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Philosophy, Manga, and Ōmori Shōzō

Why would a philosopher choose to convey his ideas in the form of Manga? This discussion between Masahiro Morioka, author of *Manga Introduction to Philosophy*, and the translator of its French edition, Pierre Bonneels, shows how philosopher and artist Morioka became acquainted, through images, with fundamental abstract notions. After a short historical analysis of the aesthetic advantages of Manga, consideration is given to this unique way of provoking thought. On this basis, theoretical aspects of "time" and the "I" proposed by Ōmori Shōzō are compared with Morioka's Manga presentation. Although the questions raised are universal, the authors note that the use of Japanese metaphors enables these two thinkers to draw on a concrete understanding of notions like temporality and identity.

KEYWORDS: manga—cartoon—time—I—Ōmori Shōzō—Japanese pop culture—aesthetic—Japanese culture—sumō—*furoshiki*—metaphor

To address the question of why a philosopher would choose Manga as a medium to express abstract ideas, and to show how this can be done effectively, we begin with an account by the Manga artist himself on our capacity to draw images that have philosophical content, and how that conceptual content is related to the image itself. In the second part, Morioka's translator Pierre Bonneels take up that argument and confronts it with a more classical way of doing philosophy, focusing on the thought of Ōmori Shōzō. His aim is to demonstrate that the use of metaphor as a means of explaining "time" produces a different result, a result directly related to the medium chosen to express one's thinking.

MORIOKA MASAHIRO

Why I wrote "Manga Introduction to Philosophy"

In 2013, I published a book in Japanese entitled *Manga Introduction to Philosophy* (『まんが哲学入門』) with Kōdansha Gendai Shinsho, and with the help of cartoonist Terada Nyancof. This book was warmly received not only by general readers but also by those researching philosophy in the Japanese academy. There are many books that aim to introduce readers to elementary philosophy through cartoon pictures or illustrations, both in Japan and throughout the world. The majority of these books are written with the cooperation of a philosopher and a cartoonist, with the former writing the text while the latter adds cartoons to it.

Let us take a couple of examples from English books. *The Cartoon Introduction to Philosophy*, published in 2015, is co-authored by philosopher Michael F. Patton and cartoonist Kevin Cannon. In this book, Patton gives an original story about the history of Western philosophy and great philosophers" ideas on a variety of philosophical concerns, and Cannon

provides a series of visual images in typically American style cartoon pictures. Another example is *Logicomix: An Epic Search for Truth*, published in Greece in 2008, written by author Apostolos Doxiadis and computer scientist Christos Papadimitriou, and illustrated by Alecos Papadatos and Annie Di Donna, which subsequently became an international bestseller. In this case, as well the original story is written with the cooperation of a writer and a scholar, and then completed in its cartoon format by two illustrators. In both cases, what the authors mainly talk about is great philosophers" epoch-making ideas and inspiration as found in the history of Western philosophy.

Morioka and Terada's *Manga Introduction to Philosophy* is completely different. This is perhaps the world's first book in which a philosopher himself illustrates his own philosophical investigations, many of which deal with the problems concerning time, being, solipsism, and life, all in the form of Manga. Although here and there I refer to great philosophers" ideas on time, being, and other topics, the main discussion of the book is based on my own philosophical investigations into those topics. Original pictures of all 230 pages were first hand-drawn by me, using pencils and white paper, and then given professional cartoon lines by Terada.[1]

There were two key reasons I wrote the book. First, I wanted to use Manga pictures to express my own philosophical ideas and reasoning, and to share them with young readers, who were interested in philosophical issues and philosophical ways of thinking. In ancient India, philosophical thought was conveyed in verse, and in ancient Greece the genre of dialogue was used. Japan is a nation of Manga and Anime: can these genres also serve as vehicles of philosophical expression?

Second, I had a keen interest in the visualization of philosophical ideas. In my own case, philosophical thinking first emerges as a picture. When I think about philosophical topics, I first start to visualize the concepts or images in my head and make them move, stretch, press, and modify as if they were rubber balls floating in the air. When I do philosophy I do not use words. I struggle with philosophical ideas and images, and finally, when I begin writing something, I use words to give the ideas appropriate linguis-

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1. Some of my drawings and their final cartoons can be seen at: http://www.lifestudies.org/jp/manga/.

tic expression. I had long been wondering whether there was some way of conveying my philosophical images directly to readers, and one day I came up with the idea of using Manga as a tool to allow readers to visualize them effectively in their minds. I thought that there had to be some philosophical ideas that could be more effectively conveyed to readers in the form of Manga than by using language. I found this to be true when I actually started drawing Manga pictures.

