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Childhood Trauma in Japanese Anime
a Psychoanalytical Study of One Piece,
Naruto and Attack on Titan

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the Requirement for an M.A Degree in English Literature and Civilization

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Abstract

Childhood trauma is a result of any overwhelming experience that threatens the child's psychological well being. This study examines how childhood traumas and severe grief and loss can impact an individual's life , illustrating the study with examples from Japanese anime. Japanese animation, an influential medium for culture around the world, often explores deep psychological issues, providing a special perspective on how hardship during childhood can change a person's path in adulthood. Utilizing qualitative content analysis, this study analyzes a variety of famous anime shows that are One piece , Naruto and Attack on Titan in order to support the theories used, which are connected to grief and childhood trauma. Through psychology, media sources , and cultural studies, the study intends to provide a further understanding of the cultural and psychological dimensions of anime. The study's findings will give information on anime, its role in forming opinions on childhood trauma and PTSD, and its impact on both Japanese and international audiences. Eventually, this research aims to illuminate the ways in which anime can serve as a reflective and transformative medium for addressing profound human experiences.

Key words: Japanese anime, Childhood trauma. Grief. PTSD .

Dedication

After myself, I want to dedicate my academic dissertation and efforts to my beloved grandfather who passed away a few months ago. I had hoped for him to be present on this memorable day and to make him proud of me and my accomplishments, but God and destiny decided otherwise. Thank you for everything, and I wish you were here to share my happiness in graduating.

Zenati Yamina

I dedicate this work to those who inspired it, those who supported me to this day and always wished me the best, and those who were there for me when I needed them the most—my lovely family. I also dedicate this to all anime lovers and to anyone who will enjoy reading it, including all the children who had a sad childhood and didn't find support. I hope you are okay wherever you are.

Zendik Meriem

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Table of Contents

Abstract.....	II
Dedication.....	III
Acknowledgements.....	IV
Table of Contents.....	V
1. General Introduction.....	1
1. Background of the Study.....	1
2. Statement of the Problem.....	1
3. Purpose of the Study.....	2
4. Research Questions.....	3
5. Significance of the Study.....	3
2. Literature Review.....	4
1. Introduction.....	4
2. Research on Japanese Anime:.....	5
3. Previous Research on Trauma.....	8
4. Previous Studies on Childhood Trauma in Anime.....	15
5. Conclusion.....	16
3. Theoretical Framework.....	17
1. Introduction.....	17
2. Anime.....	17
3. Trauma.....	22
4. Defining Trauma.....	23
5. Childhood trauma.....	24
6. Psychological/emotional trauma.....	27
7. Childhood traumatic grief and loss.....	27
8. Conclusion.....	29
4. Exploring Emotional Trauma and Childhood Grief in Attack on Titan, Naruto and One Piece: Study of Characters.....	30
1. Introduction.....	30
2.a. One piece.....	30
2.b. Naruto.....	33
2.c. Attack on titan.....	34
3.a. One Piece’s characters.....	37
3.b. Naruto’s Characters.....	40
3.c. Attack On Titan’s characters.....	45
4.3. Conclusion.....	51
5. General Conclusion.....	52
1. Introduction.....	52

2. Summary of Findings.....	52
3. Implications and Significance.....	54
4. Limitations and Future Research.....	55
Works Cited.....	56
Resume.....	60
ملخص.....	61

1. General Introduction

1. Background of the Study

Japanese animation has become an internationally important art genre, with particular success in English-speaking countries such as the United States. While anime is still a relatively new medium for many people, its quick expansion and growing popularity have transformed it into a cultural phenomenon. In recent years, there has been a greater emphasis on psychological themes in anime, with childhood trauma frequently shown as an important factor in character development and story progression.

The purpose of this dissertation is to investigate how childhood trauma is portrayed in Japanese anime, specifically its function in reflecting on and alleviating the impacts of early-life adversity. By examining how trauma is depicted in this medium, the study hopes to contribute to the larger conversation on trauma in popular culture. It will emphasize anime's ability to influence public perception and develop empathy for survivors of childhood trauma.

Based on existing trauma theories and studies, this dissertation will investigate the nature of childhood trauma and its effects on the human brain and personality. By focusing on visual storytelling, the study will show how anime can effectively express profound and complicated issues, providing insights into the long-term effects of childhood trauma and how it is reflected in modern media.

2. Statement of the Problem

Like other arts, anime offers a window into the human psyche. Childhood trauma is a recurring theme in Japanese anime and that's based on multiple anime that discuss this theme, with many stories about the psychological scars left by abusive or neglectful

experiences during infancy like different forms of abuse and lack of emotional support, to mention only a few such as Black Clover , Demon Slayer , Naruto , One piece , Black Butler . Given the gravity of this issue and the need to address childhood trauma and educate society about its consequences, this study seeks to explore the factors contributing to childhood traumas and their enduring effects. By utilizing anime as the primary source for the corpus, this research aims to shed light on the complexities of childhood trauma, emphasizing the importance of nurturing environments for children to thrive emotionally and function effectively in society.

3. Purpose of the Study

The study aims to deepen understanding of the profound impact of traumatic experiences, particularly childhood trauma, as depicted in Japanese anime. It seeks to familiarize readers with various psychological issues that are common in anime narratives, challenging negative stereotypes that dismiss anime as superficial and lacking depth. Instead, the research highlights anime's capacity to foster relatability among viewers by portraying complex psychological themes.

This study tries to illustrate how anime efficiently transmits complex psychological concerns through character development and narrative investigation, using an in-depth analysis of Japanese culture, anime art, and various types of childhood trauma. The study focuses on three well-known anime series -Attack on Titan, Naruto and One Piece- chosen for their global popularity, industry influence, and effective portrayal of childhood trauma in their plots.

This study serves as a valuable resource for future research endeavors, emphasizing the importance of providing children with nurturing environments for healthy development. Anime's portrayal of serious psychological themes, illustrated through its characters,

underscores the significance of addressing childhood trauma's impact on individuals within society.

To conclude, the study endeavors to educate individuals about the gravity of childhood trauma and its enduring effects on individuals as integral members of society, utilizing anime as a compelling medium to convey these important messages.

4. Research Questions

This dissertation is an attempt to answer the following research questions:

1. What is childhood trauma and what are the long term psychological effects of childhood trauma on an individual's adulthood?
2. Why did we choose anime as the primary source for the study ?
3. How are traumatic grief and loss represented in our corpus?

5. Significance of the Study

Japanese anime are a form of art that newly emerged and got a massive success among not only younger generations but also among older people, with its diverse topics and issues that are tackled in the shows of fictional types of stories. The research can be considered as a small contribution to a new genre of literary theories and film studies that may open the door to more interest and research that will, therefore, make this genre more valuable and easy to tackle.

Studying the art of anime helps in examining new aspects of Japanese features that influence their arts and storytellings, such as their culture, social traditions, history, and so on. This will explain the way Japanese people used to use their art of anime in discussing serious topics such as for instance psychology; most specifically, trauma that was lived and overcame during tough periods such as WWII.

With brevity, the research is going to highlight the importance of Japanese anime in discussing the theme of childhood trauma in their shows, and how they are significant in impacting the watcher and providing a sense of reliability and understanding from its plot stories and characters. .

6. Organization of the Thesis

This dissertation comprises three main chapters. The chapter one titled literature review provides a critical analysis of existing literature relevant to our topic in order to identify the research gap and justify the need of investigating childhood trauma in our selected corpus, which includes three selected animes. The second chapter titled Theoretical Framework introduces and explains theories of trauma. The third chapter is dedicated to the analysis of the shows: Attack On Titan, Naruto and One Piece, with a particular emphasis on the study of characters and their traumas.

2. Literature Review

1. Introduction

The landscape of visual art has been significantly redefined by the emergence of Japanese Anime, a cultural phenomenon that has captured the imagination of audiences worldwide. From its humble beginnings in the early 20th century to its global prominence in contemporary popular culture, anime has garnered attention from researchers seeking to unravel its multifaceted dimensions. While existing studies have explored various facets of the anime industry, including its historical evolution, international market permeation , and

cultural representations, a notable gap exists in scholarly literature pertaining to a crucial aspect of anime narratives: the portrayal of psychological issues.

Despite the prevalence of themes such as death, abuse, and grief in anime narratives, there remains a dearth of scholarly research dedicated to examining how these psychological issues are represented and explored within the medium. This literature review aims to illuminate the nuanced ways in which anime grapples with the emotional complexities of childhood trauma. By synthesizing existing scholarship and identifying key themes and trends, this chapter seeks to provide a comprehensive understanding of the role of anime as a vehicle for exploring and confronting the profound psychological challenges faced by individuals, particularly in the context of childhood trauma.

2. Research on Japanese Anime:

The study of anime titled "Anime in the US: The Entrepreneurial Dimensions of Globalized Culture" by Otamazgin Nissim (2014), provides valuable insights into the globalization and commercialization of the Japanese anime industry. Nissim explores various aspects contributing to this phenomenon, including its historical roots, developmental trajectory, and the emergence of associated phenomena. The article provides a detailed analysis of anime production throughout history, highlighting changes such as World War II's influence, the mid-20th century's television programming, and the promotion of Japanese cultural features in anime. While the article offers valuable information for characterizing the evolution of Japanese anime, it primarily emphasizes the industry's economic dimensions rather than its artistic or literary aspects. Despite this focus, Nissim's work serves as an important resource for researchers seeking to understand the key factors shaping the global reception and commercial success of Japanese anime.

The YouTube playlist series "History of Anime" by the channel AnimeEveryday provides a comprehensive exploration of the evolution of Japanese anime art from the early 20th century to the 2000s, organized chronologically into different decades. This resource offers valuable insights by highlighting prominent shows of each era and discussing the influence of various production studios on the quality and popularity of anime worldwide. Additionally, the series examines industry challenges, such as failed shows with high budgets, offering a nuanced understanding of the complexities of anime production. However, while the playlist covers many aspects of anime history, it does not delve deeply into its role in representing Japanese culture globally or its technical elements.

On the other hand, Alex Dudok De Wit's article "The Art of Anime," published in *The World Today* in 2017, focuses on exploring the aesthetic and artistic dimensions of anime as a cultural form of art. De Wit discusses the visual composition, thematic richness, and cultural elements of anime, as well as its technical aspects and narrative complexities. Moreover, the article examines how anime serves as a reflection of Japanese culture, portraying its social, ideological, and cultural values through works such as "The Grave of The Fireflies." De Wit also documents the contributions of influential figures in the anime industry, such as Isao Takahata, co-founder of Studio Ghibli, providing valuable insights into the significance of anime as an art form. However, while the article offers important insights into the art of anime, it could benefit from a deeper exploration of anime features, incorporating perspectives from fields such as film studies.

