dramatic revelation of existential truths and heroic dilemma (Cubitt 2000:6). Such individuals appear as figures of radiant excellence, effortlessly superior to others (Cubitt 2000:8). At times, they can be common men or women whose struggles and triumphs others can identify with (Cubitt 2000:8).

David B. Edward (in Cubitt 2000:9) describes the hero as a contrasting figure existing both as the elite and bane of society, although praiseworthy and noble the hero stands outside the norms of society, never entirely being part thereof. The heroic person is thus a combination of normative and disruptive tendencies, as the importance of the hero lies in his accomplishments rather than his person (Cubitt 2000:9).

Cubitt (2000:9) further define heroes as exemplary, wherein their lives serve as a model, holding significant truths to mould others. To be exemplary refers to moral and ethical standards (Cubitt 2000:9). “Exemplarity” involves the perception of both excellence and relevance; exemplars may be better than the populace, not in an absolute manner, but in a common standard, one can reach (Cubitt 2000:11). The act of selecting an exemplar fulfils not only moral longing, but also character, existential attitude and presumptive destiny (Cubitt 2000:13). “Exemplarity” functions as a learning tool, similar to the relationship between teacher and student, not merely as a purveyor of abstract knowledge rather as a “guide in the business of living” (Cubitt 2000:13).

The exemplary hero’s existence and actions are identified by three modes. The first mode conveys the hero as an agent of inescapable historical change (Cubitt 2000:16). Auguste Comte (in Cubitt 2000:17) states that historical change is marked by “gradual intellectual and cultural evolutions”, not by moments of revolutionary action. Comte’s exemplary heroes exist as a part of prior achievement; they must be commemorated and not appropriated by the present generation (Cubitt 2000:17). The third mode explores the hero’s autonomous creative energy, basing history as a product of heroic initiative (Cubitt 2000:17). Carlyle’s (in Cubitt 2000:17) example of exemplary heroes shape humanity through the inspirational power of thought instead of personal example.

The (intellectual) hero in anime embodies aspects of each theorist. The most significant characteristics entail being selfless, an outsider, human, soulful and being exemplary. As such, the theories of especially Carlyle, Campbell, Hook, Kittelson, and Cubitt influence the concise definition of the (intellectual) hero in anime.

2.4 The anime hero

The category of the intellectual hero in anime does not seem to be evident in any current Western discourse, but I believe it can be identified as a valid topic of investigation in Visual Culture Studies. This section discusses current scholarship on the anime hero.

Antonia Levi (1998) discusses the anime hero in the book *The soul of popular culture: looking at contemporary heroes, myths and monsters*. The anime hero embodies the notion of “the righteousness of the cause is less important than the purity of his or her commitment to it ... success or failure is also unimportant; indeed, failure is sometimes preferred since dying for a hopeless cause offers additional proof of the hero’s absolute altruism” (Levi 1998:69-70). All anime heroes rely on internal heroism, by means of being selfless and sincere; the anime hero does not need to be a saint or an ally of the forces of good or be successful as “anyone who sincerely gives his or her best efforts to any task can be a hero” (Levi 1998:72). The figure of the hero is not always a warrior, being at times only true to the self (Levi 1998:73). As previously stated the anime hero, in contrast with the American cartoon hero, is a more rounded character, imperfect and inclined to self-doubt and self-recrimination (Levi 1998:81). Hence, Levi defines the anime hero as being selfless, having faults and failures, being complex and morally ambiguous. These characteristics further influence the definition of the (intellectual) hero in anime.

Susan J Napier’s (2001) book *Anime from Akira to Princess Mononoke* focuses on the anime hero and heroines; she approaches the anime hero from a gender-based perspective documenting a change in the portrayal of heroines. Her book also explores anime genres, the history of anime and its popularity in the global market. Her updated book *Anime from Akira to Howl’s Moving Castle* (2005) includes examples of more

recent anime, as well as the continual growth and popularity of anime in the global market.

The so-called crisis of male identity in Japan had a huge impact on the creation and portrayal of heroes. Japanese cultural production often depicts males as anxious, angry, lonely, and depressed (Napier 2005:121). The masculine representations in anime depict “realistic reflections of contemporary society”; wish fulfilment and “nightmarish projections of profound gender anxiety” (Napier 2005:121). The struggle for a male identity influences the (intellectual) anime hero as these heroes are influenced by changes in society. Napier (2005:122) states that the subject matter of anime has darkened as the depiction of male characters has become problematic as they are divided, haunted by the past, and struggle with their identity in the present. Napier (2005:144) concludes that the conflict of male masculinity in anime is more complex than a “simple one-note manliness”; masculinity fluctuates as the heroes search for a means to integrate the best aspects of masculinity for example protection “into a new harsher environment”, which at times is a futile endeavour as they frequently fail; yet their efforts are inspiring. Napier depicts the anime hero as a character haunted by the past, struggling with his identity and having a dual self. These characteristics appear to be viable in defining the intellectual hero in anime.

The hero in anime has also been examined by Broderick (2009) and he notes that being selfless and sacrificing the self to aid others is a characteristic of the anime hero. Teshigawara (2003:21) points out the differences between American and Japanese heroes, including the notion that “American Heroes are overwhelmingly male and tend to be overly simplified into a ‘good guy’ stereotype, Japanese anime heroes exhibit more variety in type and gender.” The Japanese hero, according to Levi (in Teshigawara 2003:21):

... is defined by motivation. The ideal Japanese hero is not only brave and self-sacrificing, but selfless and unconcerned with personal gain or survival. The cause is not important. The hero’s willingness to give his or her all to it is what counts. Winning doesn’t matter either Losing and therefore gaining nothing

confirms the hero's altruism and renders his or her sacrifice all the more tragic.⁹

The book *Anime and philosophy wide eyed wonder* (2010) by Josef Steiff and Tristan D Tamplin explores various aspects of anime such as the body, mind, spirit, conflict, devils and cyborgs. However, the section on heroes, the chapter by Benjamin Chandler is the most appropriate for this study, as it gives an account of the Japanese (anime) hero. The mention of the mind functions as a viable characteristic for the (intellectual) hero in anime as it pertains to intelligence and genius.

Jeffrey Steven Hanson (2007) which discusses the role of identity in this anime series explores Satoshi Kon's *Paranoia Agent* (2004). The hero is also discussed in this source in 'The Identity of Lil' Slugger'; the author states how Detective Maniwa becomes a 'super hero' in order to battle the antagonist Lil' Slugger; he has to become more than a man to defeat the presence of evil (Hanson 2004:71-72) (see Chapter Four).

Bob Tadashi Wakabayashi's (1998) book *Modern Japanese thought* points out a common link between the Western hero and the Eastern hero, namely that of championing human rights and equality.

2.5 The intellectual hero

The concept of the intellectual hero is a fluidic term. As such, the term as I have formulated it consists of a combination of concepts derived from Western Hero literature and the Japanese anime hero. Firstly, theories on the hero in Western discourse that relate to the intellectual hero are discussed as each theorist contributes to an overall definition of the intellectual hero in anime. As noted in the previous chapter, Carlyle explores numerous facets of the hero, namely as divinity, poet, priest, man of letters and king. However, the most viable facets include the hero as reverend, poet and

⁹ The aim of Teshigawara's study is the exploration of phonetic properties found in the voices of heroes and villains in anime. The study revealed that listeners responded more positively to heroic voices and more negatively to villainous voices.

king. There are aspects of each hero that cohere with the concept of the intellectual hero. As a reverend the hero is admirable, wise, the saviour of his epoch, a “man of genius”, to ancient people a deity, and as a thinker providing a “contribution, accession, changer or [revolutionary]” to the epoch he was born into (Carlyle 1930:11-13, 21, 23). The hero as poet encompasses being intelligent, his life can contain misery and wandering, he has intellectual insight and eternal inner strength of character and is a moral and virtuous man (Carlyle 1930:84, 88, 95, 99, 106-107). The hero as king is a “commander over men” (a leader), a being of order and the enemy of disorder, a man of ability, infinite talent and accomplishes a worthy life (Carlyle 1930:196, 203, 208, 216).

The intellectual hero places a search for truth above all else. There is no concern for money, fame or public approval (Sutcliffe 2000:40). However, no human life is uncorrupted by the complexities of interpersonal interaction with others (Sutcliffe 2000:40). The (intellectual) hero functions, at times, as an ideal philosopher perfecting natural reason to its highest degree; similarly reflecting on what has been read and on everything that happens (Sutcliffe 2000:45).

The most fundamental characteristic of the intellectual hero, which has a significant impact on this study, is Neil Cooper’s (1994:459-469) discussion of intellectual virtues. Cooper’s (1994:460-461) interpretation of intellectual virtues emphasises the process of obtaining wisdom and knowledge. Aristotle defined ‘the intellectual virtues’ in his book *Nicomachean Ethics Book 6* (translated by WD Ross 1915) as a combination of character (moral virtues), capabilities, dispositions and abilities concerned with attaining truth and sharing knowledge (Cooper 1994:459). Cooper (1994:459-460) calls for a renewed intellectual version, as he states that Aristotle’s depiction is narrow-minded, superficial, conservative and uncritical, and a collection of virtues without organisation. The advancement of knowledge and understanding is linked to the essential concepts of retentiveness, knowledge, foresight, making predictions, and strategic planning (Cooper 1994:460-461).

Cooper divides intellectual virtues into five kinds: the inquisitive, forensic, judicial, educative and all-pervasive. Inquisitiveness consists of curiosity, order and method,

precision and accuracy, nimbleness, thoroughness and caution (Cooper 1994:461-462). Next is the forensic that consists of gathering and interpretation of information (Cooper 1994:462-463). The judicial aspect consists of intellectual integrity or seeking a balanced approach (Cooper 1994:463). Cooper (1994:464) illustrates the notion of intellectual integrity that consists of the ability to defend and criticise one's beliefs. The educational virtues consist of a teacher-student relationship whereby the focus is the advancement of knowledge and understanding (Cooper 1994:466). The all-pervasive virtues consist of rationality, consistency and wisdom (Cooper 1994:467-468). Cooper's intellectual virtues provide a significant model on which to base the intellectual hero and make it clear that the intellectual hero must be wise and knowledgeable. Hence, the possession of intellectual virtues provides a possible point of entry into the concept of the intellectual hero.

The intellectual hero in a Western text mostly adheres to a notion of closure in the narrative; the case is solved, the fugitive is proven innocent, or the villain is defeated. To the contrary, the focus of the intellectual hero in anime lies more in the development of the hero's character and the exploration of the story. The intellectual hero also resonates with theories regarding the anime hero, although the category or type is not found in all anime. The anime hero's personality is illustrated realistically and with depth, as a strong emphasis is placed on motivation (Levi 1998:70). The anime hero exhibits complexity and moral ambiguity and heroism in anime is mostly internal, as heroes must be sincere and selfless (Levi 1998:71, 72). Furthermore, anime heroes are at times successful in their endeavours but at other times, they fail (Levi 1998:80). Levi offers an insightful look into the soul of the anime hero, an account that can be deemed as accurately summarising the ethos of the anime hero. Levi's theory can be used in this study to gain further clarity concerning the essence of the anime hero, particularly in contrast with the American cartoon hero. The intellectual hero in anime appears to be defined as being selfless and sincere.

The Japanese anime hero is analysed by Chandler (2010:180) as being characterised by a sense of self-sacrifice as "always ready to die for somebody else", a quality evident in the (intellectual) hero. With reference to Chandler (2010:174-176), the hero can be a

student hero dedicating himself to training the body, mind and spirit, or a redemption seeker trying to atone for past sins. The student hero as a concept can be altered, transforming it into the intellectual hero. Chandler only offers a selective definition of an anime hero, as he relies solely on a single text. However, he offers a valuable description of the anime hero, presenting an interesting argument. Chandler's definition of the hero is similar to Levi's theory pertaining to the anime hero as a selfless character.

In this study, the category of the intellectual hero in anime has been formulated based on an examination of the following examples. The heroes of *Monster*, *Umineko no Naku Koro ni* and *Paranoia Agent* clearly illustrate the heroic attributes assigned by the authors above. Each hero relies on his intellect in order to defeat his adversary. Doctor Kenzo Tenma, Detective Keiichi Ikari and Battler Ushiromiya each battle 'monstrous' adversaries - the psychopathically genius Johann Liebert, the diabolical witch Beatrice, and the sadistic Lil' Slugger respectively. Each hero is also plagued by tragedy, as Doctor Tenma saves Johann's life, which results in the deaths of numerous characters at the hands of Johann. Detective Ikari's wife suffers from illness and passes away at the end of the series. Battler loses his entire family (except his sister Ange) to the malevolent magic of Beatrice. Each hero similarly adheres to a nobler outlook of servitude to his society, in order to redeem himself, his family, or his integrity. Doctor Tenma must redeem himself by taking away the life he gave to Johann. Detective Ikari must solve the mystery of Lil' Slugger to save the world. Battler must use his inner strength (mind) to avenge his family and out-think the witch Beatrice.

This study suggests that the intellectual hero trains the mind, relying mostly on a keen intellect to battle evil. To grasp this notion, an analysis is required of the series *Monster*, *Paranoia Agent*, and *Umineko no Naku Koro ni*, with a specific focus on defining Doctor Kenzo Tenma, Detective Keiichi Ikari and Battler Ushiromiya as intellectual heroes. Through this analysis, it may be possible to construct a clearer definition of the intellectual hero in anime. The most viable characteristic pertaining to the intellectual hero in anime include intelligence, genius, order versus disorder, being selfless, sincere, strongly motivated, being complex and morally ambiguous, having faults and failures,

haunted by the past, the evidence of a feminine influence and undergoing an identity struggle and having a dual self. The purpose of Chapters Three and Four is to identify the visual codes by which the intellectual hero is represented. The intellectual hero in anime is explored in the next chapter by means of a qualitative content analysis. Table 1 indicates, with reference to the main theorists and their discussed theories, characteristics that constitute the intellectual hero in anime.

Table 1: Intellectual hero characteristics.

	CHARACTERISTIC					
THEORIST						
Carlyle	Intelligent, genius, wise	Inborn morality, truthful, just, admirable	Saviour, sincere	Courageous, honest, insight, integrity, inner strength	Woe and wandering, order versus disorder	Eager to learn, teacher, commander, man of ability, infinite talent
Levi	Selfless, motivated	Flaws and failures, complex, morally ambiguous				
Napier	Haunted by past	Identity struggle, dual self	Feminine influence			
Kane	Violence as last resort					
Campbell	Modern evils					
Voytilla	Modern evils					

CHAPTER THREE

QUALITATIVE CONTENT ANALYSIS OF THE INTELLECTUAL HERO

IN ANIME

3.1 Introduction

The purpose of this chapter is to discuss the qualitative content analysis method regarding the visual representation of the intellectual hero in anime. This includes giving an account of the background of content analysis, as well as defining it. Furthermore, the method of employing a qualitative content analysis is discussed.

3.2 Content analysis

Content analysis is defined as “a research technique for making replicable and valid inferences from data to their context” (Krippendorff 2013:24). John Berger, on the other hand, explains content analysis as “a research method based on measuring the amount of something, found in a representative sample of mass-mediated popular art form” (in Wigston 2009:5). Gertruide du Plooy (2009:213) defines content analysis as a communicative research method that analyses mass-media content. Content analysis is a helpful form of analysis as it can be applied to a large set of images (Rose 2012:84), and has the ability to be transparent. Similarly, replications and follow-up studies are feasible (Bryman 2012:305).

The method of content analysis is approximately 60 years old (Krippendorff 2013:1). Content analysts examine data, such as images, in order to understand what they mean to individuals and what the communicated information achieves (Krippendorff 2013:2). In order to obtain meaning, one requires a suitable text to analyse. A text is never objective, existing as an invitation to the reader to engage with its message; similarly, the meaning of a text is always constructed by a reader (Krippendorff 2013:28). Although texts always contain multiple meanings (Krippendorff 2013:28), for the purpose of this study, content analysis is employed only to explore a single facet of the

text -- the intellectual hero in anime. The meaning of a text also varies according to factors that influence an interpretation – personal feelings, environment, behaviour, experiences and ideas on the phenomena – and as such must be acknowledged in the research (Krippendorff 2013:29).

The framework of content analysis consists of a simple design, namely: a sample of text, a research question, reference to textual context, and inferences that are intended to provide an answer to the research question and validating the research (Krippendorff 2013:35). Content analysis employs numerous units of analysis (Du Plooy 2009:214). Physical units include audio-visual codes employed by television and nonverbal codes utilised by interpersonal communication (Du Plooy 2009:214). Thematic units consist of repeated patterns of propositions or ideas related to specific issues (Du Plooy 2009:214) -- in this study, the visual portrayal of the intellectual hero on screen. In order to penetrate the deeper layer of meaning, qualitative content analysis of the visual texts – the three selected anime series – is employed.

3.3 Qualitative content analysis

The main difference between qualitative and quantitative analysis is that qualitative analysis relies on latent meaning, whereas quantitative analysis focuses on literal meaning (Schreier 2012:15). Qualitative analysis is suitable when one requires interpreting data and finding meaning; to detect latent meaning, one has to consult the context of the data (Schreier 2012:2, 15). Qualitative content analysis is an interpretative method, since it attempts to understand symbolic material to find latent meaning through interpretation (Schreier 2012:29).

In qualitative content analysis, the coding frame is data-driven; therefore, one has to ascertain that the material is adequately represented by the coding frame (Schreier 2012:16). Qualitative content analysis is a favourable method as it is flexible and reduces data and employs a systematic method to describe the meaning of qualitative texts (Schreier 2012:1, 7).

The authors Du Plooy (2009:219), Bryman (2012:557) and Rose (2012:85-86) have found that a qualitative content analysis is feasible as it searches for specific themes in the analysed text. Qualitative content analysis explores the symbolic quality of texts and can reveal empirical results and it prevents bias based on predetermined knowledge. The symbolic exploration of texts in qualitative content analysis specifically requires a methodology that obtains latent meaning. According to Du Plooy (2009:219-220), structuralism and semiotics are specifically the most suitable theoretical approaches to qualitative content analysis, as they focus on obtaining the latent and symbolic meaning of content instead of the manifest meaning. Du Plooy (2009:219) further states that a qualitative content analysis is appropriate when the research problem is concerned with values or with the denotative, connotative, mythical or ideological meanings of messages, as is the case in this study.

Qualitative research is based on inductive reasoning whereby observing the data leads to specific assumptions (Du Plooy 2009:88). Qualitative research includes the process of collecting relevant data concerning a specific topic and grouping it into appropriate and meaningful categories (Wimmer & Dominick 2000:106; Bryman 2012:380).

Qualitative researchers demonstrate that interpretation is a process of constructing meaning actively, that meaning varies according to individuals, and the context wherein it is produced (Schreier 2012:22). Research is therefore situational: the researcher and the context of the data construct interpretation. Accordingly, my interest in the subject matter of anime is an important contribution to the development and understanding of the intellectual hero in anime. *Monster*, *Paranoia Agent* and *Umineko no Naku Koro ni* are suitable choices to distinguish and analyse the visual representation of the intellectual hero in anime. Secondly, the Japanese context of the texts places them in a specific social and cultural background, whereby heroes are fallible, susceptible to failure, morally complex and ambiguous, sincere, and motivated by personal goals.

The aim of qualitative content analysis is to ascribe meaning to the analysed text (Schreier 2012:3). In this study, qualitative content analysis is first employed to document the occurrence of the intellectual hero in each anime series and to identify the

most suitable episodes for analysis. Qualitative content analysis employs emergent flexibility, whereby research is continually adapted and changed during the analysis of data (Schreier 2012:24). This is evident, as this study employed various methods to discover the most fitting definition of an intellectual hero in anime. This definition has been constructed by reviewing literature on the hero and anime by Thomas Carlyle, Antonia Levi and Susan Napier. Therefore, the aim of Chapter Three is to propose the existence of the intellectual hero in anime by using qualitative content analysis. The semiotic analysis of the intellectual hero in anime follows in Chapter Four.

3.4 Qualitative content analysis in Visual Culture

Contemporary studies in visual communication journals that implement content analysis or qualitative analysis include the following examples. Klein and Shiffman (2006) used content analysis on a random sample of cell shaded cartoons illustrating race-related content released by key animation studios (in Lu 2009:172). Other research on content analysis employed a thematic content analysis, analysing how the media represents, privileges, controls and organises specific technological information plus how structures articulate meaning (Weber & Evans 2002:443).

Other research employing qualitative content analysis, for example, analysed Flemish television dramas from 1953-1989 to investigate the discourse of Flemish television (Dhoest 2004:395). The analysis identifies themes and patterns that are representational, allowing for an identification of patterns of representation in the “creation of national identities” (Dhoest 2004:395). This research is significant as it illustrates a model of the various character types evident in television narratives. It can be deduced that repetition occurs amongst the character types in similar genres.

Philip Bell and Marko Milic’s (2002) research revisits Erving Goffman’s work on gender advertisements by combining content analysis and semiotics. Goffman analysed a number of display advertisements in *Gender Advertisements* (1979). Bell and Milic’s research comments on the visual portrayal of gender in advertisements, also evident on the television screen. The role of gender dictates the location and behaviour of the

advertised figures; as such, their research provides a means to understand the visual placement of characters on screen.

Yiren Hao's (2011) Master's dissertation, *The ever-changing roles of Chinese women in society: a content analysis and semiotic analysis of some contemporary Chinese films* illustrates a similar research in its use of content analysis and semiotics. Hao (2011:ii) uses content analysis to examine women's portrayal in film, primarily focussing on three female roles: traditional, modern and ideal. The author's findings reveal that female roles in films are influenced by social, political and cultural changes that illustrate the traditional feminine values, expectations and stereotypes (Hao 2011:ii). Furthermore, this research employs a similar research method, namely content analysis and semiotics, to solve the research question.

The abovementioned examples indicate that it is feasible to utilise the qualitative content analysis method regarding the visual representation of the intellectual hero in anime.

3.5 Research method

The research question specifies the approach employed in examining the data and focussing on selected aspects of the texts (Schreier 2012:4). The research question of this study, as previously noted, is the exploration and discussion of the intellectual hero in selected anime. Earl Babbie (2004:26) explains that an initial characteristic of qualitative content analysis is the act of observation in order to detect the latent meaning of a text.

The most appropriate texts (series) for discerning the intellectual hero in anime were selected first. The entirety of each series was engaged with to discover any promising character attributes. Qualitative content analysis reduces the amount of material by focusing on key aspects that form the coding frame (Schreier 2012:59). This phase similarly requires an element of sampling. Sampling thus limits the data to a manageable unit that is conceptually representative of all the units (Krippendorff

2013:84). Using a purposive sample reduces the data to a manageable size, adequately addressing the research question. For this study, a purposive sample and in-depth investigation intensively viewing a small sample, was chosen to offer the most insight into the concept of the intellectual hero in anime (Bryman 2012:418). This reduced data by selecting the most applicable episodes that illustrated the occurrence of the intellectual hero in anime, which were tabulated on Excel spreadsheets.

The interpretation of the data involves the construction of a coding frame in order to understand the data (Babbie 2004:370-371; Forman & Damschroder 2008:56). Building a coding frame consists of selecting, structuring, and defining (Schreier 2012:80). Selecting means that one has to find a point of departure when discussing data from different sources and decide on the relevant and irrelevant parts of the data (Schreier 2012:80). This study's point of departure consisted of selecting three relevant anime series that represent the intellectual hero, namely *Monster*, *Paranoia Agent* and *Umineko no Naku Koro ni*.

The intellectual hero in anime requires a concise working definition, as was attempted in the previous chapter. Thomas Carlyle's (1864) text on heroes and hero-worship provided an applicable model to define the intellectual hero:

- He is intelligent
- He is a genius with exceptional skills
- He upholds order over disorder

The definitions of the anime hero by Antonia Levi and Susan Napier contributed towards the definition of the intellectual hero in anime:

- He is selfless
- He has flaws and failures
- He is motivated by justice, to find redemption
- His character is complex and morally ambiguous
- He is haunted by the past
- He has an identity struggle and dual self
- There is evidence of a feminine influence

- He is sincere

For this study, the 113 episodes of the three anime series were first viewed. Visible characteristics, pertaining to a possible interpretation of the intellectual hero in anime, were documented. This process determined whether the episode was considered either relevant or irrelevant. The episodes without an appearance by the intellectual hero were deemed irrelevant -- these included any episode where Tenma, Ikari or Battler (the intellectual heroes) are not visually present. The trial coding presented the characteristics of perceptiveness, denying violence, inquisitiveness, using deduction, and the aid of intellectual allies that further determined the relevant episodes. However, the results of the pilot phase contributed to the most viable characteristics for analysis (see Table 1). These characteristics determined the three episodes of each series used for the analysis in Tables 4-6.

Qualitative content analysis consists of naturalistic and reflexive elements. Qualitative research is naturalistic¹⁰ as the data selected is not altered, as such the text remains intact and similar to its original state (Schreier 2012:30). Hence, an anime text still serves the same function of entertaining the viewer, even after a qualitative content analysis, as it is not altered, destroyed or corrupted. Another aspect of qualitative research is its tendency to be reflexive. Although objectivity is integral to this research, in order “to obtain data and findings ... independent of the researcher”, it is almost impossible to remain objective during the research process (Schreier 2012:23). As a result, qualitative research comprises an emotional response to the research as factors can either influence one’s attitude to the data, positive or negative (Schreier 2012:23). One rather determines to be reflexive in qualitative research, rather than objective, as one invariably co-produces data and must then take into account and acknowledge this subjective occurrence in data collection and analysis (Schreier 2012:23).

The context of the data is also considered to comprehend the meaning of sampled data (Wigston 2009:11; Schreier 2012:30). The problem statement of this study, as

¹⁰ Naturalistic refers to the characteristic of qualitative research that preserves the real-life context of the data, as well as “not manipulating the research setting” (Schreier 2012:28).

previously stated, is an exploration of the representation of the intellectual hero in a purposive sample of anime that comprises episodes from the television series *Monster*, *Paranoia Agent* and *Umineko no Naku Koro ni*.

The method of qualitative content analysis required an initial selection process. This process consisted of the following: firstly, the anime series *Monster* (2004-2005) was chosen as it presents an almost clear-cut (and basic) characterisation of the intellectual hero, the hero as neurosurgeon. In order to obtain a purposive sample two more texts were chosen, namely *Paranoia Agent* (2004) and *Umineko no Naku Koro ni* (2009). These two series were chosen, as they were familiar to me. This method contributed toward obtaining a purposive sample of three series.

