



Cyborg without Organs: Bartholomew Kuma as a Nomadic Subject (A Collective Interpretation on Oda's *One Piece* Manga)

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ABSTRACT. Considering comics or manga as legitimate objects of literary study can significantly contribute to the development of literary science. Popular fiction such as *One Piece* (OP) attracts widespread interest; however, many studies overlook its unique integration of text and visuals, resulting in incomplete interpretations. This study seeks to provide a collective interpretation of the OP manga, specifically tracing the transformation of Kuma's identity. The analysis employs Rosi Braidotti's posthumanist theory, specifically the concept of nomadic subjectivity. Data collection methods include close reading and Focus Group Discussions (FGDs), with critical discourse analysis as the analytical framework. Based on these concepts and methods, there are two cycles in Kuma's transformation. First, his fascist subjectivity is marked by the World Government's oedipalisation process, which constrains his productive flows of desire and reinforces a sedentary perspective. Second, as a nomadic subject, Kuma transcends his existence, perceiving life across all organisms by dismantling the Oedipal regime within his desires. In this sense, Kuma can be considered as a 'cyborg without organs'.

Keywords: One piece; posthumanism; nomadic subject; collective interpretation; cyborg without organs

Ciborgue sem Órgãos: Bartholomew Kuma como um Sujeito Nômade (Uma Interpretação Coletiva do Mangá *One Piece* de Eiichiro Oda)

RESUMO: Considerar os quadrinhos ou o mangá como objetos legítimos de estudo literário pode contribuir significativamente para o desenvolvimento da ciência literária. A ficção popular, como *One Piece* (OP), desperta amplo interesse; contudo, muitos estudos negligenciam sua integração singular entre texto e imagem, resultando em interpretações incompletas. Este estudo busca oferecer uma interpretação coletiva do mangá OP, especificamente ao traçar a transformação da identidade de Kuma. A análise emprega a teoria pós-humanista de Rosi Braidotti, particularmente o conceito de subjetividade nômade. Os métodos de coleta de dados incluem leitura atenta (close reading) e Discussões em Grupo Focal (FGDs), tendo a análise crítica do discurso como estrutura analítica. Com base nesses conceitos e métodos, identificam-se dois ciclos na transformação de Kuma. Primeiro, sua subjetividade fascista é marcada pelo processo de edipianização do Governo Mundial, que restringe seus fluxos produtivos de desejo e reforça uma perspectiva sedentária. Segundo, como sujeito nômade, Kuma transcende sua existência, percebendo a vida em todos os organismos ao dismantelar o regime edípico em seus desejos. Nesse sentido, Kuma pode ser considerado um 'ciborgue sem órgãos'.

Palavras-chaves: One piece; pós-humanismo; sujeito nômade; interpretação coletiva; ciborgue sem órgãos

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Introduction

One Piece (OP) is a manga series illustrated by Eiichiro Oda. The OP manga was first published through Weekly Shonen Jump magazine on 22 July 1997 and currently has not met its final plot. In addition, OP was also translated into several forms: anime from 20 October 1999 until now, novels, and a live-action series in 2023 on Netflix. Pilastro (2023) argues that the various forms of adaptation are closely linked to the series' enduring and growing popularity over the years. The phenomenon makes OP manga identified as popular literature—a category of fiction that is widely consumed and culturally influential (see Adi, 2011; Sasada, 2011; Zoth, 2011). Moreover, in other spaces, manga or comics are referred to as literature, due to their use of narrative structures comparable to those found in traditional literary texts (Babic, 2014).

Despite common assumptions, this fictional form diverges significantly from that of novels, anime, or film. The distinction lies in its narrative presentation; manga, for example, operates as a hybrid of graphic (visual) and textual (grammatical) elements (Yang & Soon, 2023), and is structured through linear or sequential art (Horstkotte, 2013). In simple terms, manga is considered a narrative comic, and the OP manga follows this form.

OP broadly follows the journey of Monkey D. Luffy and his pirate crew, the Straw Hat Pirates, as they seek the legendary treasure known as the *One Piece*. To uncover it, they must navigate the treacherous seas of the Grand Line, journeying to the final island, Laugh Tale, where the treasure is believed to be hidden. The narrative of OP showcases a complex tapestry of knowledge; for instance, from a historical perspective, Eiichiro Oda interweaves elements of American colonial history and the influence of European powers in the East (Ihza, 2021).