Brian Ruh's dissertation, "Adapting Anime: Transnational Media Between Japan and the United States," published in 2010, provides a valuable analysis of the cultural exploration of anime beyond its borders, particularly focusing on its adaptation in the United States. Ruh's work sheds light on the factors that facilitated anime's integration into American social

and cultural contexts, leading to its widespread consumption. Additionally, Ruh examines anime as a hybrid form of media that draws influences from various parts of the world, not just Japan. For example, he discusses the adaptation of the popular show "Astro Boy" for American television, highlighting its significance as one of the first anime series to be introduced to American audiences. Ruh also addresses the challenges of translating anime from Japanese to English, noting that this task was often undertaken by American fans (fansubbed) rather than official rights companies due to neglect. While Ruh's work offers valuable insights into the adaptation and reception of anime in the United States, it does not fully explore other important aspects of the industry, such as the thematic elements and topics commonly discussed in anime works.

Susan Napier's article, "The World of Anime Fandom in America," published in *Mechademia* in 2006, explores the phenomenon of anime fandom within the United States. Napier discusses the historical rise and growth of anime fandoms, emphasizing their global importance and influence, particularly in introducing foreign expressions like "kawaii" (cute) into American society. The article also examines various practices and traditions within anime fandom communities, including celebrating favorite anime, organizing cosplay events, and hosting discussion meetings. While Napier's work provides valuable insights into the influence of anime fandom, it primarily focuses on the commercialization of the anime fandom in America, overlooking the diverse interests and subtypes within the fandom. Additionally, Napier fails to address issues such as cultural appropriation within anime fandom, where American fans are criticized for adopting Japanese cultural values portrayed in anime without fully understanding them or considering their significance. Despite these limitations, Napier's article contributes significantly to our understanding of anime fandom's impact on American culture.

In Joseph Song's dissertation, "The Manga *Attack on Titan* as a Literary Medium," the author provides a detailed analysis of one of the most successful anime and manga series, "*Attack On Titan*" (or "Shingeki no Kyojin"). Song begins by outlining the plot of the series and proceeds to examine various techniques and imagery elements used in the manga, supported by informative drawings from the original source material. Additionally, Song delves into unique storytelling techniques employed by the series' creator, Isayama Hajime, such as the "end from the beginning" technique and a flexible narrative style that explores themes of racism, violence, and vengeance. While Song's work offers meaningful insights into the formalities of "Attack On Titan," it primarily focuses on these aspects rather than delving into its hidden meanings and messages. Furthermore, the dissertation lacks a comprehensive analysis of character development and adopts a non-chronological approach to discussing the series, potentially hindering comprehension for new viewers or readers.

In "The Human Mecha: Titan, Technology, and Self in Attack on Titan," the author explores "Attack On Titan" as a metaphor for human life and struggles, particularly examining the giants (titans) as representations of the effects of technology and human fear. The article delves into the symbolism and meaning of various concepts within the series, such as the titans and the walls, while also discussing philosophical themes related to morality and freedom. Additionally, the author analyzes character development throughout the series and its relation to the presence of the giants as a human threat. However, the article falls short in providing a detailed analysis of characters' psychological journeys.

3. Previous Research on Trauma

Understanding trauma and its profound impact on individuals' lives has been a central focus of psychological and psychiatric research for decades. From Sigmund Freud's early

conceptualizations to contemporary studies exploring its manifestations and treatment modalities, scholars have sought to unravel the complexities of trauma and its implications for mental health and well-being. In this section of the literature review, we delve into various works that examine trauma through different lenses, shedding light on its multifaceted nature and the diverse approaches taken in understanding and addressing it.

"Inhabiting a Time before Time: Freud's Concept of Trauma" by Bettina Rabelhofer explores Sigmund Freud's conceptualization of trauma and its intersections with memory, language, and narrative. Rabelhofer argues that while metaphorical language plays a crucial role in encoding experiences, trauma itself remains elusive and disconnected from consciousness. Through an analysis of Freudian theory, the author emphasizes the therapeutic potential of storytelling in processing and healing trauma. However, the article's focus on traumatic experiences rather than trauma itself calls for further examination into the broader concept.

Similarly, Sefa Bulut's article "Freud's Approach to Trauma" delves into Freud's evolving perspective on trauma and its relevance to mental health disorders. Bulut discusses Freud's initial attribution of psychological symptoms to traumatic experiences and later shifts towards developmental factors. However, the article primarily focuses on traumatic experiences, reflecting Freud's emphasis in his works.

Lenore C. Terr's "Childhood Traumas: An Outline and Overview" provides a comprehensive examination of childhood traumas and their profound impact on psychological development. Terr explores various forms of childhood trauma, highlighting the importance of recognizing and addressing them early to mitigate adverse effects. This article serves as a valuable resource for understanding the complex interplay between early life experiences and psychological well-being.

Sandra L. Bloom's article "Trauma Theory" offers a comprehensive exploration of the psychological and physiological impacts of trauma. Through her work, she explored the complex nature of trauma, emphasizing its effects on individuals' minds and bodies. The author examined the impact of trauma on cognitive functions, highlighting how stress impairs clear thinking and decision-making abilities, often leading to poor judgment and impulsive behavior. Furthermore, she explained the evolutionary roots of trauma responses, the concept of learned helplessness, and the loss of emotional regulation in traumatic experiences, emphasizing the importance of creating safe environments and interventions that promote mastery and empowerment. This study is a significant contribution to the field of psychology, particularly in understanding the psychological and physiological impacts of trauma. It offers valuable information on trauma's complex nature and informs trauma-informed practices and interventions across various disciplines which helped us to understand even more how trauma works.

2.4. Previous Research on Childhood Trauma

The Boy Who Was Raised As A Dog by Dr. Bruce D. Perry and Maia Szalavitz delves into the lasting effects of childhood trauma on brain development and behavioral patterns. While the book offers valuable insights into severe trauma's impact on children, it overlooks emotional abuse, a significant type of trauma. Despite this limitation, the book presents compelling case studies illustrating various forms of childhood trauma.

Trauma Through a Child's Eyes by Peter A. Levine, and Maggie Kline provide insights into childhood trauma's disruption of normal brain development and lasting effects on well-being. The authors explore trauma's impact on emotional regulation, memory processing, and stress responses, offering real-life examples to illustrate concepts. However, the book's definitions of trauma could be more comprehensive considering its title.

The exploration of emotional trauma, particularly in the context of infancy and early childhood, holds significant importance in understanding its impact on individuals' development and well-being. In recent years, researchers have directed attention towards unraveling the complexities of infant trauma within the child welfare context, shedding light on the unique challenges and considerations involved in addressing it.

One such significant contribution is the article "Emotional Trauma in Infancy" by Wotherspoon et al, (2023). This article delves into various types and symptoms of infant trauma, emphasizing the critical role of caregivers in mitigating its effects and promoting healthy development in infants and toddlers.

The article by Wotherspoon et al. explores the impact of emotional trauma on infants and toddlers within the child welfare context. It discusses various types and symptoms of infant trauma, highlighting the vulnerability of young children to emotional trauma due to their reliance on caregivers for emotional regulation. The authors emphasize the crucial role of responsive and supportive caregiving in helping infants manage stress and develop healthy coping mechanisms. Furthermore, they address the detrimental effects of caregivers' unresponsiveness or maltreatment on infant development, particularly in relation to attachment and self-regulation. Additionally, the article offers practical intervention strategies for addressing infant trauma, such as addressing domestic violence, involving healthcare and early childhood specialists, and minimizing other risk factors. Overall, the article provides valuable insights into the unique challenges involved in addressing emotional trauma in young children and underscores the critical role of child welfare professionals in supporting both infants and their caregivers through trauma-informed interventions and support services.

The article by Wotherspoon et al. serves as an important contribution to our understanding of emotional trauma in infancy and early childhood. By highlighting the unique challenges and considerations involved in addressing infant trauma, the article underscores the critical role of caregivers and child welfare professionals in promoting healthy development and mitigating the effects of trauma. Furthermore, it offers practical intervention strategies that can inform policy and practice in the field of child welfare. As we continue to explore the complexities of trauma and its impact on individuals' lives, studies like these provide valuable insights that can inform effective interventions and support services for vulnerable populations.

The article "Why Does Childhood Trauma Affect Adulthood?" by Rhonda Kelloway, delves into the intricate relationship between childhood trauma and its lasting impact on adult functioning. This article highlights the fundamental role of memory processing in the brain and nervous system, emphasizing how traumatic experiences can disrupt this process. It discusses the distinction between implicit and explicit memory and how childhood trauma can lead to the formation of implicit memories that influence behavior and emotional responses in adulthood. It explains why bad things that happen when we're kids can still bother us when we're grown-ups, it talks about how our brains remember scary or painful things and how those memories can stick with us, even if we don't remember them clearly.

Childhood trauma, like scary experiences or family problems, can mess with how our brains work and make us feel anxious or sad as adults. The article also mentioned that certain behaviors or feelings, like being really worried all the time or struggling with relationships, might be signs that childhood trauma is still affecting you. Moreover it addresses the nature of trauma and the challenges individuals face in making sense of traumatic experiences,

particularly during childhood when cognitive frameworks are still developing. furthermore the article offers insights into recognizing the signs of childhood trauma affecting adult life and emphasizes the importance of seeking appropriate therapeutic interventions, offering valuable guidance for individuals seeking to understand and overcome the lasting effects of early-life adversity ,It also suggests that getting help from therapists who specialize in dealing with trauma can be helpful in feeling better and moving past those tough experiences.

In the article “Emotional and Psychological trauma” done by Lawrence Robinson (et al). The article explores the theme of emotional and psychological trauma and its types, then its symptoms on both the emotional and physical state, emphasizing its impact on individuals and the fact that everyone can have a different reaction to it. Lawrence gives a list of well discussed reactions of children on emotional trauma, followed by various tips that can help caregivers on understanding the child situation and then provide them with support .Additionally , the researcher gives peace advice and strategies that can help the victim to cope with trauma, especially children. This article offers a range of valuable information that will help us in completing the analytical chapter of this research .

Aime Ferow in the article “Childhood Grief and Loss” , explored the nature of childhood grief and loss with its various causes such as death, divorce, foster care and adoption. The article discusses the hardships children faced trying to process the loss of parents or siblings ; emphasizing the significance of understanding the child's perception of death along the psychological consequences of the loss. Additionally, it highlights the psychological impact of each kind of loss , and how to provide children with support so they can overcome and develop mechanisms to cope with their traumatic loss. The article provides the reader with a better understanding of what childhood traumatic grief is, and practical guidance for supporting children who were victims of such experiences. This article is helpful but gives limited information about each point that was discussed in the study.

