GHOST IN THE SHELL (2017): CAN THE CYBORG CHOOSE?

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Transhumanism is not an object but a philosophy. Transhumanists, followers of this movement, assert that human evolution is complete. It's time for us humans to take matters into our own hands. We can and must use technology now to change the future development of humanity. This goal is based primarily on scientific and technical progress. It is a thought process on nanotechnology, biotechnology and neurotechnology; to mix the human body with electronics and turn us into robots.

Another step is complete independence from the biological body. According to famous transhumanist Ray Kurzweil "we will soon be able to upload our thoughts to machines or the Internet."(Kurzweil, 25)

The world of Ghost in the Shell is set in an imagined future in Japan in the year 2029. This technological paradise is very close to the world that we live in. The film introduces to humans an integral part of the human body, a type of organ attached to the skull by means of a box or appendix, the cyberbrain.

In general, almost all inhabitants of the world of Ghost in the Shell are cyborgs, that is, cybernetic creatures, due to their built-in cyber brains. The main character of the film is Motoko Kusanagi, a Japanese policewoman from the 9th Sector Team with an almost completely artificial body. The only truly organic tissue in Kusanagi's body is in her brain. The film mainly focuses on Kusanagi and the other members of the 9th Sector Team and their activities.

My approach is content analysis. I analyze the film Ghost in the Shell using the qualitative analysis method, which is how I approach my article through analytical questions. Qualitative analytical methods break down the meaning of visual representations and their interpretation, and aim for a holistic approach.

Images are considered part of the moments that define the world: it's culture and context. In qualitative research, the researcher's personal experiences, i.e., horizons of understanding, can influence the process of inquiry, while the specific skills and knowledge that life's experiences bring are not and should not disappear but should be invisible. My questions for this write-up is: What will be the characteristics of man in the future? his physical abilities, appearance, character or behavior, intelligence and personality.

Transhumanist films raise the question of whether these talking androids acquire human consciousness in addition to the ability to communicate with humans. It has been the subject of countless science fiction films over the decades, from The Terminator and Blade Runner to I Robot (2004) and Ghost in the Shell (2017). With a somewhat simplified presentation, attraction, loyalty or robot revenge on humans, these films represent the famous philosophical question central to human thought: questions about freedom like if the robots choose. This is human exploitation: Most of the time, the basic event of the plot is the uprising of the autonomous machines to free them from human slavery. For this reason, we still maintain a distinct anthropocentrism, in which robots are banished along with humanity as humans.

In the world of cinema, technology is present everywhere, it is an indispensable part of people's daily lives and environments. Technology has truly advanced and this is best shown in films about robots, artificial intelligence and cyborgs. They are generally artificial creatures and, at least in appearance, cannot be separated from humans based on characteristics such as voice or behavior. Technology has penetrated deeply into the world of cinema, even into the life of an ordinary person, trampling on habits and materials; It seems like

everyone has a special computer part of their brain that controls it, seamlessly connecting to the computer network around them. This implant turns everyone in "Ghost in the Shell" into a cyborg, so to speak, but cyborgs with fully synthetic bodies play a central role in the film. With their strong bodies and special abilities, they are like gods compared to the humans here.

In Ghost in the Shell (2017), we see the android played by members of Sector Team 9, which focus primarily on the film's protagonist: Motoko Kusanagi. As Ashik says that this sort of transhumanist livelihood "may lead human beings to live forever and even live after this earth become unlivable finding a new earth suitable; even they don't find any suitable earth, they might be able to create a suitable environment though nanotechnology" (Ashik, 9-29).

This type of "person" is the film's main character, female police officer Motoko Kusanagi, a fully synthesized robot. This means there should be organic tissue in her brain. The footage presented in the first parts of the film shows how his body was created, that is, how it was assembled piece by piece in the factory. The scene shows that on the outside her body is perfectly created like a human, but underneath his skin there are more wires and circuits. It is stated several times in the film that Kusanagi's synthetic body was intended to contain real brain tissue from the original human body in her skull. In the cinematics, we see what appears to be a brain attached to her skull. This is why science fiction cinema, and especially Hollywood, has for decades faced fears related to human transformation and faced its first challenge: how to represent on screen what is not just a threat but also an opportunity.

Transhumanistic films are mostly dystopian in nature. In films like Ghost in the Shell (2017) we see a world that does not yet exist. Science fiction novels allow us to imagine an alternate world that leads to the extinction or transformation of humanity, but cinema visually invent it and make it realistic. If we want to present a world in which people are no longer people, usually after a disaster, we must incorporate the general rules of scientific survival. In "transhumanism, where enhancement is not only a natural evolution, but also serves as a support for gaining a better ability to exercise autonomy, which ability will ultimately aid adaptation to technologies." (Botes, 345).

