

NOISE AS AN ACT OF FREE WILL IN AOYAMA SHINJI'S MOVIE *ELI, ELI, LEMA SABACHTHANI?*

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ABSTRACT

The theme of how noise music would deal with the interruption to social life caused by a pandemic has been portrayed in Aoyama Shinji's movie *Eli Eli, Lema Sabachthani?* (2005), whose plot is centred on how listening to the purity of noise is able to cure a disease. By relying on noise aesthetic theories and both historical and spiritual insights, this paper will analyse this movie through the eyes of the COVID-19 pandemic, highlighting how the movie's visual symbolism aims to represent noise as a response to incertitude, underlining how free will is inherent in humans and should be used to improve our society.

KEYWORDS: Noise music, Japanese cinema, social activism, collective well-being, theology.

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INTRODUCTION

On 11 December 2020, the Japanese noise musician Merzbow and the experimental rock band Boris collaborated for the release of the album *2R0I2P0*, a scrambled title which stands for “2020 rest in peace”, to express their solidarity amid the COVID-19 pandemic and provide encouragement for overcoming this crisis to create a new chapter for humanity. As expressed by Boris while presenting the album, “This year was a period of trial for everyone in the world. This work becomes a monument to the requiem of the previous era. From here, a new world begins again.”¹ Considering one of the most influential works within noise critical theory, Jacques Attali’s *Noise: The Political Economy of Music* (1977), which argues that noise may be a prophet of social futures and an oracle of cultural changes,² it is not surprising to see how a music genre that challenges conventional musical practices has been used to deal with such a social crisis and find harmony with our inner self through sound, with which “we can better understand... what hopes it is still possible to have.”³ Similar examples include events like Project Fukushima! and “TAIYO33OSAKA” after the Fukushima nuclear disaster, which saw the participation of Ōtomo Yoshihide and Afrirampo’s Pikachu to both support Tohoku’s communities damaged from the earthquake, and bring a conscious discussion about which decisions need to be made to preserve the integrity of the Earth for the next generations.

The role of noise as an act to improve our society by overcoming crises becomes particularly relevant at a time in which the world has been scrambled physically, mentally, and economically by a pandemic that led us to re-evaluate our own lives. In fact, the concept of noise as a pure element has been portrayed in Aoyama Shinji’s movie *Eli, Eli, Lema Sabachthani? (My God, My God, Why Hast Thou Forsaken Me?, 2005)*, whose plot is centred on how listening to the purity of noise can cure disease. Given that this movie is set in a world tormented by a viral disease, the actual COVID-19 pandemic can provide us with the possibility to review it with a stronger awareness of its call to action to free the human being from a situation in which it is at the same time victim and executioner. It enables us to consider noise as a useful element through which to question our existence and rethink the actions that should and should not be taken to improve the world’s conditions. By creating a link with the coronavirus outbreak, this paper will underline how Aoyama’s visual symbolism has been used to represent noise as human energy employed as a reaction to survive the abrupt instability of life. It thereby explains how the awareness of our inner selves, which leads to acts of free will, should be carefully considered as a means to improve our society. To achieve this intent, this paper will rely

¹ “Boris with Merzbow 2R0I2P0,” *Relapse Records*, October 20, 2020, <http://relapse.com/boris-with-merzbow>.

² Jacques Attali, *The Political Economy of Music*, trans. Brian Massumi (Minneapolis: University of Minnesota Press, 1985), 5.

³ *Ibid.*, 2; *Ibid.*, 29.

on noise aesthetic theories and both historical and spiritual insights with which we can understand how noise can translate to social action in difficult times.