Similarly, in this article “The Burden of Loss: Unexpected Death of a Loved One and Psychiatric Disorders Across the Life Course in a National Study” by Katherine M. Keyes et al, explores the burden of the death of a loved one on the individual mental health and the risk of psychiatric illnesses later on. The study was based on a United States population sample with different age groups who experienced deaths , revealing high vulnerability to mental health issues and making it a public health concern . In addition it emphasizes the importance of addressing the mental health consequences of unexpected loss and providing support for individuals coping with grief and bereavement. To sum up, This study highlights the seriousness of the burden of losing a loved one if it is not dealt with , this article is of so much importance to our study research because later on will be a major source to justifying our findings .

Overall the article childhood traumatic grief done by Judith A. Cohen et al, explores the factors that lead to childhood traumatic grief that can be caused by either an unexpected death or natural death of a loved one , emphasizing that the reactions to the exposure to such traumatic experience differ from children to adults. Cohen et al also discuss the adult's complicated grief and how it differs from the uncomplicated childhood bereavement , highlighting how children at different ages experience and express grief including from infants, toddlers, primary school children and adolescents. Additionally, the article also explores children's Post Traumatic Stress Disorders and its symptoms in childhood , also how this disorder manifests . The study is illustrated with case studies examples following the explanations and data provided , overall this study is valuable because it discusses various types of traumatic grief provided by illustration and examples which helps the reader to comprehend the root and different reactions of children at different developmental stages of traumatic grief.

4. Previous Studies on Childhood Trauma in Anime

Despite the prevalence of trauma as a recurring theme in Japanese anime, academic articles specifically addressing childhood trauma or trauma in anime are rare, with the exception of those focusing on war trauma, which are not directly relevant to our research study. Scant literature exists on this matter, with only two relevant studies identified. "Childhood Trauma Aftermath on the Adult BoJack Horseman" stands out due to its exploration of the profound impact of childhood trauma on the adult character BoJack Horseman in the series of the same name. The researchers explored the primary causes of BoJack's trauma, including maltreatment from caretakers and loss, as well as various forms of abuse experienced by BoJack, such as verbal, emotional, and physical. They also examined BoJack's coping mechanisms, such as escapism, dark humor, suicide attempts, and seeking professional help. This study offers valuable insights into how childhood trauma manifests in adulthood and shapes BoJack's character throughout the series. It represents a notable contribution, showcasing a nuanced understanding of the intersection between animation and reality, and providing a framework for discussing complex psychological themes within animated narratives.

The article, "Childhood Trauma and Attachment Issues: A Curse in Yuki Tabata's *The Black Clover*," by Fatima Zahra Def and Nadia Ghounane, explores how trauma and attachment issues are portrayed in the popular shonen manga *Black Clover*. This article delves into the psychological complexity of the two main characters, Asta and Gauche Adlai, who are both orphans with attachment problems stemming from their difficult upbringings. The study shows how these characters' early experiences of loss and neglect have a lasting psychological impact on them, which is reflected in their adult relationships and behaviors through a thorough investigation of these characters. *Black Clover*'s subtle storytelling is emphasized by the use of flashbacks to expose these traumas, which positions the work as a

noteworthy fantasy that addresses difficult emotional and psychological issues. Overall it highlights how the manga's ability to combine realistic psychological descriptions with fantasy aspects has led to both critical and popular appreciation. This article is a valuable source to have an idea about how to analyze characters in anime.

5. Conclusion

In conclusion, the existing literature examined in this chapter collectively contributes to establishing a solid context for our study. It is worth noting that childhood trauma in Japanese Anime remains largely unexplored. In the next chapter, we will look closer at theories about childhood trauma and its effects before moving to the study of childhood trauma within our selected corpus.

3. Theoretical Framework

1. Introduction

This chapter's purpose is to give a detailed overview and understanding about the two main components of the research: Japanese anime and trauma. The chapter starts with studying the art of anime, by providing a historical background of this art, its main achievements and impact. After that the chapter tackles trauma in general then it goes into defining specifically childhood trauma and the different psychological issues such as PTSD, as well as grief and its impact on the child's mentality.

2. Anime

Anime -or Animè- is a Japanese comics genre that is classified under the type of visual arts. In the last few decades, anime has drawn the attention of both younger and older generations, which has helped it become very famous and successful globally . An estimated 20 billion dollars are made by this business annually through a variety of releases, including anime films, TV series, DVDs, and so on (Norris 236). Furthermore , anime is also associated with manga art, of which it is a component (Norris 2).The primary distinction between the two is that manga are written versions of Japanese comics while anime are usually their animations. Many scholars and audiences consider anime as the first and the most important way to get in touch with Japan, in which it highlights perfectly the Japanese pop culture, the lifestyle and the daily habits of millions of Japanese from different ages, genders, level of education and social classes.

The roots of the anime industry go back to the early 20th century in Japan with the first works of *Shimokawa Oten* who is considered as the father and founder of Japanese anime.¹ His first published anime is a black and white film made by him as well as Seitarou Kitayama in 1917. The film was a short clip of two minutes of a young samurai boy who was trying his sword. Even though it was clearly noticed that the production was weak, this work had a significant role in the development of more important anime works throughout time in which it led to the rise of many creators.

In 1923, Japan witnessed *the great Kato* earthquake that led to the destruction of many anime and manga studios, as well the loss of most of the works which consequently led to the postponement of the industry (AnimeEveryday). Yet, during WW2, Japan was pushed to raise its industry again to and to start from the bottom just to publish animes to get in a concurrence against the USA -with its Disney studios-. The animes of that time such as *Ugokie Kori no Tatehiki* in 1933 and *Momotaro no Umiwashi* in 1943 were including scenes of violence of war against the USA and strong racist slogans, lacking artistic and aesthetic features, all this served as a propaganda and cultural war against the USA with its groundbreaking Disney studios (AnimeEveryday 1:30-2:44). Following this, and according to the same previous YouTube video, Japanese Animation Studio was founded in 1948, but changed its name into *Toei* Animation studios in 1956 and marked a turning point, heralding a new era of post-war anime production (AnimeEveryday 2:44-3:05). For instance with shows like *Hakujaden* in 1958 that far was different in content with work of the WW2 period. Otamazgin maintains that “in the mid-1950s, freed from much of the censorship in the newly established democratic, anime developed into a widespread industry, the rapid increase in the

¹ The great Kato earthquake hit Japan on September 1st 1923, most specifically in the Tokyo-Yokohama metropolitan area. It is considered as the deadliest and the most devastating earthquake in the history of Japan with a magnitude of 7,9. This natural disaster left many killed (around 140000 people), as well as the destruction of a large number of fields and institutions; including the ones that are related to the entertainment industry such as anime and manga studios.

popularity of television gave animators a new means of delivering their work, which soon led to the introduction of the televised cartoon format”(58). After WW2, the anime industry was facing some new shifts of the quality of its works and that was due the appearance of television that was in demand of new content.

During the 1960s, the industry witnessed a remarkable development and change, helped and influenced by the emergence of globalization and technological advancement. The anime found its place in television screens worldwide and franchising started to take its place in the industry (Animeeveryday 0:21-0:30). In addition, it was the era of the birth of many new anime studios with the help of Kenzō Masaoka and Zenjirō Yamamoto, the former owners of Toei animations studio. The new technological techniques paved the way to *Astro Boy* and *Kimba the White Lion*, the first ever colored Japanese anime.

Japanese animation in the 1970s continued to flourish with the release of animes of new genres as well as a diverse array of thematic narratives and artistic styles. In this regard, Otamazgin stated that the 1970s brought a greater degree of cooperation between toy companies, music studios and publishers. Companies in Japan paid particular attention to the marketing of accessories and toys based on the anime series(Otmazgin 58). seeing the growing success of anime, Japan was trying to capitalize the industry in order to invade the economical market locally and internationally.

Groundbreaking shows such as sports anime *Ashita No Joe* in 1970 , robot anime *Space Captain Harlock* in 1978, and the internationally acclaimed show *Heidi, Girl of the Alps* in 1974 were among the first shows to be translated to other languages such as Greek and English and helped Japan to gain a massive audience from different parts of the world, most importantly in the USA and Europe (AnimeEveryday). Similar to the 1970s, Japanese anime during the 1980 became a mainstream phenomenon and saw an exploration of other

new genres, sub-genres and themes. Many iconic shows were produced such as the famous series *Captain Tsubasa* in 1983, a very famous sports anime that was mentioned by many sports celebrities, and *Dragonball*. It was also a time of experimental projects with new subjects and budgets that were considered high. Despite the fact that not all of these experimental animes got a massive success, studio *Ghibli* maintained to produce anime with high quality and got massive popularity such as *Akira*, *Gunbuster*, *Grave of the Fireflies* in 1988 and many more (*AnimeEveryday*).

During the 1990s, the Japanese anime industry got its pick success in many works, as it gained already a huge popularity in the world, it became easy to gain support and recognition from the viewers all that with the help of notable factors such as the emergence of the both the Otaku and the cosplay phenomenon, the influence of the western culture on the qualities and the themes of the productions, for instance , the contribution and the franchise of anime by the American Disney studios. Anime became everywhere, through television screens, in cinema theaters, DVDS, advertising billboards, video games and later on via the internet. Consequently, it becomes so hard to deny it nor underestimate its influence. The most popular animes of that time were *Brave Exkaiser* and *Tetsujin 28-go FX* in 1990 and *Roujin Z* in 1992 two robot animes *Dragon Ball Z* in 1993, *Neon Genesis Evangelion* a controversial show from 1995, *Princess Mononoke* in 1997 by studio *Ghibli*, *Pokémon* from the same year, and so on (*AnimeEveryday*).

Today, thanks to the internet and the globalization, Japanese anime including the mangas, expended and became so easily accessible to everyone, from anime shows like *Naruto* 2004, *Attack On Titan* 2013 and many others, it become an important piece of art that can depicts various topics that can be relatable to many, including psychology.

As it was stated before, anime's emergence touched different parts of the world, leading to the emergence of alternative phenomena such as the anime fandom. According to Napier, it is hard to characterize -typical- anime fans in a limited case of description, most importantly because anime nowadays is so much more interlinked with American culture for instance (Ruh 51). The art of anime did not only depict cultural and social aspects of Japan but it was also integrated with different cultures of the world, from Europe in example seen in the famous anime *Heidi, Girl of the Alps* 1974 that was inspired from the alps stories and cultures. Yet, it is worth mentioning the Miyazaki world effect. Miyazaki is one of the most prominent figures in the anime industry, and one of the founders (alongside Takahata) of studio Ghibli in the 1960s (de Wit 19), one of the most important anime studios that still have a remarkable position since it got its success in the 1980s until now.

