Thinking with Animation

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Edited by

Joff P. N. Bradley
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PRAISE FOR THE BOOK

As is acknowledged by many, cinema played a significant role in the 20th century's culture and politics, which is why abundant contributions in cinema studies are being made not only by cultural theorists but also by philosophers. The history of cinema is becoming an intellectual common language in the 21st century as the history of literature did in the 19th century. However, an important part is conspicuously missing: the study of animation, without which no history of cinema would be complete. This book, *Thinking with Animation*, is a magnificent and necessary contribution to the construction of this language.
—Professor Koichiro Kokubun, philosopher, The University of Tokyo, Japan

This volume by Joff P. N. Bradley and Catherine Ju-yu Cheng challenges readers to confront the diverse possibilities proposed by relations of philosophy and animation. The authors confront the ways that thinking with animation and philosophy conjoined can contribute to facilitating fruitful openings onto a broad range of perspectives, including but not limited to ecological catastrophe, ecosophy and ecopsychology; biopolitics, new materialism, and film semiotics; cyberpunk, video games, and zombie aesthetics; and animism, Shintoism and mysticism. Engaging these challenges from a decidedly Deleuzian perspective, the volume's editors offer to readers a forum in which forms of animation work with philosophy, while also revealing how animated images themselves manifest thought. In short, the vitality of these images allows readers to understand not simply the life forces emerging from animation but also the creative impetus that produces such vibrant thinking.
—Charles Stivale, Distinguished Professor Emeritus of French, Wayne State University, USA

Thinking with Animation is a fantastically fresh, new book about anime which also offers a timely exploration of the nonhuman vitality which animates thinking itself. From Mickey Mouse to Princess Mononoke, from Benjamin to Kristeva, this excellent new collection invigorates thought across many fields. What stands out amidst the vibrant discussions of dark topics so pertinent today—from ecology to fascism, war, dystopia, and

zombie apocalypse—is something hopeful regarding how thought may be re-animated anew. This positive message for a challenging era will undoubtedly make this book popular with anime-loving students, whilst propelling new directions for film studies, philosophy, film-philosophy, Deleuze and Guattari studies and a host of related areas.
—David Martin-Jones, Professor of Film Studies and author of *Cinema Against Doublethink*, Glasgow University, UK

The third eye: How do we view the world through animation? Through distorted mirrors, nostalgic music, or wild dreams? The philosophical kaleidoscope in *Thinking with Animation* leads us on a journey, reliving classic works from Miyazaki Hayao, Shinkai Makoto, Dazai Osamu, Emily Gravett… in myriad reflections, through the third eye. There are divergent perspectives of how we see the human, nature and the divine, how we place ourselves in the universe, how we pass through different cultures, but always uniting to hear the call of humanity.
—Miaotong Yuan, Associate Professor, Communication University of China

This new and exciting collection of essays on animation engages topics and issues usually found in animation including machine and technology, nature and civilization, and psychoanalysis. Yet, without reducing animation to a philosophical or theoretical construct, the essays explore major works by Japanese auteurs, through rigorous dialogues with such thinkers as Heidegger, Deleuze, Kristeva, and Benjamin, and offer refreshing perspectives for teachers and students interested in animation.
—Peng-yi Tai, Associate Professor, National Central University, Taiwan

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ACKNOWLEDGEMENTS

The inspiration for this project came about by way of a truly serendipitous encounter. In yearly meetings with philosophers and scholars in Asia and beyond, in countries such as China, India, Japan, Korea, Singapore, the Philippines, Turkey, Taiwan and many others, it has become clear that there is a cadre of philosophers and thinkers who are principally concerned with philosophy and its application to not only their local contingent milieu but to the diverse and expanding series of transcultural endeavours such as global film studies, comparative literature, world art and animation studies. What emerged from this encounter proved fortuitous as it allowed the editors of this book to explore a shared interest and enthusiasm with the animated image and its relation to philosophy. While dealing with several personal and professional woes and afflictions, we have collaborated across several time zones, across multiple languages and multiple cultures to make this book come to fruition. In the current crisis-laden world with so much fear spread over the pandemic, our intellectual journey has been a joyful battle and we hope a glorious victory. We decided to make a gift of thanks to those who have inspired us through both the animated image and the written word. In our own way, we have made ourselves a plane of consistency to explore philosophy, animation and locality and to make ourselves a multiliteral philosophy of animation. We hope to add something in some small way, to change the climate of thought, to make thought fly high and free, and so to make no compromises with the crushing fascism of our days. We refuse to let the animus towards free thought, the animosity towards the other, have the last say. Through the wind, through animated thought, we hope for new modes of communication, new modes of unnatural participation, new strange, hybrid, experimental ecologies of co-production, mutual and intensive involution. We aim to put the monstrous back into thought.