NOISE: FROM A THEORETICAL CONCEPT TO A SONIC ELEMENT

The term ‘noise’ generally refers to a disturbing signal present in a transmission or sound message which can be perceived in a more or less unpleasant way by the receiver. As argued by Jacques Attali, the accidental nature of such signals means that even sounds that would be perceived as musically ordinary in another context can become noise if they interfere with the reception of a desired message from the receiver.⁴ Nonetheless, in the musical field noise appears to be an important component of the sound of the human voice and of all musical instruments used as a means to generate such sounds such as percussion instruments, electric guitars, and electronic instruments. In *The Art of Noises*, the Futurist manifesto by Luigi Russolo, who is considered to be the first artist to have theorised and practised the concept of noise music, the cacophonous noisescapes of modernity is seen as producing new sonic sensations through the recollection of life conditions, providing the listener with new acoustical pleasures linked to the birth of a ‘new noise’:

Every manifestation of life is accompanied by noise. Noise is therefore familiar to our ears and has the power to immediately remind us of life itself. But the sound is alien to life, is always musical and a thing unto itself, an occasional and not an essential element, and it has become for our ears what a too familiar face is to our eyes. Noise, instead, comes to us in a confused and irregular way from the irregular confusion of life; it never reveals itself entirely to us and keeps innumerable surprises in reserve.⁵

This vision of noise as an element that represents human expression continued to be developed through the works of composers linked to Dadaism such as Edgard Varèse, concrete music such as Pierre Schaeffer, and the avant-garde such as John Cage, whose silent song *4'33"* has been performed to make us realise how “there’s no such thing as silence. What [is] thought [as] silence ... [is] full of accidental sounds.”⁶ Hence, the familiarity of noise comes from “its capacity to remind the listener of life itself—[which] relates to its indiscernibility, complexity and unpredictability.”⁷

Given its nature to produce beneficial self-awareness, noise can be considered a ‘parasite’ that is necessary to create a disruption and a subsequent transformation, reprising the concept from Michel Serres’ book *Le Parasite (The Parasite)*, 1980 in which human relations are compared to a parasitic

⁴ Ibid., 27.

⁵ Luigi Russolo, *The Art of Noise*, trans. Barclay Brown (New York: Pendragon, 1986), 137.

⁶ Richard Kostelanetz, *Conversing with John Cage* (London: Routledge, 2003), 70.

⁷ Marie Thompson, *Beyond Unwanted Sound: Noise, Affect and Aesthetic Moralism* (London: Bloomsbury, 2017), 185.

relationship where the entities communicate, interrupt, or filter a message to change the nature of any system. Conceiving the parasite as the intermediary between two different entities, a device between subjects and objects, Serres imagined how the chain of relations can be broken by the appearance of a new parasite, but at the same time, it does not destroy the communication system in its entirety. Thus, it is intended that the real interest of the parasite is to create a new system through the modification of the actual system, even with major disruptions created by micro-disruptions: “small noises and interruptions increase until a crisis or a catastrophe is reached. The ceiling falls on the table. The floodwaters fill the valley. Cracklings, noise, chaos.”⁸

The transformative nature of noise made it possible to be incorporated as a musical element with which artists revolutionise music genres such as rock, jazz, and more. In this sense, a popular example can be found in Jimi Hendrix, who revolutionised his musical genre and beyond by incorporating noise through techniques such as feedback, distortion, dissonance, and high volume destined to become an integral part of the music.⁹ As rock music influenced the cultural context in the 1950s and 60s by creating a “fracture in which the end of modernisation and the emergence of new genres in the various fields of art can be seen”,¹⁰ the first Japanese noise experiments from the avant-garde band Group Ongaku in the 1960s developed their aesthetics from Futurism, Surrealism, and Dadaism with the climax of the anti-Japan-US security treaty movement.¹¹ It merged this with kabuki and noh influences to create a response to the domination of American music (rock ‘n’ roll, jazz) and created fusions of modern Euro-American composition and traditional Japanese music, making it clear how noise can retain a call for action whose message inherently shares a historical connection with a specific culture. In this sense, Group Ongaku’s efforts to explore the limits of music through the noise, mixing traditional musical instruments with noisy objects such as vacuum cleaners, radios, and oil drums, can be seen not only as a mere result of different influences but also as a reaction to preserve Japanese culture and identity through a transnational reworking in correlation with other acts of social engagement through art such as that of the Jikken Kōbō movement and

⁸ Michel Serres, *The Parasite*, trans. Lawrence R. Schehr (Minneapolis: University of Minnesota Press, 2007), 135.

