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Eyes Open, Mouths Shut:
A Study of Verbal and Sensory Storytelling in Japanese Animation

Just as Japanese *manga* have flourished over the past half-century, another visual medium, that of animation or *anime*,¹ has blossomed alongside it. *Anime*, especially in the form of television series, have often been created with the intention of furthering the popularity of an existing *manga* series by offering fans the excitement of seeing their favorite story turned into moving pictures, and indeed, a series will almost inevitably receive an adaptation if it is at all popular. Alongside this, however, exists a considerably body of animated works adapted from other media, among them serialized textual stories refer to as “light novels”, as well as those not adapted from any pre-existing source at all. For this paper, I sought to compare *anime* derived from *manga* to those derived from light novels and those with original screenplays, and I chose to examine whether any type more heavily used dialogue and other forms of “verbal” storytelling or, conversely, imagery, sound effects, cinematography, and other forms of “sensory” storytelling than the others. I found that of the three, original productions employed sensory storytelling most heavily and that those based on *manga* and light novels showed the same inclination for verbal storytelling, with this pattern being broken slightly by *anime* that functioned as loose reinterpretations rather than retellings.

¹ It is actually the Japanese word for animation in general. In American English, however, it is used almost exclusively to refer to Japanese-made works, and this is the meaning intended in this essay.

For this study, I selected three animated television series from each of the three aforementioned categories for a total of nine series, selecting those targeted towards older males or based on media targeted at that demographic as a control. Admittedly, since *anime* are not categorized into *shonen*, *shoujo*, and such by the magazine in which they are published (for obvious reasons), the original productions were harder to classify, and while none bear stylistic indicators of *josei* work, all three may more accurately be said to be directed towards older audiences in general than strictly towards older men. In any case, I began by reading the first volume of the source material, if one existed, and subsequently watching the corresponding episodes of the *anime*, an amount that ranged from one forty-five minute episode (for *Great Teacher Onizuka*) to seven thirty-minute episodes (for *Crest of the Stars*). For each of the original productions or looser interpretations, I watched four episodes after deciding that that length was a suitable compromise. To some extent, my selection was based on the availability of official English versions, and all of the *anime* in question were viewed on licensed R1 DVDs, in Japanese with English subtitles, with all of the manga and light novels being the English translations published in the United States. I defined “verbal” storytelling as the act of conveying information via dialogue or narration and “sensory” storytelling as instead using visual or auditory components such as cinematography, imagery, color scheme, music, and vocal tone (independent of the words uttered). I made a tentative prediction that original productions would more heavily favor non-verbal storytelling and adaptations of light novels would favor verbal, with manga adaptations lying in between.

Before I discuss the individual *anime* and the patterns I discerned, I must note some limitations to my study. Importantly, the relatively small sample size renders my conclusions provisional, as does the fact that I covered only the opening portion of each series. I did not consider developments from later episodes, and with two exceptions (*Spice and Wolf* and *Texhnolyze*), I had not seen any of these series to the end; for those I had previously watched, I discussed only the material present in the opening portion. In the future, I would be interested in examining a wider pool of series and analyzing them in full, and I would also consider doing a similar study with anime directed primarily at women. My analysis, in addition, does not discuss movies or Original Animated Movies (OAVs), since the conventions needed to successfully make a movie or OAV are different from those needed to make a television series. I would, again, consider doing similar studies with either, since many prominent manga (such as *Akira*, *Nausicaa of the Valley of the Wind*, and *Patlabor*) have been animated in those forms. Finally, there is the inherent risk of my having misunderstood some of the content due to it being presented in translation, and this was an especially large risk while I was reading the light novels, which rely entirely on words to tell their story. It is extremely difficult to translate Japanese into English and maintain all of the nuances present, and I must unfortunately admit that I may have missed certain aspects due to not understanding Japanese or, conversely, based my analysis on elements introduced by the translator. This is the case even with “official” translations, and short of my learning Japanese, there was little I could do to control this problem.

