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Dolls, Offsprings, and Automata.
Analyzing the Posthuman Experience
in *Ghost in the Shell 2: Innocence*

Abstract: More than a quarter of a century after its premiere, Mamoru Oshii's movie *Ghost in the Shell* (1995) based on Masamune Shirow's eponymous *manga*, remains a classic of the science-fiction and (post)cyberpunk genres. With its metaphysical explorations of what it means to be a human once most of the biological output has been digitalized and cyborg-fied, the movie investigated the dichotomies at the core of the human being and of its uncanny relationship with technology, of how both human and machine become intertwined through a mechanic process of quasi-transmogrification. The 2004 sequel *Ghost in the Shell 2: Innocence*, which was also directed by Oshii, continues and further expands on the themes introduced in the first movie. If the first followed the actions of the elusive sentient artificial program, the Puppet Master, the sequel is centered on the investigation surrounding a series of murders committed by defective gynoids (female androids designed for sex) that kill their owners and afterwards commit suicide. *Innocence* is moored in philosophical and metaphorical references reiterating the notions referring not only to what the simulacra (dolls, androids, automata) or the *ningyō* ("human-shaped figures" (Brown 13)) say about us, but more importantly, to what the simulacra would say if they could talk (Chute paraphrasing Major Motoko Kusanagi). Divided in three parts, the article analyzes the plot of *Ghost in the Shell 2: Innocence* through a narrative scheme proposed by Harrison Chute, deconstructing the movie according to four patterns: 1) problem; 2) character; 3) plot / theme; and 4) solution. Afterwards, it refers to its intertextual nature by referencing the books and concepts the movie alludes to directly or indirectly (Auguste Villiers de l'Isle-Adam's *L'Ève future,* Raymond Roussel's *Locus Solus*, or Hans Bellmer's dolls). Last but not least, the article explores the posthuman identity by addressing its connections to the human "paraphernalia" – affects, perceptions, sense of self.

Keywords: anime, ghosts, cyborg, Das Unheimliche, Hadaly, Mamoru Oshii, Masamune Shirow, ningyō.

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"When machines learn to feel, who decides what is human..."
Ghost in the Shell 2: Innocence Tagline

"Man makes man in his own image."
Norbert Wiener

"Cyborg imagery can suggest a way out of the maze of
dualisms in which we have explained our bodies and our tools to ourselves.
This is a dream not of a common language, but of a powerful infidel heteroglossia."
Donna Haraway, *A Cyborg Manifesto*

I. Introduction

Ghost in the Shell 2: Innocence is a rewarding cinematic experience though not very accessible to the casual viewer. Once taken carefully apart, the convoluted plot of a murder mystery investigation reveals the lengths people are willing to go to achieve a human-like experience mediated through an android interface. If in the original *Ghost in the Shell*, where the protagonist Major Motoko Kusanagi was so far removed from her original organic body as to have forgotten her human body altogether, *Ghost in the Shell 2: Innocence* (from now on referred to as *Innocence* in the text) switches the register from the personal experience of one cyborg to that of a collectivity of simulacra (dolls, puppets, automata, robots, androids, cyborgs). After all, as Director Mamoru Oshii notes: "There are no human beings in "Ghost in the Shell 2: Innocence". The characters are all human-shaped dolls, i.e., robots." (qtd. in Davis, "Ghost in the Shell 2").[1] Having said this, Oshii sets out to investigate what the robot / *ningyō*'s experience can tells us about human nature: "By using the body of the robot / *ningyō* I thought that exploring this question from the doll's point of view would help better understand human nature" (qtd in Davis, "Ghost in the Shell 2").

In an attempt to overcome the trappings of a failing "anthropocentric humanism", Oshii extends the frame of reference to encompass other entities outside the human experience" even though in a world as technologized, mechanized and web-ified as the one portrayed in either of the two *Ghost in the Shell* movies, one wonders what is left of the human being. As such, he advances the notion "that all forms of life – humans, animals, and robots – are equal". (qtd. in Brown 198). In attempting to overcome the apparent cascade failure of anthropocentric behavior, *Innocence* destabilizes the spatial and temporal parameters by playfully exposing a liminal world – at the border between *aletheia* (Greek word for "truth"), *lethe* (Greek for for "oblivion) and *oneiri* (Greek word for "dreams"), between *aemaeth* (Hebrew word for "truth") and *maeth* (Hebrew word for "death"). A world that according to Brown, is characterized by "transnational hybridity and geographic indeterminacy" (20).

After establishing the context, I turn to the aspects related to the plot followed by the methodology applied in developing this analysis. The first movie set in 2029 fol-

lowed the investigations of Major Motoko Kusanagi and of her team members from Section 9 (an intelligence department under the Minister of Internal Affairs) in their attempt to apprehend the hacker known as the Puppet Master. Set three years later, in 2032, the sequel focuses on Batou – the Major's colleague and friend. In the movie, Batou and his partner, Togusa – Section 9's only member with the least number of alterations made to his body – are tasked to investigate a series of eight murders committed by gynoids (female androids designed for sex). The murders drew the attention of Aramaki, the head of Section 9 due to the fact that some of the victims had been public officials (i.e.: a politician and a police officer) and therefore, may have been specifically targeted. The two Section 9 investigators find themselves on a quest to solve the mystery behind the enchanting but defective gynoids. A series of Godard-inspired philosophical musings are interspersed throughout their investigation, representing attempts on the part of the characters to make sense of their surroundings, to figure out what is real and what is make-belief, what distinguishes a human from a machine, what do those seemingly lifeless *nyngyo* ("human-shaped figures") (Brown 13) would say if they could talk, etc. In addition, the movie also reflects on the personal journey of Batou, left adrift and longing for the Major who had disappeared at the end of the first movie, after her merger with the Puppet Master in the vastness of the Net. In other words, the movie is also about coming to terms with the loss of someone that while dearly departed still keeps vigil over those left behind. In *Innocence*, the Major assumes the role of a guardian angel and intervenes whenever the hero is most in need of a helping hand (as exemplified in several instances during the movie).

In addressing the plot of the movie in the first section of the article, I apply the narrative scheme proposed by Harrison Chute. In his review of the movie, Chute deconstructs the story structure not on the basis of temporal criteria but on four issues: 1) problem; 2) characters; 3) plot / theme of the movie; and 4) (re)solution ("Beautiful Darkness"). After presenting an extensive overview of the plot, I refer to the intertextual character of the movie and review the literary references mentioned in the movie. Previously, other authors have also addressed this issue, as seen for example in Brian Ruh's chapter on *Innocence* from *Stray Dogs of Anime. The Films of Mamoru Oshii* (2013), Sharalyn Orbaugh's article on "Emotional Infectivity: Cyborg Affect and the Limits of the Human" (2008) or Steven T. Brown's seminal analysis on "Machinic Desires. Hans Bellmer's Dolls and the Technological Uncanny in *Ghost in the Shell 2: Innocence*" (2010). Finally, in the third section, I address what I have described to as the rapport between machine and human "paraphernalia" – affects, sensations, perceptions, sense of self, fears, anxieties. This subsequent analysis stems from an exchange between one of the human girls that were used by the company to make lifelike gynoids and Major Kusanagi which takes places during the climax of the movie. While the girl cries out that she did not want to become a doll, Kusanagi wonders whether the gynoids themselves would have shared a similar feeling. If only they

had a voice to utter their grievances. These last two sections have been influenced by the seminal works of Sharalyn Orbaugh and Steven T. Brown[2] on *Ghost in the Shell 2: Innocence*.