The following figure is an example of this effective conveying of ideas in the form of Manga (Illustration 1). Sensei (the teacher) asks Manmaru-kun (the boy's name on the left side) "Where is your 'I'?" The boy points to his head and answers, "It's right here!" After that, suddenly, the teacher approaches him, opens the boy's head and takes a look inside his brain, saying, 'I' is nowhere to be found." Then Sensei points out that the situation is the same in his own case by showing the inside of his own brain to the boy (and to his friend, the creature). The theme of this sequence is a little difficult to explain to those learning philosophy via ordinary language, but by using Manga, it becomes strikingly easier to convey intuitively the central message to them.

After publishing *Manga Introduction to Philosophy*, I discovered two important things. First, there are many ideas that can be effectively depicted in the form of Manga. Illustration 1 is a typical example of this. The book gives many other instances in which the visualization of philosophical thinking in Manga works quite well.

Second, in spite of some success, there are still many cases in which the visualization in Manga does not work at all. First of all, it is completely impossible to draw a Manga picture which can depict complex logical sentences such as: "ʙᴇᴄᴀᴜsᴇ x and y have such and such a relationship, if x includes ᴀ, ʙ, and ᴄ, then it naturally follows that y…." Even in Manga, we inevitably have to use many words or logical signs to express this kind of logical inference, but in doing so, an entire page will then be covered with words, not Manga pictures.

Another important issue is that there are some philosophical ideas which cannot be depicted by Manga pictures in their original nature. For example, it is absolutely impossible to draw abstract concepts such as "nothing(ness)" and "the death of myself" without using words. When I made a page that referred to the concept of "nothingness," I first painted the entire inside of a

Let me ask you...

OK

Where is your "I"?

It's right here!

Where, exactly?

In my brain, I guess

Alright then, let's take a look

Giko giko

Yoisho

"I" is nowhere to be found

It's the same in my case

"I" can't be found anywhere

In other words, this isn't how it is

ILLUSTRATION 1
(All drawings reproduced here
with the kind permission of
the artist, Terada Nyancof)

frame black to express this concept. But this did not work, since readers were unable to grasp what was really meant by the frame painted black inside. I then realized that the only way to avoid such ambiguity was to use the word

"nothing" in the center of the frame. I painted the word in white against the black background to show that the frame represented "nothingness."

Generally speaking, the negation of something is very hard to depict in images. For example, we can easily draw a picture that shows that there is a person in a room, but a picture conveying that there is no person in a room is hard to create without using words. When we see a picture in which only desks and chairs are painted, what we usually notice is the fact that there are desks and chairs, not the fact that there is no person in the room. To take a more radical example, it is very hard to draw a picture that shows there are no Chinese dragons in a room. Logically speaking, even when we see a picture in which only desks and chairs are painted, we can say that the picture we are looking at is a picture that depicts the fact that there are no Chinese dragons in the room. In a normal setting, however, we will never get such a message from that picture. In order to convey that message, we will have to add the phrase "No Chinese dragons" or something similar somewhere in the picture. Of course, we can draw the slough [?] of a dragon in the picture and imply that there had been a dragon in the scene, however, it is still very difficult to show its non-existence without drawing any objects that directly relate to the dragon. Even if it should be possible to draw a picture of the non-existence of a person or a Chinese dragon in some way, how is it ever possible to draw a picture of the non-existence of the whole world and convey that message precisely to readers without using any language? I shall not discuss this point further here.

The topic discussed in Chapter 1 is "What is time?"; in Chapter 2, "What is being?"; in Chapter 3, "What is I?"; and in Chapter 4, "The meaning of life." Let us take one example from the discussion regarding "time" in Chapter 1 and see how Manga pictures actually work in that context.

