Posthuman Subjectivity and Implied Dreams in Animation Cinema[1]

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Abstract

Cinema, thanks to its possibilities that are immanent to its existence, is an art that have the ability to dream beyond multiple worlds that has been experienced before and the ability to think upon these dreams. It takes its viewers to journeys in different directions of thinking through extraordinariness, which may never happen scientifically and physically and through the spaces where these occur. Animated films produce the thoughts about the universe and existence in a unique way from the point of view of human and non-human beings with the extraordinary features they attach to the ordinary and the extraordinary images they create. In Gilles Deleuze's terms, it examines the differences that pour out of life. In this aspect, animation films promises to extend life out of the anthropocentric view which is specific to Modernity, and to produce intellectual journeys about alternative beings. At this point, the question of whether the character designs of nonhuman beings' which are situated at the center of the established imaginary lives point to a real post-human subjectivity, or these characters are the bearers of an anthropocentric approach, becomes important. This paper aims to debate the possible answers to the given question through Alice in Wonderland, Alice Through the Looking Glass, Mononoke-hime (Princess Mononoke) and Hauru no Ugoku Shiro (Howl's Moving Castle) films. In this study, where it will be examined comparatively of the cinematic comprehension of directors from two different cultures; the answers to questions as; in these narrations, what kind of a world aspiration is being actualized; in these universes where nonhumans are defined, on what extent can these universes step outside the anthropocentric approach, which is structured as a form of domination in the modern world; if a discourse which is opened to alternative becomings has been established or not; what kind of clues are presented regarding interpreting human existence of this imaginary world designs, are going to be looked for. These discussions will be conducted within the framework of concepts such as humanism, post-humanism, difference, becoming, nomadic subjectivity and with reference to the works of authors such as Gilles Deleuze, Rosi Braidotti, Michael Hardt, Antonio Negri and Donna Haraway.

Keywords: *Subjectivity, difference, becoming.*

- Makaleler -

Animasyon Sinemasında İnsan Ötesi Öznellik ve İma Edilmiş Düşler

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Özet

Sinema, varlığına içkin olanakları sayesinde daha önce deneyimlenenlerin ötesinde çoğul dünyaları hayal etme ve bunlar üzerinde düşünme yetisine sahip bir sanattır. İzleyicisini; bilimsel ve fiziki açıdan belki de hiç bir zaman var olmayacak olağanüstülükler ve bunların yaşandığı uzamlar aracılığıyla, düşüncenin farklı istikametlerine doğru yolculuklara çıkarır. Animasyon sineması da olağana iliştirdiği olağanüstülükler ve yarattığı sıra dışı imgeler ile insan ve insan dışı varlıkların bakış açısından evrene, varoluşa dair düşünceleri kendine özgü bir tarzda üretir. Gilles Deleuze'ün deyimiyle yaşamdan taşan farkları yoklar. Bu yönüyle animasyon sineması; yaşamı Moderniteye özgü insanmerkezci bakışın dışına uzatmayı, alternatif oluşlara dair düşünsel yolculuklar üretmeyi vaat eder. Bu noktada, kurulan düşsel yaşamların merkezine konumlandırılan insan dışı varlıkların karakter tasarımlarının gerçekten insan ötesi bir öznelliği mi işaret ettiği yoksa bu karakterlerin insan merkezci bir yaklaşımın taşıyıcıları mı olduğu sorusu önem kazanır. Bu çalışma, söz konusu sorunun olası yanıtlarını Alice in Wonderland, Alice Through the Looking Glass, Mononoke-hime ve Hauru no Ugoku Shiro filmleri üzerinden tartışmayı amaçlamaktadır. İki farklı kültürden yönetmenlerin sinema anlayışını yansıtan bu filmlerin karşılaştırmalı bir yaklaşımla inceleneceği çalışmada; bu anlatılarda nasıl bir dünya hayalinin edimselleştiği, insan dışı varlıkların dünyasını tanımlayan bu evrenlerin modern dünyada bir tür tahakküm biçimi olarak yapılaşan insan merkezci yaklaşımın dışına ne düzeyde adım atabildiği, alternatif oluşlara aralanan bir söylemin kurulup kurulmadığı, bu düşsel dünya tasarımlarının insan varoluşunun anlamlandırılması bakımından ne tür ipuçları sunduğu gibi soruların yanıtları aranacaktır. Bu tartışmalar; hümanizm, post-hümanizm, fark, oluş, göçebe öznellik gibi kavramlar çerçevesinde ve Gilles Deleuze, Rosi Braidotti, Michael Hardt, Antonio Negri, Donna Haraway gibi yazarların çalışmalarına referansla yürütülecektir.

Anahtar Kelimeler: *Özne (Subject), fark, oluş.*

Introduction

Mind based and anthropocentric understanding of the enlightenment humanism, sees the human from all other beings in the universe as superior in existence and in order to reach the aims like taking human potential to a higher level, making living conditions to the ideal level; it makes humans dominion over other beings. The concept of reason is also seen as a fundamental tool that will overthrow the church's authority and is defined as specific to the human species (Saygılı, 2005: 325). In this definition, the intellect gets into a masculine form, that is, the male is placed in the center. So, non-normative beings are seen as irrational, something to be exceeded and dominated and so pushed out of the intellect's ideal limits (Çubuklu, 2004: 3-4; Lloyd, 1996: 22). Modernist thinking, therefore, adopts an anthropocentric subject idea, transcends the subjectivity in the being and produces majorative, univocal, homogenous structures that negate differences and pluralities.

Different writers have criticized this humanist approach, regarding modernist thinking subjectivity, and have suggested new subjectivity forms. Writers such as Gilles Deleuze, Rosi Braidotti, Michael Hardt, Antonio Negri and Donna Haraway, with the terms they have come up like difference, becoming, nomadic subjectivity, post-humanism, companion species; instead of an anthropocentric subject understanding, they suggested a hybrid post-human subject thinking where lines between species were blurred. They opposed the arrogance of anthropocentrism because it hinders respecting the diversity of human cultures and nonhuman beings, and esteeming humans as exceptions in a transcendental category. These writers who challenge Cartesian dualisms of anthropocentric thought tradition like self/other, mind/body, male/female, human/animal, machine/man, nature/culture, instead, have suggested the post-humanism notion which reflects an understanding that includes animals, plants, environment; actually, the whole universe. Emancipating life from molar structures and creating new values can only be possible by leaving these principles in the West philosophy; therefore, the being can be discussed "on a plane of immanence instead of a reality which is idea or subject oriented" (Kılıç, 2012: 206).

Cinema is an art that has the opportunity to catch the being in becoming and thus inventing new values. Öztürk, with reference to Deleuze's views, states that a picture, a film, a rock, a tree has an individuality and all the things that surround us have bodies of their own, and emphasizes the opportunities that the cinema has got, regarding it can define the being beyond the anthropocentric point of view. The cinema expands our perception of the being by showing "how life is seen from a bug, a butterfly, a glass, a musical instrument, a cloud, the sea, a meteorite, the stars, a rock's angle" (Öztürk, 2018: 209).

In this respect, animation is perhaps the genre with the broadest possibilities. Animation films, with the imaginary universes and character designs they have established, create images full of extraordinariness beyond the world we know of it. They also offer different interpretations of the universe from the non-human beings' point of view. In this way, they promise to produce intellectual journeys about alternative beings. The fact that these extraordinary images extend beyond the anthropocentric view of Modernity or they are the bearers of this approach, affects the hopes of creating a pluralistic world that includes all living and non-living beings, where differences are affirmed.

