

## The Representation of the Writers' Images in Works of Art (Anime / Manga)

Der Artikel beschreibt die Prinzipien der Darstellung von echten Schriftstellern als Figuren in Kunstwerken am Beispiel des Animes *Bungo Stray Dogs*. Im Rahmen einer umfassenderen Untersuchung wurden mehr als zehn Figuren analysiert, wobei die Verbindung zwischen den biografischen Prototypen und den Figuren, sowie dem literarischen Werk des jeweiligen Autors und der Superkraft der entsprechenden Figur im Fokus stand. Anhand der Ergebnisse konnte eine Klassifikation unterschiedlicher Schriftsteller-Figuren-Verbindungen erstellt werden. Im vorliegenden Beitrag werden exemplarisch zwei Figuren vorgestellt.

The article explores the principles underlying the portrayal of real-life writers as characters in artistic works, using the anime *Bungo Stray Dogs* as a case study. As part of a broader investigation, more than ten characters were analyzed, focusing on the relationship between their biographical prototypes and their fictional representations, as well as the connection between each author's literary work and the supernatural abilities attributed to their corresponding character. Based on the findings, a classification of different types of writer-character relationships was developed. This article presents two exemplary figures to illustrate these connections.

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The manga-anime culture is rapidly occupying various spheres of a modern society in recent years (especially, in the last decade) becoming one of the most influential phenomena from the entertainment industry to the high art. The popularization and cultural expansion with the connection to a growing interest of authors (in particular

Japanese authors) to real-life writers create a set of works with images of these writers, interpreted by mangakas to become a part of a new fictional world.

Therefore, we decided to research the representation devices of writers' images in the anime/manga and try to understand the meaning of using these images. We completed several tasks to achieve the results: we analyzed images of manga heroes, highlighted devices by which they were created, compared these images and distributed them in groups depending on the adaptation type.

In *Bungo Stray Dogs*, the manga chosen for analysis, the author Asagiri Kafka uniquely reinterprets writers' images and creates a narrative and his own universe around them. In this graphic novel there are Japanese (Osamu Dazai, Akutagawa Ryunosuke, Chuya Nakahara, Rampo Edogawa, etc.) figures of literature, as well as Russian (F. M. Dostoyevskiy, A. S. Pushkin, I. A. Goncharov, N. V. Gogol' and others), American (M. Mitchell, F. S. K. Fitzgerald, E. A. Poe, L. M. Olcott, J. Steinbeck, H. P. Lovecraft and others), English (A. Christie and others) and Irish (for example, Bram Stoker) images, which are distributed among various organizations within the built world. Manga characters, whose names correlate with a particular author, have supernatural abilities (which is why they are called «espers»), named after the work of the specific literary figure.

*Bungo Stray Dogs* is an action-packed thriller with elements of science and detective fiction, in the center of the plot is the story of the protagonist – Atsushi, who was expelled from the orphanage for his otherness and for the harm he caused. Having met Osamu Dazai, Atsushi gradually learns about his ability »Beast Beneath the Moonlight« (it allows the hero to turn into a tiger and tear apart the abilities of other espers with his claws) and joins the ranks of the Armed Detective Agency, which is in conflict with the Port Mafia. This conflict is kindled with a new flame, then fades if a new threat appears (for example, The Guild or Rats in the House of the Dead). In the course of the story, Atsushi meets various characters, goes through peculiar peripeties (for example, the war with The Fitzgerald's Guild) and attempts to save Yokohama and its inhabitants.

The image of Fyodor Mikhailovich Dostoyevsky in manga does not correlate with the biographical one in terms of appearance. However, it matches the description of Raskol'nikov in the novel *Pristupleniye i nakazaniye*: «он был замечательно хорош собою, с прекрасными темными глазами, темно-рус, ростом выше среднего, тонок и строен» (Dostoyevskiy 1989: 6)<sup>1</sup>. Also, the character of Dostoyevsky wears a black coat, adding parallels to the image of Raskol'nikov, and ushanka (a symbol of

