
War and Anime in the Age of Machine-Oriented Ontology: The Case of OSHII Mamoru

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—Abstract

This paper explores Oshii Mamoru's films and animations. First, his view of the cinematic citation (appropriation) is analyzed in some comparison with Jean-Luc Godard. Second, his preoccupation with the plot of the weird duality between reality and dream is examined with plural contexts of cultural avant-garde in the 20th century. Third, the question of why Oshii Mamoru has been so much interested in the warfare in his works. Through the series of problematics, this essay would locate his perspective in some philosophical and ontological debates, in which Deleuze&Guattari and others must be addressed. Then, his insightful but provocative statements on the war and history are interpreted in the philosophical stream which I would like to call Machine-Oriented Ontology.

In the film *Innocence*, the cyber-medical doctor called Haraway has a monologue-like talk with buddies-heroes of this piece, Batou and Togusa. Her very speculative commentary is about the specific relationship between humans and dolls, or children and dolls. In this scene she looks very similar to real-existing primatologist and philosopher of cyborg-feminism, Donna Haraway. Director Oshii, however, told me in an interview that he had never seen her image of photograph. At the occasion of its premier screening, he was surprised when I told him the fact that Haraway had already published the book entitled '*The Companion Species Manifesto*'⁽¹⁾ which dealt with the relationship between humans and dogs, that is one of the very topics with which he himself (and potentially almost all his cinema works) has been preoccupied from the beginning of his career.

Generally my critical approach on anime affords the interpretation which the creators or artists to whom I address might have never thought or conceived. As human agency assumes a layer of unconsciousness in its mind, the work of expressive cultures such as anime and cinema also retains something like layers of unconsciousness, that is, what one has done unexpectedly or by accident. I would like to call it 'the unconsciousness of/within texts as such' or 'the intertextual unconscious' or 'the unconscious process of intertextuality'. Unlike conventional manners of cultural studies or film studies in academia, my critical remarks on anime (or cinema as such in general) grapple with this challenge. The encountering between Oshii and (the real) Haraway I mentioned above is precisely one of concrete examples of such a case of the textual unconsciousness. For instance, the citation and appropriation in

cinema can be based on the unconscious. According to Oshii, Jean-Luc Godard introduced the tactics of citation into the process of making cinema, by which JLG established the genre of cinema with its own ‘self-consciousness’(or auto-reflexive consciousness), while Oshii Mamoru brought about ‘the unconscious’ in the genre of anime by his quasi-pedantic style of citations which is almost caught in the prey of a kind of rhetorical self-concealment. The majority of recent audiences and viewers, in my observation, seems to be unfamiliar with receiving or disliking the use of citations as pedantic attitudes, so that they don’t care about the question of original sources from which Oshii’s expressions come.

The scheme of undecidability of dream and reality has been crucial in Oshii’s works, constantly addressed in the analysis or interpretation of narrative level, but in my attempt, it would be accounted for and grasped in some ontological level in the expressive formulation of anime. Along with the division with torsion between dream and reality, Oshii develops the similar series of duality between fiction and reality, false time and physical time, etc, in his films and animation works. In the legendary and Oshii’s favorite anecdote by Chinese ancient philosopher, Chuang-tzu(Zhuang Zhou), a man dreamt that he was a butterfly and then after he awake he was a man. What agency did dream, man or butterfly? This transmutation of things is not simply the state of undifferentiation or the zone of indistinct ——but chaos as a virtual. According to Chuang-tzu, the empirical world which we are observing is featureless and amorphous in its essential or ontological level. Ultimately the reality of Being is chaos, or in other word, exists in the stable mode of *chaotifying itself with infinite speed*. (Perhaps Guattarian term chaosmosis, drawn from Finnegans Wake by James Joyce, is relevant for understanding it.) The reality for us is perishing and decomposing while existing and consisting immanently (without any mediation of the transcendence). Chaos is always permeating into our reality, so it is too complicated an environment or field to be interpreted or deciphered by the articulated grids of linguistic structure. Chaos is not a mere disorder but has its own textures and grains. Chaos, ‘with infinite speeds of birth and disappearance’, is moving back and forth in the concatenation between the mind and the ambience through a sieve as ‘a plane of immanence’ (WP,118).