If John Keat's frozen images on the Grecian urn initiate the debate between life and art, then the moving images of animation in the contemporary world push us to ponder the relationship between life and art from another dimension—the dialogue between animation and philosophy. The affective wind towards animation and philosophy brings us together despite national, cultural, and temporal differences. The weaving of animation and philosophy lays bare the significance of the

coupling of the actual and virtual. Through the actual images of animation, the virtual images can be recalled and re-evaluated. The animated images coupled with the virtual images form a crystal image, which functions as the seed that can impregnate and transform the world. The crystal seed prompts us to explore the outside and see what is buried and unfulfilled. Also, the infinite micro folds and decisions in animation endow us with the ability to deal with not only micro-disasters but also the actual and imminent disasters that haunt us. This book has been written at a critical time of disaster that haunts the world, the era of Covid-19. We hope that the animated images seen as imbued with the hope of metamorphosis can help us transform the picture of death into that of creation.

Joff P. N. Bradley & Catherine Ju-Yu Cheng

FOREWORD

ALLOMORPHISM

THOMAS LAMARRE

Evolutionary scientists identify two kinds of evolution, divergent and convergent. This distinction proves useful in imagining the relation between philosophy and animation. Divergent evolution is a contingent process in which random chances or glitches generate incessant diversity, coming up with different solutions to the problems of survival, which gradually and inexorably push species apart. Convergent evolution occurs because the range of solutions to problems of evolution is small, or at least, relatively limited in certain instances. Flight, for instance, has developed separately four times: in insects, bats, birds, and pterosaurs. But these flying animals did not evolve from a common ancestor with the ability to fly. They evolved separately from ancestors who could not fly. Apparently, flying is a good enough solution that it is worthwhile to invent again and again. The same may be said of walking and running, swimming, floating and drifting (buoyancy), climbing, and even thinking. Cephalopods, for instance, evolved intelligence independently of mammals. It should not feel like such a stretch, then, to imagine that animation thinks as much as philosophy does. If it is worthwhile or desirable to generate concepts, why should that ability appear just once or in one way? Thinking is something that may arise again and again, in various times and places, in philosophy, literature, cinema, and animation, without a common ancestor.

There are all the institutional objections, of course, which bear on the discipline of philosophy and its training in logic, which impart a pedigree to its species of thought. But pragmatically speaking, is there any reason to prefer the flight of a bat to the flight of a bird, or insect, or pterosaur? The challenge of this collection of essays, aptly entitled *Thinking with Animation*, lies in its resolute no. In matters of thought, we need not introduce a hierarchy between philosophy and animation, any more than we need to elevate birds over insects. We may take the next step in convergent evolution and say: the thinking of animation and the thinking

of philosophy may not have a common ancestor. It is obvious enough that humans produce both philosophy and animation, and yet the evocation of a common ancestor, the human being, explains nothing. In the pages of this book, then, reference to the human is not the solution. The human is not the point of reference that will unite animation and philosophy under the banner of humanistic endeavors or contributions to civilization. On the contrary, for the contributors to this collection, human being has the status of a problem, and an unsolvable problem at that, a problematic. A series of humanoid beings swarm across these essays, an invincible throng: zombies, monsters and *yōkai*, cyborgs, gods and *kami*, mediums and talking animals, to mention some salient examples. But then, it turns out, none of these beings may be confidently placed under the sign of human being after all. Human being will not explain the relation between philosophy and animation. When all is said and done, in these pages, thinking is not of the human. Thinking happens with and through human beings but it is not of them any more than it is in them or for them.

The contributions to this collection thus agree: the question of thought lies elsewhere than *in* human being. Nor does it lie in philosophy or in animation. Thinking is what happens *with* animation. This is how *Thinking with Animation* enters the domain of convergent evolution. The insistence on the preposition *with* provides a reminder that the thinking of animation and the thinking of philosophy are not the same. They are different in kind or nature. The thinking that happens with or through animation is not the same as philosophical thinking. The first challenge of this volume, then, comes of its refusal to follow the path of least resistance, to situate thinking with animation as a divergent mode of philosophy.

How tempting it is to take the path of divergent philosophy: animation then appears to be a thinking that errs and strays, but one that philosophy will bring back into the fold, domesticating its wildness, making well-heeled dogs of wolves, and making cattle of aurochs. Everything is a matter of capacity and thus ability and competency: animation has the capacity to be a form of thought if its errors are corrected, its deviant ways straightened.