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1 Transl. by the authors: »He was exceptionally handsome, with beautiful dark eyes and dark brown hair, above the average in height, slim and well-built.«

an archetypical Russianness). Fyodor Dostoyevsky in manga coincides the biographical prototype in several characteristics: firstly, the character of Fyodor Mikhailovich in manga is an inveterate gambler, like the prototype, whose passion in his youth was cards, and after that roulette (experience of which was reflected in the novel *Igrok*), secondly, both of them are not in a good health (in particular, both have anemia). Thirdly, both the prototype and the character are extremely devout. In the manga, Fyodor Mikhailovich recognizes himself as the right hand of God and a demon who preaches salvation through death and strives »to make a world without the sin of ability users« (Kafka 2012) – a promised land. In addition, the mangaka plays with the fact that »Достоевский сам разрушает свои утопии ›царства Божия на земле‹. Достижение идеала привело бы к умерщвлению игровой субстанции бытия, изъятию из мира необходимых его естественному саморазвитию элементов хаоса« (Podchinenov 1998: 220),<sup>2</sup> as well as with the fact that »Рай – мертвая симметрия, ›хрустальный дворец‹, ›каменная стена‹« (Ibid.).<sup>3</sup> Thanks to this, he enhances the antithesis between the character of Dostoyevsky (»God prefers perfection and harmony« (Kafka 2012)) and the character of Dazai (»His [God] gimmicks are the accidental and the illogical« and »the one who actually make the world turn are those who scream within the storm of uncertainty and run with flowing blood« (Ibid.)).

Fourthly, these two images are connected with each other with the help of the duality. For example, the biographical Dostoyevskiy in the letter to Ye. F. Junge dated April 11, 1880 writes:

Что Вы пишете о Вашей двойственности? Но это самая обыкновенная черта у людей... не совсем, впрочем, обыкновенных. Черта, свойственная человеческой природе вообще [...]. Это – большая мука, но в то же время и большое наслаждение. Это – сильное сознание, потребность самоотчета и присутствие в природе Вашей потребности нравственного долга к самому себе и к человечеству. Вот что значит эта двойственность. Были бы Вы не столь развиты умом, были бы ограниченнее, то были бы и менее совестливы и не было бы этой двойственности. Напротив, родилось бы

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2 Transl. by the authors: »Dostoyevskiy himself destroys his utopias of ›the kingdom of God on earth‹. Achieving the ideal would lead to the death of the game substance of being, the removal from the world of the necessary for its natural self-development elements of chaos.«

3 Transl. by the authors: »the Paradise is a dead symmetry, ›a crystal palace‹, ›a stone wall‹.«

великое-великое самомнение. [...] Если верите (или хотите верить очень), то предайтесь Ему вполне, и муки от этой двойственности сильно смягчатся, и Вы получите исход душевный, а это главное.<sup>4</sup> (Dostoyevskiy 1996: 600–601)

In manga Dostoyevsky, as well as the biographical prototype, has a developed mind (he is a genius), strong consciousness, deep inner reflection, moral duty before himself and mankind, but, as the letter says, all this is accompanied by great torment, which is softened by believing in God.

The name of the ability – »Crime and Punishment« – corresponds to the same name of the novel by Fëdor Mikhailovich Dostoyevskiy, however, the ability has not yet been described in detail in manga. At the moment, it is known that this ability grants the character of Dostoyevsky with the possibility to kill anyone with one touch, and also that it is closely connected with Dostoyevsky himself: it is his inseparable part, as Fyodor Mikhailovich and his »double« say to each other in the spin-off manga *Bungo Stray Dogs: Dead Apple*:

I am crime... and I am punishment. Did you know? Crime and punishment are very close friends. (Kafka 2018: 132–133)

The ambivalence of Dostoyevsky's image correlates with the main idea of the novel about the need to be punished for a committed crime and, as a result, to purify one's soul through suffering and repentance. In terms of manga the purification from the universal sin (crime) and rebirth of the soul are possible only in death, which is emphasized both by some of Dostoyevsky's phrases (»Let us taint the earth in the red of heavy sinners' blood... for the sake of a better world« (Kafka 2012), »The crime was thinking. The crime was breathing. He has been liberated from that« (Ibid.), »I will use this [a list of Port Mafia members] for the evil on this Earth, the salvation of death« (Ibid)) and by an exemplary episode from the 42nd chapter, in which a

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4 Transl. by E. C. Mayne: »But now to what you have told me of your inward duality. That is indeed common to all... [...] It causes at once great torment, and great delight. Such duality simply means that you have a strong sense of yourself, much aptness for self-criticism, and an innate feeling for your moral duty to yourself and all mankind. If your intelligence were less developed, if you were more limited, you would be less sensitive, and would not possess that duality. Rather the reverse: in its stead would have appeared great arrogance. [...] If you believe in Him (or at least have a strong desire to do so), then give yourself wholly up to Him; the pain of your duality will be thereby alleviated, and you will find the true way out – but belief is first of all in importance.« (Dostoyevsky 1917: 236–237).