This study opens up the question, whether character designs of nonhuman beings that are located in the center of imaginary lives established in animation films, really point to a post-human subjectivity or these characters are the bearers of an anthropocentric approach. The possible answers to this basic question, are looked upon in the samples of *Alice in Wonderland* (Tim Burton, 2010), *Alice Through the Looking Glass* (James Bobin, 2016), *Mononoke-hime* (*Princes Mononoke*, Hayao Miyazaki, 1997) and *Hauru no Ugoku Shiro* (*Howl's Moving Castle*, Hayao Miyazaki, 2004) films. The sample films were selected by a purpose-built sampling method. In determining the sample, factors such as the fact that the narratives are not limited to one or a few human subjects, that they have a wide variety of characters consisting of different species,

that the relations between these different genres are being discussion, and beings of the entities from different species contribute to the progress of the narrative, were taken into account. These films, reflecting the cinema comprehension of directors from two different cultures, are examined comparatively in the axis of the basic question given above. This debate is carried out together with sub-questions like; how and what kind of subjectivity forms are produced in narrations; how far these universes defining nonhuman beings' world, can step out of anthropocentric approach, which is structured in the modern world as a despotism; whether a discourse is established or not in opening a way to an alternative becoming; what kind of clues the imaginary world designs present, in terms of making sense of human existence. Findings of the forms of subjectivity in the analyzed films, have been argued around humanism, post-humanism, difference, becoming, and nomadic subjectivity concepts and with reference to works of writers such as Gilles Deleuze, Rosi Braidotti, Michael Hardt, Antonio Negri and Donna Haraway.

On Post-Human Subjectivity

The concept of "subject" has a central place in criticisms about Modernity. "Rational autonomous subject" (Duman, 2010: 48) idea, which grounds the universal power of mind and science in the modern thinking tradition, is criticized in many contexts. The aforementioned criticisms, which have started to come up in subjects like defining existence over rationality in the modern subject thinking; together with this subjectivity comprehension, reinforcing subject-object dualism; together with the discussions of postmodernity, have intensified on pointing out to "human" as being a founding, constructing subject while watching a hierarchy among beings in the modern subject understanding. Accordingly, the interest in posthumanist approach which points out to the need to think on new subjectivity forms that are not "anthropocentric" has increased.

One of the fields in which the objections to modern subject thinking have intensified, is the emphasis on "rationality" in modern subject definition and; the criticisms directed by Friedrich Wilhelm Nietzsche (2009; 2007) are significant since it shaped postmodern arguments. For Nietzsche, mental attributes do not have enough power to establish universal laws (Yıldız, 2018: 101). Because the mind is affected by all the needs of the subject's organic existence and the historicity of the life process, and transforms with these processes. In this context, it is not correct to define the subject through a mind reduced to the ability to know only. Nietzsche interprets configuration of the subject in existing values. In this approach, he sees the subject "as a being, empirically established, living, interpreting its context of living with the will to power, producing knowledge with the perspective of values its willpower created, transforming, evolving and evolving its context it's in, and producing value and knowledge by interpreting this changing context" (Yıldız, 2018: 101). Nietzsche's this point of view on subject; is important in supporting a comprehension that affirms life, not reducing to absolute rational processes. Because Nietzsche thinks that, the rational subject comprehension is preventing the desire to cling to life, which is needed to affirm vital processes (Dreyfus and Wrathall, 2006: 3-4).

A part of the criticisms directed at humanist subject thought is consisted of the structure reinforcing subject-object dualism. Martin Heidegger, who made significant approaches regarding this part of the subject, points out that before modern times, among Greeks, the notion of subject was used as "hypokaimenon (thing-that-is-preceding)" and it is corresponding to the reality in which humans take place (Özlem, 1998: 18). To the Greeks, humans are a part of the reality, which is perceived as the subject, and subject-object distinction is vague. Transforming the relation between subject-object and positioning human's subject place to a more hierarchical context, according to Heidegger, has come up with Descartes and subject metaphysics (Özlem, 1998: 18). Descartes, who influenced modernity's mind-oriented subject design, externalized the reality that the humans are in, by comprehending thinking as a separate substance from

the being and by describing the existence over thinking. With this approach, reality has turned into the object of human's thinking action. With modernity, by the boosting of emphasis on the mind (or the emphasis defining intellect over human subjectivity), the given subject-object dualism has become clearer and the belief that humans are superior over nature has also become stronger. Heidegger's objection is not onto human's subject position, but to the idea that human's existence, is disconnected and eccentric from the reality in which it takes place, as in modern subject design. The author criticizes the aforementioned subject design with the concept of "dasein", which defines "human existence" as "being-in-the world" in its entirety with other beings (Rockmore, 2009: 29). The criticisms directed at modern subject design, by philosophers such as Nietzsche, who evaluated subject from an existential paradigm, and Heidegger from a phenomenological paradigm, can be said to open a path to the alienation from the anthropocentrism by weakening the importance imputed on the human in regard of subjectivity.

The ongoing debate on the fact that rationality is not sufficient to evaluate the human as a subject, and the subject-object dualism in the human subject approach is problematic in terms of comprehending existence; considering the current approaches in which anthropocene era discourses are on the agenda and the need for posthuman forms of subjectivity, although bringing significant expansions to subjectivity approaches, they remain deficient. It is significant that authors like Deleuze, Guattari, Braidotti, Hardt, Negri and Haraway further the criticisms about modern subject design and invite to think about subjectivity on the contrary of "anthropocentrism", on a more different and creative plane.

The main objection of Deleuze to modern subject design is defining subjectivity over identity with various dichotomies, by focusing on mind and experience and, placing human as a founding, universal, transcendental subject. Deleuze interprets subjectivity on univocity concept which is established on an immanent understanding. Univocity; is not about a single and a constant principle including almost everything; it is the relational, holistic plurality that conserves the inner/self difference of being (Deleuze, 1990: 177-180). In Deleuze's words univocity is: "the unique cast for all throws, one Being and only for all forms and all times, a single instance for all that exists, a single phantom for all the living, a single voice for every hum of voices and every drop of water in the sea" (Deleuze, 1990: 180). In this context, we understand that Deleuze opposes to a subjectivity approach which is based on a hierarchy between identity and being, through a comprehension based on an immanent, "univocal" "becoming" ethics.

A "univocal" becoming ethic, is about the subject's being in an incomplete, dynamic formation process and, to multiply independent from its physical form, by including different becomings beyond the being itself. This means forming pluralities immanent to one, with the deterioration of the dualist structure between "one" and "many". To make it clear, the individual experiences both being "one" by himself, and multiplying by adding other becomings to its own existence and being "plural" together. In this aspect, becoming; should be thought as a process in which the individual perceives the experience of being autonomous, being together with the other and being hybrid altogether (Deleuze and Parnet, 2007: 10, 84). Perceiving plurality is not only about perceiving other people. It is about thinking inside a formation that transcends human to animals, plants, objects, etc. other body forms and inside a relativity. Such a becoming makes it possible for the individual to experience different existence potentials by surpassing established subjectivity statuses. "Different beings will provide multiplication through incorporating all others' existence to their own existence and eluding through creating a "multiple existence" from the arrogant nature of the humanist view" (Akyol Oktan & Oktan, 2019: 288). In this aspect, the becoming ethic lays a creative approach in presenting a subjectivity comprehension which is not anthropocentric.