In Chapter 1, I distinguish the concept of the "present" from that of "now." The concept of "present" means "the present this instant," and this concept can have meaning only when it is incorporated into the triplet "past-present-future." The concept of "now" is completely different from that of "present." "Now" is like an "arena" in which all sorts of things arise, change, and disappear. All things arise into the arena of "now," change within "now," and disappear from "now." The arena of "now" is the ground on which everything can appear and express itself. The Japanese word I used for "arena" was *dohyō*, which stands for the firm ground on which Japanese

ILLUSTRATION 2

heavyweight Sumo wrestlers fight with their opponents. I thought the word could suitably express the essence of "now" because it can signify the firmness and strength of the place of "now" in which all things on earth spring up, play, and then disappear [Illustration 2].

From this perspective, even the past and the future can be considered to

appear in the arena of "now." I called the former "the past that springs up now" and the latter "the future that springs up now." Sensei distinguishes between "the past itself" that has already passed and "the past that springs up now," and further distinguishes between "the future itself" that will occur in the future and "the future that springs up now." Sensei confirms for the boy that "the past itself" and "the future itself" never exist inside the arena of "now," and then asks him whether or not "the present this instant" exists inside the arena of "now." The boy replies, "It does." But the next moment the teacher negates his reply, pointing out that "the present this instant" does not exist inside the arena of "now" either. He explains that because the arena of "now" is made up of things that change, no matter where you look in the arena of "now" a frozen "present instant" that is unchanging as a whole is nowhere to be found [Illustration 3].

Of course, the discussion above borrows a lot from the works of great philosophers of the past, such as Edmund Husserl's *Phenomenology of the Consciousness of Internal Time*, and Aristotle's discussion of time in his *Physics*. The visualization of the function of "now" using the image of an "arena," however, may be a unique contribution to the contemporary discussion of time. Nevertheless, it should be noted that the "arena" interpretation of time has a fatal problem when misunderstood by a learner of philosophy. That is to say, from a reader's perspective, the arena picture looks as if there is a blank space outside the arena, but actually, there can be nothing outside. The arena of "now" has no outside and this is clear from its definition. However, it is very difficult to draw a picture of an arena that has no boundary, that is to say, an arena that has no outside. This is a fundamental limitation we face when we try to visualize something which theoretically has no boundaries or outside. (This is closely related to Husserl's concept of "horizon.") Hence, when the picture of an arena is used as a material for studying philosophy, teachers should be aware of this difficulty and try not to misguide students.

In Illustration 3, Sensei says that there is a close relationship between the concept of "past-present-future" and the arena of "now." He argues that, on the one hand, we could say that there is the arena of "now" and then the concept of "past-present-future" springs up in the arena, but, on the other hand, we could also say that by using the concept of "past-present-future" it becomes possible to grasp "the past that springs up now," "the arena of now," and "the future that springs up now" as a three-part set. In this sense, we
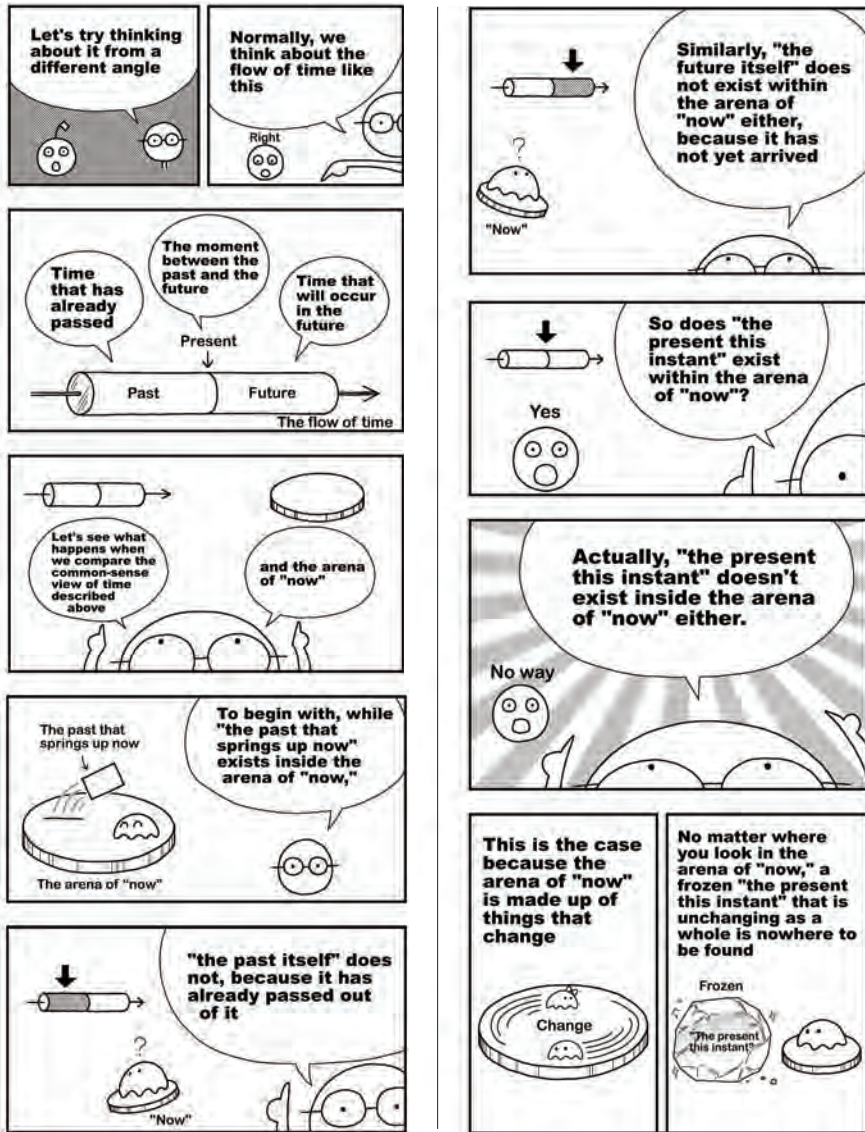
ILLUSTRATION 3