In this article, we will not explore OP in its entirety; rather, we will focus on select storylines that significantly impact the overarching narrative, specifically on the character Bartholomew Kuma and the narratives associated with him. Although not the main protagonist, Kuma appears across multiple arcs and chapters. Most recently, his presence intensifies in the Egghead Arc, appearing in chapters 1067, 1071, 1072, 1074, 1078, 1084, 1092, and consecutively from 1095 to 1106. He was initially introduced as an antagonistic character among the Warlords of the Sea (Shichibukai) and portrayed as a weapon under the World Government (WG). Sutrimah et al.,

However, in chapters 1095 through 1102, Kuma's background life gradually unfolds from birth through his time as a slave, a king, and ultimately as a WG cyborg. As a cyborg, Kuma lacks autonomy, being governed entirely by some authorities. Thus, Kuma's cyborg consciousness operates as an authorized, programmed mind, further employed as a weapon by the WG, known in the OP world as a Pacifist.

Ideally, a cyborg that has been authorized and programmed will continue to follow the wishes of its authority or creator. If the authority is democratic, then the technological program in him will bring benefits to all life (see Bostrom, 2005). But if it is the other way round, then it will become a (fascist) weapon in destroying those who are perceived as interfering with its sovereignty. It can even become a weapon in colonizing space and other species (see More, 2013). However, in chapter 1104, the cyborg Kuma can destroy all authority that confines his self. This trope of destruction assumes Kuma's existence in two transformative processes of selfhood, namely as a transhumanist (fascist) and beyond his selfhood. In this sense, the phenomenon in this OP indirectly shows the discrepancy between an authorized cyborg and a cyborg without authority. This incongruity is the basis for exploring this research by further questioning, why is Kuma's cyborg able to break free of authority?

Therefore, this study aims to conduct a collective interpretation of the graphic narrative of the OP manga by following the journey of Kuma's character, both as a cyborg in the hands of the government and beyond the cyborg identity. Collective interpretation is a methodological scheme that involves the community to construct meaning in texts (Frost et al., 2011; Fry, 2012), especially the existence of the OP manga as popular fiction that is very popular with the public today. To interpret this, we will draw upon Rosi Braidotti's concept of nomadic subjectivity within the posthumanist paradigm and to reach this state of existence, two critical research questions have been formulated: (1) How does WG shape and authorize the cyborg Kuma as a fascist subject? and (2) How does the cyborg Kuma become a nomadic subject?

Literature review

There have been many studies on *One Piece* (OP). Some of them are Rifqi (2021), Zoth (2011), Sasada (2011) and many more. However, in general, some of these studies are still stuck on humanist narratives by making the main character, Monkey D. Luffy, a hero. Furthermore, some studies focus on syntactical analysis such as Sutrimah et al. (2023), that researches forms of phrases. In addition, some relate it to Cultural studies in International Relations (IR) (e.g. Kopper, 2020).

These studies did not put manga as a textual-graphic narrative but only analysed the meaning of the grammar of conversations between characters. In the context of literary studies, the construction of meaning in comics (manga) needs to be built by reading its word-image or text-art narrative as a hybrid that builds the integrity of meaning in the works (Berube, Priego, Wisdom, Cooke, & Makri, 2024; Calafato & Gudim, 2022; Chute, 2008). For Chute (2008, p. 452), "[...] a reader of comics not only fills in the gaps between panels but also works with the often disjunctive back-and-forth of reading and looking for meaning. It is usually understood". This certainly encourages the researchers to put comics in the way Chute envisions. Nevertheless, Chute invites comic readers to do independent interpretation, Calafato and Gudim (2022)

employ comics as a teaching media to improve student communication in schools, and Berube et al. (2024) make comics as a source of readers' responses in schools carried through intensive reading. These three studies also differ from this research, which adopts a collective interpretative approach that acknowledges comics as complex narrative forms, deserving of analysis in their full textual-graphic integrity. In addition, none of the above studies discussed comics through the posthumanism paradigm.