I began with the anime based on manga, analyzing the adaptations of Tohru Fujisama's *Great Teacher Onizuka*, Naoki Urasawa's *Monster*, and Shirow Masamune's *Ghost in the Shell*. *Monster* and *Great Teacher Onizuka* were similar in that they followed their respective sources almost word-for-word, with dialogue being highly important and nonverbal storytelling supplementary in the former and nearly absent in the latter. *Monster* is the story of Kenzo Tenma, a brilliant Japanese neurosurgeon who discovers that Johann Liebert, a young boy whom he had once saved, has become a serial killer, deciding to stop him at any cost and horrified that the boy who had made him realize the intrinsic value of life has become a murderer.² The reader learns about the characters and their motivations almost exclusively via dialogue in the *anime*, one example being the scene in which Kenzo makes the decision to jeopardize his career by saving Johann instead of an important official. When told to operate on the magistrate, he first asks himself "it's not my responsibility, right?", subsequently remembering his fiancée's saying that "not all human life is created equal" and a Turkish woman whose husband he had failed to save screaming at him to "give my honey back".³ Holding his own unconvincing reassurance and the cold flippancy of his fiancée in contrast with the woman's anguished cries, he is moved to say "I have an operation waiting for me over there" and save Johann (who had arrived first), his confusion being manifested mainly via words and his change of heart being expressed as a verbal statement.⁴

² Urasawa, Naoki. *Monster*. 1. San Francisco, CA: Viz Media, 2006. 208-209. Print.

³ Kojima, Masayuki, dir. *Monster, Episode 4*. Viz Media, 2004. DVD. 29 Apr 2013. 20:47-21:29.

⁴ Kojima, Masayuki, dir. *Monster, Episode 4*. Viz Media, 2004. DVD. 29 Apr 2013. 21:29-21:35.

The anime does make use of an expressive orchestral score and experienced voice actors to intensify the atmosphere and add shape to the words, and Figure 1 presents an example of the anime staff adding angles not present in the *manga* to enliven a scene that would otherwise be static. Nonetheless, the sounds and visuals supplement the story rather than create it, the personalities of the characters and the conflict within being established by dialogue and amplified by visuals and sound when necessary.

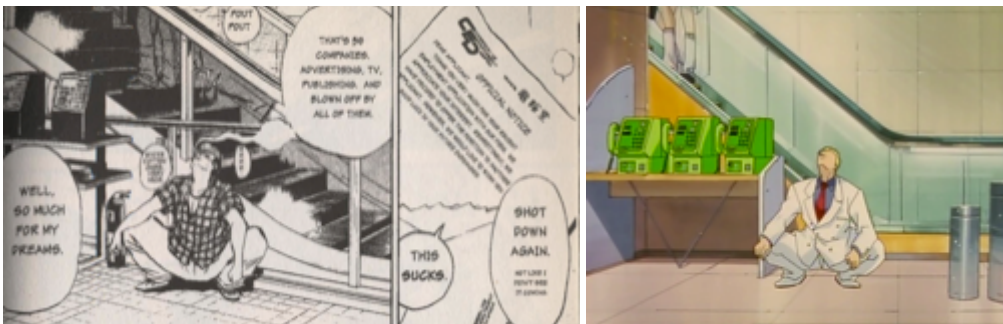


Figure 1. Part of the sequence in which Kenzo finally meets Johann again, from the anime and manga. Kojima, Masayuki, dir. *Monster, Episode 4*. Viz Media, 2004. DVD. 29 Apr 2013. 18:32 (left) and Urasawa, Naoki. *Monster*. 1. San Francisco, CA: Viz Media, 2006. 207. Print. (right).