The cloudscape in *Skyclowers*, for instance, is an example of moving landscape as a permanent process of becoming drawn from Chaos. The cloud, according to Deleuze’s time-image, is the typical mode of inspiration which is a scape or ambience animated by 3D layers of rendering.

So herein both the speculative wits within Zen teaching and Chinese ancient philosophy, and the very initiatives of making anime (even without any material references like in the case of 3D or CG) have something in common strangely. The ontology of Zen and shamanism can state: Birds become flowers and, in turn, flowers become birds. Or the mountain is not the mountain, and sometimes what flows in streams is not the river, but the bridges on the river are flowing. There is always a flexible movement of chaos along, side by side, with the conventionally articulated order and structures.

Deleuze says,

‘The virtual is no longer the chaotic virtual but rather virtuality that has become

consistent, that has become an entity formed on the plane of immanence that sections the chaos. This is what we call the Event, or the part that eludes its own actualization in everything that happens.....But, even in the state of affairs, the event is pure immanence of what is not actualized or of what remains indifferent to actualization, since its reality does not depend upon it. The event is immaterial, incorporeal, unlivable: pure reserve.’ (WP,156)

As a filmmaker or director, Oshii is quite aware of the existence of this reserve or storehouse, in which semantic seeds (sign-particles) reflect and fumigate the depth of semantic articulation in the discursive level on the one hand, while virtual images move beyond the actualization or replication of the so-called reality in the non-discursive level on the other hand. The events in anime and cinema are immanently transcendental with their own incorporeal universes of values.

The reserve or storehouse is determined by mytho-poietic imaginations and resources. How much indigenous and native myths have been appropriated? They have also drawn on this layer of a-signifying chaos. In tribal myths, there have been so many chimera or hybridized creatures and figures, which remind us of an artificial being or cyborg in contemporary cultures. Obviously all machines, guns, metal-suits, cyborg-bodies.....etc., are created and invented each time out of this reserve.

Sergei Eisenstein envisioned in anime-images a certain type of ‘protoplasm’.⁽²⁾ In other words, he was interested very much in the bodies of Disney’s anime characters, which can extend and shrink freakishly or flexibly in their actions and movements, especially epitomized by *Alice in Wonderland*. The manner of articulating bodies regardless of physical laws and distorted perspective such as that in Japanese traditional paintings, *Ukiyoe*. Eisenstein has shed lights upon the movements which constantly resist the fixed formulation and exit dynamically from already determined visual forms, whose characteristic is called ‘protoplasm’. The *protoplasmatic* in anime-images has no shapes or forms, rather something like an ameba or gel, capable of mutating itself smoothly into everything. That might putatively be linked to even some philosophical concepts, for instance, elaborated by Deleuze&Guattari or Izutsu Toshikiko. The very movement of anime-images, for instance, is similar to that of ‘becoming’ (imperceptible of difference from, or indiscernible with, something others) in the contemporary philosophy after ‘the linguistic-turn’. I would like to compare the process with Chuang-tzu’s Hua, the thing of transmutation, or the mutual becoming indiscernible and imperceptible, which is also envisioned as ‘the mutual inclusion’ or ‘the inclusive disjunction’.⁽³⁾

In Oshii’s perspective, cinema has been the magical (Georges Méliès and other directors in the history of cinema in the early experimental stage). The logic of cinema as magic appears in his anime-images themselves. It is possible to call and address this aspect in anime, ‘alternations between heterogeneous moments’, ‘disjunctive synthesis’(which is not determined by the logic of the excluded middle but the mutually included middle), and ‘unnatural participation’⁽⁴⁾, all these posit an explanation of the way in which objects and things affect each other by exiting out from themselves and transforming each other. The notion of trans-

mutation of things indicates the condition in which the situation of un-articulation and indifference or the zone of indistinct, as something virtual or potential, have always doubled the reality we are situated in. The amorphous chaos is invoked in order to be *becoming* something imperceptible, by having things permute and absorb each other.

