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Summary

As can be seen in recent years with the requirement for fingerprint registration upon entry into the United States or Japan, the use of fingerprints as a technology of individual identification remains effective even today. Originally invented and introduced in England in the nineteenth century, it was in 1908 that this technology of identification was officially introduced in Japan. Through the mass media — newspapers, magazines, and books — the effectiveness of this technology came to be recognized by the public. As such, when the discourse on fingerprinting is gathered, what can be seen is an obsession, a desire for the fingerprint as the details of the body to the extent that they might be called “haunted.” This obsession or desire for the fingerprint was sustained by ideologies and apparatuses of power of the period.

In this paper, I will begin with a discussion of the discourse on fingerprinting in pre-war Japan and the social forms they organize, and then show what desires are incorporated therein. This is the desire *for* the fingerprint. Secondly, I focus on another desire — the desire *immanent to* the fingerprint. To this end, I take up detective fiction of the period, specifically the work of Sato Haruo. Sato’s *Fingerprint* shows both the key features of fingerprinting and the point at which those features become excessive.

1. Introduction

I knew that from staring through the magnifying glass at the whorls of the fingerprint impressed on the watch. That fingerprint was imprinted deeply onto my eyes’ own optic nerves.¹

When the film switched to a close-up and I glimpsed the fingerprint on the screen, I saw it as identical to the print from the gold watch that had been impressed on my eyes. [...] In the pattern of the fingerprints, in their most intricate and miniature contours, there was not the tiniest difference. I am sure of that.²

These quotations are from Satô Haruo's short story, *The Fingerprint*, published in July 1918. These rather strange comments are made by the story's protagonist, who is known to the reader simply as N. He claims that by viewing the fingerprint on a certain watch again and again, he was able to completely memorize the pattern. Later in the story, he is even able to recognize at a glance that a fingerprint shown in a movie is the exact same fingerprint he has memorized.

Here, we should describe the outline of *The Fingerprint*. This text centers on a character named "N," whom the narrator of the story declares to be his only close friend. N returns to Japan following his travels to the West. Upon his arrival he travels to Nagasaki, but immediately returns to Tokyo. In Nagasaki, he became addicted to opium and at times is haunted by nightmares. N explains that while at an opium den in Nagasaki, he awoke one day to find a corpse lying by his side, but he bribed the owner of the opium den to conceal the corpse. Believing that he is the murderer, N returns Tokyo, where he continues to be haunted by nightmares of the scene of that event.

One day, while watching the movie *Gun Moll Rosario*, he has an inkling that one of the characters in the film, "Johnson," looks familiar. Then, as the film zooms in on a fingerprint that Johnson has left behind, N realizes that this fingerprint is identical to the one imprinted on the gold watch he had studied so intently in the opium den on the night of the crime. This leads him to conclude that the murderer at the opium den was not in fact himself, but rather this man Johnson, who is played by an actor named "William Wilson."

While the narrator believes N to be mad, and his unlikely solution to the mystery little more than a delusion, he is nonetheless unable to deny that the fingerprint of "William Wilson" is identical to the fingerprint on the gold watch. Repeatedly comparing the two fingerprints, the narrator is drawn into the world of the patterns of the fingerprints and begins to think that perhaps N was not mad after all. In the process, however, the narrator's wife begins to believe him to be mad.

Returning to the quotation above, we are able to identify an excessive gaze by N, a gaze so strong that, as a result, "That fingerprint was imprinted deeply onto my eyes' own optic

nerves.” That is to say, the fingerprint is integrated physically with N’s eyes, which in this case is equivalent to his body. Naturally, this would not actually happen, which may make it easy to think of this episode as purely fictional. Or, this explanation may be the way that the narrator takes pity on N as he tries to explain N’s madness. However, it is necessary to focus on contemporary (pre-war) contexts in order to understand how sanity, the gaze and fingerprints function in the story. I propose that the gaze and desire were poured into the fingerprint, and together they constituted an indispensable contribution to apparatuses of power in pre-war Japan. As such, I would like to consider the possibility of resistance to these apparatuses in *The Fingerprint*.

Even now, the fingerprint is used as an effective individual identification technology in various places. For instance, when entering the United States or Japan, we are required to register our fingerprint. Thus, the fingerprint is relevant beyond the fictional text — it is a matter of concern in the real world, too. This paper aims to show the historical development of fingerprint discourse, and the danger that possibly lies hidden in the details of the human body.