The pilot phase means the coding frame is applied to the material to illustrate the consistency of the coding (Schreier 2012:146). The pilot phase consists of the trial coding, consistency check and adjusting the coding frame (Schreier 2012:146). First, the three appropriate series were chosen. After watching each episode, characteristics and visual clues pertaining to the intellectual hero were documented. Out of the trial coding the most evident and occurring characteristics of the intellectual hero revealed perceptiveness, denying violence, inquisitiveness, using deduction, and the aid of intellectual allies. However, these characteristics proved to be vague and inept during the consistency check.

In order to obtain a more precise definition a new approach was employed. The coding frame was adjusted as the similarities of each series were documented and explored. These similarities included things such as the fact that the hero confronts a monstrous world, is affluent, is an outsider; he fails, uses non-lethal means, resists human vices and encounters an intelligent antagonist (see Table 2). This method provided a stepping-stone for defining the final coding frame, namely that the series similarities offered an early prediction of the character and behaviour of the intellectual hero in anime. Hence, the results of the pilot study further affirmed the most viable episodes for analysis, as well as indicating the most relevant characteristics for the main analysis phase.

Table 2: Series similarities

	PROTAGONISTS		
SIMILARITIES	Doctor Kenzo Tenma	Detective Keiichi Ikari	Battler Ushiromiya
Monstrous world	Racism, sociopath, greed	Indifference, jealousy, corruption	Greed, jealousy, murder
Intelligent antagonist	Johann	Lil' Slugger	Beatrice
Affluent	Neurosurgeon, later Chief of surgery	Police detective	Ushiromiya family ¥20 billion fortune
Forces out of control	'Monster' and neo-Nazism/dictatorship.	Delusions	Magic and witches
Outsiders	A marginalised figure in Japan and Germany.	Old fashioned	Denying magic
Non-lethal	Wounds Roberto	Shoots no one	'Wounds' Beatrice
Adversaries cause peril	Johann 'destroys' Tenma's world – his career, ends his engagement	Lil' Slugger causes Misae's death and Ikari loses his job.	Beatrice murders Ushiromiya family
Fails	By saving Johan, Tenma causes the death of various people. His own career and engagement suffers greatly from this.	Kozuka Makoto, a suspect in Detective Ikari's care commits suicide. Throughout the series Detective Ikari is unable to protect the populace from Lil' Slugger.	He does not solve the riddle of the epitaph.
Cruel and sadistic antagonists	Johann murders and manipulates various characters in the series. He also drives people to suicide.	Lil' Slugger offers his victims a false salvation. His victims are only briefly freed from their problems.	Beatrice murders, tortures and humiliates the Ushiromiya family and their servants. They become expendable pawns in her deadly battle of wits.
Hero faces human vices	Nepotism, corruption, racism, violence, indoctrination,	Jealousy, immorality, apathy	Greed, jealousy, hate, abuse, classism, sexism and violence
Antagonist embodies Monstrous world	Johan is 'born' to create a new Führer, as a symbol of Nazi revival.	Lil' Slugger is 'born' out of Tsukiko's guilt. Her lie creates this monster.	Beatrice is born into the narrative out of Kinzo's greed. Her 'rebirth' is the direct result of Kinzo's obsession with her.

In order to define the final coding frame Chapter Two was consulted. As such, the results of the pilot phase were adjusted to align with the writings of Carlyle, Napier and Levi to form the coding frame (see tables 4-6). The final coding frame is analysed during the main analysis phase.

3.6 Main analysis phase

The focus of the main analysis phase is indicating relevant material and marking the coding units within the relevant parts and evaluating the consistency of the coding in terms of validity and reliability (Schreier 2012:167, 195). Validity is achieved once the categories of one's coding frame adequately represent the concepts of the research question and ensures that the study's findings and conclusion are sound (Schreier 2012:27, 167; Krippendorff 2013:329). Validity also ensures that the research is systematic, that the procedures and reasoning are sensible, that the design and research method are appropriate for the research question and that negative cases and alternative interpretations are considered (Schreier 2012:27). Reliability evaluates the quality of an instrument; the instrument is reliable when yielding data free of error (Schreier 2012:166). To achieve reliability the coding must be consistent throughout (Schreier 2012:167). Reliability is useful in qualitative content analysis as it illustrates the quality of the coding frame and provides information on the acceptability of the analysis (Schreier 2012:168).

As previously noted, the intellectual hero in anime is a term that has been identified in this study, based on a variety of definitions. Episodes without the occurrence of intelligence, genius, order versus disorder, selflessness, faults and failures, motivated, complex, morally ambiguous, haunted by the past, identity struggle, dual self, feminine influence, sincerity, violence as a last resort and modern evils, were deemed irrelevant (see Table 1). Hence, the most suitable episodes for analysis were obtained because of the pilot phase (series similarities), evident in Table 3. These three episodes of each series were used for the analysis in Tables 4-6.

Table 3: Suitable episodes of each series

SERIES	EPISODE	EPISODE NAME
<i>Monster</i>	1	Herr Dr. Tenma
	34	At the end of the Darkness
	73	The scenery of the Doomsday
<i>Paranoia Agent</i>	1	Enter Lil' Slugger
	5	The holy warrior
	13	The final episode
<i>Umineko no Naku Koro ni</i>	3	Dubious move
	14	Positional play
	26	Sacrifice

The characteristics pertaining to the intellectual hero in anime were grouped, according to their definition of the hero and anime hero, by their respective authors: Thomas Carlyle, Susan Napier, Antonia Levi, Patricia Kane, Stuart Voytilla and John Lash. This method influenced the final collection of characteristics embodying the representation of the intellectual hero in anime. This approach documented similarities evident in each series. Each of the consulted texts provided many characteristics describing the hero. The characteristics that were evident visually in the sample were considered. The characteristics that were deemed most applicable and had the highest frequency of occurrence were intelligence, genius, and upholding order versus disorder.

The visual representation of the intellectual hero in anime in the three anime examples is therefore based on theories exploring the notion of the hero. The following discussion refers to each theory regarding its application to the representation of the intellectual hero in anime (see Tables 4, 5 and 6). The relevant characteristics are documented in the tables divided into author specific sections; similar characteristics are grouped together in similarly coloured cells, which forms the coding frame. For instance, Thomas Carlyle defines the hero as intelligent, a genius and wise, the same colour code (orange) is employed to cluster these together as they are similar characteristics. The tables show the most applicable characteristics concerning the visual portrayal of the intellectual hero in anime. Thereafter, the characteristics documented in the table are discussed in relation to the intellectual hero in anime, according to each of the authors mentioned above. Chapter Four then discusses each hero by means of a semiotic analysis.

3.6.1 Doctor Kenzo Tenma

Doctor Kenzo Tenma (see table 4) is a Japanese neurosurgeon practising in Germany. As the protagonist of *Monster*, he employs his intelligence and genius firstly to perform successful surgeries and improve his medical knowledge and secondly to locate his nemesis Johann. The table illustrates the various characteristics Tenma embodies, as well as their visual representation in the narrative. These characteristics are discussed briefly in the section below. The most frequently occurring characteristics are analysed using semiotics in the next chapter.

Table 4: Doctor Kenzo Tenma as intellectual hero

THEORIST	CHARACTERISTICS	VISIBLE MARKERS <i>MONSTER</i>	OCCURRENCES IN <i>MONSTER</i>		
			EPISODE 1	EPISODE 34	EPISODE 73
Carlyle	Intelligent	His surgical skills, medical knowledge and mastery of procedures, and his morality and nobility of character convey intelligence.	4	4	2
	Genius	This consists of his exceptional medical skills and a mastery of medicine, being a guide and a man of letters -- a learned man.	2	3	2
	Wise	His wisdom is his insight into the inner workings of humans and human behaviour.	1	1	1
	Inborn morality	Tenma realises that all life is equal and his true purpose as a doctor, saving the lives of all his patients.	1	1	3
	Truthful	Tenma states the truth (all life is equal and praises a young 'doctor').	1	1	0
	Just	Tenma saves the life of a young Johann, offers his medical expertise to a young 'doctor' and is unable to kill Johann.	1	3	1
	Admirable	Tenma defies the director's order, aids an inexperienced doctor and stays true to himself (not a killer).	2	1	1
	Saviour	Tenma saves the lives of various patients, by means of his medical expertise.	2	3	1
	Sincere	Shows compassion towards his patients, other characters and his allies.	2	2	2
	Courageous	His courage is evident as he disobeys the hospital director and confronting Johann.	1	0	1
	Honest	Tenma illustrates honesty by being modest, stating that he is not a 'genius' surgeon.	1	0	0
	Insight	Tenma develops an understanding of the inner psyche of individuals (nepotism, an inexperienced and untrained 'doctor' and Johann's inner abyss).	2	2	1
	Integrity	Performing surgery on Johann, aiding refugee patients and opting to save Johann's life again.	1	3	1
	Inner strength	He defies the hospital director's orders; he illustrates his ability of not giving up on patients and faces off against Johann.	1	1	1
	Woe and wandering	Tenma's surgeries have consequences (death of a Turkish patient and his reputation is tarnished by saving Johann) and he becomes a drifter and outlaw.	1	1	1
	Order vs disorder	Order (saving lives by means of surgery, altruism) vs disorder (death, chaos, the 'Monster').	3	8	6
	Eager to learn	Neurosurgery books are present in Tenma's apartment, which convey a desire to gain further knowledge.	1	0	0
	Teacher	Tenma uses his surgical expertise to instruct others in the art of medicine.	1	2	1
	Commander	Tenma takes charge, by means of leading other characters in medical matters or in investigations.	1	2	1



	Man of ability	His 'perfect' surgeries and medical skills raises him to a heroic status.	4	3	0
	Infinite talent	Tenma's 'mastery' of medicine and brain surgery, ability to obtain and process information (clues) and his intuition.	3	3	0
Levi	Selfless	Tenma saves the lives of any of his patients (including criminals, refugees, Johann) and places himself in harm's way to protect others.	1	1	1
	Motivation	To save the lives of his patients and stop Johann's nihilistic destruction.	1	1	1
	Flaws and failures	Tenma fails to either prevent the deaths of certain individuals or stop Johann's chaos.	2	1	1
	Complex	He is initially a docile and submissive character and later becomes more assertive and independent.	1	1	1
	Morally ambiguous	Tenma transforms from a conformist to a rebel, a respectable surgeon to a fugitive and black market surgeon and a saviour to an attempted murderer.	1	1	1
Napier	Haunted by past	Failing to save a Turkish patient and saving the 'Monster' Johann's life, torments him.	2	1	1
	Identity struggle	Tenma struggles between his ethical duty as a doctor and his loyalty to the hospital director, doctor and criminal, and saviour and killer.	2	1	1
	Dual self	He is both saviour and redemption seeker, law-abiding citizen and criminal.	2	1	1
	Feminine influence	The female characters who shape and aid the hero (Eva and Anna).	1	1	2
Kane	Violence as last resort	Despite the fact that Tenma owns a weapon, he only wounds his enemies.	0	0	1
Campbell, Voytilla	Modern evils	Nepotism, corruption, racism, violence, murder and indoctrination.	5	4	1

- Thomas Carlyle's characteristics of the hero in *Monster*

Applying Thomas Carlyle's interpretation of the hero reveals relevant characteristics that aptly describe the intellectual hero in *Monster*. However, not all Carlyle's ideas concerning the hero are applicable to the portrayal and discussion of the intellectual hero. In terms of Carlyle, Tenma's intelligence and genius is defined by his 'genius' surgical skill, medical knowledge and mastery of a variety of surgical procedures. He shows sincerity through compassion towards his patients, other characters and his allies. Tenma illustrates order by saving lives through means of surgery versus Johann's disorder of death and chaos. Tenma realises that all life is equal and that his true purpose as a doctor, is saving the lives of all his patients, illustrating his inborn morality. He is admirable by defying the hospital director's unethical order, aids an inexperienced doctor and stays true to himself -- he is not a killer.

Tenma's wisdom is his insight into the inner workings of humans and human behaviour. As a saviour, he saves the lives of various patients. He states the truth that all life is equal and praises a young 'doctor'. He is just by saving the life of a young Johann, offers his medical expertise to a young 'doctor' and is unable to kill Johann. Tenma faces woe and wandering, as his surgeries have consequences such as the death of a Turkish patient; his reputation is tarnished by saving Johann and he becomes a drifter and outlaw. He has insight as he develops an understanding of the inner psyche of individuals including detecting nepotism, the inexperience of an untrained 'doctor' and Johann's inner abyss. His inner strength is defined by defying the hospital director's orders, illustrating his ability of not giving up on patients and confronting Johann.

Tenma's courage is evident as he disobeys the hospital director and confronts Johann. Integrity is present as he performs surgery on Johann, aids refugee patients and saves Johann's life again. Tenma illustrates honesty by being modest, stating that he is not a 'genius' surgeon. Tenma uses his surgical expertise to instruct others as a teacher. As a commander of men, he takes charge by means of leading other characters in medical matters or in investigations. It is clear that he is a man of ability by means of his 'perfect' surgeries and medical skill. Tenma's 'mastery' of medicine and brain surgery, his ability to obtain and process information (clues), and his intuition represent his infinite talent.

- Antonia Levi's characteristics of the hero in *Monster*

Table 4 shows the visual portrayal of the intellectual hero as defined by Levi's approach to the anime hero. By being selfless, he saves the lives of his patients, including criminals, refugees and Johann. Tenma also places himself in harm's way to protect others. Tenma fails either to prevent the deaths of certain individuals or to stop Johann's chaos. His motivation is to save lives and stop Johann. As a complex character, Tenma is initially presented as a docile character who becomes more assertive over the course of the narrative. As a morally ambiguous character, he transforms from a conformist into a rebel, a respectable surgeon into a fugitive and black market surgeon, and a saviour into an attempted murderer.

- Susan Napier's characteristics of the hero in *Monster*

Susan Napier defines the following characteristics in her interpretation of the anime hero, as illustrated by Table 4. Tenma is haunted by the past as he fails to save a Turkish patient and for saving the 'Monster' Johann's life. He struggles with his identity in relation to his ethical duty as a doctor and his loyalty to the hospital director, as well as his identity of doctor-criminal and saviour-killer. He is both saviour and redemption seeker, law abiding citizen and criminal; constituting a dual self. The feminine influences affecting Tenma shape and aid him, especially Eva and Anna's influence. Additionally, the young 'doctor' in episode 34 influences Tenma.

- Patricia Kane, Joseph Campbell and Stuart Voytilla's characteristics of the hero as found in *Monster*

The only characteristic relevant to this study, as discussed by Kane, is the use of violence as a last resort. Similarly, the most relevant theory to this study that Campbell and Voytilla discuss is the threat of modern evils hampering the intellectual hero. Tenma uses violence as a last resort as he owns a weapon, only aiming it at his enemies. Modern evils, such as nepotism, corruption, racism, violence, murder and indoctrination, are evident in table 4.

3.6.2 Detective Keiichi Ikari

Detective Keiichi Ikari, a protagonist in *Paranoia Agent*, fulfils the role of police detective in Tokyo. Ikari employs his intelligence and genius to solve crimes and to uncover the identity of Lil' Slugger. Table 5 shows the characteristics Ikari embodies, which are briefly discussed below. The most frequently occurring characteristics are analysed using semiotics in the next chapter.



Table 5: Detective Keiichi Ikari as intellectual hero

THEORIST	CHARACTERISTICS	VISIBLE MARKERS <i>PARANOIA AGENT</i>	OCCURRENCES IN <i>PARANOIA AGENT</i>		
			EPISODE 1	EPISODE 5	EPISODE 13
Carlyle		He gathers evidence, questions witnesses and suspects; as well as his actions involving police work.	4	12	1
	Intelligent	Crime solving abilities and mastery of deduction, his genius offers him the ability to perceive occurrences and information oblivious to others.	1	6	1
	Genius	Ikari's wisdom is his realisation of the true state of his world.	0	1	0
	Wise	Ikari's purpose is to protect the citizens of Tokyo and solving crimes.	1	1	1
	Inborn morality	Ikari sees the truth in the testimonies of Lil' Slugger's victims (Tsukiko and Makoto) and is able to see through illusions.	3	6	2
	Truthful	Ikari is unwilling to aid a tabloid journalist or participate in corruption.	1	1	0
	Just	As a police deductive protecting the 'weak' makes him admirable and his ability to see through illusions.	2	2	1
	Admirable	Ikari protects the citizens of Tokyo from violent criminals and 'vanquishes' disorder.	1	2	1
	Saviour	Ikari is concerned for the well-being of crime victims and his ailing wife.	1	2	1
	Sincere	He is not portrayed as a particularly courageous character in the series.	0	0	0
	Courageous	Ikari's honesty is not commented upon in the sample, but it is assumed that his actions are more commendable than the criminal element.	0	0	0
	Honest	He sees through Tsukiko's fabrications, sees the truth in Makoto's fantasy scenario and sees through the illusionary world.	2	4	1
	Insight	Ikari does not give information to tabloids and protects Tsukiko from Lil' Slugger.	1	1	1
	Integrity	Ikari does not illustrate any visible inner-strength in the series.	0	0	0
	Inner strength	Order (logic, reality, justice) vs disorder (the imaginary, the subconscious, anarchy, fear).	2	5	2
	Order vs disorder	He does not apprehend Lil' Slugger and is unable to prevent Misae's death.	1	1	1
	Woe and wandering	He does portray an eagerness to learn applied to everyday situations.	0	0	0
	Eager to learn	Ikari offers Maniwa guidance in their approach to detective work.	1	0	0
	Teacher	Detective Ikari is the Chief of police, leading an investigation into Lil' Slugger's case.	1	1	1
	Commander	His 'detective intuition' and insight into the inner workings of characters.	1	1	0
Man of ability	His keen detective skills, intuition, his ability to find truth in fiction and the aid of his partner Maniwa.	1	1	0	
Infinite talent					
Levi	Selfless	As a police detective, Ikari serves the people and he protects others from harm.	0	1	2
	Motivation	To solve crimes, and to especially to apprehend the criminal Lil' Slugger.	1	1	1
	Flaws and failures	Ikari fails to stop and apprehend Lil' Slugger and his attacks.	1	1	2
	Complex	He transforms from a narrow-minded (old-fashioned) character into a more open-minded individual.	1	1	1
	Morally ambiguous	Ikari is sceptical about Tsukiko's testimony and his belief in the imaginary after denouncing fantasy for most of the series.	1	0	1
Napier	Haunted by past	His inability to apprehend Lil' Slugger and save his wife, continues to haunt him.	0	0	1
	Identity struggle	He struggles between his ideal identity (police detective) in a fantasy world and his real self (security guard) in the real world.	0	0	1

	Dual self	He is perceptive and unperceptive, a police detective and husband and a realist and an idealist.	1	1	1
	Feminine influence	The female characters who shape and aid the hero (Tsukiko Sagi and Misae Ikari).	1	0	2
Kane	Violence as last resort	The only violence Ikari partakes in is against 'imaginary' beings.	0	1	0
Campbell, Voytilla	Modern evils	Jealousy, immorality, violence, apathy, greed, corruption and paranoia.	2	1	1

- Thomas Carlyle's characteristics of the hero in *Paranoia Agent*

Thomas Carlyle's interpretation of the hero reveals specific characteristics applicable to the discussion of the intellectual hero. These characteristics are discussed in the abovementioned table as they appear visually in the series *Paranoia Agent*. Ikari's intelligence is illustrated by his gathering of evidence, questioning witnesses, victims and suspects. He is sincere, illustrated by acts of kindness, rebuking scoundrels and through his occupation as a police detective, as well as being concerned for his wife's ailing health. He presents order of logic, reality, and justice versus the disorder of Lil' Slugger, namely the imaginary and the subconscious. Ikari's inborn morality is evident in his purpose of protecting the citizens of Tokyo and solving crimes. As a police detective protecting the 'weak', as well as his ability to see through illusions make him admirable. Ikari's wisdom is his realisation of the true state of the world, as well as his genius 'detective intuition'. As a saviour, Ikari protects the victims of crime and his crime solving abilities represent his genius. Ikari sees the truth in the testimonies of Lil' Slugger's victims (Tsukiko and Makoto) and is able to see through illusions.

Ikari is just, by being unwilling to aid a tabloid journalist. He experiences woe and wandering by not apprehending Lil' Slugger, facing retrenchment and being unable to prevent Misae's death. He sees through Tsukiko's fabrications, sees the truth in Makoto's fantasy scenario and sees through the illusionary world proving his insight, and more specifically his genius. Ikari does not show any visible inner-strength but he does portray an eagerness to learn. He is not portrayed as very courageous. Ikari does not give information to tabloids and protects Tsukiko from Lil' Slugger, which shows his integrity. As a teacher, Ikari offers Maniwa guidance. Being a commander of men Detective Ikari has a leadership position, leading an investigation into Lil' Slugger's

case. His ‘detective intuition’ and insight into the inner workings of characters show him as a man of ability. His infinite talent consists of his keen detective skills, intuition, his ability to find truth in fiction and the aid of his partner Maniwa.

- Antonia Levi’s characteristics of the hero in *Paranoia Agent*

Levi’s analysis of the anime hero reveals numerous characteristics, but only the relevant attributes relating to the intellectual hero are discussed. Ikari is selfless by being a police detective; he serves the people and he protects others from harm. He faces faults and failures by failing to stop and apprehend Lil’ Slugger and his attacks, resigning from the police force and being employed as a security guard. Ikari’s motivation is to solve crimes, especially the case of Lil’ Slugger. As a complex individual, he transforms from a stoic and traditional character into a more open-minded individual. As a morally ambiguous character, Ikari is sceptical about Tsukiko’s testimony and his belief in the imaginary after denouncing fantasy for most of the series. Moreover, he willingly participates in Makoto’s fantasy narrative, even after denouncing the absurd narrative.

- Susan Napier’s characteristics of the hero in *Paranoia Agent*

Susan Napier delineates the following characteristics in her interpretation of the anime hero, and only the relevant characteristics are discussed, as shown in table 5. Detective Ikari is haunted by the past, especially his inability to apprehend Lil’ Slugger and save his wife. He struggles between his ideal identity as a police detective in a fantasy world and his real self as a security guard in the real world. His dual self consists of ambivalences such as being an upstanding detective and as a lewd middle-aged man, jesting and stoic detective, and unbeliever and believer. The female characters who shape and aid the hero are Tsukiko Sagi, Harumi Chōno and Misae, illustrative of the feminine influence in Ikari’s life.

- Patricia Kane, Joseph Campbell and Stuart Voytilla’s characteristics of the hero as represented in *Paranoia Agent*

The hero’s interpretation by Patricia Kane, Joseph Campbell and Stuart Voytilla reveals the following characteristics, as shown in table 5. The only violence Ikari participates in is against ‘imaginary’ beings, thus using violence as a last resort. The modern evils in the series include jealousy, immorality, violence, apathy, isolation, being impersonal, psychological strain, deception, narcissism, vengeance, bullying, anxiety, ignorance, gluttony, psychosis, lust and prostitution.

3.6.3 Battler Ushiromiya

Battler Ushiromiya, the protagonist of *Umineko no Naku Koro ni* is portrayed as a young affluent man, since his grandfather amassed a fortune of ¥20 billion. Battler employs his intelligence or genius to counteract Beatrice’s magical conundrums with logic and reason. Table 6 illustrates the characteristics Battler embodies that are briefly discussed below. The most frequently occurring characteristics are analysed using semiotics in the next chapter.

Table 6: Battler Ushiromiya as intellectual hero

THEORIST	CHARACTERISTICS	VISIBLE MARKERS <i>UMINEKO NO NAKU KORO NI</i>	OCCURRENCES IN <i>UMINEKO NO NAKU KORO NI</i>		
			EPISODE 3	EPISODE 14	EPISODE 26
Carlyle	Intelligent	Logical reasoning, strong rational thought, abstract thinking, acting purposefully, reasoning, establish relations between a clue and fact.	6	8	12
	Genius	His exceptional logical reasoning and strong rational thought represents his genius.	4	5	12
	Wise	His wisdom is logical and rational, appose to Beatrice’s chaotic wisdom	3	3	5
	Inborn morality	Battler acknowledges and accepts his purpose of saving his family.	1	1	1
	Truthful	He acknowledges to himself that magic exists.	0	1	0
	Just	Battler defends the servants’ innocence and promises to Ange that he will defeat Beatrice.	1	0	1
	Admirable	Battler is admirable in his quest as saviour (saving his family).	0	1	1



	Saviour	Battler declares his mission of saving his family.	0	1	2
	Sincere	Battler shows obvious signs of distress at the death of family members and a desire to save his family.	1	1	2
	Courageous	Battler has renewed enthusiasm to do battle with Beatrice after witnessing irrefutable proof of magic.	0	1	0
	Honest	He admits his true feeling that the killer is amongst the survivors.	1	0	0
	Insight	He realises Maria and the servants are withholding information, the irony of a witch's aid to disprove magic and has insight of Beatrice's tactics.	2	1	2
	Integrity	His integrity is not visibly evident in these episodes.	0	0	1
	Inner strength	The act of confronting and facing off against Beatrice affirms his inner strength.	0	1	1
	Woe and wandering	Battler faces a constant reminder of the recurring deaths of his family (in the numerous murder mystery scenes).	1	1	1
	Order vs disorder	Order (reality, logic, and saviour) vs disorder (supernatural, magic, death).	2	2	8
	Eager to learn	Battler does not present an eagerness to learn.	0	0	0
	Teacher	Battler is not obviously presented as a teacher, but his behaviour is an example to others.	0	0	0
	Commander	Battler leads the intellectual opposition against Beatrice.	1	1	0
	Man of ability	His problem solving skills, abstract thinking, reasoning and confidence.	2	1	2
	Infinite talent	The only talent Battler illustrates is his genius. Thus, infinite talent is not applicable.	0	0	0
Levi	Selfless	Battler faces off against Beatrice in a deadly game of wits; his only goal is saving his family.	0	1	1
	Motivation	To defeat Beatrice and save his family.	1	1	1
	Flaws and failures	Battler fails to defeat Beatrice and stop her magical murders.	1	1	4
	Complex	Initially he presented as an unappealing character, transforming into a selfless saviour.	1	0	0
	Morally ambiguous	He is disloyal and untrusting suspecting a family member is the killer, is deceitful (disproving magic after acknowledging its existence) and falters from his mission.	1	1	2
Napier	Haunted by past	Battler is unable to prevent his family's sacrifice.	0	0	1
	Identity struggle	He struggles with his identity as a	1	1	1

		saviour and his realistic outlook when faced with an overwhelming magical presence.			
	Dual self	He is both a genius and ignorant, confident and insecure and a saviour and destroyer.	1	1	1
	Feminine influence	The female characters who aid and shape the hero (Virgilia and Ange).	1	1	2
Kane	Violence as last resort	Battler's logic transforms into a weapon assaulting Beatrice.	0	0	5
Campbell, Voytilla	Modern evils	Greed, jealousy, hate, abuse, classism, sexism and murder.	1	1	0

- Thomas Carlyle's characteristics of the hero in *Umineko no Naku Koro ni*

Thomas Carlyle's interpretation of the hero reveals the following relevant characteristics: Battler is intelligent in terms of his logical reasoning, strong rational thought, abstract thinking, acting purposefully, and establishing relations between clue and fact. His sincerity is evident as he shows obvious signs of distress at the death of family members and a desire to save his family. Battler embodies order by means of logic and reason versus Beatrice's embodiment of disorder by using the supernatural, magic and death. Battler acknowledges and accepts his purpose of saving his family, illustrating his inborn morality. Battler is admirable in his quest as saviour to save his family. His wisdom is illustrated by logic and reason, as he opposes the chaos of Beatrice.