Great Teacher Onizuka, the story of a former punk who finds himself working as a teacher and helping his students with their problems, relies even more closely on verbal storytelling. The *manga* is heavy on dialogue and internal monologues, with Onizuka's malaise with life being revealed, for example, through his muttering such weary statements as "fat lot of good getting into college did" to himself.⁵ The *anime* excludes some of the internal narration but otherwise preserves most of what is spoken aloud, simultaneously replicating the *manga* almost scene-by-scene, as is

⁵ Fujisawa, Tohru. *Great Teacher Onizuka*. 1. Los Angeles, CA: Tokyopop, 2002. 15. Print.

visible in Figure 2. Unlike *Monster*, however, the visuals and music are a barebones production, with the cinematography and animation being minimal and the music consisting of repetitive and unobtrusive synthesizer tracks. During the important scenes, thus, absolutely everything that the viewer learns is conveyed via words. When Onizuka is forced to put a cap on one girl's naïve dreams, for example, that action occurs verbally: the girl tries to move into Onizuka's one-room flat to get away from her dysfunctional and distant family, reminiscing about the days in which she and her parents had cooked together and lived cozily,⁶ but Onizuka says that “we cannot go back to the past no matter how much we try” and tells her to “go back to your house”.⁷ The notion that her fantasy is untenable is conveyed via his dismissal, her hopeless nostalgia conveyed via her reminiscences, and the visuals and music tell us virtually nothing in addition. The *Great Teacher Onizuka anime* thus essentially sets words to moving pictures, with the dialogue being necessary to understand the story and the sentiment it carries and the art and music being structural components, if even that.



⁶ Abe, Noriyuki, dir. *Great Teacher Onizuka, Episode 1*. Dir. Naoyasu Hanyu. Tokyopop, 1999. DVD. 29 Apr 2013. 35:58-37:00.

⁷ Abe, Noriyuki, dir. *Great Teacher Onizuka, Episode 1*. Dir. Naoyasu Hanyu. Tokyopop, 1999. DVD. 29 Apr 2013. 37:45-38:30.

Figure 2. A shot from GTO, identical between anime and manga. Fujisawa, Tohru. *Great Teacher Onizuka*. 1. Los Angeles, CA: Tokyopop, 2002. 15 (left) and Abe, Noriyuki, dir. *Great Teacher Onizuka, Episode 1*. Dir. Naoyasu Hanyu. Tokyopop, 1999. DVD. 29 Apr 2013. 00:08

The *Ghost in the Shell anime*, subtitled “Standalone Complex”, is an outlier from these two in that it is an original story set within the universe of its parent *manga* series, but it continues the pattern of primarily using words to convey important information. The story follows the actions of “Section 9”, a police force dedicated to handling incidents related to the cybernetic implants now commonplace in society, using its episodes to explore the notion that the distinction between natural and artificial life has blurred to the point of being arbitrary. This theme, as well as the setting and characters, are consistent across both versions of the story, but since the plot is different, the dialogue and scenes are no longer identical. Nonetheless, we learn about the details of this future primarily through dialogue, even as action-heavy scenes occur simultaneously. In the second episode, for example, as Section 9 is pursuing a renegade automated tank, it is revealed to be under the control of the consciousness of a deceased engineer, preserved as an electronic brain.⁸ We are told that a fellow engineer had done this to honor his “last request”: he had been in extremely poor health but had been forbidden to obtain a cybernetic body or implants because of his parent’s religious beliefs,⁹ and we see, at the end, that he had been heading for his parent’s house, with the intention of telling them “what do you think of me in my steel body”, a statement that is conveyed to the

⁸ Kamiyama, Kenji, dir. *Ghost in the Shell: Standalone Complex Episode 2*. Bandai Entertainment, 2002. DVD. 29 Apr 2013. 15:05-15:30.

⁹ Kamiyama, Kenji, dir. *Ghost in the Shell: Standalone Complex Episode 2*. Bandai Entertainment, 2002. DVD. 29 Apr 2013. 15:45-16:05

viewer by the members of Section 9 afterwards.¹⁰ All of this information is spoken aloud, juxtaposed with the action-heavy scenes of Section 9 pursuing the robot that, while enjoyable to watch, tell us relatively little about the man and the interaction between his parent's religious beliefs, his failing health and death, and his desire for them to approve of him, electronic body or not. *Ghost in the Shell* is indeed a treat for the eyes and ears, featuring an effectively atmospheric score of electronic pieces and slow-rock insert songs, careful cinematography such as the careful "swinging" used to highlight the side-to-side motion that occurs throughout the aforementioned chase, and a substantial animation budget. The story itself, nonetheless, is told verbally, and while the visuals and music help to make the setting as vivid as it is, they can do nothing to establish it without the extensive dialogue. In spite of the fact that *Ghost in the Shell: Standalone Complex* is only a loose adaptation, it heavily favors verbal storytelling just as the other *anime* adapted from *manga* do, using non-verbal forms of storytelling largely as a supplement.