In fact, the posthumanist paradigm has been widely used to read literary works, such as O'Halloran (2023), Cockin (2016), Ferrández-Sanmiguel (2023), Czerniakowski (2021), etc. However, none of them tried to discuss posthumanism in manga, comics, narrative graphics, or graphic literature. On the other hand, some studies mistakenly apply posthumanism to literature, such as Aji (2020), who puts posthumanism together with transhumanism, even though the two are different (see Czerniakowski, 2021).

Ontologically, posthumanism offers a radical perspective that challenges hierarchical structures in life, rejecting the centrality of humans, particularly as conceived by European Enlightenment rationalism as the focal point, as well as any singular prioritization of other organisms (Daigle & McDonald, 2022). Unlike transhumanism, which fundamentally extends the humanist ideals of the European Enlightenment, posthumanism does not seek to elevate other organisms but rather to decentralize authority altogether. Transhumanism provides technology as a medium for transforming the human self to transcend its biological boundaries (More, 2013). The goal is to improve the quality of human body, including human cognition through techno-biological modification (Merzlyakov, 2022; Vita-More, 2013). For example, it can help humans with disabilities to live like other humans through their technological bodies. In other words, it can bring benefits to humans.

The problem is that although it can be a medium for overcoming human limitations through technology, it has the potential to destroy human existence (Merzlyakov, 2022). Even in socio-political optics, the transhumanist perspective can make techno-biology a means of destroying other species. This has caused thinkers to justify it as a very dangerous idea in this world (Ach & Beck, 2023; Belk, 2022). On the one hand, it can be beneficial and on the other hand, it can make humans the centralized authority of other species, even potentially destroying each other among humans.

The concept is in opposition to posthumanism which obscures and even destroys the existence of authority among humans and anti-humans, humans and non-humans, between nature and culture, or humans and technology (Ach & Beck, 2023; Hayles, 1999; Wolfe, 2010). Therefore, posthumanism is life without oedipalisation or authority (see Haraway, 1991). It is the spirit of anti-oedipalisation in posthumanism that leads the author to the idea of Rosi Braidotti's nomadic subject.

'Grch...grk...kween': Kuma under the oedipal regime of the world government

As outlined earlier, this study does not examine the entirety of the *One Piece* (OP) manga. Instead, it focuses on specific aspects, particularly the character Bartholomew Kuma and the narratives associated with him, which significantly influence the overall storyline of OP. Bartholomew Kuma's life can be characterised by profound suffering, spanning from his childhood to adulthood. His tragic past is first unveiled in Chapter 1074, where his daughter, Jewellery Bonney, delves into a memory 'bubble' created by Kuma using the powers of the *Nikyu Nikyu no Mi* devil fruit.

The first memory—seen through Bonney's perspective—depicts Kuma injured and attempting to escape from Tenryuubito's pursuit. However, he is ultimately captured and subjected to torture by Tenryuubito's guards (Oda, 2023b). The narrative of Kuma's life begins through Bonney's perspective, which guides us through chapters 1095–1103, detailing Kuma's journey from birth to his transformation into a cyborg, or Pacifist.

Using the close reading method to analyse Kuma's process of transformation or becoming a cyborg in the *One Piece* (OP) manga, we identified a compelling reason underlying Kuma's desire to undergo this change. This reason is revealed in Chapter 1100, where Kuma states:

I have no obligation to help this girl. I've been worrying all this time thinking it might be impossible to save Bonney. I'm so grateful!! I'll happily accept any fate so long as Bonney is Cured!!, (Oda, 2023f, pp. 10–11).

The reason 'to save Bonney' is of paramount importance to Kuma. Through this act, he can extend both life and his love to Bonney. This motivation arises from the 'blue stone' disease, also known as 'sapphire scale,' a condition that causes its sufferers to turn completely to stone and ultimately die if exposed to sunlight (Oda, 2023d). However, Kuma lacks the financial means to save her. Consequently, this desire 'to save Bonney' is commodified by the World Government (WG)—through Saint Saturn—who utilise it to justify the modification of Kuma's body into a cyborg.

