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4. THE UTOPIAN ENCLAVE AND RESISTANCE IN *TIME OF EVE*

4.1. Introduction

The following four chapters are in-depth analyses of science fiction anime, and they demonstrate anime's two distinctive approaches to philosophy: *illustration* and *innovation*. The first two chapters show how anime can illustrate existing philosophical ideas, and the next two chapters show how anime can philosophize, making innovative philosophical arguments through thought experiments.

This chapter analyzes the animated film *Time of Eve Ivu no jikan: Gekijō-ban* (Yoshiura 2010), and looks at how the anime illustrates some aspects of power, domination and resistance as Michel Foucault suggests. It also explores how the creation of a place or a *utopian enclave*, to take Fredric Jameson's term (2005), can function as a political method to invoke critical reflections on everyday life and imagine political alternatives. *Time of Eve* intimately depicts a utopian space that estranges the protagonist and main characters from their everyday experiences, and becomes a locus of resistance.[45]

Time of Eve is written and directed by Yoshiura Yasuhiro. It was first released as a six-episode animation series on the internet in 2008, and was on screen in 2010. Set in a near future, possibly in Japan, human beings use robots and androids widely throughout society. The authorities require

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[45] Tom Moylan (2007, 212–213n7) sees Jameson's utopian enclave as a "productive holding mechanism or counter-hegemonic zone within the apparently unstoppable drive of history" and finds affinity with his own concept of *critical dystopia*. According to Baccolini and Moylan (2003b), critical dystopias are different from traditional dystopias such as *Nineteen Eighty-Four* or *Brave New World* in which protagonists are crushed by the authoritarian societies and there is no escape for them. The critical dystopias, by contrast, "allow both readers and protagonists to hope by resisting closure: the ambiguous, open endings of these novels maintain the utopian impulse *within* the work. In fact, by rejecting the traditional subjugation of the individual at the end of novel, the critical dystopia opens a space of contestation and opposition for those collective 'ex-centric' subjects whose class, gender, race, sexuality, and other positions are not empowered by hegemonic rule" (Baccolini and Moylan 2003b, 7).

human beings to treat androids as household appliances or tools (as opposed to sentient beings), and distinguish human beings very strictly from androids. Yet in reality, the appearance and abilities of androids have become so close to those of human beings, and even moved beyond them, that the boundaries between human beings and androids have become blurred. In addition, some people are addicted to androids and have difficulties in building "normal" social relationships with other human beings, which becomes a social issue known as *android-holics*. A very formidable anti-robot organization called the *Ethics Committee* is accordingly established, mounting a series of widely disseminated anti-robot campaigns and spreading anti-robot discourses throughout society.

The story begins with the protagonist Rikuo, a high school student, tracing an unauthorized action by Rikuo's house android (*houseroid*) Sammy. The trail ends up in a mysterious café called 'Time of Eve,' which has the house rule "no discrimination between humans and robots." Rikuo and his friend Masaki are very suspicious of the café at first – it is a strange place and perhaps illegal too – but they start going there out of curiosity. Through spending time with the café owner Nagi and the café regulars, they witness and become aware of a variety of relationships between humans and androids. The film depicts the complex relationships between humans and androids and seeks alternative ways to live together challenging existing laws, social norms and discourses based on the rigid and hierarchical human-android relationship. The café is an important place in imagining and generating an alternative human-android relationship.

I begin by explaining Jameson's (2005) notion of the utopian enclave, before showing how the concept functions in *Time of Eve*. The analysis then examines how the utopian enclave in this anime generates critical political thinking and alternative views that call into question prevailing discourses and social practices, and in particular the forms of power and the possibilities for resistance against various forms of domination discussed by Michel Foucault.

4.2.   Jameson's Utopian Enclave

Fredric Jameson has extensively written about the concept of utopia in utopian and science fiction literature throughout his career.[46]   Jameson's discussion of utopia, in particular the concept of the

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[46] For insightful articles on Jameson's thought on utopia, see the special section on the work of Fredric Jameson in the journal *Utopian Studies* 9:2, in particular Fitting (1998) and Wegner (1998). Jameson's 2005 book *Archaeologies of the Future: The Desire Called Utopia and Other Science Fictions* offers a comprehensive collection on Jameson's thought on utopia. The book is made up of one long essay "The Desire Called Utopia" in Part One and a collection of earlier essays on science fiction and utopian literature in Part Two.

utopian impulse – the critique of the status quo and the attempt to imagine political alternatives as a form of thought experiment – is one of the most characteristic aspects of Jameson's work (Fitting 1998).[47] As Tom Moylan (1998, 2) suggests, we must locate Jameson's focus on utopia and history within his broader political and intellectual commitment to political alternatives. For Jameson, the utopian narrative is a "determinate type of praxis" whose function is a critique or "neutralization" of contemporary society and the dominant ideologies that penetrate everyday life, rather than a "specific mode of representation" or an idea of perfect society (Jameson 2008, 392). Utopia has not been merely imaginary, but always political and it is a "radical act of disjunction" from the totality of the existing world and an endless search for radical political alternatives (ibid., 412). Jameson also notes

> The Utopians not only offer to conceive of such alternate systems; Utopian form is itself a representational meditation on radical difference, radical otherness, and on the systematic nature of the social totality, to the point where one cannot imagine any fundamental change in our social existence which has not first thrown off Utopian visions like so many sparks from a comet. (Jameson 2005, xi–xii)

Since utopia itself can mediate the radical political alternatives in society, utopia is not merely an imaginary space or a representation of ideal society but also "a whole distinctive process in its own right" (Jameson 2005, 10). What then is this process of utopia?

