

パーフェクトブルーとパプリカにおける今敏の魔術の夢
Satoshi Kon's Magical Dream in *Perfect Blue* and *Paprika*

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Abstract

この論文では今敏が監督したパーフェクトブルーとパプリカというアニメ映画の中で描かれている夢の中の夢について分析する。この二つのアニメ映画はメタフィクションと呼ばれる、小説の中にまた違う小説が出てくる手法を採用し、いくつかの次元の物語を構築している。今敏の描いた漫画であるオーパスを含めて、この二つのアニメ映画の多次元の夢の世界と、登場人物とその投影である別の人格の登場人物との関係性を検証する。

When I watched *Perfect Blue* for the first time in February, 2004, I was very impressed by the quality of the animation. The animated images look authentic, as if they actually existed in three dimensions on the screen. In addition, the story is very interesting and complicated, and I came to be interested in Satoshi Kon who directed the animation.

Satoshi Kon was born in Sapporo, Hokkaido, in 1963. He attended a high school in Kushiro, Hokkaido, and went on to study arts and design at Musashino Art University in Tokyo. While he was at the university, he drew comics, one of which was awarded a prize. He served as an assistant to Katsuhiko Otomo who created the epoch-making animation, *Akira*. Satoshi Kon spent time working as a manga artist. While he was making *Opus*, a manga in which another story is intersected with the main story in the manga, the *Perfect Blue* project was offered to him.

I claim that *Opus* is a harbinger of *Perfect Blue* because *Opus* depicts a manga story in a manga, a meta-fictional manga while *Perfect Blue* describes a story within a story in the animation. In *Opus* a cartoonist named Chikara Nagai draws a cartoon called *Resonance*. Nagai is about to fall asleep after finishing the last scene in which Lin, a boy with supernatural power,

and Mask, a mogul of a cult religious group, kill each other at the same time. Suddenly, a hole appears in Nagai's studio, and Lin snatches at the paper that describes the last scene, claiming that he does not want to die as Nagai has depicted it. By chance Nagai falls into the hole, and there he encounters a battle scene in which Mask and Satoko Miura, a female police officer with extrasensory perception, fight each other. Nagai is saved by Satoko.

Kon Satoshi generates three layers of reality in *Opus*, his unfinished manga. *Resonance* is a manga within the manga called *Opus*. The reader is reading the story itself. This is the first layer of reality. The story in which Chikara Nagai struggles with making *Resonance* is the second layer of reality. Within this Satoko sometimes jumps in and out of *Resonance* and appears in the story of *Opus* alongside Nagai, who is the main character in this dimension of reality. Finally, the third layer of reality is the story in which Satoko and Lin fight against Mask, occasionally joined by Nagai. As noted above, Kon Satoshi did not finish drawing *Opus*, but this cartoon is a pioneering work that led to *Perfect Blue*.

I would like to analyze *Perfect Blue*. In this animation, the main character is Mima Kirigoe, who belongs to an idol group called Cham. Cham consists of three girls, Mima, Yukiko, and Rei. Cham is not as popular as what its agent Tadokoro expected, and he suggests that Mima should be an actress, withdrawing from Cham. Rumi, an assistant agent, opposes Tadokoro's idea that Mima should become an actress. Mima is unsure about which direction she should go, but she follows Tadokoro's suggestion and she becomes an actress.

Mima, at first, has only one line in a TV drama called *Double Bind*. Rumi feels pity, and she wishes Mima should not have become an actress. By contrast, Tadokoro vigorously tries to promote Mima, and he asks Shibuya, the playwright of *Double Bind*, to give her more screen time. Shibuya comes up with the idea that the character whom Mima plays is raped in a strip club, and Mima unwillingly agrees to perform a rape scene. When Rumi watches Mima being raped on the stage, she cries. Because of this shocking scene, the audience rating for *Double Bind* rises, and Tadokoro is very happy about Mima's popularity, while Rumi is extremely depressed about what Mima has been forced to do for the show. In the meantime, Mima firmly decides to establish herself as a professional actress.

When Mima is still an pop singer, a maniac man who is crazy about Mima stalks her. His name is Uchida, and he is a security guard at an auditorium where Cham performs a short live concert. When a couple of delinquent boys disturb the Cham's live concert, Uchida approaches the delinquents and tries to calm them down. He is hit by them, but he persists his duty, finally getting them out of the auditorium. Simultaneously, he watches Mima on the stage above his palm as if she were a doll that he loves.

