

Money Machines: Capitalism, Globalization and Our Posthuman Future

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I. Introduction

This essay will explore the extent to which representations of the posthuman are either implicit with, or serve to complicate, narratives of global capitalism. I will argue that certain representations, by confronting a *critical* posthumanism which participates in the critique of post-Enlightenment humanism, can offer an ambiguous sphere where capitalism is a dominant homogeneity that is resisted. Both the homogenising forces and forces of resistance, I shall show, are localised within the posthuman body: the cyborg. The specific representations of a posthuman future which I shall be basing this essay on are two animated films: firstly Kōkaku Kidōtai (1995), written by, directed by, and secondly, its sequel *Inosensu* (2004), written and directed by Mamoru Oshii. The two films, based on a popular Japanese manga by , have been translated into English as *Ghost in the Shell* and *Innocence* respectively, and it is these names I shall invoke for the rest of the essay. Before my analysis of the

posthuman space, as depicted within the two films, I shall begin with a definition of two major strands of posthumanism and how the debate itself gestures towards a future of increased globalization. From there I shall illustrate how debates of globalization are inherently ideological and intersect with discourses of capitalism. By better understanding narratives of globalization and capitalism this essay can more effectively unpack the discourses that are inscribed upon and are resisted by posthuman bodies.

In his essay “Introduction: Towards a Critique of Posthuman Futures” (2003), Bart Simon outlines two branches of operation in the discourse of posthumanism: the *popular* and the *critical*. According to Simon, the former concerns itself with “the postmodern subject...[as] an unstable, impure mixture without discernable origins; a hybrid, a cyborg” (4). Simon’s concern with *popular* posthumanism is illustrated in his allusion to the 1999 Wachowski brothers’ film *The Matrix*. Simon references theorists who have deconstructed the premise of the film, revealing how any depiction of a subject transcending bodily limitations ultimately results in the resurrection of an Enlightenment dualism where the mind and the body can be separated whilst maintaining existence. *Critical* posthumanism, by contrast, is

An interdisciplinary perspective informed by academic poststructuralism, postmodernism, feminist and postcolonial studies...The collective goal ...is ... to help develop an alternative framework for addressing the discourse and practise of posthuman futures without resurrecting human nature or promising to be blindly faithful to seemingly postmodern ideologies of infinitely malleable life. (2-3)

What is clear from this is that for Simon, as it is for other theorists such as Neil Badmington (2003), posthumanism must be disseminative in

its approach and must continue the deconstructive project of poststructuralism.

II. Posthumanism and globalization

Donna Haraway's "A Cyborg Manifesto" (1991) understands the realisation of a new perspective of the human/non-human dichotomy. According to Haraway, from a critical posthumanist position, the image of the hybrid entity, the "disassembled and reassembled post-modern collective and personal self" (163), can be used to unpack the enlightenment subject. There never was an individual, essential subject or soul. Bodily borders and categories are actually in a state of flux. It is this strand of Haraway's posthumanism that I will use to elaborate on notions of posthuman capitalism and globalization.

It is important to note that Haraway's cyborg serves as a representation of both microcosmic and macrocosmic entities within a world bound by telecommunication. The dialectic between the individual cyborg and the global cyborg reveals the influence of a biopolitics which continues to shape and construct even the hybrid individual and attempts to programme a global subject within the confines of a capitalist discourse. The cyborg is the individual, with no fixed identity, un-coded and maintained by communication exchange, but it is also a representation of the global economy of transnational businesses. In her cataloguing of the "informatics of domination" which defines the current age of globalization, Haraway understands a movement away from old hierarchical dominations. The Western neo-imperialism of the United Nations' humanism has replaced the racial chain of being of the Enlightenment and the scientifically managed factory has been replaced with the "global factory" (161).

Drawing from this, Michael Hardt and Antonio Negri have elaborated on the idea that the postmodern celebration of hybridity is simply a guise for the spread of capitalist consumerism: seeking newer and hidden products and consumers. It would appear that the discourses of globalization, as a series of narratives that homogenize the world, shares similarities with critical posthumanism, i.e. “the anti-foundational and anti-essentialist discourse *par excellence*” (2001 150).

