

# Postmodern Elements in Katsuhiro Ōtomo's *Akira* (1988)

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## Abstract

**Purpose of the Study:** This research paper intends to unravel and examine the postmodern elements in Katsuhiro Ōtomo's anime film *Akira* (1988). This paper aims to analyze and critically study the postmodern elements as evident in the film and add more knowledge to the existing critical studies available on the film.

**Methodology:** The primary text for this research is Katsuhiro Ōtomo's anime film *Akira* (1988). Close textual analysis has been applied to analyze the text in view of the characteristics of postmodernism. The text is read in terms of postmodernism's traits.

**Main Findings:** *Akira* symbolically summarizes thoughts, ideas, and movements in post-WWII Japan. The film references many disaster texts from the repertoire of Japanese literature, cinema, and popular culture. The film exemplifies many postmodern traits such as discontinuity, pastiche, schizophrenia, hyperreality, cyberpunk, posthumanism, the cyborg et cetera.

**Application of the Study:** This study will be beneficial to those who are pursuing research on anime and manga studies, cultural studies, popular culture, and postmodernism. Furthermore, this research will add more knowledge to the existing literature available on this anime film.

**Novelty/Originality of the Study:** Ōtomo's film *Akira* has evoked critical studies from a variety of critics and disciplines. However, a broader critical overview of the film's postmodernism has always been lacking in the critical studies available on the film. Moreover, some specific issues such as posthumanism, the cyborg, postmodern paradoxes, glocalization et cetera have been overlooked by the critics. Therefore, this study will try to fill in the gaps of the previous studies.

## INTRODUCTION

Katsuhiro Ōtomo is a Japanese animator, manga artist, film director, and screenwriter. And he is best known for his anime as well as manga *Akira*. His major manga are *Domu* (1980-81) and *Akira* (1982-90). His major anime are *Neo Tokyo* (1987), *Akira* (1988), and *Steamboy* (2004).

Science fiction with apocalyptic undertones was introduced into Japan as early as the beginning of the Meiji period (1868-1912). But apocalyptic rhetoric can also be traced before the Meiji period. It can be found in the form of Buddhist doctrines. And if we analyze closely, arguably the notion of 'mappō' itself highly reeks of elements of apocalyptic literature that would later emerge in the twentieth century and that notion antedates the Meiji period: "The sutra predicts that it will be an 'age of quarrels and disputes,' when monks will disregard the precepts and feud constantly among themselves, when erroneous views will prevail, and when Shakyamuni's teachings will 'be obscured and lost'" (Gakkai, 2009, p.358). But the tone of Japanese apocalypticism, although its historical roots can be traced before 1945, took a new turn after the Second World War. We saw the merciless annihilation of lives in a way never witnessed earlier; there was the Great Tokyo Air Raid, the sinking of the Japanese battleship Yamato, and the epistemic dislocation. The utter defeat of Japan in the Second World War destabilized its people from their grand narratives in a major way. Interestingly, how Japan's grand narratives were destabilized was one of a kind; perhaps every person on this planet has heard about it and it is one of the darkest chapters in the history of human civilization: the Hiroshima-Nagasaki atomic bombings. However, it should be pointed out that the atomic bomb is not the only issue; it is just an instance of the numerous elements that are influential to the Japanese disaster discourse. There are other factors as well. One significant element that is a major influencing factor in Japan's general disaster fiction is the discontinuity or, in other words, the abrupt shift—

- i. from an influential naval power to a defeated nation,
- ii. from an authoritarian theocracy to a westernized democracy,
- iii. from frenzied imperial acquisitions to unconditional surrender,

During reconstruction and reconceptualization in post-war Japan, the 60s and 70s were characterized by two crucial periods that Japanese sociologist Masachi Osawa termed as 'riso no jidai' (that is, 'the age of idealism') and 'kyoko no jidai' (that is, 'the age of fiction'). During 'riso no jidai', the Japanese people believed in ideals and principles and attempted to change society within the framework of the traditional grand narratives. That being the case, the 1960s in Japan were charged with ideologies that can be seen in the rights movements, student protests, and leftist movements.