Therefore to dream of the environment in which humans and animals, things fuse and penetrate each other, is exactly the desire which all anime and cinema have principally held from the beginning. It is not a mere antithesis against the rationality within the modern rational thought or the scheme of cultural industry, but dependent on the view which considers the pre-logical sensible thought to be potentially supporting and penetrate our reality in depth. A certain vision in the genre of animation films confirms a prevalence and significance of the pre-logical and sensual (sense-oriented) thought close to illusion and reveries. Our reality is determined and sustained by these illusory operations. Especially in the situation of the contemporary world after 9-11 or Gulf War(s), without any exaggeration, our everyday life has always-already become one part of warfare, info/war situation to a certain extent.

Anime/cinema is the process of producing images that is a sort of 'automaton' whereby thoughts and imagination are enable to be actualized. (The automaton is one of forms of the machinic as the concept by Deleuze& Guattari). That is the reason why it makes sense to compare both genres of animism and animation. Etymologically as well, in the sense of 'giving breath to non-living entity' (in the meaning of vitalize actually, or inspiration as 'infusing breathes'), the meaning of anime is closely related to animisms as such. Generally anime/cinema can constitute an animism which is invented technologically by animating and actualizing the immovable (chunks of clay or series of still pictures) or what has not yet been having a stable form; giving forms or shape to what is the in-form. That is the reason why animism and anime/cinema have something common and affinity with mysticism or shamanism is not only ascribed to the level of narrative, but holds truism for the very form and structure of technology of making anime.

Turning back to the issue of cinematic citations (appropriations) for that matter, the coupling of 'disjunctive synthesis' or 'mutual inclusion' between heterogeneous moments also takes place between viewers(audiences) and cinema pieces (visual image-materials). Animism presupposes the active concern of spiritual and physical participation of human beings for Nature and other non-human beings. A similar kind of active agency is invoked also in making cinema and anime-images. Without permanent ad-hoc cognitive decisions on how to combine serial visual images by participative concerns though audiences, cinema/anime cannot establish itself any more. Here the articulations of moving images within cinema/anime are to be analyzed in both the discursive and non-discursive manner.

Obviously cinema/anime as the mode of non-discursive expression doesn't consist of the grammatical formation of subject/predicate. Films are always running beyond the articulations dependent on copula as a binding verb. Given the condition that there is no copula in cinema as Nakai Masakazu(1901~1950, social and aesthetic philosopher under the Fascist regime, also known as Japanese counter-partial intellectual of his European contemporary, Walter Benjamin), insisted this crucial point in his the theory of art and aesthetic in terms of cinema. Cinema as expressions as such doesn't have the operation of 'being' as a verb in our

enunciation : *A is B*. Each time, viewers of a given screened cinema have to constantly combine one cut to another, or one scene to another, on the basis of their active, interpretative and participative vision. In the case of an established movie, the becoming-space between a shot and another is always determined by an effect of montage in the editing procedure by the director. In cinema any shot can be montaged and connected just as both directors Godard and Oshii have been underlined, but the result of montage cannot take a stable capacity which the phrase of verbal enunciation *A is B* can usually assume. Linking shots and scenes retains arbitrary flexibility. Exclusively ‘the distracted concentration’ of cinema viewers wherever it might be in film-theaters or on digital devices, about which Walter Benjamin had clarified and figured out,⁽⁵⁾ could complement and surrogate the gap (becoming-space) between several cuts.

Then what is going on in anime? Certainly film editing can connect and combine any scenes or cuts at their disposal. Even the insufficiency of low-definition of pictorial data and lower quality of imitation (copying) are able to be supplemented by the active commitment or participation of viewers. This active and participative agency in the consumption of cinema is more visible and crucial in the ‘distracted’ reception of images of the anime genre. The term ‘complement inside the brain’ (脳内補完 in Japanese) has been the buzz-word for Otaku consumption since the ’90s, which implies ‘the supplement with incomplete visual materials such as anime or manga by viewers’ imagination or even auto-delusion’.

Through collaborative workings with animators (painters on celluloids sheets) so far, Oshii somehow realized that creative animators always drew on impressively paused and still images. Surprisingly it turns out that only still images can actualize and energize the moving images. Oshii was struck by this fact thoroughly, which could be explained by the following.

