

Abstract

This thesis is primarily concerned with the absence of a rational discourse in early animation, or the presence of animated life as a non-binary existence without death. This was the effect of the frame-by-frame animation process that allowed for manifest plasticity and metamorphosis to inform omnipotent characters. Enquiring such an image would bring forth a new dimension of thinking moving images, in terms of the literal impossibility of creating death. Life was doubly animated in early animation. However, this early notion of deathlessness has shifted with ever increasing notions of realism afflicting the animated image. The contemporary image is informed by increasing sense of the scientific and the rational, which amounts to the hyperreal representation of the external world. This amounts to the creation and crossing over multiple thresholds of epistemologisation resulting in a scientific and rational image, eventually culminating into the creation of mortal bodies within the animated image. The changing character of the animated image, especially its uncoded aspects can therefore showcase more than meets the eye. It portrays the changing sense of the historical unconscious. In addition, it also depicts the changing nature of the historical transcendental. Finally, the changing form of the image shows the nature of subject-object dualism afflicting western philosophy. This can be articulated through a social theory of consciousness that could articulate the effects of power and capital on both the sense of social subjectivity and objectivity.

Keywords: *Animation discourse, plasticity, metamorphosis, historical transcendental, subject-object dualism, death in animation, death of animation*