could say that the arena of "now" and the concept of "past-present-future" assist each other in our phenomenology of time. And he goes on to argue that the existence of the future itself is not a "fact" in a commonsense way, but it is our "conviction," the conviction created by our desire to live. Sensei says:

> I am always "trying to live" with my entire body. I am trying to live, and to take "the next step." In order to wholeheartedly take "the next step," I need to believe that there is solid ground beneath my feet. The conviction that "the future itself" exists is the ground that supports "the next step." To take "the next step" is to walk towards the future. The conviction that "the future itself" exists arises because our entire bodies want to live, and not the other way around.

In this way, the conviction that the future itself exists arises, then the conviction that the past itself exists arises, and after that, the conviction that the present itself exists as a link between the two. Sensei concludes that what supports the "philosophy of time" is the "philosophy of life." Here Sensei's theory comes very near to Bergson's theory of time and his *philosophie de la vie*, but Sensei goes on further to argue that there are two kinds of "arena": the arena of "now" and the arena of "birth," and that the concepts of "now," "emergence-change-disappearance," and "eternity" belong to the arena of "now," and the concepts of "past," "present perfect," "future," and "birth" belong to the arena of "birth." We are living our everyday life, traveling back and forth between these two arenas. The arena of "now" is the world in which the "death of myself" does not exist. It can only appear on the arena of "birth." And Sensei goes on to explore his theory of "birth affirmation," which I have proposed in recent years in my papers.[2]

As our space is limited, I have not been able to show some of the most original and provocative interpretations of challenging problems in philosophy in the Manga forms that are to be discussed in Chapters 2, 3, and 4 in the book. I intend to write about them at some point in the future.

Following the publication of the book, I have come to the conclusion that philosophy and Manga have great chemistry. I genuinely hope that philosophers around the world will come to this field and draw their philosophical investigations in the form of Manga to share their insights with other philosophers and ordinary citizens.

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2. Morioka 2011; 2013a.

PIERRE BONNEELS

Ōmori Shōzō's conception of time and Manga

If Indians transmitter their thought by singing poetry, and ancient Greek philosophers expressed their ideas through dialogue, then Manga is the medium that would be the nearest correlative of these in Japanese culture. The fortunes of Manga form a long story, beginning between the mid-twelvth and thirteenth century with a rather famous illustrated scroll (絵巻物) named *Caricatures of Animals and People* (鳥獣人物戯画) housed as a national treature at the Tokyo National Museum. The picture scrolls, in the form of a horizontal narrative on paper illustrated with line drawings (白描), which can be read as Manga from right-to-left, illustrate anthropomorphic animals (rabbits, monkeys and frogs) acting as if they were human. The continuously moving story brings the reader into a fantastical world that caricatures certain aspects of Japan's religious society of the time.