Miyazaki world is a subset of the anime fan group community known as MML (Miyazaki mailing list), which gathers anime lovers from Japan and around the world. Miyazaki's works are greatly appreciated, with some even arguing that his anime art presentations are the best (Napier 48). The ability of anime, particularly Miyazaki's world, to transport viewers to a fantastical world free of materialism and to explore a wide range of rich, complex, and nuanced emotions and themes is one of the main factors contributing to the growth of active fan communities for the genre (Napier 54). The same author claimed that:

In "Japan's Soft Power and Public Diplomacy," Kondô Seiichi, a Japanese diplomat, argues that "the Japanese do not find it easy to project their ideas in the form of values. Japan's ideas are better conveyed by being translated into cultural products through the mediation of feelings than by being translated into logical strings of words through the mediation of language." In fact, Studio Ghibli films

contain much articulate and intelligent dialogue and some memorable phrases (perhaps the most famous one is the exhortation "To see with eyes unclouded" from Miyazaki's 2001 film *Princess Mononoke*). (Napier 50)

Japanese people typically use anime as a means of expressing and conveying their thoughts and feelings since it allows them to do so openly, readily, and judgment-free. Conversely, though, it makes it easier to discuss subjects like how World War II affected Japanese culture and related events—topics that are sometimes controversial. The complexities of the various generational traumas and tragedies that Japanese people have faced or endured in the past can be artistically depicted in anime.

3. Trauma

Humans possess a unique combination of cognitive abilities that set them apart from other species. Our capacity for complex thinking and observation allows us to perceive and understand the world in ways that other beings cannot. Also it enables us to perceive the world to interpret it and analyze it. However, this very power of the brain can also be a double-edged sword. While it enables us to remember and learn from our experiences, it also means that our minds are influenced by emotions, both positive and negative. Moreover, the human brain is highly adaptable, constantly rewiring itself in response to new experiences and stimuli. Each encounter, whether positive or negative, leaves an imprint on our neural circuitry, shaping our attitudes, beliefs, and values. Consequently, our life experiences play a pivotal role in shaping our personalities and determining our future trajectories. The amalgamation of our thoughts, perceptions, and emotions forms the foundation upon which our identities and destinies are built. Thus, the journey of life becomes a continuous process of growth and adaptation, guided by the interplay between our brains and the world around us. In essence, the human journey is a complex interplay between the power of the mind and

the richness of lived experiences. It is through this dynamic interaction that we navigate the complexities of existence, forging our own paths and shaping the course of our futures.

4. Defining Trauma

Trauma, originated from the Greek word for "wound," is often understood to be an extremely unpleasant or painful event. It covers a wide range of occurrences, from common difficulties like disease, divorce, or disasters to terrible situations like torture, war, or genocide. Trauma in psychology refers to traumatic experiences that cause people to feel overwhelmed and cut off from their bodies, among other psychological and emotional reactions.

Trauma is the term used to describe very stressful, frightening, or disturbing situations. These occurrences are usually the consequence of tragic and unexpected events. Feelings of fear, menace, shame, rejection, abandonment, or unsafe may be induced or stimulated by these situations. Any stage of life can be affected by traumatic events, which can also have long-lasting negative impacts, also, people may react differently to traumatic circumstances, either instantly or over time. Crucially, the definition of trauma is subjective since people's particular emotional reactions to events, no matter how similar to their own, are difficult for others to fully understand.

Research, notably the Adverse Childhood Experiences Study, highlights the correlation between childhood trauma and adverse health outcomes later in life. Studies in psychology and neuroscience emphasize the variability in individual responses to trauma, influenced by genetic predispositions, prior experiences, coping mechanisms, and social support networks. Qualitative research, such as interviews and case studies, underscores the personal and subjective nature of trauma, shaped by cultural, familial, and individual beliefs. To sum up, evidence across disciplines confirms that traumatic events can have enduring effects and

manifest differently in individuals. This underscores the need for personalized approaches to trauma assessment, intervention, and support. Additionally, the physiological response to stress, involving the release of cortisol and adrenaline, further complicates the experience, often resulting in freeze, flop, fight, flight, or fawn reactions as the body prepares to respond to danger.

Traumatic events can happen at any age and can cause long-lasting harm, everyone has a different reaction to trauma, so you might notice any effects quickly, or a long time afterwards. In addition to that, what is traumatic is personal because other people can't know how you feel about your own experiences or if they were traumatic for you or not, you might have similar experiences to someone else, but be affected differently (*What Is Trauma?*). It is important to mention that when we feel stressed or threatened, our bodies release hormones called cortisol and adrenaline. This is the body's automatic way of preparing to respond to danger, and we have no control over it. This can have a range of effects, which are sometimes called: freeze (feeling paralyzed or unable to move) flop (doing what you're told without being able to protest) fight (fighting, struggling or protesting) flight (hiding or moving away) fawn (trying to please someone who harms you) (*What Is Trauma?*)

5. Childhood trauma

Childhood represents a time of innocence and joy in a person's lifetime, it is a phase of vulnerability where children start their journey of discovering new things, as it is a phase that should be characterized by affection and security. During this crucial period, children are not capable of doing much so they rely solely on their parents in all aspects, in which parents are often seen and considered heroes in their children's eyes, infants rely physically and emotionally on their caregivers, that's why taking care of children physical needs and creating a peaceful environment for them is so important as they may be affected by the least

nuisance they may feel. Indeed , it's the ultimate responsibility of parents to raise good children by raising good morals in them ,and that's by showing them a good example of what a good family is, so that later on they can create healthy relationships in their lives and have effective communication skills. Unfortunately some children are doomed to witness and experience chaotic situations where their innocence is shattered , leading to the onset of childhood trauma. This trauma can manifest in various forms and leave lasting emotional scars that will follow them into adulthood .

Trauma has different causes that may impact the child's behavior and shape his personality later on . One of the important causes that leads to trauma is abuse , whether it is physical including physical violence or sexual assault, or emotional such as bullying and manipulation. Such abuse frequently occurs within relationships where trust or authority is present, as a result, it leads to physical harm, emotional trauma and long lasting psychological consequences that impact the victims sense of safety and self-value.

Being exposed to distressing occurrences such as natural disasters , accidents or violent incidents can have a serious effect on the body and mind , even if a person didn't receive any direct harm the fact that he witnessed such traumatic events can evoke a serious kind of complicated and hard feeling like fear , helplessness or stress . This exposure can have lasting effects on mental health , resulting in PTSD or related trauma-induced disorders. Additionally , individuals that struggle with significant physical health challenges at an early age and had to deal with severe illnesses that require surgery and hospitalization may suffer from traumas as well , experiencing both physical and emotional pressure. coping with illnesses can evoke feelings of uneasiness , vulnerability which can significantly impact overall well-being .

Domestic violence is one of the common causes of psychological disorders in infancy. Observing acts of abuse within a household setting , often perpetrated by one partner against another reflects parents' failure from providing security to their kids . Children exposed to domestic violence are highly vulnerable to having emotional trauma , as they experience fear and confusion for their inability to understand the reason behind their parents conflict ; alongside feelings of guilt as they may think they caused the conflict and hold themselves responsible for it . This exposure can have a reasonable impact on mental health and future relationships as children who witness domestic violence attend to use violence whether consciously or unconsciously. Furthermore , enduring bullying whether it is verbally ,physically or socially through repeated acts of aggression or harassment from authority figures or peers can also cause profound emotional distress , diminished self-esteem and social isolation . Overall victims of both domestic violence and bullying may face mental health challenges in their lifetime which may badly affect their future .

Trauma can seriously harm our soul and body , in which all the traumatic experiences that we witness as children remain preserved in our brain memory because trauma resides in the brain, not in the event itself (LaDue 25) . Trauma is the ultimate experience of this will last forever (Van der Kolk 88), therefore , trauma major impact is on the brain that is why it will stay with us on each stage of our life if not dealt with , as the memory restore all experiences without exception but notably tragic experiences because it is lived by both the body and brain , and also because the brain stood powerless against this event when it happened and couldn't deal with it in any proper way as it is totally new , it is known that the brain takes first experiences as sources to develop a certain mechanism to deal with any similar situations in the future that is why likely tragic experiences are imprinted on the brain ,in addition to that that our body rely on the memory and brain to recognize situations and

deal with it . Our natural response to trauma comes from our very ancient past, going back 280 million years. This instinctive reaction is rooted in the oldest and most basic parts of our brain, often called the reptilian brain. (LaDue 25).

6. Psychological/emotional trauma

Psychological trauma refers to a variety of distressing events that can impact both emotional and mental health. It stems from exposure to events that overwhelm a person's ability to cope such as one-time events ,ongoing, relentless stress or Commonly overlooked causes such as natural disasters and accidents to interpersonal violence, abuse, or the sudden loss of a loved one.(‘Emotional and Psychological Trauma - HelpGuide.Org’ 1) Moreover , the impact of trauma can manifest in different forms: physically, psychologically, and emotionally threatening various facets of a person's life. Physically, trauma may follow symptoms such as headaches, fatigue, gastrointestinal issues, or even chronic pain ;Psychologically, trauma can lead to evoking intrusive thoughts, nightmares, flashbacks, hypervigilance, and emotional numbing ;Emotionally, trauma often results in heightened levels of fear, anxiety, depression, anger, or feelings of helplessness and hopelessness.

7. Childhood traumatic grief and loss

The loss of a loved one is hard to accept at any age however adults are more qualified to handle the loss than children due to advanced life experiences and mature minds(Ferow 2). Experiencing a sudden death of a dear one can leave individuals struggling with overwhelming emotions, intrusive memories, and persistent anxiety.

Losing someone dear that we shared both happy and sad moments with is hard , just the mere thought of it gives a feeling of uneasiness and fear , regardless of how old we are

because this is how humans are made. however , adults know better how to deal with this pain than children due to their advanced cognitive abilities that allows them think and perceive things in a more complicated way and their life experiences over time that taught them how to handle tough feeling ,yet for children it's tougher , they might get confused and feel deep sadness as they can not comprehend why someone they love is not with them anymore . That kind of feeling of uneasiness and sorrow that follows the death of a loved one in infancy if not handled by parents carefully as they should try comfort their kids and find an easy way to explain the situation for them just like the classic way of telling them that the person has become a star in the sky or an angel may lead to having trauma .

Furthermore , such traumatic experiences like experiencing loss and grief can shatter a child's safety leaving them feeling powerless and helpless . “If the child witnesses the event, memories can be triggered throughout his lifetime, resulting in traumatic grief or posttraumatic stress disorder”(Ferow 2), when a child witnesses a traumatic event , the memories of that experience can linger throughout their lifetime , often triggering intense emotional responses .this can lead to conditions such as traumatic grief or PTSD . traumatic grief occurs when a child not only experiences the loss of a loved one but also witnesses the traumatic circumstances surrounding their death . These children may struggle with overwhelming feelings of sadness, anger, guilt, and confusion ,as well as recurring intrusive thoughts or images of the traumatic event. Similarly, PTSD can develop when the child's nervous system becomes overwhelmed by the traumatic experience, leading to symptoms such as flashbacks, nightmares, hypervigilance, and avoidance behaviors. These conditions can significantly impact the child's emotional well-being, social relationships, and overall functioning.