For Jameson, it is the process of *differentiation*. Jameson argues that utopian space is an imaginary space that has emerged from the processes of spatial and social differentiation within society. "Utopian space is an imaginary enclave within real social space, in other words…the very possibility of Utopian space is itself a result of spatial and social differentiation" (Jameson 2005, 15).

According to Jameson, the process of differentiation generates utopian enclaves. Such enclaves look politically powerless since they are closed spaces and are distant from the rest of society. Nevertheless, this alien space and its exclusion from society make alternative imaginations of society visible and thinkable, and therefore crucial to social change.

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[47] Many writers and critics share the idea of science fiction and utopian literature as thought experiment and its primary function is to ask questions and to perform and process thought, rather than finding an answer. For example, novelist Ursula K. Le Guin suggests that the essential function of science fiction is "question-asking: reversals of an habitual way of thinking, metaphors of what our language has no words for as yet, experiments in imagination" (Le Guin 1979, 163).

Such enclaves are something like a foreign body within the social: in them, the differentiation process has momentarily been arrested, so that they remain as it were momentarily beyond the reach of the social and testify to its political powerlessness, at the same time that they offer a space in which new images of the social can be elaborated and experimented on. (Jameson 2005, 16)

Thus the utopian enclave, with its physical and social exclusion from the rest of society, is a key to imagining political alternatives and envisioning social change. In other words, utopia is a kind of "method" or a specific "political act" contributing "the reawakening of the imagination of possible and alternate futures, a reawakening of that historicity which our system — offering itself as the very end of history — necessarily represses and paralyzes" (Jameson 2010, 21).

So how does the utopian enclave relate to the anime *Time of Eve*? In the following analysis, I consider the unique café Time of Eve as a utopian enclave for two reasons: firstly, it is differentiated spatially and socially from the rest of society; secondly, it works as a representational mediation of alternative possibilities, or a political act to envisage different possibilities in the human-android relationship at the micro level. As stated above, the café has its house rule: "No discrimination between humans and robots." Accordingly, the café becomes an alien space distinguished from wider society through the exercise of this rule. This is a radically different approach in terms of the human-robot relationship in the fictional world, since anti-robot discourse dominates society. Many human individuals distinguish themselves from robots and naturalize a human-robot hierarchy through various social practices: by following laws and norms; treating robots in a certain way; consuming news; talking about one's own or others' behavior, and so on. The spatial and social differentiation turns the café into a utopian enclave, and the individuals in the enclave begin to share different ways of thinking from those of the outside world. A consequence is that the café functions as a locus for imagining different possibilities. The next section explores how the anime depicts a utopian enclave, and how this enclave becomes a useful site for critical reflection on the world, and the social norms and discourses in which the protagonist lives. Imagining an enclave in the narrative would also allow the viewers to consider critically their own social norms and the discourses they inhabit.

4.3.   The Utopian Enclave in *Time of Eve*

Differentiation is a crucial process to generate utopian enclaves. We can find this process in the conversation scenes in *Time of Eve*. Conversation indicates various human-android relationships both directly and indirectly and the interlocutors attitudes to relationships with others. In the anime,

characters at times distinguish humans from robots, while at other times making no such distinction. Speech reflects visual, acoustic, social and linguistic features and these features enable us to recognise social meanings such as social distance or power relations between humans and androids in society; speech also marks the café as a distinct space.

In *Time of Eve* androids normally follow the default register or speech style of servant or machine when they communicate with humans.[48] Visually, they do not use many gestures or facial expressions. Acoustically, some sound-effects (an echo and blip at the beginning of each utterance/reaction) mark an android's speech and the distance (both physically and socially) between humans and androids. The volume, pitch, timbre and speed of androids' speech are flat and fixed. Humans tend to speak to androids in a less expressive manner compared with interactions between humans. In addition, the androids use very formal language and speak to humans in a less expressive or more mechanical manner. For example, the opening conversation scene between the protagonist Rikuo and his houseroid Sammy at home illustrates the default speech style between humans and androids (00:02:50-00:03:05).

