

## BODIES WITHOUT ORGANS: DELEUZIAN EXEGESIS OF *EARTHLINGS*

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### Abstract

*In contemporary literature, Sayaka Murata's *Earthlings* emerges as a force of defiance against orthodoxy and sociocultural dictates. This paper performs a dissection of *Earthlings*, exploring negation as a productive force instead of a lack. The theoretical framework of this thesis is built upon Deleuzian philosophy. The primary method of research being textual analysis, draws on *Body without Organs*' interpretations of the narrative. The primary focal point is on how the characters struggle with the incessant act of becoming. This study expands on the transcendence from the boundaries of normalcy by examining the characters' experiences and their constant search for a harmonious self. Additionally, the inevitable dissolution of the self during a quest for it is discussed because Deleuze's *Body without Organs* is inherently unachievable. The key objective of this research is to dismantle identity in order to depict an existence without a cohesive sense of self. This ensuing lack of distinctiveness seeks to shed light on the notions of orthodoxy and conformity, highlighting the contradictory aspects of human nature and how it fits into a societal environment. In conclusion, the goal is to challenge, develop, and defy social norms in order to accept the inherent intangibility of a self and make a significant contribution to the larger conversation about the construction of an identity, which is a fundamental component of the human experience.*

Keywords: norms, body without organs, being, negation, absence

### Chapter – 1

#### Introduction

Sayaka Murata's *Earthlings* converges themes that go against traditional natalist beliefs, dictates of society, orthodoxy of culture, and capitalism. She offers insights as well as criticism of a desire-oriented being, and explores the loss of hope, downward spirals, and being. With each word precisely and deliberately placed like a complex web, Murata skillfully infuses the book's pages with an introspective depth. Additionally, *Earthlings* examines familial and social systems, their tendency to focus on the group rather than the individual, their tendency to maintain a façade rather than be authentic, and their tendency toward wholeness rather than a solitary person.

We see Natsuki being pressured to live up to social norms throughout the book. In order to please her parents and fit in with the surroundings that is governed by "The Factory," a metaphor for the consumerism-driven capitalist society in which we live, she marries despite being an asexual antinatalist and maintains the appearance of an idyllic life. By focusing on her experiences—both the ones she has with herself and the relationships she develops with others along the way—the narrative delves further into her journey into maturity. Murata tackles every aspect of Natsuki's metamorphosis, disclosing her valiant struggles to become a self while juggling family disputes, social expectations, and everything else.

#### 1.1. Aims and Objectives

This paper aims to delve into the following questions. The primary objective was to analyze the construction of a self that is structured upon a holistic negation, resulting in an ontological lack.

- How does the failure to construct a stable identity lead to becoming a Body Without Organs?
- How do the characters search and practice different ways to become a Body Without Organs?
- How does Deleuzian anti-psychoanalysis unveil the nuances of the human condition within Natsuki's odyssey?

## 1.2. Significance

This scholarly endeavour utilizes Deleuze's enigmatic ideology of Body Without Organs, offering fertile ground for a literary, anti-psychological, and philosophical analysis. It aims to highlight how Deleuze's concepts help unwind complex facets of human consciousness and becoming, as well as the effects or trauma linked within the narrative spheres around them.

## 1.3. Methodology

The primary methodology for this research is a textual analysis. It will explore the novel using the theoretical frameworks of Deleuze. The central focus will be on their notions of Body Without Organs, and rhizomes, for an anti-psychoanalytical and philosophical perspective. Deleuze's anti-psychoanalytical constructs, will navigate the negation of the self, exploring the manner in which the characters, primarily Natsuki, reject the established and expected norms of the society, deviating from criteria deemed as "normal," and the ramifications leading to trauma and an unbound identity. Analyzing the multifaceted nature of the novel, and bringing to the surface, the refusal to conform to orthodoxy and dictates that envelop the narrative of this novel, and the world at large, will lead to a better understanding of the constricting structures that have been curated.