The first challenge of this volume is that it avoids the temptation of treating animation as an ideal supplement to philosophy. But temptation may be the wrong term, for its contributors do not find any allure or temptation in the idea of animation as divergent philosophy. Animation for them does not require correction. If anything, it is philosophy that has gone astray. Why then do these essays often focus more on philosophical matters than on animation? Why devote so much ink to philosophical explication? Although philosophy receives a great deal of attention, it

resolves nothing. The goal here is not to arrive, at last, at a philosophical answer to the problems posed by animation. On the contrary, here it is philosophy that splits and swerves, loses its nerve and even prevaricates. Something has gone wrong with philosophy. It constantly threatens to engulf the project of thinking with animation. Its abstractions run the risk of overwhelming and subsuming animation. It is no doubt for this reason that these essays dwell on individual philosophers, painstakingly explicate their concepts, and rehearse their procedures with great deliberation. Philosophy is a risk, not a purveyor of truth.

In these pages, then, philosophy comes to animation not because it claims for itself the institutional right to reflect on animation, but because philosophical problems arise that lead to a search for answers in animation. A series of highly specific problems are addressed in each of the essays through animation. Contributors take on geopolitical questions related to fascism, war, urbanization, and nationalism. They engage with formations of subjectivity related to gender, spirituality, altered states of consciousness, corporeal sensation and environments, and self-other relations. They explore the influence of media forms, platforms, infrastructures, and ecologies. Although philosophy has arguably been slow to inquire into many of these problems, it certainly could (and eventually will) weigh in on them without any detour through animation. Philosophy can fly with its own wings, so to speak, when it comes to these specific problems. Something else is at stake.

Thinking with Animation is not merely about the highly specific problems discussed in isolation across its essays. Because it takes seriously the idea that animation affords another kind of thinking, its essays collectively venture into the terrain of convergent evolution. A common example here may spur our imagination. Bats and birds flap their wings to fly but use the upstroke in different ways. Bats flick their wings upward and backward in a manner that allows for darting and turning sharply. To the bird, the bat's flight might appear magical or nonsensical, somehow not like flying at all. Animation might be said to fly with other wings than philosophy. Animation is the bat to the bird of philosophy, as it were. Its thought gains lift differently. Its thinking flits and turns otherwise. So it is that *Thinking with Animation* confronts the problem of *analogous structures* above and beyond the highly specific problems explored within its individual contributions.

In the instance of thinking, of course, we are not dealing with wings, or lungs, or even brains. The structures that first come to mind for philosophy are structures of logic, such as propositional logic and dialectical logic, or larger legacies such as empiricism, rationalism, and idealism. Here it is

impossible to stifle a feeling of disbelief: will we really find structures analogous to logic in animation? Is it in any way desirable to find something analogous to concepts or propositions, axioms or problematics in animation? Doesn't the attractiveness of animation lie in its distance from logical stringency and conceptual precision?

All the essays in this collection avoid the familiar answer to these questions: the formal conventions and techniques of animation are analogous to the logical structures and concepts of philosophy. Indeed, they are adamant in their rejection of it. This is because the familiar answer relies unthinkingly on the received wisdom of cultural studies, which historically found its footing in *Ideologie Kritik*. The critique of ideology insisted too much on the habitual nature of conventions and the ossification of technique, to the point where conventions and techniques were construed as antithetical to thinking. The resistance of these essays to received procedures of formal analysis is, in my opinion, at once bold and timely. Their resistance is timely in light of the ongoing institutionalization of animation studies, which proposes to dissect the bat to understand its flight, as it were. Their resistance is bold in its countermeasure: flying is not in the wings; thinking is not in structures and forms. Flying comes to the creature from without to make a flier of it; a flightless mammal takes flight. By the same token, something comes to animation from without such that animation thinks. *Thinking with Animation* is so little interested in the contingencies of divergent evolution that it quickly pushes past the structures of logic and conventional forms. It pushes through analogous structures toward analogy as such: animation is where we diagnose the unthinkable in thought.

The result is a reading practice whose contours are so at variance with received ways of doing philosophy and interpreting animation that may be useful to tease out some of its essential features for readers.

First, this is not a book about animation, much less about philosophy. It is about thinking between them.

Second, although philosophy seems to take precedence over animation, it is never a matter of extrapolating philosophy into animation. Analogy takes the place of extrapolation.

Third, the interpretative range is of necessity restricted. The emphasis here is on cinema instead of television or new media. It is above all Japanese animated films that take pride of place, as well as fairly canonical directors. Out of this restriction, however, comes a strange hypothetical mixture that issues a provocation: whose animation is it?

Fourth, the selection of animated films leans to what might be called science fiction and fantasy. Yet the encounter with philosophy transforms

them into speculative fictions. This gesture recalls Ursula Le Guin's proposal for science fiction as thought-experiment instead of scientific extrapolation.