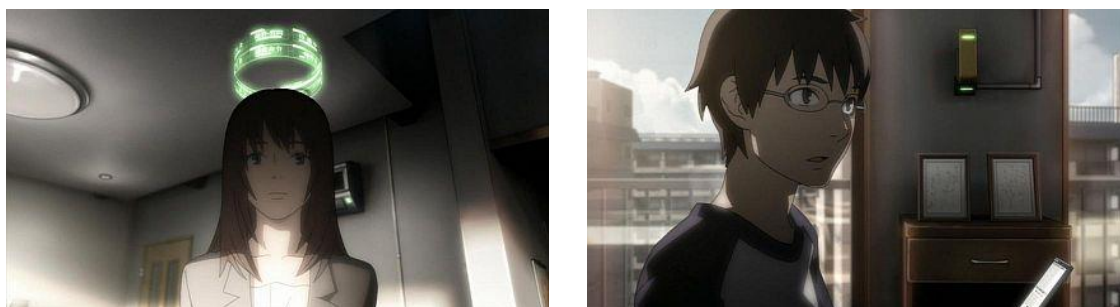Figure 1 Conversation between android Sammy and her human master Rikuo (left: Sammy; right: Rikuo). Screen capture from *Time of Eve*.

Sammy: [beep] "The log has been correctly outputted, master."
Rikuo: "Question."
Sammy: [beep] "What is it?" (*Nande shōka*?, a very polite form)
Rikuo: "No…Cancel the question. Coffee."
Sammy: [beep] "Certainly."

Rikuo's utterances, such as "question" "cancel" and "coffee" are cues or commands rather than conversation, and Sammy's formal response with echo and sound effects marks her speech as

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[48] In sociolinguistics, the register or speech style refers to "variation in a person's speech or writing. Style usually varies from casual to formal according to the type of situation, the person or persons addressed, to collation, the topic discussed etc." (Richards et al. 1992, 360).

artificial. Here, the android is an object, just like a computer that accepts speech recognition cues. It reminds us that androids are programmed to follow set protocols. Visually, there is a green *ring* above Sammy's head, a type of hologram that displays the android's current status mode (i.e. green is active; red is stand-by), which distinguishes androids from humans. The low-key lighting surrounding Rikuo and Sammy also adds a sense of impersonality or coldness compared with the next example of human-android conversation held in the café.

When androids are in the café, by contrast, they shift their speech style to a very natural human manner. Androids speak in a lively manner and with emotion; they use gestures and expressions of emotion such as laughter, crying, sighing and grunting. They change various features of their voice (i.e. volume, pitch, timbre and speed) and speech style (e.g. casual or formal), according to the situation. Silence and pauses mark hesitations. There is no mechanic sound-effect anymore. For example, we can see these features in a short conversation scene between Rikuo and a café regular android Akiko (00:20:58-00:21:18).
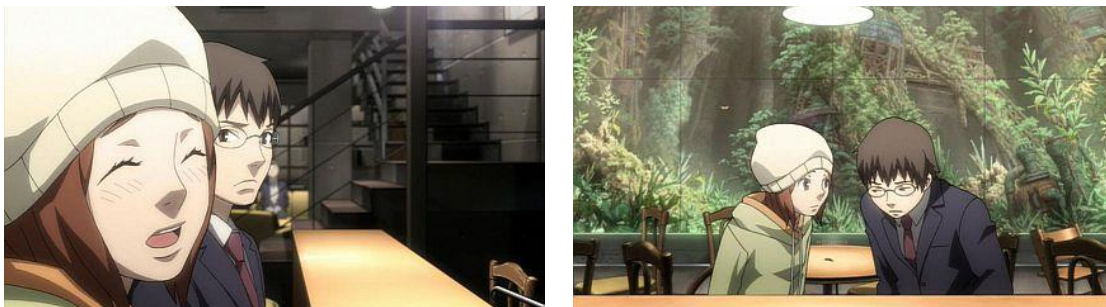

Figure 2 Conversation between Akiko and Rikuo in the café. Screen capture from *Time of Eve*.

Akiko: "It's Rikuo! …Hey, what the matter? Stop looking at me like that!"

Rikuo: "You're completely different."

Akiko: "Really? I am so pleased!"

Rikuo: "Um…that's not what I meant… Question."

Akiko: "Yeah."

Rikuo: "What's happened to the *ring*?"

Akiko: "It's turned off. If I don't look like a human, I'll break the rule."

Rikuo: "But robotic law…"

Akiko: "OK! Enough of this talk!"

When Rikuo talks to Akiko during his second visit to the café, he also adopts a more friendly style of speech, but it is clear that initially, at least, he feels uncomfortable about speaking to an android in friendly way. He prefaces his inquiry by using "question" as a command cue, as he normally would with Sammy. Rikuo hesitantly asks a sensitive question about Akiko's ring because there is no ring

above Akiko's head. During a conversation, both Rikuo and Akiko are flushed (i.e. red squiggle lines appear on the cheek, a common facial expression in manga and anime) showing their emotion. Acoustically, there is no mechanical sound after Akiko's utterances. Her voice is high-pitched and lively. She changes the speed of her speech, sometimes speaking fast. In addition, Akiko's speaks in a very friendly and casual manner; she blinks her eyes and laughs too. Rikuo's gestures, sitting next to her and leaning forward confidentially, also indicate that this conversation is private, and he also treats Akiko as a person rather than an android.