Gilles Louis René Deleuze, a philosopher, in conjunction with Pierre-Félix Guattari, a psychoanalyst, extensively wrote on philosophy, literature, film, and art. His magnum opus, written in two volumes *Capitalism and Schizophrenia: Anti-Oedipus* and *A Thousand Plateaus*, is built upon the notions explored in his doctoral dissertation, *Difference and Repetition*. Taking a postmodern and post-structuralist approach to the world, like most of his contemporaries during the post-World War II era, he offers a conjugative lens of the self along with society, developing an anti-psychoanalytical perspective. This was because of his view that traditional psychoanalysis had a confined and restrictive approach towards the human condition, that could not be ascribed to fixed meanings, since it was not a lack, but a productive force, existing independently of representation based on the unconscious.

The axis of Deleuzian frameworks revolves around the notion of Body Without Organs, borrowed from Antonin Artaud's radio play *To Have Done with the Judgement of God*, "When you will have made him a body without organs, / then you will have delivered him from all his automatic reactions / and restored him to his true freedom" (Artaud 18). By dismantling the social, cognitive, emotional, physiological, and emotional structures and constraints that have been imposed, and liberating as well as reestablishing a connection with unmediated experiences. This notion describes the substratum of reality, leading to "deterritorialization" and "reterritorialization," two processes that occur simultaneously. The former is when a territory is left, while also constituting the territory itself, leading to a deconstruction (Deleuze and Guattari

508), and the latter is when that territory is restructured and reconstructed (Deleuze and Guattari 318).

Deleuze's monumental contributions began a divergence from psychoanalysis, and sparked exchanges that moved beyond pure textual analysis, probing into the hidden layers within narratives and individuals. In the context of the novel and the aforementioned theoretical notions, *Body Without Organs* explores the negation of a structured identity and self, journeying towards an existence that is not bound by social expectations and norms. The characters destroy orthodoxy and norms, while replacing them with constructs of their own, as they navigate the terrains and peripheries of being.

## Chapter – 2

### Literature Review

This literature review explores the aforementioned theoretical frameworks of Deleuze, namely, *Body without Organs*, and *Rhizome*. The central focus is the probe and analysis of these ideas in accordance with their relevance to Sayaka Murata's *Earthlings*. Through critical engagement with these notions, this paper aims to contextualize the novel, situating it in the ever-changing contemporary dynamics of literary, psychological, philosophical, and socio-cultural discourse, offering insights into the ricocheting construction as well as deconstruction of the self. It aims to identify gaps, and contribute to a post-post-modern discussion and scholarship revolving around dissolution and embodiment of being, from the lens of Deleuzian constructs.

While psychoanalysis takes an abstract approach to this ontological paradox of desire, which is not about the fulfillment of desire, but to have a desire, anti-psychoanalysis takes a route that incorporates not only the individual, but also the society and external modalities. For Deleuze and Guattari, the real is not a lack, but an entity that gives birth to lack, making it a productive force. The individual is not in the real, the imaginary, or the symbolic, but in the cosmic state of becoming as well as unbecoming, and a singularity based on multiplicity (66). This conveys identity and self as not something fixed in images or language or society, but transient, akin to flowing water, as it keeps shifting due to the external as well as internal ebbs and flows. This results in an amalgamation of the society and our mind, which is constantly being formed, de-formed, and re-formed based on our experiences and perceptions.

At the forefront of this construct is the notion of *Body without Organs*. "What a mistake to have ever said *the id*. Everywhere it is machines—real ones, not figurative ones: machines driving other machines, machines being driven by other machines, with all the necessary couplings and connections. An organ-machine is plugged into an energy-source-machine: the one produces a flow that the other interrupts" (Deleuze and Guattari 1). These opening lines of *Anti-Oedipus* establish the anti-psychoanalytical approach right from the forefront. Deleuze and Guattari take a direction that rejects and critiques traditional Freudian and Lacanian psychoanalytical frameworks, precisely because of their abstract interpretations and overviews of the unconscious, focusing singularly on the individual as the center of being. They advocate for schizoanalysis, which is a more functional, practical, and material understanding of the self, its becoming, and the unconscious.