Fifth, the philosophical range is restricted to what is commonly called continental philosophy. As continental philosophers are dislocated, and a number of non-continental thinkers emerge, a similar provocation arises: what is the place of philosophy?

Together, these principles open a two-fold movement of thought that guides *Thinking with Animation*: philosophy and animation are separated by kind to converge analogically, but then they begin increasingly to diverge pragmatically, to differ within their domains. The result of this simultaneous convergence and divergence is an image of thought giving precedence to metamorphosis, evolution, mutation. But metamorphosis here is not merely a passage from one form to another. Nor is it a blurring of distinctions between forms. It is an expression of action, an activism. This image of thought emboldens me to introduce a tentative hypothesis about what problems lead philosophy to animation. When philosophy reflects on animation, it introduces isomorphism everywhere, crushing thought as it arises. When philosophy encounters animation as convergent kin, however, the result is allomorphism: communication across incompatible dimensions of reality. Philosophy becomes animation otherwise.

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INTRODUCTION

ON THE ELEMENTAL FORCES IN WORLDS OF SHADOW AND DEPTH

JOFF P. N. BRADLEY
AND CATHERINE JU-YU CHENG

The wind rises. The wind gods across ancient mythologies conspire to make thought fly safely through inclement weather and heavy-laden air. Thought is taken as a spirit of the wind. The Anemoi, the Greek wind gods—Boreas, god of the north wind and Zephyrus, god of the west wind, send thought on its way. Apollo, god of storms and favorable winds, ensures aura, breath and breeze for thought's becoming. Poseidon, god of the Ocean, sends favorable winds for thought's passage. Zeus looks on as thought evades destructive thunderstorms and lightning. Waziya brings icy weather, famine, and disease but thought is too icy for even this mischievous god. As a new beginning and event, the whirlwind of thought circumvents Fei Lian, the Chinese wind god and Fūjin, the Japanese wind god. With help from Vayu, the Hindu god of wind, thought escapes the monsoon winds, tornadoes and hurricanes and other ominous storms. After the quell thought breathes deeply again, with new health and vigor. The Far Eastern winds bring thought's passage to India. The gods force air from the wind bag worn on the shoulders of Boreas. The image is shared by the wind gods in Asiatic cultures. Boreas became the god Wardo in Greco-Buddhist art, a wind deity in China and then the Japanese wind god. The wind blows thought across wide barren expanses, beyond the capture of Susano'o, mythic storm god of the Shinto religion. Thought is never empty but full and replete and importantly free when there are no compromises as Deleuze says. The wind is what propels the philosophers and writers in this book who are compelled to write on the animation of thought and the thought of animation.

This book is imbued with a soul and spirit, for what animates the writers is a shared concern with and mutual interest in the interface

between philosophy, the multiliteral and animated media. Our project is a bold and provocative one, inspired by the majestic, seductive and chimerical worlds of animation artists and cartoonists on the one hand and by the fabulatory nature of philosophy itself. What is the fabulatory nature of philosophy? Explaining the nature of fabulation, Ronald Bogue claims it "engages the powers of the false, falsifying received truths and fashioning new truths by 'legending'. The artist and the emergent community serve as mutual intercessors, each aiding the other in a process of metamorphic departure from received categories and simultaneous approach toward only partially specified possibilities" (Bogue 2006, 221). Winding its way across the expansive terrain of Deleuze's thought in particular is a pantheistic concept, a vision of a cosmic vital force that animates all things. It is an animation through its own *modus operandi* which can access this force. It connects intensely and powerfully to build assemblies and multiplicities with other aspects of a force which is infinite, differential, self-creating and self-propelling. Animation puts thought into variation and thought is carried away by the kinetic movement of animation. In manifold machinic ways this cosmic vital force animates the becomings of the manga artist, the schizophrenic, the imaginations of Yōkai spirits, and the creators of picture books and cartoons. One plugs into this cosmic force, this "cosmos-brain" to express oneself intensively, to take thought elsewhere, to construct assemblages with other vitalist forces. To explore the impersonal event of thought itself. This is to explore that which lies beneath the world, that which is in-between worlds, those "little selves which contemplate and which render possible both action and the active subject" as Deleuze says in *Difference and Repetition* (75).