⁹ Lorenzo Candelaria and Daniel Kingman, *American Music: A Panorama* (Stamford: Cengage Learning, 2011), 130.

¹⁰ Gianluca Coci, “Tra Campi di Fragole e Simpatia per il Diavolo: La Letteratura Giapponese Contemporanea a Tempo di Rock,” [Between Strawberry Fields and Sympathy for the Devil: Contemporary Japanese Literature in Rock Time] in *Japan Pop. Parole, Immagini, Suoni dal Giappone Contemporaneo*, [Japan Pop. Words, Images, Sounds from Contemporary Japan] ed. Gianluca Coci (Rome: Aracne, 2013), 160.

¹¹ In June 1960, the National Diet building in Tokyo was surrounded by hundreds of thousands of protestors on a daily basis in opposition to the revision of the 1952 Security Treaty, which culminated with a battle between the radical left-wing student federation Zengakuren and the police on June 15, in which a young female student was killed. See Nick Kapur, *Japan at the Crossroads: Conflict and Compromise after Anpo* (Cambridge, MA: Harvard University Press, 2018), 145.

angura theatre.¹² This provides room for Japanese artists to further develop noise experiments in defined music genres like janoise¹³ and onkyō,¹⁴ elaborating their artistic performances to create a specific message with a revolutionary or supportive intent according to the events and the different segments of the audience affected by specific social questions. While Yamataka Eye's hysterical physicality in Hanatarash's danger-music inspired performances¹⁵ provided extreme harshness with concerts among the most controversial in Japanese alternative music,¹⁶ other more free-jazz influenced artists such as Ōtomo Yoshihide made use of noise in a more minimalist style to overcome a trauma such as the nuclear disaster in Fukushima and directly created a link with the traditional Japanese shrine celebrations known as matsuri. This carried a spiritual linkage, as in the work of John Cage, with the Zen mysticism and the concept of ma, the notion that sound exists only in combination with silence. However, both janoise and onkyō can highlight spiritual and religious enlightenment, as implicitly referred to in Hijōkaidan's album *2nd Damascus*.¹⁷

Akita Masami, the most internationally recognised janoise musician, created his nickname Merzbow inspired by the German Dadaist work *Merzbau* by Kurt Schwitters,¹⁸ making evident a transnational reworking that brings him closer to the experiments of the Ongaku Group. Considering noise useful for revealing the social effects of consumerism, he confirms in his collection of essays *Noizu Wō: Noizu Myūjikkū to sono Tenkai (Noise War: Noise Music and its Development, 1992)*, the link with subversive art forms and details his argument with examples such as the transnational art movements of postal networks and power electronics to describe noise as a means to reproduce a subliminal private experience hidden in the media. *Noise War* repurposed the proto-political projects

¹² Artists from both Japanese art movements reworked elements of foreign art movements such as Dadaism and Surrealism with kabuki and noh to create a renewal of traditions or a reaction to the threat posed by the country's Westernisation.

¹³ Umbrella word from "Japan Noise" (Nancy Kilpatrick, *The Goth Bible: A Compendium for the Darkly Inclined* (New York: St. Martin's Griffin, 2004), 86), with a particularly harsh playing style linked to the punk subculture and industrial music.

¹⁴ Translation for "reverberation of sound" (Christoph Cox and Daniel Warner, eds., *Audio Culture: Readings in Modern Music* (London: Bloomsbury, 2004), 413), with a minimalist style more related to free improvisation.

¹⁵ Often associated with Fluxus movement artist Dick Higgins, it is an experimental form of avant-garde music and performance art that emerged in the mid-20th century and is based on the concept that certain pieces of music can harm the listener or performer, understanding that the piece in question may or may not be performed. Dan Wilkinson, "Is Danger Music the Most Punk Genre Ever?" *Vice*, September 17, 2014, <http://www.vice.com/en/article/64ykj9/danger-music-is-the-most-punk-genre-ever>.

