

*Zerrissenheit* and Schizoanalysis:  
Philosophy, Pedagogy and media ecology in  
the Japanese context

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## List of publications submitted for consideration

This thesis asks for the following publications to be taken into consideration:

- 2012a            Bradley, J, Materialism and the Mediating Third, Educational  
Philosophy and Theory, Vol. 44, 8, 892-903.
- 2012b            Bradley, J, The Future of a Transnational Cultural History of the  
*Non-place*, Toyo University, Institute of Human Sciences Bulletin,  
Vol. 14, 47-60.
- 2013             Bradley, J, Is the Otaku Becoming-Overman?  
Toyo University, Institute of Human Sciences Bulletin, Vol. 15,  
115-133.
- 2014a            Bradley, J, Becoming-Troglodyte in *Itinerant Philosophy: On  
Alphonso Lingis* by George, B., & Sparrow, T. (2014), 111-127.
- 2014b            Bradley, J, Zigzagged: Ripped to Bits, Torn to Shreds,  
Toyo University, *dialogos*, Vol. 14, 83-106.

- 2014c Bradley, J, Pinter: Held Incommunicado on the Mobile,  
Toyo University, *dialogos*, Vol. 14, 51-81.
- 2014d Bradley, J, & David R. Cole, Japanese English Learners on the Edge  
of ‘Chaosmos’: Félix Guattari and ‘Becoming Otaku’,  
*Linguistic and Philosophical Investigations*, Vol. 13, 83-95.  
(Bradley 50 % contribution)
- 2014e Bradley, J, & David R. Cole, On Conjuring the Pea-and-Thimble  
Trick, *The Journal of Engaged Pedagogy*, Vol. 13, 1-9.  
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- 2014f Bradley, J, Machinic Dopamine Junkies and the (Im)Mobile  
Walk(Less)Man, in Bogue, R., Chiu, H., & Lee, Y. (2014). *Deleuze  
and Asia*, 121-143.
- 2014g Bradley, J, *The Zerrissenheit* of Subjectivity, *Tamkang Review*, Vol.  
44(2), 37-62.
- 2015a Bradley, J, Stiegler Contra Robinson: On the Hyper-solicitation of  
and Theory, 2, 1-16.

- 2015b Bradley, J, The Eyes of the Fourth Person Singular. Deleuze Studies, Edinburgh University Press, Vol. 9, 2, 185-207.
- 2015c Bradley, J, & David Kennedy, On Giving Ourselves Over to Industrial Temporal Objects, The Journal of Engaged Pedagogy, Vol. 14, 71-79. (Bradley 80 % contribution)
- 2015d Bradley, J, A Contribution to the Schizoanalysis of Indifference, Explorations in Media Ecology, Vol. 13 & 14.

## **Abstract**

This thesis, as a work of applied schizoanalysis, focuses on the social, affective and pedagogical issues pertaining to communication technologies, and the breakdown and breakthroughs of individuals that use these technologies, particularly in educational institutions. Detailed attention is given to the nature of 'control societies' (Deleuze, 1992) within Asian educational contexts. The core conceptualisation of the thesis is that the crisis in modern societies can be explained heuristically by utilising the notions of *Zerrissenheit* and schizoanalysis.

The thesis argues that schizoanalysis can be used as a political and cultural tool with widespread application and relevance in exploring and explaining areas pertaining to education, language, communication and affect. Honing in on specific examples, the thesis explores the decline of writing, endemic passivity, detachment, and loneliness as striking forms of social schizophrenia in East Asia. Where applicable I use the concept of *Zerrissenheit* or torn-to-pieces-hood to test the interrogative power of this thesis as a schizo tool for explaining contemporary (a)social phenomenon. This thesis explicates upon and is informed by Gilles Deleuze and Félix Guattari's individual and collaborative works, as well as the philosophy of Bernard Stiegler. This thesis contributes to the fields of continental thought and philosophy, and critical educational studies, by addressing the negative effects of technology and the proliferation of psychopathologies and maladies in Japan and further afield.

## Critical Introduction

This integrative chapter establishes a schizoanalytic methodology which draws on examples from the use of technology both inside and outside of pedagogic settings, as a way to approach the topics of *Zerrissenheit*, schizoanalysis and schizoid behaviour. In my publications between 2012 and 2015 (see list of publications submitted for consideration, pp. 1-3), this schizoanalytic methodological approach is developed through research which draws together historical and contemporary data, and analytic and conceptual ideas. This is undertaken in order to understand the manifestations and processes of schizoanalytic culture as they relate to the uses and users of technologies. Principally, the portfolio of published texts comprises a schizoanalysis of contemporary phenomena in Japan. Situated in the field of educational philosophy, and specifically in the area of Deleuze and Guattari studies, the work also investigates transformations in education and the role and impact of new communication technologies, especially since the time of Guattari's death in 1992. The publications engage critically with the work Gilles Deleuze and Félix Guattari, Bernard Stiegler, Marc Augé, Paul Virilio, Alphonso Lingis and Martin Heidegger. In this chapter, I outline my contribution to the area of applied schizoanalysis, detailing methodologies, approaches, and analyses used in the work. The commentary follows a roughly chronological schema in order to critically apply *schizoanalysis* to three intertwining concepts: mental ecologies, youth culture, and the breakthrough or breakdown of communication, the latter of which is explainable, it is argued, in terms of a kind of schizophrenia. This critical commentary analyses and critiques these concepts through a constellation of dominant theoretical concepts.

A central tenet of the thesis is the exploration of the inter-relatedness of the concepts of schizoanalysis, schizophrenia and *Zerrissenheit*, which is posited as a means to think specific issues such as the end of history hypothesis, and the growing *hikikomori* phenomenon in Japan, a social effect which has mushroomed since the bursting of the economic bubble in the 1980s (Saitō, 2013). When informed through the prism of Guattari's ecosophy and theory of the production of subjectivity, the application of schizoanalysis, schizophrenia and *Zerrissenheit* renders clearer the causes and effects of contemporary social phenomena. Moreover, in this thesis, and read in tandem with Deleuze and Guattari's schizoanalytic of capitalism (1983, 1987), I interpret the tearing or splitting asunder of subjectivity - found, for example, in Hegel's *Phenomenology of Spirit* (1807/1977), Heidegger's *Parmenides* lectures in 1942-1943 (Heidegger, 1992) and William James' writings (James, 1911), *vis-à-vis* his experience of the 1906 San Francisco earthquake - as a form of *Zerrissenheit* and a prism through which to scrutinize contemporary social problems. I argue that *Zerrissenheit* provides a conceptual means through which to articulate and critique different modes of technology. In my research I discuss this through the phenomena of the Walkman in the 1970s and 1980s, the present widespread use of mobile and smart phones in contemporary societies, Bernard Stiegler's notion of 'industrial temporal objects' in *Technics and Time, 3: Cinematic time and the question of malaise* (2011b). I analyse the notion of *Zerrissenheit* further through interconnected concepts, which can be grouped together as follows: 1) order-words, *non-place*, breakdown/breakthrough in communication and school, especially in terms of their consequent affects on subjectivity; 2) *otaku* culture, dromology or the philosophy of speed; 3) the effects of language and silence, for example, in the work of 20<sup>th</sup> century dramatist and Nobel Laureate Harold Pinter

(Bradley, J, 2014c); 4) the role of calligraphy and writing and the function of the fourth person singular; 5) and the work by Alphonso Lingis (Bradley, J, 2014a, 2014b, 2014c). Deleuze and Guattari's schizoanalytic methodology is read as consistent with the end of history thesis in the Hegel-Kojève-Azuma construct that I build, because, I argue, schizoanalytic methodology aids the interpretation of the deleterious effects of *hikikomori* phenomena and excesses of obsessive *otaku* culture. Moreover, through a re-examination and application of Guattari's schizoanalytic methodological approach, especially regarding the formation of subjectivity - and contra orthodox models of Freudian or Lacanian psychoanalysis in *Anti-Oedipus* (1983) - this research demonstrates that the schizoanalysis of *Zerrissenheit* itself can be efficacious in mapping the formation/deformation of possible new subjectivities.

