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CYBORG MANIFESTO: AN OVERVIEW

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Abstract:
A Cyborg Manifesto is an essay written by Donna Haraway. It was published in the year 1985 in the Socialist Review. Cyborg Manifesto rejects rigid boundaries, mainly those separating 'human' from 'animal' and 'human' from 'machine'. The spirit of Cyborg Manifesto doesn't dream community on the model of the organic family. The cyborg would not recognize the Garden of Eden; it is not made of mud and cannot dream of returning to dust. Haraway describes the Cyborg as a mix of political, racial and sexual identities coming together to form a whole made of different perspectives. She went on to suggest that "Women of Color" might be understood as a Cyborg identity, a potent subjectivity synthesized from fusions of outsider identities. Abbi Van Hook is an example of Haraway's Cyborg. She is a woman of color that was adopted and raised by a white family. In het Ted Talk Videos, she describes her personal experiences molding her racial identity. She called herself the 'Black-White' girl to her friends, and after studying abroad in Ghana, she realized her heritage shaped a part of her identity.

Key Words: *'Human from Animal', 'Human from machine', mix of political, racial and sexual identities etc.*

Gender is changing and is changeable. Women were created as a social category, constructed by sexual scientific discourses and social practices. Haraway believes that theirs is not even a state of 'being' female. Haraway looks to Julia Kristeva Harway explains how a Cyborg's focused is not to create human connection nor crave attention who views that women appeared as a 'historical group after the Second World War'. Sex and sexuality are meant for reproduction-'Women are destined to have the role of mother. The Cybrog is for them a way to get around the issue of reproduction since they do not reproduce. Haraway also criticizes traditional feminism with its boundaries of identity politics. Haraway explains how a Cyborg's focused is not to create human connection nor crave attention in any way. The duty or purpose of a Cyborg is to survive on their own because they are already complete within themselves. The reading mentions Western Culture is about self-discovery, developing fullness and bliss with other individuals even though that is the theme for Western culture, a Cybrog within us because human crave affection and intimacy.

Cyborg anthropology includes the cultural anthropology of science and technology in dialogue with established science and technology activities and feminist research in science, technology and medicine. As a theoretical activity, the relationship between the production of knowledge, the development of skills, and the development of subjects is considered a major area of anthropological research. Cyborg images are taken from space exploration and science fiction and refer to living things, some of which are humans and some of which are machines, but not limited to the high-tech world. In contrast, cyborg anthropology draws more general attention to the cultural production of human specificity, ethnographically exploring our views on the boundaries between humans and machines and the differences that make up those boundaries. As a collaborative activity, anthropology can culturally

reflect its existence in scientific and technical practices of science and technology and to imagine how these practices might be otherwise.

Cyborg anthropology is expressed in cultural studies in a productive and instructive way. Cultural studies have shown that academic theory always has a political dimension and provides conceptual and political practices for the legalization of academic activity that seeks to express knowledge and political content more explicitly. Cyborg anthropology answers this problem by examining the production of humans by machines. He criticized structures of knowledge and power, resisted and looked for ways to participate.

Cyborg Anthropology invests in alternative world art, critically examining the power of imagination imparted to science and technology in modern society. In the past, anthropology has been a source of understanding for popular theory. It is due to portrayal of an alternative world and stimulates ideas of fundamental differences.

CYBORGS: A MYTH OF POLITICAL IDENTITY:

Haraway wanted to end with a myth about identity and borders that could influence political ideas in the late 20th century. She is indebted in this story to writers like Jonna Russ, Samuel R. Delany, John Varley, James Tiptree, Jr. Octavia Butler, Monique Wittig, and Vonda McIntyre. These are our story tellers exploring what it means to be embodied in high-tech-worlds. They are theorists for cyborgs. The anthologist Mary Douglas (1966-1970) examines the terms body boundaries and social order and must admit that she helps us to recognize how important body image is to worldviews and thus to political language. French feminists such as Luce Irigaray and Monique, for all their differences, wrote about how to write bodies, how to weave eroticism, cosmology and politics from images of the incarnation and especially about Wittig from images of body fragmentation and restoration.