¹⁶ Hanatarash's live performances were particularly dangerous: the most famous event was when Yamataka Eye drove a bulldozer through the venue to the back of the stage. Audiences were also required to fill out release forms before shows to prevent the band or venue from being sued for any damages incurred. Barbara Steele, "The Wonderfully Frightening World of Hanatarash," *The Falmouth Anchor*, November 11, 2020, <http://www.falmouth-anchor.co.uk/2020/11/11/the-wonderfully-frightening-world-of-hanatarash>.

¹⁷ Erroneously known as "Zōroku no Kibyō" (Zoroku's Strange Disease) due to the cover which incorporates a drawing of the homonymous manga by Hino Hideshi, the title refers to the Christian myth of Saul, who experiences his epiphany during a trip to Damascus, becoming the saint Paul and the avid proselytiser of early Christianity. See Kato D. Hopkins, *Rumors of Noizu: Hijokaidan and the Road to 2nd Damascus* (Tenri, Nara: Public Bath Press, 2020), 190.

¹⁸ Made inside the artist's home in Hanover, it was an installation lacking a precise architectural order and constantly expanding, piling up friends' objects to symbolise elements of real life. It was destroyed by an air raid in 1943.

of technoculture described by Andrew Ross, in which people “make independent sense of the stories being told in and about an advanced technological society” to “transform techno-commodities into resources to lead a grassroots communications revolution,”¹⁹ providing insight about how the potentially dehumanising technology can be mediated to express human emotions and the inner desire to be free from dehumanisation. Gathering a multitude of influences, from underground culture to BDSM, he has tackled the transgression of harsh noise to carry out a social commitment that touches on social issues such as animal rights and environmentalism, ensuring that its noise can convey an individual action in the service of collective social issues.

HEALING HUMANITY THROUGH THE NOISE

Highlighting noise as a subversive and transformative element that “can exist only in circulation,”²⁰ indicates how its game-changing nature to express the human self can play a crucial role in self-awareness and healing in times of crisis. Having recognised this aspect, it should not be surprising that Aoyama Shinji decided to underline this topic by setting the plot of *Eli, Eli, Lema Sabachthani?* in the midst of a pandemic. This specific context helps portray the symbolic meaning of noise as a man-made expression to achieve freedom from dangerous conditions paradoxically created by men as well, enabling a discussion in which the world can recognise its mistake and move towards spiritual recovery.

In the film, which is set in 2015, the world is threatened by the spread of Lemming Syndrome, a disease that makes people commit suicide and has caused the death of three million Japanese, along with bringing Japan’s unemployment rate to 38 per cent. In this context, two retired noise musicians, Mizui (Asano Tadanobu) and Asuhara (Nakahara Masaya of *Violent Onsen Geisha*) are living in a rustic country house far from the city to experiment with new sounds with instruments created from abandoned junk, which seems to make them immune to the virus. Their peaceful isolation ends up being interrupted by the visit of Miyagi (Yasutaka Tsutsui), a wealthy industrialist who tracks them down with the help of a private detective (Masahiro Toda) to save his infected granddaughter Hana (Aoi Miyazaki) after hearing of a scientific theory according to which the exposure to noise music may

¹⁹ Andrew Ross, “Hacking Away at the Counterculture,” in *Technoculture*, ed. Constance Penley and Andrew Ross (Minneapolis: University of Minnesota Press, 1991), xv-xvi.

²⁰ E. Taylor Atkins, “Japanoise: Music at the Edge of Circulation by David Novak,” *Asian Music* 46, no. 2 (Summer/Fall 2015): 143, <https://doi.org/10.1353/amu.2015.0015>.