I then turned to the three *anime* based on light novels, namely the adaptations of Hiroyuki Morioka's *Crest of the Stars*, Isuna Hasekura's *Spice and Wolf*, and Kouhei Kadono's *Boogiepop and Others*. The *Crest of the Stars* and *Spice and Wolf anime*, both of which are literal adaptations of their respective sources, feature larger concentrations of dialogue than the *manga*, unsurprisingly, but favor verbal storytelling to the same extent. *Crest of the Stars*, a space opera in which our lead character, Jinto, the prince of the planet Martine, is made an honorary member

¹⁰ Kamiyama, Kenji, dir. *Ghost in the Shell: Standalone Complex Episode 2*. Bandai Entertainment, 2002. DVD. 29 Apr 2013. 22:35

of the Abh race following their (mostly peaceful) invasion, is jam-packed with information, especially with lengthy discourses on Abh society and culture. The dialogue from the light novel is often preserved in the *anime* as a means of conveying this same information, and Jinto's internal thoughts are often converted to the words of an unseen narrator who is heard, briefly, at the start of each episode. Jinto, in Episode Three, tells Lafiel, the first biological Abh whom he meets, that his "books made it sound" like the Abh, known to practice genetic engineering, could do such ridiculous things as "make people from one person's DNA" or make them "from the genes of two people of the same sex."¹¹ After he jokes "I wonder what stories I'll hear", she nonchalantly interrupts him by telling him "yes, we practice all of those methods, and an important aspect of Abh society is thus revealed, almost inadvertently, to both Jinto and the reader via dialogue."¹² Like *Ghost in the Shell: Standalone Complex*, the *anime* features exquisite visuals and music that nonetheless tell us little that is not present in such conversations as these. The character design (entirely the product of the *anime*, as the novel has no illustrations) is attractive, while the action scenes are animated with close attention paid to the angles needed, certain dramatic additions such as a ship captain's dramatically brandishing a rapier while commanding her crew and the John Williams-esque symphonic score effectively amplifying the tense atmosphere.¹³ These visual and auditory flourishes

¹¹ Nagaoka, Yasuchika, dir. *Crest of the Stars, Episode 3*. Bandai Entertainment, 1999. DVD. 30 Apr 2013. 18:35-18:50.

¹² Nagaoka, Yasuchika, dir. *Crest of the Stars, Episode 3*. Bandai Entertainment, 1999. DVD. 30 Apr 2013. 18:50-19:00.

¹³ Nagaoka, Yasuchika, dir. *Crest of the Stars, Episode 5*. Bandai Entertainment, 1999. DVD. 30 Apr 2013. 14:00-14:05.

tell us nothing about this universe that the dialogue does not, and indeed, a good amount of the show's charm rides on Jinto and Lafiel's strong characterization through words.

Spice and Wolf is similarly built upon the strong dialogue between the main characters, the visuals and music being pleasant but adding little to the story. A deconstruction of the fantasy genre, the story centers around a shrewd but lonely merchant named Lawrence who, one day, finds a strange girl with a wolf tail and ears sleeping in his wagon; he eventually agrees to let her travel with him and is surprised to find that he appreciates both her witty, somewhat irreverent personality and her unexpected business acumen. Like *Crest of the Stars*, we learn about the characters, the details of this fantasy world, and the nuances of the economics involved (which are described to a great extent) via dialogue and narration, and scenes from the novel are again preserved verbatim in the *anime*. In episode three, for example, when Lawrence visits a moneychanger friend of his to help determine whether a potential business partner is being truthful about an upcoming change in currency, he explains to Holo that "nobody knows the exact purity of coins" and that "the rise and fall in popularity of a coin" is "sensitive to changes in purity," with Holo soon catching onto his implication and saying "so they'll raise its purity by just a little first" to "observe the market's expectations."¹⁴ The details of this economic practice are explained verbally, this discussion being essential to understanding a later development in which they discover a scheme

¹⁴ Takahashi, Takeo, dir. *Spice and Wolf, Episode 3*. FUNimation Entertainment, 2008. DVD. 30 Apr 2013. 17:15-17:50.

related to it. Conversation, whether about economics or not, constantly flows back-and-forth, and while the show is aesthetically pleasing the art and music enhance the medievalist atmosphere rather than tell anything new themselves, the story being impossible to follow if one does not listen closely.