II. Plot Synopsis

Wilson Rolon describes *Innocence* as "a personal, noir meditation on the displacement of the human soul in a not-so-far future" (35). According to Chute, the story structure is broken into character, plot and theme, problem and solution ("Beautiful Darkness"). At the center, there is a "character problem solved by function of the plot as guided by the theme" (see Fig. 1) (Chute, "Beautiful Darkness"). The robotics company Locus Solus had provided free samples of the prototype model type 2052 "Hadaly" to multiple customers. By the time the movie begins, there had already been eight cases in which the Hadaly androids had killed their respective owners and then killed themselves by formatting their electronic brains and self-destructing. This constitutes *the problem* at the center of the movie. Why are the gynoids committing these murders? Could it possibly be another hacking instance like in the first movie or a terror plot targeting influential people? Locus Solus had withdrawn the other existing models and their reports had showed no problems related to either their hardware or software. So what is it causing the Hadaly type to malfunction to such a disastrous extent that it infringes on the first and third of Asimov's law of robotics: 1) A robot may not injure a human being or, through inaction, allow a human being to come to harm; 2) A robot must obey the orders given it by human beings except where such orders would conflict with the First Law; 3) A robot must protect its own existence as long as such protection does not conflict with the First or Second Law[3].

The character problem is presented in the initial credits of the movie, where we are told that: "Batou, an agent of the elite Section 9 Security Force and a being so artificially modified as to be essentially cyborg, is assigned, along with his mostly human partner, Togusa, to investigate a series of gruesome murders" (*Ghost in the Shell 2: Innocence*). Batou's personal life is depicted in several scenes where we see him in his home environment, taking care of his dog, a basset hound representing Oshii's own pet, Gabriel. We see, according to Brown, how "Batou affectionately attends to his dog's needs [...] [while] a mechanical version of the dog with the name Gabriel engraved on its stand also comes into view" (Brown 17).

The absent Major has left Batou unmoored – Orbaugh goes so far as to consider the Major, a "lost love" – though she continues to watch over him from over the expanse of the Net ("Emotional Infectivity", 156). Even at the end, when the Major appears to help Batou, her presence is only temporary, telling him "that every time he accesses the Net, she is there beside him" (Orbaugh, "Emotional Infectivity" 157). To the always seeming stoic Batou, with his bland / non-communicative cybernetic eyes, the loss of the Major at the end of the previous movie has left a colossal hole in his life. As Chute notes, the loss has also had an effect on how the vibrant and live-

ly "Hong-Kong facsimile" of a city from the original movie looks to Batou and to the viewer: "the new city works as a reflection of Batou's mental landscape" ("Beautiful Darkness"). Batou wonders the city at night; the investigation mostly take places in nocturnal or overcastted avenues; the office where the agents are debriefed is also set in dark hues, almost lacking any sort of spatial recognition – a space "consumed by shadow, it has no geography" (Chute, "Beautiful Darkness"). To Chief Aramaki, Batou's behavior is evocative of the Major's psychological struggles from the first movie, advising his partner Togusa to keep a close eye on him. The overall noir effect of the movie, the fact that over 80% of the movie takes place at night can be explained by the fact that when the Major exited Batou's life, the sun was setting down "and so for Batou, it's been night ever since" (Chute, "Beautiful Darkness").

The plot works towards a denouement and in *Innocence*, the plot traces the investigation surrounding the murders committed by the gynoids. Not coincidentally the characters cite from Dante's *Divine Comedy*, mirroring Dante and Virgil's journey to the periphery of Hell, Purgatory and Paradise with every step taken during their investigation. After Batou kills a gynoid that had killed its owner and two other police officers that had attempted to apprehend it, he and Togusa are entrusted to solve the case. The crime lab represents the first stop in their travails to unravel the mystery surrounding the Locus Solus Company (Latin for "solitary place"), where they are greeted by the forensic specialist, Haraway – an homage replica to feminist theorist Donna Haraway, author of the influential "A Cyborg Manifesto" (Dinello 141).

Haraway who has analyzed the gynoid destroyed by Batou earlier in the movie, asks whether the robot had been suicidal.[4] Afterwards, Harraway and Togusa discuss whether an android could in fact commit suicide (given the laws of robotics mentioned above)[5] with Harraway theorizing on the relation between dolls, children and human self-awareness. The two agents also learn that the gynoid had a special configuration and was in effect a "sexaroid", intended for sexual activities, having parts that would not have been needed for a basic maid model. More importantly, from their conversation, we also find out that aside from their obvious malfunction, the gynoids "had illegal ghosts downloaded unto them, to make them more human" (Chute, "Beautiful Darkness").
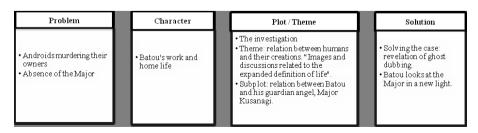
Problem	Character	Plot / Theme	Solution
• Androids murdering their owners • Absence of the Major	• Batou's work and home life	• The investigation • Theme: relation between humans and their creations. "Images and discussions related to the expanded definition of life". • Subplot: relation between Batou and his guardian angel, Major Kusanagi.	• Solving the case: revelation of ghost dubbing. • Batou looks at the Major in a new light.

Fig. 1. Ghost in the Shell 2: Innocence Story Structure (*Source*: Chute, "Beautiful Darkness").

After leaving the crime lab, Batou and Togusa are dispatched to a new crime scene where the body of Jack Volkerson – a Locus Solus Shipment Inspector – has been found. They suspect the gruesome murder was committed by the Kōjinkai – an offshoot of the Yakuza – as revenge for the fact that a Hadaly model had earlier killed the Kōjinkai's boss. In fact, the crime was disguised as a revenge killing in order to hide that the Yakuza group was trafficking young girls to the Locus Solus Company, which would then use them in the process of ghost dubbing their "souls" unto the gynoids robots, thus rendering them so life-like and enticing. The murder victim – Jack Volkerson – had tampered with the ethic algorithm of the Hadaly model in order to cause them to malfunction in the hope of drawing the attention of the police.