Shaobo Xie, has argued in response to Hardt and Negri’s claims of a decentred, global world, that the authors’ totalizing narrative does not account for the dominating role of the West, specifically the United States. Xie claims Hardt and Negri “bluntly defend[s] the USA against charges of imperialism” (Xie 890). Xie presents convincing data of the cultural imperialism stemming from the USA, such as the displacement of native cinema in the east in favour of Hollywood films and the increasing number of American franchises such as Pizza Hut, KFC, Coca-Cola and Starbucks particularly in China (893). The way America “runs the world via institutions such as IMF, GAAT, and WTO, [and] the way it lords over the UN” (894) creates a linearity to globalization that robs those outside discourses of capitalism of their culture and history.

Given this analysis of a discourse of capital globalization, centred around the United States, it would follow that to what degree representations of the posthuman are either implicit within or antagonistic against global capitalism, would be underpinned by the degree to which those representations dethrone America from the centre a global narrative. The data Xie collected for his essay stated that in the year 1999 the economic power of the USA which funds transnational, cultural imperialism accounts for “244 of the 500 biggest companies in the world,” with Japan second with just 46. More recent figures of the Fortune Global 500, however, reveal that in 2013, although America was ranked first, they led

with only 132 companies. America is currently followed by China, in the second place with 89 companies, and Japan in the third with 62 (information taken from www.money.cnn.com). It might be tempting to blame China's business success on the cultural imperialism of the USA and, like Frederick Jameson, see globalization as purely Americanization. The issue with this assessment is that it relies upon a reinstatement of global binaries, where the traditional East and West division is rearranged into America and the Other. To conclude this is to eliminate the complexities which a *critical* posthuman politics would try and envision, seeking as it does, like its preceding movement poststructuralism, to recover the unheard voices between fixed categories. The slowly rising number of global companies in Japan offers an alternative perspective on this debate. Yoshimi Shunya has confronted the notion of Americanization in view of Japan's economic growth since the 1950's. Shunya suggests that, as it stands, the limited view that synonymises globalization as Americanization ignores how the complex relationship between postwar Japan and America allowed for a re-inscription of national individuality. The influence of America on Japan was not "simply a matter of cultural contact, but part of a complex process of identity formation mediated by a sense of desire and prohibition related to the representation and appropriation of the 'other'" (Shunya 83). The dynamic here appears to be a counterbalance to the apocalyptic language used to describe capitalism as that which "feeds on difference to create the sameness," effectively homogenizing to the point where it "destroy[s] all differential social, ethnic and ideological legacies" (Xie 896–898). An analysis of global spaces must consider the role global capitalism plays in constructing these spaces, but also how these spaces can be reclaimed, by the individual, from the ideology of the market place.

So far, my analysis has reached two points whereby capitalism is simultaneously the main threat of global homogenisation, through the

cultural imperialism of America, and a means to which a national identity can be realised, through the appropriation or rejection of Americanization. This is the criteria to which I shall assess the representation of the posthuman. Shunya's understanding of an identity formatted by desire and prohibition lays the foundation for my analysis of the posthuman body. I shall be invoking Michel Foucault's understanding of biopolitics to expose the impact of global capitalism on posthuman bodies, but also tease out the potentiality for resistance to such discourses.

Both *Ghost in the Shell* and *Innocence* depict a posthuman future where technology has advanced to the point where human augmentation is an everyday practise. The narrative of *Ghost* follows main protagonist, Major Motoko Kusanagi, the squad leader of Public Security Section 9, an anti-terrorist and national security organization. Kusanagi, like her colleague and second-in-command Batou, has been heavily augmented to the extent that only parts of her brain are her own.

