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Biogaming Limbo: *Ressentiment* of the New Era in Sion Sono's *Tag*

Abstract: Dealing with the unstable (virtual) realities that are repeatedly constructed in the film *Tag* (2015), Sion Sono explores entirely new forms of amusement in the realm of transhumanism. In the following text, I will discuss the concept of *ressentiment* in light of a master-slave relationship between the gamer/fan and an objectified game character, meant to entertain the transhuman subject. From the perspective of critical theory, the film is further examined as a disturbing reflection of the gender issues in both Japanese and global media environments, but read in contrast to the prevalent opinion of those critics who perceive it as misogynistic.

Keywords: *Tag*; *ressentiment*; gaming; Nietzsche; transhumanism; final girl.

Entertaining the Transhuman

The influence of Nietzsche's thought on transhumanism as a movement which explores the methods of overcoming the human limitations and enhancing their intellectual and psychological capacities, has proven to be a debatable subject among the various scholars. Opposing Nick Bostrom's standpoint on vague similarities between the transhumanist movement and Nietzschean philosophy, Stefan Lorenz Sorgner argues that these resemblances are rather significant – referring to a world diverging from traditional Christian belief system, valuing the scientific research and detailing the concepts of higher humans and the overhuman.¹ When inspecting “Nietzschean conception of the transhuman condition”, Keith Ansell Pearson's perspective of dismissing “anything about the human in terms of notions of its integrity, inviolability, or supremacy”² allows us to investigate the aspects of transhumanism which do not necessarily refer to human advancement in terms of one's capabilities but instead, of furtherance of transhuman entertainment mechanisms. But isn't it futile to engage in inspecting the “superficial” aspects of – in Francis Fukuyama's words – one

¹ Stefan Lorenz Sorgner, “Nietzsche, the Overhuman, and Transhumanism,” *Journal of Evolution & Technology* 20, 1 (2009): 29.

² Keith Ansell Pearson, *Viroid Life: Perspectives on Nietzsche and the Transhuman Condition* (London & New York: Routledge, 1997), 3.

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of “the world’s most dangerous ideas”³? Critically evaluating exclusively the dangers of biotechnological advancement of the human race that would reflect the platform of “serious” issues, and neglecting those of amusement and leisure, could be marked as unavailing and ineffective. Questioning transhumanism through discourse on entertainment could reveal the issues equally relevant and urgent as those dealing with political and biomedical concerns of the new era. In “Video Games and the Transhuman Inclination”, Robert M. Geraci suggests that precisely video games display human potential of overcoming our limitations “much better than other technologies”, as the logic of video games presumes not just resurrection, but human advancement as “thanks to what we learn in the process, we come back better than before.”⁴ Geraci recognizes the transhumanist theme of video games, in the broadest sense of a term, by dealing with time and space travel or involving the “heroes enhanced through exoskeletons, cybernetics, or genetic enhancement.”⁵ He foregrounds two key aspects of transhumanism throughout video games: transhumanist ideas in the game storyline and the player’s enabled “transhumanist states of being,” as the virtual environment allows us to “do things that would be impossible in ordinary life.”⁶ Therefore, we could speculate on whether there is a suitable trans-object to entertain the transhuman subject. Drawing on prominent Italian scholar Stefano Vaj’s notion that “transhumanism should not tell us what *will happen*, but what *might happen if we want it*”⁷ we could search for the possible answers in Sono’s pro-feminist action-science fiction-horror film *Tag* (2015) which was inspired by Yusuke Yamada’s bestselling novel *Riaru Onigokko*.⁸

The main character in the film, Mitsuko, goes through the ordeal of running for her life in several parallel universes. In the first segment of the film, she becomes the sole survivor when two school-buses are struck by invisible, lethal force, only to subsequently find herself in another school massacre. After those incidents, she transforms into two different female characters in equally mortal danger. At the end of the film, Mitsuko realizes that the ordeal she went through has been caused by the new disposition in the video game industry – she is a victim of game design practice

³ *Foreign Policy* gathered eight influential thinkers to meditate on ideas that would prove to be “dangerous” in the (near) future for September/October 2004 issue. Francis Fukuyama identifies transhumanism as threatening movement as it destabilizes the notion of equality and political liberalism. According to Fukuyama, transforming into a superior being would create a gap not only in biological terms, but also in claiming rights, between the “enhanced creatures” and those unaltered citizens.