Deleuze's definition of the subject in the context of "becoming" ethics, invalidates the logic based on identity and hierarchy regarding the body. Because Deleuze dissolves the given

identity and hierarchy on the basis of "difference" and suggests a nomadism immanent to body, not limited in the body but also not anomalous from it. Such nomadism, which is not limited to the body's movement but necessitates the body's presence, abstracted from place and time, to Deleuze, (2004: 259-260), makes it possible to emancipate from ascribed codes and to struggle not allowing to form again any despotic organization. Because the sustainability of freedom, requires a nomadism, which is in a becoming, that has never been complete. With nomadic becoming, subjectivity is not intrinsic to human body anymore and floods over other bodies (Kara, 2015: 13). In this context, nomadism, in Deleuze's philosophy, makes the basic foundations of this subjectivity comprehension which is not anthropocentric.

A nomadic subjectivity model presents an enriching; meaning perceiving the other, becoming one and many with the other, and an emancipating comprehension in the extent it enriches. Deleuze and Guattari, describe structures related with power relations and placing the frame of social pattern on a hierarchical base, in other terms, oppressive institutional organizations as molar structures; and connections supporting emancipating desire organisms as molecular structures (Guattari, 2016). In this regard, the nomadic becoming, presents a molecular struggle against molar structures' domination, challenging many dualist structures like mind/body, man/woman, human/animal, machine/man besides self/other dualism. From the writers' view, the continuity of nomadic becoming obliges continuity of creation of difference and a molecular struggle. There is no place to anthropocentric subjectivity in self difference production and molecular struggle thinking which affirms the tendency to the other and being one with the other.

Braidotti, who benefited from the aforementioned views of Deleuze on nomadism, puts her view on subjectivity as "zoe-geo-techno- interdependent egalitarianism on a basis of nonhuman respect" (Braidotti, 2019: 74). The writer, with the ethic frame, which she defines as zoe-geo-techno interdependent egalitarianism or, briefly called as "zoe", establishes subjectivity on an idea that all bodies human or not are interconnected (Braidotti, 2013: 95). According to Braidotti, in order to make profit, the global economy has made the lines between humans, plants, seeds, bacteria and planets blurred and reveals a cosmopolitan connection between species. However, the writer states that this blurring and connectivity, while connecting the world together, leaves it unguarded and, inside its anthropocentric structure, supports the crushing power that the universal humanist values burdens on humans. With his approach on zoe ethic, Braidotti takes an emancipating potential from the negatively affecting postanthropocentric structure which the global economy reveals, and shows her own deconstructivist postanthropocentric understanding (Van Der Zaag, 2016: 332).

A similar of the given approach is presented by Hardt and Negri (2001: 215), as "an anthropological migration/anthropological exodus". According to the writers, the modern world has passed beyond qualities that can be explained as imperialism. Inside this order, what the writers describe as "imperialism", "there is no 'place' of a dialectic between forces of production and despotic system" (Hardt and Negri, 2001: 209). Omnipresence and deterritorialization of the power, have brought the exploitation system which has spread everywhere together with them. The writers explain this situation as "non-place of exploitation". It can only be opposed to such an order of imperialism, according to the writers, with a deterritorialized subjectivity form. Writers, who defined the given subjectivity as "plurality", as referred to the Deleuzean philosophy, state that it can be resisted to the imperial system in which there is no difference of inside and outside through "opposition", nomadism and an affirmative barbarism (Hardt and Negri, 2001: 208-210). "Plurality", which the writers conceptualized as the new subject of the resistance, while marks a politic subjectivity form which is basically the will to "oppose" every form of structuralization; to the writers, this form of subjectivity includes rhizomatic connectivity and immanence of nomadism (Laclau, 2001: 7). Therefore, the political subjectivity form that Hardt and Negri put forward has the will to "oppose" to the anthropocentric subject thinking which the modernity has suggested.

The writers views on the nomadism and transcendence of the bodies, that they defined with "anthropological migration/exodus", shows their open approach to the given posthuman subjectivity perspective. Writers, who state that the lines between human-animal, female-male, machine-man, etc., has been blurred, and this kind of an anthropological nomadism is creative in the means of occupying a place in the nonplace of exploitation. According to them, anthropological nomadism is "a metamorphosis which disintegrates the modernity's all naturalistic simulations" (Hardt and Negri, 2001: 216).

One of the writers that distinguish herself from others in search for a subject, which is not anthropocentric, is, Haraway. Haraway objectifies the given posthuman subject views such definitions as "clobbed together figures", "companion species" (2008), "cyborg" (2008, 2016). These concepts, for Haraway, are significant since making contrasts like man-animal, machine-man, female-male invalid, and with this aspect making an ironic depiction for challenging to the West's philosophy's rooted values possible. According to the writer, these definitions that express "hybridity", disburden the subjectivity of its historic load and it is not possible to explain these species that has no origin story with humanist values. Being hybrid for Haraway", is not depersonalization and vanishing into the other, but being both single and plural. Therefore, being hybrid, is perceiving a becoming that is not anthropocentric. A subjectivity design that is not anthropocentric, for Haraway, also means questioning masculinity, which is a specifying element in Modernity's subject imagery (Akyol Oktan, 2019: 298). The writer summarizes the mentioned subjectivity approach, which also includes her struggle with masculinity as:

> "Cyborg imagery can suggest a way out of the maze of dualisms in which we have explained our bodies and our tools to ourselves. This is a dream not of a common language, but of a powerful infidel 'heteroglossia'. It is an imagination of a feminist speaking in tongues to strike fear into the circuits of the supersavers of the new right. It means both building and destroying machines, identities, categories, relationships, space stories" (Haraway, 2016: 66-67).

With cyborg, chimeras or companion species terms, it is understood that Haraway presents a model for thinking on post-human subjectivity relationality and living or not, all others.

At the center of all these approaches, there is the idea that human, animals, plants and all other entities exist in a unity, relationality, freed from the master-slave relationship that the hierarchies and modern subjectivity forms bring forward. In this context, it is found out that all these subjectivity forms that are defined at the center of "nomadic idea"; are trying to purify the subject idea that the West philosophy tradition has established from the arrogant roots in which the value that is burdened on humans. The mentioned emphasis on post-human subjectivity is significant since by constructing subjectivity on an ethical context, it invites human to evaluate its role inside anthropocene era discourse and play his/her part of the responsibility.

The Discussion of Subjectivity in Animation Images

Animation films take its viewers to journeys via extraordinariness, which maybe will never exist, and spaces where these extraordinariness take place. With unusual images created by blending the usual and extraordinary, it gives opportunities to dream about multiple worlds beyond what was experienced before and to think on them. "Animation intrinsically interrogates the phenomena it represents and offers new and alternative perspectives ant knowledge to its audiences" (Wells, 2002: 11). By taking nonhuman beings into the center, it promises to open life intellectually to otherness that surpasses modernist anthropocentric view, to alternative becomings and to plurality. At this point, the question becomes significant that, whether narratives, which establish imaginary lives by centering nonhuman beings or by combining the usual and the extraordinary, really point out a posthuman subjectivity or these narratives

produce again an anthropocentric approach. In this part of the study, this essential argument will be carried out through Hayao Miyazaki's *Princess Mononoke* and *Howl's Moving Castle* films, which problematize Mythos together with a modernist comprehension of life and, *Alice in Wonderland* and *Alice Through the Looking Glass* films which realize a similar debate through journeys between different universes.