At the other end of the human hierarchy spectrum are the cyborgs (cybernetic creatures), which addressed the intimacy between humans and machines and achieved the famous cinematic success of Ghost in the Shell (2017). Human-machine hybridization serves many recurring narrative models: machines that are faster and stronger than humans rebel and enslave us; only a few survive and are usually able to fight against the power of those people who are technologically challenged.

Complex computer systems are the battleground of the new cyber extremists. The concept of a machine as a tool to help humans work better and faster on the spot is old and linked to the history of tools and technology, that is, to human intervention in the natural environmental course. In modern dystopian cinema like Ghost in the Shell it often gives way to anarchy more than it keeps up discipline.

The relationship between humans and technology is controversial. Machines are scary and fascinating, they give us possibilities that are impossible and dystopian. Our relationship with technology is usually cordial, even intimate; and characterized by a rollercoaster of mixed emotions of fear and joy . This relationship can be defined as dual and ambivalent. Ambivalence is a term originating from psychology that describes duality and contradiction. Technology also controls and defines our lives in troubling ways, but on the other hand, we are also active agents who create tools and use them to satisfy our needs; We are masters and slaves of technology (Warrick, 118). So we find ourselves in a cycle in which technology is constantly being redefined.

In addition to specific physical characteristics, the cyborgs in Ghost in the Shell also have a certain level of expertise and different abilities. They can connect to various devices and databases, for example via cable or wirelessly over data networks, and immerse themselves in cyberspace with them. These capabilities allow them to communicate remotely and retrieve information from databases regardless of their location. Therefore, cyborgs have access to all information and communicate with each other over long distances. This invisible dimension marks a clear distinction between robots and humans; The organic constitution of humans imposes different limitations on them compared to robots, who have access to this immaterial form of existence. The Puppet Master played by Michael Carmen Pitt continually breaks traditional boundaries throughout the film. He hacks, manipulates and reprograms humans like computers and makes them act like machines according to his goals. He lives in the body of a robot, but speaks in a male voice, although in reality, he doesn't even need a body or a voice, as he is capable of acting and controlling the world as well.

Puppet Master can change his body the same way we change our clothes; It does not need a corpse to survive but can live immaterially as an online entity. The Puppet Master is also a special case because like humans, he does not desire eternal life or a state of eternal existence but desires the ability to reproduce and transform himself, that is, to save the species. Our human species dies however, the Puppet Master is not the only person in the world of Ghost in the Shell who can change his body almost without incident; Kusanagi and the other robot members of Sector Team 9 can also do this, although this ability is rarely used. Perhaps this technology, still used in the film industry today, is too expensive or complex enough to allow frequent body changes. However, at the end of the film, Kusanagi undergoes a body switch when Batou inserts his skull into his new body after destroying his previous one.

The robot and Puppet Master characters of Ghost in the Shell represent modern reality, the struggle that takes place within people constantly thinking about their role in its creation, i.e. from a technological standpoint. However, the film evokes much stronger emotions in the rest of the characters as they stand out with special revolutionary qualities of a completely different magnitude from the other characters and instills fear of the unknown in the audience.

Indeed, science fiction cinema uses the figure of cyborgs -the characteristics of which increasingly resemble those of humans- leading to an ontological confusion, as in "The Terminator" (James Cameron, 1984), "Blade Runner" (Ridley Scott, 1982) or AI (Steven Spielberg, 2001), to name only the best known. What is spectacular in these cases is the clear union between machine and the flesh. We remember how the first Terminator repaired itself, revealing the metal structure of his arm beneath the artificial skin.

It is this violation of the integrity of the body's shell that causes deep fear and discomfort in the viewer. So the robot in Ghost in the Shell is perfect in many ways; solid, reliable and efficient. They are not physically tired and are not afraid of injury even in difficult conditions. If we lose a limb or other body part, even if it is broken, it can still be easily repaired or replaced directly with a new "reserve" without fear of long-term absence due to illness or permanent and serious loss of ability to work. They possess bodies that are both durable and mechanical, and have the ability to think intelligently and creatively as humans, enhanced by the processing capabilities of the brain's cybernetic components. Somewhere there are robots; or a bit like robots, that can be mass produced. However, the factory management board also has a security department consisting of 9 employees. Therefore the organic brain tissue is an item that cannot be mass produced.

Thus, the robots of Ghost in the Shell are images of Taylorist and Fordist dreams. During the industrial revolution, Frederick Taylor studied the human body and ergonomic work methods. Using experiments, he examined in detail how worker mobility processes, both working time and energy use, could be designed as efficiently as possible. His research regularly provides machine-based predictions for smart and efficient employees. Taylor died in 1915, at a time when Henry Ford had the first assembly line at his factory. At the plant, in addition to Taylorization work, a concerted effort was made to mass-produce homogeneous products from distributed and optimized uniform parts, products, tooling and piping. optimized as effectively as possible based on research. Fordism created a vision that led to dramatic increases in productivity in the development of capitalism and created a new type of system of local self-governance. In the 1960s, Fordism collapsed as consumer society grew to the point that Fordism could no longer accommodate it. A post-Fordist economy is emerging, based on automation and then information technology. The economic system has also changed. So in a Fordist and Taylorist sense, Sector 9's security cyborgs are perfect workers. Kusanagi's body modifications were for professional purposes only.

