

# Friends of Félix Guattari in Archipelagoes: Micro Politics, Circle Movements, and Post-Media Activism in the Post War Japan

UENO Toshiya 上野俊哉

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**【Abstract】** Félix Guattari loved groupscules (small groups or fractions of some party and organizations) in his political philosophy in both his early days and ecosophy in his late work. 'Subject-group', groupuscules, and circles, unlike 'subjugated group', are constantly operative in the trans-local context which Guattari could not have fully known in his life. This essay introduces some (potential) unknown friends of Guattari outside Europe, that is, Asia, especially in the post war Japan. It also examines how Guattarian activist philosophy, especially his ecosophy with three (virtual) ecologies is able to be compared with circle movements and its critical and theoretical perspective in the post war intellectuals of Japan.

## I — What is circle movements?: Tarns-local and Archipelagoes

Gary Genosko has once remarked that 'Guattari himself was a subject group, a collective assemblage, a machinic *il* rather than a structural personal *moi-je*' in his book on Guattari (Genosko, 2002: 226). The same can be said about some Japanese post war intellectuals such as Kiyoteru Hanada, Kōbō Abe, Gan Tanigawa, etc, in terms of idea and practices of co-writing or co-thinking in organizations. From this perspective the works by Japanese post war intellectuals can be utilized as tactical resources for reading Guattari. In a Guattarian view, the subjectivity is always a wrecked and failed cogito, while a pragmatic map (perhaps a deviant or speculative cartography) emerges from archipelagos in which the conceptual desert islands, such as certain Guattarian insights and some parts of Japanese intellectuals active creativity, disjunctively intersect with one other.

What is a circle and its movement? The term circle was frequently utilized in the post war

period (from the late 1950s to the end of the 1960s) of Japan for various social or cultural movements, which were initially organized as sub-sections of Japanese Communist Party (JCP) for the extension of the influence of the party through cultural activities and enlightenment. Their theoretical perspective of groupuscule or small-groups was deployed in the late 1950s, which consisted of a variety of genres of activity ranging from publishing zines to writing novels or poetry with manual workers in industrial factories, in addition to working with all threads of everyday life. Interestingly many organizers and activists in such circle movements have been expelled and excluded later from the party as leftist dissidents due to their anarchist or Trotskyist tendency. But general participants of them were not necessarily leftists or anarchists, but also liberal dilettantes, workers, migrants, housewives, and avant-garde artists who were able to be affectively attached to, and enthusiastic on, something in hobby, design objects, styles, and expressive or political cultures.

In the late 1950s, the attempts engaged by some Japanese post war intellectuals and activists to create the so-called circle as groups and to arrange various media in expressive assemblages toward unforeseen forms of organization are closely tied up with a vital resistance, in contrast to the conventional leftists or liberalists view that might dismiss them as a simply lazy or unproductive or mere entertainment. Such an activity, however, is deployed precisely because it is playful without any ideological ground, although these have always kept a certain socio-political aim. Information, affects, and activity all are compiled and translated into the writing, (un)doing, and thinking in-between, not just as a mere collaboration, but as working in-between, or deploying a collective—perhaps machinic—ensemble of expressive enunciations in various practices of circles.

Since more than ten years, I have been engaged with transversal and comparative interpretation on thoughts of Félix Guattari and Japanese post war intellectuals along with Guattari's interest in Japan. My approach can be called 'trans-local' in which the more one dig in or excavate something local in details, the more one can encounter something emerging as common or transversal, not just as universal. The trans-local perspective is conceptually distinguished from both globalism and regionalism (localism). Unlike an ongoing current of global political economy (and its geopolitics), it tends to focus on a singularity that is cooperative with transversality among heterogeneous moments, even under driving forces of unification such as the globalization. This attitude summons up with the idea of archipelago as both a conceptual model and form of living. Etymologically it is composed as, and consisted of both *archi* (chief, proto or principal) and *pelago* (deep, depth, abyss and gulf). In a more articulated term, it is about an "unknown connections or composites" within the trans-local crisscrossing or, more conceptually, "assemblages" within micro-aesthetic-politics. Generally what does the term archipelago conceptually indicate in the discourse of humanities; comparative literature, human science, and critical theory, etc? Basically it

retains double meanings : the swarming series of islands (群島) and the sea with myriads of islands (多島海). Here, archipelago addresses a two-fold characteristics, that is, most simply, a reversibility of the figure/ground, which depends on the vision of whether you see it from the land or the sea. It can be also comparable with ‘Kanizsa triangle’, in which the virtual exists as a kind of emergence of optical illusory images (Massumi, 2015,185). A difference of point of views as such indicates constitutive pluralities of the living world. Archipelagoes suggest us of an emergence or presence of invisible connections and conjuncture in the world.

The precursor of circle movements can be traced back to the anti-fascist activism in the 1930s in Japan. Nakai Masakazu, 中井正一 developed the café movement and several publishing project of (maga) zines in Japan. His legendary work was entitled ‘The Logic of Committee’, *Inkai No Ronri* (1936) and launched under the military regime of Japan, which afforded an inspiration for circle movements in the post war period. His essay ‘The Logic of Committee’ was published in 1936 (which is exactly the same year when Benjamin's famous Essay ‘The Work of Art in the Age of Mechanical Reproduction’ was published). The concept “committee” which he used is not only related to an idea of Soviet or council socialism, but also to sub-groups or fractions in socialist party, and cultural circles as the agency of collective subjectivity.

