

The Fluidity of Material Pollution: The Bio-ethical Defect of Organ Transplantation in Sui Isida's *Tokyo Ghoul*

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Japanese cartoonist Sui Ishida's *Tokyo Ghoul* narrates that an undergraduate student Kaneki Ken unknowingly receives some organ parts of a dead ghoul in transplantation surgery after Ken is attacked by a ghoul. This organ transplantation contaminates Ken's body and blood to become a hybrid being between human and ghoul. Because of Ken's hybrid identity, the story separates into two parts. On the one hand, Ken attempts to trace the defect of bio-ethnic transplantation because the doctor's self-desire primarily experiments on the transplanting of nonhuman organs to lengthen a human's life in order to overcome the threat of death. The doctor also uses Ken's hybrid genes to create clones. On the other hand, notwithstanding that Ken is the foremost and successful experimental body that combines two different races by transplantation surgery, his monstrous body and contaminated blood produce the reflection of other potential illnesses to result in reducing his lifespan. According to Ken's experience of organ transplantation in Ishida's *Tokyo Ghoul*, the body becomes an open and interactive space that accepts the other's organs by the bio-medical technology. It provides the limitative dimension of the posthuman which challenges the boundary of human death to form the threat of corpse-to-come, and in which the abnormal, unhealthy, and dead dimension between bio-medical technology and body always is neglected. Therefore, this paper will focus on Rosi Braidotti's posthuman theory to examine how the organ transplantation and the bio-medical technology engender the threat of posthuman death in Ishida's *Tokyo Ghoul*.

Keywords: Sui Ishida, *Tokyo Ghoul*, Rosi Braidotti, Posthuman, Bio-medical technology