In March 2016 the energy company Marubeni Shin Denryoku 丸紅新電力 joined up with the Japanese animation film Studio Ghibli to breathe animated life, as it were, into the scrolls. The piece chosen for the advertisements is very simple: A rabbit, surprised by the rain, stops by a rocky slope and looks disappointedly at the sky. A frog passing by, observing the rabbit's disarray, offers it an enormous leaf that will let the rabbit pursue its walk. As the frog hurries off, our rabbit tries to catch up with him to express his gratitude. But a gust of wind catches the leaf and throws the rabbit off balance. Fortunately, the frog returns to rescue him. A bit embarrassed by the circumstances, the rabbit finally proposes to walk with his saviour under the cover of the same leaf. While this story clearly does not evoke any deep philosophical question, it can provide a pleasant way of conveying some basic moral lessons about empathy and human society.

According to George Bailey Sansom:

> The work belongs to the decline of the Fujiwara period, but it expresses in one of its best aspects the artistic spirit of their age. The artist is a delightful draughtsman. His pictures of animals disporting [themselves] in the garb of monks are alive with satirical fun. They are a true fruit of the native wit; they owe nothing to China beyond a vague debt to her older artistic tradition; and they bear witness to that reaction against the solemnities of Buddhist art which we have noticed. (SANSOM 1931, 253)

Whatever its possible use to present a moral statement, this is a genuine artwork that instantiates aesthetic features related to the Japanese unconscious. This mixture of explicit ethical positions and particular aesthetic traditions gives us the opportunity to ask several questions, such as how Manga makes us think. Why is it that Manga is hardly recognized as an art form with the same stature as literature or photography? If Manga presents so many different traditions and garners such popular success, why is it not valued as cinematography? Its combination of pictorials and literary narration creates an interesting double perspective on reality that seems to surpass the horizon of the fantasies of youth to which it is usually relegated. Is it fair to see it as a minor illegitimate child of the artistic and literary traditions, just some kind of Art 2.0?

Assessment of a piece of art begins with what our perception, our eyes, permit us to access. What Morioka presents in *Manga, an Introduction to Philosophy: What is Life?* are black and white drawings with some nuances of grey. The illustrations are simple, or even very basic, yet there are some that created an engaging dynamism. If most of the images are contained within a box, some of those rectangles are linked together by drawings that flow over their original frames. This is very particular to Manga, as opposed to frescoes, tapestries and stained glass in medieval Europe, or Buddhist triptychs, *byōbu (*屏風, folding screens), and *fusuma* (襖, oblong panels used to separate rooms in traditional homes), as well as *ukiyo-e* (浮世絵, woodblock prints) in Japan. In the form of a book, each page is composed by an average of six rectangles filled in with illustrations, although sometimes there are only four or one big drawing that has a strong impact on the reader.

Morioka uses these effects to emphasize ideas or concepts found in the narration, which is a dialogue between teacher and student, plus some troublemakers (Imaima-kun, Imaima-chan and Kurima-kun). Arrows, as well as other logical signs, are often used for the same purpose of reinforcing or clarifying meaning. Here we rejoin the idea of *a small machine*, which Tristan Garcia detected it in the multiple drawing boxes of comic strips. Those modest boxes, those small machines, generate a complex world of meaning and sense-data. If they have their own closed existence, they are also open to other receptacles that, when linked together, communicate with one another and bring into being a story that can only be caught by an acting reason that pulls the elements together. In that sense, maybe we are not far

from what Jacques Darriulat describes as the territory of the painter: "the battlefield where the vision and the sighted entity, the eye and the phenomenon, engage in a mimetic duel; the hunting ground where the gaze meets its target" (DARRIULAT 1997, 84).

Let's now have a look at some theoretical aspects that go far beyond the dominion of the eye. To do this we will be analyzing two different developments together. One is the theory of time of Masahiro Morioka found in the first chapter of his Manga and the other is the theory of time in the late work of Ōmori Shōzō 大森荘蔵 (1921–1997). We undertake this comparison mainly because Morioka talks about him in his book, and recognizes the influence he had on his work, as well as on that of so many others. The process of examining similarities itself will end with two important notions found in Japanese popular culture. The first is the *dohyō* (土俵) , the raised arena on which *sumō* wrestlers compete in tournamets or during training. The second is the *furoshiki* (風呂敷), a type of traditional wrapping cloth people use to transport domestic items. We will see how those two different, but very Japanese notions, acquire a metaphoric importance in describing the intuition that is time.