The tasks in the Sector 9 unit are dangerous and difficult, even too much for the average person, which is why the plastic body becomes an important safety factor. People are always there for you at work, in your free time, and in your most intimate interactions with others. If the nine members of the security department want to resign, they will first have to give up their artificial robot bodies as well as the memories of their time in the Japanese state. When Batou and Kusanagi discussed the matter, Batau asserted that despite the stated fact, they did not sell their souls for this job. However, this has happened in reality. Here Donna Haraway's cyborg myth comes true, bringing together traditional and rigid parts and roles, sometimes human and non-human, that can pose a terrible threat to those in power as based on a system based on dichotomies.

The fully synthesized robots in Ghost in the Shell seem to meet all the standards of a normal human being. They are physically stronger, faster, last longer, and have many properties that normal humans cannot have, such as infrared vision and skin invisibility. In addition to superior physical

attributes, robots also possess a number of special abilities that are considered mental abilities. Because machine brains are larger, they have more memory and the ability to process larger amounts of information. And most importantly, these cyber minds can connect to cyberspace and find the information needed. The ghosts depicted on shells are infinite, omnipotent, and superior to humans.

Those terrestrial robots are thus a purely postmodern utopian image of the 20th century age of soft machines. The film has the very transhumanist characteristics of fully synthetic robots and normal humans with cyber-brain components. Posthumanism is a system of philosophical thought that, as its name suggests, arose after humanism, although these schools of thought coexist to this day and posthumanism has not replaced this idea with humanism. Humanism as an ideological trend is a way of thinking that elevates humans, considers humans as non-human and non-living, that is, elevates humans above nature, animals, machines and different things. In humanism, man is the master of everything and with a system of power based on dichotomy, man has become a special being to whom everything else is secondary and underdeveloped. This is the truth about maniacs stealing the environment and other living organisms, ultimately leading to climate change and global suffering. As Mossner and Weik says "popular science books on climate change have made use of dystopian storytelling in order to make their arguments emotionally salient." (Mossner and Weik, 137–163). On the other hand, in transhumanist thought, humans are defined as sovereign, mostly direct beings as any people around us, nature and living things. Transhumanists represent humans as part of the dynamism of the world.

The essential part is that humans have evolved to begin becoming 'transhuman' in the same environment and with the help of non-human organisms and technology. So Ghost in the Shell aspires to a world and a future in which humans live in harmony with non-human species, the largest group of which is ourselves. At the same time, the mind-body dualism that the Cartesian limited to the body is simply broken down like a necessary extension of the mind, a prosthetic.

The posthuman organism in this film thus lives in a harmonious relationship with technology. They don't really need a body, because they live as prosthetics, constantly changing and transforming, always connecting to the prosthetics with new prosthetics. Robots are not born but exist, and robots are the body of post-humanity. According

to Elior "man is other than his physical surroundings, the real is found in the perfection of the soul " (Elior, 888)

Posthumanism has become a trend in its own right, with an almost redundant and positive vision of the future; Transhumanism. From the tradition of humanistic thought comes the encouraging faith in reason and science, which are essential ingredients of optimism and a strong future. Transhumanism believes that humans can solve all technological problems, including those caused by technology, by using inventions. Transhumanists also believe that through the development of technology, one can significantly extend one's lifespan and may even achieve immortality. Many posthumanist thinkers explicitly distinguish themselves from transhumanists because, in their view, transhumanists are merely an extension of humanism and thus further promote harmful thinking patterns and dualistic worldviews. In the world of Ghost in the Shell, there are a lot of parallels to posthumanism and transhumanism.

Technology is almost unconditionally trustworthy and people are willing to let technology run their entire body and more importantly they are willing to computerize the times that are heavily influenced by the machine brain count. "Posthumanism offers future humans a virtual world where they may freely be able to alter their appearance without being stuck in a physical body. " (Saniotis, 158)

The film also presents a popular, even fictional, image of the master hacker, the Puppet Master, who is in reality a purely technological being. He can do almost anything with his natural hacking skills and is unstoppable. In addition, it always escapes aging and biological death. Kusanagi also falls into the forest, her perfectly tuned mechanical body capable of performing stunts that humans cannot perform. In the film's fictional society, attitudes toward technology and machines remain relatively paranoid and mistrustful, and this mind-body dualism is maintained in the spooky setting. Rupert Sanders' ending reunites Kusanagi and Puppet Master and presents technology as a solution to every problem somewhere, even if the film's message is more post-humanist; Machines and humans can live side by side and in harmony without being forced to separate from humans and follow their origins.

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