Deleuze and Guattari see the self not as a fixed tangibility, but as a production, in a constant state of becoming, always in flux, tied to material reality, and moving away from its symbolic and metaphorical roots. Human beings are machines that are interlinked, akin to machines, not necessarily literal, but producers of energy, meaning, and action in a real as well as material sense.

For instance, the brain (an energy-source machine) produces neural flows that are in turn used by the tongue (an organ-machine), and metamorphosed into speech and language. The aforementioned example also explores deterritorialization and reterritorialization, where the abstract and intangible flows of the brain are deterritorialized into speech, and subsequently, reterritorialized into linguistic structures, showcasing the fluid and dynamic nature of being.

Similarly, Deleuze and Guattari view identity, and in extension, humans, as a rhizome, existing not in isolation or purely in their own being, but as a multiplicity of interconnected networks (Van der Klei 48). “Any point of a rhizome can be connected to anything other, and must be” (Deleuze and Guattari 7). Every existence in the cosmos has a singular origin, and is therefore part of the same whole that has been fragmented for the time being. Every entity, whether biological, social, mechanical, literal, or abstract, is part of the same labyrinth of connectivity, a system of interdependent interactions. Here, the flow of one might be interrupted, redirected, deterritorialized, or reterritorialized by the other, leading to the interactions between organ-machines and energy-source-machines, and production, which may be material, or abstract. This is exemplified by the world which Natsuki and the other characters inhabit, through their production-oriented lives and constant expectations, familial and sociocultural, leading to constant interruptions through humans, primarily parents (organ-machines), and capitalism (energy-source-machines), culminating in capital (material) and emotional (abstract) productions.

Deleuze and Guattari primarily address Lacanian psychoanalysis, and its characterization of the self as well as desire in terms of lack, rooting existence with the desire to achieve the unachievable, and to regain the innate unity (Carter 108). “Desire does not lack anything; it does not lack its object. It is, rather, the subject that is missing in desire, or desire that lacks a fixed subject; there is no fixed subject unless there is repression” (Deleuze and Guattari 26). Becoming is not a process of repetition, or beginning again, but a circular reciprocation, leading to a difference (Lawlor 171). It is not a replication in the conventional sense, because mimesis, recreation, repetition, or a return to the original is something that is not inherently possible. This is why Natsuki, and the other characters, are not able conform or act in accordance with the expectations, demands, and norms of society, despite all efforts. So, after their futile attempts, what they decide upon is not an imitation, but the creation of something new, evident through their cannibalism-driven sustenance, an animalistic existence, and breakdown of communication, subsisting solely on utterances of “Popinpobopia.” Following the rhizomic structure, this process is not linear, but hierarchical, escaping the fixed and confining structures of rigidity in favor of hybrid and dynamic emergent states.

Murata, through *Earthlings*’ narrative, explores the dehumanizing and materialistic dictates of an economic and capitalism-driven world (Serrano-Muñoz 169). When the sole focus of your existence is the constant production of value, instead of subjective well-being and tranquility, at the cost of self and identity, it is going to lead to isolation, alienation, and eventually, a severance that can never be stitched back together again. Building upon this anti-psychoanalytical perspective, Lawlor states that there is no necessity for severe occurrences in order to have trauma, because the cracks in the porcelain cup can be both macrological, and micrological (172). The former refers to intense incidents like sexual abuse or losing your life’s savings, and other distressing happenings, while the latter refers to seemingly mundane events like finding a gray hair, or realizing the loss of love that was the axis around which your being once revolved, and other banal experiences.