Through the exercise of the rule, the café is differentiated from the rest of society spatially and socially and becomes a unique space within society. In this enclave, individuals, both humans and androids, talk more freely to each other without any distinction between them. This is a totally new experience for Rikuo, and he is very confused at first. For example, when Rikuo bumps into Sammy in the café for the first time, Rikuo is very upset. After Sammy disappears, Rikuo talks with the café owner Nagi and learns that Sammy has personality traits he has never thought about before (00:26:29-00:27:47).

Rikuo hears from Nagi how Sammy came to the café. Nagi tells Rikuo that Sammy has gradually started talking about her life and is getting used to the atmosphere in the café. Nagi says, "The girl…at first she was at a loss, but gradually she opened up…Yeah, she talks about a lot of different things. The mother who buys her clothes, occasional nightmares, the boy who stopped playing the piano. And the other day she said to me, she wants to make a good cup of coffee. Seems she worries a lot… she is not sure if the things she's doing are right or wrong" (00:26:38-00:27:22). Rikuo repeats Nagi's words, "open up" and "worries." These words are very new to him in describing Sammy. Apart from the dialogue, images and sounds also lead us to anticipate Rikuo's process of self-reflection. Extreme close-ups of Rikuo with Nagi's off-screen talk and the soundtrack of soft piano music lead the viewer to focus on Rikuo and his feelings. The unbalanced framing of Rikuo and shade on his face relays his confusion (Figure 3 right).

Figure 3 Nagi (left) speaks to Rikuo (right) about Rikuo's family android Sammy. Screen capture from *Time of Eve*.

After this small incident, Rikuo starts rethinking his attitude towards androids, especially towards Sammy. This unique experience leads Rikuo to realize that the existing ways of treating androids as machines is not quite right and to recognize the prevailing discourse that forces androids to remain machines. He starts imagining the alternative of seeing androids as people. Small changes occur in Rikuo's mind when he visits the café more often. I interpret the café as a utopian enclave for Rikuo, allowing him to imagine and experience a new place where a different kind of human-android relationship is possible. The café Time of Eve – a utopian enclave – generates Rikuo's self-reflection on the current dominant discourse of the superiority of human beings, and provides space for him to imagine an alternative, more intimate relationship between humans and androids.

4.4. Domination and Resistance in *Time of Eve*

The café becomes an important place of disjunction from society, where Rikuo and other café regulars can look at existing society and their everyday life, with its prevailing norms, rules and values, from a distance. What they have been taught to see as a natural or normal feature of human behavior is simply another discourse. Yet without such an enclave, it is hard to escape from the totality of existing society. My next question is: what processes of domination are depicted in in *Time of Eve*, how are they enacted, and is there any way to challenge them? How do Rikuo and the other main characters reflect critically on the social practices that surround them? This and the following sections analyze these various forms of power, domination and potential for resistance depicted in the anime by introducing aspects of Foucault's notion of power.

4.4.1. Domination: Anti-Robot Discourse, Knowledge Production and Self-Discipline

As we have seen in Chapter 1, Foucault opposes the conventional understanding of power that tends to perceive power as essentially negative, repressive and one-directional force. Instead, Foucault's analytic of modern power suggests that power is constitutive, microphysical and plural. Foucault's notion of power is useful here to examine the various forms of power at work in the everyday life depicted in *Time of Eve*.

As Foucault suggests, institutions are created in most societies "to freeze the relations of power" by a certain number of people who benefit socially, economically and politically by these arrangements; particular power relations are "institutionalized, frozen, immobilized" in forms profitable for those people (Foucault 1988c, 11). In *Time of Eve*, this traditional type of power

typically enacted by the state and the law does exist, in the so-called *Three Laws of Robotics* that are effective across society (00:16:56-00:17:11).[49] The Laws state:

1. A robot may not injure a human being, or, through inaction, allow a human being to come to harm.

2. A robot must obey the orders given it by human beings except where such orders would conflict with the First Law.

3. A robot must protect its own existence as long as such protection does not conflict with the First or Second Law.

The Laws guarantee not only human safety from potential harm through robots, but also the *absolute* human control over robots and the self-defence of robots. The Laws imply an *absolute* hierarchy between human beings and robots. People have a tendency to treat robots as their obedient servants. Apart from the Three Laws of Robotics, there are other laws and norms that distinguish androids from humans. For example, the law states that the android must present the *ring* above its head at all times (e.g. Sammy in Figure 1). It is in fact very difficult to distinguish androids from humans as they look so similar; the ring functions as a marker to distinguish them.

Yet, law is only one form power relation in society. Power cannot be deduced only from the domination enacted through these laws. When we closely analyze social practices in *Time of Eve*, we see that they enact microphysical power relations that work through constituting various things such as discourses, forms of knowledge, and particular types of disciplined individuals. First of all, power shapes the anti-robot discourse throughout society. A very influential anti-robot organization, the Ethics Committee, mounts a series of widespread anti-robot campaigns and manipulates the discourse in society. The organization claims that a robot is merely a machine for humans and humans should strictly distinguish themselves from androids. Their advertisements against robots are everywhere in society, from the TV to the streets (Figure 4).

Figure 4 "Do you eat machine-made tomato?" Anti-robot campaigns are everywhere: On the TV (left) and the street (right). Screen capture from *Time of Eve*.

