Baku's introduction analysis, made by GalaxPro



(Cover the 3 first chapters of the manga Usogui)

Introduction

Usogui is often perceived through its complex bluffing games and large-scale strategic confrontations. Its introduction is therefore sometimes reduced to a simple sequence of bets, less explored and thus criticized. It is also occasionally considered flawed due to its distinctive art style.

However, from its very first chapters, the manga establishes a much deeper structure: a world governed by risk, where every individual is involuntarily engaged in a permanent gamble.

This analysis therefore aims to view Usogui's early chapters not through the lens of the games themselves, but as an initial philosophical and psychological construction. It will show how Baku, Kaji, and the concept of "gambling" converge from the very beginning to lay the foundations of a system where living already means taking risks, and where deception becomes the first rule of the game.

1. Baku: an anomaly in the system

Baku is not just a gambler playing with probabilities and players' emotions; he is an error within this world, capable of deceiving entire systems. His intelligence is shown from the earliest chapters through his mastery of chaos in seemingly calm situations. Baku is a catalyst of chaos: he uses it to reveal the raw reality of life.

He is portrayed through his actions as a limitless character, indifferent to risk, almost mad in his logic of play. But this frenzy is symbolic: he plays within absurdity to expose the corruption of the world, a fallen world that surpasses him.

Baku is aware of this reality, but he has chosen to act—to be an active player in this system despite the consequences. He has chosen an impossible path for humans: to eliminate evil at its root, to devour lies. He is an anomaly because he acts despite the apparent impossibility of his task.

2. A society built on biased gambling

Kaji claims he is not a gambler. Baku, however, argues the opposite: Kaji is a "bona fide gambler." He is not referring to money games, but to life itself.


嘘喰い49。
I'M NOT EVEN A GAMBLER, REALLY.
WHA... WHAT ARE YOU TALKING ABOUT?
SFX:BOO
SFX:PIRI
かり梅
ARE YOU SERI-OUS?
YOU'RE A BONA FIDE GAMBLER MAN.
TRYING TO RECOUP YOUR LOSS WITH SLOTS—
!
SFX:KARI
カリ
BUT NO WOR-RIES—
LUCK IS ON YOUR SIDE NOW!
ONE SHOULD GAMBLE ONLY TO WIN.
AT THE POINT YOU WERE TRYIN' YOUR LUCK ON FUCKIN' SLOTS...
YOU'VE ESTAB-LISHED YOUR FATE AS A LOSER.

In Usogui, living necessarily involves taking risks, making choices, and suffering their consequences. Thus, even without realizing it, Kaji is already a player in this world.

This moment perfectly introduces Baku's philosophy: the problem is not playing, but playing without knowing it. Refusing this reality is a form of self-deception, and it is precisely this kind of lie that Baku fights against.

This idea reaches a form of culmination in Baku's final statement, where life is compared to a gamble that cannot be won. Death is its inevitable outcome, but it is precisely this end that gives the game its value. Individuals do not shine by winning, but by fully playing despite the certainty of losing.

When Kaji asks who he is, Baku replies that he is simply a gambler. This creates an interesting parallel: Baku accepts his role in a corrupt society and is aware of his place, while Kaji is an unconscious player, a man who survives rather than truly lives. Baku is not a deity; he too is immersed in this world of liars.

3. Lies as a central theme

In Usogui, Baku does not see lies merely as stating something false, but as the refusal to face reality: lying to oneself, believing in a system one does not understand, or playing without conviction.

From chapter 1, Baku is described as "The Lie Eater." He does not simply stop lies—he devours them. He uses extreme situations as tools rather than mere stakes. It is only in the face of danger that humans stop deceiving themselves.

Baku Madarame does not reveal truth out of kindness or morality. He acts to confront individuals with their own illusions, in a pursuit of absolute lucidity about the world and humanity.

4. Kaji: Baku's human reflection

"One should gamble only to win." This exchange between Baku and Kaji is foundational to their dynamic. Baku tells Kaji that he should not gamble out of weakness, as it only leads to defeat.

