

Space, Body and Humanities: Aesthetic Construction and Cultural Expression of Cyberpunk Films

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Abstract—Science fiction films, as the natural art style with technical genes, took the lead in becoming a trial field for the transformation of image aesthetics. As a branch of science fiction films, cyberpunk film uses dystopian urban images and the requisition of oriental symbols to construct a fantasy space for science and technology. It reflects the beauty of the world and the destiny through the incompetence and hierarchy of cyborg's body. Also, it contains the humanistic value of thinking about human identity and social critique.

Keywords—cyberpunk films; space; body; aesthetics; humanities

I. INTRODUCTION

Nowadays, human society has leapt into the industry 4.0 era, and new technologies such as artificial intelligence, virtual reality, clean energy, quantum information technology and biotechnology have emerged quietly, and have formed complex relationships with human beings such as coexistence, interaction, dependence, competition and control. Films are also the product of technology. Especially for science fiction films, technology defines the narrative content and audiovisual form of the film, and becomes a frontier for the display of new technologies. New digital media technologies such as AI, VR, 3D, 4D, IMAX, CG, and Dolby sound effects broaden the boundaries of cinematic imagination and strengthen the imaging aesthetics generation and dissemination mechanism. As a branch of science fiction film, cyberpunk film constructs a set of aesthetic and cultural systems in the context of new technology, which is a set of audio-visual fantasy, incomplete pessimism, and human criticism. Cyberpunk is a composite of the two concepts of cyber and punk. Cyber is derived from Cybernetics and refers to computers and information technology. Punk was originally a kind of rock music, or a rebellious rock youth; now it refers to the rebellious mainstream value, anti-Utopian spirit and anarchism. The combination of the two was first used to describe the branch of the late Cold War science fiction novels of the 1980s. These novels are imaginations of the future sci-fi world, full of pessimism and skepticism. The cyberpunk novels have profoundly influenced the narrative framework, aesthetic style and humanistic concept of cyberpunk films, and some sci-fi films have been adapted according to cyberpunk novels. The representative texts such as "The Blade Runner" (1982), "The Matrix" (1999), "Artificial Intelligence" (2001), "HER"

(2013), "Blade Runner 2049" (2017), "Ready Player One" (2018) are selected as the research center. This paper explores the visual aesthetic characteristics of this type of films from the perspective of space and body, and discusses the human expression of such films from the perspective of identity and social criticism.

II. WONDERFUL FANTASY OF FUTURE TECHNOLOGICAL LANDSCAPE

Between the two major film genres of realism and spectacle, the sci-fi films are more inclined to the latter. Baudrillard believes that in order to maximize the creation of the landscape, the film will inevitably move toward "surreality". "Surreality" is the aesthetic foundation of science fiction films, and on this basis, cyberpunk films use space and symbols to establish a relatively complete and independent visual culture system — shielding natural landscapes and normal life order. It is a highly formalized, surreal, post-modern landscape dominated by technology, machinery and media.

A. Anti-Utopia-style Future Space Imaging

The cyberpunk novels usually set the story background on anti-utopian earth not far from the future. The plot unfolds around the contradiction between people and hackers, artificial intelligence and super-large enterprises, showing the damage that brutal growth of science and technology to the order of human civilization. The cyberpunk films generally follow the anti-utopian narrative framework established by the cyberpunk novels. Bruce Sterling, a science fiction writer, has published the characteristics of the cyberpunk culture: "The willingness of external thrust to inject into the texture of daily life" combines the "intensity of fantasy", using the illusion of urban life and the sensitivity of hard rock to reconcile information technology. [1] The cyberpunk film integrates high-tech; urban space and modern pioneering fashion to jointly turn the anti-utopian world view into a screen. High tech and low life are the core elements of Cyberpunk. The cyberpunk films generally contain two spaces: reality and virtuality. Paradoxically, cyberpunk films closely surround these two mutually exclusive elements, and adopt the concept of inversion and dislocation to design the visual style of the future urban space. It constructs mutually exclusive, collision, extreme visual contrast between real

time and space and virtual time and space, elite and social underworld.