⁴ Robert M. Geraci, “Video Games and the Transhuman Inclination,” *Zygon* 47, 4, (December 2012): 736.

⁵ *Ibid.*, 738.

⁶ *Ibid.*, 739.

⁷ Roby Guerra, “Transhumanism and Futurism of the Will: an interview with Stefano Vaj,” (October 28, 2013), <http://hplusmagazine.com/2013/10/28/transhumanism-and-futurism-of-the-will-an-interview-with-stefano-vaj/> acc. on January 19, 2022.

⁸ *Riaru Onigokko* was adapted to a motion picture of the same name in 2008, which was followed by four additional sequels. This adaptation is quite faithful to the original text with a male protagonist who ends in parallel world where the Lord of the Land plays the chasing game, targeting those who share the same name as the main character. Instead, Sono’s choice to utilize female characters as dominant in the film suggests that he was inclined to address the gender issue in Japan’s pop culture.

based on the use of genetic material of an individual in the creation of a game avatar.⁹ In the following text, I would like to address the repetitive feeling of hurt, the persistent reactivation of the wound typical for the concept of *ressentiment* and consider it in a light of a relationship between the gamer/fan and an objectified game character, which could provide the possible answer to aforementioned issue of the existence of a trans-object meant to entertain the transhuman subject.

Playing with a Slave: Necessity of *Ressentiment*

Borrowed from the French language, the *ressentiment* was introduced as a philosophical term in the 19th century, in the work of Soren Kierkegaard. He finds the “present age” a passionless time when individuals “will aspire to be nobodies in order to become the public.”¹⁰ “Without passion, everything is a representation of something else without the commitment that accompanies its presence.”¹¹ In such circumstances, the *ressentiment* manifests through hindering of all actions. This term has been further developed in Friedrich Nietzsche’s philosophy delineating the slave-master relation, as a reactive force of the passive ones to the oppressive agency of the “outside”. This “lasting mental attitude” which emerges from systematic oppression is to be examined not as relatable to Christian value system¹², but as a “unit of experience” of the main character in the film, while she shifts through multiple realities.

Therefore, let us explore the three stages which *Tag*’s protagonist Mitsuko must unwillingly pass through, by the will of an outside force.

In the first phase, Mitsuko, a high school poetry enthusiast, becomes witness to a massive carnage when a sudden wind slices in half all those around her in a school bus. Running back to her school, she faces dozens of passers-by who also get bisected by the wind, leaving her in total agony. Unexpectedly, when she reaches her all-girls high school, everyone acts as nothing happened and Mitsuko has trouble to remember her own fellow students. Eventually, she comes to recall her best friend Aki who makes fun of her having a “bad case of amnesia”.

The forgetfulness of the main character in this film is two-folded, Mitsuko does not remember her friends and has to be introduced to them again, but towards the end of a film we discover that she equally “forgot” who/what she actually was. In *On the Genealogy of Morality*, Nietzsche distinguishes forgetfulness as “not just *vis inertiae*, as superficial people believe, but rather an active ability to suppress” which “makes

⁹ The premise of using DNA cells in gaming industry does not strike as particularly original, considering two decades prior, Brett Leonard’s *Virtuosity* (1995) narrative of virtual reality stimulation, generated by the utilization of several serial killers’ personalities escaping into the real world.

¹⁰ Soren Kierkegaard, *Two Ages: The Age of Revolution and the Present Age* (Princeton, NJ: Princeton University Press, 2009), 94.

¹¹ Robert M. Frazier, “Kierkegaard, Ressentiment, and the Present Age: Exploring the Contours of Social Deception,” *Midwestern Journal of Theology* 11, 1 (2012): 81.

¹² See Max Scheler whose perspective of *ressentiment* rests on syncretism with Christian love and morality.

room for something new, for nobler functions and functionaries.”¹³ However, Mitsuko’s recollection of the horrifying events does not fade away when she goes through other phases of the strange world she finds herself in. Mitsuko’s DNA has been used by the entertainment industry, customized to a degree to satisfy the typical needs of a user (completing a level and continuing to the next one with a greater knowledge) and as such, she can be identified as the one encompassing the slave morality that finds its most insightful description in Nietzschean notion of will’s memory:

And precisely this necessarily forgetful animal, in whom forgetting is a strength, representing a form of robust health, has bred for himself a counter-device, memory, with help of which forgetfulness can be suspended in certain cases. [...] consequently, it is by no means merely a passive inability to be rid of an impression once it has made its impact, nor is it just indigestion caused by giving your word on some occasion and finding you cannot cope, instead it is an active *desire* not to let go, a desire to keep on desiring what has been, on some occasion, desired, really it is the *will’s memory*: so that a world of a strange new things, circumstances and even acts of will may be placed quite safely in between the original ‘I will’, ‘I shall do’ and the actual discharge of the will, its *act*, without breaking this long chain of the will.¹⁴

Mitsuko’s active memory should be understood in terms of serving the purpose of the game, that is – she has been “designed” to remember the events from the previous game stages, but not of her origin. Intriguingly, Mitsuko’s mnemonic “weakness” establishes her suffering as her own “active desire”, for it is the only constant in all three segments. At this point, reasoning in a line with the aforementioned quote, we could argue that “the world of a strange new things, circumstances and acts” in which Mitsuko has to survive is the condition of her “will’s memory”, at least within the game, as she has been chosen and programed to act in such way. The uncommonness of the events Mitsuko participates in, is best described by her friend’s casual remark that “life is surreal”. At school, two female teachers unexpectedly start to shoot all the students with a heavy artillery and Mitsuko is once again in position to escape the threat of an uncanny situation. In point of fact, “the one element underlining all three [incarnations of the] characters’ existence is the unending need to run for survival.”¹⁵

In the second stage, a shocked Mitsuko realizes that she had physically morphed into a young woman – Keiko, who was supposed to get married. Again, the bizarre fantastical occurrences manifest through the first male character in the film – a bridegroom with a hog’s head, and a killing spree set between the protagonist and

¹³ Friedrich Nietzsche, *On the Genealogy of Morality* (Cambridge, UK: Cambridge University Press, 2008), 35.

¹⁴ *Ibid.*, 36.

¹⁵ Clarence Tsui, “Tag (Riaru Onigokko): Bucheon Review,” *The Hollywood Reporter* (July 24, 2015), <http://www.hollywoodreporter.com/review/tag-riaru-onigokko-bucheon-review-810870> acc. on January 21, 2022.

apparent “evil forces” embodied in the female characters. This second section of the film also proceeds with suspense, leaving Mitsuko in the state of agitation.

Reading Nietzsche, Deleuze emphasizes two points – first, that “excitation can be beautiful and good and the man of *ressentiment* can experience it as such”¹⁶ and second, that “the man of *ressentiment* is characterized by the invasion of consciousness by mnemonic traces, the ascent of memory into consciousness itself.”¹⁷ In the third stage of the film, the excitement of being hunted reaches its maximum as Mitsuko transforms into a track runner Izumi, trying to escape the new attacks. Her literal metamorphosis into a constantly running being whose character trait is cleared from the social roles of the two previous incarnations (that of a high-school student and a bride), directly refers to her essential purpose – to be permanently chased down. The reoccurring deadly situation turns her initially passive position into an act of reactive force. Reverting back to Mitsuko, the protagonist is urged to take the active role by ripping up the red and blue cables set as veins in her friend’s body, which brings to revelation the causes behind creation of those stirring parallel universes. *The world we are living in is fictional. Someone dragged us all into this world. You are the main character. They’ll keep chasing and killing you forever*, her friend warns, and soon after Mitsuko enters the male world where she realizes that she is a character in a popular 3D videogame.

Following Deleuze’s suggestion that “the man of *ressentiment* experiences every being and object as an offence in exact proportion to its effect on him”, I argue that “virtual” Mitsuko embodies the absolute *ressentiment*, as the genetic material of the real Mitsuko has been used in the video-game industry, designed to be a slave of the gamer. Her slave morality begins to change in the moment when she has to *act* instead of to *react*; the excitement and memory traces enabled her to keep running but she did not have to act, as all of her actions were mere reactions to what has been imposed on her. Mitsuko and her parallel alternations have been principally designed to feel that they deserve better than what their fate brings, which is a key aspect of *ressentiment*.

Or possibly, the DNA used for the entertainment of the “noble men” has been purposely selected among those women who were unfortunate enough to display the *ressentiment* “quality” in their real lives. Being envisioned as a schoolgirl, frail, and average (and not strong warrior-women type), Mitsuko’s commonness is a perfect match, compatible with a notion of *ressentiment*.