Boogiepop Phantom, set in a universe laid out by its parent novel *Boogiepop and Others* but containing a completely different story, deviates heavily from this trend. The novel centers around a series of disappearances and a mysterious being, “Boogiepop” who takes control of a high school student’s body in order to counter the malevolent beings behind them, the *anime* being set several months afterwards and depicting several teenagers who have begun to see disturbing visions, including of a phantom resembling the original Boogiepop. Although several important characters from the novel appear in the *anime*, with both featuring multiple viewpoints and focusing on the theme of internal sadness, the latter abandons the former’s dialogue-heavy approach to instead tell a heavily atmospheric story. What little conversation there is seems detached or trivial, with the character’s minds being visibly focused elsewhere and almost nothing spoken of Boogiepop Phantom itself or any of the other important phenomena. In one scene, for example, a boy begins to see unearthly-looking spiders clamping themselves to people’s hearts (Figure 3.), their gnashing jaws and grasping claws alerting both the viewer and the boy to the pain their presence brings in spite of the people themselves not being able to see them.¹⁵ The boy then begins to remove any spiders he sees, devouring

¹⁵ Watanabe, Takashi, dir. *Boogiepop Phantom, Episode 2*. Nozomi Entertainment, 2000. DVD. 30 Apr 2013. 11:10-30

them violently and desperately as if to beg that the people forget their suffering.¹⁶ A great horror strikes the boy, however, when his widowed father, who had borne the first spider, begins to stare vacantly and find himself unable to articulate anything related to his deceased wife, the evil appearance and violent deaths of the spiders taking on the new meaning of memories bringing one pain but leaving something even more horrible behind when lost.¹⁷ Not an ounce of this is conveyed through dialogue, and the imagery alone tells the story. Indeed, the series uses many aesthetic aspects to influence the viewer's perception, deliberately employing simple character designs juxtaposed over a grainy color scheme to create an unsettling contrast between normal and supernatural, and alternating between silence and swells of electronic music upon the arrival of Boogiepop Phantom to induce feelings of disorientation. *Boogiepop Phantom* thus provides a counterexample to *Ghost in the Shell*, as a series only loosely based on its source that makes heavy use of sensory storytelling.



¹⁶ Watanabe, Takashi, dir. *Boogiepop Phantom, Episode 2*. Nozomi Entertainment, 2000. DVD. 30 Apr 2013. 11:30-17:10.

¹⁷ Watanabe, Takashi, dir. *Boogiepop Phantom, Episode 2*. Nozomi Entertainment, 2000. DVD. 30 Apr 2013. 17:10-20:05.

Figure 3. The spider of memories. Watanabe, Takashi, dir. *Boogiepop Phantom*, Episode 2. Nozomi Entertainment, 2000. DVD. 30 Apr 2013. 11:27

Among the three *anime* that are not based on any pre-existing work at all, however, there is a universal willingness to eschew dialogue, with *Texhnolyze, Now and Then Here and There*, and *Paranoia Agent* all taking full advantage of the ability to convey information through sensory means. The first episode of *Texhnolyze*, for example, features at most six or seven lines of dialogue.¹⁸ The series, set in a dystopian future where humans live in an underground colony, hardly aware of what occurs on the surface and constantly threatened by the violent conflicts between the ruling factions, is told through the eyes of Ichise, a pariah and professional fighter whose harsh upbringing has essentially reduced him to an animal. Since he rarely speaks, his emotions, especially his pain, are conveyed via sound and images. In one scene, for example, he is given to a sadistic upper class woman for sexual pleasure, and the camera focuses heavily on his convulsing muscles, with the sound of his breathing becoming increasingly more intense as she begins to torment him by suspending her fingernail over his eye (as seen in Figure 4.), his pupil dilates, and he throws her off as he snaps.¹⁹ In a later scene, her thugs apprehend him and ritually cut his arm off as punishment, the action being set up as a slow sequence with varying camera angles, the dissonant electronic musical score swelling in volume as the sword swings towards him, and his anguish being manifested as a change to a blood-red color scheme and a sequence of inhuman