Since it is a contemporary novel, there are plenty of avenues that can be explored extensively, as it provides fertile ground for textual analysis. This research aims to contribute towards scholarly discourse surrounding anti-psychoanalysis, focusing on the ontological aspects of being. This research aims to dissect a narrative that is layered with psychological as well as philosophical underpinnings, and to provide insights into two significant domains that are integral for literature. Focusing on the manner in which repression and multiplicity of the unconscious drives of the real influence the lack-production, metamorphosing the nature of what it means to have an identity and self. The dismantling of hierarchal structures of imaginary and symbolic orders, in favour of rhizomatic structures of being illustrates the resistance of human condition.

### Chapter – 3

#### Discussion

As expanded in the literature review, this section utilizes the theoretical structures of Gilles Louis René Deleuze, in conjunction with Pierre-Félix Guattari, to probe the narrative of Sayaka Murata's *Earthlings*. The characters are perpetually searching and practicing multiple ways to become a Body without Organs, resulting in a dialectical journey of self-negation, leading to an ever-becoming self.

*Earthlings* offers surgical insights as well as a critique of the identity-removing, individuality-removing, self-deprioritizing, capitalism-driven, production-oriented world in which Natsuki, Yuu, Tomoya, and by extension, we, have been condemned to exist. The protagonist, Natsuki, faces alienation and isolation beginning from her childhood, due to the neglect of her parents and other adults, which only exacerbates as she grows up. This initial instability, and not being able to formulate a coherent self or identity, leads her to a fermented, detached, and delusional reality in which she resides throughout the novel. This reality, in which she has magical powers given to her by her stuffed toy best friend, Piyyut, from planet Popinpobopia, has another inhabitant: her cousin and childhood love, Yuu.

When Natsuki grows up, and begins to develop her non-earthling outlook on life and the world in which she resides, she sees in stark detail and with vivid acuity, the invisible hand of conformity and orthodoxy that moulds and shapes everything it touches. "My town is a factory for the production of human babies. People live in nests packed closely together. It's just like the silkworm room in Granny's house" (Murata 35). The world either removes or reduces identity to a mechanized and primarily unassembled form. The biological and reproduction-driven familial as well as social norms function as forces of oppression.

The protagonist wants to escape these constrictive dictates and pervasive structures that have been assigned by society and capitalistic organizations. For her, the only means of survival is to break free from these identity-obliterating mandates that dehumanize and reduce one solely to function and produce. In a century that has been described as Deleuzian (Foucault 159), it is not possible to separate the individual from the society. Both exist in a mutualistic association, where an organless machine (inanimate creations and technology) has more control over organ machines (humans). Here, the predetermined and singular purpose of existence has been described as procreation, especially for women. Her disagreement with this production-oriented model of being further alienates her from the world.

Despite this inability to relate and understand, Natsuki tries her best to follow the sociocultural expectations and underpinnings around which the world functions. "I was a tool for the town's good, in two senses. Firstly, I had to study hard to become a work tool. Secondly, I had

to be a good girl, so that I could become a reproductive organ for the town. I would probably be a failure on both counts, I thought” (Murata 40). The constant production of value and more individuals for the production of value are the core principles that govern the world, and are the sole standards through which the worth of an individual is measured. The first function of existence was to provide for the organ-less machine of capitalism, and to align yourself with what produced the most. The second function was to blindly follow the unwritten scriptures, and offer your body for the creation of producers and consumers of these organ-less machines.