There are a few of other examples which should be remarked as well. In the 1920s of Russia, some liberal or critical intellectuals under the Soviet Union, used to organize their literature, critical, philosophical, psychoanalytical, and sociological research groups called ‘circles’ as well. Among them, the ‘Bakhtin circle’ is especially famous, a circle gathered and organized by scholars, authors, and intellectuals around a semiologist and literature critic, Michael Bakhtin (1895-1975). It is interesting to see this coincidence because it is well known for us that Guattari was permanently reading and interpreting, and influenced by, Bakhtin’s theory of speech genres and enunciation (utterance) in order to elaborate Guattari’s own notion of ‘partial enunciator’ and ‘collective assemblages of enunciation’ since the mid 1970s until his last work, *Chaosmosis* (Guattari, 1995). Additionally, it must be addressed that the Bakhtin circle adopted a shifting of author’s names into a false name or pseudonym for the purpose of avoiding censorship or political repression by the socialist regime. As is well known, some books or papers by Bakhtin were published in the name of Voloshinov, a critical semiologist in his friends, for instance. Here it is possible to discern the similar character of anonymity, invisibility, and collectivity of Japanese ‘circle movements’. In this manner, circles in our history beyond the geographical limitation shape a formation of archipelago(es): at a first glance, it looks no relation and isolated or distanced each other, but in the other dimension of depth, there is always a common ground and footing. Each ‘circle’ in different era and area is to be an island as a part of archipelago. A variety of circles transversally crisscrosses and passes through each other in plural living worlds, or rather *pluriverse*.

It is possible to recognize the adoption of an idea of circle even in the era of the Enlightenment at the beginning of the modernity. For instance, Rousseau's criticism in the form of open questionnaire letter (*La Lettre à d'Alembert sur les spectacles*) against D'Alembert's claim in the Encyclopedia to construct the modern type of theater hall in Geneva addressed the notion of circle (*cercle* in French). People and civilians in Geneva, Rousseau insists, neither have to install the modern theater nor deploy theatrical plays which might cause the serious degradation of moral and customs of the city in their influence through effects of imitation (*mimesis*) and representation. What was crucial for Rousseau in his letter was to make people themselves a kind of theater play (or performance in a more contemporary term), in the sense of a certain festival which can be constituted by many local-based circles of reading groups, poetry or literary reading, playing dramas, dancing, and chatting in the very city (Obviously it can have an echo with Bakhtin's notion of 'carnival' as festival.).

## II — Unknown Friends of Guattari

Then how could Guattari find or encounter his (potential) friends in Japan or non-European locations? The notion of circle can be associated with small subject-groups in a Guattarian lexicon. For example, Guattari has already stressed the significance of small tribes and groups in the 1970s, asking tactically and rhetorically: "Why don't groupuscules multiply infinitely instead of eating each other?" in his *Psychoanalysis and Transversality* (Guattari, 2015, 368). Here self-analytical groupuscules are treated as a potential 'unit of subversion'. Some Japanese post war intellectuals also claimed the conception of transversality without utilizing the term as such. In his trans-local cultural and critical theory, it is only through digging to the bottom layers of the native or local milieu that something could reach the universal, while the flow toward the universal conversely can clarify the roots of the native or the local.

The subjectivity for Guattari is neither simply an individual ego nor an individuated person but instead is woven by an interactive dynamics consisting of moments of pre-individual and extra-individuation so as to constitute an entangled assemblage of different moments, where each subject is posited itself as a terminal for transition, criss-crossing, and networking. 'Becoming-organization', in this context, is interpreted as becoming an agency of collective intelligence or 'general intellect', which undertakes the role of catalyst for the emancipation and subversion of the 'status quo' of a given society. 'Becoming-organization' does not intend to construct a political party or group with a shared idea, but instead constitutes by gathering through a gesture of rendering organization more complex and multiple.

Kiyoteru Hanada (1909-74), a Japanese dissident leftist critic, was known as an organizer of varied cultural movements in the 1950s and 60s. During the Second World War, Hanada could

survive as an author by contributing to a pro-fascist newspaper, using his strategic rhetoric in order to avoid censorship by the Japanese military regime, and successfully hiding his own leftism. His critical works on cinema, literature, art, TV, and radio in the post-war period have been accepted as a precursor of cultural and media studies in his emphasis on the active agency of consumer, audience, and reader in popular cultural consumptions. In his essays, the term ‘circle’ is frequently utilized with the concept ‘transversal integration’ (*Sougouka*, 総合化), which echoes with Guattari’s crucial notion of ‘transversality’. Usually *Sougouka* in Japanese is translated into universalizing, integration, and synthesizing. However, the notion raised by radical intellectuals or activists in the 1950s Japan such as Hanada or Tanigawa does not convey a meaning of generalization or universalization, but rather indicates a dynamics of assemblages, connections, associations, and collaboration of different genres of art, discourse, and expression, that is, an opposition without synthesis.

In Anglophone academia in Japanese studies and literature, Hanada is sometimes introduced as a kind of mentor for a novelist, Kōbō Abe, but this is not true. Just after the Second World War, Hanada and Taro Okamoto ——— who was a Japanese surrealist artist and also known as a member of *Acéphale*, a secret society and the College of Sociology in Paris during the 1930s, as a close friend of Georges Bataille ——— began to organize the workshop called the ‘Circle of the Night’ (*Yoru no Kai*), an avant-garde group which consisted of novelists, artists, filmmakers, and critics. Abe was also a member of this experimental workshop. Their conceptions can be compared with the idea of ‘unavowable community’ or ‘inoperative community’ raised by Blanchot and Nancy. Basically their idea of the negative community as the sharing of singularity is quite different from Guattarian perspective of micro-politics and social transversality. But just as some Guattarian critic, Peter Pal Pelbart suggests us of the similar moment of communication or association through separation between Guattarian notion of dissensus and ‘unavowable community’ or ‘inoperative community’ by Blanchot and Nancy (Pelbart, 2013, 108).