The real space of the film mainly organizes the future high-tech life through specific things such as transportation, architecture, and interpersonal relationships. The aircraft that condenses human intelligence is used as a means of transportation, and it can shuttle back and forth among cities or stars. The buildings rowing upon in a row and towering into the sky constitute a reinforced concrete living space. Most of the buildings are large in size, strange in shape and have the expressive and postmodern style. With the help of chips or interconnecting with machines, people can easily transfer real space and virtual space. In addition to the artifact level, the coexistence of people and technology in the film has become the norm, and even, the film can establish deep emotional interactions such as hiring, bringing up, and love. In short, the real space in the film is packaged by technology, with a high sense of form and metal mechanical texture.

However, under the shell of High Tech, it encapsulates the essence of the future world of Low life. The cyberpunk films are presupposed with a pessimistic future environment. Such as: the slump after the nuclear explosion in "Blade Runner", the blackout, the food crisis, the exhaustion of energy in "Blade Runner 2049", the warming and the melting of glaciers in "AI", the destruction of the Earth in "The Matrix", rampant crime in "Ghost in the Shell", the industrial pollution of the "Ready Player One" and the social obstacles and mental crisis of "HER". In this regard, the film favors the use of long-range perspective and scenery shots to create a ridiculous, bleak, chaotic, and declining end of the scene. For example, the "Blade Runner" takes a distant view of Los Angeles, where a giant industrial chimney belches smoke; "Blade Runner 2049" uses the wide-angle lens shooting from the above to show the densely-arranged plastic greenhouses, deserts, and garbage-rich capitals; In "The Matrix", there are rusty and messy cities; "HER" presents the smoggy urban appearance ... These scenery shots take on the role of the screen of the character's psychology and the creation of context and artistic conception. Their frequent appearance makes the visual perception of devastation condense, and the immersive technology such as IMAX and 3D is used to convey the desolate feeling of the earth to the audience.

In 1984, William Gibson, a science fiction writer, proposed the concept of "cyber space" in "Neuromancer". He believes that "the cyberspace is geographically unlimited, non-real space, in which there is a connection among human beings, computers, and between people and computers." [2] Later, cyberspace is used to refer to the digital virtual space created by the deep interaction among digital media, network information technology and human beings. Compared with the cold, bleak, and dead real space, the virtual space in the film is colorful, all-encompassing, full of pleasure and even more realistic than the real space. In the game virtual space of "Ready Player One", there are colorful "oasis", animals, plants, attractions, machinery, cities, animation, cartoons, movies, songs, museums, battlefields, nightclubs, cinemas, etc. This film uses fluorescent color, high saturation, warm tone to construct vibrant, strange, carnival comfortable world.

The virtual space of "The Matrix" is more stable and realistic than the real space order.

In terms of class setting, the olive-type social structure supported by the middle class is a symbol of social order stability, while the middle class in the anti-utopian world is evacuated, leaving only the upper and lower class. The collapse of the olive-type social structure symbolizes the disorder of the future society. Cyberpunk films generally set the differentiation between the elite and the underlying class. The technology giants make mad monopoly and become the power-holder politics, economy and social order. The anarchist centralized mode is established.

The film resorts to the enslavement, crushing, and exploitation of relationships between classes through visual elements such as architecture, places, and colors. The pyramid-shaped Terry Company of the "Blade Runner" and the luxurious decoration of the retro palace reproduce the royal supreme of the slave society. As for the police department of "Blade Runner 2049", the robot company of "Artificial Intelligence", and the IOI game company of "Ready Player One", the space color of the elite class is unified, with cool colors — high black, gray, gold and white, creating a highly structured, deep, cold visual perception. At the same time, the film shows the size, the weirdness of the shape and the regularity and toughness of the lines. The film also creates light lines or geometric shapes inside the building through the contrast of artificial light. In "Blade Runner 2049", the interior walls of Wallace Company are pattered with water vapor waves projected by the reflection of light (an element of cyberpunk aesthetics), highlighting the smart psychedelic in a simple visual effect. Whether it is uniform color, large and tough high-class architecture, simple decoration or the sense of line and geometry created by light and shadow, it aims to highlight the uniqueness of the elite, the superiority of wealth status and the calm tone of the elite, giving the authority and gloom to the elites who will control the future world.