Battler's mastery of logical reasoning and strong rational thought, as well as his exceptional problem solving capabilities, represents his genius. He acknowledges to himself that magic exists, which conveys his truthfulness. He is just as he defends the servants' innocence and promises Ange that he will defeat Beatrice. The concept of woe and wandering is present as Battler faces a constant reminder of the recurring deaths of his family in the numerous murder mystery scenes. Insight is evident as he realises Maria and the servants are withholding information, and he has insight into Beatrice's tactics. The act of confronting Beatrice affirms his inner strength. Battler's renewed enthusiasm to do battle with Beatrice after witnessing irrefutable proof of magic, illustrates his courage. Although his integrity is not visibly evident, Battler is honest as he admits his true feeling that the killer is amongst the survivors. Battler is not

presented as a teacher, but he is a commander of men as he leads the intellectual opposition against Beatrice. As a man of ability, he illustrates his various talents, including problem solving skills, abstract thinking, reasoning and confidence. The only talent Battler illustrates is his genius, especially his “turning the chessboard over” ability.

- Antonia Levi’s characteristics of the hero in *Umineko no Naku Koro ni*

Antonia Levi’s interpretation of the anime hero illustrates numerous qualities, but only the most relevant to the concept of the intellectual hero are discussed. Battler is selfless as he confronts Beatrice in a deadly game of wits; his only goal is saving his family. Flaws and failures are evident as Battler fails to defeat Beatrice and stop her magical murders. He is motivated by the goal of defeating Beatrice and saving his family. Battler as a complex character is initially presented as unappealing, yet later transforms into a selfless saviour. He is morally ambiguous as he is disloyal and untrusting, suspecting a family member of being the killer, and he is deceitful by disproving magic after acknowledging its existence and falters from his mission.

- Susan Napier’s characteristics of the hero in *Umineko no Naku Koro ni*

The anime hero as interpreted by Susan Napier presents another perspective, and the characteristics most significant to the intellectual hero are discussed. Battler is haunted by the past, as he is unable to prevent his family's sacrifice. He struggles with his identity as a saviour and with his realistic outlook when faced with an overwhelming magical presence. His dual-self consists of being passive and active, emotional and logical, avenger and saviour, confident and insecure teenager, disheartened absconder and enthused avenger. A feminine influence is evident in the female characters who aid and shape the hero, namely Beatrice, Eva, Virgilia and Ange.

- Patricia Kane, Joseph Campbell and Stuart Voytilla's characteristics of the hero in *Umineko no Naku Koro ni*

Patricia Kane, Joseph Campbell and Stuart Voytilla's interpretation of the hero reveal the following relevant characteristics. Battler's logic transforms into a weapon assaulting Beatrice, he thus uses violence as a last resort. The modern evils evident in the series consist of greed, jealousy, hate, abuse, classism, sexism, murder, immorality, deceit and secrecy, violence, psychosis, trauma and sadism.

3.7 Discussion

The purposive sample of three anime series demonstrated the occurrence of the intellectual hero in anime. This research consulted various sources focusing on hero studies and anime heroes. The concept of the intellectual hero, a combination of heroic attributes, was specifically formulated for this study. Tables 4, 5 and 6 show the characteristics that were deemed the most suitable in discussing the intellectual hero. The most relevant characteristics were grouped accordingly to their definition by their respective authors. However, only a few characteristics were selected for an in-depth discussion as they appear the most frequently per episode. Therefore, the frequency of a characteristic determined its inclusion in formulating a definition of the intellectual hero in anime. Thomas Carlyle's hero is characterised by intelligence, genius and order versus disorder appearing the most frequent and are further explored in Chapter Four by means of a semiotic analysis. The writings of Antonia Levi and Susan Napier illustrated anime specific characteristics regarding the hero, which include being selfless, sincere, morally ambiguous, complex, haunted by the past and being influenced by the feminine.

This qualitative sample illustrated a trend favouring the characteristics of intelligence, genius and order versus disorder. At its core, the intellectual hero relies strongly on intellect and genius. Thus, the intellectual hero is the embodiment of virtue and wisdom. However, the intellectual hero in the context of anime requires making provision for characteristics defining the anime hero specifically. Hence, Levi's concepts, which include being selfless, having flaws and failures, hero's motivation, complexity of

character and being morally ambiguous, were also analysed. Further analysis was applied to Napier's concepts of the hero being haunted by the past, having an identity struggle and dual-self, and the evidence of a feminine influence. To create fewer categories, similar characteristics were grouped together.

The protagonists of each sample clearly conformed to the proposed definition of the intellectual hero in anime. Specific characteristics were prioritised in this study, according to their frequency in the three series. Tenma, Ikari and Battler embody the characteristics of intelligence, genius and order versus disorder, sincerity, complexity and faults and failures and evidence of a feminine influence.

The intellectual hero Tenma in *Monster*, as a neurosurgeon, relies on his intelligence daily whilst performing surgeries. His 'genius' skill as commented upon by other surgeons, garners him fame and respect among his peers. Throughout the narrative Tenma's use of intelligence and genius changes from the medical sphere of surgeries and research to the criminal sphere of obtaining information and evading the authorities. This search for information and clues is the effect of a singular goal to discover the antagonist's (Johann) location and endgame. The role of order versus disorder is vividly evident as Tenma represents the order of life and Johann represents disorder. Tenma's order is conveyed by his acts of saving lives, aiding others and his contribution to the medical field. Johann is the incarnation of disorder representing chaos, fear, nihilism, anarchy, apathy and anti-social behaviour through manipulation. Tenma illustrates sincerity in his conduct as a medical professional, treating his patients as people. His character is complex represented by moral ambiguity, dual-selves and his identity struggle. Tenma's later defiance leads to a demotion and a fugitive status. Thus, he is represented as both a genius surgeon and as a revenge-seeking fugitive. During the course of the narrative, Tenma faces an identity struggle between altruistic surgeon and avenging fugitive.

The faults and failures Tenma encounters are mainly attributed to Johann. The most evident failure of Tenma is his inability to save a Turkish patient. The act of saving Johann's life during a surgery had numerous repercussions. This leads to the misery and

wandering Tenma faces after becoming a fugitive. Tenma is haunted by the past through his choices of not saving the Turkish patient, but saving Johann. There are modern evils embodied by Johann, such as apathy, nihilism, anti-social behaviour, violence, indoctrination and murder. Tenma is confronted by nepotism, corruption, racism and murder in the Eisler Memorial Hospital and throughout Germany. The intellectual hero is influenced by the feminine. This is evident in the characters of Eva, the self-appointed illegitimate ‘doctor’ and Anna. Eva’s callous nature spurs Tenma on the path of redemption seeker; the ‘doctor’ allows Tenma the opportunity to re-assess his medical skills and altruistic persona and cautions him against a path of vengeance, whereas Anna functions as an ally and confidante.

Ikari, the protagonist in *Paranoia Agent*, embodies the characteristics of an intellectual hero. Intelligence and genius are illustrated by Ikari’s occupation as a police detective. Ikari uses his intellect and genius to obtain clues, question witnesses and suspects, follow leads, uncover the inner psyches of suspects and witnesses and solve criminal cases. He is the embodiment of order and Lil’ Slugger, the antagonist, is the embodiment of disorder. Ikari represents law, justice, safety and security. Contrasting with Lil’ Slugger representing fear, paranoia, dread, insignificance, the subconscious and anarchy. Ikari conveys sincerity in his interactions with witnesses and his wife, Misae, as he works constantly to pay for her medical bills. His complexity is evident as he is morally ambiguous, has dual-selves and has an identity struggle. Ikari is morally ambiguous as he both denounces and accepts the occurrences of disorder in the narrative. His dual-selves consist of his real self as police detective and later as a security guard, and his imaginary self as the perfect police officer. Ikari’s identity struggle is between his rejection and later acceptance of the imaginary (Lil’ Slugger). Ikari fails to apprehend Lil’ Slugger and to prevent the murder of a suspect. The result of these failures lead to woe, the death of his wife Misae, and wandering as he is forced after retrenchment to seek new employment. He is haunted by his past, as the ailing Misae visits him in the imaginary two-dimensional ‘Flat Land’. Ikari faces the modern evils Lil’ Slugger represents, such as jealousy between classmates; immorality, a father distributing child pornography of his daughter; violence, including suicide, gang violence; murder and apathy; the isolation of individuals, and psychosis. He is

influenced by the feminine as Tsukiko's imagination 'created' a physical representation for Lil' Slugger. Harumi offers valuable information and Misae motivates him to be successful.

Battler, as the protagonist in *Umineko no Naku Koro ni*, also illustrates the characteristics of the intellectual hero. Intelligence is integral to his survival, as it functions as a logical problem-solving tool. Similarly, his genius is employed to disprove the existence of magic, as he uses exceptional skills to provide logical deductions to illogical and magical murders. Battler represents order, while Beatrice as the antagonist represents disorder. Battler's order consists of logic, reason, reality, critical thinking, deduction and heroism. Beatrice represents disorder in the form of chaos, death, magic, the supernatural, violence, murder, sadism and villainy. The use of sincerity is evident as Battler clashes with Beatrice, with the sole purpose of saving his family from her magic. Battler is complex as he is morally ambiguous, has dual-selves and faces an identity struggle. His arrogance, perversity (some of his actions and phrases hinge on sexual harassment) and brashness illustrate an unlikeable character. However, after his encounter with Beatrice he becomes more altruistic as a figure of redemption. Similarly, his dual-selves consist of him being a wretch and a redeemer. Battler fails, as he is unable to solve the epitaph preventing Beatrice's revival, as well as being unable to prevent his family's demise.

Woe or misery is a direct result of Beatrice's magic, as Battler is unable to save his family until he defeats Beatrice in a duel of logic and reason. Each 'game' Beatrice begins reminds Battler of his failure, thus his past inaction haunts him. Beatrice represents most of the modern evil Battler faces, such as greed, jealousy, hate, abuse, classism, sexism and murder. Beatrice uses the Ushiromiya family wealth to cause discontent amongst the family members. The Ushiromiya family illustrates jealousy among siblings, child abuse, and classism as they regard their servants as furniture; sexism is evident as women are seen as servants and wives. Battler is aided by feminine influence namely Beatrice, Maria, Eva, Natsuhi, Jessica, Virgilia and Ange. Beatrice as the antagonist influences Battler, as she opposes his logical order. Maria, Eva, Natsuhi and Jessica offer Battler insight and information on the murders. In the first few

episodes of the narrative, Virgilia aids Battler in combating Beatrice, until her loyalty to Beatrice is revealed. Ange, Battler's sister, serves as his ally strengthening his logical arguments and rhetoric.

Thus, Tenma, Ikari and Battler conform to the definition of the intellectual hero in anime proposed by this research. However, it is thought that the integral characteristics for the semiotic analysis are intelligence, genius and defending order against disorder. These three characteristics are analysed using semiotics in the next chapter.

3.8 Conclusion

This chapter discussed qualitative content analysis and its application to a purposive sample of three anime series *Monster*, *Paranoia Agent* and *Umineko no Naku Koro ni*. The aim of the qualitative content analysis was to document the (visual) representation of the intellectual hero in anime.

A pilot study revealed many characteristics of the intellectual hero, such as his perceptiveness, denial of violence, inquisitiveness, powers of deduction and having intellectual allies. However, these characteristics did not describe the intellectual hero in anime effectively because they were vague in nature. In order to answer the research question, similarities evident in each series were tabulated that determined the final collection of three appropriate episodes per series. The frequency of these characteristics determined which three episodes were considered for the final sample. In order to refine the definition of the intellectual hero in anime, the literature consulted in Chapter Two was used as a point of departure. The main theorists and their theories were considered for the coding frame -- these key aspects (characteristics) were inferred from the behaviour, actions and visual depiction of each hero. As such, the qualitative content analysis revealed a trend favouring Thomas Carlyle's hero in defining the intellectual hero in anime. The most frequent characteristics that describe the intellectual hero in anime were therefore established as intelligence, genius, and upholding order versus disorder. This study now proceeds to analyse the visual depiction of the intellectual hero in anime by means of semiotics.

CHAPTER FOUR

SEMIOTIC ANALYSIS OF THE INTELLECTUAL HERO IN ANIME

This chapter analyses the occurrence of the intellectual hero in anime by means of semiotics. This includes a brief account of the history and nature of semiotics. The focus of the chapter pertains to the semiotic analysis of the intellectual hero in the anime series *Monster*, *Paranoia Agent* and *Umineko no Naku Koro ni*. The chapter builds on the qualitative content analysis undertaken in the previous chapter.

4.1 Semiotics

Semiotics consists of the study of signs as defined by the authors Chandler (2002:2) and Nöth (2011:298) and essentially entails the analysis of texts to uncover meaning. Thus, meaning becomes evident in the signs and codes of a text (Fourie 2009:40). The visual media utilise a variety of sign systems, including: nonverbal signs (costumes), body language, visual signs, digital images (film and television) and cultural specific signs (Carlson 2000:15; Fourie 2009:40). These sign systems illustrate the manner in which the media reflects, represents and imitates reality, with the purpose of communicating a particular meaning while supporting a specific ideology (Fourie 2009:40-41). The second facet of semiotics is about codes. Codes are the techniques a combination of signs employs to convey meaning (Fourie 2009:57). Signs and codes are combined to illustrate specific meanings about reality, which are known as myths (Fourie 2009:40). Myth is a socio-cultural truth with an underlying ideological meaning (Barthes 1972:109; Hawthorn 2000:222). The signs, codes and myths are discussed in more depth later in this chapter and are applied to the selected anime series.

Chandler (2002:2) states that semiotic studies concerns itself with the production of meaning and the manner in which it represents reality. Meaning and representation occur in the form of text and media (Chandler 2002:2). The text exists in any medium and refers, for example, to a recorded message (written, audio, and visual) independent of a sender or receiver (Chandler 2002:2). Semiotics analyses the text to uncover latent connotative meanings (Chandler 2002:8). Godzich (1985:433) comments on the

semiotic system of inclusion and exclusion, whereby certain meanings are deemed valid or appropriate and others are insignificant or inconsequential. This study focuses on obtaining the latent meaning of visual texts, as a means of illustrating the occurrence of the intellectual hero in anime.

4.1.1 The sign and text

Semiotics is characterised by numerous terms and the most significant is the sign. The sign is the smallest unit of meaning in semiotics. Signs determine the meaning of a text, evident in their composition, type and relation to reality and the user (Fourie 2009:41). Roland Barthes (in Howells & Negreiros 2012:118) illustrates the notion that anything can be a sign, as long as it possesses meaning. The sign is not a real object, it only represents and functions as a referral to a reality (Fourie 2009:50; Doane 2013:740-75).

The sign, in terms of Peirce's categorisation, consists of three types: iconic, symbolic and indexical (Fourie 2009:52). Iconic signs are visual images representing a recognisable reproduction of reality (Fourie 2009:52). The term *eikon* is Greek for meaning, likeness or image (Cross 2006:173). The icon illustrates the signifier as it resembles or imitates the signified, being a similar construct and possessing some of its features (Hervey 1982:30; Sebeok 1985:456; Chandler 2002:229).

The symbolic sign represents a culturally specific sign (Fourie 2009:52). The symbol consists of a signifier not resembling the signified; it is arbitrary and requires learning their relationship, for example, road signs (Hervey 1982:14, 31; Sebeok 1985:456; Chandler 2002:16, 243). At times, the symbol may become a metonymic sign as Fidel Castro's beard came to stand for Castro himself (Desnoes 1985:12). Metonymy evokes the whole of a concept by means of a connection (Chandler 2002:130). This concept is discussed in more detail later in the chapter. Metonymy is evident in the three anime series discussed in this study, as the use of costume becomes a symbol of each intellectual hero. For example, Doctor Tenma's surgical scrubs identifies his role as a neurosurgeon, whilst his trench coat identifies his role as a fugitive drifter. Detective

Ikari's traditional suit shows his old-fashioned detective approach; whilst a flashy elegant suit conveys Battler's arrogance.

Indexical signs comprise a causal relation, reminding one of a metonymic characteristic (Fourie 2009:52). The index entails that the signifier is directly connected to the signified, as the link is observable or inferred, for example, fingerprints in a detective series (Hervey 1982:30; Chandler 2006:230).

Charles Morris (in Eco 1990:204-205) articulates that a sign is defined as such, only if one interprets it as a sign of something. Signs are interpreted unconsciously as one relates them to familiar convention systems (Chandler 2002:17). Signs only exist because of the reader investing something with meaning, making them part of a recognised code (Hervey 1982:14; Chandler 2002:241). Hence, signs are not related to reality, rather they represent "quiet intents, words and deeds" (Blonsky 1985:viii).

The sign is influenced by context, either the sign exists as a transitory concept differing in a system or in contexts, or the sign participates in signification through the influence of context (Eco 1985:177). The sign requires context to provide a valid and connotative meaning. Barthes (1972:28, 126) further notes that the successful sign fulfils two functions, either as an arbitrary object representing specific/literal meaning or revealing a latent meaning. The sign exists as a 'text', whereby one yields important historical, social, political and cultural facts from texts (Burton 2013:486). As such, the sign is susceptible to being used in ideological terms (Burton 2013:489).

4.1.2 The sign in practice

The writing process is the death of the author, as the language of a text conveys meaning instead of the author (Barthes 1977:143). The author is proposed as creating a text; these ideas exist prior to the text's creation, as the author exists solely to complete the text (Barthes 1977:145). The modern scriptor is born with the text, not preceding or exceeding the text (Barthes 1977:145). As such, to ascribe an author to a text limits the value of the text, whilst the unity of the text resides not in origin, but in the meaning

conveyed (Barthes 1977:147-148). The birth of the reader results in the death of the author (Barthes 1977:148). Umberto Eco (1990:2) reasons that a text separated from its creator and his intention and its contextual creation exists in a space of infinite interpretations. No singular text conforms to a definite, original and final set meaning (Eco 1990:2).

In its quest to evoke a meaning for the viewer, the text utilises the signifier and signified. The signifier is the form of the sign, its physical form, something one can interact with on a multi-sensory level (Chandler 2002:242; Fourie 2009:51; Grosz 2010:128). The signifier on its own is “empty” as it requires a signified to create a sign (Barthes 1972:113). The signified is the conceptualisation (not material object) of the signifier, as it exists as a conceptual component of the sign (Chandler 2002:241; Grosz 2010:128). The signified can contain numerous signifiers, as multiple images can represent a singular notion (Barthes 1972:120). Hence, the signifier and signified combine to create the sign.

The sign is further informed by denotation and connotation. The denotative function of a sign is its literal meaning and it evokes the same meaning among members of the same culture (Chandler 2002:140, 142; Thwaites, Davis & Mules 2002:65; Fourie 2009:67). According to Thwaites, Davis and Mules (2002:65), denotation is the naturalised meaning of a sign. Connotation is the sign’s communicative value, as its referential meaning surpasses its denotative meaning (Fourie 2009:67). Connotation is the sign’s personal subjective meaning and is therefore liable to be unstable as meaning varies according to the viewer’s culture, historical period and personal experiences (Chandler 2002:142; Fourie 2009:68).

In order to articulate meaning, a text’s creator utilises the paradigmatic-syntagmatic system. The paradigm illustrates the variety of choices available to the text’s creator (Fourie 2009:65). Film or television utilises the single shot as the smallest unit of meaning; these shots are combined into a sequence of events using editing (Fourie 2009:65). The director, in formulating shots, chooses between a variety of paradigms offering different options (Chandler 2002:81; Fourie 2009:65). The paradigm, as a set

of signifiers, belongs to a defining category (for example, the hero) wherein each signifier varies greatly; in a context, one paradigm is replaceable with another (Chandler 2002:236). The syntagm is the created message or text (Fourie 2009:65). The syntagm refers to other signifiers intertextually present within the text and forms a meaningful message within the sign (Chandler 2002:80-81). The syntagmatic analyses of television entails analysing the manner each shot, sequence or frame relates to the others (Chandler 2006:97). Hence, one must consider the chosen shots of the sequential shots of the text to determine the text's meaning as it unfolds on the screen.

4.1.3 Codes

Another integral facet of semiotics is the code. Codes consist of the relation between signs, as well as the reader's understanding of the signs (Chandler 2002:148; Fourie 2009:41). Codes are the combination of signs which produce meaning but only exist and acquire meaning when they are actively used (Fourie 2009:57, 62, 63). Stuart Hall (1980:131) states that discourse requires codes to function intelligently. Visual codes in printed media, film and television include the use of camera and editing techniques (Fourie 2009:41).

Codes of content constitute the combination of elements in an image to convey meaning, including *mise-en-scène*, colour, costume, actors, setting and props (Fourie 2009:61). Codes of form consist of the manner in which the content is presented and edited by the director of a film or television series. Specific camera angles and shots are considered to evoke a pre-determined meaning (Fourie 2009:61-62). Lighting in film and television, for example, exists as a code of content to determine the tone, atmosphere or mood of the scene (Du Plooy 2009:150). Colour functions as a code of content as it evokes an emotional reaction from the viewer and as a means "to convey and clarify information" (Du Plooy 2009:152).

4.1.4 Interpreting the text

The meaning of the text, the text itself and the signs produced are influenced by the ideology of the creator and reader of the text. Ideology entails the attitudes, ideas, belief systems, values or the interpretations and concepts held by members of a specific cultural group, authority or culture (Fourie 2009:367). For example, the ideologies evident in the three anime series include science, medicine, nihilism, realism, Confucianism, fetishism, nationalism/national family ideology, Nihonjinron, rationalism and classism.

Ideology refers to assumptions utilised by dominant powers (groups or societies) to construct values and beliefs allowing them to operate effectively, whilst providing a limited perception of reality (Fourie 2009:367; Dimitrakaki 2010:361). It can be argued that ideology exists as a false representation concerning reality, which can be replaced by scientific theories, or that ideology is a present and ‘inescapable’ aspect of society in one’s thoughts and actions (Barthes 1985:191; Wodak 2006:9-10; Grosz 2010:131). Karl Mannheim and Jürgen Habermans (in Wodak 2006:10) define ideology as one’s opinions and perceptions regarding the political and social truths of a society, opting to illustrate truths and generalisations as they contain untruths, half-truths or systems of beliefs and thoughts unfinished.

Ideology is a relation between meaning and the social construction of power and domination, as discourse becomes ideological when a relation between meaning and power is evident (Fairclough 2006:29). According to Cross (2006:184), ideology is an imaginary relationship relating to one’s existence in reality, and this imagined relationship is embedded in an image. Signs echo, embody and expose the values, culture, norms, beliefs and history of a community (Cross 2006:184). Eco (1985:8) states that the media or persons of authority use ideology to communicate a desired message. Another aspect of ideology is its oppressive nature towards class, sex, orientation and race (Pollock 2010:91). This is evident in *Monster* and *Umineko no Naku Koro ni*, as both series illustrate a strong sense of patriarchy, sexism, racism and classism. *Monster* illustrates racism towards Asian and Turkish immigrants, while

Umineko no Naku Koro ni reveals classism towards the household servants and male privilege.

The hegemonic reading of a text consists of its dominant reading as the viewer simply accepts the meaning produced in the text (Hall 1980:134; Chandler 2002:228; Fourie 2009:69). The meaning of a text also entails a preferred reading, whereby the institutional, ideological and political ideals convey specific truths embedded in the text (Hall 1980:133). The viewer accepts the preferred reading (the conscious intent of the author) of the text (Chandler 2002:228). These preferred readings consist of a set of meanings, practices and beliefs based on a society's social order, including the societal rules and regulations, cultural practices and hierarchies (Hall 1980:133). The choice of images, values, beliefs and myths are selected and combined to reproduce the hegemony of the dominant powers (Hall 1980:134). Hegemony itself maintains power without the use of violence, namely by a minority whose interests opposes the dominant power (Hawthorn 2000:146).

The ideology of a society harbours certain cultural myths that are an embodiment of its beliefs hidden in that ideology (Hervey 1982:139). Barthes (in Chandler 2002:144) articulates that myths are the dominant ideology of society. According to Barthes (1972:114), myths are the totality of signs. Myths utilise signs and codes to maintain and serve the longevity of the myth (Chandler 2002:145). The semiotic myth exists as an extended metaphor, as myths aid one in understanding cultural experience (Chandler 2002:145). The dominant cultural myths determine a text's signs, codes, denotations, and connotations (Thwaites *et al.* 2002:67). Hence, the most influential myths and cultural beliefs affect the text's meaning and structure (Thwaites *et al.* 2002:67). Myths naturalise culture as a means to make the dominant culture's values, attitudes, and beliefs appear natural, timeless, normal and valid (Chandler 2002:145). Thus, the relationship between text and myth is two-fold as cultural myths influence the text's meanings and values, as well as the fact that myths are hidden in the text (Thwaites *et al.* 2002:67). Myths further hide the ideology of codes and signs (Chandler 2002:145). The myth influences a preferred reading of a text, illustrating a specific ideological or societal notion. Kinder (1991:134) states that a myth, for example in *Teenage Mutant*

Ninja Turtles, conveys a solution to postmodern threat by appropriating dangers (for example toxic waste, urban decay, dysfunctional family, abandonment and trauma). As such, myth naturalises modern evils and presents a ‘quick fix’ such as consumerism for traumatic experiences.

The myth presents a ‘naturalness’ which the media employs to create a reality, determined by the dominant ideology (Barthes 1972:11). The selected anime series in this study also rely on myths. Therefore, *Monster* conveys the myths of the *wunderkind*; the damsel in distress; the male saviour; the violent hero; medicine and the empty landscape. *Paranoia Agent* illustrates the myths of the salary man; homogeneity; and fantasy versus reality whereby a society is linked by a common factor (for example, nationality and ethnicity); however the truth is idealistic as the characters are portrayed as disconnected and apathetic. *Umineko No Naku Koro ni* illustrates the myth of the nuclear family, supernatural aid and the hero as king.