2. The formation of discourse on fingerprinting in pre-war Japan

The Fingerprint was published in 1918, but it was in 1908 that this technology of identification was officially introduced in Japan. As such, this text was dealing with a current technology. I have discussed the formation of the discourse of fingerprinting at that time in other papers,³ but for the purposes of this essay I would like to briefly review some of the key points.

We can see from the discourse in mass media at that time — newspapers, magazines, and books — that the effectiveness of fingerprinting technology was recognized by the public. Further, it is interesting to note that the discourse on fingerprinting was separated into several types. Below are the four primary classifications.

- ① Fingerprinting for the purpose of racial or ethnic demarcation
- ② Fingerprinting for the purpose of determination of familial relationships
- ③ Fingerprinting for the purpose of identifying character or disposition
- ④ Fingerprinting for the purpose of determining potential for criminality

Researchers in the field of anthropology, law and medicine were involved mainly in

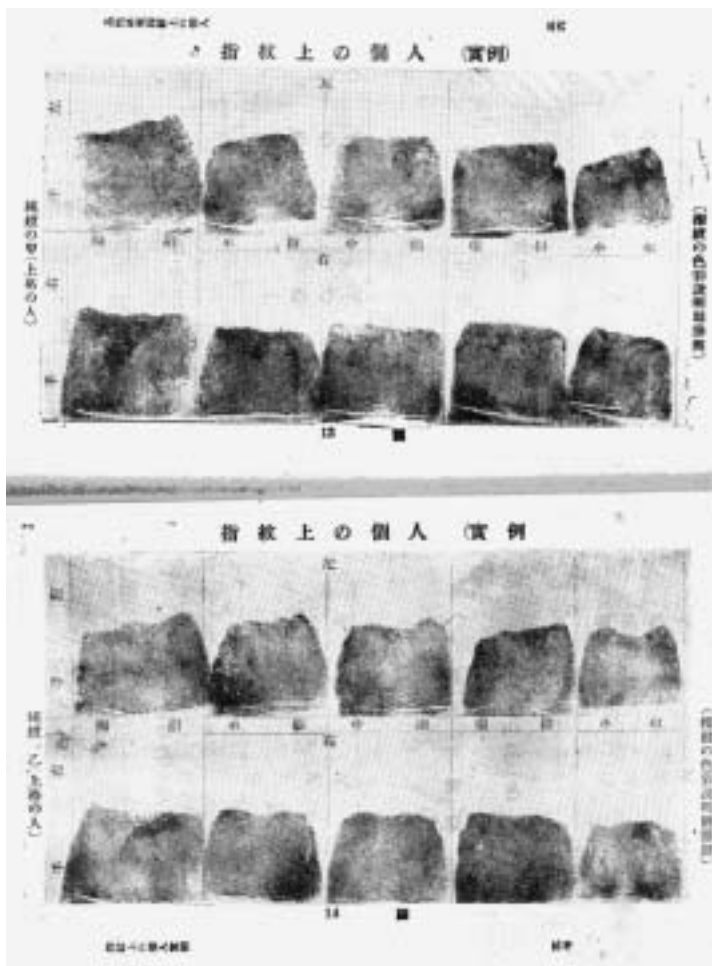


Fig. 1 Kojima Saburô, *Simonjô no Kojin*,
Tikuseieidô, 1921, pp. 62-63.

invisible (e.g. criminal intent) is determined by a visible surface (a fingerprint). In a word, an extremely intense gaze is turned toward the body. In this respect, N's excess gaze is shared with contemporary discourses. Fig. 1 offers a glimpse at the way in which such attitudes were made concrete. This is a fingerprint table from a book used for judging a person's character. Such tables were commonly used within fingerprint discourse. Essentially, within the space of fingerprinting discourse — or the “tableau,” to borrow Foucault's term — a table of fingerprints had come to be seen as a way to define an individual. Moreover, such ideas were linked effectively with the legal system, and soon fingerprints were linked to the management of the ‘national,’ the clearest example being the usage of fingerprints in Manchukuo.

discourses ① and ②. Japan was slowly and steadily moving closer to a system of strict government control at that time, and these disciplines reinforced the ‘Family-State concept’ as the dominant ideology. Contemporary discourses related to ③ and ④ (e.g. transformation of the gaze and the shift in focus from ‘crime’ to ‘criminal’) indicate that fingerprints were thought of as tools for the risk management of society.