Contrasting to the elite, cyberpunk films draw on the dark elements of the black film, neon lights, heavy rain, poor streets, billboards and other visual elements to create the bottom space. The underlying psychedelic, disorganized desire city created by the "Blade Runner" in 1984 became the benchmark for the creation of space of science fiction films. The pornographic city in "Artificial Intelligence", the streets in "Blade Runner 2049" and the oasis in "Ready Player One" include casinos, brothels, hotels, shops, game halls, etc. The films continue to use high-saturation blue, street lights intertwined with red neon lights. The high-rise exterior walls are also hung with huge billboards of LEDs, ranging from 2D images on the flat surface to holographic projection on the off-screen, showing advertisements such as star migration, artificial intelligence customization and erotic services, which is a classic image of postmodern aesthetics.

William Gibson mentioned in the interpretation of the cyberspace that "the media is constantly converging and eventually flooding a threshold point. Cyberspace means an extreme extension that excludes everyday life." [3] Therefore, the characters in science fiction films have become alienated

in the daily living conditions of the future society. Films often show people living in the endless nights, and set up scenes of never-ending downpours. The marginalized protagonists wander aimlessly in the dirty streets and lanes. The films show the image of the citizen group in a lens-like way, intending to indicate the alienation and loneliness of interpersonal relationships. Johannes Eaton, the colorist, mentioned in "Color Art": "The color effect should be experienced and understood not only visually but also psychologically, which can transform the dreams of admirers into a spiritual realm." [4] Color is emotion. Traditionally, blue represents coldness and melancholy, and rose-red represents boldness and lust. However, "Blade Runner 2049" and "HER" boldly use orange, large pink blocks and fog elements to reverse the original warmth to the protagonist's spiritual dilemma, expressing the bleakness.

In short, cyberpunk emphasizes the spirit of rebellion that transcends the mainstream. The flourishing of virtual space in cyberpunk films is in opposition to the doomsday of real space; the dark and minimalist elite space and the bleak, radiant underlying space collide; real space has surreal symptoms, while virtual space is given a sense of realism. The unique fantasy aesthetic style of cyberpunk films is constructed by breaking through the traditional opposition, collision and dislocation.

B. Using Oriental Audiovisual Symbols to Create an Estrangement Sense of Alienation

The cyberpunk film is a visual expression of surreal imagination, and its images pay great attention to the artificial sense of form. It emphasizes that the beauty of the image is to convey the feeling. Just as the Russian traditional formalism school believes that art is not only a recognition, but also a strangeness and form of complexity. Combining audience perception psychology, Film scholars Kristen Thompson and David Podwell propose new formalism and emphasize that film is an art by defamiliarizing itself to distinguish itself from everyday experience. The cyberpunk film follows the formalism concept and shapes the strangeness and alienation aesthetics of the future space by requiring oriental audiovisual symbols.

First, cyberpunk films usually choose a cosmopolitan city as the places where the story takes place, for example, Los Angeles of the "Blade Runner" series, Japan and Hong Kong in "Ghost in the Shell", and Columbus, Ohio in "Ready Player One". Critic Karl Abbott believes that "the cyberpunk genre is synchronized with the theory of world cities, and its authors usually set the background of the story in a global city. These cities are the key nodes of the nerve center, control center, and information." [5] In addition, these are highly developed, post-industrial, immigrant, ethnically and culturally diverse world centers. The international metropolis that dispels the characteristics of the nationality and has a cosmopolitan symptom makes the cyberpunk film show the rationality of the violent collision and mutual infiltration of the East and West cultures.