Hayao Miyazaki's Myhtos Universe and Journeys to Nonhuman

Most of Miyazaki films start with a journey. These journeys, which take place away from the civilization, to mountains, forests; continue both in space and in characters' inner world. In *Princess Mononoke* and *Howl's Moving Castle*, journey is one of the main centerlines of these films. Protagonists in these films, go on uncertain journeys away from their settlements, to places where spirits, gods, witches or wild animals live. These journeys that take place away from the hierarchical order of modern life and towards the realm of the marginalized; make a purer life possible that leads to leaving from the mess brought about by civilization, oppositional way of thinking and an anthropocentric approach. Characters, in parallel with their journeys that are triggered by a problem that comes out in their generally usual lives, go through transformations that tend to surpass his/her own self; to be more mature in their inner selves; and gradually leading to plurality.

Miyazaki is a director who has a critical approach to the anthropocentric worldview. He expresses this approach as "We need courtesy toward water, mountains, and air in addition to living things. We should not ask courtesy from these things, but we ourselves should give courtesy toward them instead. I do believe the existence of the period when the 'power' of forests was much stronger than our power. There is something missing within our attitude toward nature." (qtd. Mayumi, Solomon and Chang 2005: 3). He states that the way to get away from anthropocentricism is that humans should value nature and all what is left in the physical world. He structures this view over Japanese national religion, Shintoism, in his film narrations. Boyd and Nishimura remark that Shinto is an immanent power that understands of all life including humans. They define the nature of kami, which is at the center of this belief, as a productive, continuous creative process that harmoniously covers the whole world. Kami is neither arbitrary nor deterministic and all phenomena such as the sun, the moon, mountains, rivers, fields, seas, rain, wind, animals or humans have it (Boyd and Nishimura, 2004: 3-4). In this belief, Kami spirit is perceived as a vital, producing, regenerative power present in all creatures like the invigorating sun, moon, mountains, rivers, seas, wind, plants, animals, humans.

The thought of Shinto is not reflected as an actual belief, but as a reference in making sense of life. As Bigelow (2009: 60-62) emphasizes, Miyazaki throws away the archaic Shinto mythology, since Shintoism became a political sign in the state ideology, and in order to generate metaphorical meanings and mysteries that present nature in a holistic perception, he addresses to Shintoistic mythos. He expresses his approach as:

> "In my grandparents' time," he says, "it was believed that spirits [kami] existed everywhere-- in trees, rivers, insects, wells, anything. My generation does not believe this, but I like the idea that we should all treasure everything because spirits might exist there, and we should treasure everything because there is a kind of life to everything." (qtd. Boyd and Nishimura, 2004: 7-8).

Miyazaki, who continues to make his with this approach based on entities' holistic perception, thinks that this idea has almost ended with Modernity and in order to revitalize this understanding, shows worlds out of civilizations from these beings' points of view. Wolves, pigs, boars, bugs, ghosts, spirits, plants, mermaids, puppets even houses are placed at the center of the narrations and these characters' points of view play a determining role in the progression of the narrations. In *Princess Mononoke* and *Howl's Moving Castle*, examined in this study, nonhuman beings and the relationships between these beings and humans are the

basic problems of the narratives.

In *Princess Mononoke*, a series of events are depicted when a sacred forest is tried to be destructed for industrialization. One of the animals, affected from this situation, turns into a demon and is killed by the tribe leader Ashitaka. However, just because of this, Ashitaka is cursed and to get rid of the curse, leaves his tribe forever, to find Great Forest Spirit. All creatures are harmed from Lady Eboshi's plans for destructing the forest and Mononoke, a member of the Wolf clan, is trying to protect the forest against Lady Eboshi. Ashitaka takes on the task for connecting both sides that fight for different purposes, and together with Forest Spirit Shishigami, he prevails in making peace between species.

In *Howl's Moving Castle*, the adventure starts with when young Sophie, working at a millinery, encounters the owner of the Moving Castle, Howl. The conditions of war prevails in the country. Just when the King's soldiers are disturbing Sophie, Howl rescues her from the soldiers and they walk in the sky, together. One day, the Witch of the Waste transforms Sophie into an old woman. Having to leave her place of residence to hide this situation, Sophie sets off and reaches Howl's Moving Castle. With the help of many species here, the war that the empire tries to continue, comes to an end. This journey and struggles narrate the characters' self-discoveries and escape points.

Miyazaki; in *Princess Mononoke*, makes posthuman subjects' voices heard, such as Lady Eboshi, who is the leader of fast growing Iron Town by the Great Forest, The Great Spirit of Forest Shishigami, who is fighting against the idea of destructing the forest, Wolf Clan led by Moro, Boar Clan led by Okkoto, Monkey Clan, Forest Fairies (Kodamas), monster Daidarabotchi, and Sacred River. It makes visible these beings, which are ignored by the anthropocentric point of view, seen. Miyazaki, thus checks the difference with such cinematic images that is checked with Briadotti's zoe-geo-techno interdependent egalitarianism concept, which is about the world always being more than what we think about. Animal characters are defined as a form of becoming that are placed among different form of beings like animal, god, demon, etc in the film. The divinity and spirit attached to Shintoism and kami spirit in the film; is far from qualifying a transcending power, it is immanent to beings. All of the becomings; speak out for the righteous struggle against human domination and destruction and they fight for it against humans. Spirit of Forest shows up as a hybrid of deer and human species. While seen around like this at daytime, it is transformed into a creature named Daidarabotchi. Spirit of Forest enlivens the forest with little fairies named Kodama, and the Sacred River.

Miyazaki, answers to Modernity's majorative-androcentric structure, which negates the differences and pluralities in the beings, with images that criticize human species' self-hierarchical structure as well. He destroys modernism's androcentric intellectualism and subject definition with female leaders like wolf-goddess Moro, Princess Mononoke and Lady Eboshi. Though destroying nature, Lady Eboshi gashes in the homogenous subjectivity structure of the empire by making the lepers and prostitutes, marginalized by other people in the country, together with the workers, a part of the socio-economical life of Iron Town she is ruling. In Iron Town's social structure, women are decision makers. While men used mostly in the army for war, women and lepers are the power of production. For this reason, Miyazaki, describes the film in which he narrates marginalized societies as "a story of the marginalized of the history" (qtd. Bigelow, 2009: 62).

People named Mononoke and Ashitaka are also marginalized characters in the film. Ashitaka, since he killed a cursed boar, has also made himself get cursed and the spirit of the curse is moving inside his body. He, from that moment on, possesses, both a man's and a demon's spirit. That's why he has to leave his own tribe forever. In order to rid the curse and escape death, he needs the post-human being, Spirit of Forest Shishigami. Thus, he moves on to other life alternatives. Mononoke, on the other hand, is a half-human half-wolf character, raised by wolves. Mononoke, continuously emphasizes that she is not a human but a wolf and she hates humans. She is inside an 'animal becoming'. Moreover, wolf clan leader Moro is a

mother for her; they hunt together, sleep together. Mononoke, fights beside wolves against the humans that try to destroy the forest. Therefore, she is opened to plural subjectivities. Mononoke, freely moving in her molecular lines, is an exception of the society she is living in.

In Howl's Moving Castle, various characters reminding Haraway's companion species conceptualization, live together and help each other. The film ensures freedom from the humanist view, by showing a plural life, the plurality of species, the universe with the others from different kinds of beings' point of view. Howl's castle is a micro world consisting of a wizard, a witch, a woman getting old due to a spell, a child, a genie, a dog and a scarecrow. Nonhuman beings are not in a different status from humans in this micro world either; on the contrary, all beings exist with their own subjectivities. Nonhuman beings, Turnip Head; fire demon Calsifer; a dog, Heen; Light Spirits (sun/moon lights); Henchmen, a blend of human and monster; The Moving Castle, comprised of organic and inorganic matters and moving like a living creature, and fighter aircraft are companion species as being different beings that live together in the same universe. For instance, Calsifer, a talking fire, is the power that enlivens the Moving Castle, that makes it walk and makes other characters hide from the war. Besides, Calsifer and protagonist Howl's lives are connected to each other. One's existence depends on other's survival. Characters' build-up and realization of inter-character relationships in a posthuman subjectivity; and freed from oppositions and hierarchy, a life form that would carry the world to an ontological state based on love, empathy and relationality, is exemplified as such, setup inside the micro world of the Moving Castle's borders.