Barthes (1972:109) further comments on the role of myth in the present as an aspect of speech. The visual image serves a similar communicative value to speech as both utilise texts to communicate meaning. The myth is not a physical or conceptual construct as it is rather a means of obtaining meaning, requiring discourse to convey the message that the myth is limited in its application (Barthes 1972:109). Everything can exist as a myth as any object is susceptible to society’s appropriation (Barthes 1972:109). Myth, in its visual form, relies on a singular meaning as a specific image connotes a specific meaning (Barthes 1972:110). Myth promotes a perception of reality, instead of reality as a means to become appropriated by the viewer (Barthes 1972:119). The meaning of the notion of the myth is distorted, as the concept retains its meaning, yet it becomes alienated (Barthes 1972:122, 123).

A myth utilises one’s prior knowledge or allusions to promote certain truths concerning reality. These allusions, at times, consist of intertextual references that illustrate the links between texts, as one text is bound to another text (Chandler 2002:230). Text exists in a continuously referential relationship with other texts, providing content (genres) within which another text’s creation and then interpretation becomes possible

(Chandler 2002:230-231). We understand and interpret a code or text through other codes or texts used in media, behaviour, culture and society (Eco 1990:89; Kinder 1991:2; Fourie 2009:63).

John Fiske (2011:109) states that intertextuality consists of a text's relationship with another text and that textual knowledge influences the reading. The intertextual reference requires a specific textual knowledge of the text (Fiske 2011:109). Hence, a reference to Germany and a new Führer evokes the Second World War and Nazism. Intertextuality occurs on two levels, namely the horizontal and vertical. The horizontal relation is the link between primary texts, evident in genre (Fiske 2011:109-110). Vertical intertextuality is the link between the primary texts and other texts that refer to it explicitly (Fiske 2011:109-110).

Whilst intertextuality uses allusions to refer to other texts, metonymy comprises an aspect of an object representing the whole. Metonymy employs a signified that refers to a related or closely associated other signified, almost as a synecdoche (Chandler 2002:233). It evokes the whole by means of a connection, for example, a police badge refers to the whole police force (Chandler 2002:130). Metonymy as an act of substitution includes the following: effect for cause, object for user, substance for form, place for event, place for person, place for institution and institution for people (Chandler 2006:130). Effect for cause entails the example of 'freeze' meaning to stop or stand still. Object for user or an associated institution illustrates the example of a surgical gown for a surgeon. Substance for form conveys the example of green for money. The place for event uses East Germany (Berlin) and the Berlin Wall for communism in *Monster*. The place for person uses the example of the Führer for Nazi Germany (dictator) in *Monster*. Place for institution illustrates the example of the Eisler Memorial Hospital in *Monster*, representing medical excellence. Institution for the people entails the example of the Tokyo Police Department in *Paranoia Agent* to protect the populace from crime.

In its quest to present meaning, the semiotic text utilises genre codes and styles (Fairclough 2006:25). Genre functions as a cultural practice, as it places texts and

meanings into a specific order for the convenience of audiences and producers (Fiske 2011:110). According to Fairclough (2006:25), genre illustrates a way of acting and style entails a way of being. Genre conveys a kind of text within a category that signifies the text's nature (Prinsloo 2009:242). Pramaggiore and Wallis (2008:434) define genre as a film that belongs to a genre with similar narrative, visual or audio conventions. The three series examined in this study align most clearly with the detective genre.¹¹ This genre consists of film noir and the hard-boiled detective (Pramaggiore & Wallis 2008:382). The film noir focuses on characters who are downtrodden, encountering grim situations out of their control, who are not always able to overcome adversity, wandering through crowded urban cities, clashing against the antagonist (Pramaggiore & Wallis 2008:382). The hardboiled detective genre illustrates brash and streetwise characters, participating in games of wit, utilising research, street-smart and cognitive abilities (Pramaggiore & Wallis 2008:382). This hero is alone and alienated from the modern human condition and exists as a character outside of the law (Pramaggiore & Wallis 2008:382-383). The antagonist belongs to the elite, exuding power and influence over society; as such, the conflict between the hero and villain conveys a class dichotomy between the honourable working class and the malicious upper class (Pramaggiore & Wallis 2008:383). The detective genre only pertains to Ikari; therefore, it is not explicitly discussed further in the chapter.

Stereotypes are evident among certain characters of the three series discussed in this study. The stereotype functions as a fixed and unchanging concept, term or description entailing an oversimplification and prejudice in its formation and application (Hawthorn 2000:334). As such, stereotypes exist as shorthand concerning characters and people and reflect society's values, as they originate in reality (Lacey 1998:133, 135, 138).

¹¹ There are, however, possible links with the thriller genre, but for purposes of this study focus remains on the detective genre. The thriller genre investigates the darkness of the world (Voytilla 1999:100). The hero in the thriller genre is tempted by greed, lust or murderous intentions as his morals boundaries are shattered; the other characters have hidden agendas or double identities, promoting feelings of paranoia or mistrust (Voytilla 1999:100). This genre uses suspense to hook the audience and places the hero in peril (Voytilla 1999:100-101). The hero participates in one of two journeys: either he is wrongly accused and transported into a 'Special World' of no return, where he must try to prove his innocence; or he is lured into the 'Special World' by means of immorality and faces the consequences of his indiscretion (Voytilla 1999:102).

Stereotypes can be both positive and negative as a means of ‘truth’ (Lacey 1998:139; Hawthorn 2000:334). Richard Dyer (1993) describes four functions of the stereotypes; namely as an ordering process; short cuts; referring to reality; and as an expression of values and beliefs (in Lacey 1998:135). The ordering process employs stereotypes to order reality into a more concise form (Lacey 1998:135). Stereotypes also present views on culture, society and the nation (Barthes 1985:99, 103; Lacey 1998:138) and are discussed later in relation to the selected series where applicable.

4.1.5 Meaning

Central to meaning in semiotics is encoding and decoding with respect to the role of the viewer in the production of meaning (Fourie 2009:68). Stuart Hall (1980:130) distinguishes various phases of the encoding and decoding model in relation to television programming. The encoding moment is the formulation of the message, as the programme is produced in a specific manner using standard media codes (Hall 1980:134; Fourie 2009:69). The moment of the text comprises the combination of the content and form combined in the text (Fourie 2009:69). The moment of decoding occurs when a text confronts viewers and they apply their understanding to it (Hall 1980:129; Fourie 2009:69). This process consist of a different reading, such as: the principal or preferred reading; a negotiated reading, whereby the viewer partially accepts the texts’ meaning and applies this interpretation to their own background; and the oppositional reading whereby the viewer disregards the texts’ meaning (Hall 1980:135; Fourie 2009:69-70). The ideological-economic interests of the media, the viewer’s presupposed knowledge, historical traditions of the text’s creator and global influences construct meaning (Wodak 2006:4). Meaning is thus not produced solely by signs as it is rather constructed; meaning occurs as an active interpretative process (Chandler 2002:217).

The process of uncovering a text’s meaning requires consulting the context of the text. Context includes the cultural background of the text and the immediate actualities of content and codes (Du Plooy 2009:194). Texts are strongly influenced by context, including the origin of the text or the audience’s relation to it (Burton 2010:9). In

television, the visual setting and the social setting of the text form the most significant contextual variables (Du Plooy 2009:194). The social setting of the text determines the atmosphere of the scene, as well as cementing specific genre conventions (Du Plooy 2009:194). In the series discussed in this study, the use of a hospital and operating theatre illustrate the text as a medical drama, while a police station or a crime scene point to the detective genre. The setting (*mise-en scène*) reflects the characters' social status and functions as metaphors of their personality (Du Plooy 2009:195). The viewer at times needs to be familiar with the context of the text, as certain cultural practices, historical events or intertextual references influence its meaning (Eco 1990:154). A culture defines the world according to certain practices, or practical resolutions as context alters the text's meaning (Eco 1990:163). Context resolves the meaning of the message, as it determines whether the viewer accepts or rejects the message (Sebeok 1985:454).

In summary: semiotics analyses the meaning of a sign as it occurs in a text. This analysis involves focusing on the signified and signifier, its denotative and connotative meaning and whether it is an icon, index or symbol. The sign also consists of codes, which illustrate the relation between signs, as well as the reader's understanding of the signs. The sign can reveal ideology, hegemony, metonymy, myth, intertextuality, genre and stereotypes. The sign is often characterised through binaries, which are pairs of signifiers that represent opposed categories -- for example innocent and guilty (Chandler 2002:224). These binary opposites appear 'natural' to a culture (Chandler 2002:104; Prinsloo 2009:236). In conclusion, the sign works to uncover the meaning of a text. This process is influenced by encoding and decoding, interpretation, context, representation and mediation. These abovementioned aspects are applied to a semiotic analysis of the three selected series in this study.

4.2 Semiotic analysis of a television series

The semiotic analysis of a text consists of seven stages, according to Fourie (2009:75-79). Firstly, one selects and identifies a text, selecting texts from the same genre to compare them. The identification process entails describing the medium, the genre, the

text's institutional origin, identifying and describing the creator of the text. During the second stage, one describes the purpose of the analysis. Thirdly, the signs evident in the text must be described. In the fourth stage, the sign system must be identified; in television, it is the visual image as a sign system and textual and audio are evident as sign systems. In the fifth stage, the text's codes that communicate the form and content of the text must be described. The sixth stage of analysis, one comments on the text's paradigms and syntagm that consists of the choice between alternatives (Fourie 2009:77). Lastly, one describes the text's meaning, including the denotative, connotative and social meaning (Fourie 2009:79).

Similarly, in analysing a television image the content of an image is significant. A television series consists of a narrative form presenting weekly episodes with a set of recurring characters (Butler 2002:23). The *mise-en-scène* consists of all the elements visible on the screen, namely subject, lighting and setting (Lacey 1998:20). The subject consists of a person or a number of people and lighting refers to the manner in which an image is lit (Lacey 1998:21).

The characters on screen are depicted by means of signs, which are read and interpreted by the viewers. These variables influence the viewer's perception of a character (Butler 2002:35). Specific signs of the character traits such as a surgeon's scrub connote that the character is a surgeon, skilful and as someone who should care about the patient's health (Butler 2002:35). The use of a lavish outfit may convey an affluent, arrogant or conceited persona, whilst a trench coat may illustrate a dubious figure, fugitive or private investigator, depending on context. Character names elicit a sense of expectation of either conforming to ethnic or religious stereotypes, rejecting the stereotypes or a combination of both (Butler 2002:36-37).

The character's appearance of face, body and costume indicate the type of individual on screen (Lacey 1998:11; Butler 2002:36). The face and hairstyle signify the character, as most heroic characters are more visually appealing than the unappealing villain is (Butler 2002:37). However, the villain can also be visually appealing and at times more so than the hero. The physique of a character also conveys meaning, as bulkier

individuals appear physically more threatening than a diminutive character. Yet, physical presence is also signified by a persona or a character's atmosphere, as is evident in *Monster* in Johann's eyes that elicit an abysmal darkness of purest nihilism -- his presence terrifies everyone he encounters.

In order to achieve a believable narrative, actors wear costumes to embody their characters (Lacey 1998:12; Butler 2002:104). The use of costume draws one's attention to the character, as one conceives certain expectation about the character (Butler 2002:104). Similarly, costume is a part of the narrative (Butler 2002:104). This is most evident in detective stories where the perpetrator of a crime is usually described as wearing specific clothing (for example, a dark hoody, sneakers and jeans). Costume illustrates the dress code of a specific era or culture, similarly certain genres employ specific dress codes such as, crime, police, or private investigator stories (Butler 2002:38). *Monster* employs European fashion typical of the period 1980-2001, *Paranoia Agent* conveys a 2000 Japanese sense of fashion, whilst *Umineko no Naku Koro ni* illustrates a 1980-1990s affluent Japanese dress code. Furthermore, objective correlatives are objects associated with characters and convey meaning, such as props, sets and locations (Butler 2002:38).

Similarly, the actions of a character influence how the viewer and other characters perceive them (Butler 2002:39). The voice actor's performance breathes life into the character on screen. To embody a character, animation employs facial performance or expressions to express the current emotional state of the character (Lacey 1998:12; Butler 2002:42). Gestural performance conveys a more ambiguous meaning, since gestures change over time and vary among cultures (Lacey 1998:12; Butler 2002:42). Characters also rely on corporeal performance, as their stance and body conveys meaning to the viewer (Lacey 1998:12; Butler 2002:43). Generally, a rigid posture signifies a more precise and controlled character, while a casual posture illustrates a more lax and uncontrolled character (Butler 2002:43).

4.3 Semiotic analysis of the selected series

For purpose of this study, a brief background is given of each anime series. Naoki Urasawa's manga *Monster*, published by *Shogakukan* in Big Comic Original ran from 5 December 1994 to 20 December 2001. *Paranoia Agent* (2004), by the auteur Satoshi Kon (1963-2010) consisted of a collection of unused story ideas from his film projects. *Umineko no Naku Koro ni* (2009) was directed by the female anime director Chiaki Kon. The anime series is an adaptation of the *Umineko no Naku Koro ni* visual novel series by 07th Expansion. 07th Expansion, led by Ryukishi07, is a Japanese dōjin (unofficial self-published fan fiction) group specializing in visual novels known as sound novels and animated by Studio DEEN.

As established by the qualitative content analysis method in Chapter Three, the intellectual hero in anime is primarily characterised by intelligence, genius and upholding order versus disorder. The characters of Kenzo Tenma, Detective Keiichi Ikari and Battler Ushiromiya are critically assessed in the following sections, by means of semiotics, to discuss the occurrence of the abovementioned characteristics as they are represented onscreen.

4.3.1 *Creating a monster: Kenzo Tenma as intellectual hero*

The representation of intelligence is analysed according to Fourie's seven stages of semiotic analysis as mentioned in 4.2 above. The first and second stages are similar for all three images. The text *Monster* (2004-2005) is an anime television series conforming to the detective genre. The third to seventh stages are discussed in relation to each image, as each image presents a varying account of Tenma's intelligence (Figures 1-3).

- Intelligence

Intelligence in a hero, according to Carlyle (1930:106-107), consists of a moral outlook as one sees and ascertains the nature of things. The power of intellect conveys being aware of humanity's sincerity, as well as being noble, truthful, just, humane and valiant

(Carlyle 1930:84, 171). At its core, intelligence is a cognitive ability (Colman 2009:382). David Wechsler (1896-1981) defines intelligence as the ability to act purposefully, to think rationally and to deal effectively with the environment (in Colman 2009:382). Robert Jeffrey Sternberg defines intelligence as verbal intelligence, problem solving and practical intelligence -- this latter includes emotional intelligence (in Colman 2009:382). Tenma as an intellectual hero in anime embodies intelligence, which is evident in his surgical skills, medical knowledge and mastery of procedures, and his morality and nobility of character. As such, the most dominant codes pertaining to intelligence include elements of medicine. Additionally, intelligence is seen as a noticeable characteristic, thereby forming the denotative aspect of the intellectual hero.

Tenma's intelligence is characterised by various signs in the text, including the iconic, symbolical and indexical signs (Figures 1-3). The iconic signs emphasises Tenma's reality dominated by medicine. The first screenshot uses the various books, academic papers and medical journals to emphasise his personal life is dominated by medicine (Figure 1). The second screenshot illustrates Tenma's constant medical surroundings, such as clinics or operating theatres (Figure 2). The third screenshot comments on Tenma's acquaintance of medical professionals, as he is a paramedic (Figure 3). The uniform as a symbol is evident in the screenshots. Tenma's pyjamas resemble surgical scrubs (Figure 1). As such, even an off-duty Tenma is still linked to his occupation and a hospital environment. The surgical scrubs symbolise medicine and healing (Figure 2). The use of costume acts as a moniker of the medical professional (Figure 3). The colour of their uniforms communicates the societal roles of the characters as peacekeepers (police officers) and healers (paramedic). The various books, dissertations and manuals are indexical signs of knowledge, both practical and theoretical. The tray with surgical instruments depict the equipment a doctor utilises, functioning as indexical signs. The paramedic functions as a road leading to reality; a means for Tenma to re-enter society as a licensed neurosurgeon.

Binaries or pairs of signifiers that represent opposed categories are also apparent. Figure 1 used the binaries man/woman, surgeon/heirss, middle-class/upper class, and employed/unemployed. Tenma relies on intelligence to cure medical mysteries

rationally in his middle class existence, whereas Eva relies on wealth and status to survive in a superfluous elitist existence. The binaries evident in the second screenshot are young/old, experienced/inexperienced, legal/illegal, man/woman and darkness/light. The second set emphasise Tenma's medical excellence and intelligence contrasted with the inexperience of a young woman. The third set consists of binaries related to law/crime, man/woman, legal/illegal, life sustaining/life giving and dark/light. This illustrates Tenma's role as an embodiment of intelligence, as it ranges from medical knowledge and problem solving to utilising the environment to evade capture. The paramedic acts as a symbol for a hospital, whilst Anna functions as a guide re-affirming his altruistic nature. Hence, these signs function to illustrate Tenma's intelligence.

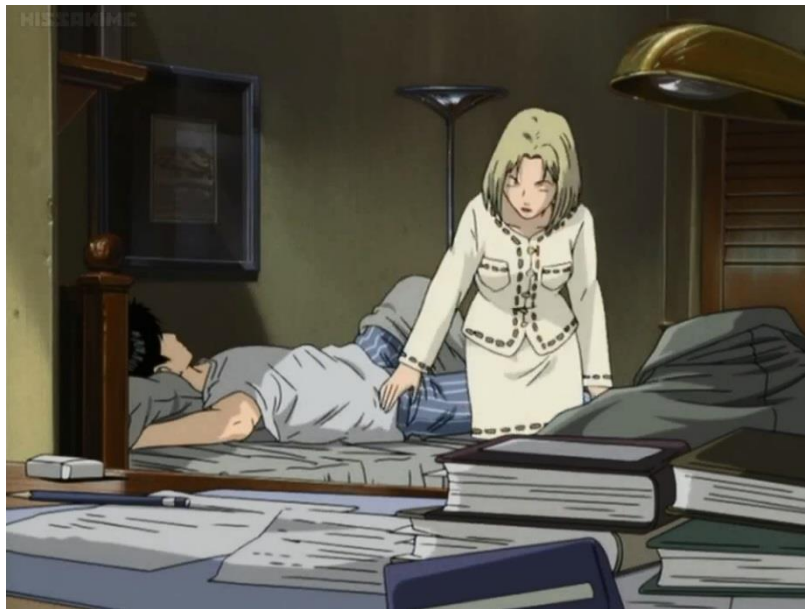


Figure 1: Tenma and Eva in discussion, *Monster*. 2004.
Screenshot by author.



Figure 2: Tenma assessing the young ‘Doctor’, *Monster*. 2004.
Screenshot by author.



Figure 3: Tenma’s return to normality, *Monster*. 2004.
Screenshot by author.

The *mise-en-scène* of the screenshots also suggest intelligence (Figures 1-3). Tenma is placed in environments of learning and situations where he obtains new information. He is surrounded by books and various articles; as such, one can deduce he is dedicated to his studies, as he seeks knowledge to improve his skills (Figure 1). Tenma is tested intellectually, as he writes a scholarly article on neurosurgery. Tenma visits a clinic to

obtain information regarding Blue Sophie's murder, since the 'doctor' was present on the murder scene (Figure 2). He is tested medically, as he observes the surgery and guides the 'doctor'. Tenma is questioned by police officers, whilst a paramedic seeks his medical skill (Figure 3). He is also tested morally, as he faces a dilemma whether to aid the paramedic or refuse his plea. The paramedic as a medical practitioner represents medicine. The setting of each screenshot communicates the numerous facets of Tenma's intelligence. His apartment furnished with books depicts his scholarly interests, the clinic illustrates his pursuits as a teacher/guide and the alleyway communicates his role as saviour.

Codes of content illustrate the components of the screenshot that create meaning (Figures 1-3). The colour blonde connotes the Aryan race, blue illustrates medicine, tranquillity and calmness, white communicates clinical sterility, black hints at death and evil, brown conveys dullness and functionality, green depicts life, and orange communicates emergency and healing (Marshall 2016). Tenma is presented as intelligent as he consults sources of new information, reviewing his medical research that illustrates his analytical and critical intelligence, clothed in pyjamas (Figure 1). Tenma utilises his practical intelligence to solve the inadequacies of the surgery in a process of constant learning (Figure 2). In Figure 3, he is portrayed as a victim, weary after Ruhenheim's massacre. The screenshot emphasises his moral intelligence, specifically his Hippocratic Oath, as he opts to operate on Johann. The screenshot consists of a bright light illuminating the characters, whilst Tenma's face is obscured by shadow foreshadowing his descent into chaos (Figure 1). The scene utilises a bright white light reminiscent of an operating theatre, as it illuminates the characters' morality (Figure 2). The use of strong light clothes the characters, the shadows covering Tenma recede, accentuating his return to the medical profession as a healer (Figure 3).

Codes of form consist of the presentation of content and the manner in which it is edited, as well as the choice of camera angle. Figures 1 and 2 use medium shots, whereas Figure 3 employs a long shot to emphasise the conflicting forces influencing Tenma, namely law and medicine. He resists the law in order to practice medicine

illegally, as his intelligence must become practical to evade capture, yet he remains rational to perform surgeries.

The paradigmatic and syntagmatic nature of the screenshots are also evident in Figures 1-3. The paradigm conveys the choices the author makes regarding signs and codes to communicate a message. Tenma is presented in his pyjamas to convey his normality, whilst the medical books and a research paper emphasises his medical knowledge and his pursuit of knowledge (Figure 1). In Figure 2, Tenma is illustrated as a guide solving practical problems, whilst aiding the ‘doctor’s surgical efforts. Figure 3 presents Tenma facing a moral dilemma, while Anna consoles him. The syntagm is the created message of the text. These shots re-affirm Tenma’s intelligence as he is presented as dedicated to his profession, furthering his skills and knowledge with research (Figure 1). Figure 2 reinforces his abilities, namely the knowledge and skills he possesses to save his patients. Even after a brief inspection, he is able to deduce the problematic nature of the operation and devise a suitable solution. Figure 3 presents Tenma’s moral intelligence, as he fulfils his role as saviour, by saving his nemesis.

The denotative and connotative elements of intelligence are evident in the screenshots. Tenma is illustrated as a student of medicine, writing articles on the field of neurosurgery (Figure 1). Figure 2 entails Tenma offering invaluable medical advice to the ‘doctor’ to improve the quality of her future career. The police officers represent the law, as they want to apprehend Tenma for his supposed crimes; they represent a return to the hegemonic order, whilst the paramedic represents medicine, a return to altruism and healing (Figure 3). As such, medicine represents Tenma’s norm, reality and the essence of his intelligence.

As previously mentioned Barthes states that myths are the dominant ideology of society (Figures 1-3). The myth of the *wunderkind* communicates the notion of a child prodigy with early promise succumbing to failure of a “promethean existence” (Gaertner 1970:27) Tenma functions as a youthful prodigy, highly praised by the hospital director and staff of Eisler Memorial Hospital. Initially Tenma is ‘worshipped’ as a *wunderkind* by the hospital staff and patients (Figure 1). Yet, his morality and altruism result in

disfavour and he becomes an outcast, succumbing to failure (Figures 2-3). He suffers, facing woe and wandering, as some characters deem him the villain. He remains heroic, even after facing a judicial inquisition; his heroism is further highlighted when utilising his practical intelligence to aid others (Figure 2). His heroic actions are rewarded as he is accepted back into society because of his skill and morality (Figure 3).

Ideology consists of the attitudes, ideas, belief systems, values or the interpretations and concepts held by members of a specific cultural group, authority or culture (Fourie 2009:367). Eurocentrism as an ideology states that Europe represents the standard others aspire to be, which cannot be exceeded or replaced (Hawthorn 2000:110). On a basic level Eurocentrism (as an ideal to aspire to) pertains to Carlyle's hero as a figure of admiration. However, this ideal enforces an element of disenfranchisement of non-Europeans as it becomes a hegemonic practice. Eurocentrism is evident in *Monster*, as it defines Germany as the European standard. This occurs through the depiction of accomplished surgeons and doctors, prestigious hospitals and an ethically competent police force. This idealised image draws Tenma from Japan to Germany and he enrolls at a German university and later practices at the famous Eisler Memorial Hospital. As a *wunderkind*, Tenma's skill is rewarded with the position of a neurosurgeon at this hospital. Figure 1 communicates the role of Eurocentrism as Tenma studies medical texts and journals, most likely written by German scholars. The quality of intelligence in Tenma shows in his hunger for knowledge and information. Yet, he is unaware of the naturalising force of Eurocentrism. Figures 2 and 3 illustrate the adverse effects of a Eurocentric Germany. Figure 2 demonstrates the plight of refugees and illegal immigrants who are deemed insignificant and marginalised by society. As such, their own ideologies are inferior and are unable to surpass or be equally viable to Eurocentrism. Figure 3 illustrates that Eurocentrism fails Tenma, deeming him inferior and as a criminal as he rejects nepotism. However, the image conveys his return and re-acceptance by Eurocentric ideals. This is illustrated by a paramedic requiring Tenma's intelligence and skill to operate on a critical patient. In order to become an acceptable and honest citizen, Tenma must accept and honour the Eurocentric ideals of Germany. Additionally, he is surrounded by peacekeepers, officers of intelligence or the 'enforcers' of Eurocentric ideals. Hence, this ideology and its aspects of exclusion result

in disorder -- violence against illegal immigrants. The intellectual hero in anime's intelligence rejects the alienating influence of Eurocentrism.

Metonymy comprises an aspect of an object representing the whole. Metonymy is evident in the object for user where scrubs represent a doctor. Place for institution as the clinic illustrates doctors and medicine. Place for event, the aftermath of the Ruhenheim massacre. Place for institution, as Tenma represents Eisler Memorial Hospital as a symbol of excellence. Place for person, Japan represents Tenma as hardworking, intelligent, diligent and focused. Effect for cause, as light represents healing, seeing, aiding, and neurosurgeon as bright with exceptional skills. Tenma's intelligence is one of his metonymic qualities, as his practical intelligence governs his approach to life and medicine.

Hence, Tenma's intelligence is characterised by his medical knowledge and surgical skill. He is also guided by an inborn morality; being noble and just, he saves the lives of others using his intelligence as a weapon against the antagonistic forces of his world. Tenma is placed in environments of learning where he obtains new information including his apartment, a clinic and a 'crime' scene. His intelligence is depicted by means of codes that include obtaining knowledge and practising medicine. This also correlates with Carlyle's hero as man of letters. Similarly, his intelligence embodies the myth of the *wunderkind*. Tenma exists as a child prodigy who succumbs to failure, as his morality results in disfavour and banishment. Yet, this morality is later rewarded with acceptance back into society as Tenma uses his medical skills in service of Doctors without Borders. Tenma rejects the alienating influence of Eurocentrism pertaining to his Japaneseness and the plight of illegal immigrants. As such, the intellectual hero in anime rejects ideology as it favours the alienation and subjugation of certain groups.