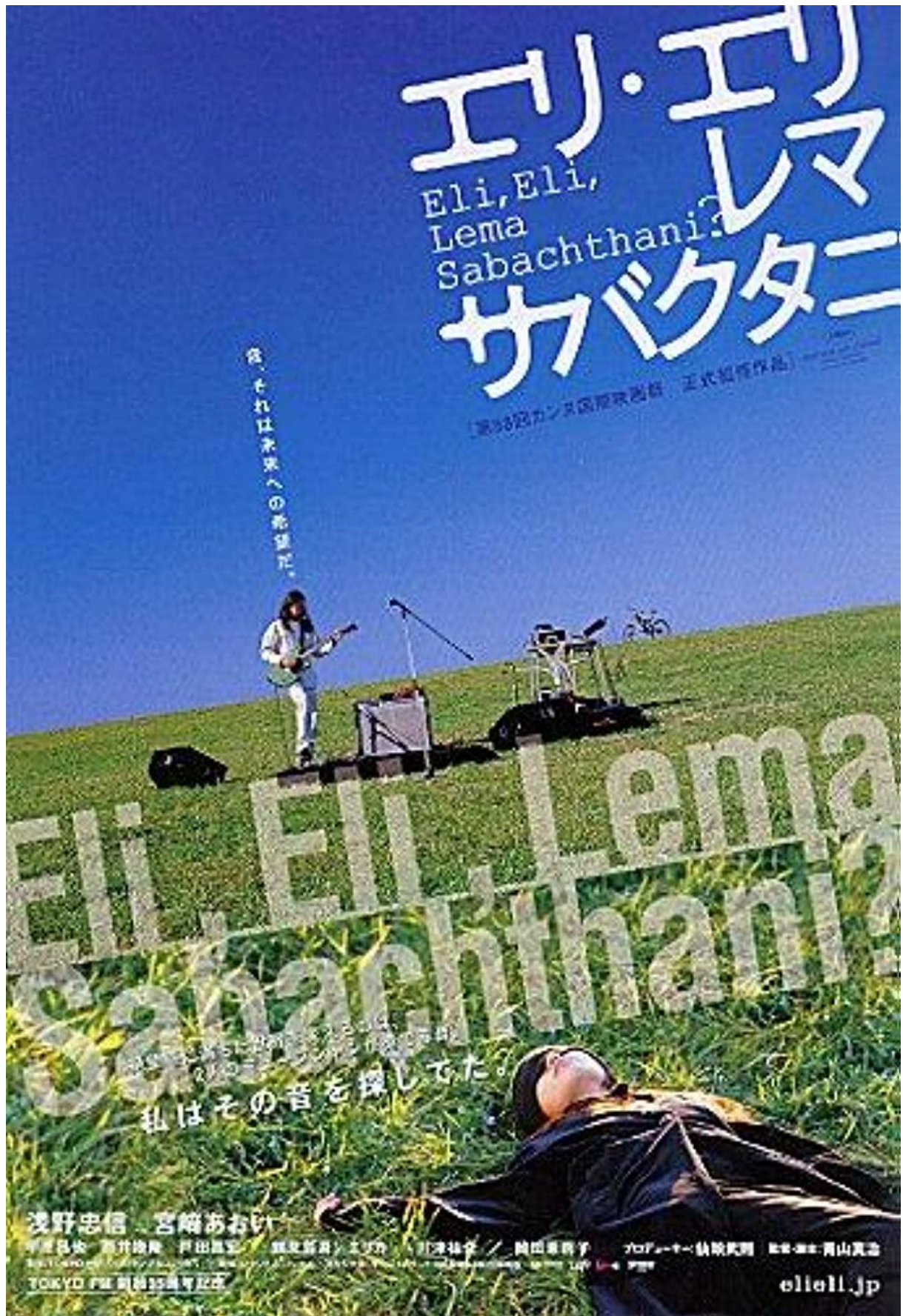


Figure 1: Promotional poster for the movie Eli, Eli, Lema Sabachthani? (Aoyama Shinji, 2005)

cure the disease. After initially dismissing rumours about such treatment, believing that noise would trigger the suicidal impulse rather than heal it, Mizui, touched by the recollection of his girlfriend's suicide and Asuhara's death, finally agrees to play his music for Hana in a grassy field overlooking the ocean, surrounding her with noise that brings flashes of memory until she collapses, healed from the syndrome.