8. Conclusion

Overall, the chapter tackled many important key themes, particularly Japanese anime trauma. The chapter started by introducing the art of anime and providing its historical development from the early 20th century until nowadays. All that in addition to the different events that had an impact on this industry, such as the creation of Toei animation and Ghibli studios, the Miyazaki effects and many more. We also discussed phenomena linked to anime such as the emergence of anime fandoms and their influence. After that, we defined trauma as a whole, then we focused on childhood trauma specifically. We discussed how traumatic experiences have a long lasting impact on the life of a child into his adulthood, leading to many psychological issues such as traumatic grief and PTSD. At the end, by studying the art of anime and trauma. The chapter highlights how this art is an important medium that depicts and explores psychological issues in their shows and character portrayal .

4. Exploring Emotional Trauma and Childhood Grief in Attack on Titan, Naruto and One Piece: Study of Characters

1. Introduction

The aim of the chapter is to provide a comprehensive description of three shows: Attack On Titan, Naruto, and One Piece. Following this, it will delve into the psychological analysis of two characters from each of these anime series: Eren Yeager, Mikasa Ackerman, Sasuke Uchiha, Obito Uchiha, Trafalgar D. Water Law and Donquixote Doflamingo. The chapter begins with a summary of each anime, outlining their backgrounds and significance. Moreover, it analyzes each character individually. The second part of the chapter is divided into three sub-parts, each corresponding to one of the shows. Within each sub-part, the analysis focuses on two characters, exploring their psychological complexities and character development within the context of their respective series.

2.a. *One piece*

The anime *One Piece* by *Eiichiro Oda* premiered in *Shonen Jump* magazine in 1997. In 1999, Toei Animation developed the manga into an anime series that showed on Fuji Television in Japan. The animation also broadcast on private TV networks RCTI in 2000 and Indonesia's Global TV from 2002 to 2006. The anime, one of the most prominent cultural icons in Japan, is centered on the adventures of Monkey D. Luffy and his pirate crew. Since its debut in 1997, it has been released every week and has seen tremendous popularity worldwide. About 430 million copies of *One Piece* have been sold globally (70 million outside of Japan), breaking the previous record for the most copies of a single work ever created. This global praise not only solidifies Japanese manga's status as a profitable export, but also highlights the medium's potential for projecting Japanese soft power, a potential that

is especially visible in East Asia, where the series sparks a great deal of interest in Japan among young readers (Kopper 1) .

In the universe of *One Piece*, the vast Red and Blue Oceans are home to a variety of groups, including governments, pirates, and marines. Four powerful empires, East Blue, West Blue, North Blue, and South Blue, rule the Red Ocean, which borders the Red Line and reaches into the New World and the Grand Line. The clashing divisions, the Marines and the Straw Hats, navigate these rough seas in never-ending conflicts. The Straw Hats are brave explorers who are respected by pirates for their abilities despite their differences. The World Government, which is in charge of much of the Grand Line and Red Line, is the main enemy. Justice is weakened by governmental corruption, which is personified by the hated World Nobles. The Revolutionary Army, which battles to free oppressed peoples from government injustices, is a serious menace. The government's unrelenting pursuit of the Straw Hats results in skewed justice and their criminalization.

During their journey, the adventurers often face moral dilemmas, shaped by the legendary Pirate King who personifies rebellion against unethical power. In the *One Piece* universe, various factions such as the Warship and Revolutionaries function as arbiters of convictions and penalties. The complex details of this dynamic universe are highlighted by themed islands that act as centers for entertainment and community development (The Complete One Piece | PDF) One piece has become well-known as an anime due to its capacity for weaving themes that are profoundly meaningful to viewers everywhere. In essence, the series is notable for its compelling narrative, captivating characters, and complex world-building. Its exploration of a variety of interesting and stimulating subjects, such as the complexity of power and ethics and the pursuit of friendship and dreams, is one of its distinguishing qualities.

The anime addresses serious issues including discrimination, slavery, persecution, exploitation, and dictatorship with extraordinary depth and complexity through its epic story. In addition, the show takes an original approach to conflict, showing a world in which morality is a matter of opinion and where individuals struggle with their own moral compass. *One Piece's* solid commitment to conveying principles of optimism, courage, and the human spirit's enduring strength in the face of hardship is what really makes it stand out. However, since it dives into the psychological aspects of its characters and provides in-depth analyses of their motivations, fears, and inner struggles, this anime goes beyond conventional adventure stories to give a profound investigation of human nature and the complexity of the mind. Throughout the series, characters undergo significant psychological evolution, grappling with issues such as past traumas, questions of identity, and the search for purpose. For instance, while protagonist *Monkey D. Luffy's* determination to become the Pirate King propels his actions, beneath his cheerful facade lies a complex individual weighed down by familial expectations and the burdens of leadership. Similarly, other key characters like *Roronoa Zoro*, the right hand of *Luffy* the captain of the ship, *Nami*, and *Nico Robin* are depicted with multifaceted psychological profiles, each confronting personal struggles and past traumas.

One Piece serves as a perfect medium for exploring deep psychological topics such as traumatic experiences in the past and the profound impacts caused by losing a loved one. First of all, the show features a large diverse ensemble of individuals, each with a fascinating past and a wide range of experiences. Due to this diversity, a variety of perspectives on pain and loss may be examined, which increases the narrative's connection and empathy with viewers.. The detailed narrative forms of manga and anime also offer much of opportunity for in-depth examination of characters' emotional journeys over time, enabling complex depictions of tragedy and its lasting effects. On top of that, the imaginary universe of *One*

Piece permits clever and unique portrayals of trauma and coping strategies, providing viewers with a means of escape as well as a chance to reflect. In brief, *One Piece* is an ideal medium for delving into profound psychological issues such as the pain of loss and the lifelong sadness of experiencing a traumatic event in the past due to its unique blend of serialized storytelling, inventive world-building, and deep character development.

2.b. *Naruto*

Naruto is a well known anime across the world, created by *Masashi Kishimoto*, that debuted in 2002 also considered a cornerstone of Japanese pop culture. The events of this anime are set in an imaginary world of elemental powers where ninjas do exist, following the story of *Naruto Uzumaki*, an orphan wishing to become the strongest ninja and Hokage. Through dynamic animation and emotionally engaging storytelling, the series reinforces themes of friendship, perseverance, and identity against a backdrop of ninja warfare and political intrigue. *Naruto* has gained its popularity for its unique style of storytelling, interesting characters and plot, and thematic depth, earning it a devoted fanbase and solidifying its status as a shonen² classic. With its enduring impact, *Naruto* remains a timeless part of anime history, inspiring viewers worldwide.

The show explores profound psychological themes such as childhood trauma, emotional trauma, and PTSD. The series also highlights the power of friendship and human connection to heal emotional wounds through its characters, particularly protagonist *Naruto Uzumaki's* journey of self-acceptance as his teacher and friends supported him till he got over his bitter past and accepted himself for who he is. The series explores the psychological complexities of other characters like *Sasuke Uchiha* and *Kakashi Hatake*, as well as the main

²shonen: a genre of Japanese comics and animated films aimed primarily at a young male audience, typically characterized by action-filled plots

antagonists of the anime such as *Madara Uchiha*, *Obito Uchiha*, and members of *Akatsuki*. Additionally, the protagonist of "Naruto" lives in poverty and is not the center of attention, the anime questions conventional notions of heroism, Kishimoto offers a nuanced examination of the human condition by giving his characters moral issues which reflect the complexity of the human psyche.

2.c. *Attack on titan*

One of the most well-known Japanese dark fantasy anime and manga series, *Attack on Titan* (also known as 進撃の巨人, *Shingeki no Kyojin*), was authored by *Hajime Isayama* and debuted in 2013 (*Attack on Titan* (TV Series)). The anime's main plot, that is divided into 4 seasons and 139 chapters (or episodes), revolves around a world where all of humanity persisted and lives in a few surrounded cities by three main walls: wall Maria, wall Rose and wall Sheena. These walls protect and shield the residents from the threat of being eaten by humanoid giant creatures called the titans (Song 2). He³ stated in his article "The Human Mecha: Titan, Technology, and Self in Attack on Titan" that:

These Titans have garnered enough interest to warrant publications of anatomical charts behind the "science" of these mysterious creatures. They are described as humanoid, man-eating creatures that typically stand between two and fifteen meters tall (with some exceptions). Taking the form of a male physique, often with aberrations like an enlarged gut, head, or other disproportions, they possess no reproductive organs, which left the question of how they came to be unanswered until much later in the story. (7)

³He Max is the full name of the author of: *The Human Mecha: Titan, Technology, and Self in Attack on Titan*.

In line with this, there are many unanswered questions regarding the titans such as the origin of their existence, the place where they come from and the reason why they solely feed on human beings. The survey corps are the only group of brave soldiers that often go outside the walls to discover other territories outside the walls, to fight the titans and try to reveal their history and secrets, despite all the fear and the danger that comes with it.

Everything changed one day when an oddly attack from an unusual huge titan -discovered later on as being named the colossal titan- led to the destruction to the first Shiganshina's first wall of defense and made a cruel attack of the titans that left thousands of deaths including the one of the mother of the main protagonist of the serie Eren Yeager who saw his mother being eaten alive in front of his eyes on the the anime's opening episode. Therefore, that puts the whole of all mankind of the Eldia island (also known as the paradise, where humanity lives and resides in the show) in danger and that pushes them to fight back for their survival and to reveal all the secrets of those mysterious giants. The anime follows specifically the story of *Eren Yeager* and his close friends who joined the elite army "the survey corps" to seek vengeance and to save humanity('Attack on Titan (TV Series)').

Throughout the anime, many topics that are related to our real life issues were introduced and analyzed into that fictional atmosphere of *Attack on Titan*. Despite the complexity and the rich parallels of the story, Isayama made topics of racism, vengeance; unfairness, violence and more so accessible and easy to digest by either the watchers or the readers of the manga/series(Song 5).An example of that is seen on the way *Eren* was risking his life to join the survey corps army as a way to put an end and vengeance to the titans that killed his mother, destroyed his life and his entire city. Not only that, the show describes the brutality and terror that humanity was living with the danger of the titans, The show showcases cruel sequences of people being eaten alive by the giants as well as as the different human conflicts that occur whether between the different branches of the military army of the

paradise island like the survey corps and the Garrison army for instance or between the same island against the country of Marley (and the rest of the world), showcasing racism and oppression that comes from the conflict while giving reference to the real WW2, all that according to many researchers such as He. Beside that, the show reflects the corrupted regime system that rules Eldia, an authority that can be considered relatable to many ruling systems of our actual world.