All four categories share the common point of using the fingerprint as a means to render judgment. Something

As everyone knows, Manchukuo, founded in 1932, was a puppet state of Japan, and was made into a Japanese colony. The Japanese government tried to enforce a system of registering the fingerprints of all ‘nationals,’ a rare undertaking within world history. Watanabe Kôzô suggests an interesting viewpoint in regards to this effort.⁴ Due to the various classes, nationalities, and races, including immigrants from Japan and migrant workers from China that interfused this region, the boundaries of who counted as a ‘national’ was vague. Persons in Manchukuo were not recognized as national subjects (*kokumin*) at the time, but once their fingerprints were taken and registered, they were able to become so. Normally, fingerprints of persons already recognized as subjects (e.g. those living in Japan proper) were taken, but the experiment in Manchukuo indicated a reversal to that way of thinking. In other words, ‘the national’ was not determined prior to fingerprinting, but rather, the very system of fingerprint registration *produced* ‘the national.’ For example, Makuuchi Mitsuo points out that a person without a fingerprinted registration card was identified as ‘*himin*,’ a term that referred to a person without a national affiliation.⁵ Thus, people who did not have their fingerprints registered were not ‘nationals’ and they needed to be removed.

Here, the definition of ‘national’ was clearly tied to the table of fingerprints. This is exactly the moment at which fingerprint discourse went beyond the realm of mere words, and effected actual changes in society. In order to determine the impact of this development, we need first to reaffirm the fundamental function of the fingerprint.

3. *Subjectivation (Assujettissement) via the fingerprint*

What is the fundamental function of fingerprint? Fig. 2 is a typical example of a document made for a criminal in Japan from the 1910s through the early 1930’s. The fingerprints are shown at the bottom part of the document, while the name, address, appellative, bodily features, etc of the criminal are described in another part. The fingerprint is a prominent aspect of this document, and moreover it is an aspect that requires the individual to physically make contact. There is a material link that becomes, if we use the classification of C • S • Peirce, an “index.” Therefore, fingerprinting effectively makes a connection between the individual and the document — that is, the individual and a form of representation. This function of fingerprinting began in Western Europe at the end of the 19th century, but an enormous number of documents on individuals had been kept since the end of 18th century.

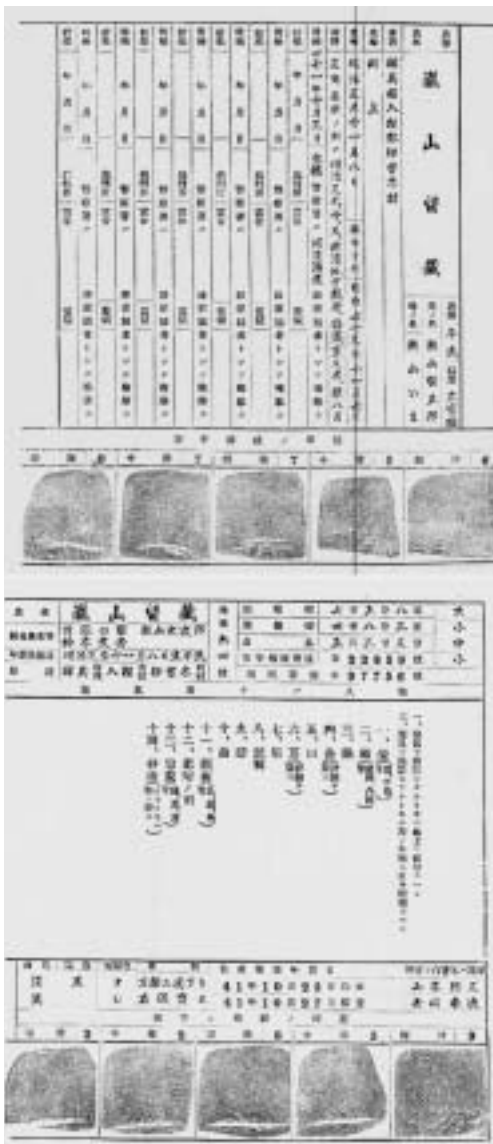


Fig. 2 Ôba Shigema, *Kojinsikibetuhô*,
(Chuôdaigaku, 1912), pp. 276–277.

calls “disciplinary writing.” This is part of what Foucault names ‘individualization,’ a process by which clinical knowledge is used to scrutinize the individual and makes each individual a “case.” It appears certain that the connection between individual bodies and individual descriptions through fingerprints reinforces these apparatuses of power in just such a manner.