- Genius

Genius is defined as exceptional intelligence or ability (Colman 2009:314). The hero as a genius exists as a man of letters and a guide (Carlyle 1930:155). I believe that Tenma is illustrated as a character with genius that consists of superior medical skills and has

mastery of medicine, being a guide and a man of letters - a learned man. He is also exceptional, a thinker and able to change things. Tenma's genius offers him the opportunity to improve himself and his abilities. His genius is illustrated through acts of surgical mastery and his exceptional abilities in a surgical theatre or clinic; this characteristic occurs as an active ability. Genius further functions as the connotative component of the intellectual hero, as a second tier of intelligence.

Tenma's genius is illustrated by a variety of signs in the text, including symbolic and indexical signs (Figures 4-6). The use of light functions as a symbol of healing and new life (Figures 4-6). Tenma's genius offers his patients a second chance at life. Similarly, the patients accentuate Tenma's medical mastery and skill (Figures 4-6). The surgical tables and blankets are indexical signs of surgery, medicine and surgeons (Figure 4-6). The shaved head is also an index of a cranial surgery, whilst the exposed abdomen is an example of abdominal surgical procedure (Figure 4-5).

The screenshots also communicate the occurrence of binaries. The binaries evident consist of Tenma/Johann, surgeon/patient, life/death and past/present, and reflect the cyclical nature of the narrative as the series ends with the beginning. Tenma finds resolution through the act of saving Johann. The hero remains altruistic as he forgives the villain, fulfilling his calling as a saviour.

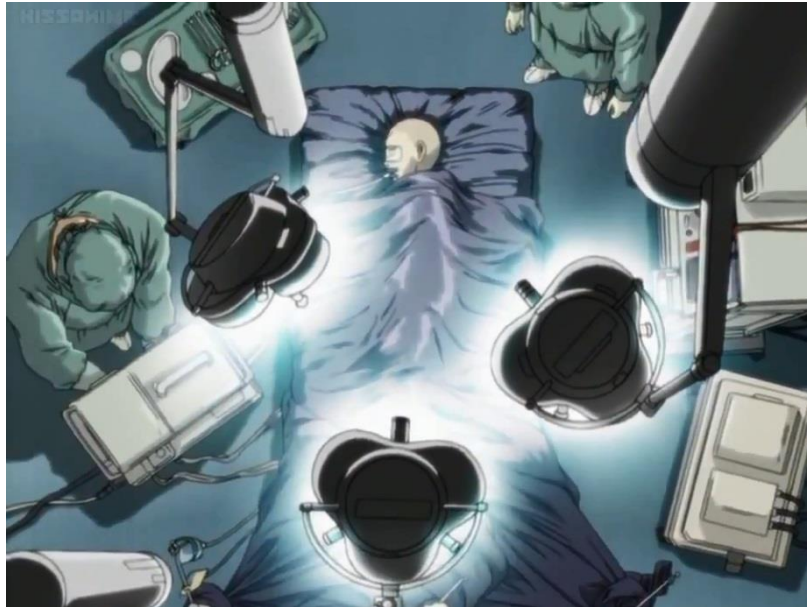


Figure 4: Creating a ‘Monster’, *Monster*. 2004.
Screenshot by author.



Figure 5: Tenma facilitating the young ‘Doctor’, *Monster*. 2004.
Screenshot by author.



Figure 6: Reviving a ‘Monster’, *Monster*. 2004.
Screenshot by author.

The *mise-en-scène* communicates the occurrence of Tenma’s genius, namely his exceptional skills (Figures 4-6). The setting includes an operating theatre symbolising a delicate procedure, that is, a cranial injury as immense skill is required to guarantee success (Figures 4 and 6). The props consist of machines as mechanical life sustaining tools (Figures 4-6) and light communicating Johann’s ‘creation’ (Figure 4). The unlicensed clinic functions as another set, emphasising the harsh reality of illegal health care (Figure 5).

Figures 4 to 6 illustrate codes of content. Tenma’s surgical scrubs emphasise his role as surgeon, saviour and healer (Figures 4-6). The screenshot (Figure 4) communicates Johann’s initial surgery by Tenma and illustrates the gravitas of both the patient’s critical injury and the immense skill required to save the patient. In Figure 5, Tenma instructs the ‘doctor’, guiding her as she operates on an injured prostitute, even without preparation or the best instruments, Tenma is able to guide the ‘doctor’ to successfully operate on the prostitute. This also emphasises that he is more skilled than she is because of his extensive studies and experience. The screenshot conveys a return to the familiar, as Tenma re-enters a surgical space (Figure 6). The patient is in dire need of

his expertise and genius ability. Moreover, surgeons resemble his apprentices as they are in awe of his brilliant abilities.

Codes of form further influence the meaning of the screenshot. Tenma prepares to operate on Johann, while a high angle shot comments on the unreal and unnatural atmosphere of the scene (Figure 4). A long shot conveys Tenma placed next to the ‘doctor’ as her instructor, whilst she performs the surgery (Figure 5). A medium shot illustrates Tenma’s power position, the head of four other surgeons, as he performs a lifesaving surgery on Johann (Figure 6). The scene further portrays an intimate image, communicating that the other surgeons trust him completely.

The paradigm message of the screenshots illustrates the various choices of Tenma’s genius. The paradigm in Figure 4 communicates Tenma’s skill as and his role as saviour. Another aspect entails Tenma imparting his knowledge and expertise, lending his skills to the ‘doctor’ as an instructor (Figure 5). Tenma is more significant than the other four surgeons on screen, emphasised by his central position (Figure 6). The syntagm message is also evident in Figures 4-6. The syntagm of the screenshots illustrates Tenma’s genius, his role as a surgeon and his skill. Figure 4 shows the cranial surgery of a child; his genius faces an obstacle that he overcomes with exceptional medical skill. Tenma’s brilliance changes the outlook of the ‘doctor’, as a learned man he saves the prostitute from an abdominal gunshot wound (Figure 5). Tenma’s genius is reinforced, as he performs a lifesaving surgery whilst leading a team of surgeons (Figure 6). As such, Tenma’s surgeries have similar successful outcomes. Tenma’s genius throughout the series portrays him as able to heal any injury and guarantee the survival of the patient.

Denotation and connotation influence the meaning of a text. The denotation of the screenshot consists of a boy in a critical condition (Figure 4). Another denotative sign illustrates that Tenma is a guest surgeon examining the ‘doctor’s abilities (Figure 5). Tenma functions as a surgical conductor, conducting his medical orchestra to a successful surgery (Figure 6). Connotation is evident as Tenma the ‘father’ breathes life into a child (Figure 4); he is the creator, as Johann is the product of his genius skill. His

ability to revive Johann cements Tenma's medical genius. The 'doctor' functions as Tenma's 'protégé' (Figure 5). Tenma's genius takes on the form of a practical tutorial on abdominal surgery. Figure 6 illustrates Tenma's brain trust; the other surgeons aid him as they follow his example, offering a new solution to the patient's injury.

The most evident myth in Figures 4 to 6 is medicine. Medicine is embodied by the protagonist, Tenma as a neurosurgeon, who uses his surgical skills to solve medical dilemmas. The medical field provides Tenma with the knowledge, skills and training to perform successful operations on his patients. Traditional scientific medicine is therefore deemed superior as it can cure all ailments. However, this presents various concerns such as the morality of medical practitioners and the accessibility and availability of medical aid. Tenma is the moral surgeon, guided by ethics and an inner nobility. The limited availability of medical aid is however evident as only the middle and upper classes can afford quality care. Illegal immigrants and lower income citizens are unable to afford such privileges and are forced to use illegal clinics.

The most significant ideology evident is science. In most situations science is believed to be free from ideological influences, whilst ideology is accused of interfering with science (Walker 2003:1). However, the two spheres interact in a more subtle interaction as ideology influences science in two ways, namely the ideological pressure on scientists to politically conform to the hegemonic order, and the interference of ideology in science itself (Walker 2003:1). Yet, the absolute goal of science is about revealing universal truth across similar scientific disciplines, as this ideology was considered to be superior, being intolerant of non-scientific approaches (Rabkin & Mirskaya 2003:25).

Science, in a post-1945 Japanese context, was seen as a tool of national Japanese pride (Wöss 1992:95). The limitations of science, such as excessive technical development, resulted in a more favourable attitude towards religion (Wöss 1992:95). As such, for the Japanese of circa 1990 self-reflection and an identity separate from materialism became the norm of their society (Wöss 1992:95). Tenma embodies science as an ideology that implies a quest for universal truth favouring a scientific method. His approach to science and medicine is influenced by 1980s West Germany, capitalism and democracy.

Science and its mastery are linked to prestige, as Figure 4 illustrates Tenma operating in a prestigious operating theatre. As such, science is a tool of Tenma's pride, but the act of renouncing the ideology of science results in personal turmoil. Tenma, by favouring morality above science, loses his prestige and pride and is forced to practice illegally (Figures 5 and 6). Tenma's science searches for the universal moral truth, free from the ideological influences of the hegemonic order. Science becomes a tool of resistance as well as an altruistic symbol of his Hippocratic Oath. The intellectual hero in anime is governed by a search for truth, evident in Carlyle's hero who chooses truth above error. Tenma's genius acts as a compass to identify a universal truth evident in science.

Monster includes intertextual references and metonymy; the former includes Mary Shelly's (1818) novel *Frankenstein's Monster*. Doctor Victor Frankenstein creates a monster out of body parts, to defy death and create life. The monster despises his creator for his malformed body, is ostracised, and seeks vengeance. Along the same vein, Johann is grateful for his revival as he 'rewards' Tenma by eliminating his rivals. Johann views Tenma as his pseudo-father and creator. Another possible intertext is Walt Disney's (1901-1966) *Pinocchio* (1940) that consists of a puppeteer's desire for his living puppet to become a real boy. Johann, 'created' by Tenma, is also searching for meaning and an identity. However, he seeks death and deems himself a non-existent person. Metonymic elements in the screenshots include substance for form, as a bullet represents violence, and institution for people, as immigrants illustrates poverty and exclusion, and hospitals represents surgeons as healers.

Thus, I believe that Tenma's genius is characterised by his mastery of medical skills and superior knowledge. He is a man of letters, a learned individual, a university graduate. Being a genius also makes him better than others. As a thinker, he can change things, forming one's perceptions as he shapes the events of the narrative. His genius is depicted in surgical environments as he operates on a patient. Tenma's genius is accentuated by the myth of medicine as it depicts his surgical mastery and medical insight. He also embodies science as an ideology that implies a quest for universal truth favouring a scientific method, yet resists the use of science as an ideological tool.

- Order versus disorder

The intellectual hero also exists as the embodiment of order, whilst resisting the antagonist as a being of disorder (Carlyle 1930:203). Accordingly, order transforms disorder into a rule in order to regulate the chaos; disorder is the death of the hero (Carlyle 1930:203). For example, as the embodiment of order Tenma is characterised by saving lives, which also includes his compassion, sincerity and altruism. Johann as the embodiment of disorder is characterised by death, chaos, the ‘Monster’, anarchy, nihilism and the abyss. Accordingly, order versus disorder is the conflict of binary opposites as each side seeks the destruction of the other. Yet, the intellectual hero is victorious as order crushes disorder. The text’s conclusion is the restoration of order and a return to normality for the intellectual hero. Order versus disorder functions as the third tier of meaning, whereby order functions as the myth of the hero and disorder entails the myth of the villain.

Order versus disorder is illustrated by a variety of signs in the text, including the symbolic and indexical signs (Figures 7-9). Tenma’s order resists the forces of disorder in the form of emptiness and nihilism, attempted murder and anarchy. The use of light functions as a symbol of order, while the desolate barren landscape is an index of disorder (Figure 7 and 9). Blonde-haired person refers to the Aryan race, a gun refers to an instrument of violence and vengeance and the abyss represents the scenery of the Doomsday or the end of humanity (Figure 9). Accordingly, Tenma is an index for order and the abyss an index for disorder (Figure 7). As the only living figure, Tenma represents life, whilst the empty ‘abyss’ represents lifelessness and chaos. The clinic as a space of health and medicine illustrates an index of order, whereas blood represents an index of violence and disorder (Figure 8). The barren landscape is an index as it represents the ‘abyss’. It also communicates the internal strife and nihilism of disorder in Figure 9. Both characters are connected, as Tenma is the ‘creator’ and Johann the ‘creation’. The act of creation is the result of Tenma’s order as he saves lives, but the creation employs disorder to spread anarchy and nihilism.

The use of binaries occurs in the screenshots depicting order versus disorder (Figures 7-9). These binaries include human/nature, existence/non-existence, fulfilled/empty and

order/disorder. Disorder is the antithesis of order, its polar opposite; Tenma embodies order and life, whereas the abyss is disorder and death. Another set includes healing/illness, legal/illegal and moral/immoral, as presented in Figure 8. Tenma represents order, whilst the prostitute suggests social disorder. Even as an ‘agent’ of disorder, she is susceptible to its destructive nature and her only salvation is order. The third set includes young/middle aged, Caucasian/Asian, Monster/human, creation/creator, son/father, killer/saviour, villain/hero and failure/victory (Figure 9). Johann tries to tempt Tenma to renounce order in favour of vengeance, leading to the hero’s death. This confrontation embodies a climactic end game between order versus disorder, as one force seeks dominance and the other force seeks destruction. Tenma is confronted by his ultimate mistake, as the creator can destroy his creation. Yet, Tenma’s reliance on order proves to be his salvation, as he renounces vengeance in favour of salvation.



Figure 7: Tenma as the wanderer facing the ‘abyss’, *Monster*. 2004. Screenshot by author.



Figure 8: Order rebelling against disorder, *Monster*. 2004.
Screenshot by author.



Figure 9: The symbolic internal abyss, *Monster*. 2004.
Screenshot by author.

The *mise-en-scène* of the screenshots communicates the existence of order versus disorder clearly in Figures 7-9, where Tenma resembles a drifter and fugitive alone in the nothingness and his trench coat represents a detective on a quest. The scene is set in a desolate area of Czechoslovakia, with barren hills and dark storm clouds in the

background (Figures 7 and 9). Tenma is tiny and inconsequential in the ‘abyss’, illustrating the difficult and perilous journey he faces in his world of order that confronts a world of disorder. The scene in Figure 8 is set in the unlicensed clinic; the background includes an operating table, bed and cupboards, whilst the props include medical books and medicine, which indicate the location as a place of order and healing.

Codes of content and form are evident in Figures 7-9. The use of colour includes the following: brown illustrates a sombre scene suggesting nihilism, disorder and anarchy; beige illustrates neutrality and the unknown; and red communicates violence (Marshall 2016). The prostitute is clothed in a provocative dress and is unconscious from a gunshot wound (Figure 8). Johann appears as a blond Aryan individual dressed in affluent attire and characterised by a handsome face, as he tempts Tenma to shoot him (Figure 9). Tenma’s unkempt hair and vagrant attire present him as the ‘villain’ as he points a weapon at Johann. The lighting is barely visible in Figure 7 as most of the screenshot is dark, but Tenma is lit in order to emphasise his role as a being of order. Tenma is illuminated by the light that conveys order, while the prostitute’s face is hidden by shadows which represents disorder (Figure 8). In Figure 9, both figures are depicted clothed in light and shadow, emphasising their connectedness as they appear as mirror images. Tenma’s complex persona as an intellectual hero contains traces of disorder, as he considers using murder as a solution.

The codes of form in Figures 7-9 express the existence of order and disorder. Tenma stares into the abyss as he experiences disorder in Figure 7. The use of an extreme long shot illustrates the struggle between order and disorder. Tenma firmly believes in order, as the act of giving in to despair results in death and anarchy. In Figure 8, order functions two fold as a tool for life and to cause change. The ‘doctor’s perception alters as Tenma illustrates that a medical professional must believe in his patient’s ability to survive beyond the end of surgery. A medium shot emphasises the intimate nature of Tenma and the prostitute, she is of paramount value as his patient -- one can state that Tenma’s patients are his children, who require nurturing and care. The codes of form convey Johann facing Tenma in Figure 9 where order is almost tempted to embrace disorder. A long shot highlights the placement of the figures to illustrate their final

showdown. In the end however, order is victorious as disorder is defeated by means of the hero's feats.

The syntagm message is also evident in Figures 7-9. Tenma represents order, yet the 'abyss' is represented by disorder in the character of Johann. Therefore, Tenma exists in a world he shaped, by saving Johann, he revitalises disorder and this shows that order saves lives. Tenma is non-discriminatory as all lives are equal according to his personal mantra (Figure 8). The prostitute symbolises vice and illegal activities; she is an agent of disorder and a victim of gender violence. As such, order is an inclusive construct guiding the intellectual hero's actions. This aspect entails the end of Tenma's journey, a chance for vengeance and a return to normality (Figure 9). Johann courts death, as he hopes Tenma will kill him. Moreover, the screenshot conveys that order triumphs as an unemployed drunk shoots Johann. Order remains steadfast, as Tenma saves Johann's life for the second time.

The denotation of the screenshots communicates order and disorder. Figure 7 reveals the signs of a lone figure and a stormy, empty landscape. The next screenshot illustrates Tenma helping the injured prostitute firstly by catching her and secondly by saving her life (Figure 8). Screenshot 9 shows the signs of two figures, placed at opposite ends of the frame; one figure is standing and the other hunched. The connotative meaning illustrates that Tenma embodies order, yet his physical appearance resembles criminal disorder (Figure 7). The connotation of the empty and stormy landscape is that Tenma is the last bastion of order. The empty landscape is a perverse and dark earth, a symbol of the anarchy of disorder. The prostitute connotes disorder by becoming a victim of her own trade -- she succumbs to gender violence (Figure 8). Since Tenma treats the prostitute, he is not discriminatory and connotes an all-inclusive being of order. Johann resembles a hero, since he is a Caucasian, blond male and conversely Tenma resembles the villain, because of his vagrant attire and the appearance of a gun (Figure 9).

Order versus disorder is also bolstered by myths, ideology, intertexts and metonyms in Figures 7-9. The most obvious myths are the empty landscape, the damsel in distress, the male saviour and the violent hero. The empty landscape presents a wild and stormy

cataclysmic scene devoid of human influence. The damsel in distress is a female character in need of constant rescue by her male counterpart (Figure 8). The prostitute functions as a damsel in distress after a bullet injures her, while Tenma functions as her rescuer, saving her from death. However, his efforts are not for personal gain as he is simply an instrument of order. This hero uses violence as his only problem solving tool, proving a simple and immediate conclusion to conflict, as in Figure 9. The intellectual hero follows a different path characterised by morality. Tenma uses order to resist and defeat the villain and he obtains victory without sacrificing his moral integrity.

The most significant ideology in these screenshots is nihilism. Nihilism is the belief in nothing, a denial of reality, and tends towards acts of aggression (Hawkes 2003:196; Colman 2009:507). A physical manifestation of nihilism exists in the abyss as an empty landscape devoid of life (Figures 7 and 9). The existence of nihilism is evident as Johann rejects figures of authority and institutions (Figure 9). He rebels against the law and murders prominent criminal figures; he rejects all forms of authority and institutions. He views human existence as meaningless, as he employs chaos and destruction to spread disorder. Tenma's order remains a beacon of morality, altruism and compassion against the overpowering disorder of society. Hence, as an intellectual hero, Tenma embodies a mission of order as he rejects the influence of disorder.

Intertextuality and metonymy are evident in the screenshots depicting order versus disorder (Figures 7-9). Intertextuality is present in the screenshot, as it reminds one of the painting *Wanderer above the mist* (1818) by Caspar David Friedrich. The German Romantic's painting illustrated the notion that the future is unknown to humanity. Similar to the wanderer, Tenma gazes at the unknown as he accepts his role in the 'abyss'. Tenma functions as a metonymic element for order, whereas the 'abyss' and Johann are metonymic representations of disorder. Hence, order is confronted with various forms of violence and discrimination, especially among immigrant women.

Therefore, order versus disorder is characterised by Tenma and Johann respectively. Tenma as an intellectual hero embodies order. He is placed in locations and situations of disorder, including a desolate landscape and an illegal clinic. As an intellectual hero in

anime, his mission is the rejection of disorder that occurs in the myth of the empty landscape, symbolising isolation. Furthermore, he rejects Johann and his nihilism as it promotes anarchy and violence. This section has demonstrated that Tenma as an intellectual anime hero is characterised by intelligence, genius and order versus disorder. Using his skills and abilities, Tenma is able to defeat his adversary and return a sense of normality to the world.

4.3.2 The fears of paranoia: Keiichi Ikari as intellectual hero

- Intelligence

The most dominant code pertaining to intelligence relates to elements of Ikari's detective work. This includes his actions gathering evidence and questioning witnesses and suspects. His actions involving police work are therefore a product of his intelligence. Ikari's intelligence is portrayed by various signs that accentuate his role as a detective, as well as his deductive approach to the Lil' Slugger investigation (Figures 10-12). The sketch of the suspect is an iconic sign of the criminal element and the television sets symbolise electronic media (Figure 10). The broadcast provides the detectives with a current source of information, and the baseball cap symbolises a male youth (Figure 11). In the next figure, the baseball bat symbolises violence (Figure 12). As previously noted, the indexical sign is a causal connection between the sign and its referent (Fourie 2009:52). Each index emphasises Ikari's detective process in the manner of reading clues. Figure 10 conveys that the television sets and the store clerks function as a link between information and media attention. The clerks provide the detectives with information, whilst the television sets emphasise the public's interest in current events. The two-way mirror functions as an index representing the process of interrogation (Figure 11). This is further illustrated by the victim Harumi identifying her assailant, followed by Ikari interrogating the suspect. The derelict buildings function as an index of societal decay (Figure 12) as Ikari's moral intelligence uncovers the demoralising and amoral nature of humanity through the Lil' Slugger investigation.

Binaries or pairs of signifiers that represent opposed categories are evident in the screenshot in Figure 10, namely police/civilian, suspect/witness, objectivity/mediation,

primary/secondary and young/old. These sets of binaries convey Ikari using his intelligence to obtain information concerning the investigation. The first set illustrates the initial stages of the investigation, as the detectives question a myriad of potential witnesses. Similarly, the appearance of the television sets suggest that the investigation is newsworthy. The detectives are placed in an active position seeking information from passive witnesses -- clerks. The binaries evident in the next screenshot are man/woman, suspect/victim, detective/suspect, detective/victim, overt/covert and juvenile/scholar (Figure 11). The second set shows Ikari questioning a victim on her assailant's identity, thereby validating Makoto's identity as a 'criminal'. As such, his intelligence uncovers worthwhile information. The third set consist of reality/fantasy, health/illness, dark/light and stable/unstable (Figure 12). Ikari's moral intelligence is emphasised, since he appears cognitive and functions in the dilapidated prefecture. Maniwa appears unstable, adversely influenced by disorder. However, Ikari's deductive skill is able to uncover the truth from Maniwa's delusions, thereby obtaining the final piece of the investigation -- Lil' Slugger's identity.



Figure 10: Ikari and Maniwa questioning possible witnesses, *Paranoia Agent*. 2004. Screenshot by author.



Figure 11: Ikari acquiring Harumi's testimony, *Paranoai Agent*. 2004.
Screenshot by author.



Figure 12: The end of rational reality, *Paranoai Agent*. 2004.
Screenshot by author.

The *mise-en-scène* of the screenshots express Ikari's process as a detective, emphasising aspects concerning the investigation (Figures 10-12). The use of suits demonstrates the figures are professional, have a sense of status, are informed and are leaders within the police department (Figures 10-12). The aprons show that the individuals are workers

(Figure 10). Harumi's dress communicates her identity as a conservative student, while Makoto's hoodie identifies him as a juvenile delinquent (Figure 11). Maniwa's vagrant suit, cape and goggles convey his irrational and disillusioned persona (Figure 12). The clerks function as possible witnesses, who are potentially privy to Lil' Slugger's identity. The detectives apprehend their first suspect, Makoto (Figure 11). Ikari is able to obtain a 'confession' from the suspect as a delinquent criminal, a hypothesis validated by the victim, Harumi. Morality clashes with immorality, as Ikari's intelligence uncovers the nature of the criminal element a disparaging, apathetic and destructive force (Figure 12). The screenshots are set in locales that stress the detective process as the electronic store suggests witnesses, the interrogation room a suspect and the destroyed prefecture of Tokyo point to a revelation in solving the investigation. The props stress the scene as a police investigation, evident in the sketch of the perpetrator (Figure 10). A cabinet functions as a prop, possibly containing police records (Figure 11). Lil' Slugger's identity is revealed by Maniwa (Figure 12).

Codes of content illustrate the components of the screenshot that create meaning (Figures 10-12). The use of colour illustrates the following: brown conveys notions of being reliable, stable and enduring; grey communicates deceit of both the media and Makoto; and black illustrates death and disorder (Marshall 2016). Ikari uses his intelligence as he participates in detective work and uses rational thought to question witnesses (Figure 10). He also apprehends and interrogates a potential suspect, thereby communicating his problem-solving capabilities (Figure 11). The encounter between the detectives indicates Ikari effectively dealing with the environment, as he listens to a paranoid Maniwa's revelation (Figure 12). The light accentuates shadows concealing the characters, perhaps hinting at hidden secrets or dark desires (Figure 10). The use of shadows can also represent a sense of escapism, as the figures yearn to flee from a personal dilemma. The light hides Ikari and Harumi's faces as they face the two-way mirror, while Makoto's face is concealed since he is tainted by disorder (Figure 11). The screenshot uses lighting to communicate a dark scene representing disorder, moral corruption and anarchy; specifically the decay of societal norms (Figure 12).

Codes of form consist of the presentation of content and the manner in which it is edited, as well as the choice of camera angle. A medium shot illustrates Ikari and Maniwa questioning possible witnesses in an electronics store, conveying Ikari's deductive intelligence (Figure 10). Another facet of intelligence uses a long shot to frame Ikari, Harumi and Makoto as Ikari acts purposefully to determine if Makoto is Lil' Slugger (Figure 11). This shot highlights the interaction between the characters, especially the division between detective and suspect. A final aspect of intelligence includes a medium close-up of Maniwa revealing the truth, while Ikari and Tsukiko hear and process it; Ikari's practical intelligence is evident as he devises a solution to the Lil' Slugger problem (Figure 12).