Cinema consists of shooting one second in 24 sequential pictures. Generally full anime means that all 24 pictures are developed to visualize in each different image, while in the limited anime, some restricted numbers of pictures constitute a second of image. But it is not necessarily true that full anime is better and more perfect than limited anime. For instance, in the anime industry of Japan, there are two different mode of articulation for a second, two sequel (consisted in the twelve of same picture) and three sequels (in the eight of same picture). Full anime such as Disney’s films is not so much viewer-friendly, for Micky Mouse’s running in full anime is too hectic and fragmentary for a viewer’s perception, which is far beyond our ordinary cognition. According to the notion that full anime is more developed and preferable than limited one, the mode of two sequels is seen better than three sequels one. But Oshii noticed and realized that some expert animators have preferred three to two, by which they could insert the striking or impressive still image within dynamic process of moving images. Paradoxically a certain type of limited anime is more suitable, helpful, and viewer-friendly participative perception.

It is an intriguing and incredible recognition. Because the format of full-anime has always been treated as an ideal of cinema and anime, while the limited anime have been looked down upon. Moreover, this discovering allows Oshii to reconfirm his own definition of making cinema/anime, which has been repeated in his many essays and interviews : to introduce a singular temporality into images, and also to invent the proper time for cinema through im-

ages. This crucial task in film-making is done not only through moving images but decisively by some still images, in which actors/characters don't present any actions and nothing moves in a given scene. It is comparable with the paused gesture during dynamic actions in *Kabuki* theater-play. Then how does Oshii delineate and posit this singular time which is integrative and specific to the temporality of cinema/anime?

Montages or connections of images in cinema/anime already present itself as another form of 'the machinic' in the sense of Deleuze&Guattari's philosophy, which is never reduced to mere mechanism or machineries. The collision and encountering of heterogeneous moments is a clue of constituting the notion of the machinic. By the machinic, the world and Nature, including cinematic/animated scape, are transversed through plural milieus with different vibes and rhythms: refrains'(ATP,314). Anime/cinema creates the singular temporality in which the present, the past and the future proceed with tandem and coexist with each other. The animator or director of anime films undertakes a similar operation with one of the characters, for example, 'the puppets master' in *Ghost in the Shell*, so that anime/cinema is a kind of 'automaton', which prompts the crystallization and actualization of the seeds of sense/meaning (as the point of power-sign or sign-particle) in the reality we are living but also can happen to decompose the crystal. No one can dismiss Oshii's preference to mirrors and crystal images in his works. Now it is to be pointed out the secrecy of his preoccupations on them. It doesn't make sense to depict the non-existing or unreal scenes (even virtual images) as the actualized reality as such. The mirror images in his pieces (including the surface of water demonstrated in *Ghost in the Shell*) is summoned up as 'visible' rather than 'sayable' in order to visualize the crucial moments in each cinema/anime. His frequent reference to the Bible, 'the Epistle of Paul the apostle to the Corinthian', is not a mere coincidence at all. In his *Cinema2—The Time-Image*, Deleuze often repeated that the virtual image crystallizes into the actual image(TI,72). Cinema is defined as the crystal image, the point with which Oshii definitely would agree also in his understanding. The confusion between the real and the imaginary is just a mistake or illusion which takes place inside human brains. Deleuze even proclaim, brain is screen! Whereas 'becoming indiscernible' between them constitutes a certain 'objective phantasms', which implies the illusion that contains the effects in reality. Instead, only when the deviation between reality and unreality becomes blurred and indistinct, the very force of the imaginary and fake (as dissimulation) is raised. The reality in cinema/anime, indeed, is the imaginary phantasm or illusions which is reified or objectified in the process of actual visualization(TI,127). Viewers cannot make notice each time, although the duality between the reality and unreality remains. Thus cinematic/animated reality is enabled and augmented in that condition, not in the extent of replication or imitation of 'the so-called objective reality'.