Simply stated, Discipline operates by connecting various ‘discourses’ to normalization

Michel Foucault’s writing on Discipline as a modern apparatus of power in “Discipline and Punishment” alludes to the role of documentation. Though it tends to be overlooked because of the attention given to his writing on the Panopticon and correct training of the body, etc, it is significant that Foucault argues that documents about individuals are indispensable to Discipline. He writes:

The examination also introduces individuality into the field of documentation. The examination leaves behind it a whole meticulous archive constituted in terms of bodies and days. The examination that places individuals in a field of surveillance also situates them in a network of writing; it engages them in a whole mass of documents that capture and fix them. [...] A ‘power of writing’ was constituted as an essential part in the mechanisms of discipline.⁶

Foucault points to “examination” as a means by which individuals are captured in “the field of documentation,” a concept he

and ‘visibility’ through the eye of surveillance and spatial arrangement. There, the body is trained by various repetitions on the one hand, and on the other it is subjected to “disciplinary writing” about the individual. The fingerprint plays an important role that connects both effectively.

In this respect, the role of fingerprinting seems to have reached its apex in pre-war Japan, a period in which a fingerprint table could be used to define the individual — the fingerprint itself was a representation of the body as well as a description of its features, an embodied sign from the beginning. As Foucault writes, “disciplinary writing” describes the individual “by asking him how much of the child he has in him, what secret madness lies within him, what fundamental crime he has dreamt of committing.”⁷ In pre-war Japan, the fingerprint as detail of the body functioned as this type of “disciplinary writing,” playing an important role in the apparatuses of power. We will label this gaze toward the fingerprint as **‘desire for the fingerprint.’**

Let us return to Satô’s *The Fingerprint*. N has excessively embodied this **‘desire for the fingerprint,’** with the example of his body becoming a camera as a clear expression of this desire. In his paper on modern identification and the photograph, Tom Gunning points out that the photograph is an indexical sign, and along with systems of fingerprinting, it underpins systems of power.⁸ Moreover he points out that, “the conflation of the body with the processes of the camera” in fantasies can appear under such circumstances. The same thing occurs in the body of N because he has excessively embodied the contemporary obsession with the fingerprint; the fingerprint has become an obsession, and his eyes (body) have become a camera.

Thus, this peculiar scene in *The Fingerprint* shows that the story was greatly influenced by contemporary contexts that existed outside the text itself. Moreover, N has the necessary ‘docile body’ to react to the fingerprint as the apparatus of power, a concept that I will address in the following section. However, it is not only a fingerprint to which he reacts excessively.

4. N is haunted by repetitions

N is an opium addict, and he is haunted by his repetitious use of the drug. He says, “At the time I felt it was all right to waste my life there. I resigned myself to my opium addiction.”⁹ Then, the murder occurs, and it is only after that he recovers gradually from his addiction. Did his body free itself from the repetitive cycle of opium use?

Perhaps, but the motif of repetition continues to hold his body captive.

Suddenly I heard in my ear the sound, TICK-TOCK, TICK-TOCK, TICK-TOCK.
[...] I could still hear the endless TICK-TOCK, TICK-TOCK, TICK-TOCK.¹⁰

This scene comes shortly after the murder at the opium den in Nagasaki, when N was exhausted from opium use. His ears picked up the sound of a watch, which he listened to until dawn. Since then, he seems to have embodied the ticking and the theme of repetition. For instance:

He kept his usual oppressive silence on the train, but drew letters constantly with his fingers in the air before his eyes. At first I thought they were arabesque designs. Then, as I looked, I noticed they were the same letters:

If If If If
If If If If

They were repeated over and over again.¹¹

N repeatedly traces the letters for 'If' again and again as if his body had synchronized with the rhythm of the train, an act that is obviously related to the sound of watch. Moreover, it seems to be related to the fact that N likes the movie and says it reminds him of dreams of opium. That is because these all share the same element of repetition. Many researchers point out that the movie is related to repetition both historically and structurally.¹²