Japanese novelist Kōbō Abe (1924-93), whose works have been translated into numerous languages, is known for the similarity of his fiction with the literature of Kafka. Abe’s literature was also very much indebted to the theoretical articulations of Hanada. Guattari greatly admired Abe and considered him, alongside Beckett and Kafka, as a great analyst of subjectivation. That is the reason why, in many respects, Deleuze and Guattari’s analysis of Kafka can be applied to the interpretation of Abe in a series of problematics: losing face, minor literature (jamming and stuttering in the mother tongue), and cartography, etc. Moreover, Guattari referred to Abe in his essay ‘Tokyo, the Proud’, which was compiled in the book *the Tokyo Theater (Tokyo Gekijou)* (1986) after his visit to Tokyo. Guattari addressed Abe’s famous novel, *The Ruined Map*, in terms of an uncanny cartography of urbanism through the view of a detective wandering through a suburban cityscape, so as to express his impression about Abe’s statement on the slum: ‘Sanya is perhaps

less representative of an absolute misery than an irrevocable refusal of the existing order' (Guattari, 2015, 15). According to a journalist Corinne Bret, who was a Tokyo correspondent of the French daily newspaper *Libération* (known as its background from the May 1968) and also a personal friend of Guattari, as well as one of participants of the pilgrimage of which this paper would address later, Guattari had a conversation with Abe about the literature of Kafka and Canetti, etc, first in Paris and then a second time in Tokyo in the 1980s. So there is an enough evidence that they met, although the details are not yet fully known.

Tanigawa Gan (1923-1995) was a poet, critic and intellectual in post-war Japan, whose work as a literature critic had a great impact on the social and student movements in the late 1950s to the late 1960s. As a charismatic leader of mine-workers struggle in Kyushu area, he organized poor miners which included migrant workers from the colonized Korean peninsula in the late 1950s. He was a contemporary more or less with Jean Oury (1924-2014) who inaugurated La Bord clinic. Tanigawa fascinated Japanese youth and leftist students very much during this period because of his provocative charm and almost magical but highly conceptual style of writing, in which he gave many legendary lines for cultural and social movements. In Kyushu area, through the mid-1950s, he tried to organize widespread networks of small literary groups (then 'circle' became a buzzword in a variety of social movements at that time in Japan) by publishing zines which featured amateur writers or workers' poetry.

Interestingly these post war intellectuals and writers were attracted by the concept of schizophrenia, as a symptomatic gesture that presents ambiguity, ambivalence, and double-binds under the formation of capitalism and nationalism. Hanada, Abe, and Tanigawa, all are permanently interested in plural domains of sciences and disciplines: semiology (with an intention of critic against the dominance or imperialism of linguistic), ethology (interests in animals, plants, and non human species or agencies), anthropology or ethnology (interests in other cultures), computer science (interests in artificial intelligence and critical view on control society).

Let me start with the issues around animals, plants, and other nonhuman agencies. For Deleuze and Guattari 'becoming-animal always involves a pack, a band, and a multiplicity' (Deleuze and Guattari, 1987, 239). In some Japanese thinkers such as Hanada or Abe in their involvement in literary, theatre, and filmmaking, in my view, mass populations, or simply, folks or crowds can be grasped as materials or objects rather than as individual subjects. Hanada and Abe may be counted among other artists and intellectuals in the 'Circle of the Night' who were interested in the process of 'transforming', that is, 'becoming', rather than a mere expression of magical mutations or cultural mimicry of behavior or habits. Becoming-plant, -animal, -insect and -mineral, etc, is aligned with, but at the same time beyond, the Freudian concept of the death drive, and this was a crucial theme for the avant-garde theory and literature for both Hanada and Abe (for

Tanigawa as well). These authors deal with metamorphosis, transmutation and transforming in their writings; Abe wrote many stories that address metamorphosis or becomings-animal, -plants and -materials. Certainly, as Deleuze and Guattari insist, becoming is never about imitation and mutation of what has already existed, nor has it anything to do with the imagery of surrealism or phantasm in psychoanalysis. While granting this point, it is possible to envision ‘becoming-’ within/through the (surrealistic) transmutation into the non-human, a theme which Hanada, Abe, and Tanigawa developed in their writings.

Guattari himself writes: ‘the ultimate meaning of machinic filiation is a sort of surrealism, residues, witness to the impossibility of “reducing’ desiring machines” coded flows (singular infinitives)’ in his individual draft of *Anti-Oedipus* (Guattari, 2006, 183). In order to understand Guattari’s thinking in this context, what should be addressed is Hanada’s war time essay in his *The Spirit of Revival* ([1946], 1986), Hanada asks how can humans become animals, plants or minerals? Or how can these transformed beings turn back into humans? In a more contemporary context, these questions can be paraphrased like this: how can a singularity of humans produce itself in becoming post-human? During and just after the situation of postwar inhumanity, at least Hanada already held a germ of an idea of post-humanity with which our discourse of humanities is familiar. In his essay ‘The Narrative of Metamorphosis’ in that book, it is Hanada’s main question under the wartime fascist regime. Here, he potentially articulated his disguised political conversion from the Left to the Right —— if not he did not explain it so literally —— as a tactical camouflage or pragmatic performative mimicry in ‘passing’, just like an example Deleuze and Guattari raised in terms of tactical transvestitism of women into male soldiers as described in *A Thousand Plateaus* (Deleuze and Guattari, 1987, 237) in the notion of becoming-woman. Hanada envisions the mode of ‘becoming-material, -thing and -object’ (*Buttai ni Narukoto*) as a task of the proletariat who can fall in love and sympathize with non-living beings and even machines. This figuration is comparable to ‘conceptual persona’ such as the general intellect in Marx’s *Grundrisse* as a crystallized form of collective intelligence or group-mind in the co-working of human subjectivities.