This cosmic breath or vital force is infinite, multiple, self-differentiating, self-propelling, self-circulating, and self-othering. Such a force puts thought into infinite variation. It makes thought vibrate and hum. With the power of fabulation, we as mutual intercessors breathe fresh air into film appreciation and philosophical speculation. We are writing to make philosophy work, to make it go kinetic as it were, but also to propose that in their own way floating, fleeting, dreamlike, animated images *think* (Cole & Bradley 2016). This is our own fabulation. We are trying to breathe life into thought, to inspire something in life to think, to breathe air into the human spirit world from the site of the animated spirit world grasped as an elemental force (Hooke 2003, 138), that is, from a force drawn from the plenitude of the Outside, from all that which is outside thought. This is to restore belief in the world. In what sense? Why think of animation as a medium of thought? Our gambit is to think of animation as a thought-machine, a vortex-machine, a turbulence-generator, a whirlpool-fabricator. Our collaborative effort has a

verve of its own, its own spirit and style; its own balletic, angelic movement. Our joint contribution, our machinic multiplicity, is one that is vibrant and of the fantastical. Yet it is important to add a caveat here. We are not writing a new form of Orientalism. Nor a textbook of run-of-the-mill interpretation. Rather, with animated images we are trying to get at the real of the things themselves, that is to say, to understand, on the one hand, the prevalent sense of catastrophism, apocalypse, and dystopia, and the nature of enframing technologies shaping our world, and on the other, to understand the fantastical, the psychical, the phantasmagoria of animated images, the divine and fanciful nature of our machinic imagination. We are trying to get at the real of the spectral, floating images themselves. We are trying to *disclose* the language that is pre-propositional. We are trying to get at what lies behind and beyond what is immediately present to consciousness. We are trying to understand the sense of the imperceptible which *animated* creatures become whence stirred by the real, which we take to mean that which is immediate but not a part of the world; it is that which is not presentable but is rather "the spark of life" itself as Deleuze says in *Pure Immanence: An Essay on a Life* (2012). And to paraphrase from Deleuze, animation is the real event which hovers over the world but can only ever be realized in its pure, imperceptible state. The virtuality of animated creatures is necessarily embodied in existent creatures which express a sense of actualization. Our interest lies in these vital spirits, the world of shadow and depths, the in-between of this world and the next, where new forces and energies dwell and congregate.

We are drawing on the philosophy of Deleuze and Guattari as well as other contemporary thinkers such as Heidegger and Stiegler and Benjamin to reimagine the field of manga and animation studies and the emergent discipline of film-philosophy. We hope to pique the interest of academics, students and writers in the Asia-Pacific and beyond. Our multiliteral, experimental approach we believe will foster new cross-cultural, transversal ways of thinking about animation studies, film studies, film-philosophy, area studies and so on. We want to machine new productive couplings with other disciplines to put kinetic images to work, to put flow and movement back into thought itself.

The animated image will serve as an intercessor, an interface between images, perception and philosophical concepts. With this in mind, the authors have dared to venture into an expansive kinetic world of ecological catastrophe, biopolitics, cyberpunk, zombie aesthetics, Shintoism and mysticism to construct a new genre which we are calling multiliteral philosophical thinking. Through shared and collaborative interests in not

only continental philosophy, technology studies, Anthropocene studies, video games, ecosophy and ecopsychology, but also animism, new materialism, toxic femininity, war anime, film semiotics, adaptation studies and object-oriented ontology, the writers are exploring with bold resolve how philosophical thinking when wedded to multiliteral media can generate new ways to look at the world. Our task is to consider how philosophy and non-philosophical forms conspire to manifest new ways of thinking about the world. In a daringly evocative manner, this book possesses the remit to explore at length and in depth the interactions of Asian cinema and animation with concepts drawn from continental philosophy. We are addressing the following questions: If the animated image can be thought of as thinking in itself, what is its nature of the image of thought? How can the animated image convey thought, project thought, experiment with thought, and make thought into a war machine? What is the nature of the encounter between animation and philosophy that allows one to escape from dogmatic images of thought and so approach the image without preordained prejudices or second-hand perspectives? In the following chapters, the writers work tirelessly to erase the clichés circumscribing and enforcing dominant images of thought in order to bring fresh ideas into focus in the present moment. This is the freedom to diagram thought. We are thus performing a diagrammatic analysis of animation.

The rationale for this is as follows: Each image in animation serves as an actual image that crystallizes with its contemporaneous virtual image. The combination of the actual and the virtual image thus forms a crystal image. Deleuze proposes the concept of the crystal image in *Cinema 2: The Time Image* (2005) to show how one can escape from the chronological time and narcissistic narration through the co-existence of present and future and the splitting of time into two jets of movement, one going forward protentially and the other falling back into the past, into retentional states. The animated images coupled with the virtual images prompt us to think beyond time and see what is buried, eradicated, left implicit and unfulfilled. What might have happened, the conditional as such, as that which stays at the level of the virtual, enables us to see emergent, delicate cracks, which often remain imperceptible, helping us to approach the outside, and allowing us to retain a sense of expectation or anticipation when we come face to face with the catastrophic event as such. The crystal image serves as the seed that impregnates and transforms the world and summons forth the untimely as such.