In this way, N and the body of N is haunted by repetition, to which he reacts excessively. At the same time, we can view the body of N as docile because these are all repetitions associated with modern tropes. As Foucault asserts regarding the 'docile body' in "Discipline and Punish," Discipline functions through training that minutely partitions one's time, removing all excess and subjecting the body to repeated physical acts that condition it to accept the power imposed upon it. Therefore, the 'docile body' is formed, and "in becoming the target for new mechanisms of power, the body is offered up to new forms of knowledge."¹³

In fact, these repetitions are related to the fingerprint, and are indispensable to an understanding of how Discipline works in this text. The fingerprint was attached to the watch that produced the sound now embodied by N. Moreover, at first the narrator

thought the letters N drew in the train were “arabesque designs,” that is to say, the pattern of a whirl. This symbol is highly suggestive of both fingerprints and repetition, which are in turn intrinsic to Discipline.

Thus, it could be said that the body of N excessively reacts to the repetitions, and his ‘docile body’ is captured by the modern apparatuses of power. We see this in N’s excessively embodied **‘desire for the fingerprint.’** However, such a body seems to exhibit signs of madness from the perspective of the narrator.

For example, let us consider Charlie Chaplin in *Modern Times* (1936). The first half of story is set in the assembly line of a factory. The bodies of laborers, including Chaplin’s, are controlled by the line speed and repetitive motions. Gradually, Chaplin *excessively* embodies the speed and the motion. Finally he regards buttons of a woman as bolts and tries to tighten them. As a result, he is put into the care of a mental hospital. In both *The Fingerprint* and *Modern Times*, a fall into madness is the result of the excessive embodiment of repetitions.

It is widely argued that Chaplin criticized the alienating effects of industrialization in this movie, and in the context of this paper, it could be said that the film constitutes a resistance to apparatuses of power in the Foucauldian sense.¹⁴ As a result, the possibility of resistance is suggested to be an element of excessive embodiment. However, in Foucault’s “*Psychiatric Power*,” the mental hospital constitutes the heart of Discipline. In a sense, Chaplin has simply moved from one apparatus of power, the mental hospital, to another, the assembly line.

Does N go the way of Chaplin? That is, is there the possibility of the resistance to apparatuses of power? I would argue that there is a possibility for resistance, and that possibility is related to the notion of repetition.

5. Potency of *The Fingerprint*

At this point, we should recall that the reason N is haunted by repetitions goes back to the murder case at the opium den in Nagasaki. However, he is also haunted by repetitions of a different sort.

The various scenes of that night reappeared identically in my later opium dreams. My recollection of that one night has surely never left my head, dulled even as it was by the use of opium. What on that night was merely a strange agitation later turned

to extraordinary terror. The more time passed, the more frightful it became.¹⁵

Thus, N sees the various scenes of that night repeatedly in his dreams. A traumatic event, such as the murder case, often appears as a nightmare, and it would seem that N is suffering from trauma and repetition-compulsion. Shimokôbe Michiko points out that the matter of repetition-compulsion deals with images:

Because the event experienced is not coded as a referent to a sign, it remains raw. It wafts as scenes unconverted into legible linguistic signs and returns as flashback. [...] The scene of trauma remains suspended, in search of a possessor who can resolve their unfolding images. Caruth Cathy describes this situation as ‘unclaimed experience.’¹⁶

Shimokôbe writes that repetition-compulsion is caused by the continual return of images that do not have references. If a traumatic image has a reference and is located as its own distinct experience, it will go away.

N says, “Perhaps I could clear myself of the frightful suspicion that I was the murderer. I wanted to escape those awful nightmares. That was my purpose.”¹⁷ He tries to escape from the condition of repetition-compulsion, and believes this difficulty will be solved if he can find the owner of the fingerprint attached to the watch he picked up at the murder scene. In a word, the “unclaimed experience” that causes N to suffer from repetition-compulsion becomes a problem of an “*unclaimed fingerprint*.”

