



## **The Meaning of "Dare Demo Nai Otoko" (誰でもない男) within the Perspective of Friedrich Nietzsche's Philosophy (Case Study of Obito Uchiha: Naruto Shippuden Chapter 564)**

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### **Abstract**

This article presents a philological and phenomenological analysis of the key phrase Dare demo Nai Otoko (誰でもない男) as articulated within the narrative of Naruto Chapter 564. Employing a textual hermeneutic approach, this study dissects the syntactic structure of the phrase to distinguish it from the concept of spatial absence (dare mo inai), illuminating an ontological paradox wherein the presence of bodily facticity (otoko) coexists with the negation of subjective essence (nai). The research primarily focuses on how this linguistic construction facilitates the subject's transition from a historically bound social entity into an anonymous "operational mechanism." This analysis posits that such identity negation is not mere rhetoric of self-defense, but a structural prerequisite for the subject to attain systemic immunity and enact a radical intervention against an order of reality deemed to have lost its epistemological validity. These findings offer a novel theoretical framework for understanding the dynamics of self-dissolution as a strategy of agency within conditions of a meaning crisis.

### **Keywords**

Dare demo Nai Otoko; Identity Ontology; Subjective Negation; Japanese Philology; Phenomenology of The Mask; Post-meaning Agency; Nietzschean Nihilism.

### **Introduction**

In contemporary philosophical discourse, the crisis of the subject often emerges alongside the collapse of the metaphysical order that sustains world values. When the fundamental structure of meaning

undergoes delegitimation—a condition that may be termed the "Death of Meaning"—the subject no longer possesses an ontological foothold to define itself as "I". This phenomenon births a liminal condition wherein personal identity is no longer

regarded as an essence to be preserved, but rather as a historical burden to be discarded. In the context of popular cultural narrative, the most radical representation of this crisis is manifested in the character of Obito Uchiha in *Naruto* Chapter 564.<sup>1</sup> Through the declaration of self-negation, the character does not merely reject a name, but is practicing an ontological negation against a reality deemed to have lost its validity.

Specifically, this study centers its attention on the key phrase in the original text, *Dare demo Nai Otoko* (誰もいない男), which is often simplistically translated as "Nobody". The usage of this phrase contains profound phenomenological complexity; it signifies a tension between "physical presence" marked by the word *Otoko* (man/male), and "essential emptiness" (absence) marked by the negation *Nai*. Distinct from absolute nothingness, *Dare demo Nai Otoko* represents a subject present in body yet void in identity.<sup>2</sup> This raises an urgent philosophical inquiry: how can a subject continue to operate within the world (*being-in-the-world*) when it has consciously erased all attributes that constitute its humanity?

Despite this substantial philosophical urgency, previous literature tends to approach the Obito phenomenon through reductionist frameworks. The first research cluster, as conducted by Rangin<sup>3</sup> and Grez<sup>4</sup>, focuses on a psychological-behavioristic

approach. These studies position Obito's character alteration solely as a reactive response or defense mechanism resulting from external trauma, such as the death of Rin. This approach is trapped in causal determinism and fails to recognize that the decision to become "Nobody" is a maneuver of consciousness, not merely a clinical symptom. Meanwhile, the second cluster represented by Setiawan & Aditama<sup>5</sup> and Astuti et al.,<sup>6</sup> limits analysis to semiotics and moral messaging. Studies of this type tend to be entrapped in ethical binaries (good-evil) and fail to capture the radical nihilistic dimension where the subject is precisely transcending moral categories themselves.

Efforts to read Obito through a more philosophical lens have been undertaken within the third cluster, specifically through the optics of Humanist Existentialism and Stoicism, as evidenced in the works of Faturrahman<sup>7</sup> employing Camus, and Zulfa<sup>8</sup> utilizing Seneca. However, these approaches possess a fundamental limitation: both still presuppose the existence of a "Striving Subject." Camus's concept of absurdity retains space for life affirmation ("one must imagine Sisyphus happy"), while Stoicism emphasizes the preservation of inner tranquility. These frameworks are inadequate for dissecting Obito in Chapter 564,<sup>9</sup> as he is neither seeking happiness nor tranquility, but rather enacting total negation. He is not a subject surviving

<sup>1</sup> Masashi Kishimoto, "Chapter 564: Dare demo nai Otoko," in *Naruto*, vol. 59 (Tokyo: Shueisha, 2012), 5.

<sup>2</sup> Sunite, "Naruto Clashes with the Masked Man – Naruto 564," *Daily Anime Art*, November 23, 2011, <https://dailyanimeart.com/2011/11/23/naruto-clashes-with-the-masked-man-naruto-564/>.

<sup>3</sup> Islami Amrizal Rangin, *Perubahan Kepribadian Tokoh Uchiha Obito Dalam Komik Naruto Karya Masashi Kishimoto; Tinjauan Psikologi Sastra*, 2016.

<sup>4</sup> Juan Grez, *Naruto Uzumaki y Su Camino Del Ninja: Un Relato de Formación, Transformación y Sanación*, 2014.

<sup>5</sup> Dani Setiawan and Dewa Aditama, "Nilai Moral Pada Dialog Dalam Serial Anime" *Naruto Shippuden*":

*Analisis Semiotika Ferdinand De Saussure," Magenta / Official Journal STMK Trisakti* 7, no. 02 (2023): 1112–20.

<sup>6</sup> Hani Astuti et al., "Makna Pesan Moral Dalam Serial Kartun Naruto Shippuden (Analisis Semiotika Roland Barthes)," *KOMUNIKOLOGI: Jurnal Ilmiah Ilmu Komunikasi* 16, no. 2 (2019).