In ‘Objective Materialism’ (*Buttaishugi*, [1949], 1971), Hanada writes of how in the process of objectification and reification, the subjectivity must find the emancipation as ‘becoming-object’ beyond a view of conventional or ‘orthodox’ Marxism. It is no wonder that Hanada held a vision that at the edge of self-abandonment one could reclaim and retrieve own identity. This passage is not a theory of alienation but instead can be understood as another version of ‘becoming-imperceptible’ in the proximity to other existences, or ‘becoming-material’ in the process of the production of subjectivity. Hanada articulates certain units or modules constituted by the correlation between machines and humans under the Fordist formation of production which requires workers to be in tune with assembly lines as assemblages of organization, for which he adopted the term ‘collage’. In fact, Hanada had already engaged with the issue of cyborg-hybridity composed of man-machine

in terms of ‘becoming or transmuting animal or plant, and material, etc’.

In another essay ‘Avant-garde Art’ (1954), Hanada draws on the ‘law of participation’ raised by French anthropologist and philosopher Lucien Lévy-Bruhl in order to analyze Kafka’s novel, *The Metamorphosis*, where Gregor Samsa transforms into a strange beetle. Nevertheless, not only there is supposed to be a certain kind of resemblance, but also an intensive transmutation or mutual incorporation among humans and non-humans. In fact, Guattari also referred to his thinker sometimes (Guattari and Rolnik, 2008, 25). In a shamanistic ritual and totemism, a myriad of metamorphoses is confirmed, which is basically a consequence of pre-logic (or savage mind) in primitive tribes, or a phantasm for a certain schizophrenic process, but even a very individual in contemporary society might have such an altered state of mind. The ‘law of participation’ is a principal logic for thought in primitive societies, in which, unlike conventional perception based on a distinction between subject and object, the law of participation destabilizes and even disturbs usual perceptions and affects of humans. For Guattari, this notion of participation indicates a collective subjectivity of investing (cathexis) in a certain object, which is meaningful for focusing the singular point of the existence of ‘subject-group’. Guattari doesn’t just celebrate nor idealize the harmonic or euphoric unification and participation with the world. Guattari’s ecosophy treats the nature as machinic assemblages in the sense of the common ‘plane of immanence’ and ‘plane of consistency’. Guattari’s conceptual interest in this notion of participation has been lingering in his later works in terms of three ecologies, virtual ecology, and ecosophy.

He (and Deleuze as well) elaborated the notion of ‘unnatural participation’ of which I will argue later in other section of this project.

Hanada also deploys his own minor philosophy by using ethnology and anthropology. Although Hanada has not yet known about the development of Internet technology, of course, his posture in critical theory and practice is still very valuable for understanding the contemporary info-socio-environment. Aligning him or herself with the thinking of materiality, Guattarians would respond with a vision of the future: the existential territory of human individuation will emerge from a propensity toward inhuman and incorporated universes enabled by the escalation of electronic technology, as transfigured in the development of the net-based subjectivity, which will then entail the unfolding or opening of animal, plant, mineral, machine and cosmos, etc.

Their interest in artificial intelligence is always related to that of collective intelligence and even animal intelligence. Because AI has characteristic processes: embodied, embedded, enactive, and extended. Surprisingly circle movements resonate with these moments. Circle movements are constituted with a series of radical tactics of communication and social actions: anonymous, democratic, and radical dispute.

It is true that spiritualism can serve and contribute to social movements and political or cul-



tural activism in a certain context, especially for environmental or ecological issues. It can change the perspective on the nature and living world. Generally Japanese post war intellectuals in the 1950s-60s were not specifically interested in, or enthusiastic about, spiritualism, shamanism, mysticism, and something religious or sacred. Nevertheless one could find or recognize many terms drawn from these fields and contexts. These intellectuals adopted a variety of phenomena related to ethnographic, folklore, spiritual, animistic, shamanistic, and magical practices. The point is the vanishing or erasure of the self, egoless-ego, and the decomposition of Cartesian self. In this manner, a certain sense of spiritualism, non-christian religions (including animism, Buddhism, and so on), and even shamanism or animism are constantly operative within the discourse of circle movements.

### III ——— **Tactician of maneuver**

It is worth addressing Tanigawa's enigmatic but radical proposal of the 'tactician of maneuver' (工作者) mediating or transversalizing between different social or cultural movements. In his essay entitled 'What is sprout in the dead body of the tactician of maneuver' (*Kousakusha no Shitai ni Moerumono*, 1958), Tanigawa proposed a certain breakthrough in overcoming the contradictory polarities between the language of everyday life and that of organizers of movements. In his own definition, the 'tactician of maneuver' (工作者) is the person who opts for the intellectual way of discourse in front of mass audiences or ordinary people on the one hand, while it conversely opts for the folksy manner of discourse in front of professional intellectuals on the other. He calls this double agent 'media of hybridized monster with double heads', which rejects the mere translation or enlightenment of political or conceptual discourse for people by intellectuals, and deploys a hypocrite or betrayal tactics for both sectors. This idea of betrayal has an affinity with arguments on the mutual betrayal between God and man by Deleuze and Guattari (Deleuze & Guattari, 2003, 123). Needless to say, Guattari himself was definitely such a type of author, writer, interlocutor ——— that is, a 'tactician of maneuver' despite his permanent failures, challenges, defeats, breakdown, and depression. In other words, he himself was a sort of 'vanishing mediator' which combines different modules smoothly into one invisible, transversal plane. Therefore, in Tanigawa's view, the tactician of maneuver strives to listen to silence with reluctance in mass population and engages in creating an empty space or vacoule for 'any infinite conversation by plural media which seek a solidarity and aren't afraid of an isolation'. It therefore seems possible to assimilate the figure of the tactician of maneuver here with the figuration of the Guattarian activism and Deleuzian 'mediator/intercessor' (Deleuze, 1990, 128).