This is very suggestive. It seems to be related to a characteristic immanent to the fingerprint. Though the fingerprint effectively identifies the individual, when there is only one fingerprint, the owner cannot be specified; verification is needed. Though this is a universal problem of identity, it is emphasized enormously because the fingerprint never resembles its owner in the manner of a photograph, for example. There is no connection between the fingerprint and the owner’s face. Even if one were to see his own fingerprint, it is highly doubtful he would recognize the pattern. In a word, when there is only one image of fingerprint, *the fingerprint doesn’t have a referent*. Hence, we can understand that the process of verification = repetition in Satô’s story is immanent to the notion of the fingerprint in general.¹⁸

In the text, this characteristic of fingerprints is overlapped with the mechanism of the repetition-compulsion, resulting in an interesting situation. As already discussed, a

normal repetition-compulsion goes away by locating a place for an “unclaimed experience.” However, in this text, the “unclaimed fingerprint” matches the fingerprint of “William Wilson,” suggesting that “unclaimed experience” is not the owner’s to begin with. That is, N’s ‘other’ is defined, but the traumatic experience is not deleted or concealed. Moreover, it is interesting that this text refers to *William Wilson (1839)*, the novel by Edgar Allan Poe, because “William Wilson” is the doppelganger in that text. The Doppelganger is a figure that is at once both ego and alter-ego. It is at such a moment that the fingerprint method as a modern technology visualizes ‘the other’, or to use the terms of Derrida, ‘the specter.’¹⁹ In other words, individual identification through fingerprints as a modern apparatus of power is the cause of the dysfunction.²⁰

This dysfunction has caused N to react so excessively to the repetition that such apparatus of power overwhelm his body. As already discussed, repetition is tightly linked to fingerprints. Perhaps, these ‘others’ hide amid the repetition and suddenly bob up at certain moments. Further, perhaps such moments offer the possibility of resistance by subjects (or bodies) to apparatuses of power. We will label this **‘desire immanent to the fingerprint.’**

6. Closing

Many technologies from Western Europe were introduced at the beginning of 20th century in Japan. Fingerprinting as a method of individual identification is one such technology. In this paper, I have focused on the fingerprint and examined how it functioned at that time. Firstly, the fingerprint was indispensable to Discipline in the 20th century. Secondly, its function was stretched to the limit of representation, as we have seen in the tables used to define individuals in Japan at that time. Moreover, these technologies and functions surely influenced various contemporary forms of expression, not only novels or film, though the effects widely differ among individual works. Satô Haruo’s *The Fingerprint* shows the indispensability of repetition immanent to the fingerprint. In addition, by superimposing such aspects onto repetition-compulsion, this text shows the possibility of resistance to apparatuses of power, including that of the fingerprint.

In this paper, I discussed potential resistance to apparatuses of power by focusing on the excess embodiment of N. Finally, we should refer to a further possibility that is alluded to in the text — that is the notion that the excess of N’s body seems to have

infected another character. The narrator seems to adopt N's madness, and perhaps the possibility for resistance, too.

Well, well. Still a matter of fingerprints. What do you suppose he is thinking about, I wondered. His mood engulfed me. — PROVIDED THAT THERE ARE TWO FINGER PATTERNS QUITE SIMILAR — I said it under my breath. I had trouble keeping the words from coming out. Finally, as we passed through Hiroshima, I spoke the words involuntarily — PROVIDED THAT THERE ARE TWO FINGER PATTERNS QUITE SIMILAR. — As I spoke, he overheard with his sharp ears, but he did not appear particularly surprised.²¹

The narrator regarded N as having gone mad, but there are moments in which he imitates the excessive embodiment exhibited by N. The above quotation is one such example, but it is not the only repetition he imitates.

Spread across the ceiling of my rolling ship's cabin I saw side by side the identical fingerprints from the film *Gun Moll Rosario* and from the lid of the gold watch.²²

In this example, even the narrator's eyes have become a camera in the manner of N's. Finally, he says, "When I stare at these fingerprints, I find in them another world. That strange world has become familiar to me....."²³ That is, he has been enchanted by the fingerprint N left behind. It is for this reason that his wife considered him to have gone insane — it is as if he had come to think like N. However, such excess embodiment for N was linked to repetition-compulsion, as well as the possibility of resistance to apparatuses of power. Perhaps the narrator's madness, an "infection" from N, works as a trigger that sets in motion his own resistance to power and Discipline.

There is no doubt that this possibility of resistance is useful in the present, given the use of fingerprints as a technology of individual identification remains widespread. *The Fingerprint* is a valuable text with much potential to shed light on our world today.