Kuma's desire is fundamentally productive, aimed at distributing life to the object of his love, Bonney. This suggests that, rather than experiencing a lack of life, Kuma derives a sense of vitality from sharing his life with his daughter. According to Braidotti, (2011), desire is inherently productive and serves as a powerful force in our lives (*Zoe*). However, this productivity is often obstructed by structures of power, which can be described as the oedipal regime. Braidotti's understanding of desire and power is influenced by three key figures: Deleuze and Guattari, and Foucault (Braidotti, 1994, 2011, 2022). The Foucauldian concept of biopower, alongside Deleuze and Guattari's theories of productive desire, oedipalisation, and their radical implications, inform her development of nomadic theory and the concept of the nomadic subject.

In the OP manga, the oedipal regime is embodied by the WG. They shape the selfhood of its subjects—including characters such as the little kings and Kuma—by utilising desire machines to channel and control their desires in alignment with its objectives. In Figure 1, we observe the WG's attempt to discipline Kuma's body through three specific commands:

Firstly [...], you must agree to become one of the seven warlords of the sea, [...] to become a human weapon for the navy, [...] you must agree to give up your free will and sense of individuality, (Oda, 2023f, pp. 3–4).



Figure 1. Saint Saturn gave three conditions (commands) to Kuma before Dr. Vegapunk treated Bonney (Oda, 2023f, pp. 2-3).

Through Braidotti's lens, these three requirements represent the WG's attempt to territorialise Kuma's desire. In this context, Kuma's process of 'becoming' is shaped and directed to align with the WG's objectives. This process of reterritorialisation, dictated by their interests, ultimately serves to benefit the WG (Braidotti, 2011, p. 133). Making Kuma "[...] warlords of the sea (*Shichibukai*), a human weapon for the navy, and giving up Kuma's free will and sense of individuality [...]", was an attempt to protect the sovereignty of the WG itself.

To 'save Bonney,' Kuma agrees to the WG's terms, leading to his transformation into a cyborg, or what Dr. Vegapunk refers to as a Pacifist. However, this raises critical questions: By becoming a cyborg, would Kuma still be able to distribute his life and love to Bonney? Could Bonney truly survive after being treated by Dr. Vegapunk? The answer is no, as a fourth commandment is issued by Saint Saturn: "After his daughter is cured, any contact between them will be forbidden, to ensure they don't escape" (Oda, 2023f. p. 6). Although this directive is heart-wrenching, Kuma, in his determination 'to save Bonney', ultimately submits and complies with the WG's demands.

In the end, the WG succeeds in embedding paranoia within the flow of Kuma's desire. In Deleuzian-Guattarian terms, paranoia signifies a blockage in the flow of desire, a consequence of the Oedipal power imposed upon the subject's object of desire (Deleuze & Guattari, 2005). This obstruction mediated through the oedipal structure, cultivates the seeds of fascism within the subject. When the subject internalises an oedipal identity, fascistic tendencies inevitably arise. Consequently, a paranoid-fascist subject emerges (Deleuze & Guattari, 2000), one that reacts defensively and aggressively to any perceived threat against the oedipal regime.

However, in Kuma's case, we must consider two stages of transformation to understand his journey: first, becoming a cyborg organism, and second, becoming a complete cyborg, or robot qua Pacifist. When we

Pacifist, which include Kuma and his clones, and the Seraphim. Both are controlled through a hierarchical system comprising four levels of authority: the Gorosei (WG), Dr Vegapunk (Stella or the Satellites), Sentomaru, and the individual possessing the authority chip. This hierarchy ensures strict control, with the Gorosei (WG) occupying the highest rank. When the Gorosei exercise their authority, the three levels below them are rendered powerless.

In chapter 1104, however, Kuma resists the WG and surpasses them as the group holding ultimate authority over him. He achieves this even though his individuality has been destroyed, leaving him unable to control his body. This act of resistance becomes a crucial moment that invites collective interpretation through the lens of posthumanism. Several *One Piece* (OP) readers shared their interpretations during a focus group discussion (FGD) held October 2024, and their insights are illustrated in the visualisation project maps below (Figure 3):