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[49] Science fiction author Isaac Asimov set the principles in his *Robot* series. This English version are from *I, Robot* (1950) (Prucher 2009, 165).

Power also forms knowledge about human behavior and mental health: experts set criteria for who is normal or abnormal; a symptom or mental disorder is discovered and named *android-holics*. Some people have a strong empathy for androids or feel affection for androids, and they have difficulties in building social relationships with other humans. The mass media describe these people as *android-holics* and label the phenomenon as a social problem. Once it has a name and is acknowledged as a problem, people start exercising various practices of surveillance. Individuals start monitoring each other's behavior as well as their own attitudes towards androids to see if it is normal or abnormal in everyday life. That is, microphysical forms of power produce disciplined individuals who talk about android-holics and monitor others and themselves to check whether or not they are suffering from this disorder. The anime introduces this "social problem" at the very beginning: Rikuo's sister turns on the TV in the morning and it shows news on *android-holics* (Figure 5). She reminds Rikuo "You should be careful [about android-holics] too." Throughout the story, Rikuo's sister keeps reminding Rikuo not to be an *android-holic* and Rikuo himself constantly wonders if he is an android-holic or not. Rikuo becomes very sensitive in hearing the slang *dori-kei*, which indicates android-holics everywhere, at home, at school and on the street. Rikuo's behavior is observed by others, such as his sister, his friend Masaki or strangers on the street, and at the same time, he also monitors himself. Android-holics becomes a reality and the Android-holic discourse becomes the truth. As Foucault notes, "'truth' is linked in a circular relation with systems of power which produce and sustain it, and to effects of power which it induces and which extend it" (Foucault 1980a, 133).

Figure 5 Mass media features Android-holics or *Dori-kei* as a social problem. Screen capture from *Time of Eve*.

In *Time of Eve*, social control is exercised through various discourses and social practices: through laws, anti-robot discourse, knowledge production and the self-discipline of individuals. Various forms of power relations penetrate society, and the social hegemony of anti-robot discourse appears to be very powerful. Is there any possibility to escape from the dominant discourse? How is

emancipation identified and imagined in the animation? How and through which political tactics is emancipation to be achieved? This is the concern of the next section.

4.4.2. Resistance: Self-Reflection and Imagining Alternative Possibilities

Foucault's notion of domination seems to be unbreakable. Power is diffused everywhere throughout society. It constitutes individuals, their knowledge and pleasures and induces obedience. As he notes, "What I am attentive to is the fact that every human relation is to some degree a power relation. We move in a world of perpetual strategic relations" (Foucault 1988b, 168). Yet, Foucault also argues that since power is decentred, plural, and fluid, it could also form a possible resistance. "As soon as there is a power relation, there is a possibility of resistance. We can never be ensnared by power: we can always modify its grip in determinate conditions and according to a precise strategy" (Foucault 1988a, 123).

What about the possibility of resistance in *Time of Eve*? The café Time of Eve becomes a space of generating anti-hegemonic thought, which becomes the locus of resistance. As we have seen earlier, the café functions as a utopian enclave separate from the rest of society. The café is a unique space since anti-robot discourse becomes ineffective there. In the enclave, individuals are distanced from the current dominant discourse and have space to reflect on it. They see both the current domination (i.e. anti-robot discourse outside the café) and the other possibilities (i.e. no distinction between humans and androids inside the café), as well as the juxtaposition of the two. The juxtaposed situation makes individuals in the café realize that the legitimacy of anti-robot discourse is questionable, and they find a discrepancy between what they believe in society and what they are experiencing in the café. In fact, androids do have empathy, intention, identity, and the ability to interact with humans and all these elements seem to meet the conditions to be an individual or to be a person.

Philosopher Daniel Dennett (1976) lays out the necessary conditions to be a person in his well-known essay "Conditions of Personhood." If something is to be a person, Dennett suggests, it must fulfill six necessary conditions, including: rationality, intentionality, a particular relational property, mutuality, linguistic ability, and consciousness. By strictly examining each condition though, he concludes that one cannot claim that these six necessary conditions are sufficient because the concept of a person is inescapably normative. Dennett argues that "the moral notion of a person and the metaphysical notion of a person are not separate and distinct concepts but just two different and unstable resting points on the same continuum" (ibid., 193). Dennett's analysis leaves open the possibility that nonhuman persons such as androids could satisfy these conditions, a question also raised by Goodenough (2005) in his discussion the film *Blade Runner* (R. Scott 1982). Goodenough

argues that the film involves a philosophical discussion of personhood that challenges the conditions of personhood set out by Dennett.