¹⁸ Hamasaki, Hiroshi, dir. Writ. Chiaki J Konaka. *Texhnolyze, Episode 1*. FUNimation Entertainment, 2003. DVD. 30 Apr 2013.

¹⁹ Hamasaki, Hiroshi, dir. Writ. Chiaki J Konaka. *Texhnolyze, Episode 1*. FUNimation Entertainment, 2003. DVD. 30 Apr 2013. 15:00-15:20.

screams as it makes contact.²⁰ Not a single word is spoken aloud in either scene, nor are any used to describe the dystopian setting, its character instead being conveyed by the colony's crumbling, bone-colored buildings and the blinding white of the artificially lit underground sky. The opening episodes of *Texhnolyze* represent an extreme example of verbal storytelling being almost entirely eschewed in favor of sensory storytelling, with Ichise's suffering and the horrors of the world he lives in being shown, rather than told, to the viewer.



Figure 4. Immediately before dilation. Hamasaki, Hiroshi, dir. Writ. Chiaki J Konaka. *Texhnolyze, Episode 1*. FUNimation Entertainment, 2003. DVD. 30 Apr 2013. 15:18.

The other original productions see a less dramatic reduction of verbal storytelling, though in both cases, what dialogue is present frequently tells the viewer little compared to the dramatic statements that the sensory aspects can make. In *Now and Then, Here and There*, Shu, a young Japanese boy, finds himself thrown into a strange world after meeting a mysterious girl and being taken away by the people who come to abduct her, the series playing on the oft-trod notion of “being whisked away” to a magical world by instead depicting a militaristic, desolate, and dystopian world ruled by a despotic and mentally unstable king.

²⁰ Hamasaki, Hiroshi, dir. Writ. Chiaki J Konaka. *Texhnolyze, Episode 1*. FUNimation Entertainment, 2003. DVD. 30 Apr 2013. 21:00-21:30.

Although there is dialogue, the words are often either trivial or, when spoken by the naïve and eternally optimistic Shu, incongruous with the realities of this war-torn world, as he has no real understanding of its horrors. The use of child soldiers, for example, is shown directly to us when young teenagers apprehend and fire at Shu and the girl, Lala-Ru, and their reflexive movements and stoic vocal tone clearly indicate that they are professionals in spite of their age.²¹ The series, meanwhile, employs a change in color scheme to demonstrate the shift in mood that occurs between the opening of the first episode, where Shu is going about his daily life, and the ending, where he has been abducted. When first meets Lala-Ru, sunset falls, and the soft blues and earthy browns seen in the opening suddenly give way to the dull orange and blood red of the dying sun, foreshadowing the constant use of red and orange in the strange, desolate world, whose sun is a dying red giant star.²² Most dramatic, however, is the use of sound to demonstrate the insanity of Kind Hamdo, for when we are first introduced to him, his voice is heard over an intercom, presenting coherent words but fluctuating widely in pitch and turning to a near shriek when he experiences displeasure.²³ Simultaneously, a sound of anguish emanates and is then cut off by a crunching sound; it is only later, when we see him in person, that we realize that he had strangled his own cat in a fit, the two

²¹ Daichi, Akitaro, dir. *Now and Then, Here and There, Episode 1*. Writ. Hideyuki Kurata. Section 23 Films, 1999. DVD. 30 Apr 2013. 19:30-19:40.