Moreover, taking this as a double agency of the tactical mediator is compatible with the sphere of education and pedagogy. As is well known, the exchange of roles and tasks among

clients (patients in a conventional term), nurses, helpers, social workers, and doctors at La Borde clinic was very crucial for both medical care practices and Guattarian idea of schizoanalysis. Everybody had to cook or wash linens sometimes in the La Borde. In other words, everybody had to engage with kinds of work not always based on individual preference. What was required for the staffs at La Borde was to become the patient or client. In his *Chaosmosis*, Guattari insisted that therapists and mental health workers had to re-invent and re-create themselves as a sort of ‘bodies without organs’ which can embrace non-discursive intensities of clients (1995, 86). The same holds true for a pedagogy in his view: becoming pupils or becoming teachers in a singular gesture from both positions.

Interestingly both Guattari and Oury frequently employed the term *vacoule* in order to conceptualize their experimental cure or analytical practices exercised at La Borde. Oury conceptually defined it as the ‘anti-group’ in actualizing or empowering a given collective practice. The ideal of pedagogical practices for Guattari (and Oury) must consist in a sort of recursive cycle of pedagogical roles in one school system, in which professors teach students or pupils, then it goes that the latter can teach administrators in the sense that other workers should listen to the various voices of students in order to improve conditions and, in turn, these workers or officers have to teach professors as well in terms of administrations. Here it is possible to hear an echo with the way by which Guattari strived to transcend the polarity between ‘subjugated-group’ and ‘subject-group’. The former has always certain models to imitate or rely on, while the latter is self-directed and efficacious autonomously opened to the singularity of alterity and finitude within each agency in the process of becoming others. Certainly it is easy to perceive a similitude with Sartre’s concept of practico-inertia in his argument, but the subjugated-group is not simply a reified or alienated mode of the subject-group. For instance, one cannot enter or experience the latter without any expectation in the operation acted by the former. Some parts or partial initiatives of the ‘subjugated group’ might be able to invoke the characteristics of the ‘subject-group’. As one can readily conceive so, both types of group are recognizable in any classroom, for instance. Both nodes should not be put into a Manichaeans dichotomy, but by permanently going back and forth in-between.

Guattari took over the idea as the binding point of varied demands and desires in collective formations. Applying this view, it turns out that children can deploy independent or autonomic communications by inventing or creating the singular space or *vacoule* without the help of professionals such as educationists or psychoanalysts (Guattari, 2016, 85). Such a *vacoule* is demanded in the process of learning and the collective assemblages of pedagogy. Exchanging roles and positions in the kitchen at La Borde or the classroom of which Guattari conceived can induce each participant to take on the position of a ‘partial analyzer’ (like a ‘partial enunciator’ which Guattari utilized in order to express his respect for Bakhtin’s concept of dialogue). Not only just cooking meals, but also cooking itself is operated as an expressive and performative activity in this experi-

mental practice. All tools and objects can be utilized as instruments or parts of an installation without any contextualization of art. As the partial enunciator, all kind of audience/viewer/readers can assume certain potentials of creativity, which resembles the position of a conductor in an orchestra, editors in publishing, or DJs in dance music etc (Guattari, 2015,114). Just as psychoanalysis deals with transferences among humans by tracing back to their repressed memory or interpreting past experiences, Guattarian schizoanalysis tends to prompt transferences with things (and objects, tools, machines, and materials) in order to open up the new vector of potential experiences. In Guattari's words, 'the analysis of the Unconscious should be recentred on the non-human processes of subjectivation that I call machinic, but which are more than human.....' (Guattari, 1995, 71). In teaching children how non-human modes of existence are truly significant for the production of subjectivity, we can demonstrate the integrative moment for Guattarian (institutional) pedagogy.

Certainly Gan Tanigawa was famous as a activist and influential critic and poet, after his withdrawal from organizing literature circles and the militant activist struggle of mine workers in the late 1960s, Tanigawa inaugurated a corporate firm called 'Tec' (Tokyo English Center), which dealt with their originally manufactured devices (for a specific format of cassette taped recorder for hearing and speaking English), and software of story-telling drawn from traditional folklores and Japanese literatures, and also organized the commercial distribution of both items and English workshops all around Japan through mobilizing housewives as their tutorial agents of readership. Despite possible exploitation of housewives, his company was open to fresh approaches in terms of feminism and unforeseen gender politics at that time. (In fact, in circle movements and mine workers struggles, there were some miserable or problematical incidents related to domestic violences, rape, murder, and so on. Critical assessment of these events will be considered in details on another occasion, especially in interpreting and analyzing feminist ecological discourses since the late 1950s, such as womanist writings by Michiko Ishimure or Kazue Morisaki. Morisaki was a partner of Tanigawa in their immoral relationship.)