Miyazaki, through the aforementioned images both in *Princess Mononoke* and *Howl's Moving Castle*, while showing a world comprehension beyond anthropocentrism, he invalidates the subject-object difference which is a basic Cartesian duality form. For example, in Howl's Moving Castle, Sophie, from the first moment of her encounter with Turnip Head, she perceives it not as an object, but the way it is, meaning a living being. The two characters talk and they improve an emphatic relation. Turnip Head, in his own will, enters life in the Moving Castle, gets significant roles in critical moments, it shields its body to protect others. In both films, as an extraction of subject-object difference, distinctions such as living-nonliving, nature-civilization, and human-nonhuman are deconstructed. Humans, animals, extraordinary creatures, trees, puppets, even The Moving Castle in Howl's Moving Castle are not described as superior, beings that prioritizing each other. In the given films, invalidation of subject-object dualism which brings a hierarchical being concept; brings a relational, egalitarian approach with it.

In this approach of Miyazaki, goodness and evil is not built as an opposition form. Goodness and evil are perceived as abstract virtues or deficiencies and are not specific to the character. In *Princess Mononoke*, Lady Eboshi, on the one hand, is in search of destroying the forest and armament and on the other hand adds the marginalized people to the socio-economic life of her town. At the end of the film, she accepts that while restarting production in Iron Town, she has to do it without destroying the forest. Mononoke and Wolf Moro choose not to kill Lady Eboshi and go on their lines in peace with humans. The Spirit of Forest do not think of avenging itself for beheading for a second, it endeavors to regenerate to forest and all species around including the men that beheaded it. Ashitaka and Mononoke, try to protect Boar Okkoto's life, which turned into a demon and attacked all species, at the cost of their lives. Ashitaka simultaneously tries to protect humans, animals, forest and spirits. He makes the connection between all the conflicting species. In terms of not conceiving good and evil as a contrast, Witch of the Waste that caused Sophia getting old with her magic in *Howl's Moving Castle* film and royal dog Heen can be given as examples. A chance to live is given in Miyazaki's cinematic universe to both these two characters that can be a definite villain/an antagonist. These two characters, who have characteristics that can be distinct evil/ hostile characters in mainstream cinema narratives, are given the chance to live in Miyazaki's cinematic universe and start living in the Moving Castle. Additionally, sometimes Witch of the

Waste intentionally gives harm to other beings in the Moving Castle, which take care of her. But none of these things cause others cast her away. Because all the characters of the director possess good and bad concurrently, they are in a becoming. The most important reason for ensuring a peaceful environment far from the hierarchy of species is, comprehending good/bad concepts by the characters not as a contrast but as a relationality.

In the films examined, egalitarian and plural relations based on relationality; in other words, making the construction of a companion subjectivity, become possible through a kind of deterritorialization. In both films, characters experience various transformations and in parallel to the progress of the narration, conflicts between characters, eventually turns into a harmony together with the transformations of the characters' perceptions of themselves and of life. This process works by characters abstracting from the cultural contexts and their pasts that they belong, moving away from constant identity designs and turning to a nomadic subjectivity that is open to plurality, coincidence. Deterritorialization, as a process that builds up nomadic subjectivity; while being in both films in various forms, in the micro world established in the Moving Castle in *Howl's Moving Castle*, is a more evident example. All of the characters such as Howl, a wizard; fire demon Calsifer, Markl, Sophie, Witch of the Waste, Turnip Head and even the Moving Castle has come together through transforming into a different thing than they really are and exist as molecular subjectivities based on fluidity among different being forms. The Moving Castle and all the living beings inside, often transform into different beings. For example Howl, is a good example of the hybrid, post-human subject where lines between species are blurred. He is a creative, political object which Hardt and Negri described as the anthropological migration and occupying a place in no-place of exploitation. He lives in a continuous metamorphosis in different universes with different names. He gets names like Howl, Pendragon and Jenkins, and takes on different being forms like human, eagle and dragon. He is at the service of the King but actually, he fights by creating his own lines of flight and wants the war to end. He rejects King's witch Madame Suliman's offers to use magic at war. He creates himself a new life potential by not behaving as the society claims. Thus, against molar structures, by transforming into a war machine that continuously moves in his own lines of flight, he shows a resistant nomadic subject feature. This war machine is the schizoid, coming out of state apparatus just as Deleuze emphasized. While state apparatus is reigning by military force, the aim of the war machine, that is, Howl, is not to dominate or to rule. He is moreover like a "body without organs", as a pure and immeasurable plurality.

The fluidity of Miyazaki's characters' among multiple lives, being unfixed in a certain life experience or concept; turn them exactly into nomadic subjects. The randomness of different experiences and rejection of fixed identities, opens these characters' subjectivities to a becoming in Deleuzean form. The building of nomadism, becoming and plurality occurs in heterotopic places.

In his essay, *Of Other Spaces: Utopias and Heterotopias*, Michel Foucault (1997: 354), who defines heterotopia, as spaces that place many areas, many spaces which do not comply with each other side by side in one real place; talks about different types and different characteristics of heterotopia and emphasizes that one of the main characteristic of it, is the spaces that otherness is produced. Heterotopias which are an intermediate place between a site or civilization exemplifying an oppressive life and a utopia describing an ideal life but only existing in dreams, are the transition places that consist alternative probabilities. Foucault defines heterotopia as an emancipating space from the site's oppressive, anthropocentric and excluding structure and ensuring secession from the site. In this way, the heterotopia concept resembles Deleuze's nomadic becoming. Heterotopia, in a way, is the field that ensures subjectivity in Deleuzean concept.

On the other hand Foucault, states as a basic feature of heterotopia that, it accumulates time in a layered structure and making time permeable by including different time layers

together. But in context of being the place of searches for an alternative to site, it does not provide ephemerality, immobility, identity. Because immobility of the place will make life transform into a permanent system and lose its emancipating potential. In this aspect, as affirming fluidity, transformation and difference in Deleuze conceptualizing becoming as an emancipation form; in Foucault's heterotopia definition, the transformability of the place is the condition of emancipation.

Miyazaki's characters take shelter in places opening to abnormal, ephemeral, plural universes and these places act as incubation places where infinite possibilities sprout relating the denotation of existence. The Great Forest in *Princess Mononoke* and especially the Moving Castle in *Howl's Moving Castle* are each an example of heterotopia. The moving castle, in which Howl and friends that have similar background, hide in, from pro-war state oppression, has a significant role for the characters in being deterritorialized and nomadic. With its physical structure and inhabitants, the Moving Castle, in which human and nonhumans intertwine (zoe), combining with ground (geo) and technology (techno); sometimes transforms into an ordinary house in a neighborhood and sometimes to a walking metal ship and is constantly on the move for different places. This movement on the one hand happens in differentiation of its place inside the same universe and on the other, it comes about with different parts opening to different dimensions. The interior and exterior of the Moving Castle is designed as they are two different unconnected worlds and by turning the main entrance door's lock to different directions, this door makes passage to completely different dimensions from each other. The door is a threshold for opening the Moving Castle to different universes. The coincidence, vagueness and plurality that the threshold consist, nomadize and deterritorialize the space and beings living inside. However, wherever Calsifer takes the Moving Castle, there is no difference in the place where the door opens to. When looked from the Moving Castle's window or stepped outside the doors, the wilderness, forests, lakes, animals, mountains of Japan are viewed. In this aspect, comprehending space as a coverable surface is invalid in the film. The place design seems schizophrenic. The outer door of the Moving Castle; while leads inhabitants to different universes; it includes the extraneous, especially intruders into different layers even if it takes them into the same area. Characters coming from different dimensions do not encounter with each other and perceive this space in different forms. The plurality of the space is also valid for the inside of the Moving Castle. There are different rooms that surpass the physical borders of it and these rooms transform sometimes into flamboyant bedrooms, labyrinths and tunnels. For instance, the bedroom transforms conveniently according to the body into which Howl transforms.