<sup>7</sup> Muhamad Farhan Faturrahman, *Representasi Absurditas Pada Karakter Uchiha Obito Dalam Serial Anime Naruto Shippuden: Analisis Albert Camus.*, 2025.

<sup>8</sup> Nida Diwani Zulfa, *Representasi Prinsip Stoikisme Seneca Dalam Anime Naruto Shippuden*, 2025.

<sup>9</sup> Kishimoto, *Naruto*, 5.

amidst absurdity, but a subject intent on dismantling the stage of absurdity itself.

Within the landscape of contemporary Indonesian philosophical discourse, popular culture artifacts such as manga are frequently relegated to the periphery as mere recreational commodities. Consequently, existing Pop-Philosophy studies often stagnate at superficial analogies, merely mapping fictional characters onto established philosophical figures.<sup>10</sup> This article deliberately departs from that tradition. By applying rigorous philological dissection to a mass-consumed cultural text, this study positions manga not as a fictional escape, but as a crucial diagnostic site reflecting a widespread crisis of meaning. In a contemporary society where the younger generation encounters existential despair and nihilism more frequently through popular media than through formal academic treatises,<sup>11</sup> a textual-philosophical intervention into these narratives is no longer optional. It is an urgent methodological necessity for contemporary philosophy to elevate the analysis from a mere review of character psychology into a critical diagnosis of a shared ontological condition.

Therefore, this research emerges to fill this academic *lacuna* by offering a novel reading grounded in philological analysis and the philosophical perspective of Friedrich Nietzsche. No prior research has dissected the phrase *Dare demo Nai Otoko* as an ontological key to distinguish between "physical absence" (*dare mo inai*) and "essential negation within a present body." This article argues that Obito's status as "*Dare demo Nai Otoko*" is a logical

consequence of the Nietzschean diagnosis regarding the collapse of worldly values. By retaining the original Japanese terminology, this study aims to preserve the phenomenological charge of "empty presence" often lost in translation.

Departing from this *lacuna*, this study advances the thesis that the phrase *Dare demo Nai Otoko* represents a form of absolute passive despair, which paradoxically escorts the subject to a ground zero. The researcher argues that this negation of identity is not an act of sovereignty, but a consequence of the collapse of the entire value structure, forcing the subject to become a prototype of "Post-Meaning Man." In this condition, the subject stands atop metaphysical ruins not as a victor, but as an empty entity who—precisely due to the absence of personal historical burden—is poised to re-engineer reality. This analysis aims to provide a theoretical contribution to understanding how a subject negotiates its residual existence when the grand narratives of the world have been declared dead, functioning solely as an operational mechanism amidst the void.

## Research Methods

This study employs a library research design utilizing the method of Philological Hermeneutics. This approach is selected to transcend mere narrative reading and penetrate the linguistic structures underpinning the existential concepts of the

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<sup>10</sup> William Irwin and David Kyle Johnson, *Introducing Philosophy through Pop Culture: From Socrates to Star Wars and Beyond* (Wiley-Blackwell, 2022).

<sup>11</sup> Shri Vile Parle Kelvani Mandal's, "The Relevance of the Japanese Myth of Creation and the Tale of Jiraiya in

the Anime Manga Series Naruto" (doctoral Thesis, University of Mumbai, 2016), [https://www.academia.edu/download/62261056/Final\\_Tejal\\_-\\_Naruto\\_Dissertation20200303-13013-hjocer.pdf](https://www.academia.edu/download/62261056/Final_Tejal_-_Naruto_Dissertation20200303-13013-hjocer.pdf).

subject.<sup>12</sup> The material object of this research is the primary text of the manga *Naruto* Chapter 564 in its original Japanese language, with a specific focus on the syntax and semantics of the phrase *Dare demo Nai Otoko*. Meanwhile, the formal object of the research is the Nihilism philosophy of Friedrich Nietzsche, specifically his concept regarding *The Devaluation of the Highest Values*.<sup>13</sup>

The data analysis process is conducted through three methodical stages. First, Lexical Inventory, which involves isolating the key phrase *Dare demo Nai Otoko* (誰でもない男) from the visual narrative context to dissect its Kanji structure. At this stage, the researcher enacts a distinction between *Nai* (predicative negation) and *Mo Inai* (existential absence/non-presence) to capture specific ontological nuances.

Second, Destruction of Interpretation, which entails dismantling layers of secondary translation (such as the English term "Nobody") that tend to reduce the complexity of the original meaning. The researcher suspends general psychological assumptions (such as trauma or grief) to observe the text as a phenomenon of pure language.

Third, Philosophical Synthesis, which involves placing the philological findings into dialogue with the Nietzschean framework. In this stage, the phrase *Dare demo Nai Otoko* is no longer read as the dialogue of a fictional character, but as a philosophical proposition concerning the status of the subject in the post-meaning era.

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<sup>12</sup> Hans-Georg Gadamer, "Classical and Philosophical Hermeneutics," *Theory, Culture & Society* 23, no. 1 (2006): 29–56.

<sup>13</sup> Friedrich Nietzsche, *The Will to Power*, Vintage Books ed, ed. Reginald John Hollingdale, trans. Walter Arnold Kaufmann (Vintage Books, 1968).