After having hacked Batou's brain in a failed attempt to discredit the investigation, the viewer is introduced to hacker Kim who proves to be the key to the resolution of the plot. Once in Kim's domain, Togusa too will get caught up in a cyber-brain invasion of the "virtual experience maze" variety, set up by Kim. To his aid comes Batou, who had earlier escaped Kim's trap by following the warnings provided by his guardian angel figure, Major Kusanagi. Batou tells Togusa that: "Just like good luck happens three times, bad luck also gives three signs. You don't see because you don't want to. Even if you realize, you won't admit it. If someone tells you, you won't listen. And you end up with catastrophe. However, in our world, you don't even get three signs. If you overlook the first sign, that's the end" (*Ghost in the Shell 2: Innocence*).

The climactic moment arrives when Batou goes to the underwater facility of the Locus Solus Company. It is at this point that Major Kusanagi downloads herself into the body of a gynoid and comes to Batou's help after almost being overcome by the activated gynoids attempting to capture the intruder. After shutting down the operation and setting the submarine on a course out of international waters in order to be intercepted by the Security Services, Batou and the Major unravel the mystery behind Locus Solus and their Hadaly prototype. They find a girl who after releasing her from the ghost-dubbing mechanism (where a replica of the girls' ghosts / minds is downloaded into the gynoids) tells them how Volkerson – the murder victim from the earlier scene – attempted to help the kidnapped girls by premeditating the gynoids' malfunctions. Brown concludes that "Volkerson was murdered by the yakuza as a favor to Locus Solus, who sought to get rid of the instigator of the gynoid's malfunction" (Brown, 22). Chute argues that the act of "[m]irroring our image in our creations without regard for the consequences is a violation of the creations' agency" ("Beautiful Darkness"). Instead of showing them empathy, the ghost-dubbed dolls are carelessly toyed with and abandoned with no concern for their wellbeing: "We do to them what we will, whether sex, death or a forced birth that overrides identity" (Chute, "Beautiful Darkness").

As for the resolution to main character's personal journey, Batou finally reconnects with the Major and gains through the prism of the investigation, a new understanding of the Major who had shed away the skin of her old body and disappeared

into the inaccessible recesses of the Net. By the end, Batou no longer thinks in binary terms: in his musings, we see how his reference framework expanded to encompass the gynoids and their sorrow. This aspect is highlighted by his outburst directed at the kidnapped girl who recalled how: "He [Volkerson] said that if the robots create some accidents then somebody will notice. That someone will come help us" (*Ghost in the Shell 2: Innocence*). At which point, Batou draws attention to the injustice committed against the malfunctioning robots: "Don't you realize what kind of chaos you have caused? I'm not talking just about the humans... Didn't you think about the dolls who were forced to have malicious ghosts dubbed into them?!" (*Ghost in the Shell 2: Innocence*). This exchange evokes what Brown regards as "the corruption of innocence", associated by Oshii "with the anthropomorphization of dolls and robots" (24), that have "become necessary companions to people" (Oshii qtd. in Davis, "Ghost in the Shell 2"). After all, as noted in the beginning of the article, Oshii decries the anthropocentric humanism and sets out to construct a world that has stopped being solely about humans. In this way, the movie provides an introspective lamentation about the value of life, "what to value in life and how to coexist with others" (Oshii qtd. in Davis, "Ghost in the Shell 2").

The process of uncovering this anthropocentric mystification which Oshii is so keen to deconstruct, one arrives to the idea that – as Friedrich Nietzche has posited – "the human intellect cannot avoid seeing itself in its own perspectives, and *only* in these," since "we cannot look around our own corner" (qtd. in Brown 49-50). Given these human trappings, Brown argues that in *Innocence*, "Oshii suggests a way outside of ourselves that is not conceived metaphysically or in terms of transcendence" but framed around relations of "innocence" (as is the case with the "symbiotic relationships with animals" explored through Batou's relationship with his dog, Gabriel) (Brown, 49-50). This aspect is also notes by Miller Jr. (77-78) who points out how *Innocence*: "portray[s] intensely intimate "joint kinships" between humans, animals, and machines. [...] Batou's intense love and kinship with his dog, which is an electric animal to use Philip K. Dick's term" (Miller Jr. 77).

III. On the Matter of Intertextuality and Citations
in *Ghost in the Shell 2: Innocence*

III.1. Issues of Citations

The movie is interspersed with multiple quotations through which the characters attempt to make sense of the world around them. In an environment in which memory and reality are not necessarily the most reliable sources, the characters resort to the wisdom of their predecessors. They reference literary and philosophical figures both from Asia and the West. On their way to the forensic lab, they quote Nikolai Vasilevich Gogol ("What's the point of blaming the mirror if you don't like what you see?") and Meiji Era Japanese author and critic Ryokuu Saitou ("The mirror is not a tool for realizing the truth, but for obscuring it"). When they are called to the Volkerson crime scene,

Batou quotes Sonoko Nakamura (haiku: "Spring day. Taking the carriage back and forth between this world and hereafter"). After Aramaki asks Togusa about Batou's mental state, the Section 9 Chief quotes Max Weber ("One need not have been Caesar in order to understand Caesar"), François de la Rochefoucauld ("Most people are neither as happy nor as unhappy as they imagine") and Buddha ("Let one live alone doing no evil, care-free, like an elephant in the elephant forest"). Afterwards, when Batou and Togusa go to investigate the Locus Solus Company in the Etorofu economic zone considered at one point to have been "the biggest information integrating city in the east," Batou paraphrases Richard Dawkins ("What the individual creates is an expression of the individual, just as the individual is an expression of his genes"). Batou further theorizes that: "If the essence of life is the information that spreads through genes, society and culture are also nothing but huge memory systems", with the city representing the pinnacle of an external memory devices. At this point, Togusa cites from the *Bible*, "Psalms" (Chapter 139): "How great is the sum of them! If I should count them, they are more in number than in sand" (*Ghost in the Shell 2: Innocence*).

After their arrival at the headquarters of the Locus Solus Company, Togusa quotes from John Milton's *Paradise Lost* ("Thick as autumnal leaves that strow the brooks, / In Vallombrosa, where th'Etrurian shades High over-arch'd imbower")[6]. When searching for the whereabouts of the hacker Kim, Batou quotes Takao Dayuu, the XVIIth century courtesan, ("I don't have to remember because I never forget"). In their search for Kim, Togusa finds inscribed on a wall plaque, a verse attributed to the Noh master, Zeami: "Life and death come and go like that of a puppet dancing in front of a stage,/ When the string breaks,/ The puppet falls apart". The same poem will appear twice more: as a dying message from Kim and in the underwater Locus Solus facility (*Ghost in the Shell 2: Innocence*).