character, dying by the hand of Dostoyevsky, has a thought in his head: »It was a horrible life, but... somehow kinda... not... so... bad« (Ibid.), that is followed with the next phrase from Fyodor Mikhailovich: »Release from the yoke of sin save the soul« (Ibid.). Besides, it is worth mentioning that there is not only an appearance parallel with Raskol'nikov, which was described above, but the ideological: in manga Dostoyevsky is a perfect version of the one who has the right (he with no doubt follows the plan to create a brave new world).

The above-mentioned motif of duplicity is corresponded with the same motif, intertwined through almost every work of F. M. Dostoyevskiy, as Mikhail Mikhailovich Bakhtin notes in *Problemy poetiki Dostoyevskogo*:

Пародирующие двойники стали довольно частым явлением и карнавализованной литературы. Особенно ярко это выражено у Достоевского, – почти каждый из ведущих героев его романов имеет по несколько двойников, по-разному его пародирующих: для Раскольникова – Свидригайлов, Лужин, Лебезятников, для Ставрогина – Петр Верховенский, Шатов, Кириллов, для Ивана Карамазова – Смердяков, чёрт, Ракитин. В каждом из них (то есть из двойников) герой умирает (то есть отрицается), чтобы обновиться (то есть очиститься и подняться над самим собою).<sup>5</sup>  
(Bakhtin 2002: 144)

In manga, this motif is actualized at different levels:

(1) the double as a specific character: Dostoyevsky's ability allows him to split into »crime« and »punishment«. Thanks to that, the idea of the sinfulness of all espers (including Dostoyevsky himself), which gave birth to the punishment (murder-negation: the opposition of these twins to each other, but also an inextricable relationship between them) and the renewal (purification of both Dostoyevsky himself and the whole world), is conveyed. In addition, due to this the fragmentation of Dostoyevsky's consciousness is portrayed;

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5 Transl. by C. Emerson: »Parodying doubles have become a rather common phenomenon in carnivalized literature. They find especially vivid expression in Dostoyevsky – almost every one of the leading heroes of his novels has several doubles who parody him in various ways: for Raskolnikov there are Svidrigailov, Luzhin, and Lebeziatnikov; for Stavrogin Peter Verkhovensky, Shatov, and Kirillov; for Ivan Karamazov Smerdyakov, the devil, Rakitin. In each of them (that is, in each of the doubles) the hero dies (that is, is negated) in order to be renewed (that is, in order to be purified and to rise above himself.)« (Bakhtin 1984: 127–128)

(2) the double as a parallel image and an ideological enemy: in particular, with the help of the image of Dazai (in manga), who demonstrates an equally genius person, but opposed to Dostoyevsky and his ideas to destroy humanity for the sake of the promised land.

Other than that, within the framework of the image of Dostoyevsky in manga, the motif of game can be traced, which is also distinctive for biographical Fëdor Mikhailovich's works. The character of Dostoyevsky, as it was mentioned above, constantly plays and almost always wins. The only rival equal in strength and abilities is Dazai, with whom Fyodor Mikhailovich has a chess game, the pieces in which are far beyond the prison, that hold Dazai and Dostoyevsky.

Dostoyevsky's game is many-sided as the game in the works of biographical prototype: these are manipulations, thanks to which Fyodor Mikhailovich makes people turn by his will, like cogs in the system he created, and eschatology (death and resurrection), and a chaotic principle, that allows to renew and recreate the world, it is associated with the idea of the necessity of the devil's existence for the world existence, for example, in one of the monologues, devil says to Ivan Karamazov:

я, например, прямо и просто требую себе уничтожения. Нет, живи, говорят, потому что без тебя ничего не будет. Если бы на земле было все благоразумно, то ничего бы и не произошло. Без тебя не будет никаких происшествий, а надо, чтобы были происшествия.<sup>6</sup> (Dostoyevskiy 2014: 869)

Thanks to that, a parallel between the image of Dostoyevsky in manga and the image of the devil is drawn and one of Dostoyevsky's nominations – the demon – is reinforced.