The paradigmatic and syntagmatic nature of the screenshots is also evident in Figures 10-12. The detectives are illustrated searching for clues to obtain facts and apprehend a suspect (Figure 10). Ikari questions Harumi in order to obtain vital clues concerning Lil' Slugger's identity (Figure 11). Ikari and Tsukiko listen to Maniwa's tale, as Ikari processes new information (Figure 12). These shots of the syntagm re-affirm that detectives follow leads to obtain information, thus illustrating their intelligence (Figure 10). Ikari specifically interviews Harumi, since she is a rational adult; this conveys his rational and practical intelligence (Figure 11). Figure 12 communicates Maniwa revealing the final piece of the puzzle, whilst Ikari applies his emotional intelligence to comprehend Maniwa's psyche and emotional state.

By employing the denotative, connotative, ideological, mythic and metonymic elements, the meaning of the text becomes more apparent. The denotative and connotative elements of the signs accentuate Ikari's intelligence. The denotative signs include the two detectives questioning two electronic store clerks (Figure 10) and the two-way mirror (Figure 11). The denotation consists of the grimy and destroyed buildings as well as public property (Figure 12). The connotative signs highlight the interaction between white and blue-collar workers (Figure 10). The mirror connotes a window; Ikari is able to peer into the paranoid psyche of Makoto, whilst Makoto is unable to comprehend his own delusion. The destroyed buildings connote anarchy and

the destruction of society (Figure 12). The immorality of disorder results in war with rationality. Ikari's moral intelligence offers him temporary salvation from anarchy.

The myth in this series is that of the salary man. Salary men function as foot soldiers in economic battles; this expresses two important facets. The one is that the individual's interests are subordinate to the interests of the social or occupational group (Stockwin 2005:xiv). Similarly, the salary man becomes a stereotype for Japanese masculinity, and of Japan itself (Roberson & Suzuki 2005:1). The salary man involves a sense of rigidity in beliefs and attitudes, which is conveyed by the grey drabness of his suit and tie (Miller 2005:52, 85). The salary man is also illustrated by lifetime employment in his occupation, being attached to a large company, having job security, being married, participating in intellectual labour, being part of the middle class, and having a limited sense of personal freedom (Gill 2005:146).

Ikari embodies the admirable notions of a salary man, as he exists in service to society, employed in the role of a police detective employing practical, rational and moral intelligence. The salary man chooses to promote a positive representation, yet the character of Ikari is not solely cast as positive. Ikari as a salary man is humanised as he is represented as a flawed character, adhering to traditional hierarchical systems. This correlates with Carlyle's depiction of the hero as a flawed human character. Ikari embodies commendable qualities associated with the salary man, yet he is also flawed.

The most significant ideology present in the screenshots is Confucianism. Wang Yang-ming's Confucian hero appears similar to Thomas Carlyle's representation of the hero concerning moral intelligence and his genius abilities. Confucianism and its language consist of the specific rules that dictate the conduct between individuals (Goodman 1992:10). Accordingly, junior partners have respect for their seniors earning them benevolence; their loyalty results in (job) security (Goodman 1992:10). The occurrence of Confucianism consists of elements similar to patriarchy. Relationships are therefore hierarchal in nature; since no two individuals are approximately equal (Goodman 1992:10; Nguyen 2011:198). The domestic sphere of Confucianism entails three norms: age hierarchy, gender hierarchy (women in a lower social order), and filial piety (Moon

1992:203; Nguyen 2011:198). The hero, characterised by the writings of Wang Yang-ming (1472-1529), also appears in Confucianism, as a carrier of abilities and knowledge, he has certain aims and practices and achieves these with mental and material tools (Van Bremen 1992:137). These characters embody the personification of virtue, courage, strength and righteousness, becoming champions or guardians; whilst also embodying troublesome qualities such as recklessness, being unpredictable and suffering from madness, and they are condemned for being fanatics or insane (Van Bremen 1992:137).

Ikari as a salary man embodies aspects of Confucianism, specifically his hierarchal relationship with others. He occupies a senior rank to Maniwa, and his gender deems him superior to Harumi and Tsukiko (Figures 10-12). Maniwa, as the junior partner, offers his respect to Ikari as he follows him for the duration of the investigation. Maniwa's compliance is rewarded with benevolence, while his progressive thoughts earn him Ikari's disdain. His relationship with characters is hierarchical in nature as Maniwa represents his 'eldest son', rebellious and more progressive, yet subordinate to Ikari. Makoto represents the 'younger brother', a delinquent and obsessed with fantasy and delusions; he requires his 'father's' guidance to comprehend and accept reality. Tsukiko adheres to the role of the 'dutiful daughter', who cherishes her father and his ideals. Both Harumi and Tsukiko are presented as victims. Harumi is subservient to Ikari, as he is her victor (Figure 11), while Tsukiko represents a filial pseudo-daughter (Figure 12). Nevertheless, Ikari is also the Confucian hero, a man of intelligence and knowledge; he embodies virtue and morality as a champion of logic. He lives in service of the populace, whilst serving the chief of police; this emphasises the admirable aspect of the salary man. However, his stoic and traditional persona render him old-fashioned or to a lesser extent outlandish; this conveys the less favourable aspect of the salary man. Ikari's Confucianism is embodied by his duality as a salary man.

Metonymy comprises an aspect of an object representing the whole. Metonymy is evident in the object for user where suits represents detectives and aprons workers, as well as Makoto resembling Lil' Slugger, and the baseball bat for Lil' Slugger. Substance for form since the sketch illustrates the suspect. Institution for people as news

conveys information and the public's interests and police for detectives, as well as the Tokyo Police Department for its detectives. Place for event, Tokyo for disorder; the interrogation room for Ikari, and war torn Tokyo for Ikari. Ikari's intelligence is also a metonymic device, as it governs his action and abilities to solve criminal cases.

Hence, Ikari's intelligence is illustrated by his logical reason as he gathers evidence and questions witnesses and a probable suspect. His moral compass guides him as he sees and ascertains the most feasible information in any environment. As a detective, Ikari serves the populace, protecting the public from criminal elements. His intelligence functions as one of the tools in his detective arsenal. Ikari is placed in settings pertaining to detective work as he questions potential witnesses, interrogates a suspect and obtains viable evidence. He embodies the myth of the salary man presenting him as a human and fallible character. Ikari also adheres to Confucianism specifically hierarchal relationships. He represents aspects of the Confucian hero that, similarly to Carlyle, communicates a man of intelligence, knowledge and morality. Yet, he is deemed as an outsider as his stoic and traditional persona render him old-fashioned. Ikari as an intellectual hero in anime utilises his intelligence to uncover information concerning the Lil' Slugger investigation.

- Genius

Ikari's genius consists of his crime solving abilities and mastery of deduction. In addition, he is a thinker and able to change the outcome of significant occurrences. Ikari's genius offers him the ability to perceive occurrences and information not obvious to others. Moreover, his genius functions as a practical tool, ensuring his survival in the presence of danger.

Ikari's genius is illustrated by a variety of signs in the visual text, including symbolic and indexical signs that represent ideas and beliefs that portray his genius (Figures 13-15). The newspapers represent information and a mediated reality (Figure 13) and Ikari appears as a learned man reading a newspaper. The book represents a source of knowledge (Figure 14). His genius is also derived from experience and not only knowledge he obtained from printed sources. Maromi, a mascot, represents

consumerism, nostalgia, a child, a pet and comfort for Tsukiko and the citizens of Tokyo (Figure 15). Ikari as an individual relies on his genius as a tool of survival; he leads, while Tsukiko follows. The index functions as a causal connection between a sign and its referent. The objects in the screenshots function as indexes of Ikari's genius. The files, tapes and books are links between records of previous cases and criminal investigations, as well as illustrating Ikari's ability to change events (Figure 13). The open door is an indexical sign, functioning as an entrance, revealing secrets and new truths uncovered by Ikari's exceptional skill (Figure 14). The ooze is an indexical sign of disorder, consumption and Lil' Slugger (Figure 15). The ooze's attack on the subway is an attack against Japan itself; as such, Ikari must reject society in favour of salvation. His genius also recognises the identity and danger of the ooze, as he chooses to protect Tsukiko.

The binaries evident in the screenshots consist of good/evil, innocent/guilty, consumer/consumed, logic/paranoia and genius/insanity. The binaries accentuate the illogical and destructive occurrences of Lil' Slugger's influence, whilst Ikari's genius ability rejects this fantasy. Ikari's logical genius resists the pull of paranoia, as he protects Tsukiko. The mascot Maromi, a product of consumption, results in an excessive consumption by the populace. They in turn are consumed by Lil' Slugger's ooze.



Figure 13: The media's interest in Lil' Slugger, *Paranoia Agent*. 2004.
Screenshot by author.



Figure 14: Makoto's illogical fantastical farce, *Paranoia Agent*. 2004.
Screenshot by author.



Figure 15: Logic's retreat, *Paranoia Agent*. 2004.
Screenshot by author.

The *mise-en-scène* communicate the occurrence of Ikari's genius (Figures 13-15). Ikari's suit emphasises his role as a detective and his virtuoso crime solving abilities, as well as his role as a seeker of truth. The fantasy costumes of knight's armour and minstrel robe reinforce Makoto's delusion (Figure 14). Tsukiko's dress illustrates her conservative nature and a sense of naivety, as well as a notion of fitting into a homogeneous community (Figure 15). Ikari as a thinker is illustrated as the figures are placed in the Tokyo Police Station (Figure 13). Newspapers, files, books, and video tapes establish the locale as a police station, as well as emphasising Ikari's experience as a detective. The messy and unorganised placement of the files resembles a mad genius; Ikari has mastered deductive and crime solving skill, but lacks organisational abilities. Figure 14 consists of a fantasy castle, which draws attention to the illogical nature of the investigation and re-enforcing Ikari's rational deductive genius. He is also depicted as superior, rejecting the childish fantasy in favour of truth and reason (Figure 14). Ikari and Tsukiko are placed in a subway evading Lil' Slugger's ooze (Figure 15). Ikari is represented as a guide and leader of men, better than others since he survives Lil' Slugger's onslaught (Figure 15); Ikari's genius must evade the ooze and save Tsukiko.

The analysis of codes entails codes of content and form (Figures 13-15). Both figures are illuminated by light communicating their enlightenment and that they have no hidden agendas (Figure 13). A strong light is present, covering Makoto's face representing his secrets and role as pseudo-villain, whereas Ikari's face is light, illustrating his sincerity and rationality (Figure 14). A faded light envelops the screenshot, accentuating the darkness (Figure 15). Only the figures are dimly lit, to convey the loss of order and their fading spirits. His genius resides in his ability to uncover new information, by rejecting deceptions and 'falsehoods' and by following the most favourable course of action in a perilous situation (Figures 13-15).

Codes of form further influence the meaning of the screenshot. Ikari and Maniwa are reading newspapers, as a medium close-up conveys the importance of the news and media (Figure 13). The newspapers stress Ikari's genius as he consults numerous sources of information for promising clues. A medium close-up illustrates Makoto and Maniwa immersed in the delusion (Figure 14). Ikari rejects and denounces the fantasy; his genius seeks results and Makoto's guilt. A medium shot illustrates Ikari and Tsukiko running from the ooze (Figure 15); Ikari is placed in front with Tsukiko behind. He leads them to safety, as a protector, whilst his genius faces an otherworldly and illogical construct.

The denotative signs comprise two detectives reading (Figure 13) and three figures participating in a fantasy adventure (Figure 14). Another facet includes the figures fleeing (Figure 15). Connotation illustrates that the media offers new and vital information concerning the case (Figure 13). Ikari appropriates this information to develop a new approach to the investigation, conveying his role as a thinker. Ikari resists paranoia as he remains in reality to uncover Makoto's secrets, being superior to the easily susceptible characters (Figure 14). Ikari observes the situation and flees, as this is the most preferable course of action; he is able to change the outcome of the investigation by surviving the ooze's appetite (Figure 15).

The most evident myth in the screenshots includes homogeneity embodied by the character of Ikari (Figures 13-15). Homogeneity consists of being of the same kind, or

of members who are similar (Moore 2002:526; Anderson, Crozier, Gilmour, Grandison, McKeown, Stibbs & Summers 2005:401). Japanese society aims to construct a culturally and racially homogeneous society, unique and different to 'Western' cultures; thereby striving for a unique Japanese national identity (Breger 1992:191). The Japanese adhere to a strong sense of homogeneity, by being harmonious in a society based upon hierarchal interpersonal contact, as they respect authority (Goodman 1992:11). John Dower (in Breger 1992:177) states this myth appears to depict the Japanese people as homogeneous and harmonious, devoid of individuality and subordinate to the ruling group; yet it is rather an ideal created by the Japanese ruling groups reinforcing homogeneity.

Ikari as a hero remains true to the homogeneous nature of society. He is presented as a salary man conforming to the hierarchal structure of Confucianism. He is a part of the collective group, represented as superior based on his higher hierarchal rank. Ikari is the senior character in the three screenshots, as his actions dictate the scene (Figures 13-15). This is further emphasised by the normative activities he performs such as serving society as a detective, reading newspapers and evading dangerous situations (Figures 13, 15). Moreover, he rejects the 'minority' and their subversive or alternative practices such as fantasy immersion (Figure 14). However, characters such as Makoto, Maniwa and Tsukiko disrupt the homogeneity of society and are deemed as minorities. Makoto participates in violent fantasy battles and Maniwa immerses himself in Makoto's delusions; both characters reject the authority of Ikari and thereby the judicial authority of Japan (Figure 14). Yet, Maniwa adheres to the hierarchal structures of society and conforms to the nation as a whole, by participating in wholesome activities such as reading and working (Figure 13). Tsukiko's guilt transforms into a physical manifestation of disorder, in the form of black ooze (Figure 15). By admitting her guilt, respecting authority, and accepting responsibility she 'becomes' an adult and a functional member of society. She is no longer fragmented and becomes whole -- a part of the homogeneous community. As an intellectual hero, Ikari yearns to become a part of the homogeneous community; yet, as a traditionalist, he is considered an outsider by the populace.

The most significant ideology present in the screenshots consists of fetishism, which is related to capitalism. Fetishism problematises homogeneity as it focuses on singular needs and desire instead of group harmony. Fetishism involves the process of assigning self-sufficient and autonomous characteristics to a created object, or assigning supernatural power to a natural thing (Hawthorn 2000:118). As such, fetishism is always culturally specific (Hawthorn 2000:118; Hawkes 2003:195).

In the text, fetishism acts as a destabilising agent, corroding national barriers and group harmony. Consequently, fetishism subverts the group's homogeneity. The Holy Warrior's Sword, or in reality the baseball bat, functions as a fetishist object as well. The baseball bat acquires supernatural powers, as Makoto believes it to be a holy weapon against Gohma. Its purpose is to act as a means of 'exorcising' Gohma from his victims; the bat dominates Makoto's existence as he sacrifices his freedom and life in service of it. Makoto is thus reduced to a baseball bat-wielding delinquent, immersed in fantasy delusions. The Maromi doll (Figure 15) fulfils a similar function, but its influence as a fetishised object reaches a national level. Maromi, and in turn Tsukiko, become divinely admired by their consumers. Maromi obtains a social significance, as a means of filling an emotional and psychological emptiness in consumers. These consumers become obsessed with Maromi, increasing the level of paranoia in Tokyo. Their lives are forfeited as they are consumed by their commodity consumption. Moreover, Tsukiko views Maromi as a living being, giving it supernatural abilities as her 'advisor'. Ikari's genius detects the existence of Maromi as a fetish object. He is therefore able to resist its influence, strengthening his role as leader and guide. Hence, as an agent of hierarchal authority, Ikari stabilises homogeneity by functioning as a vessel of order.

The text includes intertextual references and metonymy. The intertextual references may include *Jake and the Fatman* (1987) and *The Blob* (1988). *Jake and the Fatman*, created by Douglas Stefen Borghi, Dean Hargrove and Joel Steiger, concerns a district attorney and private investigator who solve cases. Ikari fulfils a similar function as the veteran detective, while Maniwa is the rookie; together they solve criminal cases plaguing Tokyo. Chuck Russell's *The Blob* is an extra-terrestrial creature, in the form of

a consuming ooze that terrorises an American town. Similarly, Lil' Slugger becomes a black ooze devouring the citizens of Tokyo. Metonymic elements are present in the screenshots and include: effect for cause, the attacks for Lil' Slugger; and place for person, the fantasy world for Lil' Slugger. Ikari's genius is able to uncover truths and information from any situation and has the ability to adopt the most logical approach in moments of danger.

Thus, genius functions as Ikari's exceptional intelligence or ability evident in the portrayal of the intellectual hero. The hero as a genius exists as a literate and leading man. Ikari's genius consists of his crime solving abilities and mastery of deduction. He is a thinker and able to change things. Ikari's genius offers him the ability to perceive occurrences and information not obvious to others. He is finely attuned to the psyche of characters, effortlessly deciphering their intentions and actions. His genius is represented onscreen as he reacts to events in the screenshots, shattering facades in search of an objective truth. Ikari as an intellectual hero in anime embodies genius, evident in his crime solving abilities and mastery of logic and reason. Ikari is depicted in locales accentuating his genius, such as the police station, an 'active crime' scene and Lil' Slugger's lair. He participates in the myth of homogeneity, but he is rejected because of his traditionalism. The ideology of fetishism challenges his genius. As such, he rejects the destabilising effects of this ideology. Hence, as an intellectual hero in anime his genius resists the influence of fetishism.

- Order versus disorder

Order versus disorder is characterised by Ikari and Lil' Slugger respectively. Ikari embodies a logical and rational order; he is firmly placed in reality. He defeats disorder and accepts his place in society. He rejects the individuality and escapism of disorder by participating in a homogenous community. Ikari as an intellectual hero embodies order, but because he is flawed, he briefly succumbs to disorder. Nevertheless, he resists and restores order to Tokyo. Order versus disorder functions as the third tier of intelligence, whereby order functions as the myth of the hero and disorder entails the myth of the villain.

There are signs in the text that represent the ideals of order and disorder (Figures 16-18). The smog connotes a mushroom cloud, symbolising World War II and the atom bombs dropped on Hiroshima and Nagasaki -- this also conveys disorder. The ice signifies cold, lifelessness, death and isolation, accentuating the nihilistic and isolating aspects of disorder (Figure 17). The bodies signify Lil' Slugger's victims; they are casualties of disorder and paranoia (Figure 18). The indexical signs further communicate the existence of order versus disorder. The multiple Ikari function as an indexical sign depicting order and disorder (Figure 16). His stance resembles an embrace representing the establishment of order in society; yet the multiple versions imply a sense of paranoia and fracture. He is influenced by disorder, and must constantly resist its temptation. The lone figure functions as an index that represents solitude, as order remains alone in disorder (Figure 17). The rubble and the destroyed car are indexical signs that illustrate a war torn city, as the infrastructure of Tokyo is destroyed (Figure 18). This also resembles the bombing of Tokyo during World War II.

The use of binaries occurs in the screenshots depicting order versus disorder. These binaries include Ikari/Lil' Slugger, past/present, and individual/group (Figure 16) and emphasise Ikari's struggle against disorder. He is aware of the effects of disorder (World War II bombing), yet his own form of escapism is evident -- the smog and multiples selves. Another set includes human/nature, life/death and flesh/ice (Figure 17). Ikari, the agent of order, is trapped and isolated in a barren fantasy landscape. The lifelessness and its fantasy appearance convey disorder. Disorder is characterised by a need for escapism and delusions of grandeur. The third set consists of victim/perpetrator, victim/survivor, survivor/perpetrator, war/peace, and creation/destruction (Figure 18). These binaries highlight the resolution of order and disorder's conflict. Ikari remains, as order trounces disorder. As the 'sole survivor', he must remember the atrocities of disorder and prevent the resurgence of such an occurrence. The 'bodies' are the countless victims of disorder, tempted by Lil' Slugger's false revelations. Order returns normality to the city.



Figure 16: Loving the bomb or Ikari's inner turmoil, *Paranoia Agent*. 2004.
Screenshot by author.



Figure 17: Solitary order in a world of fantastical disorder, *Paranoia Agent*. 2004.
Screenshot by author.



Figure 18: The aftermath of disorder, *Paranoia Agent*. 2004.
Screenshot by author.

The *mise-en-scène* of the screenshots also communicate the existence of order versus disorder (Figures 16-18); Ikari conveys order, whilst Lil' Slugger's influence communicates disorder. Ikari's suit shows his role and identity as an agent of order being trustworthy and dependable (Figures 16-18). The suits, uniforms and dresses convey the different facets of society that become the victims of disorder (Figure 18). The screenshot is set in Tokyo, on top of a broadcasting tower (Figure 16). The props include satellites, clouds and smog. Nature represents order, while the unnatural factory-produced commodities represent disorder. Ikari's order must resist the temptation of desertion, as he escapes into an isolated fantasy. His order perseveres as he conforms to the harshness of reality as part of a homogenous community. The screenshot is set in a location of the fantasy landscape (Figure 17). There are no visible props, as the landscape dominates the screenshot placing Ikari in a subservient position. Ikari rejects disorder, even as it almost consumes him; even in isolation, Ikari remains sincere as an agent of order. The scene is set in a damaged prefecture of Tokyo, near a subway station (Figure 18). There are no visible props, as this adds to the horror of disorder. Ikari remains as order's herald, constant in the ravaged city of disorder.

The analysis of codes includes discussing codes of content and form (Figures 16-18). The use of colour heightens the temptation and destruction of disorder. Ikari's order encounters disorder in the form of personal paranoia, youthful delusions and consuming black ooze (Figures 16-18). Figures 16 and 17 utilise bright pastel colours to convey the allure of disorder as a preferable alternative to reality. Figure 18 uses dark morbid colours to communicate the truth of disorder, anarchy and destruction. Ikari is illuminated, emphasising his role as the embodiment of order; he returns light to a dark world (Figure 16). There is a strong light focusing on the figure, to accentuate Ikari's isolation (Figure 17); order is alone in a world of disorder. A dark overhead light is evident, as it conveys the prior destruction of Tokyo (Figure 18). Ikari symbolically restores order to the city, as he enters this scene of disorder's fallout.

The codes of form are also evident in Figures 16-18. The use of a long shot illustrates Ikari's internal struggle between order and disorder (Figures 16, 18). He embodies order whilst resisting disorder, yet is not immune to the effects of disorder evident in the multiple versions of himself; he also appears laughing hysterically, a trait uncharacteristic of him. This also emphasises the dire effects of disorder (Figure 18). Ikari ultimately defeats disorder, as he remains a sincere and willing servant of order. Ikari is positioned in the centre of the frame, emphasised by the use of an extreme long shot (Figure 17). He is a lone figure in a vast landscape, as disorder consumes order. Order, even in the face of destruction, remains victorious.

The denotative meaning of the screenshot conveys a detective with open arms standing on top of a tower, surrounded by clouds and smog (Figure 16). In another screenshot, the lone figure is 'trapped' in an icy landscape (Figure 17). The denotative sign includes Ikari emerging from the subway (Figure 18). Connotation in the multiple images of Ikari (Figure 16) illustrates Ikari's inner angst and a sense of isolation from the modern world, his personal order is almost enticed by disorder. Ikari exists as the figure of order, more specifically the last bastion of order (Figure 17). The landscape appears natural, a vast and empty space. The mountain functions as an obstacle for Ikari -- his order must prevail over disorder. The connotative meaning of the signs communicates the defeat of disorder and the restoration of order (Figure 18). The entrance signals the

gateway to Hell, as Ikari the victor guides the survivors back to order. The destroyed motorcar indicates a loss of transport as no one can escape, and therefore must face the reality of their paranoia.

Order versus disorder is conveyed by myths, ideals, and intertextuality in Figures 16-18. The most evident myth is that of fantasy versus reality, which often portrays the end of the world or an apocalyptic occurrence (Napier 2005:287). Accordingly, this remarks on the relationship between fantasy and reality usually within a dreamscape that occurs in a liminal space with limitless possibilities (Napier 2005:287-288). Fantasy, or the desire therefore, functions as a form of escapism, yet this escape is either difficult or impossible (Napier 2005:287). This fantasy is both celebrated and denied, with its elements of loss, grief and absence (Napier 2005:288).

This myth is evident in Figures 16-18. Ikari is placed in a realistic location, yet the multiple versions of himself express fantasy (Figure 16). He appears in a dream as he suffers from hysterical laughter, his logical order influenced by the paranoia of disorder. Figure 17 places Ikari in a fantasy world; he finds himself in a liminal space filled with elements from Makoto's delusions. Ikari remains rooted in logic and order as he remains dressed in modern attire. His solitary appearance communicates the loss of reality and the absence of reason in disorder. The last screenshot emphasises the apocalypse and its effect on the city of Tokyo and its citizens. Disorder, as a false fantasy, offers an escape albeit temporarily from the harshness of reality. Ikari returns order to the fallout of disorder. Disorder provided the city with a loss of self, the grief of losing members of society and homogeneity and the absence of order and reality. Hence, disorder celebrates fantasy yet denies it to its victims. Ikari's logic restores reality to the fantastical apocalypse of disorder.

The most significant ideologies emphasised by the screenshots include nationalism and consequent upon that national family ideology. Ikari as the embodiment of order conforms to reality. He accepts and participates in aspects of nationalism, by adhering to the dominant cultural practices of Japan -- listening to the 'national broadcaster', sitting under the national 'flag' and using the subway station (Figures 16-18). Fantasy

as an extension of disorder, communicates a false sense of escapism, characterised by loss and the absence of a group identity (Figures 17 and 18). Nationalism entails being independent as a nation and patriotic (Anderson et al 2005:562). Nationalism as it manifests in culture consists of physical symbols, rituals, discourses and personages (Befu 1992:26). These symbols create a national identity, by strengthening patriotism and national loyalty (Befu 1992:27). Nationalism in Japan centres on the national flag, anthem, and respect for the emperor (Goodman 1992:12). This results in the national family ideology, which entails cultural and racial homogeneity of the Japanese, including their unique divine origin with the Tenno as divine head (Breger 1992:177).¹² The process of constructing a national identity requires the appropriation of Western elements and indigenous myths (Weiner 2008:3).

Nationalism is evident in *Paranoia Agent*. Figure 16 alludes to the media as a source of national information, especially television news stations that offer the public a mediated account of national interests. Therefore, one can assume the broadcasting tower refers to one of Japan's important stations NHK (*Nippon Hōsō Kyōkai* or Japan Broadcasting Corporation). Ikari's placement on top of the tower indicates that he is a part of the nationalistic homogeneity of the news. However, the use of smog may allude to nationalism as an unnatural construct. One can also state that smog pollutes and functions as an outsider to the natural elements -- clouds. Similarly, Ikari can be deemed as an outsider as he appears archaic (circa-1950s style) in an ultramodern city. The nationalistic elements in Figure 16 are more subtle as the large red moon suggests the national flag, which consists of a round red centre surrounded by a white background, named the *Hinomaru* (Befu 1992:32). The third screenshot comments on the destruction of a symbol of Japanese society, the subway station. The victims of this destruction embody a wide variety of societal spheres from the economical, educational, social, familial and cultural. The subway's destruction attacks society's order; accordingly, disorder damages nationalism and homogeneity, reducing the whole to fragmented parts. Ikari remains as the last beacon of order, as he restores normality to the city. Hence, his traditional demeanour and traditional family values appear superior to the consumerist tendencies of the citizens of Tokyo.