Secondly, cyberpunk films often intercept the representative audiovisual symbols of the East in the

Western context for spatial reconstruction. There are many cases of applying the oriental visual elements in the film, for example, the street lights of "Blade Runner" series are marked with Chinese, Japanese, Korean, dragon totems; Japanese women in Japanese pubs and billboards wear kimonos; Japanese erotic culture of "Blade Killer 2049" and virtual program Joey's cheongsam costume; Toyo martial arts, judo, taekwondo, martial arts in "The Matrix" become Neil's necessary skills to upgrade, defeat the hacker; the Japanese geisha, Hong Kong neighborhood in "Ghost in the Shell" and Japanese anime image, Chinese light board of Ready Player One. These oriental visual elements are transplanted into western cities to create an ambiguous, mysterious and dangerous dreamlike feeling that spans time and space and blends Chinese and western visual images. In addition to the visual level of the oriental landscape output, there is also oriental sound matching in the hearing of cyberpunk films. For example, in "The Matrix", Asian scientists are chattering about Cantonese; in "Blade Runner", the tavern owner speaks a new language which is a mixture of Chinese, Korean, Japanese, Spanish, German and English; "Blade Runner 2049" uses modern electronic music to increase the reverberation and transform the Japanese performance, taking it as the lingering background sound of the city, and making the city's treacherous and mysterious atmosphere.

The oriental elements, such as ethnicity, clothing, language, totem, animation, songs, etc., requisitioned by cyberpunk films are all inclined to choose from the oriental traditional culture. The oriental traditional audio-visual elements are attractive to the western society, and their mystique is in line with the demands of science fiction films to create strange audio-visual effects. These elements are the incomplete imagination of the western society with a little knowledge of the East. They carry the stereotyped imagination thinking of the East, and naturally take the most representative traditional symbols from the complete oriental cultural map and graft them into the western society. This leads to the separation and fault between the eastern audio-visual elements and the original cultural soil, and the audio-visual reorganization and collage in the Western sci-fi films, highlighting the post-modern aesthetic symptoms. This aesthetic operation reveals the contradictory attitude of the west towards Asia, which includes not only the oriental attraction mentioned above, but also the anxiety and worry about the rise of Asia. In the 19th and 20th century, the West regarded the East as a poor and backward place, and they launched missionary, expansion, expedition and colonization to Asia. With the end of the World War II and the cold war, Asia gradually got rid of the fate of being dominated. In the face of the liberation and independence of the third world countries, the rise of the Four Asian Tigers, the rise of China and other Eastern powers, cyberpunk novels reassess the strength of the Asia Pacific region in the 21st century, and regards Asia as the global economic center. For example, the most dynamic but dangerous images of Asia appear frequently in Neil Stephenson's "The Diamond Age", "Snow Crash", Bruce Sterling's "Island of the Internet", Linda Yongtian's "Visual Limit", Gibson's "Idoru" and other cyberpunk novels. This cultural logic also extends to the

cyberpunk films. Oriental cultural symbols participate in the construction of charming and dangerous images at the bottom of the future society. To this end, the director of "Ghost in the Shell", Mamoru Oshii said: "Hong Kong became the template for 'Ghost in the Shell'. With the coming of the 21st century, it will become the center of world development and the model of Asian cities. I predict that all the dynamism that Asia has will continue in the next century." [6] Cyberpunk film emphasizes the close connection between the West and the East in the future society, and dispels the anxiety about the rise of the East in the ambivalence of love and hate.

This aesthetic style, which is compatible with the sense of familiarity and strangeness, integrates the East and the west, traditional and modern, praises the reorganization of the future social order, and creates a cosmopolitan metropolis, multicultural center and "hybrid community" with fuzzy national boundaries. As shown in the cyberpunk films, due to the extremely developed technology in the future, the boundaries of time and space, race, language, gender, species, reality and virtual are all being cleared up, forming a pluralistic society with multiple people living together, mixed language, mixed gender, interaction between reality and virtual space, and extreme tolerance, and indicating that racism and localism are replaced by cosmopolitanism. At the same time, the boundary elimination is also accompanied by the confusion of the social order, and this new world order and the mixed aesthetics of film are mirror images of each other.