In addition, the Dostoyevsky's game is a phenomenon of the borderland, the crisis, it is a hell through which the gambler rushes to the paradise, to the ideal reality. Similar characteristics of the game in the works of Fëdor Mikhailovich were noted by Bakhtin:

И жизнь каторжников и жизнь игроков, при всем их содержательном различии, – это одинаково »жизнь, изъятая из жизни« (то есть из общей, обычной жизни). [...] И время каторги

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6 Transl. by C. Garnett: »I, for instance, simply ask for annihilation. No, live, I am told, for there'd be nothing without you. If everything in the universe were sensible, nothing would happen. There would be no events without you, and there must be events.« (Dostoyevsky 2009: 296)

и время игры – это, при всем их глубочайшем различии, одинаковый тип времени, подобный времени »последних мгновений сознания« перед казнью или самоубийством, подобный вообще времени кризиса. Все это – время на пороге, [...] переживаемое в удаленных от порога внутренних пространствах жизни.<sup>7</sup>  
(Bakhtin 2002: 194–195)

Also, it is worth paying attention to the fact that Dostoyevsky in manga, while being in the »basement« of the ship, says: »This room is just like my own« (Kafka 2012). With the first appearance Fyodor Mikhailovich is presented as a head of the underground organization, which refers to biographical Dostoyevskiy's *Notes from the Underground* and »the underground« as phenomenon of a spiritual life. Thanks to this, the Dostoyevsky's enmity towards people, his suffering and self-punishment, his inability to coexist with the current world, which is why he attempts to recreate it according to his will, without hiding in his »corner«, are enhanced.

The external image of Nikolai Gogol doesn't relate to his biographical prototype: platinum hair with a braid, no mustache, scar on left eye, and the other eye is probably blind in the anime vs. black bob, mustache, lack of scars on the eyes and blindness in reality. But there are some facts that correlate: Date of Birth (according to one version, the writer was born on the first date of April, like the character of manga); love for the theater (has been with the writer since childhood, he even auditioned for the role of an actor, but he wasn't taken); flour (the writer was good at cooking, his contemporaries especially praised his galushki, vareniki and pelmeni).

Gogol is portrayed as a jester in the manga (his outfit is similar to circus clothes – this strengthens the connection with the date of birth of the writer, with April Fool's Day), he's mysterious enough and strange. This relates with the reputation of the biographical prototype. For instance, one of Gogol's oddities was deemed, he always walked only on the left side of pavements and roads, when everyone went only on the right, they also wrote, he frequently chewed sugar lumps, which he dragged from the hotel where he stayed.

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7 Transl. by C. Emerson: »Both the life of convicts and the life of gamblers – for all their differences in content – are equally »life taken out of life« (that is, taken out of common, ordinary life). [...] And the time of penal servitude and the time of gambling are – for all their profound differences – an identical type of time, similar to the »final moments of consciousness« before execution or suicide, similar in general to the time of crisis. All this is time on the threshold, [...] experienced in the interior spaces of life far from the threshold.« (Bakhtin 1984: 172)

He's eccentric, like the biographical prototype, he consistently asks everyone questions, which he subsequently answers himself without waiting for a response (the device of a rhetorical question is a vivid stylistic means of Gogol's poetics). For instance:

Okay, next question! What am I here for? Here's a hint – »to clean up«!  
Oops! I gave it away! (Kafka 2012)

He laughs a lot, which relates with his outfit and his Clown nomination. If we recall the quote from *Revizor*: »Чему смеётесть? – Над собой смеётесть!« (Gogol' 1951: 94)<sup>8</sup>, then we can assume, Gogol's laughter is always partly ambivalent in the manga, as in the works of prototype. On the one hand, it's bound with carnivalesque, with ritual laughter, which entails the destruction of rules and boundaries (moral, ethical, social, etc.). Laughter can become something evil, chthonic like a place brought joy, but where the devils are now crawling, the image of which Gogol is presented as a deceived deceiver, like a villain incapable of causing harm. But the fear of evil spirits doesn't become less from this (it can be traced in *Evenings on a Farm Near Dikanka*). On the other hand, in *Leaving the Theater (After the Staging of a New Comedy)* at the end of the work a monologue of playwright is introduced, where he says:

Странно: мне жаль, что никто не заметил честного лица, бывшего в моей пьесе. Да, было одно честное, благородное лицо, действовавшее в нём во все продолжение её. Это честное, благородное лицо был – смех.<sup>9</sup> (Gogol' 1949: 169)