But before entering the debate let me briefly present Ōmori Shōzō. His accomplishments can be found in the tenth volume of his *Selected Works* published by Iwanami Shoten between 1998 and 1999. His oeuvre begins in 1953 when he was 32 years old. Specialist scholars usually divide his investigation into three parts: youth, maturity, and late works. The first period begins in 1953 and ends in 1973; in it, he mostly deals with the philosophy of logic.[3] The second finishes in 1983, and is generally understood as the period of philosophy of mind and perception. The last phase was devoted chiefly to what interests us most, namely, the philosophy of time. Of course, those abrupt cuts aren't completely accurate since one can find elements of each throughout his oeuvre, but it is helpful for a basic overview.

To finish this short presentation, we would like to borrow the words of Viren Murthy:

> Throughout his philosophical career, Ōmori focused on questioning conventional views of science and metaphysics, which he considered so focused on

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3. See BONNEELS and MORINAGA 2014.

objective facts that they overlooked the ways in which subjective frameworks influence the construction of objects. (Heisig, Maraldo, and Kasulis 2011, 936)

What we can say is that Ōmori is an influential scholar with many philosophical ideas that we will develop with the help of a debate, entitled "Time, I, and Death", that he had with Nakajima Yoshimichi 中島 義道 (1946–), a specialist in German philosophy. The reason we choose this particular debate published in 1990 is that the topics addressed are the same as the ones in the introduction of philosophy in Manga written by Masahiro Morioka. Let's start with Ōmori's theory of time.

Ōmori's idea is that there is a more "commonsensical" or "primitive time." closer to our experience than physical time. By physical time, we have to understand its "straight line" manifestation; in other words, past, present, and future. In order to grasp this more common and primitive time, we need to think that "before and after" are determined by the "I" that is a "continuous ego." This raises the further question of how such a "continuous ego" is to be conceived, and the answer to that question rests on observing that someone or an "I" is composed of different subjects. First there is the subject of bodily movements, which is understood as occupying various positions in space. Next comes the subject of acts of mental apprehension, the subject who perceives, watches, or thinks. Other subjects are seen in movements involving body and mind together, such as reading a book aloud or singing a song, or in a weaker sense the acts of physical vision and sensation. But we shall pursue these varieties of subjecthood no further, for the sake of simplicity.

Clearly we have conceived the subject in terms of a commonsensical dualism of body and mind, beginning with a purely physical subject and extending it to a mental subject, a subject that engages mind and body and finally the subject of basic physical perception, which includes in itself the former subjects. Ōmori sights a subject of purely mental movements, which makes no visible body movement. Verbs such as "to think", "to imagine", or "to recall" relate to that kind of purely mental subject.

If we want to clearly understand the intuition of time described by Ōmori, we need to note his *appearance monism*, expressed by the ambiguous Japanese expression 立ち現われ一元論. This counters Wittgenstein's

thesis in the *Tractatus* that "ego [is] as the limit of the world" (1998, 5.6),[4] because it implies that the "ego that only observes the world" cannot be called ego. Thus there is no "ego" that could be reduced solely to a subject of perception.

Ōmori holds that language is what shows us the world, in the sense that names within a social consensus are our first understanding of the world. Far from being restricted to perception only, the "I" is just the linguistically constructed subject of a sentence in language, which is not what we can call "ego." The "I" is not a "thing", an *aliquid*.

Now that we understand better what Ōmori's "ego" might be, we can draw on those results to address the question of time. To comprehend it we will think of our three-dimensional appreciation. The first question comes from the conclusion that when we see things, we only see one side of those things. But what is meant by a side here? It is a side of a thing, the side of something I see. Thus the "ego" is referred to in give in an account of what a side is. This demonstration joins the pictures created by Morioaka on pages 26 and 27, which depict Manmaru-kun seeing different events in a perceived scene broken into many other scenes. The crucial issue is how do we order such a chaos of events? We can't help considering that, if I change my position, the world as a whole will change with it. So, how do I cope with this situation? The answer Ōmori offers to that question is that "the order of time is decided by the order of my body movement in the arrangement of three-dimensional things."