In terms of educational philosophy, I focus on the intertwining elements of subjectivity, ecology, Japanese culture, the social and affective problems of youth in Japan and wider afield. The thesis therefore critically schizoanalyzes and interconnects these elements, through research on media and mental ecologies and particularly with regard to linguistic and philosophical concerns, education, communication studies, the criticism of societies of control, and through the way they affect the formation of subjectivity. Concretely, my work focuses on the affective and social problems facing Japanese youth, such as high rates of suicide and depression among high school and university students, and poverty and precarity among youth in general - as seen in the phenomenon of 'freeters' or 'irregular part-time workers' in Japan (Allison, 2012, 2013; Saitō, 2013; Zielenziger, 2007). Moreover, this thesis applies concepts developed in continental intellectual thought to examine the breakdown of communication and the formation/deformation of possible new subjectivities. What I extrapolate from the work

of continental philosophers and writers such as Deleuze and Guattari, Stiegler, Virilio, Berardi and so on is the idea that communication and connectedness are in effect turned into their opposite, producing a *Zerrissenheit* of subjectivity, a fractured, estranged, alienated self. In other words, these writers in their own way reflect upon the idea that social media and communication technologies, and mobile phones especially, may accelerate the tearing away of subjectivity from itself and aid a ruinous process of subjectivation or 'axiomatized stupidity' (Deleuze & Guattari, 1983; Gorz, 1967). The Walkman, and now in the contemporary milieu, portable devices, are striking examples of this schizophrenic tendency because, quite simply and despite the plethora of communication devices available to people, loneliness is an endemic problem - in everyday and extreme forms of withdrawal for example - in advanced industrial societies (Bradley, J, 2014f, 2015a, 2015d).

I explore this growing societal phenomenon through the notions of the 'flattening' of affective subjectivity (*laminage*) in Guattari's work (Alliez & Goffey, 2011, p. 41), through Stiegler's notion of desublimation (2012), and in the way micro technologies engineer 'pulp' subjectivities in Deleuze's work (Stivale, 2008, p. 44). Elucidating upon some of the aforementioned concepts and themes, the methodology of schizoanalysis and the concept of *Zerrissenheit* also makes clear how the two concepts when combined contribute to the field of education. The thesis uses and develops Deleuze and Guattari's joint work (Deleuze & Guattari, 1983, 1987, 1994) and Guattari's singular treatises, especially the concept of schizoanalysis (Guattari, 2012). This research contributes to the growing and renewed interest in the interconnections between Japan and Deleuze/Guattari studies (Asada, 1984; Chiba, 2013; Genosko & Hetrick 2015; Kohso, 2015; Koizumi, 2014; Ueno 2012; Yabu, 2012), and is the first of

its kind in English to apply schizoanalysis in a sustained manner to contemporary forms of subjectivity in educational settings in Japan, and, importantly, taken as a totality, presents an update and extension of Guattari's ecosophical project.

In terms of education, the thesis not only uses Deleuze's philosophy (Masny, 2006; Masny & Cole 2009; Semetsky, 2004, 2009), but also combines Guattari's schizoanalytic methodology (Watson, 2009) with the pedagogic principles of Multiple Literacy Theory (MLT) in a new way to examine contemporary social and political problems in Japan. The Guattarian emphasis on this form of MLT is also new. Given Guattari's long-standing interest in Japan, he and Deleuze remain invaluable resources for thinking about philosophy and contemporary societal formations in the archipelago. My thesis demonstrates this through a transdisciplinary application of their concepts with regard to Japanese film, anime, literature, social phenomena such as *hikikomori*, and educational research on loneliness (Allison, 2012, 2013).

### **a) Analysis of work from 2012 to 2015**

'Materialism and the Mediating Third' (2012a) proffers a critical reading of multiliteracy pedagogy and the materialism of multimodal education. I take a critical stance against two tendencies - namely 1) the way in which technologies increasingly dominate attention at home and at school and 2) the risks which ensue in fetishizing technologies, that is to say, unthinkingly viewing technology as a panacea for societal ills. In particular, I examine the philosophy of MLT through a Guattarian theoretical prism, emphasising four points: (1) the role of the unconscious; (2) the role of affect (*affectus* in the Spinozian sense); (3) the becoming machinic of human life and (4) the desire to desire repression. Taken as a whole, the thesis argues for, and demonstrates the need to re-examine the cartographic, ethological and noological mechanisms at work in what Guattari calls plastic, incorporeal *universes of reference* (Guattari, 1995, p. 5) or, in other words, new technologies, the arts, languages etc., which transform the virtual and transfigure the dynamic of affect. The application of technology and the use of multiliteracies as shown throughout the thesis is situated in a wider social and economic context (globalising and runaway processes). The research makes some headway in charting the contemporary dynamics of the 'techno-materialist semiotics of info-capital' (Genosko, 2008, p. 11). I name this critical multiliteracy theory and align it with Guattari with respect to tracing the effects generated from the decentring of subjectivity (Guattari, 1995).

Utilizing and extending David R. Cole's concept of 'educational materialism' (2012), I examine in the educational context the unconscious workings of creative crack-ups, breakthroughs, breakdowns, blockages, neuroses and misunderstandings that

are produced in the educational contexts of both the physical classroom and online (Masny, 2006). Building on Cole's concept, my schizoanalytic approach incorporates a Guattarian emphasis on the possibility of breakthroughs and breakdowns in learning. This new application of Guattari differs from a particular reading of schizoanalysis such as found, for example, in Ian Buchanan's work (2015a). MLT research (Cole, 2007) is useful for thinking about the role of affect and 'alternate routes for learning' because in its Spinozian mode, it is principally concerned less with the brooding, isolated *cogito* and more with materialism or the powers to affect and to be affected as they reside in the body (Spinoza, 2000), and in educational milieux.

My work introduces the concept of 'becoming-radio' or 'becoming-television', which can yield 'good or bad connections' (Parr, 2005, p. 235), in order to demonstrate how the *refrain* operating through technology can shut off or open the world to different becomings - processes that I refer to as breakthroughs and breakdowns in learning. There is also a literary dimension to this because 'Materialism and the Mediating Third' (Bradley, J, 2012a) analyses the concept of 'becoming-radio' through Kenzaburō Ōe's haunting and hideous portrait of a paternal 'certain party' in the novel *The Day He Himself Shall Wipe My Tears Away* published in *Teach Them to Outgrow their Madness* (1994). This work crystallizes some ideas pertaining to the *refrain* - daydreaming in the classroom, emotional flashbacks, non-productive thoughts and, later on, machinic coupling to PC screens (Guattari, 1996, p. 200). I draw on the concept of *répétition mortifère* or cycles of deadly repetition in Guattari's *Three Ecologies* (Guattari, 2000, p. 39), that is to say, moments of sadness (spinning in the void) and moments of n-1 'plus three' creativity (joy, intensity), as formulated in the research of French educationalist Celestin Freinet (1896–1966), especially his notion of the mediating third object, which

I believe works to interrupt the immolating cycle of autopoietic repetition, or the eternal return of the same. The comparison of Freinet's work to Guattari's schizoanalytic reading of the subject-group (a concept which has a strong Sartrean influence) leads me to conclude that Guattari was prescient in noting the effects - both positive and negative - of the acceleration of the technological and data-processing revolutions in his later works, including *Chaosmosis* (1995), and *The Three Ecologies* (2000). Guattari's ecosophical, experimental, schizoanalytic perspective remains felicitous for criticising the ethics of the media and the orientation of new communications technologies, artificial intelligence and control, especially in terms of ecological problems. Crucially, Guattari's work, I contend, can be grasped as a form of educational materialism, providing a critical tool wherein the triangulation of transversal singularity, mutating machines, and bodies can be situated in terms of 'unprecedented' plastic universes. Furthermore, I insist that Guattari's analysis of modern society illuminates how the machinic production of subjectivity can work for 'the better or for the worse' (Guattari, 1996, p. 193). The conclusion suggests it is advisable to hold fast to the Deleuzian view that the coils of the serpent are indeed complex, rhizomatic and, if left unattended, fraught with all manner of dangers and 'strange becomings' (Deleuze, 1995).

In terms of self-critique, the paper 'Materialism and the Mediating Third' has received several positive reviews. For example, Stewart Riddle in his chapter 'Musicking as literacy: possibilities and pragmatisms for literacies learning' for Georgina Barton's *Literacy in the Arts: Retheorising Learning and Teaching* (2014), writes, concerning the work of Deleuze and Guattari and MLT, that MLT sees literacies learning as a process of 'constant becoming, indeterminate, unfixable, becoming other, moving, extending, creating difference and differing literacies' (Barton, 2014, p. 14)

where learning is an ‘immanent process, uncontrollable and unpredictable’. Citing my work, Riddle argues (p. 237): "Multiplicity is at the heart of literacies learning (Masny & Cole, 2009), where MLT becomes a resource for conceptualising educational materialism by examining breakthroughs, breakdowns, and blockages in literacies learning in order to note dissonance, affect, assemblage, and transversal creative processes (Bradley, J, 2012)." Meanwhile, writing in *Deleuze & Guattari, Politics and Education: For a People-Yet-to-Come* (Carlin & Wallin, 2014), David R. Cole (p. 86) applies my diagram of the mediating third object (see Figure 4.1 below) to his own research and writing and finds in it, a ‘multiple third way of educational nomadology’ and the possibility of a new form of ‘educational materialism’.