For him, laughter is bright, it purifies, shows the best in a person, what is hidden behind the masks, and sometimes even brings this best into a person. Laughter is honest: »многое бы возмутило человека, быв представлено в наготe своей; но, озаренное силою смеха, несёт оно уже примиренье в душу« (Ibid.: 169)<sup>10</sup>. Gogol's laughter can also be traced in the character's laughter, for instance, in one of the scenes he says:

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8 Transl. by the authors: »What are you laughing at? You're laughing at yourselves, that's what!«

9 Transl. by the authors: »This is weird: I wish, someone noticed the honest face was in my play. Yes, there was one honest, noble face that acted in him throughout its entire duration. That honest, noble face was – laughter.«

10 Transl. by the authors: »Many things would anger a person if they were presented in their nakedness; but, illuminated by the power of laughter, it already brings reconciliation to the soul.«



They all went »why are you doing this?«... over and over, their blood, nerves and muscles spilling out everywhere! So... I actually have two responses. Here's the first – 'cos it's fun! I'm an enigma with no inner persona! I'm just like any other cold-blooded killer! I have no grand motive! It's fun, it fills me with joy, and it gives me such a thrill! Well... That's the first reason I give my victims. Sounds like it would make sense, no? Being killed by an inhuman monster... is unfair, but they at least die convinced. However, since you aren't on my list of targets. I will give you the real answer. I'm perfectly sane person. I know murdering is evil, and I feel as guilty as anyone would. I'm sure you want to ask why I still kill despite that. Well, let's see... do you like birds? 'cos I do. The full freedom of flight, not being bound by gravity... it's what I've always wanted. (Kafka 2012)

He feels like a bird that was in a cage, but was free before. She knew her taste, but she was enslaved and hidden in the »house« by someone else's will. When Gogol doesn't receive a response, understanding to his monologue (answer to Gogol: »The freedom of a bird? That's why you kill? I don't get you one bit« (Ibid.)), he laughs and asks the following rhetorical question: »Now, next question! From what I just told you... what part of it was a lie?! Ha-ha-ha! Did you fall for it? You shouldn't listen to the words of a clown! They'll keep you up all night!« (Ibid.). He hides under the mask of a clown/jester, refuting everything was said earlier and returning himself to the image of a villain already made up in the eyes of people. As Bakhtin states: »целью его [схема] выступает не простое указание на отдельные отрицательные явления, а вскрытие особого аспекта мира как целого.« (Bakhtin 1990: 533)<sup>11</sup>, deep and unknown is hidden behind laughter.

Also, Gogol is endowed with such a feature as madness in the manga. Firstly, this can be correlated with rumors about the disturbed mental health of the writer himself, as well as with his words that he heard voices that foreshadowed his imminent death. Secondly, this refers to the general motif of madness, which can be traced in some works, for instance, in »Diary of a Madman«, in which Gogol' describes the disease of the protagonist through the aspect of medicine (the tradition of realism), but also considers it as a form of consciousness of the character (romantic tradition:

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11 Transl. by the authors: »the purpose of it [laughter] isn't a simple indication of individual negative phenomena, but the opening of a special aspect of the world as a whole.«

madness as a form of true knowledge), as well as the basic principle of the organization of society.

In one of the scenes, Gogol again returns to the theme of birds and freedom: »I'm so envious of you. A bird born in a cage never realizes it's a prisoner. It doesn't even know it's not free. It just dies happily in its cage.« (Kafka 2012). His interlocutor again doesn't understand him, and Gogol continues: »Can't see it, can you? The cage is here... it's your skull. There's no chance of escape... not from this warm, humid hellscape.« (Ibid.). In the story rewriting scene, he exclaims, »It's time to break out of this prison! The inherent brainwashing we call morality. I seek... freedom for my soul more than any kind of joy.« (Ibid.) – at this moment it is shown how the bird leaves the cage.

The manga character strives for freedom, even if it is not equal to happiness, he wants to destroy all the established rules and boundaries that were imposed by society, ethics, culture and history, to act according to his own will, and not depend on someone else, therefore manga Gogol comes to the conclusion that true freedom can only be achieved through death. He mentions this to his friend, Dostoyevsky (the only one who understood him), and he replies that this is a good idea: »You're fighting against God... in order to lose sight of yourself« (Ibid.). This freedom is also associated with the scripture in which Stephen says to the Jews: »you are forever opposing the Holy Spirit« (Acts 7: 51) – a person can turn his freedom against God's will. But this awareness leads Gogol in the manga to another idea: »If I kill that friend... we'll be free from the brainwashing we call emotions. We can prove that we're truly free as a bird!« (Kafka 2012) – in order to gain true freedom, it is necessary to cleanse the soul of human passions (this can also be seen in the story Portrait by N. V. Gogol').