Most importantly; the show addresses various psychological issues and mental disorders within its plot, story and characters, and it follows the way the events of the series have an impact on the character development of people. It captures the mental effects of violence, terror and battles by showing the psychological toll of loss, warfare, deaths and tragedies have most specifically on the protagonists.

Despite the fact that the portrayal of the intense, dramatic and graphic scenes of the show can trigger some of the watchers' sensibility and uncomfortability, these kinds of scenes may increase more anxiety and stress especially to the watchers with unstable mental health. *Attack on Titan* is commended for how well it handles these subjects in spite of these difficulties. The anime series is renowned for its ability to deftly incorporate these psychological analysis into the story, which highlights the complexity of the characters and the overall thematic richness of the narrative.

3.a. *One Piece*'s characters



Trafalgar D. Water Law is a pirate from the North Blue, known as “surgeon of death“, the captain and doctor of the heart pirates. Law had become a pirate just to take down his enemy Doflamingo as he wishes to kill him. As many of One Piece characters, Law had a sad and traumatizing childhood that changed his life priorities and perspectives . Trafalgar lived once in Flevance, a prosperous and advanced city in the North Blue known for its medical expertise, with his parents who were Doctors and his sister Lami. Unfortunately, the white city suffered years later a catastrophic outbreak of the amber lead syndrome, a fatal disease caused by the mineral amber lead. At some point, people of all ages started to collapse and fell ill , their skin and hair got whiter rapidly, then all of the patients died with their entire bodies in pain. When neighboring countries heard about the disease, they thought it was contagious ; therefore, they blocked off the country completely and took quarantine measures against it . As citizens of Flevance tried to escape and immigrate, the neighboring countries attacked them and a war began between them. The war ended by the extermination of Flevance(‘Trafalgar D. Water Law/History’).

The background story of Trafalgar D. Water Law in episode 698 “Anger Erupts! Luffy and Law's Ultimate Stratagem!” shows the childhood of Law and his suffering from childhood traumatic grief (00:10:52-00:22:14). Cohen states that current consensus regarding

the diagnostic criteria for childhood traumatic grief includes a death of a child's loved one in circumstances that were objectively or subjectively perceived to be traumatic(12), and Law has witnessed the death of all his beloved ones as a child , which means that he has traumatic childhood grief. Ferow has stated that “ In the case of a prolonged illness or anticipated death, children over the age of seven may experience significantly higher levels of maladaptive grief and PTSD” (2). Law was about 8 years old when he had to see his sister struggling with the amber disease and waiting for her to die as there is no hope nor cure. Additionally, Cohen also declared that the concept of childhood traumatic grief has been fairly uniformly described in the literature as the encroachment of trauma symptoms on the child's ability to grieve. Similarly, in Law's experience, just after the death of everyone he knew, he found himself in situations where he couldn't mourn his dead loved ones , as it all happened at the same time , and he discovered all these deaths one by one alone . Also he didn't have any time to mourn them as he should escape or else he will be next to die.

Trafalgar has met Doflamigo the captain of the donquixote pirates after surviving an evil man who encouraged him to be nihilistic and omnicidal , wishing to destroy as much as he can of the world. Trafalgar had only 3 years remaining to live because he was infected by the disease. For his remaining time, his focus was set on ruining the world and was also manipulated and abused which made him kind of mean and violent . Soon he met Rossinante nicknamed Corazon, Doflamigo's younger brother , who showed him kindness and gave him hope that there is a possibility to cure his illness and he did so , but by betraying his brother. Law had his second traumatic loss after Rossinante was assassinated by Doflamigo as it was shown in episode 307 which marked his profound loss of his survivor , yet he couldn't mourn him properly (00:20:42-00:22:20) . Later on, Law developed revenge as a coping mechanism and made his goal in life to fulfill what Corazon wished for when he was alive . He named his pirate crew “the heart pirates” which is a nod to Corazon ; he also tattooed a heart-shaped

tattoo with a smiling face which refers to his savior and that's a kind of reminder for him to never forget his revenge. However , despite all of the suffering he went through, Law still has a soft heart ; he just doesn't show it .



Donquixote Doflamingo, the captain of the donquixote pirates , described in the series as the ultimate villain because he's cold and manipulative, as is his lack of empathy and preference of using violence . Doflamingo was once a member of a noble family, but because his father decided to give up his status as a noble and become a simple human , Doffy's childhood was ruined (ep 699 , 00:08:55-00:12:00) .

In season 17, episode 699 in the flashbacks ,we see Doflamingo's first traumatic event , when the villagers of the village they moved to burned their house and were searching for them to kill them ,however, they escaped and hid in an abandoned house in front of the sea. Later on , he lost his mother because she wasn't used to misery and fell ill . That was the first loss Doffy witnessed. According to Ferow “Children experiencing loss without the necessary skills or supports are more prone to develop psychological issues of grief and loss”(1) .That's the case with Doffy; he didn't find any support and soon they were captured by the villagers and had to worry about his own life (EP 699 , 00:12:08-00;16:00).

In the same episode , there is a scene where Doflamingo was having a nightmare while taking a nap . This reveals another traumatic experience Doflamingo had as a child when he was captured by the villagers and taken to be executed (00:05:22-00:08:32). According to

Ferow, having nightmares about the traumatic incident is a common symptom in children who are experiencing traumatic grief (5). Psychologically speaking, all the traumatic experiences lived by Doffy have led to the creation of a monster, a ruthless, aggressive person and that's just a result of the accumulated trauma he experienced as a child. As Peter declared, "children who suffered trauma in childhood can become aggressive or even violent bullies in the aftermath" (LaDue 192). Another symptom of Doffy having a traumatic childhood are his actions in adulthood because he developed a coping mechanism in which he lives in his own fantasy since he thinks that by using violence he can oblige people to obey and then become the ruler of the world. For instance, as mentioned by Peter, victims of childhood trauma have a common tendency to live in fantasy, that is their way to cope with their traumatic experiences (LaDue 240).

3.b. Naruto's Characters

Naruto gives a chance for viewers to understand the deep psychological effects of childhood trauma by providing them with different psychological profiles of each character allowing the reader to get much information about them and have a proper image of their lives. The examination will be focusing mainly on the villains of Naruto, the main antagonist and rival of the protagonist Sasuke Uchiha and Obito Uchiha, two powerful characters of the Uchiha clan.

Sasuke Uchiha, the last remaining member of the Uchiha clan, the most powerful clan in KONOHA⁴, was designed to be the perfect villain in Naruto. During his childhood, Sasuke was a fortunate child. He had everything he needed: his mother's care, his brother's love, and his father's protection. Additionally, as the son of the head of the Uchiha clan, he

⁴ Konoha : also called the hidden leaf village, the name of the village where the protagonist naruto lives.

received respect and attention from everyone. He was a naive and cheerful boy who dreamed of becoming the next leader of his clan.

As an infant, Sasuke was close to his brother and had a tight relationship with him. His brother, Itachi, was favored by their father because he was a genius and excelled in everything he did. As a result, Sasuke idolized him and always sought to spend more time with him and learn from him.



However, everything changed overnight, and Sasuke's perfect life was turned upside down. One night after a long day of training , when Sasuke entered his clan territory on his way home, he found the dead bodies of his clan littering the street . He rushed home to notify his parents , but once he was there he heard some noise from his parents room then knew someone was there . Sasuke stood silent behind the door as he was so scared, but then found the courage and opened the door to see a tragic view ; the floor was soaked with blood and his beloved brother was standing over his dead parents. That was the first traumatic event that he witnessed .Sasuke was shocked and needed comfort and help from Itachi ; however ,instead of comforting him, Itachi made him relive the event in a Tsukuyomi ⁵ vision and ended tormenting him of visuals of how he killed his parents. For a moment,the naive kid couldn't believe his eyes and that Itachi is the killer .He asked him why he killed them but then Itachi replied coldly and stated that he only wanted to test the power of his ability. Out

⁵ Tsukuyomi: Tsukuyomi alters the environment around a target, morphing it to an illusion of the user's design , with the ability to use shadows to teleport and create weapons .

of anger, he rushed to beat him , but Itachi avoided his fists and attacked him in return Sasuke fell down incapable of doing anything still he found the courage again to stand up and then run to save himself screaming : “I don't wanna die”, as he felt an extreme fear . He was afraid that he would be the next target to be beheaded, but his brother appeared in front of him and stopped him . The poor kid started begging for his life , just a few seconds then for Itachi to tell him that he will spare him because he is too weak and not worth dying , then Sasuke fainted (Season 2, ep 84, Roar,Chidori! Brother vs, Brother!).

In Episode 84 of Naruto, we can see a clear demonstration of Sasuke's trauma with all the symptoms mentioned in the previous article “emotional and psychological trauma”.According to Lawrence Robinson, psychological trauma symptoms encompass a range of complicated feeling such as shock, denial, confusion, anger and fear (2) ; we can say that Sasuke has shown all of these symptoms of emotional trauma, first him feeling shocked as his clan's and parents death was sudden and he never expected such a thing to happen because usually when he comes back from training he finds everything fine .Next, tries to deny what he saw and wished everything was just a nightmare as he kept saying : “why , why ? itachi why did you do that ? ” ,basically he didn't want to believe what his eyes saw . Then , acting out of anger and attacking Itachi; lastly he felt an extreme fear and tried to run from there as he felt insecure.

After the extermination of the entire Uchiha clan, Sasuke found himself alone, facing tragedy. Such a traumatic experience at the age of 7 shattered his childhood innocence. The cheerful boy became a depressed, lonely individual, exposed to tragic scenes and harsh reality.

A few years later, at the age of 12, Sasuke joined the ninja academy with changed aspirations. Now, all he seeks is power to avenge his beloved family and clan. The emotional trauma he endured transformed him into a different person. Once soft and kind, he became

arrogant and emotionless. Lawrence Robinson describes symptoms of helplessness, self-blame, and disconnection, all of which Sasuke experienced. He blamed himself for not stopping his brother from committing the crime and felt guilt for not understanding Itachi's intentions earlier(7).

Sasuke struggled to comprehend his feelings. He had lost everything he once had: family, dreams, and purpose in life. His will to kill his brother became his sole reason for living. The revelation that Itachi's love for him was a lie tormented him deeply. The fact that his brother, the closest person to his heart, was the killer caused him immense pain. Accepting this harsh reality proved to be incredibly difficult for Sasuke.