The utilization of a genetic material for the sole purpose of amusement in trans-humanist condition should not be considered as a horrible idea becoming reality in menacing future. Rather, Rosi Braidotti’s insight on the contemporary state of affairs suggests that we have already stepped into a realm of repetitive necro-politics:

The representation of embodied subjects has been replaced by simulation and has become schizoid, or internally disjointed. It is also spectral:

¹⁶ Gilles Deleuze, *Nietzsche and Philosophy* (London & New York: Continuum, 2002), 116.

¹⁷ *Ibid.*, 114.

the body doubles up as the potential corpse it has always been and is represented as a self-replicating system that is caught in a visual economy of endless circulation. The contemporary social imaginary is immersed in this logic of boundless circulation and thus is suspended somewhere beyond the life and death cycle of the imaged self. The bio-genetic imagination has consequently become forensic in its relationship to the body as corpse and in the quest for traces of a life that it no longer controls. Contemporary embodied subjects have to be accounted for in terms of their surplus value as bio-genetic containers on the one hand, and as visual commodities circulating in a global media circuit of cash flow on the other. Much of this information is not knowledge-driven, but rather media-inflated and thus indistinguishable from sheer entertainment. They are therefore doubly mediated by bio-genetic and by informational codes.¹⁸

Hence, the value of a subject is measured on a cell level, and Braidotti's claim can be interwoven with Sono's film, if we presume that the main character's potential to carry a "slave morality" gene led her to be a mere supreme object of submission in the entertainment industry, the trans-object as such. *Tag* unveils the insatiable desire for the "(bio)informational codes" that Braidotti refers to, which are implemented in mass-mediated environment as necessary means for the amusement of the gamers.

In close proximity of Braidotti's claims stands Nietzsche's understanding that the man of *ressentiment* "temporarily humbles and abases himself" but that "a race of such men of *ressentiment* will inevitably end up cleverer than any noble race."¹⁹ This standpoint derives from the perspective that enemies and accidents build in the man of *ressentiment*, his permanent obsession with them generates the invention of "evil enemy" against which he always stands as good. Successfully passing the multiple levels of all realities she found herself in, and finally meeting her master, Mitsuko eventually does prove to be the "cleverer race" in the final act. Nietzsche's notion that the crucial factor for the *ressentiment* is found in the slave's need of a hostile world, is once again evident in the last scene. Instead of running for her life, the protagonist has to evade being raped by her ultimate fan. Eager to fulfill his dream, after 150 years of desiring a physical contact with Mitsuko, the master is nothing more than a regular gamer to whom she has always been the fetishized object of fiction. Evilness of the master has been established not just by the fact that he indulges in the entertainment that uses human DNA, and which has been designed to provide amusement of the player by perpetually enforcing the deadly circumstances for Mitsuko to experience, but additionally through his desire to have a sexual intercourse with her. With such characterization of a master, Sono's skillful direction enhances the *ressentiment* paradigm through juxtaposition of the female protagonist and her hostile environment, both virtual and real.

¹⁸ Rosi Braidotti, *The Posthuman* (Cambridge, UK & Malden, MA: Polity Press, 2013), 119.

¹⁹ *Ibid.*, 21.

Here I would like to draw attention to the theoretical work of Japanese psychologist and critic Tamaki Saito. In *Beautiful Fighting Girl* (2011) Saito explores the figure of a cute young girl-fighter in anime and manga, the ways in which she has been produced and consumed, and further, the issue of media representation and *otaku*²⁰ sexuality. Saito insists that the distinction between fiction and reality is not affirmatively accepted in what he calls “Japanese space”, but rather that such “distinction itself is in fact based on a Western idea.”²¹ Distinguishing several layers of *fictional context* in mass-mediated, postmodern era, he suggests that *otaku* are not inclined to consider fiction and reality in dichotomous view.

If anything, they are able to find reality (*riariti*) equally in both fiction and reality (*genjitsu*) [...] They see and enjoy reality (*riariti*) in terms of every standard by which fiction can be judged, including not just the quality of anime characters but also the script and character design, visual direction, marketing, criticism, and particular points of appreciation. This is the *otaku*’s special ability. When this is developed sufficiently, it becomes the three abilities that Okada describes as the “eye of the aesthete,” the “eye of the master,” and the “eye of the connoisseur.”²²

Although Saito’s findings derive specifically from the analysis of anime and manga characters, I believe that his standpoint on devoted fan and personified media object of his desire provides an insight which can contribute to a better understanding of this film. The gamer in *Tag* is an absolute *otaku*, immersed in representational world and his sexual desire/aggression in the final act embodies the hyperbolic instance of his attachment.