Although we experience a gnawing sense of catastrophe, apocalypse, and dystopia in our everyday world which shapes our imagination of the

reality of the world, the intersection between animation and philosophy explored in this book releases *a philosophical wind* laden with affective intensity that arises and flows through, among, and beyond different fields of inquiry. It takes the reader elsewhere, above and beyond the everyday and because of this intensive movement, there is liberty to move hither and thither, to pass between different atmospheres, terrains, plateaus and planes. We are propelled toward the "improper" post-human life forms in a post-apocalyptic age where technology reigns and hope has absconded. However, as Bernard Stiegler proposes (1998), we are left to ponder the ambiguous nature of technology as the *pharmakon*: that is whether technology serves to cure or to poison life. In our endeavors, we are as such asking after the *pharmakon* of the animated image. Furthermore, when we are disoriented by the advancement of technology, we also encounter space from a new perspective since quantum physics tells us that we are not subjects separate from space, but rather inextricably entwined with the chaosmos. This awareness allows us to develop an ecopsychological position, in which space extends the mind while the mind extends into the world. The blurring of boundaries between technical objects and the human, between the human and nonhuman, initiates us into an indiscernible zone, where the possibility of other worlds or multiple worlds is opened out. Film adaptation and film semiotics move us to ruminate on another interpretation of the world, one which reflects on how the affective wind soars and hovers above our contemporary dilemmas and redeems us from an ominous and deep-seated sense of nihilistic despair.

The first section of the book includes chapters by Joff P. N. Bradley, Chaoyang Liao and Catherine Ju-Yu Cheng and deals with the tropes of catastrophe and survival in Japanese animation. These chapters show that even though human and natural disasters such as fascism and meteorite strike respectively may lead to psychical madness and natural destruction, animation as a medium serves as a wellspring in sustaining visions of hope in the face of such desperation. The specific multiliteral and philosophical expressivity of animation offers the possibility to rethink major crises haunting our past and present and to find protentional ways to face those lurking in the daunting future ahead. The chapters demonstrate how animated images and philosophy provide specific conceptual tools to unearth nuanced and delicate modes of expressivity. In this way, Hayao Miyazaki's and Makoto Shinkai's depictions of catastrophe are explicated upon as kinetic-thinking machines which pose questions surrounding disasters threatening our world. In particular, what is found in these depictions concerns the choices which constitute or envision different versions of our world. In Bradley's reading of Miyazaki's last animation

film *Kaze Tachinu* 風立ちぬ (*The Wind Rises*), Miyazaki's answer to Jiro's predicament as an airplane designer—torn between technology as a dream and technology as an engine of militarization—is "to live," that is, to be diverted away from a life of symbolic or ethological death, in order to counter the wind of war, that is, historically actualized war and death under fascism. The protagonist Jiro is ready for such a choice when he recovers the connections with the richness of affective being—memories of his mentor and his wife springing, as it were, out of the *heccéité* or thisness of a fleeting moment of immanent life, of what Deleuze calls *a-life*. Bradley contributes to film-philosophy by thinking Hayao Miyazaki's majestic and final piece of work through Heideggerian, Stieglerian concepts and finally offers a unique Deleuzian reading of *heccéité* as an expression of love precisely as the wind which arises for a final, lingering, pregnant time, the time of the event as such.

Chaoyang Liao and Catherine Ju-Yu Cheng consider *Your Name*, Shinkai Makoto's 2016 animation film, in singularly exciting ways. Both pinpoint the need to rethink the world when catastrophe becomes "normalized" in the sense of an inescapable lingering, ominous presence. Liao extends the weaving or "knotting" of time, a motif from traditional folk culture used in the film, to annotate both Bernard Stiegler's appeal to "noodiversity" (Stiegler 2017) and Kuki Shūzō's explication of "disjunctive" contingency (Kuki 1935), showing both philosophical interventions as giving prominence to the possibilities of re-knotting the world into different trajectories. These are useful reminders for our age but easily forgotten under conventional anthropocentrism where primacy is given to linear causality.

From a Deleuzian perspective, Catherine Ju-Yu Cheng's chapter raises significant questions regarding ecological catastrophe by tracing and comparing the underlying conception of creative catastrophe as explicated upon in Deleuze's *Francis Bacon: The Logic of Sensation* and earlier formulations of imminent catastrophe in Maurice Blanchot. Deleuze employs the artistic process of diagrammatic thinking to demonstrate a new cartography of catastrophe, rendering possible the transformation of the things involved and the emergence of another, parallel world. For Cheng, the application of Catherine Malabou's concept of cloning supplements Deleuze's and Blanchot's concept of catastrophe and explains how disasters can serve as turning points for transformation and change. We find this diagrammatically expressed in the parallel world which appears in the reverse fable following the death of 500 villagers in *Your Name*. This chapter clarifies how and why the disaster appears to be reversible in *Your Name* and the nature and significance of the repetition

of disasters as such. Combined, this section raises the important question: When facing disasters, ought we to treat them as negative events such as divine punishment, or can we treat the experience of disaster—or what Deleuze calls the wound—as a means through which to explore the full spectrum of life itself in all of its manifestations?