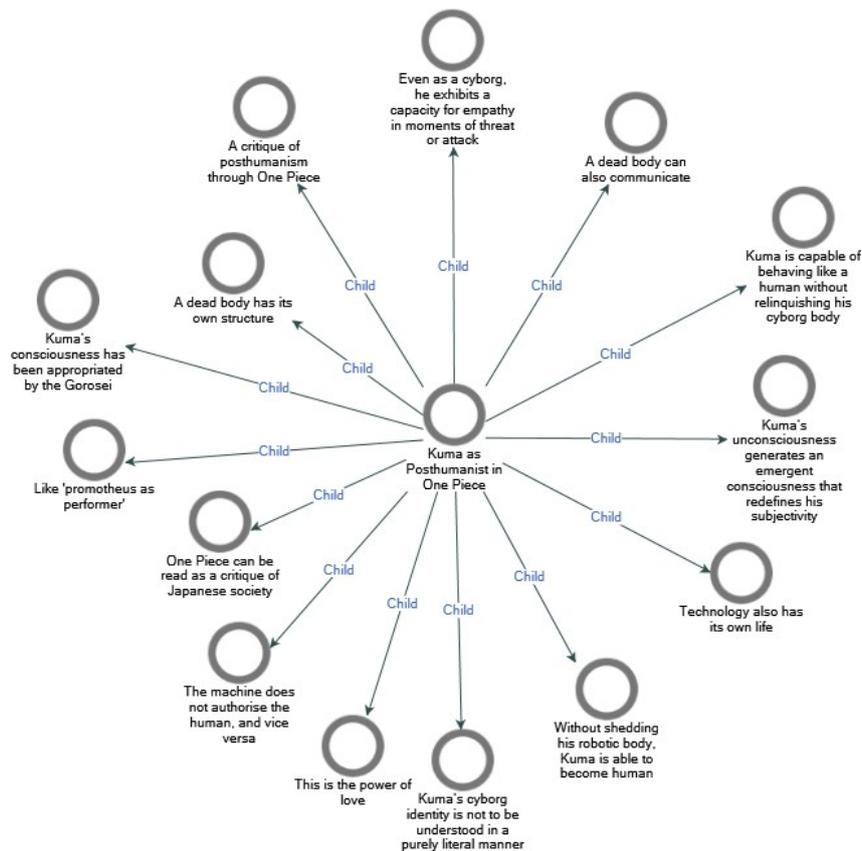


Figure 3. Collective interpretation of Kuma as posthumanist codes in project maps Nvivo 14 (created by researchers).

The map visualisation places 'Kuma as posthumanist in OP' at the centre of collective interpretation, which then becomes a node. Meanwhile, the interpretive outcomes concerning in FGD "Kuma as posthumanist in OP" are developed into child nodes, reflecting the diversity of interpretations offered by the informants. Based on this diversity, Kuma, as a posthuman entity, is characterised as "[...] a cyborg capable of feeling, thinking, communicating, and embodying a new consciousness without abandoning his physical body, through unconsciousness and the enduring trace of love within him" (see Figure 3). This interpretative assumption is inherently tied to the reading experiences of the informants in the FGD. However, this justification must be temporarily set aside to allow the close reading results from this study to be thoroughly examined.

We will begin with chapter 1067, which reveals a perplexing event involving Kuma's behaviour. The event unfolds on Kamabakka Island, where Kuma suddenly decides to leave the Revolutionary Army without uttering a single word. The Revolutionary Army members suspect that Kuma is being controlled by the Navy. As Koala (one of the Revolutionary Army members) exclaims, "Kuma-san?! Where are you going?! You're in no state to be moving like that! You're still not yourself!" (Oda, 2023a, p. 15). It is assumed that Kuma's behaviour remains under external control. However, it might instead be his own unconscious driving these actions (see Figure 4). According to Braidotti, (1994), the unconscious forms the foundation of the desire that sustains both the act of thinking and acting. In other words, the unconscious functions as a creative space (Braidotti, 1994).



Figure 4. Fleet Admiral Sakazuki blocks Kuma (Oda, 2023c, p.4).

The unconscious, however, is a contested terrain between the Oedipal (reactionary) and the nomadic subject (revolutionary). Deleuze & Guattari (2000, p. 105) distinguish between two forms of the unconscious: the reactionary and the revolutionary. The reactionary unconscious represents an investment of desire regulated by the oedipal regime (as previously discussed), whereas the revolutionary unconscious reflects an investment of desire that transcends oedipal boundaries. Moreover, the revolutionary unconscious can serve as a space that traverses multiple bodies.