¹² The Tenno, the father of the Japanese people, is the embodiment of the nation's godly founder as filial piety is due to him (Breger 1992:177).

Intertextuality is evident in the screenshots depicting order versus disorder (Figures 16-18). Mori Masaki's *Barefoot Gen* depicts the life of a boy and his family during the 1945 bombing of Hiroshima. Ikari faces a similar scene, after Lil' Slugger destroys Tokyo; yet, not as terrifying or brutal as the atomic bomb. John Carpenter's *They Live* (1988) depicts aliens utilising the media to brainwash and control the masses, especially with the use of a broadcasting tower. Lil' Slugger's influence increases as the media covers the investigation and he employs the media to spread paranoia.

The intellectual hero represents order, whilst resisting the agenda of the antagonist as a character of disorder (Figures 16-18). Ikari as the embodiment of order rejects the existence of disorder. His order consists of the use of logic and reason, a firm belief in reality and the continuation of justice. Lil' Slugger functions as the master of disorder. This disorder entails the preference of the imaginary, the subconscious mind, anarchy, violence, death, fear, dread and paranoia. Ikari is victorious as order routs disorder. The text concludes with the restoration of order and a return to normality for the intellectual hero. Ikari exists in environments of disorder including a polluted cityscape, an empty fantasy landscape and a destroyed subway station. As an intellectual hero in anime Ikari favours order, this order rejects the myth of fantasy versus reality. He embodies reality and rejects fantasy that encompasses a temporary escapism. Disorder disrupts the ideology of nationalism, Ikari's order functions to promote the continued existence of the national community. Ikari as an intellectual anime hero is characterised by intelligence, genius and order versus disorder. Ikari is thus able to defeat his adversary and return a sense of normality to the world

4.3.3 Crying seagulls and deadly magic: Battler Ushiromiya as intellectual hero

- Intelligence

As previously noted, the intellectual hero's intelligence consists of a moral quality, as he sees and ascertains the nature of occurrences and people. The anime hero is shaped by the narrative as it focuses on developing his character. Battler's intelligence consists of an inborn morality, as he experiences sympathy for the deceased and empathy for the

mourners. He acts purposefully to logically clarify illogical murders. He uses logic and reason to solve problems, as well as searching his immediate environment to obtain clues. Battler's intelligence is illustrated by his puzzle solving abilities.

Battler's intelligence is characterised by various signs in the text that demonstrate his ability to solve puzzles. Battler's immaculate suit symbolises his wealth and status as a master of the island Rokkenjima, as well as having access to a prestigious education (Figures 19-21). The rose garden exists as a meta-space, a space above or beyond where one exists (Bunschoten 2003:59), frozen in time (Figure 20). It symbolises Battler's ability to adapt to numerous situations and environments. The roses also symbolise Beatrice's victims, frozen in an endless torment. The hand is a symbol of the killer, a possible unknown suspect (Figure 21). The bloodstain is an indexical sign of a murder (Figure 19). The overturned chair is an indexical sign illustrating the physical struggle between victim and killer. Battler's practical intelligence reviews the clues, seeking any vital information concerning the killer's identity. The use of distance is an index of the unknown, uncertainty, being a stranger and being weary of another (Figure 20). Distance also functions as a buffer, as Virgilia remains outside of Battler's personal space. The disembodied hand also functions as an index of the numerous sacrificial murders across the four games (Figure 21). The key functions as an indexical sign of Battler's intelligence unlocking the mystery of the various murders.

Binaries are evident in the first screenshot, namely: servant/master, woman/man, young woman/ young man, clean/dirty, light/dark, information/ignorance and young/old (Figure 19). These binaries illustrate the difference between the Ushiromiya family and their servants. The characters investigate the dining room to discern any valuable information. Battler employs his intelligence to examine the scene, to uncover the killer's method. The contrasting binaries emphasise the still unapparent conflict between order and disorder. The second set consists of present/past, modern/traditional, man/woman, human/witch, reality/magic, space/meta-space and young/old (Figure 20). This set illustrates Battler's initial encounter with Virgilia. His logical reason encounters an illogical and fantasy being, a witch. His modern persona is faced with a logical dilemma, the existence of a woman with attire from the Victorian period (1837-

1901), who is a witch. The third set consists of man/woman, old/young, reality/fantasy, killer/accomplice, accomplice/avenger, avenger/killer, light/dark and truth/deception (Figure 21). The last set of binaries conveys Battler's logical approach to the illogical murders. The screenshot depicts his hypothesis concerning the killer as Suspect X and the accomplice Rosa. Battler's intelligence functions as a tool to avenge the victims of the Rokkenjima massacre.



Figure 19: A crime scene investigation, *Umineko no Naku Koro ni*. 2009. Screenshot by author.



Figure 20: A new resolve, *Umineko no Naku Koro ni*. 2004.
Screenshot by author.



Figure 21: Deciphering an illogical puzzle, *Umineko no Naku Koro ni*. 2009.
Screenshot by author.

The *mise-en-scène* of the screenshots convey intelligence in the following manner (Figures 19-21). The use of clothing suggests the wealth and affluence of the Ushiromiya family. Each family member wears attire adorned with the family crest, a one winged eagle. Virgilia's costume consists of a Japanese Gothic Lolita dress that signifies her identity as a Lady, a foreigner from a previous century and connotes her

identity as a witch. The Gothic Lolita wears elaborate and antiquated dresses while aspiring to appear and resemble a princess; she also resembles a Victorian era porcelain doll wearing attire similar to Queen Victoria's mourning clothes (Gagné 2008:131; Winge 2008:54). The screenshots reveal Battler's intelligence for uncovering various puzzles that he solves. The scene is set in the mansion's dining room (Figure 19). The props further emphasise the locale as a dining room, as well as the Ushiromiya family's wealth. Battler applies logic and reason to analyse the crime scene. The next setting is a rose garden, which conveys a peaceful and tranquil environment (Figure 20). The roses function as a prop, a symbol of beauty; however, they are covered with thorns. This perhaps foreshadows Virgilia's role in the text. She appears as a beautiful ally, yet she is an advisor to Beatrice. Another facet entails Battler utilising his deductive reason to uncover the identity of the unknown visitor. The space is familiar to Battler, as a safe place to regain his composure. However, the space exists outside of reality as it is frozen in time, as it exists within a meta-space. The screenshot is set on Rokkenjima, post-massacre (Figure 21) and Battler acts decisively to solve the puzzle of the massacre. The key functions as a prop, the solution to a murderous puzzle. In the final game of wits, Battler utilises his logical order to vanquish the disorder of Beatrice.

Codes of content illustrate the components of the screenshot that create meaning (Figures 19-21). The various colours accentuate the relationship between Battler and his interpretation of the immediate environment. The use of colour illustrates the following: brown conveys notions of hearth, home, stability and comfort; beige conveys individuality, arrogance and morality and purple connotes nobility, mystery and power (Marshall 2016). The screenshots show Battler solving puzzles either in the form of murders or in the identity of an unknown character. Figure 19 consists of Battler uncovering a crime scene puzzle. He encounters an unknown character, as her identity is a puzzle (Figure 20). Battler provides a complex solution to a murder puzzle as he points out the involvement of two characters (Figure 21). The use of light in Figures 19-21 is dark and sombre, reminiscent of the lighting code used for murder mysteries.

Codes of form consist of the presentation of content and the manner in which it is edited, as well as the choice of camera angle. The camera angles accentuate Battler's

puzzle solving capabilities. An extreme long shot illustrates the dining room as a crime scene (Figure 19). The survivors examine the scene and Battler notices the blood and overturned chair. Figure 20 uses a medium close-up to illustrate the location as a meta-space, as well as the appearance of the unknown woman. The space is also a liminal construct for Battler, a type of purgatory between life and death. Figure 21 shows a close-up of Battler. The viewer participates in his logical clarification of the murder, citing Suspect X and Rosa as the murderers.

The paradigmatic and syntagmatic nature of the screenshots is also evident (Figures 19-21). Battler uses logic and reason in order to solve the murders; he therefore solves illogical murders with reason and rhetoric. The syntagmatic message of the text conveys his practical solutions to the murders (Figures 19-21). Figure 19 expresses his ability to deal effectively with the environment, by finding clues. Figure 20 illustrates his rational thinking, as he contemplates Beatrice's murders and Virgilia's identity. Figure 21 communicates his practical problem solving, as he provides a solution to the magical murder.

Meaning is derived by means of denotation, connotation, myth, ideology, intertextuality and metonymy. The denotative signs include the dining room (Figure 19) and Battler resting in the rose garden (Figure 20). Figure 21 shows Battler providing an explanation for one of the murders. The connotative meaning consists of Battler observing clues and determining the dining room as the scene of multiple murders (Figure 19). A place of familial unity, safety and enjoyment is perverted by murder. Figure 20 shows the rose garden, itself connoting a liminal space as it appears colourless and frozen in time. Virgilia's Gothic Lolita dress places her in the periphery of the 'other'; she appears as a remnant of the past and as a Caucasian in a Japanese setting. The screenshot connotes Battler's logical approach to the murders, whereby Suspect X is metonymic for the murderer and Rosa symbolises an accomplice (Figure 21). The pitch-black backdrop connotes the violence of the murders, as well as subtly suggesting Battler's vengeance.

The myth in this series includes the nuclear family; however, this is, perverted. Carlyle articulates that hero-worship, including heroes, is the "corner-stone of society" (in

Hunter 1897:lxiii). The hero in his quest for knowledge first has to love and sympathise with the thing -- becoming virtuously related to it (Carlyle 1930:107). As such, being a corner stone of society also includes the family functioning as a microcosm of the macrocosm. The act of obtaining knowledge consists of loving and sympathising the thing; the role of family adheres to this notion as a source of love and sympathy. Hence, the intellectual hero is characterised by the family unit, as it is both a corner stone of society and as a source of knowledge. Figure 19 illustrates the remaining Ushiromiya family members and the servants searching the dining room. The only male family member remaining is Hideyoshi, who is a 'single' father caring for his 'children'. This myth is perverted as Beatrice murders numerous parents and the family unit is destroyed. This destruction further ignites Battler's intelligence, as he becomes a moral saviour. Figure 20 shows Virgilia functioning as a pseudo-mother, as she cares for Battler and provides him with logical advice. She highlights his problem solving abilities, offering a new perspective (Schrodinger's cat).¹³ Yet, she is an agent of disorder and a true ally of Beatrice and therefore Battler becomes an 'orphan' once more. Rosa, as Battler's aunt, also perverts the nuclear family (Figure 21). In Battler's logical clarification of the murders, Rosa functions as an accomplice to the killer. The intellectual hero experiences anguish and wandering because of the loss of the nuclear family. Hence, the nuclear family is destroyed because of chaos.

The most significant ideology present in the screenshots is *Nihonjinron*, as it relates to the nuclear family (Figures 19-21). *Nihonjinron* functions as a discourse of Japanese nationalism, which defines Japan's new post-war identity or as theories of Japaneseness (Befu 1992:43; Martinez 2002:153; Kaneko 2013:2). Similarly, *Nihonjinron* can be altered as it adapts to a specific period, characterised by a 'pure and unique' culture (Befu 1992:42-43). *Nihonjinron* also functions as a myth as an explanation during change, origins of a mythic past, the state of affairs and the hegemony of a specific group (Martinez 2002:157). Roger Goodman (in Kaneko 2013:2) states that this ideology creates an ideology in favour of the majority, whilst rejecting the minority.

¹³ This paradox consists of an experiment that places a cat in a steel box along with a radioactive substance, Geiger counter, a vial of poison and hammer (Kramer 2013). As the radioactive substance decays, the Geiger counter detects the anomaly and triggers the hammer, releasing the poison - resulting in the cat's demise (Kramer 2013). Until one opens the box, it is unknown whether the cat is alive or deceased (Kramer 2013).

Moreover, films and television convey a philosophy that presents the viewers with the manner in which ‘real’ Japanese must act, taking care of elders and the youth and sacrificing themselves for the greater good of the group (Kaneko 2013:3).

Nihonjinron entails aspects of the nuclear family such as caring for elders and the youth. Battler exists as a complex example of *Nihonjinron* as he represents certain Japanese principles whilst rejecting others. He is Japanese, dedicated to his family and their honour, but he is an outsider. His status as an outsider consists of rejecting the existence of magic, whilst his entire family easily accepts it (Figure 20). Battler also belongs to the hegemonic order both socially and economically. He is part of an affluent family who own an island and employ various servants (Figure 19). His intelligence uncovers possible clues, as well as providing a logical solution for the murder (Figure 19). Similarly, he is realistic as he begrudgingly acknowledges the possibility of the killer being a family member. He also respects his elders and uses their guidance as he welcomes Virgilia’s aid (Figure 20). He ultimately sacrifices his freedom for the greater good, using his reason and logic to participate in the ‘endless’ battle of wits (Figure 21). Battler adheres to notions of the intellectual hero by being selfless and sincere (Levi 1998:72). His self-sacrifice functions as atonement for his faults and failures, specifically the murder of his family.

Intertextual and metonymic devices are also evident in the series. The board game *Cluedo* (1944) by Anthony E Pratt (1903-1994), functions as an intertextual device. In both instances, either the player or Battler needs to solve a series of murders and uncover the identity of the killer. Metonymy is evident in the object for user where the key represents Suspect X; substance for form as the bloodstain conveys murder and place for event, where the dining room illustrates a massacre. Battler’s intelligence is also a metonymic device, as he is defined by his logical and rational approach to the various murders throughout the text.

Battler’s intelligence is illustrated by his ability to uncover clues to the murders. He is also sceptical of the unknown, rather trusting logic and reason to clarify such phenomena scientifically. His intelligence solves problems as he deals effectively with

the environment, obtaining a logical explanation for the bizarre murders on Rokkenjima. His intelligence is moral as he seeks to avenge his murdered family, functioning as an agent of vengeance and salvation. He is represented in scenes pertaining to the murder mystery, such as the dining room, rose garden and the mansion exterior. Battler exemplifies the myth of the nuclear family. The antagonist perverts this myth, by disrupting the structure of the family through murder. Moreover, he conforms to *Nihonjinron* as an ideology by being Japanese and administering filial piety to his elders. Yet he rejects aspects of *Nihonjinron* by denouncing the familial consensus to the existence of magic. Thus, as an intellectual hero he functions as an outsider.

- Genius

Battler as an intellectual hero in anime embodies genius, evident in his rhetorical skills and mastery of logic and reason. His genius is represented on screen as he uncovers vital information, overcomes Beatrice's magical conundrums and provides a satisfactory solution to a murder. Being a genius also makes him superior to others. As a thinker, he can change things, forming people's perceptions as he shapes the events of the narrative.

The key is a symbol of unlocking locks or mysteries (Figure 22) and the chair represents a throne and thereby a king (Figure 23). These signs accentuate Battler as a superior individual and thinker and illustrate his purpose in the text, to provide a logical solution to Beatrice's murders. The key cabinet is an index of Battler's genius and island security (Figure 23). His genius realises the importance of the cabinet as a clue concerning a locked chapel. His three pointed fingers are a symbol of his three victories, as his genius overcomes Beatrice's magic (Figure 24). The bodies of Kinzo and Genji are indexical signs of murder, death and a murder mystery (Figure 24). His three fingers are also an index of the third game that was concluded and the Devil's fork (Figure 24), and the screenshot shows Battler explaining a probable cause for Kinzo and Genji's murders.

The figures also communicate the occurrence of binaries. Binaries include space/liminal, life/death and innocent/guilty (Figures 22-24). These binaries show

Battler occupying both reality and a liminal space. His genius provides him with the name of Beatrice's opponent and he is therefore spared from Beatrice's sacrificial murders. Battler uncovers clues pertaining to the murderer, as he avenges his murdered family. This includes 'punishing' the guilty, including Beatrice.



Figure 22: Uncovering a useful clue, *Umineko no Naku Koro ni*. 2009.
Screenshot by author.



Figure 23: Battler's temporary checkmate, *Umineko no Naku Koro ni*. 2009.
Screenshot by author.



Figure 24: The third game's checkmate, *Umineko no Naku Koro ni*. 2009.
Screenshot by author.

The *mise-en-scène* communicates the occurrence of Battler's genius (Figures 22-24). The use of costume illustrates the identity of servant and master. Genji's servant uniform illustrates his role as butler and head servant, as well as functioning as Kinzo's 'furniture'. Kinzo's cape illustrates his role as master of Rokkenjima; he appears to resemble a king or ruler. Battler is placed in the servants' quarters, as he searches for clues (Figure 22). The keys and key cabinet function as props, to highlight the mystery of a locked chapel. As a thinker, Battler observes the oddity of a locked building, whilst all the keys are accounted for in the cabinet.

The next scene is set in a meta-space, Beatrice's game room (Figure 23). The chairs and table furnish the scene, and it resembles a lounge. Battler's genius is able to change things, including the outcome of the battle of wits. The scene is set in front of the mansion (Figure 24). Battler participates in a climactic endgame as he determines to solve the murders of Rokkenjima. His rational genius proves to be superior to Beatrice's violent magic. The bodies function as props representing the murder victims of the third game.

The analysis of codes entails codes of content and form (Figures 22-24). Codes of content illustrate the following aspects. The use of colour depicts the following: grey conveys security, reliability and sadness and beige conveys individuality, arrogance and morality (Marshall 2016). Battler's genius is accentuated by beige, in contrast with the elements of disorder suggested by grey. The codes of content further convey his genius for providing a solution to the mysterious murder puzzles. Figure 22 shows Battler studying a clue and its value concerning the chapel murders. Figure 23 shows Battler completing a puzzle, resulting in a brief victory over Beatrice. Battler's victories continue, as he solves Beatrice's numerous puzzles by means of rational thought (Figure 24). Light further influences the content. Figures 22 and 23 use a strong light, emphasising the mysteriousness of the murders and the hidden agenda of Virgilia. Figure 24 shows a strong dark light, which emphasises death and murder.

Codes of form further influence the meaning of the screenshot. A medium close-up illustrates Battler's exceptional skill (Figure 22). The importance of the cabinet, above the note, is emphasised. Figures 23 and 24 use long shots to emphasise Battler's victorious efforts. Figure 23 shows Battler disproving Beatrice's magical theory and enjoying a moment of victory. As such, his genius ensures victory, a checkmate. Figure 24 shows another victory for Battler's genius, as he succeeds in solving the third game of the murder mystery.

The paradigmatic and syntagmatic nature of the screenshot in Figures 22-24 include Battler's role as a thinker (Figure 22). Battler is superior to others with his mastery of rhetoric (Figure 23) and he is portrayed as being able to change things (Figure 24). The syntagm message is also evident and consists of his exceptional skill (Figures 22-24). As a thinker, he obtains a clue (Figure 22). Being superior to others, Battler provides logical clarification to Beatrice's puzzle (Figure 23). He changes things, by solving the Rokkenjima massacre murder mystery (Figure 24).

The denotative signs include Battler inspecting the cabinet (Figure 22), Battler, and Virgilia victorious in the game room (Figure 23). Another denotative sign is Battler providing a practical solution to the murder (Figure 24). Connotation illustrates the

cabinet as an important piece of the puzzle, as well as the ‘guilt’ of the servants (Figure 22). This also includes the existence of numerous rooms and locked doors and secrets. Battler appears confident and self-assured, as his genius offers him success (Figure 23). Both characters are depicted as opulent and lavish, connoted by their expensive attire. He appears determined to solve the third game (Figure 24), which connotes his experience and growth, as he becomes a game master easily defeating Beatrice.

The most evident myth includes that of the supernatural aid (Campbell 2008:57). The hero encounters a protective figure that provides him with aid against the antagonist (Campbell 2008:57). This figure also exists as the Cosmic Mother, a benign protecting power, offering the hero reassurance of obtaining paradise (Campbell 2008:59). Another facet illustrates this aid in the form of a guide or ferryman, such as Virgil, protecting and leading the hero through the perilous journey (Campbell 2008:60). This myth is evident as Battler functions both as his own guide and relies on the guidance of Virgilia. Battler is initially introduced as oblivious to Beatrice’s threat (Figure 22). He becomes more ‘enlightened’ after encountering Virgilia, as he understands the true nature of Beatrice. Virgilia resembles Virgil, as she guides Battler through the treachery of the meta-world (Hell). She is a protective power offering practical knowledge and illuminating the mysteries of magic (Figure 23). Yet, as a genius character, Battler functions as a guide and leader. Virgilia’s aid enhances his pre-existent exceptional skills by challenging him. Similar to Dante, Battler is ‘abandoned’ by his ferryman in order to complete his journey by himself (Figure 24). Battler completes his journey as he overcomes Beatrice’s trials (Figure 24).

The most significant ideology present in the screenshots is rationalism. Rationalism is defined as the belief that knowledge is obtained through a process of reason, as well as being deductive in nature (Hawkes 2003:197; Colman 2009:637). Another feature is the commitment to reason above other practices, including religion, tradition, faith, nationality, social standing or personal bias (Colman 2009:637). Rationalism is also the distinction between appearance and reality, to reveal the truth of reality (Nelson 2006:xiv). Truth, in a rationalist perspective, is expressed through innate ideas encompassed in the human experience (Nelson 2006:8). This also consists of the

importance of the intellect in receiving and keeping knowledge (Nelson 2006:4). Another aspect conveys that rationalism uncovers knowledge found in reason (Woodruff Smith 2006:363). Thus, reason transforms the recipient's perception of the world (Nelson 2006:11)

This ideology is evident in the screenshots as Battler relies mostly on reason during his puzzle solving endeavours, even in the presence of supernatural and irrational forces (Figures 22-24). Battler uses rational thought to provide a solution for the magical murders. He uncovers the distinction between appearance and reality, using his brilliant reasoning skills to obtain knowledge (Figure 22). An appropriate solution is obtained as he weighs the variables, nature of the murder, with possible motives or methods. Battler endorses a 'truth' guided by his past experiences and knowledge to clarify Beatrice's murders. Figure 22 illustrates Battler the thinker, deducing the importance of the key cabinet. Figure 23 communicates a successful application of rationalism, as Battler defeats Beatrice with his superior rational argument. In spite of supernatural aid from Virgilia, he has to rely on his deductive reasoning. Figure 24 communicates rationalism in practice, as Battler solves one of the murders of the third game -- changing the outcome of the battle of wits. Rational thought functions as a tool guiding Battler's genius, as it becomes one of the aspects guiding him throughout his journey. Thus, rational thoughts transform Battler's perception of the world as he considers the supernatural aid offered to him; thereby, rationally explaining the various murders (Figure 24).

The text includes intertextual references and metonymy. An intertextual reference refers to Dante Alighieri's (1265-1321) *Divine Comedy* (1321). In *Inferno* (1321), Dante encounters Virgil as he descends into Hell. Similarly, Virgilia functions as a guide aiding Battler in his battle with unknown disorder. Dante enters Hell to reunite with his beloved Beatrice. It is subtly hinted that Battler and Beatrice are pseudo-lovers. Metonymic elements are present in the screenshots and they include institution for people whereby Virgilia represents witches and Genji illustrates the Ushiromiya servants. Battler's genius solves the various murders, as he scientifically disproves Beatrice's magic.

Thus, Battler's genius is of exceptional intelligence or ability. The hero as a genius exists as a well-educated and leading man. He also applies his genius to solve numerous puzzles concerning the multiple murder mysteries instigated by Beatrice. His genius consists of his mastery of rhetoric, exceptional logical reasoning and strong rational thought. Battler is better than others, and a thinker who is able to change things. His superiority is evident, as he becomes Beatrice's opponent in the battle of wits. Battler is also finely attuned to his environment, as he notices peculiar bits of information. Battler resides in environments further accentuating the murder mystery such as the servant's quarter, Beatrice's meta-space and the mansion's exterior. Virgilia provides Battler with new and viable information, demonstrating the myth of supernatural aid. Virgilia functions as a mentor and guide that improves his logical reasoning. As such, his genius is altered to accommodate a new approach to logic. Contrary to supernatural aid, he utilises rationalism to solve Beatrice's conundrums logically and deductively. Hence, his genius guarantees him victory over Beatrice.

- Order versus disorder

The intellectual hero represents order, whilst resisting the agenda of the antagonist as an agent of disorder (Figures 25-27). Battler embodies a logical and rational order substantiated by scientific theories. He defeats disorder and avenges the murder of his family members and their servants. He rejects the enticing embrace of Beatrice's disorder, preventing her resurrection in the process. Order versus disorder functions as the third tier of meaning, whereby order functions as the myth of the hero and disorder signals the myth of the villain.

Order versus disorder is illustrated by a variety of iconic, symbolical and indexical signs (Figures 25-27). The painting is an icon of Dante's *Divine Comedy* representing Beatrice (Figure 25). The one-winged eagle is a symbol of the Ushiromiya family crest, which illustrates their wealth and prestige (Figure 25). Another symbol consists of the floor tiles resembling a chrysanthemum (Figure 26), which symbolises the Japanese imperial family (Befu 1994:37). As such, this functions as a representation of the family as an establishment of order. However, Beatrice utilises the chrysanthemum as a perverted symbol of order, transforming it into a symbol of disorder. The steps

symbolise a goal, since by defeating Beatrice, Battler achieves his purpose (Figure 27) and the steps therefore symbolise the struggles of order to overcome disorder. Eva's eyes are an indexical sign of disorder (Figure 25), since anime characters with smaller eyes represent villainy. Moreover, she is an ally and enemy of order, as she is positioned in front of the painting. The diagonal placement of Battler and Beatrice is an indexical sign, as it represents their impending confrontation (Figures 26-27). Battler is an indexical sign of order and Beatrice of disorder (Figure 26). Moreover, order is solitary in the alliance of disorder (Beatrice and Ronove). Figure 27 consists of the signs of Battler as order and the spectral Beatrice as disorder.

The binaries of order/disorder, nephew/aunt, victory/defeat and life/game depict order versus disorder can be seen in Figures 25-27. Battler is presented as a bastion of order, a unique character (Figure 25). Eva embodies elements of disorder as she is envious of her siblings and she then becomes an agent of disorder in the second game. Battler and Beatrice participate in a battle of wits, set in a meta-space (Figure 26). Order is tasked with disproving the existence of disorder. The victory of disorder would result in the death of Battler. Battler remains as the sole survivor inhabiting Rokkenjima; his order is able to defeat disorder (Figure 27).