The validity of the interpretation is tested through the internal coherence of the text and its alignment with the referenced philosophical corpus, ensuring that the analysis remains within the corridor of academic objectivity without falling into theological speculation or interpreter subjectivity.<sup>14</sup>

### A. Philological Anatomy of "Dare demo Nai Otoko"

Any rigorous analysis of the subject crisis within *Naruto* Chapter 564 must necessarily be anchored in the original textual source to preclude semantic distortion. The phrase *Dare demo Nai Otoko* (誰でもない男) serves not merely as scripted dialogue, but as a primary archeological site of meaning wherein the collapse of the subject is preserved.<sup>15</sup> To approach this phenomenon solely through the lens of translation is to risk overlooking the ontological specificities embedded within the Japanese syntax. Therefore, this study positions the original phrase as the central object of dissection, treating it as a linguistic monument that encapsulates the radical transition from identity to void. It is within this specific lexical architecture that the character articulates a condition of existence that defies standard categorization.

Syntactically, the phrase is constructed from three distinct elements that generate a profound paradox: *Dare demo* (universality/whosoever), *Nai* (negation/not), and *Otoko* (man/male subject). The presence of the noun *Otoko* serves as an undeniable assertion of

<sup>14</sup> Anton Bakker and Achmad Charris Zubair, *Metodologi penelitian filsafat*, Cet. 4., Pustaka filsafat (Penerbit Kanisius, 1994).

<sup>15</sup> Foreground Noises, "2016 – Page 7," Foreground Noises, May 22, 2016, <https://foregroundnoises.wordpress.com/2016/0/page/7/>.

facticity—a tangible, breathing body that occupies space and bears the weight of biological reality. However, this assertion is immediately and violently confronted by the preceding *Nai*. The structure does not simply denote absence; rather, it enacts a continuous nullification of the specific entity. It is a collision between the heaviness of the flesh and the hollowness of the name. The subject stands there as a "Man," yet this manhood is stripped of all referential power, leaving behind a tragic residue: a being that is physically absolute but socially annihilated, trapped in a melancholy state of existence without belonging.<sup>16</sup>

Consequently, the prevailing secondary translations such as "Nobody" or "No One" in English must be critiqued as forms of severe semantic reduction. These translations effectively exorcise the noun *Otoko*, transforming the subject into an incorporeal specter or a mere void in space. By erasing the linguistic marker of the body, the translation fails to capture the weight of *embodiment* that defines the character's condition. He is not a ghost haunting the battlefield; he is a biological mechanism operating without a self. The English "Nobody" suggests a vacuum, whereas *Dare demo Nai Otoko* suggests a shell—a vessel that has been hollowed out, carrying the heavy burden of a presence that has survived the death of its own meaning.<sup>17</sup>

The investigation proceeds to the morphological stratum of the phrase, beginning with the final noun, 男 (*Otoko*). In the kanji script, 男 stands as a marker of

undeniable material reality. The character does not claim to be a spirit, a phantom, or an illusion; he explicitly categorizes himself as a "male/man." This denotes the sheer corporeal certainty of the subject—the condition of existing in the world as a physical entity that cannot simply evaporate. The body remains. It breathes, it bleeds, and it engages in combat. The use of *Otoko* confirms that while the internal self has been abandoned, the physiological machine persists. It is a cold, tangible assertion: "There is a body here." This creates a dissonance, for the body is usually the vessel of the person, but here, the body becomes a vessel for nothingness.<sup>18</sup>

Preceding this affirmation of the body is the particle of negation, ない (*Nai*). Here, the analysis must be precise: *Nai* operates not as an existential annihilation, but as a mechanism of disassociation. The subject does not declare, "I do not exist" (*Watashi wa inai*); rather, he declares, "I am not [identity]." The function of *Nai* in this syntax is surgical. It acts as a linguistic barrier that severs the connection between the biological vessel (*Otoko*) and any social designator (*Name*). By placing *Nai* before the noun, the subject actively strips the body of its history. It is a continuous, active refusal. The subject is not merely "lacking" a name; he is actively blocking the capacity to be named. *Nai* becomes the wall that prevents the raw matter of the body from coalescing into a human identity.<sup>19</sup>

To fully grasp the gravity of this condition, one must distinguish between two Japanese

<sup>16</sup> Coto Japanese Language School, "Learning Japanese with Anime - My Hero Academia," *Coto Japanese Academy*, August 14, 2024, <https://cotoacademy.com/learning-japanese-with-anime-my-hero-academia/>.

<sup>17</sup> Noises, "2016 – Page 7."

<sup>18</sup> チャンクオック ヒエップ, "日越両言語における「無」ではじまる語の対照研究: 特殊な意味のある語を中心に," preprint, 大阪大学日本語日本文化教育センター, March 31, 2024, <https://doi.org/10.18910/95440>.

<sup>19</sup> チャン, "日越両言語における「無」ではじまる語の対照研究."

Table 1. The Ontological Paradox: Spatial Absence vs. Subjective Nullity

Linguistic Construction	Kanji	Literal Translation	Type of Negation	Ontological Status	Phenomenological Implication
Dare mo inai	誰もいない	"There is no one (here)"	Locational / Existential Negation	Spatial Void (Absence)	The physical space is empty. The subject does not exist in the designated area.
Dare demo nai	誰でもない	"Not anyone" / "Nobody"	Essential / Identity Negation	Subjective Void (Nullity) +1	The subject is physically present, but socially and essentially erased.+1
Dare demo nai Otoko	誰でもない男	"The Man who is No One"	Paradoxical Negation	Empty Presence	A collision between biological facticity (Otoko) and total identity erasure (Nai). A walking shell.+1

concepts of emptiness: *誰もいない* (*Dare mo inai*) and *誰でもない* (*Dare demo nai*). The former, *Dare mo inai*, translates to "there is no one there," signifying a Spatial Void—an empty room, a lack of presence. The latter, which Obito employs, signifies a Subjective Void. This distinction is critical. In Obito's case, the physical space is occupied; the *Otoko* is present. However, the internal coordinate of the subject is vacant. It is a paradox of "occupied emptiness."<sup>20</sup> The horror of Chapter 564 is not the absence of a villain, but the presence of a being that occupies space without occupying a position in the social order. He is an anomaly in the structure of reality.