'The Institute of Language Laboratory Center' —— called 'Labo' —— which he established in the 1966, organized conferences and even invited international intellectuals such as Noam Chomsky and Roman Jakobson! First, it contained expressive, aesthetic, and performative initiatives, insofar as it utilized music, theater-plays of kids, poetry, narrative and common prose as educational resources. Second, the device (the machine as a hardware) his firm sold is a good example for representing the machinic phylum in the post-media perspective, for the common or conventional technology is appropriated here as a 'tactical media'. In this sense, the experimental initiative of this company could be seen as a precursor of the neo-liberal entrepreneur or post-Fordist renovation. Tanigawa's own repressive attitude against the workers' union in the company was quite notorious. Some writers and essayists who worked in 'Tec' criticized Tanigawa's authoritarianism and masculine attitude. This aspect also must be examined in terms of his machoism and

troublesome masculine behavior along with challenges of gender or sexuality inside circle movements. Moreover, his days of ‘Tec’ might be comparable with the days of CERFI (*Le Centre d’Études de Recherche et de Formation Institutionnelle*, the Center for Institutional Study, Research and Development). Coincidentally CERFI was established almost in the same year when ‘Tec’ was organized (<https://www.rca.ac.uk/research-innovation/projects/cerfi-militant-analysis-collective-equipment-and-institutional-programming/>). As for the term institutional, it indicates the generic, processual, and emerging moment which is to be realized in the concrete mode retroactively. That is a point Guattari shared with his conceptual or political elder brother, Jean Oury.

In the 1982, after his long silence in publishing and withdrawal from leftist activism, Tanigawa started a new cultural movement called the ‘Circle of Narrative Cultures’ (*Monogatari Bunka no Kai*), which was deployed by networks of small groups of parents and children throughout Japan, involved in experimental and performative educations. The performative workshop called a ‘body symphonic theater’ (人体交響劇) is especially famous as its pedagogical practice using resources for literature, theater-play, music, and languages. Rather than mass, conventional, major, and molar oriented media, it is inclined to be more micro, *alter-native*, minor and molecular post-media practices. This is quite different from the conventional modern theater play, because children play not only human characters but also all kind of objects and things such as trees, rocks, wind, water, plants, animals, and other non-human beings. Tanigawa was particularly interested in the Jōmon period (14,000-300 BC) of the Japanese archipelago (Holocene) in terms of ecological ways of living which run alongside shamanistic or animistic practices.

This is a real conjuncture between Guattari and Tanigawa with respect to *institutional* pedagogy, as it has children enact cosmological, affective, and vibrant matters of the living world. The performativity aided by audio and visual machines can provide children with actual occasions of becoming other, becoming-animal, becoming-plant and all other ramified agencies, rather than doing imitation. One imagines with the advance of technological devices and post-media tactics as machinic phylums ( $\Phi$ ) for instance, that both the pedagogical perspectives of Guattari and Tanigawa would deploy non-human objective time-space as existential territories (T). Why? Because this would give pupils the computer- or machine-aided subjectivity which may afford flows of knowledges and desires of flows (F) and also lead to the emergence of different incorporeal universes of values (U) through the unfolding of animal-, vegetable-, Cosmic-, and machinic-becomings (Guattari, 2008, 26). The following quotation from *Chaosmosis* can be read as a precise conceptual explanation of Tanigawa’s practice:

Strange contraptions, you will tell me, these machines of virtuality, these blocks of mutants percepts and affects, half-object half-subject, already there in sensation and out-

side themselves in fields of the possible (Guattari, 1995, 92).

This should be not read as a romantic celebration of, or unification with, Nature, but rather envisioned as the description of an exercise in embracing the living world and Nature as machinic assemblages. Certainly this understanding of *the subjectivity as ambience* is not only close to a shamanistic or animistic state of mind, but also related to the maladapted mind sets of delayed or disabled children.

Although in the era of bio-politics, ‘mental health’ is concerned primarily and prevalingly as a buzz-term, the point, however, is not just about the symptoms of autism, ADHD, depression, anorexia, and all other chaotic stases in childhood or adolescence, but rather about confirming that the affective or libidinal transference is not merely ascribed to regression toward the maternal or imaginary others. All mind sets and affections always incorporate certain chaotic universes from machinic others. Like the institutional psychiatry inaugurated by Jean Oury, Guattarian institutional pedagogy also concerns itself with the very transferences for all different kinds of things, objects, machines, non-human actors and quasi-subjectivities. Only the gesture of diving into the dark umbilical point of chaosmosis with collective enunciations can illustrate how much normopathy is also indebted to pre- or trans-individual, polyphonic, vibrant objectivities as proto-subjectivities (Guattari, 1995, 111). Mental health can be grasped again as a fragile piece of chaosmosis, even if it is often misinterpreted as stupidity in the negative sense.

#### IV — ‘Micro-Political Pilgrim’: Guattari’s Visits to Japan

After the late 1970s and during all the 1980s, at a first glance, it seems that the term circle is no longer used in the everyday language in Japan. At least, this word no longer retain its political, activist, aesthetic, and conceptual meanings. In our contemporary or trans-local context, is there any counterpart of circle movements in Japan? In Europe, after the postwar period, it is readily possible to enumerate some examples: Situationist International in Paris in the late 1960s, anonymous activist and anarchist groups called Tiqqun and Invisible Committee in recent years, etc, all these ‘imaginary parties’ can be envisioned as a kind of groupuscule or circle. Here, this essay is going to present a certain case-study on the contemporary mode of circles. What is selected as an example in Japan is free radio, pirate radio, and micro radio initiatives in the 1980s. It is not merely about a narration of empirical facts, although some lines reflect our experience directly, but rather is concerned with the more conceptual and philosophical issues around Guattari’s thoughts at the time.