In Kim's mansion where the two agents are faced with Kim's apparent dead body, Batou sarcastically paraphrases Confucius: "Confucius-sama says you should not sleep like a corpse". In philosophizing with Kim about the essence of humanity and the reasons behind the ghost-dubbing operation, Kim states that he does not understand why people would try "to put a soul into a doll and imitate a human. If there were such a thing as a truly beautiful doll, it would be flesh and blood without a soul. A corpse at the edges of collapsing, yet standing precariously at its precipice". He goes one to quote Confucius ("While you do not know life, how can you know about death?") and La Rochefoucauld ("We usually do not suffer death by choice, but rather by stupidity and custom"). That is to say, Kim continues: "humans die because they can't help dying but dolls in flesh and blood live, knowing death is a given". When caught in Kim's virtual maze, reiterating the previous scene only with a robot copy of Togusa instead of Kim's android body, Batou quotes from Julien Offray de La Mettrie ("The human body is a machine which winds its springs. It is the living image of perpetual movement") and Plato ("God ever geometrizes"). Finally when Batou is reunited with Major Kusanagi at the Locus Solus factory, they quote from Ryokuu

Saitou ("Some look into a mirror and don't look evil. It doesn't reflect evil, but creates it. Namely, you should look down on mirrors, don't look into them" (*Ghost in the Shell 2: Innocence*).

In Brown's view, the use of these quotes, supported by the repetition of some (see the poem attributed to Zeami) "underscores the function of citationality throughout the film, as well as the performative aspect of animation itself" (Brown qtd. in Ruh, 28). According to Ruh, "[s]uch quotes and references are foundational to the way people today think and communicate and, as Oshii notes, "people aren't aware of it". Indeed, this highlights the fact that human cognition and communication is shaped by referencing other things" (212).

French film-maker Jean-Luc Godard provides the inspiration for Oshii's citational aesthetic. The Japanese film-maker explains how: "[t]his desire to include quotes by other authors came from Godard. The text is very important for a film; that I learned from him. It gives a certain richness to cinema because the visual is not all there is" (qtd. in Brown 28). He further adds that: "Thanks to Godard, the spectator can concoct his own interpretation... The image associated with the text corresponds to a unifying act that aims at renewing cinema, that lets it take on new dimensions" (qtd. in Brown 28-29).

In Godard's case, who made use of the citational practice, his films contain a multitude of quotes that are either projected on the screen or performed by various characters. According to Bersani and Dutoin, this technique opens the quoted texts so that they remain in flux: "By citationality picking at literature, he de-monumentalizes it, therefore resurrecting it from the death of finished being, and allows it to circulate – unfinished, always being made, within the open time of film" (Bersano and Dutoit 65 qtd. in Ishii-Gonzales)[7]. Where *Innocence* is concerned, Kovacic argues that the movie represents a nodal point where popular culture, cultural research, literature, philosophy and technoscience interconnect. The author also refers to Steven T. Brown, according to whom, by relying on citationality, the movie works in service of a ventriloquist act conducted by Oshii, an act imbued with a philosophical purpose: "the ventriloquism of the flows of transnational cultural production" (Kovacic, 12-13). In other words, as Brown so aptly puts it: "the subject becomes a tissue of citations" (228 qtd. in Kovacic 13).

III.2. Intertextual References

Outside the citational practices referenced above, the movie also contains a rich trove of intertextual sources. The name of the gynoid manufacturing company Locus Solus, recalls French poet and novelist Raymond Roussel's novel *Locus Solus*. The name of the gynoid type – the "Hadaly" model – is a direct reference to the *L'Ève Future* (*The Future Eve*) written by French symbolist Auguste Villiers de l'Isle-Adam. Other references also include Jacob Grimm's story about the golem or Renée Descartes' story about his daughter Francine. The Descartes anecdote is relayed by

Batou in Haraway's forensic lab: "You see, Descartes didn't differentiate between humans and machines or the organic world and the inorganic world. When his daughter died at the age of five he found a doll that looked just like her. He named her Francine and doted on her. There was a story like that" (*Ghost in the Shell 2: Innocence*). In Okuyama's view, "intertextuality refers to the allusion of the text under examination to other texts" (8). Okuyama grounds his analysis in the theory of semiotics where the meaning of a sing cannot be fully and adequately encompassed, instead "its meaning can be extracted only in relation to other signs" (9).

The movie begins with the following epigraph from Villiers de l'Isle-Adam's *L'Ève Future*: "If it is true that our gods and our hopes are no longer anything but scientific, is there any reason why our love should not also be so?" Orbaugh notes that "the connections and disjunctures between emotion and science" are at the center of *Innocence* and questions whether love is "possible only for humans, or are emotions and affect also possible in artificial beings" ("Emotional Infectivity" 150). Hourigan contends that the technological presence that occupies the "narrative content", interlocked with the "technological rationalism [present] in its wider conceptual embedding reconstructs humanity" (51). At the same time, it also "rejects the metaphysical valuation of humanity through notions of dignity, taboo, respect, affect, and so forth" (Hourigan 51). In turn, "[t]his rejection results in the ghost having the structure of what psychoanalysis calls a 'symptom'" (Hourigan 51).

L'Isle-Adam's novel is considered to be the first literary instance to introduce the word "android" (in the original "andreid"). In *The Future Eve*[8], a character named Thomas Edison created the perfect woman which unlike the organic counterparts, is designed to loyally take care of her partner. Yoshie Endo considers that given this scientific – patriarchal context governing the relationship between man and woman, "the female body under this condition cannot be free from the predefined [...] system" (512). In this context – that does not absolve Villier's misogynistic literary tendencies – the main issue relates to whether an android – a mechanic body bereft of life – can love and be loved? What of the gynoids with cheap human replicas dubbed into them? While the movie shows the experience of a multitude of non-organic bodies (puppets, dolls, androids, cyborgs, automata, Japanese "[e]ormous *dashi karakuri* (parade-float mechanical dolls), [m]uch smaller *zashiki karakuri* (parlor mechanical dolls) or [l]ife-sized *butai karakuri* (stage mechanical dolls)" (Brown 31-32), etc.), it stops short of providing an entry point into the gynoid's perspective. Mirroring the lack of agency of l'Isle-Adam's Hadaly, the Hadaly of *Innocence* is also limited to a series of corrupted actions caused by malicious ghosts. In the movie, the character Haraway contends that: "The gynoids somehow obtained permission to hurt people. Therefore, they must end their lives as a result of breaking the law" (*Ghost in the Shell: Innocence*). Haraway considers that the gynoid's act of self-destruction would constitute a suicide only if one wants to stress "the difference between human and machines", further noting that: "Over the last few years, the number of robot related in-

cidents has been rising sharply. Most noticeably in petbot models" (*Ghost in the Shell: Innocence*). While the malfunctions can be attributed to various objective causes ("viral or micro-organism infection in the nervous system, human error during production, aging parts"), people also play a role in the robot's deterioration. These mechanized companions are carelessly abandoned without being given so much as a single thought when all they want is precisely not be discarded: "[p]eople throw robots away when they don't need them anymore. They keep buying new ones every time a new model comes out. Some of the discarded ones become vagrant and they deteriorate without maintenance" (Haraway in *Ghost in the Shell 2: Innocence*).