The purpose was to change the status quo to something that followers of these movements thought ideal or perfect. However, *riso no jidai* hardly had any influence on manga and anime. And though the beginning of the anime boom can be traced to this period, anime never reflected this age too well. For example, Osamu Tezuka's *Tetsuwan Atomu* (1963), largely considered the starting point of the anime boom in Japan, did not show any influences of *riso no jidai*. Though apocalyptic fiction showed signs of following the zeitgeist (for example, *Inter Ice Age 4* by Kobo Abe and *The Last War* by Shūe Matsubayashi), anime and manga did not show any interest. Now the age of idealism or 'riso no jidai' withered away around the early to mid-70s. Masachi Osawa attributed the 1972 'Asama-Sansō Incident' as a turning point in the decline of the *riso no jidai* zeitgeist. According to Sasa Atsuyuki, the Asama-Sanso Incident is a marking point in the decline of the leftist movement in Japan. Along with that was a growing mistrust of these political ideals. A growing interest in new modes of thought can be perceived. The Japanese people no longer considered altering their systems; they stressed creating entirely new ones: "...the reason apocalyptic imaginations became powerful and widespread in the 1970s and 1980s is because many people in this period longed for the complete destruction of the existing order rather than for reform and adjustment" (Tanaka, 2011, p.63). This is the 'age of fiction' or 'kyoko no jidai'. It is the period "when people lost faith in ideals and opted for fictional worlds divorced from social reality" (Gerow, 2019, p.30). During this period the Japanese people no longer cared about political ideologies or principles. They lost interest in ideologies. Instead, they started exploring worlds based on imagination. Imagination was the key in *kyoko no jidai*. This is a crucial period in contemporaneous Japanese apocalypticism. It was in this age that many prominent cultural texts were produced such as *Nippon Chinbotsu* (1973), *Nausicaä of the Valley of the Wind* (1984), *Space Battleship Yamato* (1974-75), and most importantly Katsuhiro Ōtomo's tremendously influential and exceptionally popular anime film *Akira*.

*Akira* is a Japanese animation film directed by Katsuhiro Ōtomo and released in 1988. The film is based on Ōtomo's manga of the same name. The story in brief is as follows: Kaneda and Tetsuo, members of a 'bosozoku' (biker gang), are chasing their rival gang known as the Clowns. Suddenly Tetsuo crashes his bike, close to hitting Takashi, a telekinetic child. From this point onwards the events spiral out of control as disaster follows disaster. Tetsuo begins to awaken his latent telekinetic powers throughout the film. Kaneda meets a girl named Kei who is later revealed to be a Resistance Movement fighter. Gradually the relationship between Kaneda and Kei becomes strong. Neo Tokyo suffers from various calamities. Towards the end of the film, Akira, the psychic child who was the primary cause of Old Tokyo's destruction, is awoken. In the finale, Akira and Tetsuo are merged and Neo Tokyo is absorbed into a kind of heavenly light. After the end of this scene, we see the rubble that was once Neo Tokyo. Kaneda, Kei, the Colonel, and some other characters survive and we hear the voiceover: "I am Tetsuo". And after this scene, the film ends.

## LITERATURE REVIEW

A preliminary survey of various related and useful works has been undertaken in order to prepare the present research paper.

In "A Cyborg Manifesto: Science, Technology, and Socialist-Feminism in the Late Twentieth Century" (1991), Donna Haraway proposes that a Cyborg or a Cybernetic organism is a product of the modern high-tech world. Cyborg refers to a body that has mechanical/electrical devices, and that can function with greater efficiency than the normal, biological human. The combination of biological and mechanical refers to the combination of human and artificial. Cyborg is a hybrid of machine and organism, reality and fiction, a cross between animal/organism and machine. The cyborg does not limit itself to boundaries of identities, that is, there is no obsession with 'pure' existence – 'pure' human. Existence is assumed as irreversibly hybrid. Consequently, the cyborg defines a social formation through categories of differentiation.

In "Panic Sites: The Japanese Imagination of Disaster from *Godzilla* to *Akira*" (1993), Susan J. Napier argues that *Akira* falls into the "paranoid horror" (p.340) category. She argues that the film lacks any center of meaning and that audiences are likely to be blown away by the "visceral excitement and frenzied pace" (p.340) of the film. In *Anime from Akira to Howl's Moving Castle: Experiencing Contemporary Japanese Animation* (2001), she also considers Tetsuo's phallic anxiety and his failure to achieve his cherished masculinity (p.41).

Jean Baudrillard (1994) in *Simulacra and Simulation* discusses the role of symbols in the contemporary world. His concepts of 'simulation' and 'simulacra' are crucial in understanding the relationship between contemporary society, reality, and symbols.