III. THE FRAGMENTARY BEAUTY AND TRAGEDY OF CYBORG'S BODY

With the development of new science and technology, human body has been reorganized, and man-machine interaction has been invented, which endows clone biology, robot, AI and other high-tech products with the attribute of "humanoid". There is no unified name for the combination of human-computer interaction, such as "cyborg", "E-man" and "post human". The author hereby calls it "cyborg". The development of new technology redefines the concept of body, and the body becomes an important standard to distinguish other people from cyborg and to identify the relationship between virtual and real. The cyberpunk film focuses on the expression of the body view of the spiritual and flesh split in the future era through cyberpunk body deformity and the unequal order with human body.

A. *The Worldly Beauty Is Called by the Incomplete Body of Cyborg*

The cyberpunk film regards human body as an ideal reference standard to examine the body of Cyborg. Human body is used as a standard and template for shaping cyborg. Cyborgs, such as the replicator of the "Blade Runner" series, the Ex Machina of "Ex Machina", the military biochemical man of the "Ghost in the Shell", the intelligent robot of "AI", the control system of "The Matrix", and the IOS system of "HER", have the dual characteristics of technology and human. Their appearance is highly humanized (some of them are hard to distinguish with the naked eye), and they are

highly developed in intelligence, logic and rationality. Some are even given emotions. Even so, in the cyberpunk films, cyborg still has the most essential difference with the human body — the mutilation of the body.

It is not uncommon to show the defects of cyborg's body in cyberpunk films. The eliminated robots in AI lack arms and legs. They try their best to find the eyes, arms, heads and other parts that can make up for the body defects in the mechanical ruins, so as to achieve the integrity of the body. The robot David has no taste, digestive system, sleeping system or sexual organs. The life span of the replicator in "Blade Runner" is only four years. Joy is just a digital projection, and does not have the body and all kinds of sensory perception in "Blade Runner 2049". The lover, Samantha, is only a sound invisible intelligent system in "HER". The physical essence of the game world in "Ready Player One" is virtual currency. All kinds of physical defects lead to the fragility of cyborg, unable to enjoy the freedom of normal life like human body.

Cyberpunk films generally portray the absence of the physical body of the cyborg, and define the attributes of the "things" of the cyborg body rather than the attributes of the human body. This leads to the obstacles of communication between cyborg and others and the dilemma of realizing self-worth. As a result, cyborg is eager to have a complete body like human beings, focusing on a body view that supports the physical and organic physiological tendency of the body. David of AI is discriminated and abandoned because he has a robot body. Even if it has good quality, it cannot be recognized by human beings. Therefore, he imitated human physiological symptoms to eliminate the differences between human and machine, and begged for human care, hoping to become a real person. Robots and replicators in AI and "Blade Runner" hope to have the same long life span as human beings and pursue the organic existence of the body. The virtual human in "Blade Runner 2049" and "HER" is extremely eager for sex, touch and perception.

Cyberpunk films present cyborg's physical anxiety. Human body or character becomes the ultimate goal of cyborg. This appeal is displayed in the context of daily life, reflecting the secular beauty of the pursuit of human body. In "Blade Runner", lovers elope for love; in "Blade Runner 2049", K is rejected as a "human skin ghost" by human beings. However, he eventually personified his soul by helping the family reunion of others; in AI, David constantly pursues the care of maternal love in his imagination; in "HER", he imitates Samantha to obtain sexual experience and enjoy the pleasure of traveling in the world with the help of human body. McLuhan believes that media is an extension of human beings. In cyberpunk films, human body is an extension of technology. In the film, cyborg must rely on human body to realize the experience of sex, vision, taste, smell, touch, human kinship, love and friendship. The human body becomes the suture medium of the separation of cyborg spirit and flesh, and it is the bridge between them to connect lust, civilization, human nature and divinity.