Returning to the plot of *Tomorrow Eve*, after inventing the "perfect woman", Edison decides to regale her to his good friend, Lord Ewald who is nursing a broken heart. According to Orbaugh's account of the story: Lord Ewald "ha[d] been mortally disappointed by his real mistress, Alicia, and intends to commit suicide. Edison calls his creation "Hadaly" [erroneously] meaning "ideal" in Arabic. He reshapes her to be an exact replica of Ewald's mistress in every respect except character – while the flesh-and-blood woman "has no soul", Hadaly has a mind and soul worthy of Ewald's love" ("Frankenstein", 97). L'Isle-Adam's Hadaly has also been subjected to an avant-le-lettre ghost-dubbing process. The medium Sowana – an acquaintance of Edison – is responsible for Hadaly's lively expressions: she had channeled Hadaly's body, thus "imparting to the andreid a soul" (Orbaugh, "Frankenstein" 100). This echoes the theme of *Innocence*, summarized in Haraway's explanation of the relation between the abnormal behavior of derelict pet-robots and their innate desire to take care of their owners and of being taken care in return. Edison attempts to convince Lord Ewald that "an artificial life form can be worth loving" by describing Hadaly in the finest details. As Orbaugh describes the scene: "Edison reveals every aspect of her composition to Ewald, opening Hadaly up to show Ewald the wires, motors, inductors, and miniature phonographs that constitute her "organs" ("Frankestein" 97). In the process, Mary Ann Doane notes that: "Lord Ewald's final doubts about the mechanical nature of what seemed to him a living woman are dispelled in a horrible recognition of the compatibility of technology and desire" (111 qtd. in Orbaugh, "Frankestein" 97). In the end, Lord Ewald accepts the beautiful mechanical Hadaly only to tragically lose her during a fatidic shipwreck.

In *Innoncence*, Oshii's turns Edison's obsession and perversion with the perfect woman on its head, presenting through a "scanner darkly", the devastating consequences of such violent delights that men tend to engage in far too superficially without regard to the people / objects / dolls subjected to their cruel whims. As Orbaugh argues in her study on the evolution of body and city in science fiction narratives:

> "The "thousands and thousands" of sweet-looking gynoids are created for the purposes of satisfying men's lust, and are made to look young and innocent to enhance that effect. And, ironically, all the violence and horror of the crimes that open the film is ultimately traced to an organic human who is, undeniably, innocent – both in the

sense of having been kidnapped, sold, and forced to provide the model for the ghost dubbing; and in the sense of being too young and unthinking to realize that her strategy for escape would result in horrific pain for others" ("Frankenstein" 100).

In another instance of intertextuality, the gynoid manufacturing company shares the same name with Raymond Roussel's novel *Locus Solus (Solitary Place)* (1914). In this sense, the hacker Kim resembles Canterel, the protagonist of the novel. Kim's mansion also evokes the setting of *Locus Solus*, being depicted as an exercise in surrealism: "filled with a wide assortment of simulacra, ranging from trompe l'oeil paintings to holographs" (Brown 21). In the postscript to Michel Foucault's *Death and the Labirinth. The World of Raymond Roussel*, we find a summarization of Russell's novel that describes how: "A prominent scientist and inventor, Martial Canterel, has invited a group of colleagues to visit the park of his country estate, Locus Solus. As the group tours the estate, Canterel shows them inventions of ever-increasing complexity and strangeness" (Ashbery 198-199). Similarly in Kim's mansion, the more the two protagonists get trapped in the virtual maze, the horrific the experience becomes. In the novel, Ashbery remarks how the showcased inventions[9] are "invariably followed by explanation, the cold hysteria of the former giving way to the innumerable ramifications of the latter" (199). Finally, the piece of resistance comprises on the Locus Solus estate comprises of eight tableaux vivants that Canterel fitted in a glass cage. From Ashbery's account, the reader finds out "that the actors are actually dead people whom Canterel has revived with 'resurrectine', a fluid of his invention which if injected into a fresh corpse causes it continually to act out the most important incident of its life" (199).

The inventor Canterel tells the gathering the secret surrounding the tableaus filled with resurrected people, describing them as instances "inspired by affecting stories" (Orbaugh, "Emotional Infectivity" 171). The novel *Locus Solus* is also reminiscent of the late Project Ito / Satoshi Ito's steampunk novel *Shisha no Teikoku* (*The Empire of Corpses*) which takes places in an alternate XVIIIth century in which Victor Frakenstein invented a revolutionary method to reanimate the corpses and fitting them with a soul. His creation is destroyed and his work is lost to the world. Meanwhile, another method for reanimating corpses – the Necroware – imbues the bodies with an artificial soul that can be upgraded similarly to a computer program. These operation leaves the newly resurrected as functional automatons. A century later, the Necroware has become a full-blown profitable industry after being refined and updated daily by a machine called Charles Babbage.

Returning to *Innocence*, in Kim's mansion, Batou and Togusa's are trapped in a virtual labyrinth which has them experience a series of three increasingly bizarre deja-vús. It is at this point that Batou receives a warning from Major Kusanagi, who had placed a series of clues designed to draw Batou's attention, such as his dog and the body of the little girl she had last inhabited at the end of the first movie. When Batou and Togusa first arrive to Kim's mansion, they meet the inanimate little girl who has

the word "aemaeth" (Hebrew word for "truth") placed in front of her. In the second iteration, the letters "ae" have been removed and the word left is "maeth" (Hebrew word for "death"). After escaping the Kim's virtual trap, Batou recalls the story of the golem: "In Jacob Grimm's stories... the golem was imbued with life from the word *aemaeth* written on its forehead. In other words, "truth". But it then had its prefix "ae" removed, so it now said *maeth*. Specifically, it had "death" written on it, and the golem returned to lifeless clay. That was the angel's voice saying there is no truth in this mansion" (*Ghost in the Shell 2: Innocence*).

Oshii's movie and the novel *Locus Solus* are connected not only by the name of the company and Kim's propensity for *tableaux vivant* similar to Russell's Canterel, but also by the very act of instilling the inanimate with life. Oshii reiterates during several points in the movie, the obsession with renewal and decay, life and death, memory and *damnatio memoriae*. In all the instances mentioned above, including the *Empire of the Corpses*, mankind's need and involuntary reflex to overcome Darwin's postulates become apparent. After all, a machine made in the guise of man is nothing but an attempt to bypass the biologic trappings of an organic structure that begins its entropic devolution from the moment it is borne onto this world.