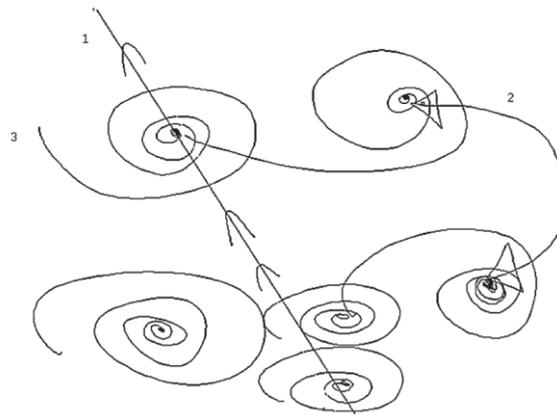


Figure 4.1

Explaining my diagram, he writes (pp. 86-87): "In Figure 4.1, first, the Guattari-Freinet machinic object cuts through the plane of interaction as a dynamic line of flight. This is the idea of implementing a Freinet education system, such as in Finland, that incorporates Guattari's ideas on group dynamics." David R. Cole goes on to say that it is a kind of educational nomadology to be completed by future generations. He continues (pp. 86-87):

[I]t represents the breakout/breakthrough/breakdown points that show how the jumps between moments in this educational schema work. These points are necessary to galvanize force and to breach the ways in which the sedentary, capitalist and ideological may reterritorialize the Guattari-Freinet machinic object (educational nomadology in action) as duality. Finally, the self-immolating or nomadic line of flight functions against the *machinic repetition mortifere*, which is the process whereby sedentary, capitalist and ideological forces can produce frozen and non-productive regimes of thought and a resulting psychological disturbance in the subject. If one applies this diagram (Figure 4.1) to the questions that surround the educational nomadology of this chapter, and how they refigure the good and bad (and multiple ugly) in education - Guattari's model of group creativity, derived from the pedagogy of French educationalist Celestin Freinet, founder of the Modern School Movement, invokes a responsive, creative, and engaged mode of teaching and learning. After Freinet, Guattari (1995) was interested in creating a de-Oedipalized context for education, to escape the entrapment of closed systems represented by harsh, disciplinary classrooms and non-equivocal textbooks that explain 'the truth.' Guattari's group work stressed the need to forge connections with the outside, with the local community, schools and the political sphere, and further afield, to produce open systems that complement the philosophy that Deleuze brings to the project of educational nomadology. Writing before the invention of the internet, Freinet encouraged students to trace

their material connections to the world through objects, machines, people and places. Through reading, discussion, performance and reflexive journal writing, Freinet re-envisaged teaching and learning as a space for collective imagination and engagement.

David R. Cole goes on to pick up some my ideas regarding the mediating third object: "Through triangular experiments, which use a mediating object or a collectively produced monograph, the purpose of learning according to Freinet is to create progressive scenes of desubjectification, to overcome what Guattari's mentor Fernand Oury designated as the *encaserné scolaire* (school-as-barracks)" (see Genosko, 2002, p. 7). Drawing on Genosko's and my own research in 'Materialism and the Mediating Third' (Bradley, J, 2012a), David R. Cole demonstrates the value of my contribution to knowledge in this field. 'Materialism and the Mediating Third' sets out a theoretical model for engineering a mediating third in foreign language classrooms, which builds on a research paradigm that incorporates multiliteracies, MLT and critical theory. The work has provoked new lines of intellectual inquiry and contributes to knowledge by widening the scope of what Guattari calls the 'the ecology of the virtual' (1995, p. 91). Yet and despite its positive reception, I felt dissatisfied with the paper's abstraction and so to test its thesis, I re-applied the paper's findings in concrete educational settings in Japan. This determination has led to some fruitful classroom practice and the publication of two further related papers dealing with the 'mediating third object'. I advance the ideas of 'Materialism and the Mediating Third' (2012a) in an article co-written with David R Cole, 'On conjuring the pea-and-thimble trick' (2014e) for the *Journal of Engaged Pedagogy* in Tokyo. The paper applies Guattarian concepts such as

'the ecology of the virtual', the mediating third, existential territories, incorporeal universes of reference and so on to concrete educational practices and envisages the possibility of an engaged, transformative university education in Japan. It asks how teachers and students can together prevent the classroom from turning into a tedious cycle of deadly repetition, a process that I refer to as machinic, *répétition mortifère* in 'Materialism and the Mediating Third' (2012a). I make the point that by developing a relation of desire with the Outside, students can feel themselves contributing to a wider academic community. When students respond to the challenge set before them, they can come to understand that there is an outside to the classroom in which they think and write, a space beyond the grade sheet and examination hell. In other words, they come to understand their own productions can be so many war machines of change and transformation. 'On conjuring the pea-and-thimble trick' (Bradley & Cole, 2014e) emerged at a time when the 2011 Fukushima meltdown and its continuing malignant effects remained an exceedingly difficult topic to discuss with students. I was also working on the paper shortly after Japanese prime minister Abe Shinzō [2012-] had steamrolled a 'special intelligence protection bill' onto the statute books (November 2013) to purportedly protect authorities from whistleblowers and sabotage. In this respect, and in the language of Harold Pinter, I consider Fukushima to be 'the weasel under the cocktail cabinet', the menace lurking underneath the clichés in daily conversation (Pinter, 1977). 'On conjuring the pea-and-thimble trick' in its own way is a response or comment on this threat. Taking inspiration from Guattari's ecosophical and materialistic project, my thesis is also a refusal to write *in vacuo*. I thought that writing was a way to stop 'spinning on my own axes'. Noting the similarities of the political nature of Guattari's work and my own project, I decided to write against such

conformity, against fear and collusion with the status quo.

Research for the essay 'On conjuring the pea-and-thimble trick' took place in the autumn semester of the 2012-2013 academic year at Toyo University in Tokyo, Japan. I was in charge of a class of third-year undergraduates (n=38), aged between 20-22 (29 female and 9 male), taking a year-long course in advanced English writing. My students were asked to respond to and research about the current social and political woes assailing Japan, and I placed critical emphasis on the lives and work situations of Japanese youth in the wake of the 2011 earthquake, tsunami and nuclear meltdown in Fukushima. Students were asked to respond to Western perceptions of Japan (*gaiatsu* or foreign pressure). Original lesson plans, co-constructed by myself and the students, considered the affective and intellectual reaction to the academic journal on precarity and Japan by Professor Anne Allison, a cultural anthropologist at Duke University (Allison, 2012). The theoretical direction of the class was grounded in my research in 'Materialism and the Mediating Third' (2012a) and followed an interpretation of Guattari's pedagogy found in *Molecular revolution: Psychiatry and politics* (1984), a reading of Deleuze and Guattari's (1987) notion of abstract machine, and elaborated and introduced via the notion of affect in Spinoza's *Ethics* (1677/2000). In terms of the latter, Deleuze describes Spinoza's philosophy (Deleuze, 1988, 1990a) in the *Ethics* as a work of practical philosophy of joy and affirmation which functions to note the joyful effects and to isolate and expose the causes of sorrow or that which is complicit in the corrupt performance that sustains it. For example, in Book III, definition 3, of the *Ethics*, we find Spinoza thinking *affectus* as the power to affect and be affected. They are degrees of power to which correspond active or passive affects or intensities. Spinoza writes: "By affect I understand affections of the body by which the body's power of acting is

increased or diminished, aided or restrained, and at the same time, the ideas of these affections" (2000, p. 152). In 'On conjuring the pea-and-thimble trick' an attempt is made to have the students think, act and create corporeally - that is to say in terms of their bodily comportment to the world and the Outside of the university.