Description of space in a concept of transformation and deterritorialization, is also valid in terms of time. In the Moving Castle, characters like Sophie, Witch of the Waste live while their different ages intertwine. Especially, Sophie, who suddenly gets old due to the spell of the Witch of the Waste, depending on her behaviors and spiritual maturity course, sometimes gets younger and sometimes seems much older. In the scenes, when she helps Howl, tries to protect him from dangers, makes sacrifices for him, that is, in a sense, when a relationality with a being except for herself is strong, she becomes completely younger. Getting old of body, is not perceived as a big problem which has to be fight in in a world imagery based on spiritual wholeness and purgation, forming the film's ideational background. The pureness of the spirit, maturity, openness to plurality and heterogeneity, a life structured on relationality is more important than the age or appearance of the body. This approach of the director is compatible with positive difference idea affirming life with Deleuze and Guattari's conceptualizations. When considered from this point of view; it can be said that, in the film, just as characters and spaces, time is also presented not uniformly, on a linear line but in plurality and vagueness, in other words with a minorative comprehension.

Alice in Plural Universes

In *Alice in Wonderland*, directed by Tim Burton and in *Alice Through the Looking Glass*,

directed by James Bobin, similar to Hayao Miyazaki's studied films, there are plural universes built on images of many species like human, animal, machine, monster and hybrid. Alice, the protagonist of both films, embarks on adventures expanding to different universes and ensuring interspecific interactions through journeys in space and time. In *Alice in Wonderland,* subjectivity process of Alice, who journeys to Wonderland following up a white rabbit, is narrated by creating escape lines from a world where molar structures are dominant. Wonderland is a world where many different living and nonliving species we cannot even imagine, posthuman subjects, humans and many species that we can call companion species, live together. Alice, in this world, where she kept seeing in her dreams for all her childhood and entered by falling down from a hole, firstly encounters with food and drinks that make her shrink and grow. However, for Alice, the most interesting part of Wonderland is her being a heroine expected to slay monster Jabberwocky. When the Frabjous Day comes, companion species altogether overcome the Red Queen's army and Jabberwocky. Alice, thanks to the adventures she lived in Wonderland, has become a subject which can tell herself and people around what she cannot tell before, in the world above the hole and a subject that can gash through the molar structures.

In the sequel, *Alice Through the Looking Glass*, Alice passes to Wonderland through a looking glass again by following Absolem, a butterfly transforming from a caterpillar, and sets out an intertemporal journey to find Mad Hatter's family, who becomes ill with a lethal mental illness. During her journey many truths hidden in the past come up but altering time flow freezes up destroying Wonderland forever. When all the species such as humans, animals, plants or time freeze up, the thing to give life back again the universe would be an energy, a spark.Returning to her own world after the chronosphere, which ensures the normal flow of time, is replaced; Alice will get rid of the ties that connect her to her ideal of self-realization, will enter a nomadic subject becoming process by emancipating from molar structures.

Deleuze, in his book *Logic of Sense*, discusses Lewis' Alice in Wonderland story, the source of these films, as an example of multi-layered meaning generation beyond Western dualist way of thinking forms. He evaluates elements like Alice transforming into a bigger or small Alice in a single move, vagueness of past, present and future in time travelling, or invalidating the perception that rationalizes space like up-down in "a becoming whose characteristic is to elude to the present" (Deleuze, 1990: 1) context. In this sense, Alice's adventures emerges as a becoming form invalidating the paradoxical comprehension of denotation, closing of denotation to the present and a dualist contrast and description of subject in a specific constant or structure form. Alice's forgetting her name from time to time during her adventures, can be regarded as making identity controversial and a kind of drawing away from the causality building up the identity in Deleuzean approach. Because "the proper or singular name is guaranteed by the permanence of *savoir*" (Deleuze, 1990: 3).

It is a significant question whether Deleuze's findings in Carroll's work in terms of Alice's subjectivity is fictionalized as an example of a becoming and deterritorialization of dualist perception are valid in Burton's and Bobin's same titled films of Alice's story and, whether the elements that arise in this context in the films, describe a post-human subjectivity form[2]. At this point, specific conditions of the cinema and the context the films are produced become important. Debated in the first part of this study in this context at the point that Hayao Miyazaki's to establishing multiple worlds that could go beyond the dominant discourses and open to alternatives, it is doubtless that Studio Ghibli, an independent production company where he made his films, made an important contribution, besides elements like director's worldview and Japanese culture's original roots. However, *Alice in Wonderland* and *Alice Through the Looking Glass* films are produced in Hollywood film industry and narrations have been formed according to the lines that the system brought. It is acknowledged that Hollywood

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[2] Although the films are adapted from Carroll's novel, the study which based on the idea that each of the works are unique productions, focuses on the analysis of films and does not aim to make a comparison between novel and films.

cinema industry has a deep effect in shaping a certain style in terms of production conditions of the films, narration structures, character build up and screening. It is possible to identify these effects in discourses narrated, in signification of life and beings. Inside this structure, mostly, masculine and anthropocentric view and dualist contrast reproductions are shown. In these productions, nature and beings other than humans are shown as objects to be transcended, struggled or benefited and thus anthropocentric domination is supported. *Alice in Wonderland* and *Alice Through the Looking Glass*, films made in this production system, though there are plural universes set up with images of many species like human, animal, plant, machine and hybrid species; it can be said that the images created, present limited images in post-human subjectivity aspect. The narrations of these films mostly are based on the aforementioned Cartesian dualities of Western philosophy tradition.

What is narrated in *Alice in Wonderland* and *Alice Through the Looking Glass*, is based on the struggle between the good and the bad. Contrary to Miyazaki films that question what is good or bad and presenting images beyond paradoxical thinking by describing these elements as a part of human and nonhuman beings' subjectivities; in Alice's adventures, good and bad are distinctively separated and narrations progress in heroizing Alice who is the leader of protagonists. Narration of struggle and heroism is valid both in Wonderland and in the world above the hole, and struggles always result in Alice winning. In Wonderland, the Red Queen represents the bad and the White Queen represents the good. Images are designed to feed this contrast. For example, Red Queen's army consists of decks of cards as a figure of entertainment purged from thinking. White Queen's army on the other hand is comprised of chessmen which represent a game of mind and strategy, chess.