Given the premise of the future world of *Ghost* it might be tempting to categorise it as simply an example of *popular* posthumanism that glorifies Hayles' conception of a "disembodied agency" of information that in actuality reinforces a mind/body dualism (Simon 5). However I would like to begin this analysis by stating that *Ghost* as well as its sequel *Innocence* is, by Simon's definition, also a *critical* exploration of posthumanism and is careful not to allow humanism to "haunt or taint posthumanism" (Badmington 12).

Kusanagi claims that her individuality as a human stems from her "ghost." Although this might have Cartesian associations, Kusanagi is quick to disavow any essentialist subjectivity, claiming "[t]hat's all it is, information, even a simulated experience or a dream is simultaneously reality and fantasy." Kusanagi's anxiety stems from her doubting her own humanity as the ghost that defines her can also be copied, extracted and

replicated onto other bodies. In the penultimate scene of *Ghost*, Kusanagi merges her ghost with an A.I. in order to transcend physical limitations, becoming an entity that is neither Kusanagi nor the A.I. The application of a *critical* posthumanism is apparent with the understanding that the ghost is not a Cartesian soul. By also making the essence of individuality information, which varies with each different body and their background and environment, *Ghost* proposes that, like Haraway's cyborg, humans were always machines which are programmed by their environment and background.

By associating agency and individuality with environment and background, both *Ghost* and *Innocence* explore the notion of posthuman individuality through the organization of environment and space. These posthuman spaces are formed by the arrangement of bodies through discourse. Foucault suggests that the organisation of space by restriction and prohibition is vital for the control and training of individuals by the state. *Discipline and Punish* (1975) articulates upon the complex narrative of the Western penal system as a discourse that by a systematic containing and regulating human bodies within particular spaces of authority was able to inscribe controlled mechanical reactions into the individual. In the third part of his text Foucault illustrates, as a result of this regimented movement, the arrival of a military figure:

To begin with, the soldier was someone who could be recognized from afar; he bore certain signs: the natural signs of his strength and courage, the mark, too, of his pride; his body was the blazon of his strength and valour; and although it is true that he had to learn the profession of arms little by little—generally in actual fighting—movements like marching and attitudes like the bearing of the head belonged for the most part to a bodily rhetoric of honour. (135)

The example of the characters arrival reveals the influence of imposed discourses of power which are inscribed upon the body. Power structures that operate through bodily-organising institutions reunite the subjected body to a “techno-political register” (136). This same registration is viewable in the cyborgs in *Ghost* and *Innocence*. Both Kusanagi and Batou are concerned about the material application of their bodies and what they are used for. Batou asks the chief of Section 9: “[Do] you ever question the ethics of the neurosurgeons who monkey around inside your brain?” The fear of being manipulated by homogenizing forces is the underlying motive for Kusanagi’s recruitment of Togusa into the team. When he enquires about his transfer from the police Kusanagi replies

we need a guy like you. Number one: you’re an honest cop. Number two: you’ve never stepped out of line. Number three: you’re a family man and except for the slight brain augmentation your body’s almost completely human. If we all acted the same way we’d be predictable and there’s always more than one way of viewing a situation. What’s true for the group is also true for the individual. It’s simple, over-specialize and you breathe in weakness; it’s slow death.

The biopolitical concerns which Kusanagi aims to address by recruiting Togusa into the squad are not simply “true for the group” but rather a global concern for nations.

The film begins with discussions over a newly liberated nation. The new Gavel Republic asks for financial aid after the revolution, whilst the leader of the former regime seeks asylum in Japan. Whilst negotiations are occurring the E-brain (electronic brain) of one of the foreign minister’s translators is hacked by an international criminal in order to disrupt the negotiations. The hunt for the international criminal, codenamed “The

Puppet Master,” is of global concern as his crimes include “stock manipulation, illegal information gathering, political engineering, [and] several acts of terrorism.” These crimes represent the threat of globalization under the homogeneity of capitalism. The Japanese authorities, though they know very little about this criminal, believe him or her to be American. This assumption is not given an explanation. The jump from political conspiracy and market disruption is silently agreed upon as a threat from America. Although the twist at the end of the film reveals that The Puppet Master is not a human but an A.I. from Japan, the initial assumptions foreground the events of the film as a response to the threat of global capitalism. The largest hegemony, understood as the absent threat of America, still governs the political concern of the narrative.