The second section, including contributions by Woosung Kang and Maria Grajdian, elaborates upon the issues of apocalypse and dystopia. Woosung Kang explores the "improper" post-human life forms in the post-apocalyptic age and tackles the problem through a reading of zombie apocalypse. Woosung Kang considers the senses of zombie aesthetics and unsettling alterity in Yeon Sang-ho's *Seoul Station*, an animated prequel to the Korean blockbuster film *Train to Busan*. Here the zombie is by no means the figure of abject otherness. What horrifies the spectator is the difficulty in discerning the human from the nonhuman. The study of zombie aesthetics is further problematized as an allegorical figure of post-humanist subjectivity in the time of neoliberal capitalism. *In extremis*, Kang's reading showcases the very impossibility of thinking political alterity via the specter of the living dead.

Meanwhile, in the light of Julia Kristeva's interpretation of a motherly chora, Maria Grajdian deals with the question of mental dystopia and the construction of female identity in late modernity through the concept of anti-*shôjo*. Grajdian explores the dialectics of femininity in late modernity by employing the TV series *Noir* (2001) and the 14-episode anime TV series *Kimi ga nozomu eien* (The Eternity You're Longing For) and deploys Julia Kristeva's reading of a motherly *chora* in order to construct an idea of female identity in late modernity as anti-*shôjo* and as a response to the overwhelming fetishization of postwar *shôjo* in Japanese popular discourse. However, it is argued that the consumerist image of anti-*shôjo* is just another element to postpone the confrontation with forms of individual reality.

The third section of chapters by Edward McDougall, Alex Taek-Gwang Lee and Toshiya Ueno poses several pivotal questions surrounding technology and technical life and explores the relationship between human life and technology in our contemporary world. Edward McDougall employs a Heideggerian interpretation of technology and the question of the sacred in Hayao Miyazaki's animation films, *Princess Mononoke* and *Spirited Away*. McDougall recognizes the problem of representation of *kami* in Miyazaki's animation and attempts to treat this as Miyazaki's deliberate representation of the loss of the sense of the sacred in our enframed, technocratic age. He points out that Miyazaki's animations construct a counter culture that refuses to comply with global consumerism.

In its own way, Miyazaki's art responds to Heidegger's call for art to trace and gather the redeeming power of the sacred.

Alex Taek-Gwang Lee draws on Walter Benjamin's concept of technical reproducibility through a remarkable reading of Mickey Mouse. From this, he extrapolates a sense of mimesis denuded of resemblance to the figure of the human being to deal with the post-human mimesis of mechanical reproduction. Lee is intent on exploring the natural hierarchy of living creatures and, according to Lee, while in Walter Benjamin's case Mickey Mouse embodies a sense of anti-anthropocentrism that continues to have relevance today, it is the rereading and reapplying of Benjamin's contention that may lead to alternative mimesis that facilitates resistance to the toxic effects of modern technology.

Toshiya Ueno adopts a critical position *vis-à-vis* Oshii Mamoru's films and animation and skirts across territories, terrains and traditions in both Western and Eastern philosophies to understand how the intermeshing of war, history and anime can be better grasped in the time of what he calls Machine-Oriented Ontology. Ueno's critical reading explores the notion of chaosmosis and draws attention to the way that animation, as a genre peculiar unto itself, isolates or freezes moving landscapes as a permanent process of becoming *drawn from chaos*. His philosophical reflections on animism and animation demonstrate how cinema as a pristine mode of non-discursive expression explores in its singularly unique way the crystal image of thought itself.

The fourth section by Christophe Thouny, Pei-Ju Wu, and Su-chen Wu focuses on the issues of space (city) and ecopsychology. In *What is Philosophy*? (1994) Deleuze and Guattari examine the relationship between the individual, the house and the cosmos. The entwined relationship of the individual, the architecture (house), and the cosmos initiates us in a chaosmosis where the individual does not represent the cosmos as such but delves deeper into "the process of becoming-imperceptible, or merging with our environment" as Braidotti argues (Boundas 2006, 155). Christophe Thouny, Pei-Ju Wu, and Su-chen Wu demonstrate in an excitingly fresh manner the entwined interrelationships between humans and the environment. Christophe Thouny explores contemporary Japanese visual culture in terms of the dual image of the Fortress-City, that is both the "walled-city" and "networked-city," and situates this dual image with respect to recent debates in environmental politics. The works he considers are the 1986 OVA *Megazone 23*, two popular TV series—*Attack on Titans* (2009-) and *Psycho-pass* (2012-14)—and their remediation in the 2015 meme phenomenon of "ISIS kusokora Grand Prix." Thouny demonstrates that Félix Guattari's ecosophy remains timely and continues to inform