All of the students in the study were at university full-time and many had tentatively started attending workshops and company introduction meetings (setsumeikai 説明会), as part of the intrusive and institutionalised job hunting season (shushoku katsudou 就職活動). The research was affectively-led as it compelled the students to think about their immediate futures, their desires, about what they bring to the classroom and what they take out into the world, and to articulate this to perceived 'foreign pressure' or a foreign perspective as professed by Anne Allison. I found that students progressed in their studies through a hybrid mixture of intercultural communication, technological mediation, the affective and conflictive stimulation of the material (affect) and an identity-based understanding of 'Japaneseness', with respect to the assemblages produced and the pedagogy deployed. I believe that the mediating third experiment I invoked and applied was empowering for myself and my students and was overall consistent with Guattarian ecosophical and schizoanalytical practice. The fact that students saw their work effecting and influencing critics on the other side of the planet encouraged them to see themselves as agents of change and transformation. The class set in train a transversal movement between molar aggregates of the teacher-student dyad, and acted as a way to foster dissensus and difference in education – in other words, a way to connect critically with the world of work and reason. The process also began to contest ossified curriculum and instruction and unleashed micro-becomings, the becoming-global of the student and teacher alike.

During the writing of 'On conjuring the pea-and-thimble trick', David R. Cole and I also co-authored the article "Japanese English Learners on the edge of the 'Chaosmos': Félix Guattari and 'Becoming-Otaku'" (2014d) for the journal *Linguistic and Philosophical Investigations*. This paper - which draws predominantly on my classroom experience and projects in Japan, but which was later partially co-theorized with David R. Cole - attempts to construct a language-learning perspective using the philosophical work and pedagogic practises of Guattari. It looks to re-evaluate the ways in which Japanese university students learn English. Although the work relies on my classroom experience, it pertains not only to language learning, but also to the collisions and perceived 'mutant outgrowths' in the classroom. Guattari's theory of affect - which examines the notion of the refrain and the dispositions of the affected body formulated in his sole works (Guattari, 1984, 1995, 1996, 2000, 2012; Guattari & Rolnik 2008) - proved essential in terms of crystallizing the figure of the 'becoming-otaku' *qua* learning in general.

The Guattarian approach to pedagogy and ecosophy in "Japanese English Learners on the edge of the 'Chaosmos': Félix Guattari and 'Becoming-Otaku'" is explicatory in the way it maps the circuits of power and affect that one finds in much pedagogical practice today in Japan (Azuma, 2001), where mutant subjectivities are part and product of the working of Japanese capitalism, according to Guattari. On this level, Guattari's ecosophy aids the understanding of how ideological, social and environmental assemblages function in the world, and how they can be transformed through processes of enunciating assemblages that inspire new ways of being, loving and thinking. Inspiration for this research stems from Guattari's impassioned question (Guattari, 1995, pp. 119-120):

How do we reinvent social practices that would give back to humanity - if ever it had - a sense of responsibility, not only for its own survival but equally for the future of all life on the planet for animal and vegetable species, likewise for all incorporeal species such as music, the arts, cinema, the relation with time, love and compassion for others, the feeling of fusion at the heart of the cosmos?

The quote is worth recalling because my work over the last five years has been focused on re-thinking the idea of new social practices. From the emergence of new social, political, aesthetic and analytical practices, Guattari extrapolated from these the possibility of the production of transversalist plural and polyphonic subjectivities, for example in the liberatory possibilities of the free radio movement in Italy and France in the 1970s (Goddard, 2011). Informed and inspired by schizoanalysis and in terms of the collective language learning practises of Japanese students, "Japanese English Learners on the Edge of 'Chaosmos': Félix Guattari and 'Becoming Otaku'" (2014d) looks at the notion of 'becoming-otaku' and how this practice and concept can produce new ways of being or living, or more negatively, disastrous mental ecologies of bottlenecks, cul-de-sacs and breakdown. This article co-authored with David R. Cole highlights the ways in which a form of Japanese subjectivity may ward off the mental excesses of globalization (in Japanese business and education, the aggressive search for global human resources - so-called *global jinzai*) through informal networks, friendship (*kizuna*, 絆) and teamwork.

The figure of the *otaku* remains of central importance in my thesis. My

research on the *otaku* or geek first materialised in my keynote speech at a symposium at Toyo University's Institute of Human Sciences in 2012 and from earlier postgraduate work on the end of history thesis at the University of Leeds in 2010 on Alexandre Kojève and Japan, which was later rewritten and published as the journal article 'Is the Otaku Becoming-Overman?' (Bradley, J, 2013). In this article, I critique the work of Japanese philosopher and cultural critic Hiroki Azuma, who principally uses Alexandre Kojève's anthropocentric reading of Hegel in the 1930s to rethink Japanese *otaku* culture (Azuma, 2001). 'Is the Otaku Becoming-Overman?' scrutinises and contests the legacy, legitimacy and enduring relevance of a postscript added to a footnote in the second edition of *The Introduction to the Reading of Hegel* by Kojève (1969). Provocatively in this paper and through using Nietzsche's concept of the overman, I make the case that the figure of the otaku can be read as surviving in animal form at the end of history. In Kojève's Marxist and 'anthropocentric' reading of Hegel's *Phenomenology of Spirit* (1977/1807), the postscript pertains to Japan and the Japanese. It is the Japanese who present a model to contest the Americanisation of world consciousness and the euphoria of Fukuyama's end of history thesis. With the interjection of the Japanese 'snob' thesis, I show how the postscript disrupts both the linear, 'grand narratives' of Western history and in particular Francis Fukuyama's end of history thesis (1992). The article makes the claim that Kojevian aesthetic turn survives in a resuscitated form in Azuma's work on *doubutsuka* or animalisation (2009). Kojève is re-read to explain the snobbism inherent in *otaku* or geek culture. The paper rethinks the notion of subculture, and *otaku* subculture especially, as a central trope in ongoing theorizations regarding the formation of possible new subjectivities and new mental ecologies in Japan and the social maladies which ensue. Moreover, Guattari's (Genosko,

2002), Azuma's (2001) and more recently Stiegler's (2012) analyses of *otaku* and *hikikomori* culture with respect to deadly outcomes, disindividuation (a form of alienation) and violence has had important ramifications for thinking the schizoanalysis of Japanese society. Guattari, Azuma, Stiegler *et al* all question the causes and negative social and psychical effects of *otaku* culture, or what Deleuze and Guattari designate the catatonic in the chapter 'How to make a body without organs' in *A Thousand Plateaus* (1987, p. 150).

In his snobbery thesis (1969) regarding the Edo period (1603-1868) in Japanese history, Kojève conjectures that the Japanese had been living at the theoretical end of history for over 250 years. During Edo a kind of pure snobbism of forms developed, a different way of spending time, interpreted as functioning outside of capitalist dynamics, which was developed and concretised in such practices as the tea ceremony, calligraphy, haiku, ikebana (flower arrangement), and the Noh play etc - examples of what Kojève called a graceful, albeit empty activity. Kojève claims that during Edo a form of human life developed that was anything but animal and as such this offers another worldview, particularity and trajectory to contest Western claims to universality. My paper (2013) makes critical remarks regarding Kojève's observations and questions the stereotypical view of Japan as always already postmodern and futural, always already ahead of the game of Western modernity. Kojève explains this point as follows:

Consider Japan: there's a country that deliberately protected itself from history during three centuries; it put a barrier between history and itself, so well that it perhaps permits us to foresee our own future. And it's true that Japan is an astonishing country. An example: snobbery, by its nature, is the purview of a

small minority. Now, what Japan teaches us, is that one can democratize snobbery. Japan is 80 million snobs. Next to Japanese people, English high society is a bunch of drunken sailors. (Nichols, 2007, p. 85)

In 'Is the Otaku Becoming-Overman?' I use Guattari's own sustained critique of Japanese society and culture to highlight the perceptions, limits and flaws in Azuma's work, which on the whole is insightful in the way he compares the 'funk' of the *otaku* to drug abuse. Azuma's rethinking of Kojeve and Hegel resonates with Guattari's work regarding the psychopathological aspects of the withdrawn class or *hikikomori* (*clan de mure*) (Genosko, 2002, p. 133). Furthermore, the *otaku* is comparable to the postmodern characters one might find in Haruki Murakami's novels, for example, *The wind-up bird chronicle* (1998) and *Hard boiled wonderland and the end of the world* (2010), that is to say, characters who appear to be leading essentially haphazard lives of splintered, torn to bits meaning (a subjectivity of *Zerrissenheit*), but whose lives are protected with a style and obsession to survive. It was these forms of schizophrenic lives which led me to research more about the *hikikomori* and *otaku* culture. Through a critical and sustained reading of *otaku* culture in Japanese, I was able to find a link between the works of Azuma and author Ryū Murakami (2000a), who explores the underside of *otaku* culture, for example, the phenomenon of social withdrawal or *hikikomori*, which he describes as 'a state of anomie, those socially withdrawn people, who find it extremely painful to communicate with the outside world, and thus they turn to the tools that bring virtual reality into their closed rooms' (2000a). In the translated newspaper article for *Time* magazine, Ryū Murakami (2000a) argues that if Japanese culture fails to adjust to this problem it may well drown in 'a tsunami of technology' and end up sinking

ever deeper into a 'labyrinth of confusion'. It is this tendency which I address in my work on Deleuze, Guattari and Stiegler (2015a, 2015c).