After joining school ,he never tried to establish any friendships despite being popular because of his intelligence and high grades , he preferred to isolate himself because he thought no one could understand his sorrow and this is another symptom of emotional trauma mentioned in the article “emotional and psychological trauma”.Furthermore, he couldn't trust others as the only person he can rely on is himself ,and because he believed that it is better not to be attached or feel sympathy for anyone as his trust has been shattered before and he was betrayed by his older brother. The emotional trauma that was experienced in his early childhood caused him a change of personality and purpose of life , the hatred he held against his brother became the driving force behind his actions and decisions .

After his graduation from school of ninjas at the age of 12,and having awakened his sharingan, he started receiving missions and working in a team of three, and started sharing happy and sad moments with them , and almost became friends with them. One day, when Sasuke was on a mission, he heard from his teachers that his older brother had returned to Konoha after a long time of being exiled, and he came after his teammate Naruto. Sasuke ran to see his brother as he had flashbacks of the events of the day of the massacre of the Uchiha clan (Season2, ep 84, 00:02:42-00:15:10) and felt extreme anger. When Sasuke arrived there

and finally saw Itachi he started a fight with him hoping to complete his revenge but he ended up with a broken hand and lost the fight . Also itachi put him again in Tsukuyomi and force him have flashbacks of the traumatic event (Season 2, ep85,00:08:20-00:11:00).Sasuke fell in a dark illusion of repeating events of the masacre and started screaming while being tormented mentally. Yet, whether he had those flashbacks willingly or forcefully, the result is the same; Sasuke kept reexperiencing the same pain and shock of that day whenever his brother's name was mentioned or when he met him.



Obito Uchiha, a character from the Naruto series, undergoes a series of tragic events characterized by death, grief, and betrayal. Initially portrayed as a young, innocent ninja with traits of optimism, idealism, and unwavering loyalty, Obito's story takes a drastic turn when he witnesses the death of his dearest female friend in episode 345, titled “I’m In Hell,” of the series. This traumatic event quickly transforms his character, leading him to adopt a new persona known as “Tobi.”

As Tobi, Obito becomes manipulative and strategic, involving himself in various ninja wars. However, his ultimate goal remains consistent: to establish a world free of conflicts. Despite his initial naivety, Obito's experiences shape him into a more complex and nuanced character, driven by his desire to bring about significant change in the world. However, that does not deny the fact that he fell into numerous immoral actions and atrocities. Obito’s deep

unexpressed sorrow lead to seek revenge to numb his pain in which he is behind the death of many close people, including his parents and tutor.

From a psychological point of view, Obito's childhood trauma had a significant role in reshaping his personality and influencing his future decisions. he was unable to experience his full grief and sadness properly nor to expose his rage from the past tragic events that he witnessed, instead he built a carpasse that buries his vulnerability. Obito suffered from childhood traumatic grief, a psychological issue comes as a result of losing a very close person in different circumstances, like injuries, accidents; suicide, natural disaster or others (Ferow 307).

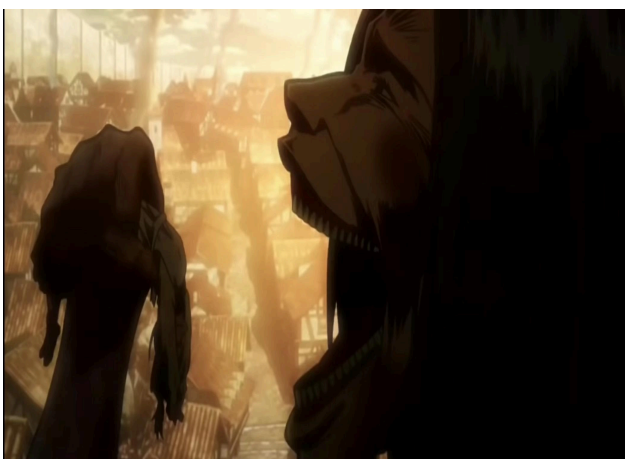
3.c. *Attack On Titan's* characters

The representation of childhood trauma in the anime *Attack on Titan* is showcased through the psychological and behavioral profiles of different characters of the show whose early life experiences have a profound role in designing and shaping their adult personalities and attitudes. The examination will be focusing mainly on the two protagonists characters: Eren Jaeger and Mikasa Ackerman. Their childhood trauma had not only an impact in their character development, their decision making and their relationships in their adulthood, but also served as an important key plot element ,and the stories they tell effectively highlight the long-term consequences of early psychological harm.



Eren Jaeger, a character whose purpose in life since his early childhood was to put an end to the threat of the titans and to free humanity from the one decade of confinement that was imposed by those mysterious gigantic creatures. Born and raised by a simple family in a small inside walls city called Shiganshina, he has always been exposed to the constant fear of humanity from the titans that was reinforced by various stories of how cruel and threatening they are. Despite the fact that the walls served as a barrier that protected humanity from the threat of extinction by the titan, Eren was seeing the walls that protect his city as a way that limits people from their freedom and their right to explore the world . In addition, looking at it as a symbolism of the fragility, the cowardness and the fear of confrontation of humanity which therefore made his hatred against both those gigantic creatures and people go bigger every single day (season1, episode 1 “To You in 2000 Years: the Fall Of Shiganshina”).

The sudden attack of the titans in their first episode of the show that led the full destruction of *Eren's* city, the cruel death of the inhabitants of Shiganshina, including the one of *Eren's* mother that was devoured alive in front of his eyes by a smiling titan (season 1, episode 1, 00:22:06-00:23:43) has made a shift in his life, marking it as the first ever experienced trauma from his childhood.



According to Keyes, et al, the loss of a close relationship due to death, particularly an unexpected one, is a traumatic life experience for both children and adults that has been

linked to the development of psychiatric illnesses. Given the importance of personal relationships throughout one's life, the loss of a close relationship stands out among stressful experiences (864). That explains the way the death of Eren's mother and the titans attack had a hand in adding new layers to Eren's personality, a personality that can be seen as complex and driven by a single determination in life, which is seeking revenge for the murder of not only the closest person in his life, his mother, but also the inhabitant of his city, and all his friends. Eren despite the fact that the experiences that he lives with made him look reckless, stubborn, ruthless, full of rage and anger and more, all that can be seen as a carapace or a shell that protects the vulnerable side of his character, where he is a deeply insecure, sensitive and has a constant fear of losing more people, than he already had lost. On the other hand, Eren's coping mechanism can be more likely detached and linked to post traumatic grief. According to Cohen et al:

The Concept of childhood traumatic grief (also called "traumatic bereavement" or "traumatic loss") has been fairly uniformly described in the literature as the encroachment of trauma symptoms on the child's ability to grieve. In this condition, intrusive and distressing trauma-related thoughts, memories, and images may be triggered by trauma reminders (situations, places, people, smells, sights, or sounds that remind the child of the traumatic nature of the death), loss reminders (311)

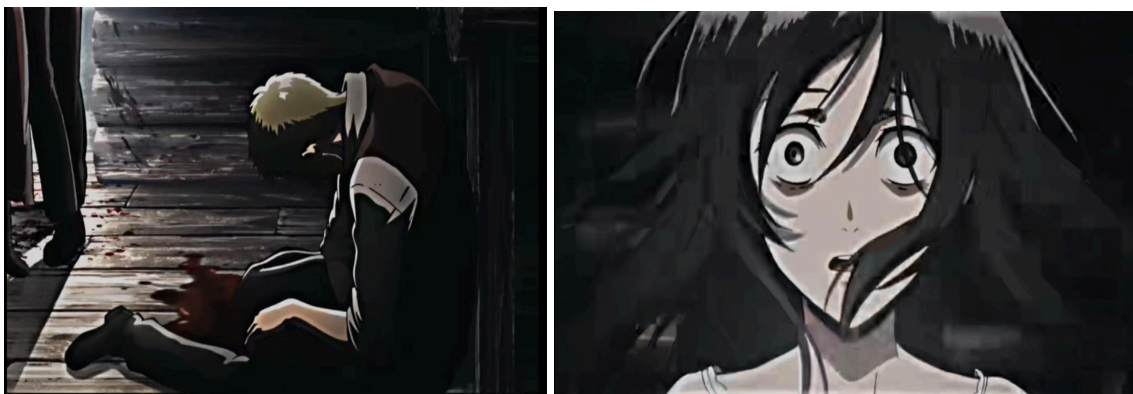
Suffering from post traumatic grief can have various symptoms that are related to difficulties in properly feeling all the emotions of grief and sadness, yet it does not mean the absence of memories and related thoughts about the past experienced traumatic event; many can experience the feeling of guilt, as in *Eren's* case. As it was previously explained, *Eren's* detachment and overdetermination on a one single goal comes from his intense inner grief

and guilt after witnessing numerous atrocities in front of him. In addition to facing constant judgment from being an overactive and an impulsive person, Eren tends to avoid expressing his guilt and sensitivity fearing further criticism and scrutiny. However in the season 2 episode 12 “Scream” of the series, Eren faces a hard situation where he finds himself helpless in saving himself, Mikasa and Hannes, another soldier; from a smiling titan. That situation made him fall into a rare emotional breakdown, where he started crying hysterically to Mikasa in a moment of helplessness and vulnerability. All those emotions came as a trauma response of the past cruel experiences of death witnesses that were showcased in exploding a bottle up feeling of guilt and culpability in an overwhelming situation. .



Mikasa Ackerman is a highly significant character in the Attack on Titan series. She is a longtime childhood friend of Eren Yeager, and she lived and was raised in his household after the tragic death of her parents. Mikasa’s race and heritage are mixed; she comes from the Ackerman family on her father’s side, one of the strongest yet most oppressed clans in Eldia, as well as from the Shogun clan on her mother's side, the last and rarest bloodline, making her family a target of human trafficking.

As revealed in Mikasa's flashbacks in the sixth episode of the first season of the series, titled "The World The Girl Saw," her family was indeed murdered by a group of human traffickers. However, she was eventually saved by *Eren* and his father, who is a doctor, when they accidentally visited for a medical checkup for her pregnant mother. Later on, she continued the rest of her childhood being adopted by Eren's parents, building a strong relationship and bond between Eren and their mutual friend, Armin Arlert. Despite the dramatic shift in her life after her traumatic experience with her parents' loss, Mikasa developed a different coping mechanism from Eren. She became extremely attached to him, and her main goal is to protect him and be beside him at any cost.



Mikasa Ackerman can be described as a calm, introverted and very collected person. She can be often seen as numb person but she is very loyal and committed to her friends and her loved ones, most importantly to Eren as she considers him her savior and her only family member that got left for her, especially after the sudden titans attack that was marked as her

second main traumatic experience . In addition to that, she is a very strong and skilled fighter, considered as an indispensable elite soldier in the survey corps army. However, her deep attachment and over protectiveness to Eren can be seen as a weakness sometimes, where she finds herself in situations where she cannot balance between her feelings and her role in the group in the battlefield. An example of that is demonstrated in Episode 5 of Season 1 “First Battle: The Struggle of Trost, Part1” where Mikasa recklessly abandoned her entire responsibility and her strategic role with her team in the fight against the titans just to run furiously to Eren to what appeared in the episode as his death. This impulsive reaction was driven essentially by her emotions and her vulnerability; making her demeanor be easily overridden just for the sake of saving Eren, even at the expense of her responsibility in the battlefield or her own life.