Erika Cudworth and Stephen Hobden, in their work on *Posthuman International Relations* (2011), have articulated a need for posthuman politics which incorporates an anti-anthropocentric ontology with complexity theory. The crux of their argument lies with how politics of ecology and international relations exist from a human perspective and does little to account for the repercussions of human global activity on the non-human. In their chapter dedicated to posthuman politics the authors draw upon Foucault’s biopolitics

because it considers individual and collective regulation of bodies through social institutions and practice. Both humans and non-human species may be subjected to certain forms of biological control or manipulation with political implications. Relational and institutional systems can be seen in embodied practices—from the eating of a McDonald’s burger to a disciplinary discourse on ‘healthy eating’, which may or may not be successfully inscribed on a population ‘at risk’. (162)

Here Cudworth and Hobden do not separate the bodily manipulation of discourse from the consumer practices of capitalism. The act of purchasing an item in a store is just as much a part of the biopolitics of institutions, on a global rather than regional state of government, as the regimented training a subject would receive in the army or school.

Innocence exhibits a similar fear of the routine manipulation of capitalism. Batou forms, despite warnings from his colleagues, a routine of visiting a convenience store each night after work in order to pick up fresh dog food for his basset hound at home. The concern of his squad members is founded on how a routine makes him vulnerable to E-brain hackers. When an ambush does occur, Batou is warned by Kusanagi when he arrives at the store that he is “entering the kill zone.” Much like the threat of Section 9 “over-specialising,” Batou is caught in a compromising situation due to a discursive manipulation. The events within the store reveal an important anxiety of the biopolitics of capitalism. Batou shoots himself in the arm, destroying it and consequentially revealing the true materiality of his capitalistic existence. Batou’s broken arm is metonymical with his role as an institutional operative. He is an object to be deployed and moulded by capitalism, but once his arm is broken he is a damaged commodity that needs repair and re-institutionalization. Upon receiving his new arm he is instructed not to mess with its settings and is encouraged to go about his routine as “the more [he] use this arm the more it will feel like [his] own.”

A major theme of *Innocence* is the confrontation with a posthuman sex industry. The main narrative consists of the uncovering of a conspiracy surrounding feminized dolls, or gynoids, that malfunction and kill their owners. The gynoids are fitted with “unnecessary organs” to be used for sexual practices. The arrival of the gynoid is how representations of the posthuman complicate discussion of the sex industry; pushing the notion of

bodily objectification to its logical conclusion. The prostitute, seen from a capitalist perspective, is both “seller and sold in one” (Walter Benjamin 1999 10), embodies both the capitalist object *and* the exploited, dehumanized under-class, which is forced into prohibited regions of illegality. John Danaher has recently written on the extent to which sex work is vulnerable to technological unemployment. Danaher’s essay presents two opposing hypotheses: the displacement and resilience. According to the former, prostitution will be displaced by the arrival of new sex technologies such as gynoids or sex-robots as “[a]ll the factors driving demand for human prostitutes can be transferred over to sex robots, i.e. the fact that there is a demand for the former suggests that there will also be a demand for the latter” (116). The latter, the resilience thesis, suggests that with the growth of unemployment rates due to advances in technology replacing industrial workers, more individuals will be forced into the sex industry as “demand for and supply of human sexual labour is likely to remain competitive in the face of sex robots” (118). The strength of the article rests upon a very contemporary display of the sex industry. However, in doing so the essay also firmly situates itself within the current techno-economic context, where attempts at creating personas for sex robots can be described as crude at best. The unrefined states of sex robots leads to an emphasis of the human preference hypothesis which doesn’t take into account the potentiality of futures technology. Because of this failure of vision the essay is also content with the human/machine dichotomy that dominates anthropocentric politics.