About crystals of time, Deleuze says,

'The crystal always lives at the limit, it is itself the vanishing limit between the immediate past which is already no longer and the immediate future is not yet....mobile mirror which endlessly reflects perception in recollection. What we see in the crystal is therefore a dividing in two that crystal itself constantly causes to turn on itself, that it prevents from reaching completion, because it is a perpetual

self-distinguishing, a distinction in the process of being produced; which always resume the distinct terms in itself, in order constantly to relaunch them'(TI,79).

In one of action scenes of *Innocence*, Batou, the protagonist, fires at random in a convenience store, because of a false perception given to him by a strange enemy's cyber-hack that he was being attacked. The glasses entrance and glass doors refrigerator are broken into bright pieces, like fragmented crystals. Later in the movie, Togusa, Batou's buddy, is also caught in a quasi-reality by brain-hack by Kim, the old hacker. The self of each of them, Batou and Togusa, under the cyber-contamination of their brains is no longer an empirical ego but rather, in itself, an invisible virtual field, whose layer as whole is permanently crystalizing into the ordinary actual experience. To the extent that a specific experience is repeated in the form of 'almost the same' or 'a bit different', it is suggested that the self might imply the crystalization of the self into/as a virtual ambience or field.

Now this essay moves to another Oshii's idiosyncratic conception, that is machines as metal-suits, of course, which provides with the basis of his cinema/anime ontology: Machine-Oriented Ontology.

It is very obvious that the intelligent pod-vehicles called *Tachikoma* in the TV series of '*Ghost in the Shell, Stand Alone Complex*' (directed by a disciple of Kamiyama Kenji) has certainly some nature of media suits, for the members of special Units 9 could drive them for their transportation as velocity machines, and also utilize them as the interface for cyber-networks linked with their paralleled cyber brains. The swarm-intelligence of *Tachikoma* represents clearly both agency of extension of human, the explosion of body function and implosion of central nervous system of brain. An uncanny symbiosis emerges here between cyborg-SWAT cops and their automatic intelligent vehicles, where the disjunctive participation, unnatural participation, among different agencies brings about even a certain type of animism, which I would like to call machinic animism inspired potentially by Felix Guattari and his conceptual and political followers such as Maurizio Lazzarato and Eduardo Viveiros de Castro.⁽⁶⁾

Metal/media suits, in my terminology, are envisioned as the secondary and artificial skin to keep the identified unity of human subjects and machinic devices for defensive form to protect and complement the body. It has originally two holds aspects, the one of which has shape or shell of suits, armor or vehicle technology (the velocity machine which once Paul Virilio clarified), and the other of which stands as the milieu and formation of communication and networking.

The notion of media as the extension of man in his *Understanding Media* by Marshal McLuhan is appropriate in order to elaborate the conception of metal/media suits. The extension of human is conceptually divided into two kinds: first, explosion of technology to outer space or physical and material complement of natural body (putting aside animals using sorts of instruments), and second, implosion of internal or micro (or even nano-level) phase of the nature and human agency. For instance, the velocity machine as transportation technology is categorized in the first type, and the computer and network technology which extends the capacity of nervous system and communicative mode in the second.

Shortly after the First World War, in his *'Civilization and its Discontents'*, even Freud described human as a sort of prosthetic god (Prothesengotttheit) which has paraphernalia to supplement body. The Inter-war period for us is as very important in discovering the concept of the repressed unconscious and death drive in psychoanalysis as in the definition of culture as prosthetics. Culture or civilization by itself can be treated as the armor 'suited up' human body. Modern humans have survived by this legacy.

The new man with his metal suits — potentially also woman — is generated by the disciplining drill-machine and is no need help of woman and parentless. As the unconscious process of desiring machine is a kind of orphan on which Deleuze & Guattari contended so, the fascist-typed male soldier is also parentless in its ideological and imaginative settings. In fact, humans of the 20th century mobilized by Fordist formation have lived through this type of personality all the time, regardless of its ideological positions, no matter whether it takes a shape of fascism or not. One is forcibly constructed as 'man' through reading or reception of subcultures such as anime or manga, which contributes to provide the site of exercise of mobilization for warfare or state of emergency. One can never ignore the effects of these subcultures, but this critical assessment has nothing to do with a banal interpretation according to which manga and anime containing violent scenes tend to make their viewers more militant or aggressive.