IV. Robots and Human "Paraphernalia"

Based on Donna Haraway's theorization, Wierzbowski considers that cyborgs are located in a world "ambiguosly natural and crafted" (1). In other words, we find them in a world that thrives on the confusing dichotomy "between what simply is and what is constructed" (Wierzbowski, 1), what is alive and what is merely *animated*. The final scene of *Innocence* finds Batou reunited with his affectionate dog, Gabriel which had been staying for the duration of the investigation with Togusa's family. In the scene, we see Batou holding his basset hound while looking at a touching family portrait between a parent, daughter and her doll: Togusa embraces his daughter, who, in turn, embraces the Western-looking doll she just received from his father. In "The Cult Film as Affective Technology: Anime and Oshii Mamoru's Innocence", Orbaugh notes how this scene underscores "a critical question" that Oshii posed and deconstructed throughout the movie that addresses "what is it that loves what?" (94). Oshii investigates whether affect and affection are limited only to humans and organic beings or whether they are also present in artificial bodies. In exchange, this exploration deconstructs other questions that deal with "what counts as life, and where do we draw the line between animate and inanimate?" (Orbaugh, "The Cult Film" 94). In the movie, we have multiple instances where the inanimate body "comes alive"[10] as seen with both the *karakuri ningyô* (automaton)[11] and the gynoid. Their movement and animation is designed to remind us that these animated bodies are not supposed to mimic those of humans. As Orbaugh points out, "the exaggerated ball-joint construction of gynoids accentuates this difference. These figures look not alive, but *animated*" ("The Cult Film" 94).

Up until its last frames, the movie has represented a world characterized by its liminal content. The characters straddle "a borderline place" (Oshii qtd. in Brown 21) – the narrow cusp between real and deceit, between the assuredness brought by one's sense of self and oblivion, between the material perceptions and the uncertainty that all our reactions are a by-product of a troubleshooting system. Oshii himself explains that he has been drawn to the notion of "borders", which he regards as "imaginary space-time continuums": "somewhere that is not here, sometime that is not now [*koko ja nai dokoka, ima de nai itsuka*]" where the characters "are nowhere and somewhere at the same time" (qtd. in Brown 20-21). What is Oshii trying to accomplish by showcasing this world infected with human affects? Though in the vast expanse of the world, humans are no longer fully in control of their bodies and of their minds – as the movie showcases in at least three instances (when Batou hacks the Kojinkai members' cyberbrains, when Kim hacks Batou in the market shop, and when Kim traps Batou and Togusa in the virtual maze) – they still pretend to be in control. In return, this false assurance in themselves also infects and affects the very machines and mechanized parts built around themselves and within themselves.

In the case of our main characters, they follow closely on the steps of Dante and Virgil and travel into the bowls of a decaying yet still vibrant city. They go so far as to submerge themselves – especially in Batou's case – to the murky depths where the Locus Solus facility is located, far from any prying eyes. These darkest places reveal man's most secret desires, fears and longings; they provide an opportunity for self-knowledge and self-actualization. It is here that Batou and Major Kusanagi are finally reunited. Both in the first *Ghost in the Shell* as well as in *Innocence*, the bottom of the dark sea provides an opportunity for the characters not only to find some clues to solve their investigations, but more importantly, it is a space where they can settle their qualms and expand their horizons. In Batou's case, this experience teaches him that one's existence can no longer be subsumed to black and white hues.

At this point, the issue of the uncanny intervenes in this attempt of deconstructing the movie's themes. As noted in another article: "The subject's posthuman […] features – enabled in some cases through a metamorphosis (of biological or artificial origins) – trigger in the "base human" similar symptoms to those evoked by the "Uncanny Valley" effect on "human-like-but-not-quite" robots – namely revulsion and rejection" (Filimon 97). As seen in the case of unfortunate gynoids, the uncanny is not limited only to feelings of revulsion and rejection, but can also trigger feelings of lust, attraction and titillation. Oshii's inclusion of the uncanny experience in *Innocence* is present in several instances such as those identified by Brown in his lengthy and comprehensive analysis of the movie. Consequently, Brown finds that the uncanny is evoked "on many levels, for example, in terms of the repetition of déja vu, the blurring of boundaries between life and death, animate and inanimate, [real and simulacra], and the doubling of the self in the figure of the doppelgänger" (14).

What is the relation between the uncanny and the human affects? At the most basic level, the uncanny emerges when bodies bereft of a ghost and programmed to have a particular *raison d'être*, develop what can only be regarded as human affectations. As Haraway observed, these feelings (of pain, fear, abandonment, desperation) are malfunctions that are not specified in their original programming. During the movie, this aspect in captured by the repeated iteration of Zeami's poem: "Life and death come and go like marionettes dancing on a table. Once their strings are cut, they easily crumble". In analyzing the meaning of this poem, Brown notes that it contains:

> "a comparison with the situation of a person trapped in the karmic cycle of life and death. The manipulation of a marionette on a stage may produce various visual effects, but the puppet doesn't actually move on its own. It functions because of the strings used to manipulate it. The sense, then, is that if a string should break, it all will collapse into a heap" (28).

No one is more aware of the fact that everything will fall apart if the strings are cut than the mostly human Togusa. At various points in the movie, he acts as a man possessed by a constant fear about his and his family's wellbeing, having his faith tested on several occasions: 1) because of Batou during their tempestuous visit at the Kojinkai; and 2) by Kim during their stay in the hacker's mansion, where he relieves a series of déja-vus courtesy of the virtual maze. In this world where the organic has merged with the mechanic, both the physical brains and the ghosts can be tempered with. In Brown's view, the repetitive scene in which Batou and Togusa are trapped, becomes more acute with each installment to the point that in the subsequent loops, Kim's android body is replaced by automaton-like versions of Togusa and Batou (35). In this regard, the uncanny has taken the form of the doppelgänger (Brown 35). According to Bennet and Royle: "The double is paradoxically both a promise of immortality (look, there's my double, I can be reproduced, I can live forever) and a harbinger of death (look, there I am, no longer me here, but there: I am about to die, or else I must be dead already"[12]) (39 qtd. in Brown 35).

What does it mean for an automaton to develop emotions? Is it only a reaction to an external contamination or a side-effect of defective human programming? Orbaugh analyses Oshii's depiction of "the nature of the affect" by introducing the concept of "infectivity" ("Emotional Infectivity",167). In her view, "[i]nfectivity" refers to the ability of a pathogen to establish an infection", being careful to distinguish it from "virulence," which refers to the degree of damage done once the infection is established " (Orbaugh, "Emotional Infectivity" 167). Orbaugh refers to infectivity as means to understand that what is seen as "autonomous, clean, and purely *human*" can be, in actuality, "multiply invaded, radically hybrid" ("Emotional Infectivity" 167). In her view this means that "[t]he "insides" we imagine as producing our *human* subjectivity and affect are, in fact, inhabited by millions of nonhuman creatures"

(Orbaugh, "Emotional Infectivity" 167-168). Given than we contain "multitudes" and are unaware of the infective pathogens inhabiting our bodies, then, *mutatis mutandis*, who is to say that our very own affects are not similarly infecting other bodies, either organic or mechanic, blood related or not?