Innocence presents a less anthropocentric understanding of a posthuman sex industry. The gynoids released by the doll manufacturer LOCUS SOLUS are mechanical constructions that have been endowed with human ghosts. The gynoids are simultaneously machine and human, disrupting the premise of Danaher’s analysis and revealing victims of capitalist demands

for sexoids. LOCUS SOLUS organized the kidnapping of adolescent girls to mimic their brain activity and transfer it onto the dolls. When this revelation is revealed Batou makes two statements; firstly that “it was the ghosts in LOCUS SOLUS’ gynoids that made them so desirable.” This undermines any separation between the dolls and humans, so long as the technology exists for neurological data to be transferred and replicated. The second statement Batou makes is “I didn’t think there were any victims, and I’m not just talking about the humans. What about those dolls out there right now who are endowed with human souls?!” Batou reaches the realisation that the concerns of global politics and capitalism fail to account for a posthuman future due to their anthropocentric focus. It is not just the human that is categorically manipulated and defined through privileged space and knowledge.

Significant elaboration needs to be given for the space of LOCUS SOLUS’ headquarters; a ship floating in international waters. In their investigation Batou and Togusa travel to the Kuril Islands where, because of its “dubious sovereignty, [it] has [been] made it an ideal haven for multinational corporations in the criminal element. It’s now a lawless zone. Out of the reach of the e-police.” The “dubious sovereignty” Batou refers to is the Kuril Islands dispute between Russia and Japan. Although the islands appear in Russia’s jurisdiction, the two south most islands have been claimed by Japan. The clash of two national politics leads to the void of political and lawful control in *Innocence*. In Foucauldian terms this lawless zone would be a prohibited space. The vague nature of the “dubious sovereignty” suggests a region that the discourse of institutions has yet to categorize. Given that it is here that multinational corporations flee to, this ambiguous space suggests that the prohibited zones that are organized by biopolitical arrangement are dictated by the politics of global capitalism. This would suggest that the effort to globalize the world

through a universal ideology such as capitalism is, by its very construction going to have areas of unaccountability. It is within these gaps of geological, social and epistemological categorisation where oppressed social groups are and will be situated.

It appears that the space that is constituted as *inside* a capitalist discourse is not underpinned by America *per se*. However, even though Hardt and Negri's decentred vision of the world is more in resonance with the posthuman world, we cannot easily dismiss Xie's claim of the threat of Americanization which lingers on in our representations. Xie understands American culture, which celebrates capitalist consumerism, as part of a wider dispersion of political influence, claiming space and territory, much like an invasion force. It is the result of the clash between this ideology and non-capitalist ideologies, i.e. those which have not yet been incorporated into global capitalism, which causes these rifts in spatial sovereignty that are represented by the Kuril Islands.

Doreen Massey is aware of the misrepresentations of space in political arguments surrounding globalization. In her 2005 text *For Space* Massey outlines a suspicion towards globalization as a linear narrative of *modern* progress. She demonstrates this "cosmological" view of globalization by referring to a quote given by former American president Bill Clinton:

In 1998 Bill Clinton delivered himself of the reflection that 'we' can no more resist the current forces of globalization than we can resist the force of gravity. Let us pass over the possibilities of resisting the force of gravity, noting merely that this is a man who spends a good deal of his life flying about in aeroplanes ... More seriously, this proposition was delivered unto us by a man who had spent much of his recent career precisely trying to protect and promote (through GAIT, the WTO, the speeding-up of NAFTA/ TLC) this supposedly

implacable force of nature. We know the counter argument: ‘globalization’ in its current form is not the result of a law of nature (itself a phenomenon under dispute). It is a project. What statements such as Clinton’s are doing is attempting to persuade us that there is no alternative. This is not a description of the world as it is so much as an image in which the world is being made. (5)

The irony of Clinton’s claim, which contradicts his tireless promotion of global communities, is clear. Tracing American politics back but a few decades would reveal an even greater irony. The American–USSR Space Race, a period of the emerging expansive technologies of telecommunication such as satellites, non–reflective display screens and virtual reality flight simulators, was simultaneously an ideological struggle against two forces of global expansion. The ideological struggle between the capitalist West and communist Russia was a struggle over discursive arrangement of global space. The rockets and satellites that resisted gravity also symbolized a resistance to a particular global homogenizing. The implication of this view, of the arrival of technologies that could potentially unify the globe, suggests that these technologies could also be used to resist globalization.