What is at stake here is that this process of unconscious mobilization for the new man would be able to continue as a model of micro fascism, even under the society in which the dominant current of technology would shift from material machines to immaterial machines such as info-media or network. The figuration of male soldier is surviving by changing their shape and appearance with a relevant transformation of their metal/media suits, as the aftermath of the incident of 9-11.

In this sense, these lines by Klaus Theweleit are to cite worthy at length.

'Since the "ego" of these men cannot form from the inside out, through libidinal cathexis of the body's periphery and identification, they must acquire an enveloping "ego" from outside. My suspicion is that cathexis occurs as a result of coercion; it is forced upon them by the pain they experience in the onslaught of external agencies. The punishment of parents, teachers, masters, the punishment hierarchies of young boys and of military, remind them constantly of the existence of their periphery (showing them their boundaries), until they "grow" a functioning and controlling body armor, and a body capable of seamless fusion into larger formation with armorlike peripheries. If my assumptions are correct, the armor of these men may be seen as constituting their ego.'⁽⁷⁾

Ego/self is not equated with body but the awareness of ego derives from affections of body. Ego exists and is a surface of psychic (or at least psychological) mechanism and seen as a projection of mind onto the surface of body. How many SF anime have been concerned with seeking and focusing on the site of psychic identity in cyborg or robotic enhanced body? Immediately some settings of anime pieces are to be enumerated as examples; the notion of

ghost in *'Ghost in the Shell'*, etc. This ego/self as a surface or shell is a threshold where a distinction between the psychological and the physiological is going to be almost blurring and getting fuzzy. This second skin as surface not only constitutes the form of individual self, but also shapes the figuration of society as such, that is, a body politic. There is nothing strange in that both the political theory of natural laws and Romanticism had represented the collective political body as a gigantic monster, 'Leviathan', or 'artificial man' (by Hobbes) since the beginning of modernity.

Additionally, what should be remarked in the passages I quoted is that the term periphery was utilized to indicate the series of notions of surface, skin and armor. As is well known, this term is also adopted in the discourse of urban studies, architecture and urbanism. The marginal or liminal part of a city, especially the zones of 'edge cities' in suburban area, used to be called 'periphery'. City as such has a boundary that divides the inside and outside of it, in the context of which the term periphery conveys double meaning of both skin of body and border of built environment or simply the subjected city as ambience.

In other words, the ego is no longer simply the self-identity but by itself, by definition, is already established as a kind of metal-suits. In so far as all military technologies are tools and instruments, these are objects for human agency as subjects. Then what would the battle field be like without humans? It is not to be ascribed to the issue of drones, but affords more ontological problematics.

Oshii's long time wish has been the attempt of making a film of the war in which no human agency is mobilized or operative. Put simply, he has relentlessly kept the desire to delineate the war of (intelligent) machines and inhuman agency. He is deeply attracted by, and wishes to invent, a landscape in warfare where no human agency exists and all human beings are reified totally as objects even by 'becoming things'. The drone technology therefore is already of operative as one of popular items in our everyday life. If it was not for a military use such as 'the predator' in US air force, all drones transform potentially our spatial environment into a battle field. His dream is already realized and embodied in the situation of our daily life. Of course he doesn't simply affirm this reality at all. Instead through expressions in his anime and cinema, he continues to strive to show and visualize a transversal link between this reality and geek's imaginations on military technology and anime culture.

Oshii contends that war is the result of delusions in many ways. For him, war is defined as phenomena in which a delusion or phantasm of a few in the privileged population of the whole world has been deployed extensionally. In other words, the war is always located in-between reality and delusion, the real and the fictive. Then by assuming the position of military Otaku, drawing on its imagination, and becoming willingly the victim of delusion as the war, he intends to think and express something critical in anime-cinema against the effect of delusion. While Miyazaki Hayao in Ghibli didn't hesitate to express his view against nuclear technologies after the so-called 3-11 and endorse the position of anti-war to keep the peace constitution against the recent policy enacted by Prime Minister Abe's government, on the contrary, Oshii proclaimed even his anti-position against anti-nuclear movements by emphasizing the significance of the very details of technological decomposition of nuclear