Drawing inspiration both from Kurosawa Kiyoshi's dystopic movie *Barren Illusion* (1999) and the collaboration with the experimental guitarist and producer Jim O'Rourke, Aoyama developed a dense movie that "plays out in lengthy sequences of the two leads ... attempting to create music from noise and harmony from chaos."²¹ The majority of the movie is focused on the relationship between Mizui and Asuhara and how they create music, wandering in a deadly and desolate environment to seek objects to use for their music composition by entering uninhabited houses. There is an abundance of scenes in which electrified violin strings, seashells used as 'percussive rides', fans, and various pipes form indescribable-sounding drone stratifications, all realised and played live to overwhelm the viewer by the noise. Such an effect was achieved by Aoyama thanks to the actors Tadanobu Asano and 'noisician' Nakahara Masaya, who really played the guitar. This highlights how "the creative destruction of Noise always cycles back to the critical status of human consciousness within a technological system",²² opposite to the creative destruction caused by industrial modernisation that constructs a technological nation-state through the sacrifice of individual differences. Thus, the noise feedback produced by the protagonists represents a modernist aesthetic aimed to employ such a 'creative destruction' to create new modes of subjectivity, underlining how "the only path to affirmation of self [against the endless progression of technologies] was to act, to manifest will" by revealing humanity's submerged forces, "even if the outcome was bound to be tragic."²³

²¹ Tom Mes, "Eli Eli Lema Sabachtani? (review)," *Midnight Eye*, October 24, 2005, <http://www.midnighteye.com/reviews/eli-eli-lema-sabachtani>.

²² David Novak, *Japanoise: Music at the Edge of Circulation* (Durham, NC: Duke University Press, 2013), 196.

²³ David Harvey, *The Condition of Postmodernity: An Enquiry into the Origins of Cultural Change* (Cambridge, MA: Blackwell, 1990), 16.



Figure 2: Scene from the movie *Eli Eli, Lema Sabachthani?* (Aoyama Shinji, 2005)

Loaded with symbolism and interpretations, the movie proceeds until reaching its climax in the crucial final part: in a large open field, dominated by the intensity of the shades of green, Hana is led, blindfolded and dressed in black, to listen to the performance of Mizui, dressed in white, who has set up a small stage and equipped it with his own personal arsenal of instruments, ready to repeat in a decidedly larger way the same concert he had tragically dedicated to his beloved years before. From the moment the first note of the guitar starts, a strange, indescribable sensation is perceived, but one that gradually involves the mind and then the whole body. It is an all-embracing experience that leads to the complete catharsis of Hana and then Mizui—who merges with his own instrument and his own memories, even perceiving the presence of Asuhara at his side—but also of the spectators, who will be able to immerse themselves in the flow of images and sounds, letting their bodies go towards unexplored areas of the mind. At the end of the performance, the white angel (Mizui) and the black demon (Hana) find themselves lifeless on the ground, worn out and exhausted by the cathartic force of the sound, which has passed through them from side to side, purifying them. Starting with the contrasting colours of Mizui and Hana, as if to testify to a precise ritual of atonement between good and evil, the high symbolism of this scene is emphasised by the setting, which turns out to be completely bare, but extremely dominated by green that may represent a new Garden of Eden, where sins do not exist, but are born and only there can they be forgiven.