In a world where the human body has become entirely transitive and easily subjected to artificial improvements and improvisations, where memory can easily be hacked, Oshii believes that *omoi* (meaning both "thought" and "feeling / emotion") is the thing that still remains (Orbaugh, "Emotional Infectivity" 161). In her analysis, Orbaugh uses *omoi* understood as "affect", citing Oshii's position on this issue. According to Oshii, "Even if we are already resigned to the loss of [the body and memory], I believe that *affect remains* (*omoi ga nokoru*). It may be some kind of feeling toward a particular woman, or toward the dog who lives with you, or toward the body you have lost" (qtd. in Orbaugh, "Emotional Infectivity" 161). In *Innocence*, Oshii depicts a posthuman experience that is fragile, frail and vulnerable. It can be easily corrupted and terminated by malicious software. It can, as seen in the first movie, preprogram an entire life filled with memories about a happy but non-existent family life. In the movie, this uncertainty is speculated by hacker Kim who questions whether the protagonists are right to think that they escaped his carefully plotted trap or whether they are still stuck in his maze. For Batou, a "whisper" in his ghost assures him that they are no longer trapped.

The posthuman experience imagined by Oshii is a deceitful existence, far from being an ideal or pleasant experience. When deconstructing the posthuman and uncanny connections in *Innocence*, Brown addresses the "issue in terms of the blurring of boundaries between life and death" (34). In the movie, this indeterminacy is pointed out by hacker Kim who questions "whether a creature that certainly appears to be alive, really is" or whether "a lifeless object might actually live": "That's why" – Kim continues – "dolls haunt us. They are modeled on humans. They are in fact, nothing but human. They make us face the terror of being reduced to simple mechanisms and matter. [...] "the fear that, fundamentally, all humans belong to the void" (qtd. in Brown 34).

In Rolon's view, Kim's musings about the limits of "human cognition and the perfection of dolls" echo an earlier scene in the movie where, where in Haraway's lab, Batou recalls that René Descartes had allegedly substituted his deceased five year old daughter with "a surrogate doll" (45). In the same scene, Haraway's conversation with Togusa also revolves around one's capacity to clearly distinguish between humans and machines". As Rolon suggests, "[o]ne can argue that Descartes has proven Kim right in asserting a projection of his daughter onto an inanimate doll – the doll is not human, nor is it Descartes' biological daughter (45). Similarly, "Kim's concern with soulless dolls" is also mirrored in Descartes' preoccupation for "incongruities in human perceptions" which he investigated in his *Meditations on First Philosophy* (45).

Not all "artificial" things are created equal. Dolls, puppets, automata, cyborgs, androids, children, pets enjoy various degrees of agency, or in some of them, none at all. We can see this being reflected in our relations with machines, with our off-spring as well as in the offspring's relation to its dolls. The character Haraway – mir-roring Oshii's own view on the subject – tries to explain to Togusa how a belief like ""Humans are different from robots" [...] is no more profound than thinking "white is not black" (*Ghost in the Shell 2: Innocence*). She further notes how unlike their indus-trial counterparts, petbots are "built free from utilitarianism and pragmatism" which makes her wonder: "Why are they human-shaped? Why did they need to be made in the image of the ideal human body?; [W]hy humans devote so much effort into mak-ing something similar to themselves." (*Ghost in the Shell 2: Innocence*). In order to bet-ter illustrate this issue, she observes how children, similarly, defy human conven-tion, how they stray away from being a fully realized human. If the human is under-stood as that which "has an established self and acts according to its mind", then, the child represents "an initial phase of a human being who lives without any con-cept of norms" (*Ghost in the Shell 2: Innocence*). Similarly, she contrasts the relation be-tween human and robot, human and child, child and doll: "The doll a girl uses to play house is not a substitute for an actual baby, nor is it a tool for practicing parent-ing. [...]. Rather, playing with dolls and parenting might just be similar (*Ghost in the Shell 2: Innocence*). Consequently, she concludes that in a way, parenting can be seen as a method "to create an android" (*Ghost in the Shell 2: Innocence*). In a sense, the child and the android represent two extremes on a specter. In other words, they refer to "human becoming". Paraphrasing Waldby, both in they own way reflect "possible human futures" that are entirely dependent on the "modes of embodiment, repro-duction, and living process" (36).

Both Kim and Haraway's soliloquies are critical of the human nature and of the great lengths it is willing to go to achieve immortality – reflected in either reproduc-tion or replication. As seen in *Innocence*, in order to achieve this "ancient dream", man is willing to irredeemably compromise itself as well as to condemn to the void of existence[13], those creations made in its own image are condemned to the void of existence. The gynoids and the young girls, who are brainwashed and have their minds ultimately destroyed in the process of ghost-dubbing, are both victims alike. In this regard, Brown observes how "the girl-gynoid interface evokes the loss of in-nocence rather than its positive assertion" (50). The real culprits have no name and no face since they are only a small link in the conveyor belt of supply and demand, forever searching for the ideal play toy. In this world of imperfect replicas, malfunc-tioning bodies are given no regard. This act of creation and subsequent abandon-ment on the part of the selfish man-playing-God is regarded by Haraway, Batou and Kim as an ultimate betrayal on the part of the creator. Just like children get bored from playing with their dolls and switch to newer and prettier models, so does the man-God.

At the end of the day, though one tries to instill life into inert objects and even go so far as to expect an animated reaction from them, it would still be better for the doll to remain a doll. Otherwise, the burden becomes too heavy. After all, "dolls are models of [the] human, and [this] means they are nothing but humans themselves. The fear that humans might merely be the sum of simple clockwork tricks and substances… In other words the fear of the phenomenon called "human"… essentially belongs to vanity" (Kim in *Ghost in the Shell 2: Innocence*). The movie aptly illustrates that man is rarely selfless and empathetic. Too easily tempted by the prospect of a potentially profitable forbidden fruit, he easily breaks taboos, leaving the puppet to crumble from its far too fragile strings. When Oshii says that the *affect remains*, one can look at this syntagma and see both a blessing and a curse. For some, like, for example, in the case of Batou's relation with his basset hound and the Major, the affect represents a reason to keep living (Orbaugh, "Emotional Infectivity" 168), while for others, it is a gateway towards certain doom (as in the case of the gynoids and of the little girls).