As illustrated in Table 1, the syntax deployed by Obito does not denote a mere physical absence (*dare mo inai*), but engineers a deliberate ontological paradox. The inclusion of the noun "Otoko" affirms the absolute presence of bodily facticity, while the prefix 'Dare demo nai' actively nullifies the social essence of that very body. It is the acoustic reality of a consciousness that has severed ties with the 'Being' of the world, leaving an "occupied emptiness."

This linguistic structure finds its visual correlation in the phenomenology of the Mask. The spiral mask worn by the character should not be understood merely as a disguise to conceal a face, but as the physical materialization of the particle *Nai*.<sup>21</sup> If the human face is the primary site of recognition and identity, then the covering of the face is the operational act of becoming *Dare demo Nai*. Within this existential framework, the mask functions as a radical defense against Jean-Paul Sartre's concept of 'The Look' (*Le Regard*). The gaze of the Other inherently objectifies the subject, fixing them into socially defined essences. By donning the mask, Obito actively blinds the gaze of the Shinobi world, neutralizing the Hell of the Other. The mask is not hiding a 'True Self' beneath it; rather, it is the absolute surface of negation. By replacing the human face with a swirling void (the spiral design), the subject renders the concept of *Otoko* impenetrable.<sup>22</sup>

Furthermore, this absolute concealment operates as a profound ethical severance. Through Emmanuel Levinas's concept of the 'Face' (*Visage*), the naked human face is the primordial locus of ethics; it exposes the

<sup>20</sup> チャン, "日越両言語における「無」ではじまる語の対照研究."

<sup>21</sup> Casimir R. Bukala, "Sartre's Phenomenology of the Mask," *Journal of the British Society for Phenomenology* 7, no. 3 (1976): 198–203.

<sup>22</sup> チャン, "日越両言語における「無」ではじまる語の対照研究."

ultimate vulnerability of being human and silently commands empathy.<sup>23</sup> By permanently erasing his own face beneath the spiral vacuum, Obito annihilates this ethical bridge. He strips himself of all human vulnerability, rendering himself immune to the empathetic resonance of the world he intends to destroy. The mask serves as the interface between the vacuum inside and the world outside—murdering the ethical subject and leaving behind an anonymous executor."

Finally, the phrase is anchored by the term 誰でも (*Dare demo*), implying "whosoever," "anyone," or "everyone." This indicates a categorical rejection. He is not simply "Not Obito Uchiha"; he is rejecting the potentiality of being *anyone* at all. It is a refusal of all taxonomy. By stating he is "Nobody" in this universal sense (*Dare demo*), he places himself outside the dialectic of friend or foe, Hokage or rogue. He becomes an entity that cannot be archived or classified. The subject has not just lost his status; he has invalidated the very concept of identity. He is an unclassifiable entity, an *Otoko* who belongs to no category, existing solely as a force of negation.<sup>24</sup>

This state of categorical exile finds its precise phenomenological correlation in Martin Heidegger's reflection on the poet Knut Hamsun in *Introduction to Metaphysics*. Describing a *Dasein* stripped of worldly tethers, Heidegger writes: "He sits here between his ears and hears true emptiness... Here—nothing meets nothing and is not there, there is not even a hole. One can only shake one's head in resignation."<sup>25</sup> This

description captures the exact internal landscape of the *Dare demo Nai*. The "emptiness between the ears" is not merely a metaphor for ignorance, but the acoustic reality of a consciousness that has severed ties with the 'Being' of the world. In this space where "nothing meets nothing," the subject encounters the absolute limit of existence where even the negative space vanishes, leaving only a pure, resigned void that acts as the precursor to his ontological hollowing.

The synthesis of these morphological and semantic elements manifests in the theoretical construct of Empty Presence. The specific dread evoked in Chapter 564 is not derived from a monstrous external threat, but from an internal ontological anomaly: the existence of a human form that is entirely devoid of social content. It represents a rupture in the expected order of reality, where a "person" is assumed to possess a "self." Here, the subject operates as a biological casing—a walking shell—stripped of the software of identity. This creates a disquieting phenomenon where the *Otoko* acts with agency and lethal intent, yet possesses no center of gravity within the human world. It is a machine of war that has achieved total efficiency by discarding the friction of personal history.<sup>26</sup>

Furthermore, the specific syntax of the Japanese language functions here as the necessary architecture for this mode of negation. Without the linguistic construction of *Dare demo Nai Otoko*, this specific form of nihilism could not be articulated or inhabited. Language, in this context, provides the structural framework that

<sup>23</sup> Emmanuel Lévinas, *Totality and Infinity: An Essay on Exteriority*, 23rd printing (Duquesne Univ. Press [u.a.], 2011).

<sup>24</sup> Rangin, *Perubahan Kepribadian Tokoh Uchiha Obito Dalam Komik Naruto Karya Masashi Kishimoto; Tinjauan Psikologi Sastra*.

<sup>25</sup> Martin Heidegger, ed., *Introduction to Metaphysics*, A Yale Nota Bene Book (Yale University Press, 2000).