Natsuki’s view of the world and herself shattered beyond repair when she got sexually abused by her cram-school teacher, Mr. Igasaki. In order to protect herself, she used a “magic spell,” and went out of her body. “Suddenly my vision crumpled. Before I knew it, I had left my body and was looking down from the ceiling at Mr. Igasaki holding my head” (Murata 62). This occurrence, which can be classified as macrological, since it has drastic effects and ramifications (Lawlor 172), takes away Natsuki’s ability to taste things, and to hear from her right ear. When she told her mother about this, the reinforcement of invalidation and abuse took place again: “‘It’s not as if a teacher would take any interest in a child with an undeveloped body like yours. It’s only because you’ve got a filthy mind that you would think that. You’re the dirty one, not him,’ she spat, and suddenly I couldn’t get any more words to come out” (Murata 53). The reaction of Natsuki’s mother results in a traumatic destabilization of identity, which causes an internalization of blame for something that was not her fault at all. Here too, the sociocultural forces are at play through shame, moulding the narrative and being of Natsuki into whatever is deemed moral and right. The constant repression and loss of agency, as well as trust, completely close her off to everyone, as she goes through life in a state of numbness, merely going through the motions of life. This hollow existence once and for all negates her self and identity, as she becomes a mere vessel for procreation, capitalism, and other dictates of the world.

Tomoya dissolves the childhood marriage of Natsuki and Yuu, and his marriage with Natsuki, centered around the following: “Live life for life’s sake as long as you shall live” (Murata 208). Existence, identity, and self are not limited to or bound by external and extrinsic factors or transcendences, but are an ever-evolving, intrinsic, and immanent process of becoming, unbecoming, and becoming. The flow of life is meant to be unimposed by systems and structures that constrict and constrain. By rejecting these aforementioned frameworks, the three of them promise to lead a life that defies external impositions in favor of an organic embrace with life, disrupting defined orders and normative boundaries.

Now that they have broken from the confines of society and humanity, they begin to live in accordance with their primal needs of food, warmth, and shelter. For the first time in their lives, they feel as if they have some sort of agency. Yuu expresses this transformation as follows: “Yes, but I want to be the one who decides how to use my own body. I was never any good at handling freedom, but now for the first time I feel that if I am really free then that’s what I want to do” (Murata 239). Natsuki also begins to feel at peace, because they have rejected conformity, sociocultural norms, and orthodoxy in their entirety. This is because they have embraced the lack of identity, dismantled their selves, and have begun their journey of becoming a Body without Organs, which is not literal and hinges upon resisting structures, traditional roles, and norms, embracing fluidity, and disassembling the fixed and hierarchical organization of identity and self. “Find your Body without Organs. Find out how to make it. It’s a question of life and death, youth and old age, sadness and joy. It is where everything is played out” (Deleuze and Guattari 151).

Redefining societal, psychological, physiological, emotional, and all other organizational structures as well as constraints, being becomes a process of challenging and reframing the binaries into interconnected assemblages and flows, as opposed to contradictory categories. This results in a productive force that is characterized by change and embrace of flux rather than a resistance, leading to authentic individuality and selfhood through a negation of sociocultural homogeneity.

Here, the notions of deterritorialization and reterritorialization can also be explored. When the characters break free from what is expected of them, the mutually agreed-upon roles, duties, responsibilities, and all else, a deterritorialization takes place. In the context of *Earthlings*, when Natsuki, Yuu, and Tomoya decide to disregard the rules and restrictions of humans, because they themselves are not human, but from Popinpopopia, they negate the sociocultural norms, and other expectations, leading to deterritorialization. “Maybe we’re all Popinpopopians. We were Popinpopopians from the start, and Earthling brainwashing worked for everyone except us three. Earthlings are just an illusion created by Popinpopopians to enable us to live on another planet” (Murata 242). Their delusions have been externalized, further exacerbating their alienation. Since they have rejected their identity and selfhood, and since it was never really there from the start, they consider themselves to be immune from the “brainwashing,” the rigid structures, norms, and impositions of the earthlings. They have rejected their preordained identities, and accepted a non-constrictive form of being. Now, the veil has been lifted from their eyes, and they can live in accordance with their desires, leading to a reterritorialization, where the pre-established structures get replaced with ones that have been made of volition and preference. They are asserting their own reality, which is independent of external factors and interference.