V. Conclusions

The overarching theme of this article has focused on the notion that the posthuman experience laid out in *Innocence*, is a corrupted experience. As the title of the movie shows, the *ningyō* – including here even the children from Haraway's monologue and the girls kidnapped by the Kojinkai – are innocent, their existence cannot escape the taint associated with the human touch. So far, the Major remains the only one who has managed to escape from her literal (since her body and data were propriety of the government) and metaphysical shackles and thus evolve within the infinite data streams of the cyberspace ("[in] the crack of the uniform matrix. Somewhere in the vast net, growing together with its whole domain" – Batou in *Ghost in the Shell 2: Innocence*). Regarding the Major's relationship with Batou, Brown quotes Yamada Masaki – author of *Ghost in the Shell 2: Innocence: After the Long Goodbye* – who observes that: "He just wants to meet his angel, [Kusanagi] Motoko. It doesn't really matter whether their relationship is a conventional romance or not. You see, their love might seem cold to humans, but what is between them is no longer human, and now very innocent" (51).

It is thanks to the Major that the seeming stoic and impassible Batou expands his understanding of the broken and ghost-diseased gynoids. Before returning once more to the vastness of the Net, the Major muses that: "You cry for bird's blood, but not for fish blood. Fortunate the ones with voice. If the dolls also had voices… they would have screamed: "I didn't want to become human!" (*Ghost in the Shell 2: Innocence*). In Masaki's view, innocence can be recuperated only outside the human experience, a notion that would contradict the initial assessment according to which the posthuman experience is corrupted. But is it not man that corrupts his innocent creations in the first place? In the human shaped figure, man has managed to replicate itself, but only to a certain degree. It is true that an existence subjected to the whims of a selfish

creator will be burdened with its share of suffering, but in the interstices that separate the posthuman from the human, the latter can trample, but cannot linger since his existence is finite after all. In other words, if not for the ghost-dubbing corruption, the gynoids would be innocent (Brown 50). This aspect reveals the dualities, paradoxes and limitations of the human experience which seeks to overcome them in anything else but itself.

As I have attempted to show in this article, *Ghost in the Shell 2: Innocence* remains a cult movie and a staple of the science-fiction / cyberpunk genre. Paraphrasing Ernest Mathjis, *Innocence* "creates an understanding for ambiguity, multitudes, and incompleteness" (qtd. in Orbaugh, "The Cult Film" 94). According to Orbaugh, in *Innocence*, Mamoru Oshii accomplishes "an understanding for ontological ambiguity, through contrasting visual dimensions and multiple simultaneous interpretive possibilities, leaving the viewer with no single conclusive message" ("The Cult Film" 94-95). *Ghost in the Shell 2: Innocence* provides a fresh experience with every new viewing and avoids the trappings of anachronism. While it contains a futuristic oriental technopolis with a dystopian underlay, it is not about the gadgets from a distant future, which as Baudrillard would say, would have been rendered obsolete by the contemporaneous technological advancements. Instead, the movie represents a philosophical cinematic experience about us, our place in the world, the connections between each other, and between us and our creations, or better said, between us and our dependents. These relations reveal the paradox between what Lisa Bode describes as "living and working in dehumanising systems" (qtd. in Brown 53) and living and working in order to override the prospects of a rapid descent into dehumanization. Ironically, the solution to this quandary would be to abandoned our human shells and become human-shaped dolls. In this way, we would attempt to overcome the predisposition for Darwinistic determinism as well as our own failing moral programming. It would seem that our entire mechanized "papier mâché" experiment carries within itself our very own pathogen agents. For Oshii, the debugging process of the ghosts will forever be a work in progress. Man might lose himself in the vastness of the cyberspace and abuse his companions – just like he also tends to ruin his progenies. Yet, as long as he inhabits the human / posthuman duality, man remains in – what Brown describes as – "a constant state of revision – contingent, fluid, and in between humans, animals, and machine – a "nomadic subject" that emerges in relation to a wide range of nonhuman others" (185).

Notes

1 Parts of this quote are also cited in the beginning of Steven T. Brown's chapter, "Part I. Machinic Desires. Hans Bellmer's Dolls and the Technological Uncanny in *Ghost in the Shell 2: Innocence*", *Tokyo Cyberpunk. Posthumanism in Japanese Visual Culture*, Palgrave Macmillan, 2010, p. 13; and Fréderic Clément, *Machines Désirées. La représentation du féminin dans le films d'animation Ghost in the Shell de Mamoru Oshii*, L'Harmattan, 2011, p. 9.

2 From Brown's *Tokyo Cyberpunk. Posthumanism in Japanese Visual Culture*, I cite primarily his seminal chapter on *Innocence*: "Part I. Machinic Desires. Hans Bellmer's Dolls and the Technological Uncanny in *Ghost in the Shell 2: Innocence*.", (pp. 13-53); "Conclusion. Software in a Body. Critical Posthumanism and *Serial Experiments Lain*" (pp. 157-185); and the notes on "Part I. Machinic Desires" (pp. 190-200).

3 See Isaac Asimov, *I, Robot*, Gnome Press, 1950.

4 In the first scene, we are shown that after attempting to attack Batou, a voice coming from the gynoid is asking for help (*tasukete tasukete*) and afterwards it rips open her chest, exposing the internal mechanics.

5 Haraway explains how: "The gynoids somehow obtained permission to hurt people. Therefore, they must end their lives as a result of breaking the third law (Protect your own existence as long as you do not harm humans" (*Ghost in the Shell 2: Innocence*).

6 Brown also refers to this quote: "His legions, angel forms, who lay entranced, thick as autumnal leaves that strow the brooks" (27). For the rest of the citations and references to the sources see: Brown, 26-27; 193.

7 See: Leo Barsani and Ulysse Dutoit, "Forming Couples (Contempt)", *Forms of Being: Cinema, Aesthetics, Subjectivity*, BFI Publishing, 2004.

8 Doane regards *Future Eve* as "the exemplary forerunner of the cinematic representation of the mechanical woman" (111 qtd. in Orbaugh, 97).

9 Among the inventions, the guests find: "an aerial pile driver which is constructing a mosaic of teeth and a huge glass diamond filled with water in which float a dancing girl, a hairless cat named Khóng-dek-lèn, and the preserved head of Danton" (Ashbery, 199).

10 See for example: the "mechanical automaton (*karakuri ningyô*) from Japan's past that mimics human movement and behavior (serving tea); gigantic mechanical animals in a parade, moving their heads and bodies as the parade snakes through the city; and, most obviously, the gynoid dolls that appear throughout the film" (Orbaugh, "The Cult Film", 94).

11 According to Brown, the movie exhibits three types of *karakuri ningyô*: *dashi karakuri* (giant "parade-float mechanical dolls"); *zashiki karakuri* (smaller "parlor mechanical dolls"); and *butai karakuri* (life-sized "stage mechanical dolls") (32).

12 See: Bennett, Andrew, and Nicholas Royle, *An Introduction to Literature, Criticism, and Theory (Third Edition)*, Pearson Longman, 2004.

13 Or, as in our present case, to condemn them to the whims of naive ghosts.

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