<sup>26</sup> 齊藤みか, "『竹取物語』と『オデュッセイア』——虚構内虚構と言葉遊びの表現の比較——," *ICU 比較文化*, no. 51 (2019): 1–32.

allows "nothingness" to exist within the world. The phrase does not merely describe the subject's state; it facilitates the act of self-erasure. By speaking these words, the subject utilizes language not to assert his place in reality, but to construct a habitat where his identity can be dismantled. Language becomes the tool by which the subject exiles himself from the realm of meaning while remaining physically present within it.<sup>27</sup>

This condition must be sharply distinguished from the classical Western archetype of anonymity found in the Homeric narrative of Odysseus. When Odysseus identifies himself as "Nobody" (*Outis*) to deceive the Cyclops Polyphemus, it is a strategic maneuver of cunning employed for the sake of survival. Odysseus temporarily suspends his name to preserve his life, with the ultimate goal of reclaiming his identity and returning home. In stark contrast, Obito's declaration is not a strategy for survival, but a plunge into ontological despair. It is not a trick, but a permanent resignation. Unlike Odysseus, who seeks to return to his name, this subject seeks to ensure that he never possesses a name again. The former is an act of deception; the latter is an act of dissolution.<sup>28</sup>

Ultimately, the condition of being *Dare demo Nai* is not merely a descriptive state, but an operational prerequisite for the execution of the *Tsuki no Me* Project. To dismantle the reality of the world, the architect of that destruction must first dismantle his own reality. Personal identity, with its attachments, memories, and moral

obligations, serves as an obstacle to the total negation required by the plan. Only a subject who is "Nobody"—who has severed all ties to the history of the world—can bear the burden of ending that history. The erasure of the self is the necessary ground clearing that precedes the attempt to rewrite the laws of existence.<sup>29</sup> This position of the "empty subject" opens the pathway for the subsequent Nietzschean analysis regarding the collapse of worldly values.

## **B. Genealogy of Obito's Nihilism: From Trauma to the Devaluation of Values**

The prevailing discourse surrounding the downfall of Obito Uchiha is frequently entrapped within a simple psychological narrative, often dismissing his tragedy as a result of "unrequited love." This interpretation posits that the character's descent into villainy is merely a reactive mechanism to heartbreak following the death of Rin Nohara. This study explicitly rejects such a simplification. To frame Obito's transformation as mere romantic sadness is to ignore the fundamental collapse of his understanding of the world. Obito should not be viewed as a grieving lover, but as a naive philosopher who is abruptly forced to confront the naked reality of his world. His tragedy is not about feelings, but about the structure of truth itself; it is the shattering of the lens through which he understood right and wrong.<sup>30</sup>

To comprehend the depth of this collapse, one must turn to Friedrich Nietzsche's definition of nihilism as articulated in *The Will to Power*. Nietzsche posits a critical question: "What does nihilism mean? *That*

<sup>27</sup> 橋木俊詔, 男性という孤独な存在: なぜ独身が増加し, 父親は無力化したのか (PHP 研究所, 2018).

<sup>28</sup> 内田次信, "トロイア攻略者オデュッセウスの働いと希望," 西洋古典論集 22 (2010): 38–124.

<sup>29</sup> 中村唯史, "誰のものでもない言葉: 1970-80 年代のマンガの言語位相について," 山形大学人文学部

研究年報= Faculty of Literature & Social Sciences, Yamagata University Annual Research Report 3 (2006): 29–44.

<sup>30</sup> Rangin, *Perubahan Kepribadian Tokoh Uchiha Obito Dalam Komik Naruto Karya Masashi Kishimoto*; *Tinjauan Psikologi Sastra*.

*the highest values devalue themselves.*"<sup>31</sup> Within this framework, nihilism is not a mood of depression, but a concrete Historical Event. It signifies a moment where the guiding principles of existence lose their validity. Crucially, Nietzsche emphasizes that these values are not destroyed by an external enemy, but collapse due to their own internal contradictions. The system fails because its own logic can no longer sustain itself.

In this context, the character of Rin Nohara must be redefined. She functions not merely as a romantic interest, but as an Ethical Anchor or the "Highest Value" for Obito. For him, Rin represented the tangible proof that concepts such as "Benevolence," "Hope," and the "Village System" were real and valid. She was the evidence that the world had order. Therefore, her elimination is not merely the loss of a person, but the negation of the very proof that the world is good. When this anchor is removed, the entire structure of his reality drifts into meaninglessness.<sup>32</sup>

The death of Rin at the hands of Kakashi Hatake serves as the catalyst for this collapse. This event marks the precise point of Devaluation. The horror lies in the specific logic of the killing: Kakashi (the trusted comrade) eliminates Rin (the symbol of hope) for the sake of the Village (the system). Here, the logic of the "Will of Fire" consumes itself. The system that promised protection requires the sacrifice of the very thing it swore to protect. This reveals a fatal contradiction. The contradiction is absolute, and in that moment, the "highest values" of camaraderie and duty cancel each other out,

leaving the subject with no coherent way to interpret justice.<sup>33</sup>

It is critical to observe Obito's immediate reaction to this event. He does not seek immediate revenge against Kakashi. If this were a crime of passion, killing Kakashi would be the logical conclusion. However, Obito moves from Personal Revenge to Structural Hatred. He recognizes that killing Kakashi would resolve nothing, for Kakashi is merely an actor on a stage scripted by a flawed system. The subject shifts his gaze from the puppet to the theater itself. He realizes that this tragedy is not an accident, but a necessary function of the "Shinobi World." Consequently, his hatred is directed not at individuals, but at the cruel system that creates such scenarios.<sup>34</sup>

Following this realization, Obito declares, "I am in hell." This statement should be interpreted through a Nietzschean lens not as a religious location, but as a World of Absolute Emptiness.<sup>35</sup> This "hell" is a world stripped of its Purpose (*Aim*) and its answer to the question "Why?". With the death of his Highest Value (Rin), the reason for being a ninja vanishes. The world becomes worthless; it transforms into a container of suffering without any higher meaning. This aligns with the condition of radical nihilism, where the world appears as a Hollow Reality—a desolate place where truth has ceased to exist.