Kaji's weakness is not intelligence, but his position in the world. He is a spectator of his own life, constantly deceiving himself into believing that gambling might save him.

This line also echoes the evolution of their relationship. At first, Baku sees Kaji as nothing more than a pawn. But this dynamic evolves as Kaji gradually becomes more aware, to the point where Baku eventually recognizes him as an equal, particularly when he dreams of him facing "Surpassing the Leader."

5. Baku’s moral ambiguity

Kaji sees Baku as a deeply ambiguous character:

“He is not a bad person. He is definitely not a good person either.”



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WHAT THE HELL AM I DOIN'?
HOWEVER
I CAN'T BE FOOLIN' AROUND.
I...I STILL NEED MORE MONEY... LOTS MORE
HE IS DEFINITELY NOT A GOOD PERSON EITHER

Baku acts almost in a godlike manner for Kaji, even rescuing him from situations of debt and despair. But these actions involve illegal games, manipulation, and deception.

This duality defines his character: he acts for a seemingly noble cause, but through radical methods. He is almost Machiavellian in his logic, yet remains deeply human.

These two facets coexist throughout the manga. How far can one go to win? Can morally gray means be justified for a “just” end? Baku never clearly answers these questions—he embodies them.

6. The Joker: a madman dominating kings



From the very first page, Baku is depicted with a Joker card, a symbol of absurdity and chaos. True to himself, he uses disorder to manipulate a world that believes itself ordered.

On this card also appears the Fool from the tarot. This figure perfectly matches Baku: he feigns foolishness to deceive systems far greater than himself.

But he is also a tragic fool: he confronts a truth too vast to bear—the deeply corrupted world he seeks to purify. Yet this task far exceeds the capacity of a single man.

“What I’m saying is, those that fail to know the world around them become bait… they get eaten.”

For Baku, failing to understand the world's corruption is equivalent to becoming prey. By deceiving oneself, one eventually becomes unable to distinguish illusion from reality.

7. Acceptance of a predetermined loss

"You fit the saying 'not a single regret in your life.'"



This remark from Kaji seems simple, but it touches the core of the manga's theme: accepting life as a gamble already lost.

Baku seeks to eliminate internal lies, not to dominate, but to push humans toward a fundamental truth: everyone will lose this gamble called life.

At the beginning of the manga, Baku embodies a brutal form of carpe diem. But as the story progresses, this idea evolves into a search for lucidity and inner peace, even influencing figures like Souichi Kiruma.

This directly echoes the quote:

"Life is like a gamble that no one can beat. In the end, everybody ends up dying. In the end, everybody ends up losing. And it's especially because there is an end, that people during a gamble, shine."

Conclusion

Ultimately, through its early chapters, Usogui does not merely present a world of games and bets. It establishes a philosophical structure in which the world itself becomes a permanent gambling ground.

Baku is not simply an exceptional player, but an anomaly revealing the system's hidden rules: a society built on illusion, where everyone participates without always being aware of it.

In this dynamic, lies are not just a narrative device but the raw material of reality itself. Characters do not only lie to others but also to themselves, and it is precisely this veil that Baku seeks to tear apart.

Opposite him, Kaji embodies the ordinary human perspective: hesitant, contradictory, but gradually led to recognize his own nature as a "gambler," a being constantly exposed to the risk of living.