Isolde Standish, in "Akira, Postmodernism and Resistance" (1998), has identified the countercultural elements in *Akira* as postmodern. She also discusses Fredric Jameson's views on postmodernism in view of the film. She then takes into account the "historical signifiers" (p.63) present in the film. She also discusses the fast-pacing of the film's postmodern narrative. She then analyzes the hyperreal elements in the film. She says that Neo Tokyo is a postmodern city lacking any specific local elements or 'Japaneseness'. However, she neglects the Japanese cultural elements in Neo Tokyo which the present study aims to unravel.

In *Hiding in the Light: On Images and Things* (2004), Dick Hebdige looks at contemporary cultural artifacts such as fashion, cartoons, popular campaigns, visual artifacts et cetera from a critical perspective. He tries to understand how these cultural artifacts are created and how we consume them. He analyzes the broader cultural significance of this

process. He analyzes many pop culture artifacts such as Biff cartoons, Italian motor vehicles, Pop Art, Band campaigns et cetera.

[Thomas Lamarre](#), in “Born of Trauma: *Akira* and Capitalist Modes of Destruction” (2008), discusses the connection between destruction and reconstruction in *Akira*. He also discusses trauma, defeat, and some historical and political factors. He also hints at the possibilities of posthumanism, but he neither articulates it nor provides any exhaustive commentary.

In “*Akira* and the Postnuclear Sublime” (2009), [Freda Freiburg](#) discusses how Jameson’s concepts of ‘pastiche’ and ‘schizophrenia’ are at work in *Akira*. She says that it is a postmodern, post-apocalyptic, and ‘post-nuclear’ text. She also hints at the hyperreal nature of the text in relation to the Japanese audience. However, she does not articulate the concept but only touches upon it.

[Steven T. Brown](#) provides a critical analytical overview of many prominent anime, manga, and science fiction films in *Tokyo Cyberpunk* (2010). He provides novel insights into Japanese visual culture. He discusses these texts in view of Japanese socioeconomic factors. He also considers new modes of techno-oriented forms of interaction and communication.

[Fredric Jameson](#) (2013) in his seminal work *Postmodernism, or, the Cultural Logic of Late Capitalism* (2013) proposes that two major elements of a postmodern text are ‘pastiche’ and ‘schizophrenia’. Jameson proposes that pastiche is about using other texts as ‘referents’. On the other hand, schizophrenia, as Fredric Jameson argues, is the lack of temporal continuity in a narrative. According to Jameson, linearity does not matter in a postmodern text.

In his article “From Ground Zero to Degree Zero: *Akira* from Origin to Oblivion” (2014), [Christopher Bolton](#) describes the two ways *Akira* has been approached by critics. He says one group of critics view the film as originating from the far-reaching psychological-social-political effects of the Hiroshima-Nagasaki atomic bombings. The other group, as Bolton argues, views *Akira* as a postmodern film that effaces any historical or social origins. Bolton proposes that the film can be seen as productively oscillating between the two approaches. He also says that the film lacks a conclusion.

[Motoko Tanaka](#), in his book *Apocalypse in Contemporary Japanese Science Fiction* (2014), discusses the history of apocalyptic thought in the West. She then discusses the impact of WWII on modern Japanese science fiction including manga and anime. She also discusses the reasons behind the popularity of apocalyptic themes in Japanese science fiction.

[John Storey](#) (2018) in *Cultural Theory and Popular Culture* gives us a brief introduction to contemporary popular culture. The section on postmodernism provides a decent overview of the major critical theories of postmodernism. He discusses literary theories concerning popular culture.

## METHODOLOGY

The present research is a qualitative study. The primary text for this research is Katsuhiro Ōtomo’s anime film *Akira* (1988). Close textual analysis has been applied to analyze the text in view of the characteristics of postmodernism. The text is read in terms of postmodernism’s traits.