All these mentioned traumas and more that Mikasa witnessed from a young age contributed to the emergence of various psychological troubles, the most important one to be listed is PTSD. Cohen, et al states that the post traumatic stress disorder can be observed and defined as the recollection of past triggering old events, or their repetition whether in dreams and or similar situations; this can lead to difficulties in generating past griefs, sad situation or adapting to new resolution that can help to get over past traumatic experiences (311). Mikasa suffered from the repetition of the scene of the murder of her parents and was kidnapped as a young child in her head whether in the form of intrusive memories or flashbacks. That occurs in every tough situation that bears the risk of losing a close person to her which often disturbed her present experiences and makes her feel overwhelmed in most of those situations. These cruel memories can be followed throughout the rest of her lifetime and can result in a traumatic grief disorder, which is named as we mentioned PTSD (Cohen, et al 2). Additionally, unlike Eren’s coping mechanism, *Mikasa’s* over protectiveness and care of Eren stemmed from her severe attachment issues, which is one of the common symptoms of

PTSD. The attachment comes initially from her fear of losing *Eren* in the same situation that she lost her parents, that relates to death.

4.3. Conclusion

To conclude, this chapter gave a detailed definition of the three anime shows that our study tackled which are : *Attack on Titan* , *Naruto* and *One Piece* . It revealed the characters' childhood traumas experienced in their early childhood and the aftermath of these traumatic experiences , including childhood traumatic grief , loss of a loved one , emotional trauma and PTSD. In this chapter a deep analysis of the characters personality and behaviors were done based on the previous data and scholars' knowledge we mentioned in the previous chapters . Additionally , it tackled the characters' symptoms that show which kind of childhood trauma they had and then its impact on their life . Overall , This chapter reveals that childhood trauma that is not well handled in childhood impacts the child's adulthood .

5. General Conclusion

1. Introduction

After analyzing all aspects of the research, including discussing the theme of Japanese anime as a medium of study and analyzing it through the lens of psychoanalysis theory, specifically focusing on childhood trauma stemming from death, grief, and loss, several observations have been made. These observations were conducted by analyzing visual arts objects from different anime series: *Attack On Titan*, *Naruto*, and *One Piece*.

The research followed a detailed and divided scheme, beginning with the analysis of Japanese anime and the trauma spectrum, particularly focusing on childhood trauma and grief. This was followed by a comprehensive understanding of each anime show and its diverse characters. However, it is important to acknowledge that the presented research thesis makes a modest contribution by shedding light on the significance of this medium of study and suggesting its importance for further academic exploration within the field of cultural studies.

2. Summary of Findings

In anime, the portrayal of childhood traumatic grief and loss is a common theme that is explored with depth and sensitivity. When a child in an anime experiences the death of a loved one in a tragic situation, they may undergo childhood traumatic grief and loss, which manifests as profound sorrow accompanied by psychological trauma. This disorder is characterized by symptoms such as avoidance behaviors, intrusive thoughts, lack of emotion, and increased arousal, all of which disrupt the normal grieving process.

Japanese anime has undergone numerous shifts through the time that helped to its eventual success around the world. From releasing propaganda anime during WWII, the

emergence of globalization, technological development, the creation of various anime studios and so on. All that has an impact on the quality of the anime shows and their popularity.

As we have seen in the practical fourth chapter, many anime characters have undergone various cruel experiences that have been stored later on in their consciousness as childhood traumas. The lived experiences are characterized from witnessing terror, horror, death and most importantly losing a loved or close person. Two analyzed *Attack on Titan* characters had two separate trauma responses and coping mechanisms. The first character, *Eren Yeager*, has suffered from traumatic grief issues, making him a very ruthless and impulsive person. Meanwhile, the trauma that has been experienced by second-studied character *Mikasa Ackerman* made her suffer from the PTSD disorder and attachment issues due to her constant fear of re-experiencing the fear of losing a loved one. On the other hand, *Sasuke Uchiha* from *Naruto* has suffered from emotional trauma which made him emotionless and arrogant, while *Obito Uchiha* had a severe unexpressed grief. Finally the two characters in one piece, *Trafalgar D. Water Law* and *Donquixote Doflamingo*, both of them suffered from childhood traumatic grief, and chose revenge as a coping mechanism, however in the case of Law despite he's acting cold and indifferent, he still have a soft heart contrary to *Doflamingo* who truly become a real villain and blood-thirsty.

These findings confirm that the interactions between trauma and grief in anime can hinder a character's emotional, social, and cognitive development, making it challenging for them to form positive relationships and thrive in daily life. Childhood is depicted as a crucial period in an anime character's life, and the events they experience during this time can have a profound impact on their personality, emotional responses, behaviors, and coping mechanisms.

The damages caused by these traumatic experiences in anime can manifest in various ways, including rendering the character weaker, more vulnerable, or even turning them into

emotionally cold, numb, or cruel individuals later in life. Anime often portrays long-term mental health conditions such as depression, anxiety, and post-traumatic stress disorder (PTSD) as potential outcomes of early adversities. These conditions not only affect the character's mental well-being but also make it more challenging for them to establish healthy human connections and relationships as they navigate their journey in the anime world. Through the exploration of these themes, anime provides viewers with a nuanced understanding of the psychological effects of childhood trauma and grief.

3. Implications and Significance

The study underscores the critical importance of acknowledging Japanese animation as an important academic media, particularly in the fields of culture and film studies. Anime not only shows exceptional artistic expression, but it also acts as an effective vehicle for delving into complicated societal dynamics and deep psychological topics. The study reveals how three great anime series, each acclaimed for their narrative complexity and character development, provide important insights into the human condition, particularly in connection to pain, sorrow and grief.

Each anime series dives into the complexities of psychological issues through its unique storytelling and character arcs, revealing varied perspectives on how people cope with and traverse severe emotional challenges. By studying these tales, the study not only demonstrates anime's ability to engage with and reflect on real-world concerns, but also its potential to contribute meaningfully to broader cultural and psychological conversation.

Furthermore, the study emphasizes anime's status as a cultural product that not only entertains but also teaches and provokes critical thinking about society standards, personal identity, and existential quandaries. It underlines the importance of future scholarly research into anime's effect and potential in academic subjects, arguing for a better understanding of

its narrative tactics, cultural significance, and psychological insights. Thus, the study advocates for anime's inclusion in academic discussions and urges future inquiry of its multiple contributions to cultural and psychological studies.

4. Limitations and Future Research

Many limitations have been faced when conducting the research thesis, most notably a lack of well-structured studies and sources on the art of Japanese animation and its psychological elements. To address these limitations, future research should look at a wider spectrum of anime genres and incorporate different psychological theories.

By analyzing several anime genres, researchers can discover patterns and themes that might otherwise go unnoticed in a narrow focus. This comprehensive technique can demonstrate how anime handles complicated psychological issues. Empirical research methods can provide useful information about the psychological effects of anime on viewers, such as instant emotional reactions and long-term mental health implications. These research can help to educate media consumption patterns and therapeutic approaches.

Interdisciplinary cooperation across psychology, media studies, and cultural studies can improve our understanding of anime's psychological impact. Examining the cultural background of anime creation and reception can offer light on the socio-cultural aspects that influence its topics.

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Resume

Le traumatisme de l'enfance est le résultat de toute expérience bouleversante qui menace le bien-être psychologique de l'enfant. Cette étude examine comment les traumatismes de l'enfance, les deuils et les pertes graves peuvent avoir un impact sur la vie d'un individu, en illustrant l'étude avec des exemples tirés d'animes japonais. L'animation japonaise, un média culturel influent dans le monde entier, explore souvent de profonds problèmes psychologiques, offrant une perspective particulière sur la façon dont les difficultés de l'enfance peuvent changer le chemin d'une personne à l'âge adulte. En utilisant une analyse de contenu qualitative, cette étude analyse une variété de séries animées célèbres telles que One Piece, Naruto et Attack on Titan afin de soutenir les théories utilisées, qui sont liées au deuil et aux traumatismes de l'enfance. À travers la psychologie, les sources médiatiques et les études culturelles, l'étude vise à mieux comprendre les dimensions culturelles et psychologiques de l'anime. Les résultats de l'étude fourniront des informations sur l'anime, son rôle dans la formation d'opinions sur les traumatismes de l'enfance et le SSPT, ainsi que son impact sur le public japonais et international. À terme, cette recherche vise à éclairer la manière dont l'anime peut servir de moyen de réflexion et de transformation pour aborder des expériences humaines profondes.

Mots clés : Anime japonais, Traumatisme de l'enfance. Chagrin. SSPT.

ملخص

صدمة الطفولة هي نتيجة لأي تجربة ساحقة تهدد الصحة النفسية للطفل. تبحث هذه الدراسة في كيفية تأثير صدمات الطفولة والحزن الشديد والخسارة على حياة الفرد، موضحة الدراسة بأمثلة من الرسوم المتحركة اليابانية. الرسوم المتحركة اليابانية، وهي وسيلة مؤثرة للثقافة في جميع أنحاء العالم، غالبًا ما تستكشف القضايا النفسية العميقة، وتوفر منظورًا خاصًا حول كيف يمكن للمصاعب أثناء الطفولة أن تغير مسار الشخص في مرحلة البلوغ. باستخدام تحليل المحتوى النوعي، تحلل هذه الدراسة مجموعة متنوعة من عروض الأنمي الشهيرة مثل One piece و Naruto و Attack on Titan من أجل دعم النظريات المستخدمة، والتي ترتبط بالحزن وصددمات الطفولة. ومن خلال علم النفس والمصادر الإعلامية والدراسات الثقافية، تهدف الدراسة إلى تقديم فهم أكبر للأبعاد الثقافية والنفسية للأنمي. ستقدم نتائج الدراسة معلومات عن الأنمي، ودوره في تكوين آراء حول صدمات الطفولة واضطراب ما بعد الصدمة، وتأثيره على الجمهور الياباني والعالمي. في نهاية المطاف، يهدف هذا البحث إلى إلقاء الضوء على الطرق التي يمكن أن يكون بها الأنمي بمثابة وسيلة عاكسة وتحويلية لمعالجة التجارب الإنسانية العميقة.

الكلمات المفتاحية: الأنمي الياباني، صدمة الطفولة. حزن. اضطراب ما بعد الصدمة.