When two people, the parents of Mr. Igasaki, come by to harm Natsuki, she, with the help of Yuu, ends up killing them in self-defense, because they had promised to survive, and live life for life’s sake. This act of killing further removes them from the earthlings, as they begin to contemplate what to do next, after they become trapped in the house because of snow. They collectively decided to consume the humans, because to them, that seemed like a very non-earthling thing to do. This leads to a metamorphosis, or deterritorialization as well as reterritorialization, on two planes, literal, and metaphorical. Upon the consumption of human flesh, Natsuki finally begins to taste the flavor of things again, something that she had lost ever since her assault, and with each bite she takes from the father of her abuser, she regains her sense of hearing, and agency over her own body: “That day, my body became completely my own” (Murata 243). This gives her a sense of control that she had lost ever since she was a child.

After they were done consuming the parents of Natsuki’s abusers, all three of them decided on what to do to feed themselves. Yuu volunteered to be eaten, but the other two did not agree to this, and each of them offered their own body for the other two. Since they could not come to a unanimous agreement, they decided to take a bite from each other to determine who tasted the best. In doing so, what began as a small taste ended up in a cannibalistic ritual where they began to gnaw at each other in a hypnotic hunger that could not be satiated from the surface, so they resorted to consuming the innards of each other from their teeth and their tongues. This ceaseless and surreal act of consumption culminated in their bellies getting swollen with flesh, leading to an apparent pregnancy. “‘The three of us are pregnant,’ my husband said, holding his belly up with both hands for them to see” (Murata 246). This anthropophagy re-establishes their complete biological, emotional, psychological, and social rejection of normalcy, and by extension, of earthlings, as they strive to become a Body without Organs, but are not able to.

The events of the last chapter further exemplify the reterritorialization of sociocultural norms and dictates, as well as physiology, which can be noted through the cannibalistic ritual and the subsequent pregnancy of Yuu and Tomoya along with Natsuki, despite no act of procreation taking place. This further explores the notion of becoming a Body without Organs, since the very existence of these characters has now become an act of defiance against what is deemed rational and normal. “People ask, so what is this BwO?—But you’re already on it, scurrying like a vermin, groping like a blind person, or running like a lunatic: desert traveler and nomad of the steppes” (Deleuze and Guattari 150). This act of becoming is neither defined nor fixed. It is a perpetual process of becoming, as well as an actively lived and transformative experience. Since it is an ongoing restructuring and reshaping of identity and self, there is no clear or predefined path. The static confines of normative conditioning are negated in order to continually cultivate a fluid self and identity through creation and re-creation.

In Deleuzian terms, it can be explained through the negation of established norms and orthodoxy, the first negation, and the re-creation of self. Both of these are negations of negations because they do not return the self to the original state, but transcend and synthesize it in every manner. A self that exists because it does not exist, a presence because of an absence, and vice versa. Natsuki, Yuu, and Tomoya negate their preordained roles, and embrace their lack of a self. This is further negated by their negation of this lack, as they embrace their Popinobopian identity. This results in a revision, negation, and recreation of the negation, always embracing something new, and never completely settling, as they must continue to become. since they can not simply be.

The ending of the novel involves Natsuki and Tomoya’s family, along with rescuers, coming to find them in the house. “Gently entwining our arms and legs together, we three Popinobopians rose up. From the outside world, the glow of Light Time with its reflection from the snow softly flowed into our spaceship. Holding hands, shoulder to shoulder, and engulfed in light, we slowly stepped out onto the Earthlings’ planet. As if in concert with us, the cries of the Earthlings rang out to the far corners of the planet, setting the forests trembling” (Murata 247). Here, the three characters depict a rhizomatic multiplicity, an inextricably interlinked connectedness that goes beyond language and other forms of expression. Since the narrative is surreal, it results in a metaphorical as well as literal transcendence. They are free from the shackles of earthlings, and have transcended into a malleable state of being. The entwining of their bodies shows the interrelated existences of humanity, not bound by any categories or structures, which is a manifestation of the Body without Organs.