The subject then perceives the "Curse of Hatred" not as a mystical destiny, but as a Chain of Pain. The logic is mechanical: War creates orphans; orphans are weaponized into soldiers; soldiers perpetuate new wars.

<sup>31</sup> Nietzsche, *The Will to Power*.

<sup>32</sup> Rangin, *Perubahan Kepribadian Tokoh Uchiha Obito Dalam Komik Naruto Karya Masashi Kishimoto; Tinjauan Psikologi Sastra*.

<sup>33</sup> チャン, "日越両言語における「無」ではじまる語の対照研究."

<sup>34</sup> チャン, "日越両言語における「無」ではじまる語の対照研究."

<sup>35</sup> Sunite, "Naruto Clashes with the Masked Man – Naruto 564."

Obito recognizes that this cycle is self-perpetuating and cannot be broken by "love" or "dialogue" (the methodology later proposed by Naruto Uzumaki), as these are merely symptoms of the same disease. He concludes that the cycle can only be halted by deleting the system entirely—a logic that leads him to Madara Uchiha's plan.<sup>36</sup>

This leads to the radical rejection of the "True World." Drawing from Nietzsche's proposition regarding how the "True World became a Fable,"<sup>37</sup> Obito ceases to regard the physical reality of the shinobi world as authentic. He perceives the tangible world as "False," "Fake," or a mere illusion that causes pain. For the subject, history itself has lost its validity. If the reality produced by the system generates only paradox and suffering, then reality itself is an error that must be corrected. He refuses to accept this Broken World as the final truth of existence.<sup>38</sup>

However, Obito's position requires precise clarification. He is a Passive-Aggressive Nihilist. He does not succumb to the passive resignation of simply giving up (as Nietzsche critiqued in Buddhism), nor does he ascend to create new values like the *Übermensch*. He occupies a middle ground: he is an active agent, but his activity is directed toward negation. He exerts tremendous will and effort not to build a future, but to cancel the present. He seeks to "un-world" the world. His power is mobilized solely to end the reality that he now deems fake.

In this Empty World, the decision to become "*Dare demo Nai*" emerges as a strictly logical consequence. If the world is fundamentally broken—a place of pure emptiness—then striving to become a "Hero" or *Hokage* within that emptiness is a joke. A title within a failed system is meaningless. The only rational position is to become a non-entity, an observer who stands outside the wreckage. By stripping himself of identity, Obito protects himself from the false values of the village. He becomes a "living corpse" operating within the system only to dismantle it from the inside.<sup>39</sup>

Therefore, Obito Uchiha represents a distorted manifestation of the Will to Power. His will is not directed toward life, but toward the cessation of pain through the shutdown of consciousness. The *Project Tsuki no Me* (Infinite Tsukuyomi) is the culmination of this logic: it is the desire to replace the chaotic, painful flux of reality with a static, eternal dream.<sup>40</sup> It is the ultimate assertion of power: the power to end the world because the world has failed to offer any meaning.

### C. "Ground Zero" and the Politics of Post-Meaning Identity

If the previous analysis has established that the external world is a "Hollow Reality" stripped of valid values, then the internal maintenance of a specific identity—such as "Obito Uchiha"—becomes a futile act of preservation. In a world defined by the collapse of meaning, holding onto a name is

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<sup>36</sup> Mandal's, "The Relevance of the Japanese Myth of Creation and the Tale of Jiraiya in the Anime Manga Series Naruto."

<sup>37</sup> Friedrich Nietzsche, *The Portable Nietzsche*, trans. Walter Kaufmann (Penguin Books, 1976).

<sup>38</sup> Rangin, *Perubahan Kepribadian Tokoh Uchiha Obito Dalam Komik Naruto Karya Masashi Kishimoto; Tinjauan Psikologi Sastra*.

<sup>39</sup> Ahmad Rosikhul Fahmi and M. Luthfi Luqman Al Mustofa, "Ilusi Kedamaian: Analisis Multidisiplin

Tentang Ideologi Dan Dinamika Konflik Madara Uchiha Dalam Naruto," *IZUMI; Vol 14, No 2 (2025): December* DO - 10.14710/izumi.14.2.127-136 14, no. 2 (2025): 127–36, <https://doi.org/10.14710/izumi.14.2.127-136>.

<sup>40</sup> Fahmi and Al Mustofa, "Ilusi Kedamaian: Analisis Multidisiplin Tentang Ideologi Dan Dinamika Konflik Madara Uchiha Dalam Naruto."

not an act of dignity, but a burden that tethers the subject to a failed history. Consequently, the transition of the subject in Chapter 564 must be reinterpreted not as a retreat into depression, but as a calculated shift from victimhood to agency. The decision to become "*Dare demo Nai Otoko*" (*The Man Who Is No One*) emerges as a sophisticated existential strategy.<sup>41</sup> By erasing the self, the subject liberates himself from the laws of a reality he intends to dismantle. He ceases to be a passive sufferer of the system and becomes an active operator moving freely above its ruins.