In both films while nonhuman beings contribute to the progress of the story, they are in supportive roles that help in struggles concentrating more on humans and they are placed in order for human characters to contribute to their self-realization. Red Queen, representing evil; exploits humans, animals and plants whom she used as servants, in a way not leaving any living space for them. These beings, even if get into action with their own choices from time to time, cannot be subjectified, stay as Red Queen's objectified beings. In the land of White Queen, however, a collective life together with all beings, is present. Though characters like The Mad Hatter, The March Hare, The White Rabbit, The Dormouse, Cheshire, Absolem, Bayard, Bandersnatch are making their own choices and when required, opposing to the oppressive power, they can be considered as supporting characters. Because these beings in Wonderland, instead of joining forces against the Red Queen and getting victorious; they wait for a human to come save them. They set their all hopes on Alice. Slaying Jabberwocky, finding the Hatter's family, taking Chronosphere back to its place when time and universe has been malfunctioned; they are all Alice's tasks. Reestablishing the universe order working on mechanical rules, and continuing its existence in a certain order, are again entrusted to the skills of a human being. White Queen's words "Alice all our hopes depend on you" is a reflection of this approach. For this reason, it is possible to say that opportunities of post-human subjectivity in Alice films, when compared to Miyazaki films, are very limited.

In *Alice Through the Looking Glass,* "Time", who comes forward as an element in exemplifying nonhuman subjectivity forms, is imaged in a form, showing different becomings with the capabilities cinema has presented. Time is depicted as a half human half machine male form. In daily perception, generally thought as a transcendental concept; in the film it is created as a human-machine image that gets hurt, deceived, falls in love, gets tricked. Though seems like a companion species, this character represents modernity's authoritarian, strict, androcentric ideas. Towards the end of the film, as Second takes attention to, Alice tricks and fools Time. Though Time is thing that is inevitably flowing, Alice, as a human, tricking Time, serves for an anthropocentric view. Those kind of elements gradually define the film's approach inside anthropocentric view. However, towards the end of the film, when all species and actually the whole universe become petrified and solidified, the element that

keeps the time flowing again and saves the universe from annihilation, is a little spark. From this aspect, the energy described as a subject, in terms of going outside the anthropocentric view by perceiving universe with all being inside relationality; functions in a significant role. Öztürk, says that "if we want to get outside the anthropocentric view we would encounter a vast land, an oasis, a giant chaos reaching to the universe, including energy, light, dark matter, blackholes" (2018: 209). By presenting a similar approach in the film, the discourse of the film is expanded to some kind of a plurality by referring a subjectivity to the energy that has no such vitality in the anthropocentric view.

In *Alice in Wonderland* and *Alice Through the Looking Glass*, the subjectivity debate, though presenting very limited opportunities in post-human subjectivity aspect, passing beyond the borders that the modernity's subject definition has drawn, and expanding subjectivity to a kind of plurality or becoming form, are realized to some extent. This process, takes place mostly on the axis of transformation of the character Alice, and in heterotopic fields that provide the transition between between spaces and time where the adventure happens. With journeys transcending beyond spatial borders; animals like rabbit, caterpillar/butterfly that guide Alice while passing into different universes, make subjectivity debate possible on plurality aspect. Adventures happening on different dimensions, bring the deterritorialization of characters and of all elements that gain them a subject property and re-territorialization inside new meaning mechanisms. Transitions to different dimensions, places and times and transformation of physical dimensions, language, causality principles related to these transitions; carry characters to nomadic subjectivity. Going out of dominant language, law, way of thinking based on causality and anthropocentrism, can only be possible by nomadism, which ensures transition beyond these fields, and which makes it possible that these elements become deterritorialized and meaningless.

The "Tea time", which is one of the significant parts of both films based on Alice's adventures, is examplify of the heterotopic spaces in which the mentioned deterritorialization and nomadism is set up on. In *Alice Through the Looking Glass,* the Hatter, March Hare, and Dormouse each of which is placed beyond law's borders; are trapped in "now" in an unclear place of time as a result of mocking Time, who is depicted as a human-machine hybrid and some kind of a god. However, "tea time", in which they are trapped both in timewise and spacewise, eventually transforms into an out-of-norm place and becomes the only place of which these mad characters' words are law and Red Queen's army are easily repelled, that is, the government's laws are invalid. This heterotopic place makes it possible for characters to reveal their molecular potentials. These characters, in this out of norm place, use a language whose grammar of the dominant language and word structure become invalid. Due to this incomprehensible language and mad behaviors that they can't cope with often, both Queen's soldiers and "Time" in the second film, cannot be in charge here. In *Logic of Sense*, Deleuze says this scene is the part, where all the characters go mad together and interprets deterritorialization of time at this place as such:

> "The Hatter and the Hare went mad together the day they "murdered time", that is, the day destroyed the measure, suppressed the pauses and the rests which relate quality to something fixed. The Hatter and the Hare killed the present… The result is that they now change places endlessly, they are always late and early, in both directions at once, but never on time." (Deleuze, 1990: 79).

In both films, though days and nights pass in Wonderland, in the world where Alice's home is, only minutes have passed. In this sense, it can be said that story of the films are built up on deterritorialization of time. But in setup of time, also there are images dependent on causality. When all these elements are considered, it is more accurate to say that there is an indecisiveness in the setup of time.[3]

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[3] Time travelling of Alice with the Chronosphere; is comprised of islets that include the past, the present, and the future. There is not a linear flow in this journey. Alice can travel to any time she desires. Time is deterritorialized with these images; with

These films, as in the setup of time, have an indecisive attitude towards Alice's subject situation. Alice, even though she presents an appearance conforming to mostly modernist subject definitions in great parts of both films, the relative deterritorialization experiences in Deleuzean meaning, make her impossible to be defined in a certain form of subjectivity. For example, in *Alice in Wonderland*, contrary to enthusiastic protagonists in mainstream narrations, at first, she does not want to slay the dragon. This irony here, stutters the relation bound with the viewer who becomes totally absorbed in a heroic story. The White Queen, to convince Alice fight and slay dragon Jabberwocky, gives a motivational speech, often seen in heroic narrations, typical of mainstream cinema. Queen's words speak out a truth which surprise both Alice and other characters that are watching: "Alice, you cannot live your life to please others. The choice must be yours, because when you step out to face that creature, you will step out alone". Alice, who at first does not fit herself into the heroine role, or does not believe the reality of the world she is in; she adopts her role given according to the progresses and by saying she will self-determine her own destiny, she rises to a subject position in modernist content. Alice, in this film, after accomplishing her mission in Wonderland, opens the door to way home by drinking the blood of slayed Jabberwocky. When she goes up, she tells Hamish she will not marry him. She gives advises to everyone. She tells her mom "Don't worry, Mother. I'll find something useful to do with my life." She starts at the company to open a shipping route to China and sets off overseas. Alice, makes these acts mostly, for self-realization and to build an original, independent self. It is true that, these choices, though they are images enriching subject position, thanks to the hole she falls as Erdoğan Tuğran calls it "line of flight" (2016: 8), the room she enters, and through the glass she passes; Alice leaves the previous order without having a certain direction where she can enable nomadic subjectivity. But even if her growing and shrinking includes some kind of a deterritorialization with the help of magical elements like potions and cakes; it is controversial that whether it is an actual nomadism, or whether it presents the emancipation potential which the becoming makes possible by Deleuze and Guattari conceptualizations of Alice's deterritorialization or not. Such that, Alice practices actions like eating a cake, drinking a potion by the given instructions. It is crucial that journeys to Wonderland made by Alice, take place when she reaches dead ends in the world above the hole. For, this situation causes to get unclear answers to questions whether Alice is in search of a subjectivity or in a fantasia, which ensures her escape from her trapped feeling.