Through the movie's title, which is an Aramaic quote from Psalm 22, Aoyama foregrounds an outcry from those who did not understand that life or God conceded us the free will to choose what to do with our lives. That shout came from those who remove the burden of decision-making from their own shoulders, delegating the blame for the tragic situations in their life to another entity, alien to themselves, but which in situations of need is inevitably the only foothold to which they uselessly rely on. Instead, Mizui's story focuses precisely on a person's ability to choose the most suitable path to take in the trajectory of their existence by not succumbing to their mistakes. And Lemming

Syndrome would represent the placebo effect that drives people to take their own lives—people who, blocked by guilt, can hide behind the thin veil of illness as an excuse for their extreme gestures. By shoving “its message in our faces with the anger and power that only noise music can boast,”²⁴ the film provides a metaphor that makes a valuable point with regard to the the actual COVID-19 pandemic, enforcing people to not succumb to the difficulties of life and instead, gather the necessary energy to go through it.

Despite the obvious connection with Psalm 22, it is interesting to notice how Aoyama’s movie incorporates different meanings that cannot be caught at first sight. In fact, the movie is also inspired by the same-titled short story included in Mori Atsushi’s *Imi no Henyō* (Transfiguration of Meaning, 1984), which interprets Jesus’s question as a “mathematical way of thinking about the inner and outer and its boundaries that also correspond to life and death.”²⁵ Jesus’s question, poised between these two extremes, creates a space that is one dimension higher than the boundary between them—a new dimension in which he will be revived. This can be seen as an analogy for the movie’s protagonists, who are abandoned like Jesus, crossing the boundaries of life and death to become rejuvenated in a higher space. In this movie, the cremation scene of Asuhara is brought by an image that leads to ‘sound lag’ before Mizui produced his noise. In this scene, what is shown is the mythical or primordial world of Japan in which people had the intuition and imagination to perceive the invisible. Asuhara, who was buried in this world, reappears due to Mizui’s noise, and after the noise disappears, “life and death are not far apart, but a new world opens up where life and death resonate quietly and face each other with a smile.”²⁶ Another inspiration came from Gavin Bryars’s composition “Jesus’ Blood Never Failed Me Yet” (1971), which is based on a loop of an unknown old homeless man repeating the beginning of the song, which gradually grows louder and then fades away. As stated by Bryars himself, “Although the old man died before he could hear what I had done with his singing, the piece remains as a restrained testament to his spirit and optimism ... and through this piece I try to give it new life.”²⁷

The link with Mori’s story can make us inquire about whether the terms “freedom” and “free will” can be considered the same, as the terms are often used interchangeably. However, there are

²⁴ Alex Cavani, “Eri Eri Rema Sabakutani” (2005) di Shinji Aoyama. Il Rumore come Catarsi per l’anima,” [“Eri Eri Rema Sabakutani” (2005) by Shinji Aoyama. Noise as a Catharsis for the Soul] *Shiva Produzioni*, July 3, 2019, <http://www.shivaproduzioni.com/?p=14666>.

²⁵ Masaaki Ōba, “Ima ru sekai ga ushinatte shimatta mono o yobisamasu tame ni ——“eri eri rema sabakutani” to “germaniumunoyoru” o megutte,” [To awaken what the actual world has lost. -- About ‘Eli Eli Lema Sabachtani’ and ‘Germanium Night’] *Criss Cross*, May 24, 2010, <https://crisscross.jp/html/a00i0003.htm>.

²⁶ Masaaki Ōba, “Seitoshinokyōkai o koeta kōji no kūkan e,” [To a higher space beyond the boundaries of life and death] *Criss Cross*, January 28, 2007, <https://crisscross.jp/html/a10e0009.htm>.

²⁷ Gavin Bryars, liner notes to Gavin Bryars with Tom Waits, *Jesus’ Blood Never Failed Me Yet*, Point Music 442 412-2, 1993, compact disc, 3.