In Figure 4, Sakazuki (Akainu) attempts to suppress Kuma's (productive) desire for freedom, exclaiming, "I can't let a dangerous individual like you be on the loose!!" (Oda, 2023c, p. 4). For Sakazuki, Kuma's freedom represents a threat, although the term 'dangerous' lacks a specific reference to whom or what it endangers. However, when Sakazuki continues, "Your mind should've been nonexistent anymore," (Oda, 2023c, p. 4). It can pragmatically be interpreted as a concern over Kuma's deviation from WG control. This suggests that Kuma's actions could jeopardise the WG's authority.

It should be recognised that Sakazuki and the other navy officers function as the WG's repressive apparatus, tasked with disciplining the inhabitants of the OP world. They are the arbiters of fairness or unfairness in societal behaviour. However, in this context (see Figure 4), there is evidence that the cyborg Kuma succeeds in dismantling the rules imposed upon him as a human weapon for the navy.

From that perspective, Kuma's actions can be interpreted as an attempt to transform his unconscious into a revolutionary state. However, the revolutionary unconscious is not triggered by an empty space; it emerges to produce a new consciousness. Dr. Riola Haya Nur, as one of the informants in the FGD, offered her interpretation: "Beneath his [Kuma's] consciousness, there is a small mirror called the past". This statement became the basis for collective interpretation, the results see Figure 5.

The map visualises the reasons behind the emergence of Kuma's new consciousness. Several informants in the FGD's identified this transformation through two traces: 'Kuma in relation to his past' and 'Kuma was once human and experienced the feeling of love' (see Figure 5). These two traces reveal distinct aspects. On one hand, they reflect traumatic meaning; on the other, they signify a beautiful experience shared with Bonney. These experiences are automatically transformed into a form of protection. His history of being "deeply sorrowful, a slave, an experimental object, and having felt love" represents a consciousness reconfigured through his unconscious. This reconfiguration enables Kuma to reclaim his desire to be productive, ultimately leading to a body-technology (cyborg) that is also productive for life (*Zoe*).

According to Braidotti (2023, p. 92), the hybridity between humans and technology fosters a transversal relationship, culminating in a new mode of subjectivity. The interaction between humans and machines (technology) does not function within a framework of separation, autonomy, or mutual dominance. Instead, this transversal relationship is rooted in relational primacy, interdependence, and mutual respect, which

collectively contribute to the production of life (*Zoe*). Together, they establish an egalitarian space for *Zoe*, where humans and technology coexist and collaborate. However, the production of *Zoe* can only be realised by breaking free from the commodification of Oedipal regime that governs it.