'A contribution to the schizoanalysis of indifference' (Bradley, J, 2015d) for the journal *Explorations in Media Ecology* (EME) ties together some of the themes that have concerned me since I started my doctoral work including the work on Kojève and the *otaku*. In an original way, 'A contribution to the schizoanalysis of indifference' rethinks the precepts of schizoanalysis and applies them to modern Japanese culture, especially through the medium of contemporary media culture (anime, manga, and film). 'A contribution to the schizoanalysis of indifference' explores the claim that the mass media and technological addiction are implicated in the dissolution of 'hope' in advanced industrial societies. Utilizing the ecosophical ideas in Guattari's *The three ecologies* (2000), the continental neuro-philosophy work of Catherine Malabou (2005, 2012, 2013), the media critiques of Bernard Stiegler (2010, 2012) and Franco Berardi (2009, 2014), I examine the case of *hikikomori* in Japan as a striking excrescent outgrowth propagated by the mass media's collusion in engineering sad, impersonal affects. With especial reference given to post-Fukushima Japan, and through the prism of contemporary Japanese literature, manga, anime and film, I test the propensity for loneliness among youth and the way the mass media is seemingly complicit in crushing subjectivity through the veneer of 'connection'. Under particular scrutiny in this paper are a selection of Japanese thinkers including the aforementioned Murakamis - Ryū and Haruki - the filmmaker Sion Sono (2003), and the novelist Tatsuhiko Takimoto (2007).

'A contribution to the schizoanalysis of indifference' aims to connect the following: Ryū Murakami's *Kyōseichū* (*Symbiotic Worm*) (2000b), in which a mysterious symbiotic worm, Inter-Bio, an Internet portal, cultivates sad affects and

negates joyful passions; Takimoto's *Welcome to the NHK*, in which it is the Japanese broadcaster NHK which engineers shut ins; Sion Sono's *Suicide Club*, in which it is pop band which literally causes its teenage fan base to jump to their deaths *en mass*; and Haruki Murakami's post-modern marooned characters who inhabit scenario's deprived of hope or future. Through my rendering of schizoanalysis, I make the point that all four intellectuals contest in one way or another mass mediatic subjectification and demand a change in the order of things. The tropes of hope and loneliness are used in the conclusion to reflect on the assertion that withdrawal (*hikikomori* being the paradigm case) may also be seen as a timely undergoing - in the manner of Zarathustra's descent (Nietzsche, 1995) - that is to say, preparatory of the new. In my other work, I focus on mass mediatic subjectification in the form of cinematic, flowing images, which I shall touch upon later in this critical introduction. Before exploring these themes, I want to first think about how 'A contribution to the schizoanalysis of indifference' (2015d) for *Explorations in Media Ecology* connects with my contribution for the special edition of *Educational Philosophy and Theory* co-edited by David R. Cole and myself, entitled 'Stiegler Contra Robinson: On the hyper-solicitation of youth' (2015a).

In 'Stiegler Contra Robinson: On the hyper-solicitation of youth' (2015a) I analyse the affective disorders plaguing many young people and the problem of attention-deficit hyperactivity disorders (ADHD) in particular. Here I make the point of contesting what I view as a one-dimensional critique of 'creativity' in the work of British educationalist Ken Robinson and articulate this criticism through the philosophical prism of Bernard Stiegler (2010, 2012). In this work, I hone in on Stiegler's notions of 'industrial temporal objects' and his consideration of stupidity (*bêtise*) but make a balanced case for adopting elements of Stiegler's and Robinson's

distinct research paradigms as a prolegomena to forging a social critique of capitalist dominated, market-led educational institutions. While Robinson work identifies some of the problems facing teachers in terms of the use and application of technology, the false divide between arts and the humanities and so on, ultimately his perspective falls short of explaining the root of the structural and psychic malaise in neo-liberal regimes regarding classroom breakdown in general. On the other hand, Stiegler, despite the apocalyptic tone of some his pronouncements, provides an update and radicalization of Deleuze's societies of control thesis in terms of what he designates 'uncontrollable societies' (Stiegler, 2012). Stiegler's observations here clearly resonate with my work on Japan - *hikikomori*, *otaku*, excrescent suicidal and violent behaviour for example (Aum Shinrikyo in the 1990s, the Akihabara Massacre in 2008 and more recent episodes of acts of violence and bullying among school children in Japan). In the philosophy of Stiegler I argue that one can identify an extension of Deleuze's control society thesis, and a critique of technology that highlights the tendency of how the loss of expectation in the lives of young people can lead to a corresponding fall off or destruction in 'deep attention'. Connecting again with the thoughts of Ryū Murakami (2010), who argues that '[t]here has never been a Japanese person since the beginning of history who has experienced the kind of loneliness enveloping the children of today', I conceptualize and contest Stiegler's assertion that young people today suffer from a 'colossal' attention deficit disorder of unprecedented scale and magnitude.

In terms of critical import, the work also resonates with two pieces of work which I shall now outline. One is penned for the Tamkang Review in Taiwan (2014g), the other entitled 'Machinic Dopamine Junkies and the (Im)Mobile Walk(Less)Man' (2014f) for a chapter in Bogue, Chiu, Lee's *Deleuze and Asia* (2014). Both demonstrate

my attempt at constructing a relay between Western philosophy and Asian contexts - or expressed another way, the becoming-Asia of Deleuze and the becoming-Deleuze of Asia. In 'The *Zerrissenheit* of Subjectivity' for the Tamkang Review, the journal of Tamkang University in Taiwan, I focus on the complex notion of *Zerrissenheit* or 'tearing' in both Heidegger and Deleuze (especially its intimate relationship with the complicated Deleuze and Guattari notions of the abstract machine and machinic phylum). The paper makes a bold attempt to use the phenomenology of Heidegger and the philosophies of Deleuze and/or Guattari to think transversally across these two paradigms in terms of disclosing the dangers and possibilities of technological relationships as in Heidegger, and, as in Deleuze (and Guattari), in the sense of how tearing impacts on writing and the articulation of calligraphy or what Deleuze designates the 'Oriental line' in *The Fold: Leibniz and the Baroque* (1993). Thinking *techné* in terms of the *pharmakon* (both poison and cure, a concept developed by Stiegler through Derrida's interpretation of Plato), I make the case that while technology tears the 'hand' away from an essential relation to man and earth through disruption and disorientation, it also, in Guattari's parlance, engineers 'universes of reference' (1995) in unheard-of ways, as means to think, produce and live afresh. Through a variety of sources including art and poetry in Western and Asian forms, I maintain that man is essentially torn between these two poles. I show how technology can tear relations apart in some ways or tether them in others. My conclusion is radical in the sense that it suggests how in several ways Deleuze and Guattari's sole and joint writings are an extension, radicalisation and complement of Heidegger's thought. I believe the journal article contains a strong thesis and makes a firm contribution to scholarship on Deleuze, the schizoanalysis of subjectivity and indeed Heidegger studies with respect to Asian

culture.

