人機腦、賽璐璐靈魂、虛擬生相：
《攻殼機動隊》的後人類主體操演
中文摘要

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　　本文將聚焦於押井守導演的動畫《攻殼機動隊》（*Ghost in the Shell*; 1995）及《攻殼機動隊 2》（*Ghost in the Shell: Innocence*; 2004）析論這兩部動畫如何構築人類、機體生化人（cyborg）、機器／人偶（robot/doll）相互滲透，潛入、操弄、相生相剋的社會；並探討其中的後人類主體操演。

　　在這個社會中，藉由電腦程式、人工智慧、人機介面、電子連結等等高科技，可對靈魂與身體徹底操演、操弄：靈魂（ghost/soul）可以潛入不同的形體與軀體（shell）；身體的功能及戰鬥力也可以藉機器及電子設備無限延伸、變形，增強其動能及戰鬥力；藉由擬像科技可以製造種種幻覺，讓人活在虛擬人生中。這個社會複製了現有世界的國家機器、資本主義、跨國企業、黑幫等等錯綜複雜的權力結構與爭權奪利，然而卻因機體生化人和機器人偶的加入戰場而挑戰了權力鬥爭的遊戲規則，也使我們得以從「非人」的角度重新反思、質疑既有的權力結構與人類中心價值觀。

　　這個社會的階層依序為人類、機體生化人、機器人偶。人類仍是統治者，然而在動畫中卻被塑造成面目模糊的平庸角色，而人類存在的意義和價值卻不斷被機體生化人和機器人偶反思、質疑、模塑、或顛覆。他們在向人類認同或去認同的過程中作了不同的抉擇：女性機體生化人草薙少校超越了人類而成為能以靈魂（ghost）自由出入不同形體與軀殼（shell），近乎全知全能而無所不在；男性機體生化人巴特仍以人類為仿效對象，繼續做個奉行正義的警察；而一堆作為人類性奴隸的機器人偶則選擇以自殺來否定其創造者—人類。

　　本文將從三個方向來探討這兩部動畫：
一、運用 Judith Butler 的性別操演理論與 Donna Haraway 的機體生化人理論來探討對這兩部動畫是強化亦或顛覆靈肉本體論？《攻殼》對男女生化人（警察巴特及草薙少校）、傀儡師（Puppet Master），以及性奴隸機器人偶的角色塑造，究竟是強化或顛覆既有的性別刻版形象？人、機體生化人、機器人偶的疆界內外翻轉以及靈魂與軀殼的交互潛入，如何鬆動人／非人、身體／靈魂、內／外、擬像／真實、表面／深層的疆界。
二、把《攻殼》置於日本通俗文化的脈絡，探討日本科幻電影如何受到西方科幻電影的影響；另一方面，也探討《攻殼》機體生化人及機器人偶的美學心理徵狀如何反映日本人對純真（innocence）及人偶的戀物美學以及文化徵狀。
三、分析《攻殼》的城市意象及其對國家機器和跨國資本主義的批判。

Cyber-Brain, Celluloid Soul, and Simulated Life: the Performativity of Posthuman Subject in *Ghost in the Shell*
Abstract

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Focusing on Japanese anime, Oshii Mamoru's *Ghost in the Shell* (1995) and *Ghost in the Shell:Innocence* (2004), this paper will analyze the performaivity of posthuman subject in the world where humans, cyborgs, and robots/dolls penetrate and manipulate one another. In this world, through the intervention of such high technologies as artificial intelligence, computer program, human-machine interface, and electronic connections, the multiple-faceted performativity and manipulations of body and soul are made possible: ghost/soul can dive (a term used in the films) and penetrate into any forms of body and shell; body can be extended and expanded to augment and magnify its function and combative force; consciousness, memories, and lives can be simulated by cybernetic connections to create illusions of another lived experience.

Overall, the society replicates the existent power structures and political struggles of State-machinery, capitalism, transnational enterprises, and gangs, but the participations of cyborgs and robots/dolls in the battlefield complicate the wars and change the rules of game. They compel the audience to reflect and interrogate the power structure and human-centered values from the perspectives of non-human.

On the top of the hierarchy is human followed by cyborg and then by robot/doll, and human is still the dominator. However, in the anime, human except for the female forensic doctor named Haraway is usually portrayed as flat, mediocre character incapable of critical thinking and reflection. In contrast, the meanings and values of human existence are reflected, interrogated, imitated, or subverted by cyborgs and robots/dolls. In the process of their de/identification with humans, cyborgs and robots/dolls' respectively opt for different choices: the female cyborg Major Kusanagi Motoko frees herself from them limits of cyborg, becoming the ghost/soul that can freely enter different forms of body and shell to the extent of almost omnipresent and omnipotent; the male cyborg agent Batou takes human as his model, aligning with human values and playing the role of police to maintain justice and social order; the robots/dolls who serves as human's sex-slave opt for suicide to negate their human creator.

This paper will investigate *Ghost in the Shell* from three directions:

First, Judith Butler's theory of gender/sex performativity and Donna Haraway's theory of cyborg will be employed to investigate whether the films consolidate or subvert body/soul ontology? Whether the female and male cyborgs, the puppet master,

and the robots/dolls reinforce or subvert the conventional gender/sex stereotype? How do the interface of human, cyborg, and robot/doll and the mutual penetration and diving between ghosts and shells destabilize the border and dichotomy of human/non-human, body/sour, inside/outside, surface/depth, and simulation/reality?

Second, the films will be reviewed in the context of Japanese popular culture to explore not only the influence of Hollywood sci-fi films and anime on the narrative of *Ghost*, but also Japanese' cultural symptoms and cyborg-philia/cyborg-phobia and their fetishism and aesthetics of innocence and doll.

Third, the images of city and the implied critiques on state-machinery and capitalism in the films will be analyzed.

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