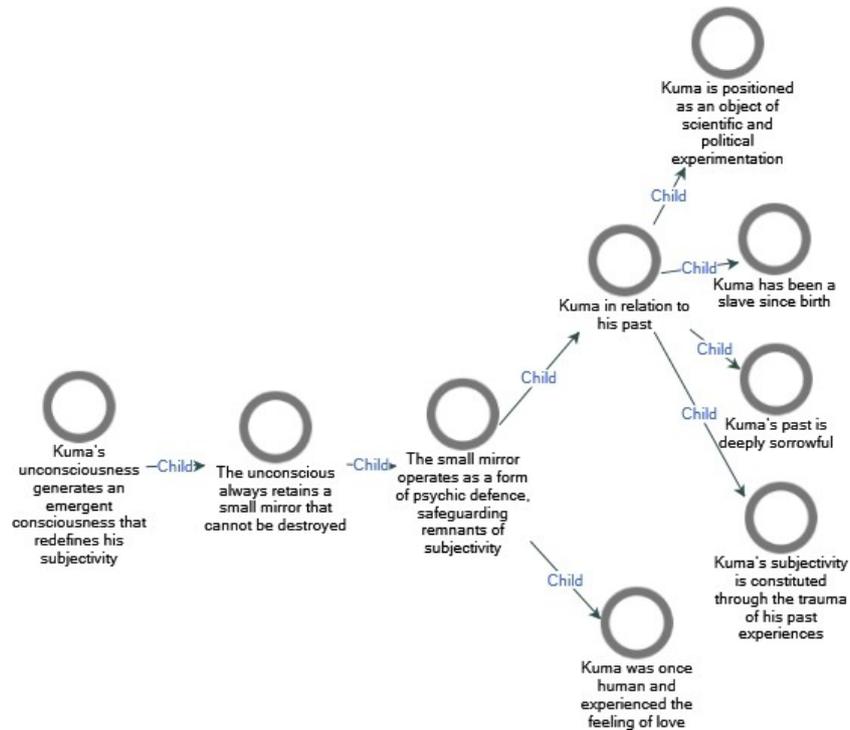


Figure 5. Collective interpretation on Kuma unconsciousness codes (created by researchers).

This phenomenon is particularly evident in Kuma’s case. Although his life and consciousness have been stripped away, he manages to revive them by generating a revolutionary unconscious through reflections on his past traumatic experiences (see Figure 6). From this perspective, Kuma dismantles the programming channels imposed by the WG and reclaims control over the machine, encompassing both his human body and the technological components. It is at this critical juncture that a revolutionary new consciousness, or subjectivity emerges, as illustrated in Figure 6.



Figure 6. Kuma’s past narration in seven panels (Oda, 2024a, p. 1).

The climax of the destruction results in the culmination of resistance against the World Government or Saint Saturn, who rendered his life meaningless in his effort to save the object of his love, Bonney, as narrating in Figure 7 below.



Figure 7. Kuma smashed Saint Saturn's face and knocked him out (Oda, 2024a, p. 2).

This event seems to make the reader freeze for a moment; we even freeze when reading chapter 1104. This highlights Dr. Vegapunk's shocking approach, “[...] the truth is I didn't install a traditional self-destruct mechanism. So how are you still moving? This almost seems beyond science [...]. this up to the power of love,” (Oda, 2024a, pp. 7–10).

From this quote, two phrases that stand out: ‘beyond science’ and ‘the power of love’. However, before we delve into their interpretation, let us first take a moment to reflect on the previous discussion. It was noted that the life and love that Kuma imparted to Bonney were undermined by the commodification of the desire ‘to save Bonney’ under the oedipal regime. In light of this, Wahyu Gandi, as the other informants in the FGD, interpreted that “science has its limitations and cannot programme love, loss, or feeling” (see Figure 8). This statement is further supported by various interpretations, as illustrated in Figure 8.

Kuma's actions against Saint Saturn (WG) can be seen as his resistance to the pinnacle of science, by restoring love as a life force and substance that cannot be constrained by anything. Ultimately, through ‘the power of love’, Kuma transcends his body, the oedipal technology, and the oedipal regime itself. The desire ‘to save Bonney’ through the production of life and love for Bonney flows unimpeded by any limitations. This uninhibited flow of desire enables his productive existence to multiply endlessly, producing and continuing to produce (Braidotti, 1994, p. 14; Deleuze & Guattari, 2000, p. 36).

If we flash back to chapter 1099, Kuma told Dr. Vegapunk that before his body was commodified, he had hoped, “If clones of me end up saving people someday, maybe I can view that as my reason for why I was born” (Oda, 2023e, p. 15). This sentiment is inseparable from his love for peace. He then identifies himself as a pacifist, and Dr. Vegapunk recognises his cyborg army as pacifists.

Previously, this pacifist was commodified to destroy those who threatened the WG's authority. However, Kuma manages to seize the commodification machine and allows his desire to multiply, not only his desire ‘to save Bonney’ but also his pacifist desire, thus reviving the love of peace for all living beings. He even liberates his clone from the WG's oedipal regime through Bonney. Ultimately, the omniscient narrator describes how “[...] the Pacifist has gone rogue” (Oda, 2024b, p. 6). The madness of the clone pacifist enables him to dismantle the oedipal regime that controls his identity. In doing so, Kuma becomes significant to both the lives of humans and himself as technology.