## RESULTS/DISCUSSION/ANALYSIS

According to Fredric Jameson, two very important elements of a postmodern text are ‘pastiche’ and ‘schizophrenia’. Jameson proposes that pastiche is about using other texts as ‘referents’. “Rather than a culture of supposed pristine creativity, postmodern culture is a culture of quotations; that is, cultural production born out of previous cultural production” ([Storey, 2018, p.215](#)). In *Akira*, pastiche is reflected in two ways; first, in the formal aspects of the film: the film combines generic conventions of science fiction, dystopian literature, cyberpunk, horror, film noir, and the manga medium. This aspect also reminds us of the postmodern tendency of blurring genres. Generic blurring is also evident in the film’s soundtrack. The film’s soundtrack is a hybrid of traditional Japanese instrumentals and 80s synth-pop. Second, pastiche is evident in the content of the film: the film heavily quotes from previous cultural texts. For example—

- a. the influence of the bomb from *Godzilla* (1954);
- b. floods from *Nippon Chinbotsu* (1973);
- c. the number ‘28’ from *Gigantor* (1963);
- d. the influence from Ōtomo’s earlier work *Domu* (1983); et cetera.

On the other hand, schizophrenia, as Fredric Jameson argues, is the lack of temporal continuity in a narrative. According to Jameson, linearity does not matter in a postmodern text. The film *Akira* is schizophrenic in the sense that it lacks temporal continuums and linearity and is “locked into the discontinuous flow of perpetual presents” ([Storey, 2018, p.199](#)). In an astounding frenzy, *Akira* produces several characters and outspreads its massive narrative with increasing complexity but at the same time without caring much about any sort of temporal continuums or causal relationships. Freiburg (2009) observes:

In the absence of narrative coherence, the film grabs and grips the viewer by its visceral excitement, a constant bombardment and battering of the senses, a barrage of high intensity experiences. The film has incredible kinetic and graphic power; its stunning spectacles of violence and destruction rivet the viewer and seduce the conscientious objector that survives in most of us reared on humanist and pacifist values. (p.95)

Freiburg (2009) further writes:

Time is not experienced as a continuum, a linear progression from past to present to future, from childhood to maturity to old age, but as a series of continual presents. In place of an experience of history passing before our eyes, we get a sensory battering of high intensity. (p.94)

Freiburg (2009) argues that a major differentiator of *Akira* as an apocalyptic text is that “*Akira* is made by and for a generation of Japanese who have no personal memory of Nagasaki and Hiroshima” (p.95). For the 80s audience, the only way to experience that immense catastrophe is through representations of that catastrophe. So, they have only copies without the original event; so, the real Ground Zero can never be experienced; only the copies remain and they have become more real than the real. That is why in many instances we can see that when asked about Hiroshima-Nagasaki many Japanese kids or even adults would answer that it was like the explosion in *Akira*. So, the real can be expressed and experienced only via copies. It reminds us of Baudrillard’s (1994) notion of ‘precession of simulacra’ where images precede reality. *Akira* and postmodern fictional age apocalypticism are defined by discontinuity. By referencing several disaster texts, the film encapsulates the uncertainty connected with the collective post-WWII psyche of the Japanese people. Christopher Bolton (2014) notes that *Akira* is “memory and history...the regrettable military past buried beneath a reconstructed Japan” (p.305). *Akira* can be considered a symbol of the past that both destroys and saves society.

If *Akira* is symbolic of Japan's past, Tetsuo is a symbol of (at the time of release) Japan's younger generation: its future. In “Panic Sites: The Japanese Imagination of Disaster from *Godzilla* to *Akira*”, Susan Napier discusses an important concept: the ‘shinjinrui’. The term refers to the generation that reached adult status in the mid to late 70s; these are the twentysomethings who never experienced any calamity or dystopia but rather a stable, peaceful, and industrialized Japan. Napier notes that though Tetsuo's behavior does not exemplify the characteristics of the term or the Japanese use of the term, he does symbolize a failure to take responsibility and control the massive amount of power suddenly thrust upon him. Tetsuo's mutation symbolizes the shinjinrui's gradual exercise of the power suddenly thrust upon them. The melding of human flesh and machine is, as Napier (1993) notes, “terrifying and yet pathetic, an adolescent unable to cope with the new powers suddenly thrust upon him” (p.342). The identity crisis of Tetsuo as a Frankensteinian monster symbolizes an advanced industrialized and politically powerful state that, however, is confused and disconnected. If we consider Tetsuo as a symbol of confusion that originates from discontinuity and *Akira* as a symbol of the past, then the fusing of these two entities is a spectacularly reflexive look at its own postmodernism.