differing opinions on the definitions of these terms.²⁸ To provide clarity on the subject, Christian philosopher Mortimer Adler proposed three types of freedom. The first, circumstantial freedom, refers to being free from coercion or restraint that prevents one from acting as one would desire.²⁹ An example of this type of freedom is the liberation of the Israelites from slavery in Egypt as described in the Bible.³⁰ The second type, natural freedom, also known as volitional freedom, is the ability to make one's own decisions or plans. This type of freedom is inherent in all individuals and is not dependent on any particular state of mind or character.³¹ According to the Bible, it is assumed that all people possess "free will" meant as an unconstrained and voluntary choice³² as taught in Matthew 23:37 and Revelation 22:17.³³ The third type is acquired freedom, which is the ability to live as one ought to live. This requires a transformation in which a person develops a righteous, holy, and healthy state of mind and character.³⁴ By providing a theological sense of "free will" as acquired freedom for "obedience and faith"³⁵, what is indicated is the biblical thinking of living up to Jesus's commandments of love through being "enslaved to sin."³⁶

By considering all the theological discussions that can be connected with the work of Aoyama, one can find as a leitmotif the need for people to assert their own selves in all circumstances, even the most difficult ones, in order to attain their own freedom, which can ultimately free humanity. In this sense, the energy that is produced through the noise is nothing but an inner expression made to free ourselves and accompany the whole society in an act of "free will".

CONCLUSIONS

This paper has highlighted how *Eli, Eli, Lema Sabachthani?*, like Japanese noise music itself, portrays a moral narrative of crisis in which the individual subject is overthrown by industrial technology, a deadly industry that could be contraposed by using technology to free humanity, feeding "the energy of technoculture back into itself to use the shock of the accident to reveal the

²⁸ According to Ted Honderich, "The term 'free will' can be used in at least two ways. In my own preferred usage, it means the same as 'origination'. Thus it is not synonymous with 'freedom'. Freedom, rather, is a genus or family of things that includes a number of species or members." Ted Honderich, "Determinism and Freedom Philosophy – Its Terminology," *The Determinism and Freedom Philosophy Website*, accessed November 22, 2022, <https://www.ucl.ac.uk/~uctytho/dfwIntroIndex.htm>.

²⁹ Mortimer J. Adler, *The Idea of Freedom: A Dialectical Examination of the Conceptions of Freedom* (New York: Doubleday, 1958), 127.

³⁰ Walter A. Elwell and Philip W. Comfort, eds., *Tindale Bible Dictionary* (Carol Stream, IL: Tyndale House, 2001), 456.

³¹ Adler, *The Idea of Freedom*, 149.

³² J.D. Douglas et al., eds., *The New Bible Dictionary*, 2nd ed. (Leicester: Inter-Varsity Press, 1982), 696.

³³ Joseph P. Free, *Archaeology and Bible History*, rev. ed. (Grand Rapids, MI: Zondervan, 1992), 83.

³⁴ Adler, *The Idea of Freedom*, 135.

³⁵ Douglas et al., eds., *The New Bible Dictionary*, 696.

³⁶ Ted Peters, *Sin: Radical Evil in Soul and Society* (Grand Rapids, MI: Eerdmans, 1994), 8.

nature of the underlying system.”³⁷ This ‘mission’ can be inherent in the spiritual need of humans to act through their free will, not to end their lives but rather to react and change the world by recollecting memories and energies. The mechanism of recollection proposed by Aoyama makes us think about the sense of freedom and the need to express our “free will” through noise not only to heal ourselves but also others. If it is true that noise represents the awareness of ourselves, noise music works as a tool to reproduce such awareness in a sonic form that leads people to connect with their inner selves and inquire about how taking care of consciousness can be beneficial to improving our lives altogether.

The multiple interpretations of the movie provide the audience with the possibility of engaging in a debate about the “spiritual treatise that uses music/noise to show the complexity of human existence and even more to unravel the extreme ambiguity that lurks in the soul of every man and woman living on this earth.”³⁸ Understanding noise as an element that can exist only through circulation helps us recognise how the spreading of its sonic nature can be paired with the spread of life. Thus, noise should continue to be heard to make us hear ourselves better, and find our way to overcome crises and improve our society.

³⁷ Novak, *Japanoise*, 197.

³⁸ Cavani, “Eri Eri Rema Sabakutani.”

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