Figure 25: The hidden presence of disorder, *Umineko no Naku Koro ni*. 2009. Screenshot by author.



Figure 26: Disorder: a liminal space, *Umineko no Naku Koro ni*. 2009.
Screenshot by author.



Figure 27: The death of disorder, *Umineko no Naku Koro ni*. 2009.
Screenshot by author.

The *mise-en-scène* of the screenshots also communicate the tumultuous relationship between order and disorder (Figures 25-27). Battler's suit symbolises his role as the bastion of order, a logical and scientific character surrounded by illogical magic (Figures 25-27). Eva's cheongsam illustrates her individualism, as her costume defines her status as her own person and not as an extension of Kinzo (Figure 25). Beatrice's

Gothic Lolita dress functions as a uniform for witches in the text, and symbolises her embodiment as the mistress of disorder (Figures 26-27). Ronove's Victorian butler uniform conveys his identity as Beatrice's servant and an agent of disorder (Figure 26). The screenshot is set in the mansion foyer and the props include a painting of Beatrice (Figure 25). The painting conveys its role as an artwork and valuable commodity. Battler's order chooses to solve the murder, whilst the hidden presence of disorder is revealed to the viewer. The screenshot is set in the meta-space, specifically Beatrice's game board (Figure 26). The props include a vase, flowers, and chairs that communicate an illusion of homeliness. Order is transported to a space dominated by disorder. Battler and Beatrice are positioned in front of the mansion in the rose garden (Figure 27). There are no visible props present, to accentuate order's victory over disorder by the solving of the murder.

The analysis of codes consists of discussing codes of content and form (Figures 25-27). The use of the colour gold illustrates luxury, riches, greed, grandeur and extravagance (Marshall 2016). Disorder is subtly introduced at first, foreshadowed by Beatrice's portrait; it thus resembles an unnatural and unbelievable occurrence (Figure 25). Battler's logical order uncovers the deaths instigated by disorder. Beatrice is present and dominates the events of the text, whilst Battler constantly resists its influence (Figure 26). The existence of disorder concludes with order's victory and the death of Beatrice (Figure 27). The use of light shows the conflict between order and disorder; this is evident as Eva's face is covered by shadow, foreshadowing her later villainy (Figure 25). A strong light is evident communicating the equality among the opponents; order and disorder are equal in the meta-space (Figure 26). A dark sombre light is evident in Figure 27 as the victory of order still results in grief, namely the irrevocable death of the Ushiromiya family

The codes of form are also evident in Figures 25-27. A medium close-up conveys the intimate and secretive conversation between Battler and Eva (Figure 25). Order is introduced by disorder, yet is still oblivious to its chaos. A high angle shot illustrates order in an unfamiliar environment, while disorder appears dominant and superior

(Figure 26). The last screenshot consists of a medium shot that conveys the mirror images of order and disorder (Figure 27).

The paradigmatic and syntagmatic nature of the screenshots in Figures 25-27 communicate the struggle between order and disorder, specifically between Battler and Beatrice. Disorder is secretly introduced in the manner of Beatrice's painting (Figure 25). Order is transported to a meta-world, created by means of magical disorder (Figure 26). The victory of order is evident as logic and reason crushes illogical magic (Figure 27). The syntagm entails the metonymic status of the painting as an index of Beatrice and disorder (Figure 25). The placement of the characters on opposing sides of the frame, stresses the battle of wits between order and disorder (Figure 26). The syntagm conveys the endgame of the battle of wits, as order logically clarifies the murders and order's checkmate (Figure 27).

The painting as a denotative sign illustrates its role as art (Figure 25). The screenshot depicts the denotative signs of numerous windows and no doors (Figure 26). Figure 27 shows two figures, a woman and a man facing each other. The connotative meaning of the signs communicates the hidden influence of disorder, as well as Kinzo's infatuation with Beatrice (Figure 25). The screenshot illustrates a sense of imprisonment, as Battler is able to see through the windows; yet he is unable to leave (Figure 26) and disorder appears appealing yet imprisons its victims. The connotative sign communicates that the characters are enemies, as order wins the game (Figure 27); order is still alive, whilst disorder is a spectre.

Order versus disorder also hinges on myth, intertexts and metonyms (Figures 25-27). The most evident myth comprises the myth of the hero as king (Carlyle 1930:197). This figure is known as a *Könning*, an "Able-man" (Carlyle 1930:196). As an "Able-man", the hero is raised to a supreme position above others (Carlyle 1930:197). Moreover, the hero as a "Great Man" in essence is the embodiment of order instead of disorder (Carlyle 1930:203). The kingly hero appears to resemble an anarchist; yet, he is constantly hampered by anarchy, an element hostile to his inner psyche (Carlyle 1930:203). As a champion of order he denounces and subjugates disorder; his very

existence is determined by order, since, disorder results in his own death (Carlyle 1930:203, 204). Hence, the hero as king is represented as an embodiment of order.

Battler resembles the hero as king, as he embodies order and resists disorder (Figures 25-27). Battler functions as an “Able-man” raised to a supreme position. He is placed in front of the painting of Beatrice, to communicate his significance (Figure 25). As the embodiment of order, Battler functions as Beatrice’s opponent (Figures 26-27). His attire, namely his beige suit, defines him as an embodiment of order. Battler encounters elements of anarchy in the meta-world and through his conflict with Beatrice (Figures 26-27). As such, he is depicted as experiencing the hostility of disorder. His placement on screen depicts a confrontational atmosphere between order and disorder (Figures 26-27). Figure 27 communicates Battler’s ultimate denouncement of disorder, as a missionary of order he ‘annihilates’ the embodiment of disorder, that being the character of Beatrice. Battler remains committed to order as the acceptance of disorder would have resulted in his death. His commitment concludes with the defeat of disorder.

Classism as an ideology consists of categorising groups into the superior and inferior that results in unequal class privilege (Lott 2002:101), which functions as a means of oppression (Smith 2006:688). Oppression consists of prejudice utilising power to dominate and control ideology, emphasising the privilege of one group and the disenfranchisement of another (Smith 2006:688; Pincus & Sokoloff 2008:15). Members of dominant and subordinate spheres are susceptible to prejudice, whilst only the dominant sphere can enforce prejudice via oppression (Smith 2006:688). Marxism considers classism as a system of economic exploitation and power as the capitalist owns the means of production, profiting from the working class’s labour (Pincus & Sokoloff 2008:15). As an extension, class as a Marxist construct consists of the working class selling their labour power (Hawthorn 2000:44). The existence of different classes results in economic, cultural and social varying beliefs (Hawthorn 2000:44). Cultural differences further results in classism, as it coincides with racial and gender oppression (Pincus & Sokoloff 2008:16).

Battler conforms to classism, as he belongs to the superior class employing servants. He is depicted as a member of the ruling class, with access to power and influence. He is placed in settings of opulence ranging from the family mansion, to the luxurious meta-space and returning to the family mansion (Figures 25-27). The Ushiromiya family employs servants that subscribes to the Marxist notion of economic exploitation and power. The absence of the servants in the screenshots, further adds to their disenfranchisement as they are reduced to off-screen characters. The use of classism depicts the existence of disorder in the form of exploiting and suppressing the labour class, servants referring to themselves as furniture, prevalent in the Ushiromiya family. Ronove functions as a servant of Beatrice, thereby illustrating the occurrence of the working class (Figure 26). His labour power is sold to Beatrice, as he functions as her butler. Beatrice as the dominant 'capitalist' dictates the use of power to dominate and control, emphasising the privilege of witches and the disenfranchisement of humans within this context (Figure 26). Battler is reduced to an inferior position as he is removed from his wealth and privilege and placed in a subordinate position (Figure 26). Only by rejecting classism and favouring order, is Battler able to defeat disorder (Figure 27). Thus, the acceptance of order and rejection of classism results in Battler's victory.

Intertextuality and metonymy are evident in the screenshots depicting order versus disorder (Figures 25-27). Dante's *Divine Comedy* (1321) functions as an intertext. Beatrice is the lost love of Dante, kidnapped by the Devil and placed in Hell. Beatrice in the text is an agent of disorder, a witch who murders and tortures her victims with glee. Metonymic elements visible in the screenshots include: effect for cause, as the meta-space represents disorder, a massacre and the game of wits; place for person, the meta-space also illustrates Beatrice and the mansion conveys Battler; and place for event; the rose garden and mansion for the Rokkenjima massacre. Hence, order encounters disorder as a magical, illogical, sadistically and cruel occurrence evident in witches and in certain Ushiromiya family members.

Therefore, order versus disorder is characterised by Battler and Beatrice. Battler as the embodiment of order rejects the existence of disorder. His order consists of the use of logic, rhetoric and reason, a firm belief in the scientific and avenging his family's

murder. Yet, the existence of disorder and its victory results in the death of the intellectual hero. Beatrice functions as the mistress of disorder. This disorder entails the preference of the magical, murder, sadism, cruelty, death, greed, jealousy and glee. Battler proves to be victorious as his order defeats disorder. The text concludes with the restoration of order and a return to normality for the intellectual hero. Battler as an intellectual hero embodies intelligence, genius and order. He is flawed, experiencing moments of dejection and hopelessness. Yet, he resists and restores order to Rokkenjima. He is represented in locations of disorder including the mansion foyer near a painting of Beatrice, Beatrice's meta-space and the mansion's exterior -- post battle of wits. Battler's embodiment as an "Able-man" communicates the myth of the hero as king. This myth demonstrates a reliance on order and the rejection of disorder. Battler promotes the continued existence of order as he denounces Beatrice the mistress of disorder. However, he also adheres to classism by owning servants. The servants are disenfranchised and subjugated by the Ushiromiya family. Yet, as an opponent in the meta-space, Battler relinquishes his privilege and class. By rejecting classism, he accepts order. This section has demonstrated that Battler as an intellectual anime hero is characterised by intelligence, genius and order versus disorder. Battler's skills and abilities are able to defeat his adversary and return a sense of normality to the world.

4.4 Conclusion

This chapter discussed the theory of semiotics and a semiotic analysis of three television anime series. This chapter analysed the occurrence of the intellectual hero in anime by means of a semiotic analysis of the intellectual hero in the anime series *Monster*, *Paranoia Agent* and *Umineko no Naku Koro ni*. Doctor Kenzo Tenma, Detective Keiichi Ikari and Battler Ushiromiya were defined as intellectual heroes in anime. Each character exhibited qualities that can be traced back to the writings of Thomas Carlyle, Antonia Levi and Susan Napier, as previously noted. Each intellectual hero was analysed using semiotics to uncover the signs and codes pertaining to the characteristics of intelligence, genius and order versus disorder. Each intellectual hero utilises his abilities and skills to promote the existence of order, while rejecting the influence of disorder. Doctor Kenzo Tenma's semiotic analysis revealed the dominance of medical and surgical signs and codes. Detective Keiichi Ikari's analysis communicated the

dominance of signs and codes concerning detective work. Battler Ushiromiya's analysis illustrated the occurrence of signs and codes focussing on rhetoric and puzzle solving. Moreover, the most evident myths and ideologies illustrating the intellectual hero in anime were explored.

For the purposes of this study, based on the authors noted above, intelligence was defined as consisting of moral quality, with cognitive ability at its core. This includes aspects of acting purposefully, thinking rationally and dealing effectively with the environment, verbal intelligence, problem solving and practical intelligence. Genius is defined as exceptional intelligence or ability. The intellectual hero exists as a man of letters and a guide. The intellectual hero is also exceptional, a thinker and able to change things. Each intellectual hero exists as an embodiment of order: portrayed as an altruistic surgeon, a rational detective and a witty youth respectively. The antagonist of each series embodies disorder: deciding to challenge, subjugate or tarnish the intellectual hero and his virtuous nature.

The semiotic analysis of the intellectual hero in anime reveals the significance of specific signs, codes, myths and ideologies. The dominant signs included sources of new information including books, journal articles, files, television broadcasts, testimonies and clues; the mastery of specific skills such as surgery, deduction and rhetoric; and the prevalence of logical order over illogical disorder. Each intellectual hero is further accentuated by character specific codes. Tenma is characterised by his surgical skills and medical knowledge, as well as practising medicine. Ikari is depicted participating in detective work, consisting of gathering evidence and questioning witnesses and suspects. Battler as an intellectual hero is depicted by his puzzle solving abilities.

The most evident myths in each series illustrate the intellectual hero's depiction. Tenma is illustrated by myths emphasising his role as surgeon and foreigner, as an outsider he resists the nihilistic tendencies of Europe 1986-1995. Tenma's intelligence as a cognitive ability is depicted in the augmentation myth of the *wunderkind*. His genius is evident in his exceptional abilities supporting the myth of medicine. His order

challenges the myth of the empty landscape, wherein he rejects disorder while favouring order. Ikari communicates the myths depicting a middle-aged Japanese man struggling against the alienating influences of modernity. His intelligence supports the myth of the salary man, as he exists in service to society, employed in the role of a police detective. His genius detective skill further augments the myth of homogeneity as he strives for societal harmony. Ikari as an agent of order challenges the myth of fantasy versus reality, by rejecting its escapism. Battler is depicted by the myths illustrating a youth facing the destruction of normality as he searches for his own independent identity. His intelligence supports the myth of the nuclear family as it pertains to a corner stone of society and a source of knowledge. He further supports the myth of supernatural aid, as Virgilia enhances his genius deductive skill. Battler augments the myth of hero as king as he encapsulates a mission of order. The myths communicate the character specific struggles the intellectual hero faces in order to achieve his aim.

The hero is placed in a specific context within a specific ideology. As such, Tenma is influenced by Western ideologies, while Ikari and Battler are subject to ideologies that are more Eastern. However, ideology functions as a hindrance and a source of exclusion; the dominant group's interests are more important, while the minority is excluded. Tenma's intelligence rejects Eurocentrism and its marginalisation of non-Europeans, while his order denounces the apathy of nihilism. Ikari's genius challenges the dehumanising elements of fetishist consumerism. Battler's order challenges the elements of disorder in classism. There are aspects of ideology the intellectual hero in anime endorses. Tenma's genius augments science as a universal truth, but denounces science as an ideology. Ikari's intelligence augments Confucianism and its hierarchical structures and his order supports nationalism. Battler's intelligence supports *Nihonjinron* and its elements of Japaneseness and his rational genius augments rationalism. The intellectual hero, as a derivative of Carlyle's hero discourse, exists as a moral individual. By being excluded from specific ideologies, the intellectual hero reveals the dark truths of the society he inhabits. On the other hand, by conforming to a specific ideology he communicates his trust in society and belief in the inherent altruism of humanity.

The next chapter concludes the study of the intellectual hero in anime. The concluding chapter consists of a summary of chapters, the contribution of the study and makes suggestions for further research.

CHAPTER FIVE

CONCLUSION

The purpose of this dissertation was to propose the notion of the intellectual hero as a specific type of hero and to explore his visual occurrence in a purposive sample of three anime series. The conclusion summarises the facets of the study concerning the hero and the findings of the qualitative content analysis and semiotic analysis. The limitations of the study and suggestions for further research in anime from a Western cultural understanding are also discussed in this conclusion.

In this study, I argued for the recognition of an alternative delineation of the hero type, one that privileges the hero who relies mainly on his intelligence and contemplative thought to achieve good deeds. By identifying occurrences of the intellectual hero in three anime series, the field of hero studies has been expanded, specifically with regard to Visual Studies. The fundamental postulation of this study is that the intellectual hero excels in a specialised area of genius, relying mostly on a keen intellect in the battle between order and disorder. To fully grasp this notion, an analysis of the series *Monster* (Kojima 2004-2005), *Paranoia Agent* (Kon 2004) and *Umineko no Naku Koro ni* (Kon 2009) was made, with a specific focus on defining Doctor Kenzo Tenma, Detective Keiichi Ikari and Battler Ushiromiya as intellectual heroes in anime.

5.1 Summary of chapters

Chapter Two presented a discussion of the hero in Western discourse as opposed to the Eastern tradition of, and in, anime. The idea of the intellectual hero in anime was formulated by examining a number of definitions concerning heroes in Western discourse, anime, and as an individual intellectual character. For example, the heroes Doctor Kenzo Tenma, Detective Keiichi Ikari and Battler Ushiromiya in the selected episodes, as mentioned in Chapter One, conform to these key definitions of the hero persona. Chapter Two demarcated the hero in Western discourse by referring to Thomas Carlyle's theory regarding heroes and hero-worship. Reference was also made to a number of other authors who discuss the concept of the hero, including seminal texts by

Joseph Campbell, Stuart Voytilla, John Lash and Robert Segal. Further authors were referred to in order to discuss the hero in relation to anime by referring to the influential works of Antonia Levi and Susan Napier on anime as a genre. Lastly, the intellectual hero as a concept was explored in order to obtain a working definition for the purpose of this dissertation.

In Chapter Three, a qualitative content analysis method was applied relating to the visual representation of the intellectual hero in anime. The chapter discussed the research method of qualitative content analysis and its application to a purposive sample of the three selected anime series *Monster*, *Paranoia Agent* and *Umineko no Naku Koro ni*. This sample revealed a number of characteristics, including the intellectual hero's perceptiveness, denial of violence, inquisitiveness, his powers of deduction and intellectual allies.

In order to answer the research question more appropriately, similarities evident in each series were then documented. These included a monstrous world plagued by human vices, an intelligent antagonist, facing forces out of the hero's control, the hero as an outsider, his denial of deadly violence, the hero who fails, an antagonist who causes the hero peril, and an antagonist who embodies the monstrous world. This method determined which three episodes from each series were considered for the final sample. The pilot phase further revealed the final collection of characteristics believed to embody the intellectual hero in anime. These characteristics, derived mainly from Carlyle, were intelligence, genius, and the desire to support order when confronted with disorder. They were then applied to a reading of the visual depiction of the anime protagonists, based on their behaviour and actions in selected episodes.

Chapter Four was concerned with a semiotic analysis of the intellectual hero in the anime series *Monster*, *Paranoia Agent* and *Umineko no Naku Koro ni*. The analysis uncovered the preference of signs, symbols, myths and ideologies pertaining to the specified categories of intelligence, genius, and order versus disorder.

Intelligence functions as a capability specific to each hero. *Monster* depicted intelligence by codes that relate to Tenma's surgical skills, medical knowledge, and his

mastery of procedures. Tenma's intellectuality functioned as an embodiment of medicine, as indicated by the signs of books, surgical scrubs, and instruments. *Paranoia Agent* defined intelligence by codes that indicated Ikari's detective work, gathering evidence, and questioning witnesses and suspects. The evident signs associated with intelligence included the sketch of a perpetrator and a two-way mirror. *Umineko no Naku Koro ni* communicated the code that defined Battler's intelligence as mainly related to his puzzle-solving abilities.

The most evident myths in each series illustrate the intellectual hero's depiction. Tenma is delineated by myths that emphasise his identity as a foreign surgeon. Ikari communicates the myths relevant to a middle-aged man struggling with the modern world. Battler is depicted by the myths that illustrate the loss of one identity, while searching for a new independent identity. Tenma as a neurosurgeon embodies the myth of medicine as it relates to his identity as a surgeon. Ikari represents the myth of the salary man as it encompasses his identity as a white-collar worker. Battler is represented by the myth of the nuclear family, as his identity pertains to the family unit. The intellectual hero in anime is placed in a specific geographical context that represents a specific ideology. Tenma is influenced by Western ideologies, while Ikari and Battler are subject to ideologies that are more Eastern. However, ideology functions as a source of exclusion; the dominant group's interests are reinforced, while the minority is disenfranchised. This is evident in *Monster*, as Eurocentrism excludes Asian immigrants. There are, however, aspects of ideology the intellectual hero in anime endorses.

Each intellectual hero embodies intelligence as a moral quality, as they act purposefully to use logic and reason. The semiotic analysis revealed that the intellectual hero is connected to his society, by being a part of a specific ideological structure. Tenma supports the myth of the *wunderkind* (young prodigy) as his abilities are admired by the hegemony, yet his rejection of Eurocentrism and its marginalisation of non-Europeans results in his exclusion from the hegemony. Ikari's intelligence supports the myth of the salary man as he exists in service to society, employed in the role of a police detective and supports Confucianism and its hierarchical structures. Battler's intelligence

supports the myth of the nuclear family as it pertains to a corner stone of society and a source of knowledge, as well as supporting *Nihonjinron* and its elements of Japaneseness.

Genius, on the other hand, was described as an exceptional skill or ability. Tenma's genius is communicated through his surgical mastery, highlighted by signs of surgical tables, patients, and reviving the ill. Ikari's genius resides in his crime solving abilities and mastery of deduction, emphasised by the signs of a newspaper, books, files, and tapes. Battler's genius is the product of his rhetorical skills and mastery of logic and reason, depicted by the signs of a key, chair as a throne, key cabinet, and the numerous bodies. The genius of the three intellectual heroes was demarcated by their roles as thinkers, learned men, being superior, and being able to change their environment for the improvement of humankind.

The intellectual hero in anime utilises his exceptional skill to promote a change in society. As such, each hero either supports or rejects myths and ideologies specific to his character and environment. Tenma's genius is evident in his exceptional abilities supporting the myth of medicine and supports science as a universal truth, but denounces the aspect pertaining to science used for ideological purposes. Ikari's genius detective skill further supplements the myth of homogeneity as he strives for societal harmony, yet challenges the dehumanising elements of fetishist consumerism. By supporting Virgilia's supernatural aid Battler accepts this myth to enhance his exceptional deductive skill. Therefore, his logical genius strengthens rationalism. Although the myth and ideology appear as opposing forces, Battler is able to appropriate the supernatural into a logical construct. Both Tenma and Ikari's genius accepts the myth, but rejects the ideology; on the other hand, Battler supports myth and ideology. Hence, the intellectual hero supports myths that promote a sense of unity; yet he rejects ideologies that cause disharmony. Ideology is only accepted if it augments the intellectual hero in anime's ability and promotes a sense of order.

Order versus disorder manifests in the conflict between the hero and the villain. Tenma was characterised as the embodiment of order, as he saves lives, showing compassion

and altruism; while he resists the forces of Johann's disorder in the form of death, chaos, and the 'Monster'. The signs that communicate this conflict are the barren landscape, violence, and the lone figure. Ikari embodies an order of logic, rationality and reality that conflicts with Lil' Slugger's disorder of fantasy, irrationality, anarchy, and paranoia. The evident signs that emphasise this conflict are smog, ice, bodies, a lone figure, and multiple Ikaris. Battler's order consists of logic and rationality; this is in contrast to Beatrice's magic, sadism, and murderous acts.

The conflict between order and disorder is apparent in the following myths and ideologies. Tenma encounters elements of isolation and violence in the myth of the empty landscape. His order denounces the apathy of nihilism. Ikari as an agent of order challenges the myth of fantasy versus reality, by rejecting its escapism. Ikari's order supports nationalism. Nationalism and the national family ideology function as a source of societal and hierarchal order, disrupted by disorder. Battler adheres to the myth of the hero as king as he encapsulates a mission of order. Battler's order challenges classism. Disorder existed in the depiction of classism whereby one group dominated another disenfranchised group. The intellectual hero in anime rejects the chaotic influence of certain ideologies that promote disorder. Tenma rejects the apathy and violence of nihilism and Battler denounces the subjugation of servants in classism. Ikari functions as the exception as he believes nationalism accentuates the existence of order. Thus, the intellectual hero in anime accepts the myths and ideologies that are aligned with his moral beliefs; yet he rejects myths and ideologies that support disorder.

The protagonists of each series clearly conformed to the proposed definition of the intellectual hero in anime as each of them embodied the characteristics of intelligence, genius, and order versus disorder. Moreover, these characteristics were inferred from the behaviour, actions and visual depiction of the protagonists. Hence, each protagonist can be identified as an intellectual hero. Thus, I believe that I have established that the intellectual hero in anime is a workable concept defined by a combination of a literature review and visual analysis of the hero in anime.

5.2 Contribution of the study

Humanity's fascination with heroes is interactive in nature, as the hero is both defined by and defines society in a mutually affected manner. Modern society (post-1945) requires the existence of heroes or heroic tropes to function as a symbol of hope or as an ideal to strive for in community. Yet, the means of characterising the hero are constantly changing. This is evident in the portrayal of the hero and villain characterised by ideology versus ideology (for example, Americanism, imperialism, Nazism, fascism, communism, socialism and capitalism), the individual against corporations, and humans against nature.

Each period of human history requires a different type of hero to face a changing enemy. This is evident in contemporary society, as the hero in popular and visual culture must adopt a new mantle to suit the 'evils' of the twenty-first century. According to Antonia Levi (1998:68-69), the American superhero fits the mould of a god or demigod; he is simplified into a "good guy stereotype" without flaw or depth. The intellectual hero in anime contrasts with the "good guy stereotype". The intellectual hero in anime has been defined in this study by numerous characteristics, including a reliance on the intellect, having genius skill and embodying order. The intellectual hero in anime is ultimately a construct embodying intelligence, genius and order above disorder.

5.3 Limitations of study and suggestions for further research

This study was limited to a single analysis, to document and explore the intellectual hero in anime. No other archetype or depiction of the hero was discussed. The study was also limited to an analysis of the heterosexual male hero and not the heroine or homosexual hero. Even in the field of anime, with its myriad heroic tropes, only the intellectual hero's representation was analysed using semiotics. The study utilised academic theories on the Western hero to discuss popular Japanese cultural heroes, whilst not exploring the possibility of an equivalent Western intellectual heroic concept.

A secondary aspect, by inference, is the study of the occurrence of the intellectual villain or the female intellectual heroine.

Moreover, this study was also limited to anime and television. Western animated series or series from other Asian countries were not considered. Television as a medium was selected instead of film representations as the episodic sample is greater in length and offers more variety in visual representations. Furthermore, the intellectual hero as an anime hero was placed in a Japanese socio-cultural environment and was not discussed in a Western or African context.

Semiotics itself is a subjective field of study. An analysis of the various signs may provide an alternative reading by another researcher. As such, this study opted to provide a concise and denotative definition of the characteristics of intelligence, genius, and order versus disorder to convey a specific point of view. The study did not involve discussing hermeneutics, narratology, cultural studies, phenomenology, auteur theory or gender studies.

In order to limit the scope of the study and to provide a brief analysis, only three anime heroes were considered. This allowed for the exploration of the possibility of a new heroic concept, namely the intellectual hero. Other delineations of the hero could be explored in a further study: for example, Tenma adheres to notions of the medical or surgical hero, Ikari functions as the police or judicial hero and Battler adheres to notions of the student, rebellious or youthful hero. Another option for study is the intellectual hero's representation in film or its possible occurrence in a Western and African context. The intellectual hero is not limited to visual mediums, as its occurrence in literature or oral narratives provides an opportunity for further study.

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