The forms of expression known as manga and anime that have emerged within the framework of Japanese representational culture with its fundamentally high-context nature have refined the qualities of atemporality, simultaneity, and multiple personality to such an extent as to produce a representational space in which communication and transmission of information have become extremely efficient. To maintain its autonomous reality, it is to some extent inevitable that this kind of imaginary space incorporates sexual expression. By “autonomous” I mean an autonomous economy of desire that has its own existence within the representational space and is no longer simply a projection of the desire of the viewer. The more heterosexual the viewer’s desire to begin with, the more the imaginary “expressed sexuality” must transcend it and deviate from it.²³

²⁰ *Otaku* is the term which refers to obsessive fans that primarily consume, but also produce manga and anime, and their derivative merchandise.

²¹ Tamaki Saito, *Beautiful Fighting Girl* (Minneapolis & London: University of Minnesota Press, 2011), 151–52.

²² *Ibid.*, 24.

²³ *Ibid.*, 157–58.

Considering the fact that all three “incarnations” of the main character are played by the actresses – Reina Triendl (Mitsuko), Mariko Shinoda (Keiko) and Erina Mano (Izumi) who are also *idols* (singers, fashion models), as well as the others in supporting roles, Sono’s “panty-shots” direction should be considered as directly involving its *otaku* targeted audience while addressing the issues of violence and sexuality in the entertainment industry.

However, the director’s intention has been deeply misrecognized by many critics who have based their interpretations on the gender issue, ignoring the (auto-) ironic tone of the film. Such typical reasoning has been offered by Andrew Mack:

The gist of Sono Sion’s **Tag** is this. As a woman, you are a man’s plaything. You exist solely for male pleasure. And if you don’t like it, kill yourself. Women cannot overcome any act of objectification by empowerment, only by a cowardly act of ultimate surrender. Now it becomes really difficult to defend this film because honestly, how can you even begin to defend that worldview?²⁴

Contrary, I argue that what Mack names “the ultimate surrender” is rather a “triumph of the weak as weak”. When fictional and real world eventually fuse, following her friend’s advice that the change is possible only if one does something unexpected, instead of abiding by desire of her master, Mitsuko commits suicide. Ironically, her unexpected act of self-annihilation functions as her own, self-releasing victory. The cleverness of such self-terminating move is undeniable, as she succeeds to overcome every obstacle imposed by the system of higher gaming (male) authority. Besides bypassing and ultimately rendering the game itself obsolete, Mitsuko demonstrates the superior attitude towards her virtual captor by depriving him the final reward he was presumably entitled to in reality. Once again, Braidotti’s arguments could be apposite:

Self-styling one’s death is an act of affirmation because it means cultivating an approach, a ‘style’ of life that progressively and continuously fixes the modalities and the stage for the final act, leaving nothing un-attended. Pursuing a sort of seduction into immortality, the ethical life is life as virtual suicide. Life as virtual suicide is life as constant creation. Life lived so as to break the cycles of inert repetitions that usher in banality. Lest we delude ourselves with narcissistic pretenses, we need to cultivate endurance, immortality within time, that is to say death in life.²⁵

²⁴ Andrew Mack, “Fantasia 2015 Review: Sono Sion’s TAG, Sure There Are Lots of Japanese Girls in it, But...” *Screenanarchy* (August 03, 2015), <http://screenanarchy.com/2015/08/fantasia-2015-review-sono-sions-tag-sure-there-are-lots-of-japanese-girls-in-it-but.html>, acc. on December 21, 2021.

²⁵ Braidotti, *The Posthuman*, 119.

This resonates with what Deleuze marks as “the dreadful feminine power of *ressentiment*: it is not content to denounce crimes and criminals, it wants sinners, people who are responsible.”²⁶ Taking her own life, Mitsuko ultimately finds “the sinner”, the evil master in the gamer who can then be held as accountable for her death. Her resistance is radical as it is not manifested necessarily through a register of self-defense, but of self-attack.