After Mima announces in the auditorium that she will withdraw from Cham, some audiences seem to be disappointed. When she goes home, she receives a fax, calling her a traitor. In her room when the window is shown, viewers of this animation feels that someone is peeping into Mima's room from outside, which creates a sense of fear effectively. In other words, the window shows a path through which a male gaze invades Mima's privacy. Mima is a victim of male voyeuristic gaze, and she is placed under the control of the patriarchy (Gardner, 2009, pp.64-65). This scene marks the beginning of a series of frightening incidents.

After Mima performs the rape scene, Shibuya is killed. It is obvious that Shibuya profanes Mima, and her innocence is contaminated. Thus Shibuya is instantly brutalized in an elevator, though viewers are not shown the culprit. This scene is frightening because Shibuya's eye balls are cruelly cut out and viewers only see his eyes in red.

In order for Mima to be promoted and popularized more, Tadokoro, an agent, contacts a photographer, Murano, who is known for taking nude photos. Mima's beautiful body is photographed and published as a photo book. Uchida, a Mima enthusiast, buys all of Mima's nude books from a bookstore because he does not want other people to see Mima's naked body. Following publication of Mima's nude photos, Murano is killed by a pizza delivery boy.

Rumi, Mima's assistant agent, is frustrated by Mima's new image as a sensational actress, and she tries to preserve Mima as an innocent pop star. She recreates Mima's room, and takes Mima to her room where an idol Mima is supposed to live. Mima notices that the room is not hers. Rumi wears a costume like an idol Mima, and attempts to kill an actress Mima. Viewers are positioned variously as both Mima and an outsider during this scene, and they can see Rumi as Mima and Rumi with an idol costume. At the end, it is revealed that Rumi is schizophrenic, and she is taken to a mental hospital.

Even though the ending is not convincing, it is interesting to note how idol Mima and actress Mima are depicted in this animation. Mima, at first, experiences conflict in her mind: a girl who would like to change her idol image to a more mature one and another girl who wonders if her new direction is the right one. As she accepts her path to becoming an actress, and has to perform the scene in *Double Bind* against her will, she starts to see an alter ego that she wants to suppress. As she moves further away from idol Mima, her alter ego grows more visible and intrudes Rumi's ego and transforms itself into an entity that Rumi projects.

"It is impossible for illusion to turn into reality." This is a line from *Double Bind*, the drama that plays out within that of *Perfect Blue*. The line is true in the sense that people with mental disorders can only see hallucinations. However, Kon Satoshi uses effective jump cuts to combine the story of *Double Bind* with that of *Perfect Blue* seamlessly, and viewers are led to confusion

by the juxtaposition of *Double Bind* and *Perfect Blue*. As Ryusuke Hikawa (2010, p.56) suggests, Satoshi Kon is exceptionally good at drawing the details of a scene with precise layout, and he strives to create authenticity in order to make a story of an animation as believable and realistic as possible. I think that the stories in *Double Bind* and *Perfect Blue* are connected as if they are both from the same dream. In addition, actress Mima and her alter ego, idol Mima, are part of the same hallucination that Rumi sees.

Paprika is the last animation that Satoshi Kon directed. This animation is based on the novel of the same name written by Yoshitaka Tsutsui. The novel has more complex storylines compared to the animation, but the animation is not a simplified version of the novel. Rather, the animation is original in the sense that Dr. Atsuko Chiba, a researcher in the Foundation for Psychiatric Research, and her alter ego, Paprika, seem to be independent entities, such that they are able to talk to and quarrel with each other. By contrast, in the novel Paprika is clearly a facet of Dr. Atsuko Chiba's personality and they do not talk to each other. In addition, the animation is adept at depicting dream and the imagery is aesthetic and deep (Brown, 2007, p.140) For instance, Konakawa, a police officer, has a dream in which he witnesses a suspect being killed in front of him, whereupon the floor bends like a wave. This scene makes viewers feel as if they are in Konakawa's dream. To put it simply, viewers are placed in a dream within a dream, and this tricky makes viewers confused about what they are watching. This is what I call Kon's magical dream.

A DC mini is invented by Kosaku Tokita, a researcher in the Foundation for Psychiatric Research. The DC mini is a device that makes it possible for doctors to see a dream on a screen, record it, and understand its subconscious meaning. However, three DC minis are stolen by someone, and Torataro Shima, the director of the Foundation for Psychiatric Research, Dr. Atsuko Chiba, and Kosaku Tokita, are looking for a suspect. Himuro, Tokita's assistant, is initially suspected, but it turns out that he is a victim of a stolen DC mini. Osanai, a colleague of Atsuko's is secretly manipulated by Inui, who is the chairman of the Foundation for Psychiatric Research, and turns out to be a villain who attempts to control the whole world with DC minis.