Time of Eve can be understood in a similar way as a philosophical exercise, a thought experiment, that allows viewers to reflect on the sufficiency or otherwise of Dennett's conditions for personhood. Interestingly, androids seem to fulfill almost all of the conditions but the personhood of androids is rejected by society in the fictional world. *Time of Eve* points viewers to an apparent discrepancy between Rikuo's intuitive feeling about Sammy and existing social norms based on the absolute human-android hierarchy. The utopian enclave makes it possible to reveal such a discrepancy and leads Rikuo and the viewers to raise the question of how legitimate the dominant anti-robot discourse actually is. Rikuo's unique experiences in the café (e.g. chatting with androids or observing various relationships between humans and androids) make him realize that in fact androids also have intentions and emotions, share their thoughts with others, and try to figure out what they want to do. Rikuo sees that androids are persons too. His self-reflection opens up new possibilities for imagining alternative human-android relationships. He is puzzled by the situation at first (as we have seen in Figure 3), but he gradually starts to reconsider the very distinction between humans and androids in society. Rikuo changed his attitude towards androids and this is as a sign of resistance against the prevailing discourse. He challenges the existing social norms that make clear distinctions between humans and androids. He is against what is thought to be normal, natural or universal, or even the very idea that there is something called normal, natural or universal. The following two examples illustrate Rikuo's confusion, self-reflection, and change. His change first occurs in the café when he talks to another café regular Rina, and later extends outside the café.

In the first example, Rikuo finds that the café regular Rina is an android and she is burdened with many personal problems just like other human beings, such as her illegal status, her broken leg, and a complicated relationship with her human master. Rikuo starts talking to Rina and revealing his mixed feelings (00:37:51-00:38:32). Rikuo says, "The flavor of the coffee changed…at first I was angry [at Sammy], but after I understood [her good intentions about making a good coffee for me] I got just a little bit happy, even though it isn't a human being" (00:37:52-00:38:08). Flashback images of a cup of coffee and Sammy in the dark are inserted during Rikuo's speech. A soft piano soundtrack leads viewers to focus on Rikuo. He thinks about Sammy and he realizes that Sammy may have a similar feeling like Rina too. Then Rikuo says to Rina, "Tell him! Tell him what you want to say! Even if it's to a human being!" (00:38:09-00:38:10). Close-ups and swift camera movement of Rikuo in the shot show his intense emotion. Switching medium close-up with close-up frames of Rikuo and Rina during the conversation presents them as having a kind of affinity with one another. Here, recalling Rina and Sammy, Rikuo speaks to Rina and his speech presents his dissent against existing patterns of human-android relations. However, at the same time, he also has

a mixed feelings and murmurs comically "Oh, I can't believe the things I'm saying", wondering if he is android-holic.

Figure 6 Close-ups of Rikuo (left) and Rina (right) depict an affinity between them during the conversation. Screen capture from *Time of Eve*.

Rikuo's change occurs in the café first, then goes beyond the enclave later. The second example is a conversation scene with Masaki at school (01:26:57-01:27:52). Later in the story, while Rikuo continues going to the café, his friend Masaki stops going. One day after school, Rikuo asks Masaki if he would like to go to the café. Rikuo tells Masaki that Nagi and café regulars including Sammy worry about him and hope that he will come again. Masaki says, "She [Sammy] wants me to come? So what? It's a houseroid." Rikuo replies to Masaki clearly "Right. That's right," Masaki says coldly "You've changed" (01:27:31-01:27:40). Rikuo does admit that Sammy is an android, but at the same time he identifies her as a person with intention; Masaki belittles Rikuo's attitude and is upset about Rikuo's change. During the conversation, the clash between the two characters is also visually significant. The long shots of Rikuo and Masaki indicate a sense of distance between the two. The Dutch angle of Rikuo looking at Masaki skews the perception and indicates something is clearly not "right" here. Uneven camera angles (low and high angles) show that two characters are visually as well as in terms of their relation not on the same plane (Figure 7). In fact, Masaki is looking down on Rikuo and the particular angles of the two characters relay Masaki's speech. An extreme close-up of Masaki's face cast in shadows with uneasy sounds depicts how upset he is. Here, we can see that Rikuo's change in attitude towards androids has expanded from the café to the outside world and both Rikuo and Masaki notice this change. Yet, Masaki does not feel comfortable with it. Rikuo is taking the counter-discourse generated in the utopian enclave with him outside the café, but it is another thing when this challenge clashes with actual forms of domination in the "real" world. This is the upsetting effect of resistance in a fully disciplined society, and here we can see how the relationship between the two characters is pushed out of its usual frame, or out of the usual comfort zone.

Figure 7 Uneven camera angles (low and high angles) depict the distance and uneasy atmosphere between the two characters. Screen capture from *Time of Eve*.