The idea that cyberpunk films attach importance to physical reality is closely related to the turning of western

philosophy and aesthetics. Plato, Descartes, Augustine and other philosophers established the traditional dualism of spirit and flesh. They believed that the body of desire could not be close to the idea of truth, that the body should be the lowliness of truth and morality, and that the body (especially sex) should be the unbridled instinct that human beings must restrain when approaching God. [7] Worshiping the spirit and restraining the flesh makes the body fall into a long night. The subsequent Renaissance and religious reforms freed the body from repression, but did not liberate it completely. It was not until Nietzsche began to regard the body as the center of philosophy, and issued the slogan of "everything starts from the body", and proposed that "body is the criterion". [7] As a follower of Nietzsche, Merleau Ponty has become a master of modern body philosophy and aesthetics. He claims that the body provides people with a "newborn state of logos". [8] People first deal with the world in the way of body rather than consciousness. It is the body that first "sees", "smells" and "touches" the world. He put perception in the first place and emphasized that the body was a field of perception which combined perception with meaning. [9] From Nietzsche to Merleau Ponty, the body escapes from the framework of rationalism and gains freedom. Cyberpunk films follow Nietzsche's concept of body, embody the keen worship of body, and point to the emotional release of body and "Libido" manifestation of desire. They all confirm the enthusiasm of the body and its secular desire. These modern body concepts become the best annotation of the expression of body desire in cyberpunk films.

At the same time, the rapid development of consumer society wakes up all kinds of senses of human body. Body perception and desire experience are raised to an unprecedented height. With the improvement of medical technology, the body has been liberated unprecedentedly. At the same time, the development of technology and media makes the body highly sensitive to the world. Therefore, the warm praise of the body in cyberpunk films is in line with the body changes endowed by consumption, medical treatment and media.

B. Cyborg's Tragic Fate

"The reason why I'm different from you is due to that my body is different from yours." [7] Nietzsche wrote the fundamental differences of human beings on the body in a popular and image way. In the cyberpunk film, the body difference between cyborg and human makes the body enter the field of power discourse competition, and constructs the unequal order that the human body is superior to the mechanical body.

The root of this difference lies in the different ways of production of the body. With the development of science and technology, human production is separated from the traditional reproduction mode of organic family, and the body is "gestated" by means of biological technology such as asexual reproduction. Donna Haraway mentioned the creation of cyborg: "in the process of our life changing from an organic industrial society to a multi-modal information society, the high development of science and technology has

fundamentally changed the nature of class, race and gender. Communication technology and biotechnology are key tools for rebuilding our bodies." [10] Now, people have entered the era of mechanical replication as Benjamin said. Robots, replicators, AI and other cyborgs are all products of industrial factory assembly lines. AI, *The Matrix* and *Blade Runner* series all present the scene of cyborg being manufactured from industrial assembly line, scientific laboratory and technology company. Their reproduction and mass production have lost the uniqueness given by human organic reproduction.

In Kant's moral philosophy, individual independence and equality are placed in a very high position. It is the standardization and mass production that leads to the devaluation of individual value, the dissipation of personality and the loss of dignity. Moreover, technological manufacturing also makes cyborg a gender-free and even emotion-free thing. David in "AI" collapses when he knows that he is a member of the same industrial products. Both the replicator of *Blade Runner* series and the IOS system in "HER" feel inferior because of the identity of technological products. In addition, in the modern society of science and technology, they also face the survival crisis of survival of the fittest under the command of Darwinism. Joy, the robot in "AI", laments the situation of cyborg: "you don't have a human body; you and I are all robots. We will be replaced by new models of machines, we will be made too fast, too many, and their mistakes will suffer us." And the old-fashioned replicators in the "Blade Runner" series are also mercilessly destroyed due to the decline of their functions.