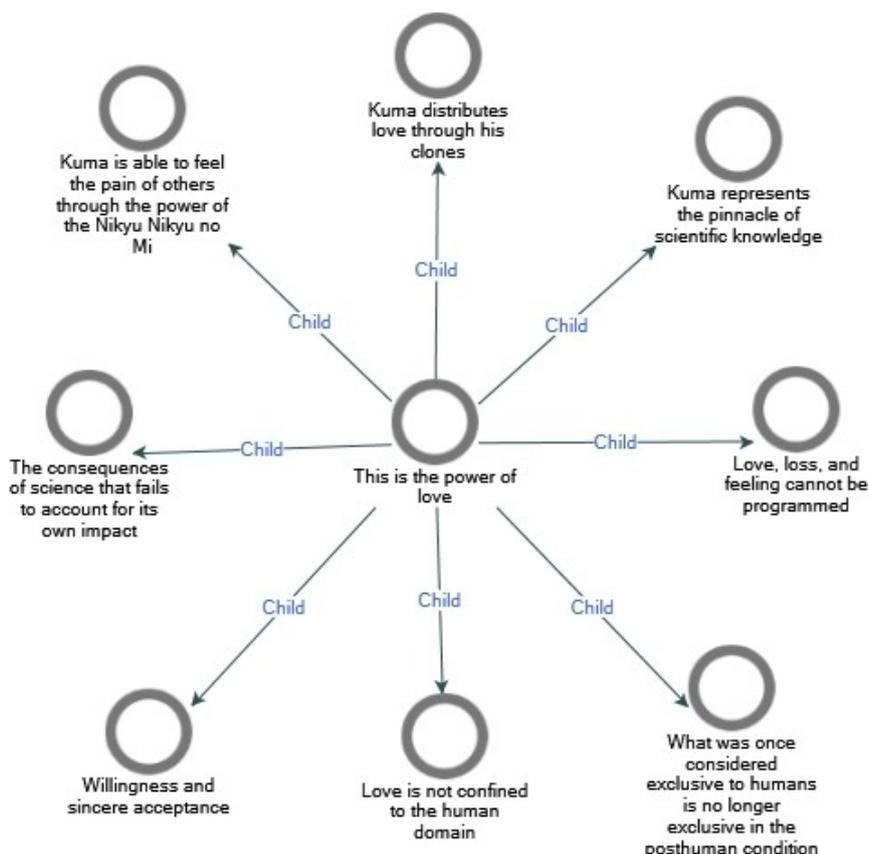


Figure 8. Collective interpretation of ‘the power of love’ phrase (created by researchers).

This phenomenon can be interpreted as the consequence of the existence of desire, which is rhizomatically and collectively multiplied, causing humans to become machines and machines to become human. Such desires inevitably result in the dissolution of our identity (who we are) and the traces of our existence (where we are) (Braidotti, 1994). Ultimately, we can transcend a singular identity without leaving our body (*bios*). This is a nomadic subject, a subject characterised by transversal, not sedentary, ways of thinking and behaving.

These ways put our body (*bios*) not as something that must replicate the machine, but rather, these ways should serve to make our lives more meaningful. In the context of OP, Kuma does not need to return to being human to liberate (feel) the life of all organisms, but instead, he becomes a cyborg that is not fixed to any one organ, what we might call a ‘cyborg without organs’, embodying the nomadic subject qua posthumanist.

Conclusion

Based on the preceding discussion, we found that Kuma’s cyborg transformation entails a movement from a fascistic subject to a nomadic subject or posthumanist subject. This transformation is made visible through the operations of his desire. The presence of the desire-machine is crucial, it enables the subject to think and act transversally. This machine operates rhizomatically and collectively in producing life across humans and other species. However, its productive nature may collapse when it becomes commodified under an Oedipal regime.

This condition can be observed in Kuma’s narrative in One Piece. When he desires to save his daughter’s life, that desire was exploited by the World Government (WG) to justify transforming his body into a cyborg weapon under their control. However, during this transformation, he succeeds in reclaiming his body—even as a Cyborg-Pacifist—by dismantling the oedipal currents embedded within his desire. This is realised when Kuma reconstructs his consciousness through his revolutionary unconscious. As a result, he not only succeeds in saving his daughter—distributing an unbounded form of love—but further revitalises his pacifistic desire to nurture peace and to attune himself to the life of all organisms. Kuma transcends his existence, perceiving life across all organisms by dismantling the Oedipal regime within his desires. In this sense, Kuma can be considered as a ‘cyborg without organs’.

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