At the very beginning of *Paprika*, a tiny toy car appears out of the darkness, and a clown gets out of a small window. This scene suggests that viewers are about to watch scenes in which the impossible turns out to be possible. The clown declares that "it is the greatest show time." A circus starts, and then Konakawa is in the auditorium and he is looking for a suspect, saying that "No doubt. A suspect is in this theater." Paprika, standing next to him and wearing a clown mask asks him, "Who is he?" And Konakawa replies, "Be careful. He is a traitor." Paprika, a clown mask itself this time, says to Konakawa, "Someone has been looking for you for quite a while."

And then Konakawa replies to Paprika, “Don’t worry. He is a colleague.” A man on the stage declares, “Please pay attention to that man,” pointing at Konakawa in the auditorium. Then Konakawa is suddenly in the spotlight on the stage, and many people, all with Konakawa’s face, are running toward him and try to touch him in a cage. He drops through a hole on the stage, and he becomes Tarzan with Paprika in a jungle, and someone chocks him by placing a wire around his neck, and he becomes a photographer. Then he is chasing a suspect, who is shot in front of him and falls down on the floor. There is someone at the end of the hallway, and Konakawa runs to catch the person running, and the floor becomes limp, and he cannot run as he wishes. Finally, he drops into an abyss, and wakes up. The whole scene before the title role is shown to have taken place in his dream, and Paprika helps him to analyze his dream with a computer monitor that has recorded it.

At first sight, viewers do not understand what is going on because incidents happening one after another do not seem to make sense. Konakawa’s dream that I have described above ends with the sound of a movie reel in a theater and a voice asks, “How about the next scene?” It turns out that the voice comes from Konakawa’s old friend from his high school days, with whom he made a film. Even though Konakawa repeatedly tells Paprika that he does not like movies, many movie scenes appear in his dream, which implies that he really does like them.

In *Puprika*, the boundary between one dream and another dream blurs. For instance, when Atsuko is running and transforms into Paprika, she enters Konakawa’s dream, and viewers watch a scene similar to the very first scene. Konakawa says to the clown, “No Doubt. A suspect is in this theater.” The clown responds to him in a male voice, “You cross an imaginary line.” Konakawa responds, “Be careful. He is a traitor.” The clown with the male voice then replies, “Squeeze the exposure more. This scene should be in deep focus.” Konakawa is again in the spotlight on the stage, and a scene similar to the opening one plays out. When Konakawa drops out of the hallway, his face is on the screen in a movie theater, and Paprika applauds, saying “encore.” What viewers watch is a dream within a dream. Then Himuro’s dream invades Konakawa’s dream and viewers see some objects marching into the movie theater which is part of Konakawa’s dream. This is a total chaos, but viewers are pretty sure that the chaos occurs in the character’s mind.

The relationship between Paprika and Dr. Atsuko Chiba is cooperative and stable (Osmond, 2013, p.102). They are independent egos, and in one scene, Paprika tells Atsuko that Atsuko may be a phantom of Paprika. By contrast, the relationship between idol Mima and actress Mima in *Perfect Blue* is antagonistic and unstable. Idol Mima reflects the hidden desire of actress Mima and merges with a pop singer that Rumi wants to perpetuate. Actress Mima is confused with the

presence of idol Mima and they chase each other and each wish that the other would disappear . I think that both *Paprika* and *Perfect Blue* problematize what is real in an essential sense. Kon Satoshi's superb layout of animated images and detailed depiction of each scene make it possible that what is happening even in the dreams of the anime characters is real and plausible.

In *Paprika* signs in the street make it possible for the protagonist to transgress space and time (Masutomi, 2007, p.88). This reminds me of *Orphee* that Jean Cocteau, a French film director and poet, directed in 1950. In this film, a mirror is portrayed as a window that crosses the border between life and death. In addition, both *Perfect Blue* and *Paprika* remind me of Italian playwright Luigi Pirandello's dramas, *Six Characters in Search of an Author* written in 1921 and *Henry IV* written in 1922, both of which are stories in which another story convincingly occurs. Like Luigi Pirandello, Kon Satoshi is a masterful animation director who depicts magical dreams through animation.

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