Organic reproduction, sound body, individual uniqueness become the privilege that human firmly grasp in the palm, which establishes the difference between human body and technological body. Under this kind of power structure, cyborg fell into the indignation and helplessness that could not dominate the fate. The cyberpunk films discuss the game between human and technology around the body. In "AI", the production of robot children is used as a substitute to cure the pain of human bereavement and childlessness; in "Blade Runner", the replicator is arranged by human beings to do high-risk work and become a fighter of alien colonization; in "HER", the IOS system becomes an entertainment product to cure loneliness. Human beings make cyborg an accessory of consumption, appreciation, playing and satisfying human desires. At the same time, human beings decide the fate of cyborg depending on the superiority of their bodies. As Foucault said, "Power relations always directly control it, intervene in it, mark it, train it, torture it, force it to complete certain tasks, perform certain rituals and send certain signals." [11] Human beings use cyborg's body beyond the limit to realize the expedition of human desire. However, when facing the flooding of cyborg, they choose to conquer, discipline and destroy their bodies by violence. For example, the details in "AI" show the crazy pursuit, killing, slaughtering or destruction of people on robots by fire ring burning, sulfuric acid corrosion and other ways, which are all engraved with the absolute control of human over technology. Wallace, the creator in "Blade Runner 2049", damaged the reproductive system of the new

robot, shot and killed the old version of the replicator, and eliminated the offspring of the replicator, thus fundamentally depriving cyborg of the right to reproduce. In short, from production, use to elimination, cyborg's body has always been dominated by human authoritarianism, and has never been able to change the tragic fate of body deformity, flat value, elimination and destruction.

IV. THE CALM THINKING OF HOT SCIENCE AND TECHNOLOGY: IDENTITY AND SOCIAL CRITICISM

The aesthetic characteristics of the decadence, fragmentary and sadness of cyberpunk films are not only to enhance the sense appeal and artistry of the films, but also to represent the creator's deep world view and values. Cyberpunk films connect the history, the present and the future, and focus on the relationship between the subject and the object of science and technology.

A. *Thinking About Human Identity in Multi-agent Field*

Now, people have entered the era of scientific and technological intelligence. New technology has been deeply involved in human social life. Scientific and technological efficiency continues to expand and compete with human beings, and even can dominate human destiny. New technology has become a new subject competing with human beings, redefining the subject-object relationship with human beings. Human beings even face the crisis of becoming the object of science and technology. In the field of multiple subjects, human beings fall into the dilemma of identity. "Who I am" has become a philosophical issue for cyberpunk film thinking. How to redefine the value of human and firmly grasp the position of human subjectivity in the new era of science and technology is the key. In the context of new science and technology, cyberpunk films follow the dualism of subject and object in the west, construct the relationship between "self" (human) and "other" (Science and Technology) from the perspective of anthropocentrism, and seek a kind of imaginative compensation for stable subjectivity.

In the film, the giant technology company is the symbol of human centralism, and the artifact is a kind of disguised replacement of God producing man in western religion, and the leaders of the company are also shaped to the image resemble God. For example, the pyramid-shaped building of Taylor Technology Company in "Blade Runner" represents the supreme authority, and Taylor presents the image of Egyptian Pharaoh. Wallace of "Blade Runner 2049" becomes a new creator. He believes that only by fully controlling the replicators to serve the earth people can the Eden be conquered. The film shows the process of the company's production of replicators: the new replicator lands from a plastic conveyor belt, wrapped in a yellow viscous liquid, and Wallace baptizes the new replicator, which is no different from the religious legend of God's creation of human beings. Here, man has replaced the role of God in religion, become the God that dominates the fate of science and technology, and make science and technology become the object of human sculpture.

The construction of self-identity can be sure of its existence only by subverting the other. In cyberpunk films, technology has always been "the other". There are two kinds of "other": one is loyal human followers, the other is Frankenstein-type scientific freak / monster with anti-human potential¹. David in "AI" and IOS system in "HER" belong to the former. They are kind to human beings, but they can't change the fate of being abandoned by human beings. The replicator of "Blade Runner" series, matrix software of "The Matrix" and VR game in "Ready Player One" belong to the latter, which are shaped as the devil of anarchism that destroys human order and the world. The positioning of "the other" is exclusive and negative. The other status of science and technology fundamentally shows that human beings do not put science and technology in the same position, nor do they include them in the sequence of identity.