The reconciliation between Rikuo and Masaki appears in the climax through another little incident that happened in the café. One day, an old robot comes to the café making an intense noise and warns that the café has to be shut down immediately. Rikuo calls Masaki and asks him for help. Later Masaki comes to the café and finds that it is his family's robot Tex. Masaki tells Rikuo and others his story. When Masaki was very small, Tex used to take care of Masaki and was his best friend. One day, Masaki's father, who works at the Ethics Committee, worried about his son's attachment to the robot and banned Tex from speaking no matter what and Tex has been mute since then. Without knowing his father's order, Masaki felt hurt and betrayed by Tex's sudden change. Masaki is traumatized by this childhood experience, and neither forgives Tex nor trusts any robot since. When Masaki finishes his story, a strange man comes into the café and Tex suddenly starts speaking to the man. Under the Three Laws of Robotics, Tex is breaking the Second Law (a robot must obey the orders given by human beings, in this case the order 'not to speak'), but it becomes apparent that he is doing this because the order conflicts with the First Law (a robot may not injure a human being). Masaki realizes that Tex is talking in order to protect him from danger. Looking at Tex's action, Masaki asks Tex in tears, "Tell me! What were you thinking for all those years, watching me all those years, you were right there with me…Tex help me! Speak to me! [sob]" (01:34:40-01:35:10). Tex eventually replies, "I couldn't speak to you…I always wanted to be on your side. I…I…always…Masakazu-kun…" (01:35:11-01:35:46). Tex's words make Masaki realize how difficult it is for Tex to obey his father's order. Yet, once the man disappears and the danger has gone, Tex becomes mute again. During the conversation between Masaki and Tex, extreme close-ups and close-ups of the two characters are used intensively. Flashbacks of Masaki's memory and close-ups of others in the cafe are also inserted (Figure 8). Zooming into Tex's close-up over Masaki's off-screen monologue allows the viewer to feel Tex is listening to Masaki and thinking about it. Sounds also add an emotional tone: a percussion sound becomes louder along with Masaki's monologue and suddenly stops and Masaki's quiet sobs remain; Tex's voice still sounds artificial (it is an old robot) but it stammers as if it is becoming emotional too. In this

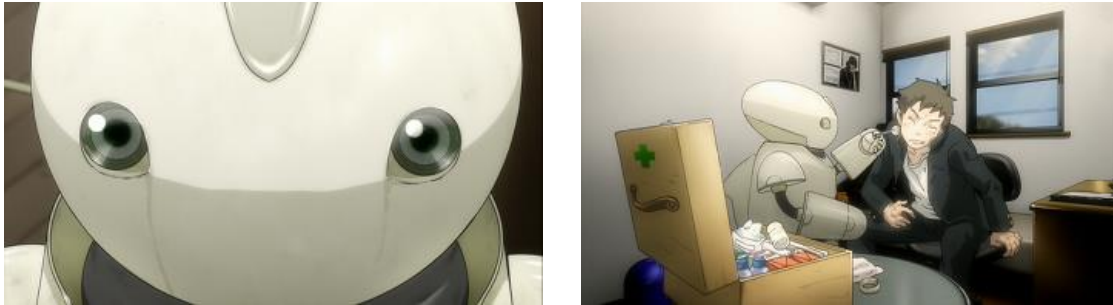conversation scene, dialogue, images and sounds come together to dramatize Masaki's and Tex's emotion.

Figure 8 Tex is listening to Masaki's words (left); a flashback of Masaki's memory with Tex (right). Screen capture from *Time of Eve*.

After Tex speaks to Masaki for the first time in many years, some change occurs in Masaki too. Masaki does now understand Tex's difficulties, though he is still very frustrated by Tex's persistent obedience to his father's order. Rikuo speaks to Masaki: "It might be impossible now, but someday it [Masaki's robot] will talk, for sure…I've seen so many things here…There are a lot of problems, each time it's distressing…but I feel like the direction is right…It's the same for you, Masaki…I am sure [things will change someday]" (01:36:50-01:37:27).

In other words, Rikuo believes that the current situation will change. He sees seeds of new possibilities in the café. His statement also reflects his new realization of what a person is. For Rikuo, Tex is a person too, and this further underscores Rikuo's own transformation. When Rikuo talks, his voice is heard off-screen when the camera switches from Rikuo's image to Masaki and Tex, before showing the faces of each café regular in close-up and medium close-up. At the end of his monologue the image shifts again to Rikuo and shows him in a group of other café regulars from an eye-level angle, with the line-of-sight directed at Masaki and Tex in the off-screen space (Figure 9 left). Sammy is also listening to Rikuo's words in tears at the back of the café. The combination of off-screen speech and images of each character creates the atmosphere that everyone in the café shares Rikuo's thought of imagining an alternative. After some change occurs in Masaki's mind, Masaki's response to Rikuo – "You might be right" – affirms the possibilities for new human-android relationships too. Extreme close-up shots of Masaki's mouth (Figure 9 right), flashback images of what Masaki saw in the café, and a long silence dramatize Masaki's change in his attitudes towards androids and the existing social norms. Now Masaki agrees with Rikuo's resistance against the current dominant discourse. Others in the café also share this view and this feeling is expressed through the individual close-ups.

Figure 9 Rikuo and café regulars imagine the possibilities of new human-android relationships (left); Masaki agrees with Rikuo (right). Screen capture from *Time of Eve*.