III. Posthuman resistance to globalization

So far this essay has contented itself with illustrating how both *Ghost* and *Innocence* are implicit within the technologies of global capitalism. Debates surrounding the importance of the spread of American culture post WW2 have allowed me to position globalization as the spread of capitalist ideology. However, the claim of an immediate collapse of opposing

ideologies, such as Communism, with the arrival of technology is a lazy assumption that reveals a Eurocentric view of both global communities and the teleological ideologies of capitalism at large. Lui Kang has articulated on how the emergence of the internet technologies in communist China has, rather than leading to the collapse of communism in favour of capitalism, allowed for “a major venue for China’s political, ideological, and intellectual debates, with little and largely ineffectual censorship or official interference” (Kang 852). It is within this new venue of the internet that Kang identifies an emerging aesthetic of the urban youth of China; the “New Humanity (*Xin renlei*), or the ‘Newer, New Humanity’” (853). The ‘New Human’ and the posthuman share an ambiguous sphere which holds the potential for both a celebration of capitalism as well as a resistance to it.

Within *Ghost* and *Innocence* there are examples of the appropriation of capitalism to form an individual identity whilst resisting global homogenization. Kusanagi, Batou and Togusa maintain a degree of individuality by miniature displays of resistance to the standardization efforts of their military environment. In *Ghost*, Kusanagi engages in deep sea diving, much to the perplexity of Batou who worries about her metallic body sinking. Kusanagi claims “[w]hen I float weightless back to the surface, I’m imagining I’m becoming someone else” suggesting that her defiance of safety protocol is intrinsic to her individuality. Much like Batou’s keeping a dog as a pet, which is ill suited to his dangerous profession (as one of his colleagues states: “it’s ridiculous *he* has a dog in the first place”), and Togusa’s preference of his revolver over “more effective stopping power,” the use of personal quirks within Section 9 serve as a contrast to their mechanical and routine lifestyles. These acts of renegotiation of capitalist goods and spaces *outside* of the discourse of capitalism, namely to create an individual identity rather than a

homogenous entity, mirrors that of Shunya's understanding of the appropriation of American culture in postwar Japan.

More importantly, perhaps, than these minor acts of resistance, is the appearance of certain, particular spaces, that resists the constraints of capitalism and technology. The international waters in *Innocence*, as I have shown, represent an ethically compromising space beyond the reach of politics. As these waters are accomplice in the creation of a capitalist underclass, they cannot be said to be resistant to those same forces. There does exist however certain abandoned spaces within *Ghost*, where technology seems out of place. One such space is the abandoned building in the penultimate scene, which I would like to define as a space of resistance to the technologies of capitalism and globalization.

The building in question resembles an old church with classic architecture, square pillars and an oval skylight. Running up the far end wall of the building is a monument of the Tree of Life. It resembles no other building in the posthuman world. Kusanagi chases down The Puppet Master, who has been extracted from Section 9 headquarters with an escort of an armoured tank. Upon entering the building through the roof Kusanagi cuts communication with her outside support helicopter. The spacious emptiness of the building, with the tank in the centre, grants the impression of an expansive enclosure, unaffected by the outside world. The quiet of the building is juxtaposed by the noise of the outside air traffic and is a direct contrast to the busy market streets. Before engaging with the tank, Kusanagi patiently assembles her firearm. During the confrontation Kusanagi pushes her cyborg body past its material limit; detaching limbs, showing little regard for its commercial value. Austin Corbett's 2009 essay "Beyond *Ghost in the (Human) Shell*" suggests that Kusanagi's own disregard for her body is in resonance with Haraway's understanding of the cyborg embodying "partial, fluid, sometimes aspect of