(いのうえ きしょう・言語文学専攻)

Notes

¹ Satô Haruo, *The Fingerprint*, in his *Beautiful town: stories and essays*, trans. Francis

- B. Tenny, Honolulu University of Hawai'i Press, 1996, pp. 64–97, p. 89.
- ² Ibid., pp. 89–90.
- ³ ““Fingerprint” and “Blood”: Kôga Saburô's *Bôrei no Simon*,” in *Sou*, Vol. 2, 2008. “Fingerprint as “Mark”: Kosakai Fuboku's *Shazai*,” in *Research Journal of Hokkaidô University Graduate Students of Letters*, Vol. 8, 2009. “Violence made Visible: Fingerprints in Pre-war Japan,” in *Sou*, Vol. 3, 2010.
- ⁴ Watanabe Kôzô, *The Birth of the Judicial Identity: The Individual Identification and Registration in Civil Society*, Gensôsha, 2003.
- ⁵ Makuuchi Mitsuo, *The Unofficial History of the Police of Manchukuo*, Sanichishobô, 1996. Also, the word *himin* referred to guerrilla groups at that time in Japanese.
- ⁶ Michel Foucault, *Discipline and Punish: The Birth of the Prison*, trans. Alan Sheridan, Penguin Books Ltd, 1986, p. 189. Emphasis in original.
- ⁷ Ibid., p. 193.
- ⁸ Tom Gunning, “Tracing the Individual Body: Photography, Detectives, and Early Cinema” in Leo Charney and Vanessa Schwartz eds., *Cinema and the Invention of Modern Life*, University of California Press, 1995, pp. 15–45.
- ⁹ Satô, *The Fingerprint*, p. 82.
- ¹⁰ Ibid., p. 86.
- ¹¹ Ibid., p. 74.
- ¹² See especially Hase Masato, *The Ontology of the Image: Mystery and Pleasure*, Ibunsha, 2000 and Katô Mikirô, *What is Cinema?*, Misuzusyobô, 2001.
- ¹³ Foucault, *Discipline and Punish*, p. 155.
- ¹⁴ Indeed, this factory is the disciplinary apparatus. For example, the manager of the factory surveys the laborers and many places in the factory by monitor. When Chaplin goofs off and smokes, he is captured by eyes of surveillance and sent back to work. This is how the Panopticon works. Moreover, the assembly line is the mechanism representing Fordism. Nancy Fraser discusses a connection between Discipline and Fordism (See “From Discipline to Flexibilization? Rereading Foucault in the Shadow of Globalization,” in *Constellations Volume 10, No. 2, 2003*).
- ¹⁵ Satô, *The Fingerprint*, p. 88.
- ¹⁶ Shimokôbe Michiko, *History and Trauma: A Mechanism of Memory and Forgetting*, Sakuhinsha, 2000, pp. 30–32.
- ¹⁷ Satô, *The Fingerprint*, p. 90.
- ¹⁸ See “Fingerprint as “Mark”: Kosakai Fuboku's *Shazai*”
- ¹⁹ For example, refer to Jacques Derrida, *Specters of Marx: The State of the Debt, The Work of Mourning & the New International*, New York: Routledge, 2006 and “Signature event context,” “Limited Inc a b c,” in his *Limited Inc*, Northwestern University Press, 1988.
- ²⁰ On this point, Tomoko Ubukata also refers to “Before ‘Detectives Story’: The Framework of Charade in *The Fingerprint* of Haruo Satô,” in her *Before psychoanalysis: Modern Japanese Literary of Unconsciousness*, Kanrinsyobô, 2009. However, she gives “William Wilson” the status of unconsciousness of N. Therefore, in her view,

there is a possibility that N is again captured by apparatuses of power. For example, as Foucault says, “the soul is the prison of the body” (*Discipline and Punish.*, p. 30), and power catches in subjects as an “empirico-transcendental doublet” (Foucault, *The Order of Things: An Archaeology of the Human Sciences*, New York: Vintage Books, 1973, p. 318). Moreover, Ubukata does not discuss several points, namely the manner in which N’s body reacts to the repetitions, the intimate relationship between repetition and ‘discipline,’ or the indispensability of repetition that is immanent to the fingerprint.

²¹ Satô, *The Fingerprint*, p. 74.

²² Ibid., p. 96.

²³ Ibid., p. 97.