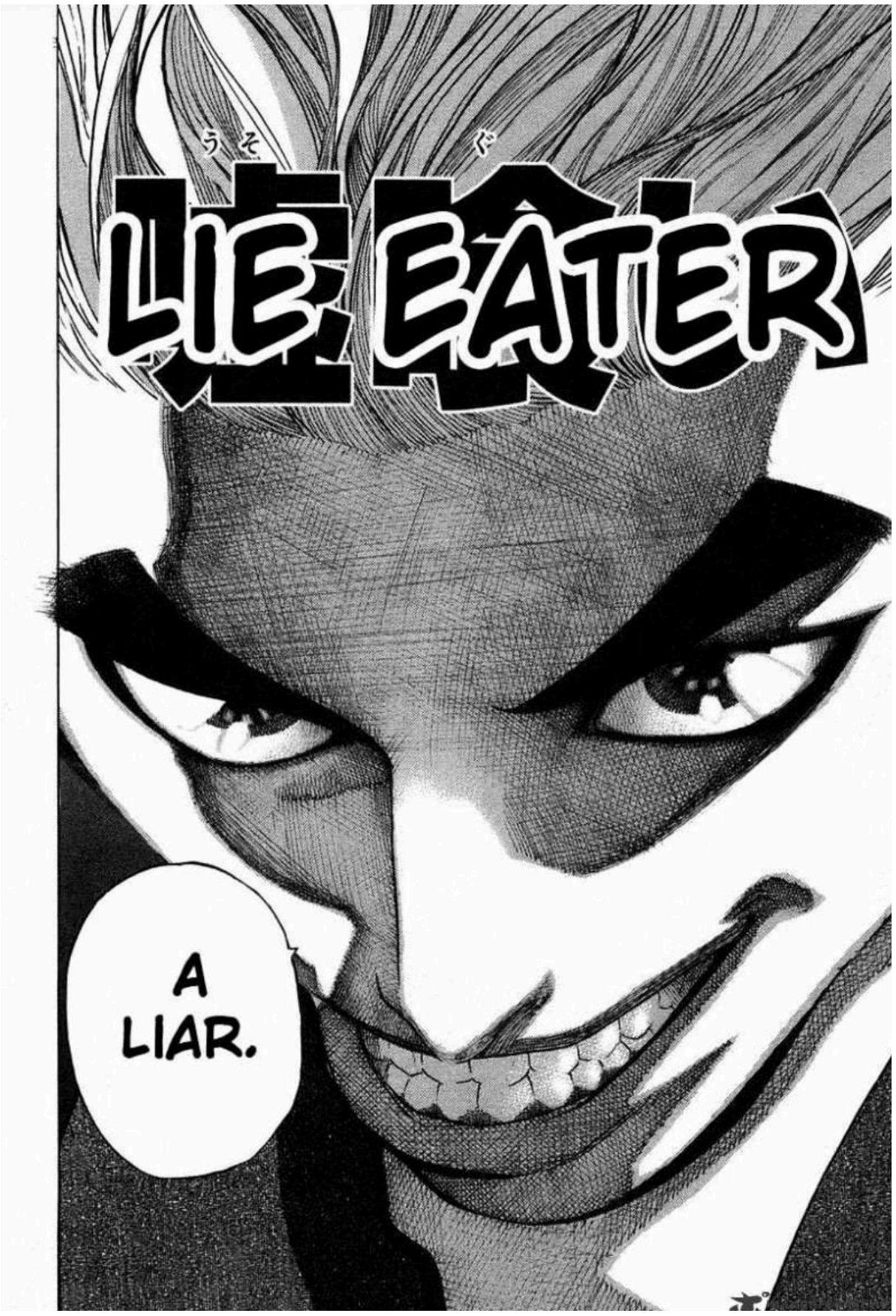
Thus, Baku is neither a traditional hero nor an antagonist, but a figure of lucid chaos—a Joker moving through a world of kings who believe they control the rules of the game.

His moral ambiguity reflects a vision in which truth does not simply oppose lies, but emerges through their gradual destruction.

The introduction of Usogui establishes a central idea: to live is already to gamble. And if every gamble is destined to end in loss, then the only possible form of freedom lies in how one chooses to play.

It is within this tension between fate, illusion, and lucidity that Baku's entire philosophy is rooted—a worldview in which one never truly wins, but may, perhaps, choose to shine before the fall.

Thanks you all for reading my doc, I hope you enjoy it 💯


うそ
嘘EATER
A LIAR.