power plants. Is it his cynicism or irony against the humanitarian approach in Miyazaki? Or has he simply achieved a certain political or ideological conversion? It is not so simple. Oshii's choice is not about some ideology but concerns with his paranoiac or detailed interests technologies in general, or especially in military. However, he also stresses upon the symbolic and social impact of nuclear crisis. For instance, Oshii called the nuclear incident of Fukushima and its aftermath the phenomena of 'the third explosion of an atomic bomb' in Japan. This statement sounds highly problematical but its logic is quite clear; our everyday life after the accident is already under the war-situation of permanently hiding the real fact we have been defeated and fallen into the affectively contaminated amnesia. Even under the daily ongoing radioactive pollutions, we are all 'minor victims' of the catastrophe to a certain extent.

Oshii's stance toward the warfare is not merely the anti-war position. In his view, Japanese society and population are *alienated or separated* from warfare in general. The modernity with its subsequent legacy of democracy, historically speaking, was established by the commitment of armed citizens at least in Euro/Am contexts, whereas Japan has never been achieved this process. In other words, the question of whether Japan has to be militarized or not, is absolutely not at issue for him, but rather leads to the falsification of the problem. He does not simply negate the significance of the peace constitution (Article 9), although his perspective is not able to be reduced to the conventional Left-Wings one. He seems to be just concerned with the question of what is real resources to actualize the virtual reserve of the varied discourses and figurations.

The war is always raised and mobilized in the delusion, the specific affects between human beings. Then, in order to get access to the essence of the war, he posits the hypothetical field for the warfare populated with non-human beings. Or more simply speaking, not humans encounter and face with things and objects, but rather things and objects, including machines, animals and plants, are regarding or facing up with humans. *Just as we are regarding objects, they are seeing us.* This view can be seen in some 'old' theories such as Baudrillard or Merleau-Ponty. Through such inverted gazes, the coupling of subject and object, human and things would emerge retroactively. What enables to exist the world and universe deployed in anime is not mere imagination or mimicry, but the uncanny coupling (unnatural participation) potentially moving out of thresholds between subjects and objects, humans and non-humans, Nature and Mind, etc. So what is at stake for Oshii's cinema/anime is: making a micropolitical initiative in myriad resources, and nudging incipiently toward abductions in thoughts and images. Committing ourselves expressively and performatively even with programs and applications enabled by new technology and media, within an ethical relation to the future in an active singular event. For him, each work and scene can be elaborated as the singular event in a contingent manner. We, viewers, thus become a participative recipient.

— notes

- (1) Donna Haraway, *The Companion Species Manifesto—Dogs, People, and Significant Otherness*, Prickly Paradigm Press, 2003.
- (2) Sergei Eisenstein, *Selected Works: Towards a Theory of Montage*, edited by Michael Glenny and Richard Taylor, I. B. Tauris & Company, 2010

- (3) These terms have quite often been used by Brian Masumi, see his *What Animals Teach Us about Politics*, Duke, 2014, p35, 45, 66, 69, *The Power at the End of the Economy*, Duke, 2015, p73, 81, 88.
- (4) In magics in animism and shamanism, human being can participate in Nature. Spell dolls for some kind of vengeance have the similitude or mutuality between subjects and objects, allies and enemies, humans and animals(or plants and minerals,etc).
- (5) The artworks in the age of reproductive technology, Walter Benjamin,
- (6) ‘Machinic Animism’ by Angela Melitopoulos and Maurizio Lazzarato, in *Félix Guattari in the age of Semiocapitalism*, edited by Gary Genosko, edinburgh, 2010, Maurizio Lazzarato, *Signs and Machines*, semiotext(e), 2014.
- (7) Klaus Theweleit, *Male Fantasies, volume2: Psychoanalyzing the White Terror*, Minnesota University Press, 1989, p164.

— References and Abbreviation

Deleuze,G & Guattari,F

ATP : *A Thousand Plateau*, Continuum, 2003.

WP : *What is Philosophy?*, Columbia University Press, 1994.

Deleuze,G

TI : *Cinema 2, The Time-Image*, Continuum, 1986.