sex and sexual embodiment” (Haraway 180). Whilst this is certainly accurate, the tone of the penultimate scene is of liberation, gained through the annihilation of the material. These two views are not by any means contradictory; however, the fight between the two machines in the abandoned building appears to be making a more specific comment concerning material destruction. It is not that Kusanagi is, in this scene, indifferent to her cyborg body, but rather that she relentlessly sets about its destruction. Whist Corbett sees Kusanagi’s dress and body as seem[ing] to imply a freedom from traditional conceptions of femininity” (46), in the scene discussed, it appears more an attempt to rid herself of an unnecessary embodiment. When the tank runs out of ammunition she lies on her back and removes her combat garments in a way that resembles a ritual of disembowelment.

The acts of bodily destruction in the penultimate scene, differing as they do from the rest of the film, suggests a resistance to the mechanical inflictions of capitalist biopolitics over the body. Once the tank is destroyed Kusanagi makes the decision to merge with The Puppet Master’s AI, creating a new entity that is neither Kusanagi nor The Puppet Master. The result of this merging is a complete liberation from bodily constraints. The new Kusanagi–AI is an entity that exists virtually on the “sea of information,” present whenever someone accesses the global net. In *Innocence* Kusanagi describes her existence as one “free from dilemma” in the sense that she is no longer concerned with bodily materiality. The abandoned building where the merging occurs becomes a sphere where the homogenisation effects of global capitalism have no influence as it’s the space where the mechanical training of institutions is neutralized. The building is thus an appropriated space that resists discourses of global technologicalization.

IV. Conclusion

By being unfixed to any binary category the cyborg invokes an identity constructing image; one that is, rather than homogenous, part of assemblages. Because of this it creates ambiguous spaces within its environment. As I have shown the cyborg is both implicit within the biopolitics of global capitalism whilst simultaneously embodying a critique of these discourses. The mechanical body of the cyborg is the ideal illustration of the forces of biopolitics, which aim to shape the bodies gestures, movements and positioning within certain spaces. To this end, the biopolitics offer to mould bodies into a categorical identity, which threatens to shape homogenized nations or states. This homogenising force threatens an enforced unity of globalization. Within *Ghost* and *Innocence* America remains a prominent homogenizing force upon the global stage of international politics; however both films exhibit Japan as a primary focus of global politics. Within the world of both films the dynamics of Americanization appears less of a concern than the influence of capitalism. This shift in focus from America to the East suggests a deterritorialized notion of capitalism. Understanding capitalism as a discourse without a centre is largely due to the expanse of technologicalization. The cyborgs exhibit individuality that consumes the processes of capitalism and renegotiates them into personal bodily actions. Thus, much like Shunya argues, that which was once seen as part of an American identity is now used to illustrate the Other's identity. This occurs to the extent where representations of the posthuman can turn away from a capitalistic global community, finding comfort in areas that are not part of the consumer processes.

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Abstract

Money Machines: Capitalism, Globalization and Our Posthuman Future.

George Blewer

This essay will examine to what extent representations of a posthuman future are either implicit within, or serve to complicate, narratives of global capitalism by localising the analysis within two Japanese animated films: *Ghost in the Shell* (1995) and *Innocence* (2004). The essay draws upon Donna Haraway's understanding of the cyborg to situate representations of the posthuman within both a critical frame-work and the discourses of global capitalism. The essay uses the Foucauldian notion of biopolitics in order to demonstrate the demobilizing and oppressive effects of global capitalism which succeeds in the creation of a technological underclass. The essay then turns its attention towards the technological resistance to the homogenizing attempts of global capitalism and the consequential reclaiming of certain social spaces. What emerges from this study is the image of the cyborg as both a consumer of global capital and a force of resistance.

Key Words: Posthumanism, Globalization, Capitalism, Technology, Cyborg
포스트휴머니즘, 세계화, 자본주의, 기술, 사이보그

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