In Bogue, Chiu, Lee's *Deleuze and Asia*, my chapter '*Machinic Dopamine Junkies and the (Im)mobile Walk(less)Man*' (Bradley, J, 2014f) continues the exploration of the phenomenology of the body but this time through Deleuze, Guattari and Paul Virilio. This chapter also continues a line of thinking on the subject of *Zerrissenheit* and schizoanalysis. Again the paper focuses on technology and its pharmacological (im)possibilising. '*Machinic Dopamine Junkies and the (Im)mobile Walk(less)Man*' uses Deleuze's interpretation of the life of schizophrenic Louis Wolfson (Deleuze, 1997), and Guattari's conception of miniaturisation in relation to the refrain or *ritournelle* to uncover possible escape routes from so-called deadly cycles of repetition or what I call in this critical introduction *répétition mortifère*. I use the example of the Sony Walkman, which was first marketed in Japan in the late 1970s to show how 'industrial temporal objects' are also an object of schizophrenia *qua* process. I make the connection between the psychopathological effects of the Walkman and its connection with disaffected youth. This work again links up with the anthropological analysis of Japan's plight by Allison in her 2012 'Ordinary Refugees: Social Precarity and Soul in 21st Century Japan'. In this 2012 paper for the *Anthropological Quarterly*, Allison describes how Japan is plagued with a depressing and mounting catalogue of social ills. Her main theoretical guide for this observation is Franco Berardi, whose *Precarious Rhapsody* (2009) claims young and old people are suffering from a generalized anomie, a sense of hopelessness and futurelessness (a precarity of soul). On Allison's account, Japan is witnessing a growing army of *hikikomori*, frequent cases of bullying, and the rise of desperately lonely people. Utilising Berardi's notion of social precarity, I extend Deleuze and Guattari's ideas on the philosophy of desire, the depiction of the

unconscious and the machine in *A Thousand Plateaus* (1987) and align it with Virilio's work on territory and speed (1976). In between 'The *Zerrissenheit* of Subjectivity' and 'Machinic Dopamine Junkies and the (Im)mobile Walk(less)Man', I further develop this notion of tearing or splitting in a journal contribution for the Faculty of Letters at Toyo University. In the journal, *dialogos* (2014b), my essay 'Zigzagged: Ripped to Bits, Torn to Shreds' explores the tropes of 'tearing' and the 'veil' through an analysis of modernist literature, chaos and poetry (D.H. Lawrence) and philosophy (William James, Deleuze and Guattari, Hegel and Heidegger). In 'Zigzagged: Ripped to Bits, Torn to Shreds', I ruminate upon the ideas of ripping, tearing and slitting of the rent, and explain the genealogy of the notions of veil and *Zerrissenheit* by tracing the notion of tearing back to not only Hegel (*die absolute Zerrissenheit* or absolute tearing, disruption and splitting, with *Zerrissenheit* signifying a rending, breaking, laceration, rupture, mutilation, of 'shredding' and 'tearing') but also to Heidegger's and William James's interpretation of *Zerrissenheit* as 'brokenness, impulse, and chance' (Richardson, 2006). By performing a schizoanalysis of *Zerrissenheit* in this way, I make a firm connection between the intellectual history of schizophrenia as *process* and *Zerrissenheit*. The conclusion to 'Zigzagged: Ripped to Bits, Torn to Shreds' is also consistent with an unforgiving interpretation of the task of schizoanalysis in *Anti-Oedipus* (1983) that is to say, it goes by way of destruction, 'a whole scouring of the unconscious, a complete curettage' (1983, p. 342).

## **b) Theory of communication**

As mentioned in the abstract, one of the common themes of my research is communication breakdown and breakthrough. Guiding this trajectory has been the American philosopher Alphonso Lingis, the translator of Levinas and Merleau-Ponty and a phenomenologist and philosopher in his own right. Lingis is a thinker who weds Deleuze and Guattari, Heidegger, Levinas, Merleau-Ponty, Nietzsche, Bataille and others in original and thought-provoking ways (1986, 1988, 1989, 1994a, 1994b, 1998, 2000, 2001, 2003, 2005, 2006, 2010, 2012a, 2012b, 2013). Lingis is the focus of my book chapter 'Becoming-Troglodyte' in *Itinerant Philosophy* by George and Sparrow (2014a), in which I explicate upon Lingis's theory of communication and argue that it is intimately and inextricably tied to a philosophy of community and alterity. Lingis writes of forms of communication which appear far removed from the everyday world of work and reason, from capitalist dynamics, from the schizoid organisation of advanced industrial nations. As he puts it, it is through contamination and contact with alterity, in a relation of exposure and abandon, that communication takes place (2014, p. 122). Such communication is found in laughter and tears which tear apart - again the concept of *Zerrissenheit* is apposite and informative - from the world of work and reason (p. 122). On the performative and material nature of communication, in Lingis's work we find a focus on Deleuze and Guattari's theory of order-words (1987, pp. 79-81). From this analysis and a reading of Blanchot (1993) I develop the notion of disordering words, that is to say, the language which emerges when the organising principles of society are frozen temporarily, for example, during the May-June events of 1968. This idea appears in my work through a treatment of the fourth person singular found in the poetry of

Lawrence Ferlinghetti (2015b) which I examine below. Lingis's philosophy of communication is also present in 'Pinter: held incommunicado on the mobile' (2014c). From the analysis of language and communication in Deleuze and Guattari's work, I was able to make a radical interpretation of the concept of order-words found in Lingis's phenomenological writing. In Lingis's work we find the order-words read as a moment of fundamental understanding between selves. As I discuss in my paper, 'Pinter: held incommunicado on the mobile' (2014c), phenomenologically, Lingis argues, communication is the exchange of information for it is through the order-words (or the password as I understand it) that humans 'utter words of welcome and camaraderie, give and receive clues and watchwords as how to behave among them and among others, gossip, talk to amuse one another' (Lingis, 2010, p. 15). He argues that the other is present before the 'I' not to issue meaningful propositions but as an agency that 'orders us and appeals to us' (pp. 15-16). This fundamental communication exceeds the transmission and reception of signs sent from one ego to another. From his reading of Michel Serres's theory of communication (Serres, 1982), Lingis concludes that in the city of communication maximally purged of 'noise', one finds a universal, unequivocal communication which assumes a transparent albeit machinic, inter-subjectivity. This Lingis interprets as a plot to eliminate the other, a kind of xenophobia. As Lingis says, the will to eliminate noise is an effort to silence the interlocutor *qua* outsider, (Lingis, 1994, p. 97). If the pragmatism of Deleuze and Guattari can act as a prism to think the unconscious investment in the *socius*, Lingis contends that while there seems no question of escaping order-words, one can flee the death-sentence and the verdict they inflict upon the body. Lingis's work which rethinks Deleuze and Guattari, phenomenology and literature in a unique way relates to my thesis with respect to

schizoanalysis and language, in the sense of how language is a key site for the breakdown or breakthrough of the schizo. 'Pinter: held incommunicado on the mobile' (2014c) looks at language, its absences, and how technology - for example Stiegler's 'industrial temporal objects' - mediates and frustrates the transmission of the message. In this way, both the aforementioned works make a contribution to the generalised critique of 'industrial temporal objects' (Stiegler) as an impediment to frank or genuine communication. As such, and with focus on the mobile phone, the paper supplements 'Stiegler contra Robinson: on the hyper-solicitation of youth' (2015a) for *Educational Philosophy and Theory* (EPAT) by using a range of continental philosophers to think through the problem of communication breakdown. I believe the paper reflects on silence in an original way in the Japanese context, by seeing it not as simply the absence of speech but as something profound, menacing, unsettling or even haunting. The direction of the essay is to think of that kind of silence that threatens at any moment to explode into violence, or the idea of a becoming-wild (*devenir mécréance*) of which Stiegler speaks of (2011a). In order to probe the problems of communication breakdown and breakthrough in more detail, in the first part of 'Pinter: held incommunicado on the mobile' I examine a strained form of dialogue in Pinter's short sketch *Apart From That* (2011). Following on from research in the field (Chang, 1996; Chiasson, 2010; Ephratt, 2008; Genosko, 2012; Iyer, 1993; Jakobson, 1956, 1960a, 1960b; Lingis, 1994, 2013), the paper investigates in what sense it is possible to say that Pinter moved from the unspoken or unspeakable to the 'must be said'.

A discourse analysis of Pinter's play was undertaken utilising Roman Jakobson's philosophy of communication (1956) in order to examine the role of phatic utterances in conversation (Genosko, 2012). At first glance, the model is

commonsensical: The addresser sends a message to the addressee. The message in need of a context attaches to a verbal or otherwise 'referent' or something referred to by the addressee. As such, the code must be common and shared between the addresser and addressee as the message operates through a dyad of encoder and decoder. Lastly, there must be a means of contact, a physical channel and psychological connection between the addresser and the addressee, sustaining the chitchat. However, although verbal messages must include all of the aforementioned functions, for Jakobson (1960a, 1960b) some functions dominate others. Jakobson's functionalist model of universal representation of communication – part of the formalist-functionalist commitment of the Prague school - is structured around six components - addresser, context, message, contact, code, and addressee. The six functions are orientated towards one or another factor. These functions correspond to the following: the emotive (expressive), the referential (cognitive, denotative, ideational), the poetic (aesthetic), the phatic, the metalingual ('glossing'), and the conative (appellative).