Tetsuo's disturbed personality is symbolic of the postmodern dilemma regarding fixed identity. He represents the postmodern fragmented subject. The shifts in Tetsuo's disturbed personality may be regarded as traits of decentering of the subject. His metamorphosis shows us that the self is not ontologically fixed, that identity is fluid, and that the subject is fragmented. Decentering is also evident in the way the film gives voice to the margin: the ‘boso-zoku’. The term ‘boso-zoku’ refers to the biker gang subculture which was predominant in Japan during the 1950s-1990s. In the film, Tetsuo and Kaneda are members of the boso-zoku. They are violent delinquents. However, compared to the scientists and the government even they seem more human. By giving voice to the margin and giving them the center stage, the film inverts the center-margin dichotomy.

The film rejects the naive grand narrative of scientific progress. Science, rationality, and authority are constantly questioned in the film. The film foregrounds the falling apart of essentialist notions and absolutist values. There is the collapse of certainty. Morality here is provincial and subjective. There is a lack of father figures. The film showcases the collapse of traditional institutions like family, school, and the law. These aspects showcase Jean-Francois Lyotard's ‘incredulity towards metanarratives’.

The futuristic cityscape of Neo Tokyo is hyperreal. “The film reproduces futuristic images of a city in the age of simulation, where signs now bear no relationship to reality” (Standish, 1998, p.66), and “the real becomes not only that which can be reproduced, but that which is always already reproduced: the hyperreal” (Baudrillard, 2002, pp.145-46). The simulacra precede the real. The imagery of Neo Tokyo has no real equivalent in real life. It is a world of its own. Here we find an obsession with images or visuals without caring about narrative temporality. It reminds us of postmodernism's obsession with surfaces. The glamorous cityscape of Neo Tokyo is self-referential and it hides the socio-political problems that beset Neo Tokyo. The postmodern consumerist lifestyle, as showcased in the advertisement hoardings, conceals the decay that is at the heart of Neo Tokyo. The neon lights, the sparkling cityscape, the advertisement hoardings et cetera can be considered Baudrillard's third-order simulacra, which he calls ‘simulation’, in which signs bear no relationship to reality.

*Akira* is a prime example of the cyberpunk genre. There are a ton of cyberpunk tropes here: the commodification of culture, the burst of information technology, fragmentation and decentering of the individual, blurring of boundaries between ‘high’ culture and ‘popular’ culture, futuristic motorcycles, and the rise of Neo-Tokyo from the ashes of a

cataclysmic event— paralleling the cities lost during World War Terminus in Ridley Scott's *Blade Runner* (1982). The film is set against a city rebuilt, one that is being torn apart by terrorism, anti-authority protests, and corruption. However, the film follows the conventions of Japanese cyberpunk which is a bit different from its Western counterpart. Here the protagonist goes through transmutation which is evident in Tetsuo's horrific transformation at the end. There is an emphasis on body horror where man merges with the machine as is evident when Tetsuo's body fuses with the non-human matter. In many Japanese cyberpunk films, there are scenes that can be seen as belonging to the experimental film genre. In *Akira*, the aesthetic scene towards the end where Kaneda gets absorbed into the heavenly light can be considered as an example. Other aspects of Japanese cyberpunk include mutation, technology, dehumanization et cetera. All of these elements can be seen in *Akira*.

*Akira* appropriates dystopian themes as well. Neo Tokyo is a nightmarish dystopia. Isolde Standish (1998) calls Neo Tokyo a "critical dystopia" as "it projects images of a futuristic city which perpetuates the worst features of advanced corporate capitalism: urban decay, commodification and authoritarian policing" (p.66). Therefore, the "cityscapes thus represent an esthetic of postmodern decay, as well as revealing the dark side of scientific experimentation and technology" (Standish, 1998, p.66). The government is a militaristic authoritarian government. The government experiments on children. As a result, the telekinetic children are perpetually stuck in their childhood. They look old in a grotesque way but their brains are that of children. These children are just numbers for the scientists. The experiments done with Akira and Tetsuo are also inhuman. They are treated as test subjects. Technology here is not some boon but destructive. We have violence, nihilism, extremist cult movements, riots, public protests, delinquency, corruption in government, and all other negative sociocultural aspects that can be thought of. It reminds us of Jameson's 'waning of affect' where a postmodern society is effaced of affect, that is, emotions and feelings. Any person living in such a society is reduced to just a consumer, a number, a node, a data packet, or even a product.