In both films even if she finds the idea of staying in Wonderland "crazy, mad and great", going back home to find her answers and self-realization shows that Alice is not in an actual nomadism which opens her subjectivity to plurality, though she is inside a relative deterritorialization of Deleuze and Guattari's conceptualization. Therefore, hers, is a place inbetween. Still, Alice, above all, in showing rejective behaviours to conform to the society's molar structures, is far from being a subject whose lines of illumination ideal is designated, rigid, homogenous. From line of flight, gradually she opens to creative becoming experiences with a molecular flow. Deleuze, in *Negotiations* (1995: 176) exactly emphasizes at this point and says that progresses of individuals or societies forming themselves as subjects; are valuable to the degree, which they succeed in escaping from settled knowledge and dominant power. Alice, for example, chooses not an ideal marriage, richness, etc. but taking an adventure into the unknown by following a mysterious rabbit. In either way, this world by which she stepped in following a rabbit or a butterfly; is a start which makes directing to the other, possible. Such that, both travels in the underground, placing herself between there and the world above, remembering what she has lived here in half-real half-dream, and starting on an

travels inside a fluid universe similar to a wavy, wild sea and with images like going down to different time islets, this structure is visualized. On the other hand, Alice encounters with characters' many ages like childhood, youth, etc. other than herself in different time layers. Though these encounters do not occur in a logical sequence, it is acknowledged whether Alice is actually at the past or in the future. That is, there is causality in time-travelling. While changes in Sophia are hardly related to her psyhcology, the causes of appearances of the characters in Wonderland in different ages are obvious. But an uncertainty is also present, though limited. Such that, the scene where the younger Hatter who has not met with Alice says: "I should know you. Have we met?" is a good example for comprehending the indecisiveness of deterritorialization of time. The indecisiveness here contains a core, though small, which flexes the causal establishment of time, about the rational perception of time and being.

unclear adventure at the end of the film; open her to nomadism and beyond, to build a rational subjectivity. Still, the indecisive attitude mentioned about the subjectivity of the character continues until the end of the second film. At the last part of *Alice Through the Looking Glass*, Alice eludes from the situation of "sticking to her father's memory" which draws her near to a subject more than a nomad. She accepts the sale of the ship inherited from her father and decides that what is real is to live today and future. The journey with her mother to the future whose aim is unclear; is the part where the character actually steps into nomadism, and her subjectivity opens into becoming. The indecisive attitude shown from the start mostly ends up at this last scene in nomadization of the character.

Conclusion

The world perception based on modernity's appraisal of the mind and Cartesian dualities like subject-object, man-nature, good-bad; takes the self-realizing male subject on the center. It is effective in the emergence of a structure, which dominates the female, minor becomings, nature, post-human subjects and producing homogeneity. Philosophers such as Deleuze, Braidotti, Haraway, Hardt and Negri has opened the way to slit in this rigid structure, to design plural worlds that can make alternatives possible by suggesting a being, a form of subjectivity, which is fluid, molecular and in a state of becoming. Cinema's, and especially animation's contribution to sense the mentioned plural worlds is to show its viewers all being belonging to the universe in the images it has created in becoming form. Showing humans and post-human beings in relationality through cinematic images, without basing on any hierarchical idea ground, contributes to questioning anthropocentric views, transcendental ideas, molar structures. Therefore, comprehending existence inside a plurality feeds abundance, hopes on a world containing different probabilities and dreams. These dreams, in cinema, is built by seed images, which are thrown at the future culture.

In the worlds built in animation films; character and space designs mostly built in absence, or images of imaginary fields and images of actual worlds intertwine with each other. For this reason, animation films are very open to fantasy, dream and probabilities beyond the visible universe. This structure, which is flowing between dreams and reality; in terms of having the possibility to the interpretation of image by overflowing the present borders of the being, visualizing thinking forms outside dominant thinking borders give it ample opportunities. In the films examined for this study, universes beyond the known world are founded suggestions have been made to think upon alternative life possibilities based on these universes and interspecies relationality through humans and nonhuman beings that are at the center of the narrations.

Hayao Miyazaki, who criticized anthropocentric world perception and instead of this approach, suggested respect and courtesy towards nature inspired by Shintoism, exhibits this point of view in many of his films. The films *Princess Mononoke* and *Howl's Moving Castle*, which examined in this study, are also based on this discussion. At the center of narration of both films, a group of characters consisting of human and nonhuman beings, in other words, companion species. Miyazaki, stays away from dualist contrasts in creating his characters and do not form contrasts like good-bad or hierarchies between characters. He creates characters in form of a becoming beyond good and bad. In his narrations, he does not adopt a marginalizing approach towards humans, animals, plants, spirits or hybrid species. Nor does he prefer to heroize some of these genres or characters by placing them at the center of the narrative. Characters make choices that enable all species to live in peace together by leaving grudge and arrogance. Therefore Miyazaki, offers a suggestion of a plural life regarding egalitarian, affirming plurality, promoting interspecies interaction and relationality, related to the being. These seeds thrown at the future of the universe in the hope of emerging are shown with images as regeneration of the nature, blossoming forests, secret gardens, and plains in the director's examined films.

In *Alice in Wonderland* and *Alice Through the Looking Glass*, compared to Miyazaki's films, a more limited criticism is posed to the dualist way of thinking and anthropocentrism. Though in both films criticisms against way of thinking which centers civilization and based on masculine dominance have been made through Alice, a nomadic subject between the World and Wonderland; as Alice is positioned as a heroic savior, the anthropocentric approach is re-produced in a way. In these films, nonhuman beings that live in Wonderland or guide Alice in journeys between universes are placed as the supportives of the human protagonist or anthropocene characters in Wonderland and so hierarchy between the characters is established. Feeling trapped in her life in the World, Alice, by making imaginary journeys, in a way, rises to a powerful subject, as in Lewis Carroll's story, and; at the same time, often seen in Hollywood narrations, also gets in place of the omnipotent heroine. In this sense, in some aspects, relations of Alice with nonhuman beings reminding Haraway's companion species definition, come out in a kind of sympathy and compassion and thus these characters are made sense according to Alice's gaze.

Moreover, Alice, is a character who slit through traditional structures, tries to create different life potentials inside her being by passing through established borders built by the society, and puts a high hope on the probability of an alternative life, as well. Such that, by taking the only thing they got, the ship, Alice, who set out on a journey with her mother to unknown directions and time; chooses a flowing, molecular life. This choice, makes thoughts sprout about changing the things that Alice opposes in point of dominant social structure's view on women, dreams, ideals, madness, impossibilities and conformity. Alice steps on to nomadism by emancipating to some extent from her past and the cultural concept she belongs to. The field which they would live "now" being a ship with which makes it possible for overseas journeys, strengthen their step to nomadism. Alice's ship, Wonder, is a seed which is the precursor of the future society. Alice and her mother leave home behind by getting on board, and together, they set sail to new adventures. While Alice cuts her loose from an immobile place, that is home, by internalizing her past (father), carries it to today and adopts a life strategy which centers on living now. This choice, is the actual passage opening the character to plurality and alternative becomings.

Consequently, in *Princess Mononoke* and *Howl's MovingCastle* films, Miyazaki; presents his hope for a society outside anthropocentrism, embracing all differences, heterogeneous, plural, expecting new becomings by establishing heterotopic places. Compared to these films, Tim Burton's *Alice in Wonderland* and James Bobin's *Alice Through the Looking Glass* have a closer approach to anthropocentric view. However, in these films, there are also clues that all living and non-living beings need each other, they are connected with relationality, and the universe is much more than the modern mind can make sense of. In this aspect, the dreams that these films imply are aspirations of libertarian worlds, opening to diversity, where different kinds of species live inside in a dialogical relationality.

Araştırmacıların Katkı Oranı Beyan Özeti
Yazarlar makaleye eşit oranda katkı sağlamış olduklarını beyan ederler.

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