During his visit to Japan in the 1985, Guattari joined in a kind of ‘political excursion’ wandering around the downtown Tokyo. It was organized by Gen Hirai, an anarchist writer and friend

of Ryuichi Sakamoto (a well-known international musician as an ex-member of Yellow Magic Orchestra) stretching back to their days in the high-school student movement in the 1968. As a part of his 'fieldwork', Guattari also visited our tiny pirate station, Radio Homerun, in order to have discussions about cultural politics in the streets, slums, and (post-)media situation of Japan. Originally *Radio Homerun* started as a student radio with micro-transmitter in the campus of Wako University in the suburb of Tokyo, supervised by a philosopher, media critic, activist thinker, and one of friends of Guattari, Tetsuo Kogawa. Later it moved to the apartment of Tokyo down town, *Shimokitazawa*. Because of the strict regulation of the airwaves, free radio in Japan was only allowed to broadcast inside a radius of one kilometer; this is the reason why it is generally called 'mini-FM'. Nowadays local or community FM radio station in Japan can also operate with relatively high powered transmitters after the neo-liberal deregulation. This also enabled Kogawa to invent the post-(mass-)media concept of 'narrow-casting', significantly distinguished from the conventional idea of broadcasting in mass media.

Tetsuo Kogawa, despite being an introducer of the political theory of Italian Autonomist Movement and activism of pirate radio into Japan, did not join the fieldwork with Guattari. Strangely enough, although François Dosse's biography of Deleuze and Guattari dedicated an entire section to the reception of their philosophy in Japan, it has never mentioned his name and works. Kogawa is the very person who invented the term 'informational capitalism' (*Joho Shihon Shugi*), which can roughly be understood as a synonym of info-semio-capitalism, in order to criticize all strains of neo-liberal tendency in the economy, gentrification in urbanism, and controls in (mass) media and education. Even Guattari's typewritten manuscript of the book he wrote with Negri, *Communists Like Us* (1990), was delivered to Kogawa by 'snail' mail in the 1984. Kogawa's name was constantly raised during the excursion, however. In my view, at that time, he seemed skeptical about this excursion and tried to distance himself from the rising current of post-modernism, neo-liberalism, and its accompanying political apathy or cynicism in Japan.

But due to the particular limitations within both technological and legal conditions of free radio, the micro-radio initiative in Japan (mini-FM) displayed a different potentiality. Because of the very small power of transmission, mini-FM broadcasting could not so much cover wide areas as, instead, constitute a 'virtual' extended body connected in a chained-network of numerous micro-radio stations, although this might sound old wave in the present era of Internet streaming. The initial spirit of free radio is still open to different dimensions of media technology, which, for instance, have often been observed in open-air techno party scenes and Internet radio streaming of clubbing floor or live gigs. Free micro-radio as post-media is an unfolding or explication of what expresses itself; in other words, the one manifesting itself as multiplicity, emerging as thousands of Radio Alices or Homeruns, etc. Conversely, the expressive multiplicity assumes a kind of unity, a flexible totality which inclines towards a mutual solidarity or tolerance. Mass media always

involves a vector towards the one, whereas post-media relentlessly proliferates ‘existential territories’ and ‘incorporeal universes of and values’ in a Guattarian terms.

As a member of *Radio Homerun*, and a graduate student of social philosophy, I participated in a ‘political pilgrimage’, visiting the *Sanya* district, the notorious slum in Tokyo, from where many precarious workers were sent to thousands of workplaces of urban construction, including nuclear power plants, coordinated by local *Yakuza* (Japanese mafia) agents. The expression ‘pilgrimage’, adopted by Guattari himself, derives from the assassination of a filmmaker engaged with producing a documentary film featuring homeless, precarious workers in this area (see Genosko 2007; Guattari Negri 2007). In the following year the same mafia assassinated our guide of the day, Kyouichi Yamaoka by gun-shoots on the street in Shinjuku area of the central Tokyo.

But in the mid 1980s, some initiatives appeared in the similar shape of circle movement in the late 1950s, passing through an encountering with ‘free or pirate radio’ as an activism in Europe, especially with the theory of Guattari. Kogawa’s criticism against the dominant manner of introducing Deleuze and Guattari’s works into Japan since its very early stage from the late 1970s was radical and brilliant. His point of criticism consisted in that the boom around Deleuze and Guattari in Japan was fatally based on the discursive formation of an apolitical climate, that is, an inclination to Deleuze and Guattari “without the inclusion of Guattari and political activism”. The same holds true for the Anglophone world, despite Slavoj Žižek’s complaint about a ‘Guattarized Deleuze’. Žižek calls Guattari a delirious thinker tripping within an ‘interpretive delirium’ (Žižek, 2004, 191). Instead I am tempted to present the term ‘Deleuze Guattarizer’ against the grain woven by Žižek, because it figures Guattari as a creative catalyzer of Deleuzian thought and philosophy in terms of micro-politics and molecular revolution in a pragmatic sense. The Guattarian thesis that ‘before Being there is politics’ should be recalled here as a clue for thinking of multiplicity within the machinic unconscious.

As Guattari himself realized, there was a certain degree of conflict among the participants and even organizers of the excursion: an uneasy balance existed between postmodern writers/publishers and political/media activists. Guattari sensed a difficult tonality from the atmosphere. He proclaimed during his presentation, ‘Amazing, we are like a small conflictual zone traversing or traveling Tokyo!’ Certainly, this echoes his own statement such as ‘we are all groupuscules’ as well as Deleuze’s remark that ‘Félix was a man of groups, of bands or tribes, and yet he is a man alone, a desert populated by all these groups and all his friends, all becomings’ (Deleuze 2003, 12-13). Generally a putative Japanese-ness is radically deconstructed and transferred to his interest in a mixture between archaism (pre-modernity) and hyper-modernity, the molar and molecular. Guattari had already recognized a paradoxical appearance of the molecular process of production of subjectivity within Japanese society that is normally regarded as a whole molar process. He even envisioned a threshold of negotiation between the molecular and molar (perhaps even the

public and the private) in the most vulgar part of everyday life of Japan. For instance, after business hours employees in firms (*Sarariiman*) gather with their colleagues and even their boss(es) to drink, talk, and eat. During our excursion, Guattari questioned me about this tiny spectacular chaos, asking whether there is something in common with queer or gay cultures in such a gathered-drinking ritual. The same question goes for present-day gatherings of male geek (*Otaku*) sub-cultures. Although my response to him was, and still is, negative ——— precisely because these are completely dependent on homosocial masculinity and machoism, which is latent even within the leftism ——— I must admit some potential exists for traversing processes of both the molecular and molar in such a quasi-socio-dramatic process in Japanese society.