In *Tag*, a class system, differentiating the noble from the slave that Nietzsche refers to, has been transposed on the world of real and virtual, the noble being the real and the slave being the virtual. The utilization of human genetic material in creation of virtual characters, fundamentally produces them as playthings already in the state of ultimate coercion, as automatons silenced and unable to display anger. The logic of directing revenge inwards, and not against the oppressor, is detected and contained within a closed system of virtual reality. Mitsuko’s immense powerlessness lasts until she breaks the barriers of the virtuality and carries out revenge in reality. One could argue that morality of the noble man is exclusively reserved for a domain of reality, whereas that of a slave is intended to be experienced inside the virtual landscape. The state of such extreme powerlessness prompts the most idiosyncratic form of revenge, which Sono demonstrates through a triumph of the oppressed, when sudden ingress of virtual distorts reality. Mitsuko’s vulnerability and helplessness have figured as the most striking of values in the virtual world, and in a domain of reality, they are fully expressed through a self-terminating act as a radical form of resistance to misuse and exploitation of her body. In the end, by directing the “revolt” towards (her)self and not, as expected, blatantly to the oppressor, Mitsuko’s slave morality profoundly and conclusively affects the powerful other.

Hence, the final act of self-imposed suffering operates as a subversion and fatal device for the noble man. Carol J. Clover’s *Men, Women and Chainsaws* (1992) remains to be a crucial contribution in feminist film theory, and her notion of “final girl” as a survivor figure in horror genre mostly relates to Sono’s protagonist. Acknowledging the complexity of gender representation which goes beyond conclusions that screen females represent the Female, and males the Male, Clover argues that the slasher film foregrounds the essential questions of cinema analysis: “Where does the literal end and the figurative begin? How do the two levels interact and what is the significance of the interaction? And to which, in arriving at a political judgment (as we are inclined to do in the case of low horror and pornography in particular), do we assign priority?”²⁷ Throughout the film, Mitsuko has been chased and attacked, witnessing the bloody massacre of her friends but unlike the final girls in American cinema that Clover focuses on, Mitsuko prevails not just by killing her oppressor but engaging in a suicidal act. Despite *Tag*’s nihilistic ending, I argue that Clover’s account is equally relevant for this film, as much as she suggests that the final girl “(1) undergoes agonizing trials, and (2) virtually or actually destroys the antagonist and

²⁶ Deleuze, *Nietzsche and Philosophy*, 119.

²⁷ Carol J. Clover, *Men, Women and Chainsaws* (London: BFI Publishing, 1996), 44.

saves herself” and that those screen actions enable us, as audience, to be “in the end ‘masculinized’ by and through the very figure by and through whom we were earlier ‘feminized.’”²⁸ Therefore, to the audience accustomed to the final girl who literary and undoubtedly survives, Sono’s choice of triumphant Mitsuko who ends her life by her own will might seem extreme and difficult to comprehend.

Conclusion

In *The Future of the Image*, Jacques Rancière foregrounds the contradictory discourses dealing with relational aspects of image and reality. “What is being spoken about, and what precisely are we being told, when it is said that there is no longer any reality, but only images? Or, conversely, that there are no more images but only a reality incessantly representing itself to itself.”²⁹ It seems that whatever standpoint one chooses to support, each perspective occupies the realm of phantasms. The proliferation of images or “representational” realities, thus, blurs the lines between two concepts and leaves us in the state of questioning whether the strict distinction is even possible in the globally mass-mediated world. The overall consumption of digital images generated through processing systems of reconfiguration, enhancement, compression, or restoration, radically transforms the perception of actual reality. This trans-mutated reality, reinforced by accumulation of *trans-images*, should be investigated through a perspective which “recognizes the transgressions and trauma that are implicit in the inevitable cultural shifts that will follow”³⁰ In the sense of being immersed in representational culture, Saito’s reading of an *otaku* or Sono’s depiction of a gamer could be applied to the general audience as well.

Sion Sono’s *Tag* deliberates over the issues of transhumanity, (gender) role playing, and the correlation between the fetishized object of fiction and the consumer as its master. A key point of Sono’s film draws attention to the state of *ressentiment* which has been repeatedly experienced in the world of unstable realities we are immersed in. Even though *Tag* envisions “trauma and transgressions” of the transhumans whose entertainment essentially unveils how worthless human DNA is, a limbo of the same mentality (noble man-slave morality), establishes as quite distressing and threatening regardless of the era and actual manifestation (gender, class system, actual or virtual reality).

²⁸ *Ibid.*, 59.

²⁹ Jacques Rancière, *The Future of the Image* (London & New York: Verso, 2008), 1.

³⁰ Mike Phillips and Chris Speed, “Ubiquity: A paranoid manifesto,” *Ubiquity: The Journal of Pervasive Media* 1, 1 (2012): 3.

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