Deleuzian anti-psychoanalytical frameworks offer a practical approach to the abstractions of being, tying it with society and self, instead of an individualistic approach, we can witness an attempt at the creation of a Body without Organs. The original bodies have been deterritorialized, leading to a dissolution of the individuality of an imposed self as well as identity, so the characters exist on a plane of immanence instead of separateness. Their distinctness has been negated in favor of fluidity, multiplicity, and being unbound.

This paper contends that this lack-based identity and self, which is dependent on a void for its formulation, defies categorization, as the characters use it to orient themselves, and disrupt the delusions that pervade their beings. The negation of distinctions—individuality, sociocultural roles, norms, and earthling identity—constitutes a selfhood that is paradoxical in nature, since it defines itself through absence. The self is the self not because of what it is, but because of what it



refuses to be, rejecting hierarchical territories, and fixed potentialities. Existence becomes an ongoing process of becoming, and thrives on the refusal to be confined. This unsettling, destabilized, and transient state of being in itself becomes a dynamic and multifaceted presence, embracing infinitude.

#### Chapter – 4

#### Conclusion

This research focuses explored Sayaka Murata's *Earthlings* from an anti-psychoanalytical perspective, utilizing Deleuzian frameworks, respectively. The research revolved around the perpetual exploration and futile search to practice multiple ways of becoming a Body without Organs, and the juxtaposed codification of these theoretical structures to unveil the intricacies of the human condition.

In a production-oriented, and consumerism-driven world that is governed by machines, whether that be organ-machines, or organ-less machines, both existing in a symbiotic association, humans have become a commodity. Individuals do not exist in isolation, and are a part of the whole, whether they like it or not. This defines existence as an amalgamation of multiplicities, which cannot be affixed to restrictive or isolated meanings, as the inherent lack does not function as a void, but as a productive force. This can be observed through the unbecoming and becoming odyssey of Natsuki, Yuu, and Tomomya, where lack serves as an agent of production, and enables them to create fluid identity and self.. In order to become a Body without Organs, which is not a literal manifestation, but a process, it is necessary to dismantle the cognitive, cultural, emotional, physiological, and societal edifices that have been ruthlessly implemented, liberating as well as reestablishing the innate connection with unmediated experiences and being.

In the context of *Earthlings*' narrative, the characters are on a surreal, and at times, absurd, odyssey of unbecoming, becoming, and unbecoming. The notions of deterritorialization—when the essence of a constituent is left behind, leading to a deconstruction—and reterritorialization—when the essence constituent is restructured and reconstructed, resulting in a difference through repetition—are at the core of becoming a Body without Organs. Natsuki, Yuu, and Tomoya, through their drastic approach to ontology and the curation of their self and identity, go against all acceptable social, cultural, physiological, and even moral dictates that govern and regulate the world in which we reside. Through their defiance of orthodoxy and rigidity, the characters attempt to achieve a fluid and ever-changing state of being, but they fall short of it, since it is a limit, and cannot be achieved.

In summation, this research has analyzed *Earthlings* through the lens of Deleuzian anti-psychoanalysis to probe Sayaka Murata's narrative from a disparate perspective, gyrating around the constructs of Body without Organs. The focal point was to find the formulation of self through subsequent negations, which was probed from an abstract and metaphorical perspective as well as a literal and productive lens, to shed light on the holistic construction of identity, and its formulation. Subsequently, this endeavor contributes towards the scholarly discourse surrounding anti-psychoanalysis, centered on the ontology. This paper has dissected the narrative that is layered with psychological as well as philosophical underpinnings, demonstrating that the process of becoming becomes a recursive loop—an ouroboros that cannot be placed within confines and structures. In and of itself, this amorphous, volatile, and transitory state of being reassembles into an ever-changing, convoluted presence that embraces infinity.

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