In the essay concerning his second visit to Japan entitled ‘Tokyo, the Proud’, Guattari did not hide his enthusiasm for both Japan and Brazil in terms of a coming cultural revolution, which could provide ‘a kind of huge cyclotron of production of mutant subjectivities’ (Guattari, Rolnik, 2008, 453-454). His expectation of Brazil was not really betrayed by its history, but contrary to his belief, Japan did not become ‘the northern capital of the emancipation of the Third World’. Lula, a politician with whom Guattari was sympathetic, for instance, got his first presidency of Brazil later and his party (PT) retains in power there today. (As is well known, now Lula is the actual president Brazil again.) But Guattari’s ‘vertigo of another Japanese way’ takes another vector in this world, even though it never exhibits an image of revolution, but of a regression or involution in the form of infancy through a series of info-aided addictions and mental illnesses. Often represented by manga, anime and computer games, this nevertheless has a potentiality as micro-politics in the era of post-media. ‘Japanization’ in popular cultural consumption, which made Tokyo the capital of anti-revolution or a ‘cyclotron’ for a regressive subjectivity, still haunts this globe. Of course, the bizarre hype around ‘Cool Japan’ no longer prevails because of the long economic recession and its adjunct mental woe or stagnation, and especially in the aftermath of the recent big earthquake and its subsequent nuclear crisis in the 2011.

What seems to be needed for Guattarian education is to propel the process of ‘collective re-singularization’ toward the artistic creativity liberated from the Enlightenment and coding of both macro-and mass-levels of society. Guattari contends in his *Chaosmosis* that ‘poetry today might have more to teach us than economic science, the human sciences and psychoanalysis combined’ (Guattari, 1995, 21). This phrase definitely supports my comparative or trans-local approach and analysis between Guattari and Tanigawa as reading and writing poetry or literature allows us to reflect critically, and even to radically change, our ways of life. Moreover, poetry or literature’s measure of values and aesthetic initiatives is crucial for a Guattarian virtual ecology in the area of potentials of varied environments in different vectors. The aesthetic here has to do with the surplus or excessive of potentials of expressive creativity and performative events. In *The Three Ecologies*, it can be stated that there is a proverb ‘the exception proves the rule, but the exception



can just as easily deflect the rule, or even recreate it' (Guattari, 2008, 35).

The aesthetic pertains to the notion of 'included middle' within the exception. Unlike with Aristotle's metaphysics, it no longer functions according to the law of exclusion. Then the inclusive middle is becoming itself: a threshold or interstitial zone between A and non-A. Of course, the exception generalizes or universalizes nothing, which is always isolated and recedes from the surrounding or abruptly foregrounds and de-contextualizes itself from others. There is a way of thinking and living the (singular) event as such by letting itself be based on contingency or exception. Rather the gesture to embrace, and begin with, the exception comes to charge itself with the way to escape the habit of distinguishing between contingency and necessity. Generally this attitude is very significant for artists, but the same holds true for the development and education of children: the exception as a singular and incipient moment in any pedagogical context. Just as art gives itself to contingency which exceeds conventional rules and habits, *ecosophical* pedagogy reinvents itself along with contingent events which arise without anticipation. In this perspective, the exchanging of roles as a mutual intercessor is very significant. In his *Negotiations*, Deleuze explains about the necessary presence of the mediator or negotiator in politics and movements: "But the Left needs indirect or free mediators, a different style, if only the Left makes it possible. The Left really needs what, thanks to the Communist Party, has been debased under the ridiculous name of 'fellow travelers,' because it really needs people to think" (Deleuze, 1990, 128). In fact, no one can deny that Guattari himself was a kind of mediator, negotiator and intercessor transversalizing between heterogeneous dimensions such as various social movements, cultural activities, psychiatric and possibly pedagogical practices. But the question of how to present or become such a mediator in an appropriate manner in any given situation has yet to be responded to fully.

## V ——— Conclusion

As the provisional conclusion, this paper would raise some points as below. First Guattari's view of groupuscules, micro politics, and post-media tactics has a reverberation with certain moments of circle movements in the post war Japan. Aligned with his affirmative view of Brazil, Guattari sought to find something positive in Japanese society and its tactical micro-media experiments.

Second, it is possible to suppose a similarity between Guattari's philosophy ('ecosophy') and certain philosophical approaches adopted by some Japanese post-war intellectuals. In fact, exactly during the period in which Guattari started to engage with his practical and theoretical elaboration of institutional analysis at La Borde clinic, Hanada, Abe, and Tanigawa, all were engaged in the circle movements and avant-garde experiments.

Third, the works of Japanese post war intellectuals as (potential) friends of Félix Guattari,

who predated the critical analysis of info-culture and globalization (Integrated World Capitalism in a Guattarian term), still provide us with many useful resources and tactics, especially for contemporary media activisms, and my approach has been to regain their ideas and bring them into the present and the future.

Fourth, there is a productive crossover between Guattarian and Japanese post war thoughts engaged with the elaboration of idea of an aesthetic-political perspective that articulated the emergence of post-human becomings, toward/ along with a Guattarian ecosophy.

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————— [UENO Toshiya, Professor of Department of Integrated Human Sciences  
of Human Sciences, Wako University]  
[うえの としや・和光大学現代人間学部人間科学科教授]