B. *Contradictory Emotional Attitude and Social Critical Function*

Narcissism and inferiority are two sides of human attitudes towards science and technology. The anthropocentrism mentioned above is the proof that human creation technology is full of self-worship. With the high development of science and technology, the value of human being is surpassed by science and technology, and then it falls into the mire of inferiority. The crisis narratives commonly used in cyberpunk films clearly reflect the panic of human beings to the future rapid development of science and technology society.

Frankfurt school predicted that industrial technology would bring great disaster to human civilization. Neil Postman, a media culture researcher, once divided the development of human culture into three stages: the stage of tool use culture, the stage of technology domination culture and the stage of technology monopoly culture. In the stage of technology monopoly, technology expands and overflows. People are backfired and enslaved by technology, and the traditional cultural value system disintegrates and collapses. The anti-utopian world constructed by cyberpunk films is the perceptual manifestation of human's sense of crisis in the face of the rapid development of science and technology, and its decadent post-industrial aesthetics is also matched with human's inferiority complex.

The ultimate goal of the pessimistic expression of science and technology in films is to criticize human society. "In otherness relationship between human and technology, it is the desire of human beings to reshape themselves: people project their own nature to technology, and technology reflects human characteristics, so as to create an opposite and a substitute for themselves." [12] In fact, cyberpunk films have a clear function of social criticism, including the examination of extreme anthropocentrism, absolute technicism and rationalism. The root cause of the technology

¹ Frankenstein Monster: Mary Shelley, an American writer, has shaped a humanoid monster made up of corpses by mad scientists in the novel "Frankenstein". It does not have social understanding and sympathy, kills human beings, and has the potential to be anti-human and anti-social. This is also the source of dangerous technology/monster culture in subsequent sci-fi films.

crisis in cyberpunk films is not simply the unilateral development of technology, but the result of the anomie of technology ethics caused by the alienation of human value. The development of science and technology, the exploration of the ocean and the reclamation of space reflected in the film are in the same line with the imperialist colonial thinking of expanding territory, occupying market and conquering the world in the navigation era. Cyberpunk films criticize the infinite desire expedition of human beings behind the science and technology colonization through the depression and doomsday fantasy of the future world, which is a complaint against the ultra-centralism and hegemonism of human beings. The pessimism of science and technology is actually a kind of resistance to the supremacy of technology. At the same time, compared with the absolute rational science and technology, the greatest advantage of human beings is the sensibility and civilization that science and technology can't possess — body, emotion, human nature, ethics and morality, etc. Therefore, by showing the loneliness, alienation and indifference of people in the era of science and technology, the cyberpunk films call for human beings to embrace emotions and humanity, which is the Noah's Ark to achieve self-salvation. For example, in "Ready Player One", only when people return to the real world can they get love and friendship. "AI" regards family love as the ultimate beauty. In "Blade Runner 2049", emotion is regarded as the way out for people under the influence of technology. As the Nobel Prize winner, Felipe Olhan Pamuk said in the face of the wave of new technology: "I think all emotions and traditions exist in our hearts, no matter how technology develops and changes, we are still immersed in it." [13]

Different from the unremitting pursuit of science and technology in the real society, cyberpunk films are pioneers in visual expression, but they embrace secular feelings, return to traditional ethics and morality in the cultural value level, dispel the rebellious and radical forces of anti-utopian narrative mode, and have a conservative tendency. To some extent, this kind of value "reverse driving" has become the deceleration belt of the high-speed technological society, which gives people space to think about the crisis implied by the rapid development of science and technology.

V. CONCLUSION

In the context of new technology, cyberpunk film constructs a kind of magic image aesthetics of confusion, depression, psychedelic and sadness with the help of anti-utopian urban space, unfamiliar oriental cultural symbols and incomplete cyberpunk body. The author's thoughts on the fate of human beings in the new technology era lie behind these visual systems, which endows science fiction films with deeper social criticism and rational speculation. Science fiction film is connected with the resonance of the times and the future. It is a good carrier to realize the interaction between image and technology, society and history. It has the value function of social criticism and early warning. It's not a day to talk about whether science and technology and human beings can shake hands and live in harmony.

Cyberpunk films open a window of thinking, which is worth further study in academia.

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