Tropes of posthumanism can also be detected in *Akira*. Tetsuo, Akira, and the telekinetic children surely have surpassed the boundaries of what it means to be a human. They have superhuman abilities such as telekinesis, telepathy, controlling other people's minds, teleportation, and so on. They surpass and transgress humanist and Enlightenment notions of ontological fixity. However, though it may seem optimistic at first glance, there is also a fear regarding these posthuman beings: "The psychic children are presented as a new stage in human evolution; thus the awakening of Akira promises something new. But we cannot be sure if Akira, as a psychic bomb, will present repetition with difference or repetition of the same. He is at once a source of fear and of hope, his awakening a perverse situation in which quasi-nuclear destruction raises expectations for the advent of a new, potentially better era" (Lamarre, 2008, p.136).

Neo Tokyo is a paradoxical postmodern city. On the one hand, we find "a sense...of 'placelessness'" (Hebdige, 2004, p.182) where the notion of nationality or national consciousness has been dismissed of. As Isolde Standish (1998) writes: "The uniqueness of architecture to a specific place, culture and time has been lost in Neo Tokyo. These images of a cityscape could be taken from any late capitalist city, such as New York, London. There is nothing in the scenes to link these images specifically to Tokyo" (p.66). However, if we scrutinize the cityscape of Neo Tokyo closely, we may also find traces of "the abandonment of placelessness ('critical regionalism')" (Hebdige, 2004, p.182). For example, we can see the Bonsai tree, a symbol of Japanese culture, outside the house of Mr.Nezu. Also, the flashing image of a Laughing Buddha-type Shinto god in the advertisement hoarding can be considered as an example as well.

Tetsuo's posthuman condition and the melding of human flesh and machine (as exemplified by Tetsuo's prosthetic arm) can be considered an example of cyborgian existence. The term 'cyborg' refers to a body that has mechanical or electrical devices, and that can function with greater efficiency than the normal, biological human. A combination of biological and mechanical refers to a combination of human and artificial. Cyborg is a hybrid of machine and organism, reality and fiction, a cross between animal/organism and machine. For Donna Haraway, the cyborg does not limit itself to boundaries of identities, that is, there is no obsession with 'pure' existence— 'pure' human. Cyborgian existence is assumed as irreversibly hybrid. Likewise, Tetsuo, as a posthuman cyborg, has transcended the boundaries of humanity. His body is a combination of organic elements and mechanical elements. Haraway's concept of the cyborg is largely utopian. But by the time we reach the end of *Akira*, the unnerving imagery of Tetsuo's mutating mechanical arm seems horrifying and dystopian. However, it is also utopian in the sense that Tetsuo's shifts in personality and his mutation are contradicting the essentialist notion of a 'pure' human.

The director plays with the audience at the end. Whether Kaneda and Kei will find a new better world or will be doomed by the same dystopia we do not know. Moreover, what happens to Tetsuo we do not know either. Whether he has become a heavenly entity or is he sent to another realm we are not certain. All we hear is a voiceover: "I am Tetsuo". The finale is steeped with luminous imagery. Regarding this luminous imagery at the film's finale and the lack of narrative closure, Bolton (2014) writes:

"This imagery is distinctly spiritual, from the accompanying organ and choral music and biblical sky to Kaneda's entering the light and taking the light inside himself, and finally the suggestion that Tetsuo presides over the birth of a new universe. But this new-age transcendence fails to provide much closure. It certainly does not address or resolve any of the political issues that are in the background of the film...The future seems to belong to Kaneda and Kei, a new Adam and Eve who survive and embrace in the wreckage; but politically, what does this domestic couple of biker and guerrilla now stand for?" (pp. 304-305).

## CONCLUSION

In conclusion, we can say that Katsuhiro Ōtomo's animation film *Akira* symbolically summarizes thoughts, ideas, and movements in post-WWII Japan. The film references many disaster texts from the repertoire of Japanese literature, cinema, and popular culture. The film draws upon elements from previous cultural texts and presents them as continual 'presents' without paying much attention to logical transition or temporal continuums. It is a postmodern narrative that focuses on discontinuity.

## LIMITATIONS AND STUDY FORWARD

The present research provides a broad overview of the film's postmodern tendencies. Some specific postmodern traits such as posthumanism, the cyborg, glocalization et cetera can further be studied in relation to the film in a more exhaustive way.

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## AUTHORS' CONTRIBUTION

1. Kunal Debnath conceived the idea and worked on the theoretical framework and data analysis.
2. Dr. Nagendra Kumar contributed to the theoretical framework, abstract, and methodology. He also contributed to data analysis, references, citations, and the overall formatting of the paper.

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