Writing against the terror inherent in the code which Jakobson's model of communication grants primacy to – a code that privileges the sender over receiver and the refrain that maintains their relation, and translates the univocity and legibility of messages - Baudrillard (1981, 1990) critiques the way such a code excludes ambivalence and domesticates signs. Here the phatic function is a 'simulation pact' based on tele-phasis or 'contact for contact's sake' – nowadays found in texting, email, chat. Omnipresent and vapid, tele-phasis symbolises a veritable implosion of meaning and communication. Baudrillard rejects the claim that the semantic content of a message is always legible and univocal. In the sense this is what one finds in Pinter's dialogues and amidst the menacing, sinister silence, full of ill-intent, in the ambivalence of

exchange. Language in a specific way functions to keep thought at bay. Critics of such a model (Chang, 1996) also point to the argument that the number of distinct parts constituting a total communicative event cannot be decomposed so readily. On this line of reasoning, this is because the communicative event is continuous and dynamic. The Jakobson model is criticised precisely for its linearity and sequencing of relation: from the addresser to the addressee, an unalterable 'unidirectional sequencing' (Chang, 1996, p. 177).

For Basil Chiasson (2010), interpreting the work of Brian Massumi (2002) and Deleuze, the role of affect informs Pinter's work as it is through 'the direct, mutual involvement of language and extra-linguistic forces' citing Massumi (2002, p. xix) that meaning can be construed as a material process, an 'expression of forces acting upon each other'. We can say that an ordinary conversation and the *everyday* are seldom just *that*, because spoken language is replete with the unsaid, the unable to be said *at that time*, the unspoken: it is in *this* silence that a dark sense of foreboding leaks out *cancerously*. Pinter's work explores such contortions of language to the nth degree: expressions are hammered or bent out of shape, no longer transparent, no longer signifying what they usually signify. In the aforementioned *Apart From That*, what is lurking underneath the clichés in daily conversation is the ever so slight hint of an unwelcome 'elephant in the room', or '*weasel* under the cocktail cabinet', a certain malignant presence laden with misfortune and foreboding. On the other side of the phatic spectrum, and taken in a phenomenological and Levinasian sense, it can be argued that an affective relation exists, a showing of empathy, a determination to simply *be there* for the other: in other words, simply saying something is as equally important as the said. In Levinasian language we can say that in Pinter's dialogue, and despite the

apparent lack of explicit meaningful communication, Gene and Lake show each other that they are present *to* and *for* the other.

The motivation for the essay stems from two sources. It emerges from a reading of the Japanese translation of *Apart From That* in which silence (沈黙, chinmoku) struggles, I argue, to capture the sense of the Pinterian silence. I challenge the consensus held in Japan that it is impossible to translate Pinter's aching silences into a culture that *on the face of it* enjoys the tranquillity of the unsaid. My ruminations on silence were also stirred by Lingis's 2013 lecture entitled 'Communication and Silence', at the conference "Life and Phenomenology: Celebrating Algis Mickūnas at 80", at Vytautas Magnus University in Lithuania. I find that while Pinter seems to dramatise the unsaid behind the platitudes of small talk, and despite the clichés compounded by further hearsay, there is something else pertaining to alterity, something left undecidable, a remainder to be gleaned. The article argues the point that conversations are invariably laden and enveloped with a crust of meaning of a much more existential register and cadence. Behind everyday dialogue and phrase – salutations, talk of the weather - there is a desire for a deeper sense of cultural and intercultural communication – which we can interpret as indirectly intimating of being-towards-death. I suggest that Lingis's work is valuable for explaining how genuine communication takes place on a deeper level of social relation. For example, despite the feverish desire for instant communication, as we are always enshrouded by the 'clangor of the world' (Iyer, 1993), Lingis (2013) claims in our cities, there is a need to withdraw from the clamour of being with others. He writes: "Today one half of humanity has assembled in cities where whenever people are talking to others, facing them, they talk into cell phones, there exists a powerful drive for solitude." In silence, for Lingis like Pinter, there is evidence

of a character's will to communicate. Even with when no words are spoken, in other silence spaces there is a *torrent* of language: the expectant silence of waiting.

In the conclusion to 'Pinter: held incommunicado on the mobile', I argue that an imperative is heard in the phatic fact of speaking, in the very being-there, in-the-accompanying-the-other-towards-death (Lingis, 1994). In the prior sayable there is something more fundamental than the said. In the saying, there is the essential and weight of the imperative; something distinct from the said. Communication is founded at the limit of communication when one must speak, when one's simple presence is sufficient to speak volumes. It is in listening to the soundless imperative of the other's presence, that the subject is directed and compelled to respond. I claim that the mobile phone - which I also explore in my chapter 'Machinic Dopamine Junkies and the (Im)Mobile Walk(Less)Man' for Bogue, Hanping and Lee's *Deleuze and Asia* (2014f) - is a thought-provoking trope to think the ways in which interlocutors are simultaneously in constant contact and yet completely *torn apart* from one another. In *Apart From That* interlocutors are talking about nothing but it is the fact of being together that wards off the discussion of ominous horror waiting on the horizon. It is as if we talk, *crouch and quail* through communication, to conceal the angst of our lot. We might ponder here that Pinter in *Apart from that*, in appealing to the apart from *that*, is indirectly pointing to the American-led Iraq wars, to the heinous acts committed at Abu Ghraib prison or the overall betrayal of its citizens by the British government. I make the point that Pinter's Nobel prize speech, in his attack on those in power and their abuses, was comparable, in Japan's case, to the pain and disgust in losing the Pacific war, the threat of military action by the Chinese government on the Senkaku/*Diaoyu* islands issue or the continuing danger of radiation leaks from the Fukushima nuclear plant. I end this essay,

*pharmacologically*, following Stiegler, claiming that while modern technology effectively jams communication between interlocutors, one can discern the lingering desire to say something above and beyond the everyday in each conversation, however banal.

The exploration of this other side of language finds further expression in the article 'The eyes of the fourth person singular' for the International Deleuze Studies journal (2015b). This article - the first of its kind in the field of Deleuze studies to give the subject of the fourth person singular extensive treatment - explores the genealogy of Lawrence Ferlinghetti's outlandish notion of the fourth person singular and its appropriation by Deleuze in *The Logic of Sense* (1990b). I interpret it through several key concepts in Deleuze's thought such as the non-personal and pre-individual subjectivity, and argue that although there is some surrealistic license in the use of term by Ferlinghetti, what we find is that it acts as a model for Deleuze to explore the notion of free indirect speech and, more speculatively, the ideas of impersonal death and suicide. This is useful for thinking about the aforementioned order-words and disordering words, silence, and other forms of communication in my other work. I read the fourth person singular as a trope which explicates upon the ideas of humour, irony, lightness and becoming 'without a verb' in Deleuze's thought. What I analyse in particular were the 'cool', mad, Dada-esque 'unblinking' eyes in the fourth person singular and how the Beat poet in 'obscenely seeing' the impossible possibility of life can envision - perspicaciously - the immanent sense of death-in-life. I ask of the standpoint through which the poet gains access to the real. To do this I examine in detail the Deleuzian interpretation of singularities as true transcendental events in order to clarify what gives life a non-personal power, above individuals.

As mentioned earlier, my writing has tended to focus on urban settings and the notion of loneliness. In my article paper, 'The Future of a Transnational Cultural History of the Non-place' (Bradley, J, 2012b), for the journal of the Institute of Human Sciences at Toyo University, I apply continental philosophy, film theory and photography to think through the notion of Marc Augé's concept of the *non-place* (2008) in relation to history. My paper critically reworks the findings of my keynote speech for a symposium at Toyo University's Institute of Human Sciences in 2011. This paper examines the conceptual interrelationship between the *non-place* and Deleuze's use of the *any-spaces-whatever* (*l'espace quelconque*) to explore what 'transnational cultural history' might mean [the guiding research project thematic at the Institute of Human Sciences at the time] *vis-à-vis* Fukuyama's end of history thesis (1992). The paper draws on a variety of concepts from continental philosophy, especially from Paul Virilio's work, to think in an original manner the *non-place* as a desertification of human relations. The paper concludes by pointing again to the work of Lingis and others who are concerned with the reconstitution of community and solidarity. Read in the light of Deleuze's books on cinema (Deleuze, 1986, 1989), the paper examines the emergence of the time-image in the work of Japanese film director Yasujiro Ozu (小津安二郎, 1903-1963) and the crisis of the movement-image in general. This was then rethought using the concepts of the *non-place*, the work of Virilio and the photography of Raymond Depardon (2008). Whence conceptualized in urban settings, the explication and application of Virilio's and Depardon's work helps to raise important questions as to what a transnational cultural history of the *non-place* might be like. Again, exploring issues of schizoanalysis and *Zerrissenheit*, the paper also underscores how technologies and speed specifically tear inhabitants away from local milieux.