Also, when Gogol comes to kill Dostoyevsky, he finally declares:

The wish to save my friend is indeed very difficult to falter! That's why I need to shatter this determination, such to prove the free will of homo sapiens! (Kafka 2012)

He doubts whether his desire to kill a friend, thereby showing his desire to prove his freedom, is just a momentary manifestation of emotions, so he arranges between the two rivals, Dazai and Dostoyevsky, the »legendary show ›Gogol's Game‹« (Ibid.) – a deadly duel, from which only one can get out alive. Gogol suggests that they give them a lethal injection that will take effect in half an hour, during which one person must escape from a guarded prison stuffed with traps. Gogol will be waiting for the winner at the exit with an antidote for one – this shows the character's love for games, tricks

and provocations, which are manifested both in actions and in speech. For example, in a conversation with a »partner«:

- Hm? Why don't you ask me? I'm right here.
- How did you survive?
- Oh, how did I? Asking a magician to reveal his tricks is a bit rude, no? (Ibid.).

But he still answers him, but only because he sees sincerity in his surprise and, in general, in his expression of emotion. The motive of the game can also be traced in some of Gogol's works, for example, in the comedy *Gamblers*, in which the card game is not only at the card table, but also merges into the game of social life:

Главным итогом действия становится внезапно совершающаяся »девальвация ценностей«, которые представляют собой в совокупности почти все сферы существования современного общества: государства, финансовых организаций, семьи, товарищества и т. д. – то есть всего того, что ранее служило не только ручательством надёжности заключаемой героем сделки, но и гарантом »прочности« самой жизни человека.<sup>12</sup>  
(Vinogradov 2016: 155)

If we turn to the esper's skill, then it has the name *The Overcoat* (after Gogol's story of the same name) and manifests itself in the connection or tearing of space, located at a distance of a cloak in a range of about thirty square meters. Also, various objects can »hide« in his raincoat, for example, a telephone pole or »there are a dozen more poles at my disposal, I could bury you in the earth with them if I wanted... or expose you to the blast of an exploding bomb« (Kafka 2012). Gogol can hide whatever he wants in his raincoat. This leads to a famous quote, the authorship of which is often attributed to Dostoyevsky (although the author has not been precisely identified): »We all came out of Gogol's ›The Overcoat‹«.

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12 Transl. by the authors: »The main result of the action becomes suddenly ›devaluation of values‹ taking place, which together represent almost all spheres of existence of modern society: the state, financial organizations, families, partnerships, etc. – that is, everything previously served not only as a guarantee of the reliability of the concluded the hero of the deal, but also the guarantor of the ›strength‹ of human life itself.«

After analysing the images above, we came to the conclusion that these images can be placed in the same group – contamination – based on the type of adaptation of the primary source (coincidence or mismatch of the character's image with the biographical prototype, as well as the realization or non-realization of the hero's ability through the interpretation of the content of the literary work of the same name): the image of the biographical writer and the character of a literary work is contaminated with the image (of the hero and skill) presented in the manga.

In addition, based on the analysis, we were able to isolate certain devices used by Asagiri Kafka, adapting the biography of a particular writer and his work and, as a result, creating a peculiar image depicted in the manga. Devices for the transfer and transformation of the images of writers: portrait (orientation to the appearance of the prototype), biographical (orientation to the facts from the life history of the prototype and available information about his personality) and character (orientation to the appearance of the character of the work).

Devices for creating an image of superpower through the writer's work: onymous (appeal to the name of the source with its metaphorization), character (through the character or actions of the main heroes of the work), biographical (focusing on the personality or behavior of the writer), material (using a specific thing from the original work for the embodiment of superpowers), suggestive (sensual perception of the source and orientation to its atmosphere by the author-mangaka).

Thus, Asagiri Kafka, using a variety of techniques, represents the images of real-life writers and their literary works, creating a unique world filled with no less unique images, the biographical and literary background of which adds depth of meaning and arranges an intellectual game with the reader of an almost philological level.

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