²² Daichi, Akitaro, dir. *Now and Then, Here and There, Episode 1*. Writ. Hideyuki Kurata. Section 23 Films, 1999. DVD. 30 Apr 2013. 7:28

²³ Daichi, Akitaro, dir. *Now and Then, Here and There, Episode 2*. Writ. Hideyuki Kurata. Section 23 Films, 1999. DVD. 30 Apr 2013. 5:10-6:15.

sequences viscerally demonstrating the extent of his paranoia.²⁴ Just as Hamdo's despotic insanity is better depicted through the tone of his voice than through his words, so is the nature of the world seen in *Now and Then, Here and There*. Even as Shu banters in surprise, the audience is ahead of him in readily being able to glean the nature of this universe via images and sounds, without ever being told explicitly.

Paranoia Agent, meanwhile, makes extensive use of sound effects and disturbing images to tell its story, with the dialogue, though extensive, frequently being trivial in comparison. The *anime* centers around an investigation into a bizarre set of assaults, in which a mysterious, rollerblade-borne youth known only as "Shonen Bat" comes upon those walking late at night, hitting them once on the head with the titular baseball bat but neither stealing from them nor attacking them further. The series centers on the fact that all of the victims had been somehow unstable or unhappy before the attack, with the assault managing to "free" them from their mental anguish. This suffering is demonstrated visually to dramatic effect, for while all of the characters lead outwardly "normal" lives, their dialogue being pedestrian, the moments at which the true extent of their instability is revealed make extensive use of sensory storytelling. In episode three, for example, a woman who had once had a double life as a prostitute and who is now seeking to forget that time discovers that her other identity has essentially formed a personality of its own, occupying her body and moving about without her even realizing it. In a climactic scene, that personality attempts to take full control, with

²⁴ Daichi, Akitaro, dir. *Now and Then, Here and There, Episode 2*. Writ. Hideyuki Kurata. Section 23 Films, 1999. DVD. 30 Apr 2013. 5:45-6:30. and 13:30-14:00.

the camera alternating between shots of the two “characters”, dressed distinctly and never shown in the same frame. The viewer is nearly led to believe that the other personality has physically manifested itself and is dragging her into the street, even as he or she is alternatively shown scenes of a single, shadowy figure moving violently from side to side. Finally, however, Shonen Bat descends on the woman, now alone and visible in full, her face smeared with makeup, as she cries for joy at finally being “set free”.²⁵ Although dialogue is used during this section, it essentially consists of the two personalities bickering, and her disturbed personality is shown via the clever use of camera angles and the intense buildup of the score, the lone shot in which a single face tormented by schizophrenia is finally revealed representing the moment of release. Indeed, the series makes extensive use of visual cues, such as when a “doll” (shown in Figure 5.) owned by one of the victims is shown to be alive, its stiff movements and the slow side-to-side movement of its eyes creating an unsettling atmosphere even as it speaks kind words, the soft and childlike tone of its voice contrasting sharply with the creepiness of the situation. Thus *Paranoia Agent* frequently emphasizes the use of visual cues and other forms of sensory storytelling as the real indicator of what goes on in the character’s minds, as if it is able to tell the true story that the words cannot.

²⁵ Kon, Satoshi, dir. *Paranoia Agent, Episode 3*. Geneon, 2004. DVD. 30 Apr 2013. 19:25-20:30.



Figure 5. The “doll”, animated. Kon, Satoshi, dir. *Paranoia Agent*, Episode 3. Geneon, 2004. DVD. 30 Apr 2013. 19:25-20:30.

As said, my study of the use of verbal and sensory storytelling in *anime* derived from different sources is provisional, the small sample size rendering my conclusions tentative and the presence of series such as *Boogiepop Phantom* that lie somewhere in between the categories somewhat complicating my analysis. In the future, I would be interested in doing further examinations such as those mentioned previously, especially a study of such *anime* that are in the same universe as a parent series but tell a different story. Nonetheless, it was interesting to see that original productions did indeed show a greater preponderance for sensory storytelling, and that there was no discernable difference between those adapted from *manga* and those adapted from light novels. As wonderful as *Crest of the Stars* and *Monster* are, it is indeed works such as *Texhnolyze*, created for this medium alone, that most effectively make use of its sensory capabilities.

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