More recently, I have published 'On giving ourselves over to 'industrial temporal objects' (Bradley & Kennedy, 2015c) which turns to Bernard Stiegler and his treatment of cinema. With David Kennedy (2015c), I further address the mental ecologies, sometimes disastrous, sometimes creative, which emerge when young people give themselves over to 'industrial temporal objects' such as the cinema. The paper examines the impact of 'industrial temporal objects' with respect to the formation/deformation of mental images. Following Stiegler, I make the case that cinema is a *pharmakon*, in the sense that it - as a retention capturing device - contributes to the loss of attention but also offers possibilities for thinking the world anew. Moreover, the paper places these questions in the educational context to look at the wider issues of pedagogy and reading in particular. Stiegler was chosen because his work resonates with Virilio's notion of the vision machine (1994) and also extends and critiques Deleuze's Postscript on the Societies of Control (1992, 1995). The paper looks critically at how cinema commands attention and makes spectators dependent on images.

### **c) Schizoanalysis/Metamodelling/Symptomatology**

The reading of schizoanalysis I have given in this thesis suggests that it is only in accelerating delirium or schizophrenia *qua* process that creativity can become unleashed from repetitive, immiserating cycles and dominant forms of capitalist production, consumption and exchange. The transversal methodology I affirm aims to think how best to build a research paradigm which does not operate *in vacuo* but rather connects with other practices to ensure enduring, consistent transformation. In this way and building upon the materialist trajectory of R.D. Laing, schizoanalysis traces those

moments of revolutionary *breakthrough* as well charting paths beyond psychological breakdown. I believe this is the ethical dimension or function of schizoanalysis as it aims to engineer and experiment with *workable* subjectivities *qua* creative process, while also composing metamodels of systemic malfunction. In terms of schizoanalytic metamodelling, Watson (2009, p. 9) claims that to build new models is in effect to build new subjectivity. Subjectivity is thus a metamodelling activity, a process of singularization. Such a machinic version of subjectivity and singularization, revolutionizes the world and completely recreates it, according to Guattari (Watson, p. 161). Affirming this view of schizoanalysis, Holland (1999) describes schizoanalysis as 'quite, an extraordinary venture in experimental thinking and writing' (1999, p. viii) or expressed in the words of the authors themselves, Deleuze and Guattari who write at the end of *Anti-Oedipus* (1983, p. 338):

The task of schizoanalysis is that of learning what a subject's desiring machines are, how they work, with what syntheses, what bursts of energy, what constituent misfires, with what flows, what chains, and what becomings in each case. [And] this positive task cannot be separated from indispensable destructions, the destruction of the molar aggregates, the structures and representations that prevent the machine from functioning.

This thesis thus reads Deleuze and Guattari's schizoanalysis as a form of metamodelling or symptomatology. Why? Because their philosophy is a constant search for signs of new health, signs of 'little health', however frail. We can read Deleuze and Guattari as symptomatologists of their age, aiming to disclose the forces, modes of existence that

animate or suppress change, transformation and experimentation. For example, while rejecting any certain hope of forging a political project based on schizoanalysis on the immediate horizon, Guattari nonetheless suggests a way to sustain health through experimentation. In an interview with Jacques Pain, he states: "Without pretending to promote a didactic program, it is a matter of constituting networks and rhizomes in order to escape the systems of modelization in which we are entangled and which are in the process of completely polluting us, head and heart" (Guattari, 1996, p. 132). This is taken up recently by Buchanan in his introduction to *Deleuze and the Schizoanalysis of Literature* (2015b, p. 4), in which he stresses the importance of transformation in the schizoanalytic project and writes: "Schizoanalysis is itself a practice, but one that operates alongside other practices in order to help us better understand - and in some cases to challenge and transform – the relations between theory and practice in any given field."

Guattari has been of central interest in my research because it is he more than Deleuze who consistently questions the social and mental ecologies which underscore and are intimately linked with wider environmental problems. His experimental, metamodelling method for thinking transversal communications, for charting or tracing transversal relations of new processual subjectivities remains timely and in need of further application and explication and it is this area which I am actively researching at present. Schizoanalytically, Guattari's work operates via a metamodelization process, where diagrams enter into rhizomatic assemblages with different virtual universes. In his final essay *Chaosmosis*, Guattari connects the concepts of metamodelization to the practice of ecosophy. In *Chaosmosis*, Guattari argues that the ecological crises can be traced to a more general crisis of social, political and existential registers. His concern is

with the possibility of a revolution of mentalities and so he inquires into how one can engineer new mentalities, how one can reinvent social practices that would return, in the words of the young Marx (1964/1844) human to human, that would, in some sense, deliver, as Guattari says, a sense of responsibility to human life "not only for its own survival, but equally for the future of all life on the planet, for animal and vegetable species, likewise for incorporeal species such as music, the arts, cinema, the relation with time, love and compassion for others, the feeling of fusion at the heart of the cosmos" (1995, pp. 119–120). It is this ecosophical principle which I try to apply and adopt in my writing and daily classroom practice in Japan. In terms of an examination of Japanese modern life and whence fused with research on the *pharmakon* of technology, schizoanalysis may be granted a new momentum, for example, in the way Guattari's notion of incorporeal universes can be rethought using the notion of 'industrial temporal objects' in Stiegler. The main arguments and focus of this critical chapter therefore underscores the ongoing significance of Guattari's ecosophical project and transversal methodology.

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## **Errata**

In Bradley, 2013, p. 122, Guattari's visits took place in the 1980s not the 1990s.

### Links to all publications

- 2012a Bradley, J, Materialism and the Mediating Third  
doi: 10.1111/j.1469-5812.2011.00801.x
- 2012b Bradley, J, The Future of a Transnational Cultural History of the  
*Non-place*  
<http://id.nii.ac.jp/1060/00004243/>
- 2013 Bradley, J, Is the Otaku Becoming-Overman?  
<http://id.nii.ac.jp/1060/00004213/>
- 2014a Bradley, J, Becoming-Troglodyte in *Itinerant Philosophy: On  
Alphonso Lingis*  
ISBN-13: 978-0692253397
- 2014b Bradley, J, Zigzagged: Ripped to Bits, Torn to Shreds  
<http://id.nii.ac.jp/1060/00006639/>
- 2014c Bradley, J, Pinter: Held Incommunicado on the Mobile  
<http://id.nii.ac.jp/1060/00006638/>
- 2014d Bradley, J, & David R. Cole, Japanese English Learners on the Edge  
of ‘Chaosmos’: Félix Guattari and ‘Becoming Otaku’  
<http://www.addletonacademicpublishers.com>
- 2014e Bradley, J, & David R. Cole, On Conjuring the Pea-and-Thimble  
Trick [http://ci.nii.ac.jp/vol\\_issue/nels/AA12522075\\_en.html](http://ci.nii.ac.jp/vol_issue/nels/AA12522075_en.html)

- 2014f Bradley, J, Machinic Dopamine Junkies and the (Im)Mobile  
Walk(Less)Man, in Bogue, R., Chiu, H., & Lee, Y. (2014). *Deleuze  
and Asia*, 121-143.  
ISBN-10: 1443863998
- 2014g Bradley, J, *The Zerrissenheit* of Subjectivity.  
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- 2015a Bradley, J, Stiegler Contra Robinson: On the Hyper-solicitation of  
and Theory.  
doi:10.1080/00131857.2015.1035221
- 2015b Bradley, J, The Eyes of the Fourth Person Singular  
doi: <http://dx.doi.org/10.3366/dls.2015.0182>
- 2015c Bradley, J, & David Kennedy, On Giving Ourselves Over to  
Industrial Temporal Objects  
[http://ci.nii.ac.jp/vol\\_issue/nels/AA12522075\\_en.html](http://ci.nii.ac.jp/vol_issue/nels/AA12522075_en.html)
- 2015d Bradley, J, A Contribution to the Schizoanalysis of Indifference,  
doi: 10.1386/eme.14.1-2.107\_1