This condition functions as an ontological Ground Zero. By positioning himself as *Dare demo Nai*, the subject achieves a state of systemic immunity. In a conflict defined by moral superiority and historical grudges, an entity that claims no identity cannot be targeted by the moral logic of the enemy. He cannot be shamed, judged, or ideologically defeated because he occupies no fixed position within the moral landscape. He has effectively removed his "self" from the battlefield, leaving only a biological vessel to conduct the war. This creates a paradox of invulnerability: one cannot kill a subject that has already ontologically nullified itself. The state of *Dare demo Nai* is the ultimate defense mechanism, rendering the subject transparent to the violence of history.<sup>42</sup>

Furthermore, this negation represents a form of Total Self-Liberation. It is imperative to correct the misconception that this act is driven by the elite arrogance of the Uchiha clan. On the contrary, the subject enacts a radical shedding of the "Self" in its entirety. He operates in a mode of "Existing, yet Not

Existing." He discards the ego, personal memory, and the weight of his own name—not because he considers himself special, but precisely because he realizes the freedom of not being special at all. He becomes a pure, unburdened vessel. This is the highest form of liberty: the freedom from the obligation to be "Someone." By severing the chains of identity, he is no longer a "Survivor of the Uchiha" seeking restoration, but a new, weightless entity unencumbered by the past.<sup>43</sup>

This emptiness grants the subject a terrifying Ontological Flexibility. Because the core of his being is void—a true *Dare demo Nai*—he possesses the fluidity to inhabit any role required by his objective. He can manifest as "Tobi" (the foolish jester) or "Madara Uchiha" (the legendary conqueror) with equal ease, yet he is defined by neither. These identities are merely coats worn by the void. The absence of a rigid "true self" allows him to become a universal actor, capable of reflecting the fears and expectations of others while remaining internally hollow. His lack of identity is not a deficit; it is his primary weapon, allowing him to be everything and nothing simultaneously.<sup>44</sup>

#### **D. Analysis of "The Gay Science": Responding to the Death of Meaning**

This strategic emptiness aligns precisely with the allegory of "The Madman" (*Der tolle Mensch*) presented by Nietzsche in *The Gay Science* (Aphorism 125). In this parable, a madman lights a lantern in the bright morning hours, proclaiming that "God is dead" and that the horizon has been wiped

<sup>41</sup> Sunite, "Naruto Clashes with the Masked Man – Naruto 564."

<sup>42</sup> shobunsha, "無責任の新体系 | 晶文社," February 13, 2019, <https://www.shobunsha.co.jp/?p=5041>, <https://www.shobunsha.co.jp/?p=5041>.

<sup>43</sup> タンダウ Martin, "The Psychology behind Obito Uchiha," *IB Thoughts*, January 28, 2019, <https://ibthoughts.home.blog/2019/01/28/the-psychology-behind-obito-uchiha/>.

<sup>44</sup> タンダウ, "The Psychology behind Obito Uchiha."

away.<sup>45</sup> Obito Uchiha manifests as this Madman within the Shinobi narrative. He recognizes that the "Sun" of his world—the objective source of hope and moral direction—has been extinguished, leaving the world in a state of metaphysical darkness despite the daylight of the ongoing war. However, Obito transcends the mere proclamation of this death. His response to the darkening of the horizon is not to mourn in the dark, but to construct an artificial light. The *Project Tsuki no Me* (Eye of the Moon Plan) is the Madman's lantern raised to a cosmic scale: an attempt to hang a synthetic sun in the sky because the natural one has failed to illuminate existence.

To truly grasp the tragedy of Obito Uchiha, one must look beyond the destructive scale of his actions and pierce into the profound melancholia that drives them. He operates not with the overflowing, life-affirming sovereignty of the *Übermensch*, but from the agonizing inwardness of a shattered subject. The thematic resonance of his journey—perfectly encapsulated in the melancholic longing for a lost innocence, as echoed in cultural paratexts like the ending theme "*Niji*" (Rainbow)—reveals the core of his existential malady. He does not seek to obliterate the world to create a new, exalted horizon of values. Rather, his entire crusade is a desperate, monumental overcompensation born from an inability to endure the bleeding of the real world.

In this light, Obito represents the darkest, most active manifestation of "The Last Man" (*Der Letzte Mensch*). His grand design, the Infinite Tsukuyomi, is the ultimate rejection of *Amor Fati*. It is a refusal to embrace the tragedy, friction, and pain of authentic existence. By seeking to replace the

agonizing empirical reality with a static, flawless dream—a nostalgic return to a time before his heart was broken—he enforces a radical, technological iteration of what Nietzsche despised as "Platonism for the masses." He does not conquer the abyss; he attempts to pave over it with an artificial heaven. Ultimately, the man who became "Nobody" does so not to transcend humanity, but to drag it into a state of mass euthanasia, offering an eternal, painless slumber because the burden of living truly has become too heavy to bear.

This objective generates a distorted form of Active Nihilism. Unlike the passive nihilist who withdraws from the world in despair, Obito engages in a hyper-active dismantling of the status quo. He organizes, fights, and orchestrates a global war with extreme efficiency. Yet, this activity is not driven by malice or a desire for conquest in the traditional sense. Instead, it is understood as a project of Ontological Renovation. He views the destruction of the current Shinobi Alliance not as an act of violence, but as a necessary demolition process required to fix a structural error in the foundation of the world. For the subject, total destruction is indistinguishable from total correction; it is the clearing of debris to make way for a manufactured utopia.