current debates in Japanese visual culture, and in Japanese critical thought such as in the works of Sabu Kohso and Toshiya Ueno. While the former rebuts the hyper-urban centralization of the Tokyo image, the latter encourages us to think of urban and natural ecologies as essentially intertwined. Thouny believes Guattari's work has the potential to re-engender and re-engineer a form of planetary ecosophy and a new planetary imagination.

Pei-Ju Wu investigates Deleuze and Guattari's image of the Body without Organs (BwO) in Yoshiura Yasuhiro's *Patema Inverted*. The main characters, Patema and Eiji, are isolated in their own zones. When they try to explore the outside, they find that each other's respective world looks upside down. Wu treats Patema and Eiji's HUG, the curious entanglement of two-in-ONE, as a new organism. For her, their new Being of Up-side-Down echoes the image of the BwO. Moreover, the floating movement allows them to transcend boundaries and to travel in-between their divided worlds, thereby overcoming fear and the limited spheres of their respective worlds. While they transcend boundaries, they nevertheless encounter a relaying process of deterritorialization and reterritorialization, rendering possible the opening toward the outside where the elemental force of wind may trigger germinal thoughts and new cartographical mappings.

Suchen Wu explores the ecological spirit of Theodore Roszak's ecopsychology as seen from the relationships depicted in the first-ever animated feature film adaptation of *The Little Prince,* directed by Mark Osborne and released in 2015. Ecopsychology, an environmental movement which began in the 1960s, considers the cause of the ecological crisis as stemming from the dualistic thinking modes of the mental and the physical, the inner and the outer. It calls for a new psychological sensitivity and holistic worldview which grasps the interconnectedness and interdependence between the human and nonhuman worlds. Suchen Wu finds in *The Little Prince* animated evocations of manifold relationships between humans, plants and animals. She explores how the film raises the prospect of the reconnection of the disparate worlds of human and nonhuman, the sentient and non-sentient. And she demonstrates how this alerts human beings to the realization that humans will never be able to heal themselves until humanity is willing to form harmonious relationships with and to become reconnected to such worlds.

The fifth selection of chapters includes those by Harumi Osaki, Joachim Alt, and Chen-Wei Yu. This section deals with adaptation, the kaleidoscope of cinematic images, story framing, and film semiotics. Each section involves a treatment of animation as a form and medium that

compels us to rethink our interpretation of degraded worlds. This discloses the catastrophic, apocalyptic, and dystopian worlds which we often inhabit and reflects on how the affective wind may enliven and liberate us from stagnated and rigid modes of living, thinking and dwelling. Appealing to Deleuze's consideration of repetition as the repetition of difference, Harumi Osaki examines the 2009 animated adaptation of the Japanese writer Dazai Osamu's *Hashire Merosu* (*Run, Melos!*) and demonstrates how adding a new story to the adapted version has the potential to produce a more "faithful" version of the original work.

While underscoring the fundamental features of Dazai's writing and activating a "sincere" response to his ethical principle, Osaki argues that a new dimension is opened up, precisely because inventive adaption in more subtle ways is a superior form to any facile mimesis of the original. This, it is argued, broadens the understanding of the novel and the author's life.

Joachim Alt explores how story framing and film semiotics in war anime, though clouded by inevitable and foreseeable defeat, can rescue the viewer from a bleak and unrecoverable pessimism. Instead, Alt argues, this opens up the prospect of better days ahead. Alt takes account of the examples from the perspective of a little boy in *Hadashi no Gen*, the survivors rebuilding the Urakami Cathedral in *Nagasaki 1945 "Anzerasu no Kane*" and the return to *furusato* (古里) of those long thought to be lost in *Jobanni no Shima*.

Last but not least, Chen-Wei Yu explores Emily Gravette's children's picture books *Little Mouse's Big Book of Fears* and *The Rabbit Problem* in terms of Deleuze and Guattari's concepts of schizoanalysis. Yu demonstrates how a-signifying part-signs, the heterogeneous images of illustrated objects, may generate manifold connections indexed through the abstract relations of the diagram. Yu analyzes in a most fecund way how the productive and varying relations between the verbal and visual narratives are evidenced in the aesthetic compositions of the books that redefine themselves as cinematic images. For Yu, this charts lines of escape from the commonly generic categorization of books directed solely at children.

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