Just as according to Ōmori, "I" is just a linguistic subject of a sentence in a particular language, similarly time, though it is a noun, is not cannot be conceived as a thing or as something that is measurable. Matters turn out to be much more complicated when one tries to really describe all of time's proprieties. Then time becomes some kind of a conceptual *furoshiki* that includes the relation "before and after," "continuity," "lapse of time," "length," etc., as well as other features like various methods of measuring it and so on that, when taken all together, define this vast reality we call time. Indeed, we need to imagine that the multiple sides or aspects of time, wrapped up together in the infinite extension of the cloth provided, are as close as we are going to get to what time might be. This vision might seem simple, but

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4. "Die Grenzen meiner Sprache bedeuten die Grenzen meiner Welt."

it has two advantages. The first is the fact that it speaks directly to a form of primary Japanese unconscious, while on the other hand, it doesn't restrict the domain of what time might be. The last question we need to ask relates to how we might consider "now." As an aspect of time "now" is something like "I am doing such and such things." But, says Ōmori, the right question to ask is: how do we use it? His answer is clear, "now" is this "*something-ing*" that we are always doing. An answer that fulfills a circle around time, just like the wrapping cloth packing everything one needs in order to start the journey of thought along time.

In chapter 1 of his Manga, Masahiro Morioka also gives us an interesting approach of time. But before entering the debate lets us raise a small issue about how to give the word *ima* 今 in English. This is important as it is the key to understand the original thought of our Manga thinker who defends a particular view on this matter. Indeed, in contrast to "the arena of now," which was my first translation of 「今」の土俵, the expression "present arena" actually gets closer to what we are looking for. That said, the Japanese word for "now" (今) is distinct from that for "present" (現在). As described in the first part of this essay, the author also distinguishes *now* from *present*, so that if the former is the arena, the latter is the instant between past and future that represents the straight line conception of time which clearly distinguishes "now" from "present." Let's go a bit further in the description of "now" and the metaphor of the arena itself.

As we discover with Masahiro's words, visualizable in his Manga, "now" is assimilated to an arena. Following his claim, the Japanese arena was suitable for expressing the most basic aspect of "now." The reason is that the firmness and strength of "now" was folded into it. But what exactly is a *dohyō* for Japanese culture? The *dohyō* is the place where wrestlers practice *sumō*, literally "striking one another." It is the space of all possibilities governed by simple rules, yet comprising endless nuances. The combat arena provides unpredictable outcomes in a unique moment of intensity based on Japanese communication that emphasizes flair and intuition. If force dominated on the ground, it is under sacred rituals that the combat starts. Indeed, the 四 股 (chasing away a spirit by striking the floor with one's feet), the 清めの塩 (purifying the ring of combat by throwing a handful of salt) and the 力水 (drinking and spitting out water) are all integral parts of the wrestling. "The

dohyō, this strange space," in the words of former *sumō* wrestler Kirishima Kazuhiro 霧島一博, is:

> A circle of four and a half metres diameter that contains all resources to win and, at the same time, so many traps that lead to defeat. From the centre, the distance to be covered is barely two and twenty-five metres if we are straight expelled…. However, when one turns around along its edge, he can continue indefinitely without ever going out. This space, as defined, is physically limited, yet it is also infinite…. A wrestling that does not even last ten seconds, deployed in a space that does not even measure five metres… But this fight symbolizes the entire life of *rikishi* in a space that crystallizes the long journey they had to travel to reach that far. (KIRISHIMA 1996, Introduction)

As we can see, *dohyō* is very powerful in the Japanese imaginary. In fact it may be far richer than what the creator of the metaphor realized, for we have a much better appreciation of what this "now" might be. This reconnects with Ōmori's ideas as well, who seriously considers all aspects of time and not only some part of it. We should definitely not stay focused on objective facts but draw our language from the subjective architectonics guiding the generation of objects.

In conclusion, we must recognize that both protagonists criticize the epistemological straight line conception of time but accept it as important. They both use a metaphor to explain an unapproachable notion, this intuition, that is "time" yet the conceptual metaphors they choose are quite different. While both philosophers refer to typical Japanese cultural frames, it has to be underlined that Masahiro Morioka's doesn't need the concept of "I" to explain time. The reason is that the arena image may be a stronger visual concept. Whereas on the terrain of written linguistics we have to recognize the characterization of "now" by this "something-ing" as another type of strength. But it doesn't imply that Manga should be avoided in future philosophical investigations, as we hope to have demonstrated the particular strength one can find within it.

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