This trajectory inevitably intersects with Nietzsche's critique of "The Last Man" (*Der Letzte Mensch*) in *Thus Spoke Zarathustra*. Nietzsche describes the Last Man as a tired civilization that seeks only comfort, security, and the absence of pain, having abandoned the capacity for great striving or suffering.<sup>46</sup> Obito Uchiha views the entire Shinobi world through this specific lens: he perceives ninjas not as heroic warriors, but as

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<sup>45</sup> Friedrich Nietzsche, *The Gay Science: With a Prelude in German Rhymes and an Appendix of Songs*, trans. Walter Kaufmann (Vintage Books, 1974).

<sup>46</sup> Friedrich Nietzsche, *Thus Spoke Zarathustra: A Book for Everyone and Nobody*, trans. Walter Kaufmann (Penguin Books, 1966).

exhausted creatures trapped in a cycle of trauma who secretly crave the cessation of struggle. Consequently, Obito positions himself as a "Dark Shepherd" for this weary flock.<sup>47</sup> Unlike Zarathustra, who urges humanity to overcome itself through struggle, Obito decides that humanity is too broken to overcome anything. Therefore, his solution is not to elevate them, but to sedate them.

Within this framework, the mechanism of the *Infinite Tsukuyomi* (*Mugen Tsukuyomi*) should not be analyzed merely as a weapon of mass domination, but as an instrument of Mass Euthanasia. The operation functions as a metaphysical anesthetic. Its primary objective is the total elimination of suffering, but the philosophical cost of this elimination is the negation of the subject's consciousness. Obito's logic posits that pain is intrinsic to the condition of individual existence; therefore, to cure pain, one must cure existence itself. The projection of the eternal dream is a surgical procedure designed to sever the connection between the subject and the harshness of reality. It is a promise of permanent comfort purchased at the price of free will.<sup>48</sup>

This generates the central Paradox of the Nihilistic Savior. Obito operates under a profound soteriological contradiction: he believes himself to be the savior of the world, yet his method of salvation is indistinguishable from the world's quiet execution. He seeks to "save" reality by putting it to sleep forever. In his distorted calculus, a world of fabricated happiness is

superior to a world of authentic misery. This is a messianic complex stripped of hope for the future; it is a salvation that offers no redemption, only suspension. He loves the world enough to want to end its pain, but despises the world enough to believe it no longer deserves to be awake.<sup>49</sup>

Finally, the philosophical justification for the annulment of the individual finds its sharpest articulation in Heidegger's dismantling of anthropocentrism. In *Introduction to Metaphysics*, drawing upon Nietzsche, Heidegger displaces the human being from the center of existence, describing the Earth as a mere "tiny grain of sand" within the dark immensity of space, inhabited by a "stupefied swarm of supposedly clever animals... who for a brief moment have invented knowledge."<sup>50</sup> Obito Uchiha adopts precisely this cosmic gaze. He views the Allied Shinobi Forces not as a gathering of heroes, but as this "stupefied swarm" (*betäubten Menschenschwarm*)—confused creatures crawling over one another, trapped in a "brief moment" of history they mistakenly believe to be significant. Within this framework, the "Will of Fire" and the history of villages are merely the inventions of these "clever animals" on a dying grain of sand.<sup>51</sup> By becoming *Dare demo Nai*, the subject detaches himself from the swarm entirely. He does not seek to rule the animals; he seeks to end their confused crawling by imposing the static order of the *Infinite Tsukuyomi*, rendering the insignificant "breath" of human history into an eternal silence.

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<sup>47</sup> Rangin, *Perubahan Kepribadian Tokoh Uchiha Obito Dalam Komik Naruto Karya Masashi Kishimoto; Tinjauan Psikologi Sastra*.

<sup>48</sup> Chancellor Macher, "BBC Discussion: Obito Uchiha from Naruto | Fandom," January 31, 2025, <https://base-breaking-character.fandom.com/f/p/440000000000092204>.

<sup>49</sup> Arya Eko SAPUTRA, "Kepribadian Uchiha Obito dalam Anime Naruto Shippuden Karya Hayato Date" (skripsi, Universitas Jenderal Soedirman, 2023), <https://doi.org/10/LAMPIRAN-Arya%20Eko%20Saputra-J1C017035-Skripsi-2024.pdf>.

<sup>50</sup> Heidegger, *Introduction to Metaphysics*.

<sup>51</sup> SAPUTRA, "Kepribadian Uchiha Obito dalam Anime Naruto Shippuden Karya Hayato Date."

## CONCLUSION

The phenomenon of *Dare demo Nai Otoko* (The Man Who Is No One) manifested by Obito Uchiha represents a radical Ontological Maneuver rather than a psychological retreat, where the subject constructs a specific form of Empty Presence—retaining the biological facticity of the body (*Otoko*) while surgically severing the social essence of the self (*Nai*)—to operate with systemic immunity within a broken world. This self-negation emerges as a rational response to the Devaluation of the Highest Values, as analyzed through Nietzsche's *The Will to Power*, where the collapse of the "Ethical Anchor" exposes the empirical world as a Hollow Reality that necessitates not acceptance, but total correction. Consequently, the subject's agency is directed toward an Ontological Renovation via the *Infinite Tsukuyomi*, a project designed to achieve the Perfection of *Amor Fati* by engineering a synthetic destiny devoid of suffering, effectively offering Mass Euthanasia to a civilization of "Last Men." Ultimately, this research asserts that the condition of being *Dare demo Nai* is the absolute operational prerequisite for this cessation of the world, as only a subject who has successfully annihilated their own identity and severed all emotional tethers possesses the terrible freedom required to dismantle the fabric of reality itself.

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