The form of resistance in *Time of Eve* is an ongoing process of self-reflection. Rikuo and other individuals in the café rethink dominant social norms from the situation at a distance – in the utopian enclave. They get confused both inside and the outside of the enclave, and challenge the norms or what is thought to be normal, natural or universal in society, rather than merely making a distinction between the normal and the abnormal. *Time of Eve* presents some aspects of Foucault's notion of resistance in an accessible and empirical way through the eyes of Rikuo. For Foucault, resistance ought to challenge the subjectivity of the individual: "Maybe the target nowadays is not to discover what we are, but to refuse what we are" (Foucault 1982, 785). In the anime, the house rule and the self-reflection of each character are forms of resistance that challenge the existing identities of human beings or robots, or who and what they have been told they are. The anime does not depict concrete emancipation as an end-point or goal, but rather portrays a ceaseless struggle of resistance. In this sense, the animation challenges the conditions of emancipation discussed by Marx and Habermas, i.e. an ideal stage of unalienated human beings or the universal goal of an ideal speech situation for all humanity. As discussed in Chapter 1, Marx's socialism aims to free all human beings, the proletariat, in particular from the domination of modern capitalist society. In Habermas's thought, an ideal speech situation, a central component of his theory of communicative action, refers to "the conditions for free and transparent communication", the achievement of a perfect discussion (Edgar 2006, 65–67). Earlier, Habermas seems to claim that we can reach the meaning of truth by a rational consensus in reference to an ideal speech situation. As Habermas notes, "It [the consensus theory of truth] can break out of the circular movement of argument only if we assume that in every discourse we are mutually required to presuppose an ideal speech situation" (Habermas 2002, 97).

Time of Eve does not rule out attempts to imagine possible alternatives, or deny that there is hope in the constant struggle. Yet importantly, what hope is or what the good life is for the individual is an open question in the anime. For café owner Nagi, the café Time of Eve is a space of becoming, rather than being as such. When Nagi describes how she sees the café, she says, "This café exists through everyone's minds. I just want to see it through… how far can this circle grow?"

(01:25:49-01:25:57) Nagi's words suggest that the café is an open space for new possibilities. This utopian enclave and the things that emerge there come about through everyone's imagination, and the alternatives are defined, practiced and invented by individuals. This is a collective work. Nagi's vision for hope would resonate with Foucault's thought on the good.

> What is good, is something that comes through innovation. The good does not exist, like that, in an atemporal sky, with people who would be like the Astrologers of the Good, whose job is to determine what is the favorable nature of the stars. The good is defined by us, it is practiced, it is invented. And this is a collective work. (Foucault 1988c, 13)

4.5. Conclusion: The Utopian Enclave as a Locus of Resistance

This chapter analyzed the anime *Time of Eve* and examined how the anime illustrates a utopian enclave that generates alternative political thinking. It also explored the Foucauldian notions of power, domination and resistance through the visual narrative. I argued that the unique café Time of Eve functions as a utopian enclave which is differentiated spatially and socially from society and this differentiation allows the people in the enclave, the protagonist Rikuo, his android Sammy and the café regulars to critically reflect on their everyday practices. Through his unique experience in the café, Rikuo starts questioning the prevailing anti-android discourse which permeates everyday conversation, mass media, laws and various social norms in society, and imagines a new form of human-android relationships. The café becomes both a locus and the very process of resistance against the prevailing discourse.

Exercises of power and the process of domination take various forms in the anime including laws, discourse, knowledge production, and the creation of particular types of disciplined individuals. Laws such as Three Laws of Robotics are effective in the fictional world and the law legitimates an absolute human-android hierarchy. Anti-robot discourse is everywhere in society from the TV to the street. Discourse also forms new knowledge about the psychological illness of android-holics and produces another discourse that identifies android-holics as a social problem. Once android-holics are labeled as abnormal and become a social problem, individuals start talking about it, checking themselves and one another for signs of abnormality, and eventually creating self-disciplined individuals. My analysis suggests that the various forms of domination found in Time of Eve illustrate some aspects of the Foucauldian notion of power and domination in a lively manner.

Although domination in the anime seems to be unbreakable and prevalent throughout society, the café Time of Eve becomes an important locus of resistance. In the utopian enclave, people are differentiated from the rest of society spatially and socially, and this differentiation allows them to generate critical reflection and alternative thinking. The anime carefully depicts the differentiation of the inside from the outside of the café, and how Rikuo and café regulars come up with new ways of thinking through the eyes of Rikuo. Rikuo's change in his attitude to androids first occurs during conversations with regulars in the café, then expands to the world outside the café. The anime depicts in detail the contrast between the inside and outside of the utopian enclave, the emotions of Rikuo and the other characters, and the changes they go through with various visual and acoustic techniques. Those techniques include the distance of shots, camera angles, and lighting; zooming, the choice of speech styles, and voice-acting; as well as the sound effects and soundtrack. Typical anime techniques such as close-ups with off-screen dialogue or monologue, still images with zooming, and rapid editing techniques such as flashbacks are effectively used to depict characters' emotions. In the climax, the anime presents a hope for change and the alternative imagination of the human-android relationship which Rikuo and café regulars share in the utopian enclave. Questioning the subjectivity of the individuals is a starting point and resistance is a ceaseless process of struggle, rather than an end-point of emancipation as discussed by Marx or Habermas. This animation does not present any concrete emancipation, end-points, or goals, but it rather presents various attempts and ceaseless struggles to enact the possible alternatives and hopes that emerge in the utopian enclave; what good means is left as an open question in this context, rather than being planned by the authorities or set out by philosophers such as Marx or Habermas.