Radical American feminists such as Susan Griffin, Audre Lorde, and Adrienne Rich have profoundly influenced our political ideas - and perhaps overstated what we allow as friendly political body and language. They insist on the original and distinguish it from technology. But their symbolic systems and the position regarding ecofeminism and organism-infested feminist paganism can only be understood from the term Sandoval's as an ideology of opposition throughout the late twentieth century. They will only confuse anyone who does not care about the machines and the consciousness of late capitalism. In this sense, they are part of the world of cyborgs, but they are also a great treasure for feminists who explicitly acknowledge the possibilities associated with eliminating the pure distinction between organisms and machines and the similar differences that make up the western self. It is a simultaneous breakdown that breaks the matrix of dominance and opens up geometric possibilities. What can be learned from personal and political pollution," technology"? She glanced at the two overlapping groups of text to gain insight into the potentially useful constructs of cyborg myths.

Cyborg images can help to express two main arguments in this paper. First, creating a universal theory of totalization is a fundamental weakness that reality may always be, but of course now misses, and second, taking responsibility for the social relations of science and technology, anti-scientific metaphysics, technological demonology and giving up technological means accepting the skillful task of restoring boundaries - the limits of everyday life, in part relationships with other people, in communication with all our parts. Science and technology are not only potential tools for great people satisfaction as well as a complex dominance matrix. Cyborg images can offer a way out of the maze of dualism in which we have described our bodies and instruments. This is not a dream about the same language, but a strong false heteroglossia. It is the imagination of feminist speaking in tongues to plant fear in the chains of the new super rights defenders. This means building and destroying space machines, identities, categories, relationships and stories. Even though the two of them engage in spiral dancing, I would rather be a cyborg than a goddess.

According to Silverberg and Asimov's assumption, the car was not damaged and was very maneuverable, but still inferior to people. US Robot and mechanical men has designed machines that fulfill only the instrumental needs of humanity, not their need for spiritual inter-subjectivity. As discussed in chapter one, robots operate on the level of the instrumental needs which is directed outward through the senses toward an emphasis on manipulating society, acquiring objects and ensuring the physical survival of the self. They don't affect the attenuation of the mind toward the receptivity of non-intentional consciousness with an emphasis on blurring boundaries, merging and transcendence. Whatever morality scientists may program into robots, it will always be a mere shadow of that possessed by humans themselves. Ethical values in humans ultimately derive not from the computational mind, which as Quinn says can always make mistakes, but rather from the unboundedness of consciousness, which as physicists such as Hagelin argue is connected to the unified field as the source of natural law. In a world of hyperreality robots, a simulated morality based on physical thought and rational expression and technology poses a risk to society because it is disconnected from the most subtle dimensions of humanity that shape our sense of good and evil to emerge. As a series of stories, I Robot paints an ambiguous picture of machines, showing that at this stage of human development the possibility of sacred experiences persists, as evidenced by the rejection among the robots in the book's ironic conclusion.

Dr. Calvin claims that the machines ended the war through their excellent control of the world economy. Regarding the end of this war, Berkeley, despite the robot itself, exclaimed: - In fact, the robot and the three laws, as seen by the disobedient leaders, will not end the conflict, but will only divert it from conflict between people to existing ones. Among them include humans and machines. Perhaps, with his extraordinary computer skills, Beyrle suspected this inevitability. He may also suspect that, as in any conflict, the outcome will be dangerous for both. However, one thing Beyrle didn't predict was that by becoming a cyborg, humans could become more robots.

We encounter such visions in the short stories of William Gibson, whose characters are often more invasive fusion cyborgs. In Gibson's story, Burning Chrome, Bobby Quine and Automatic Jack, two hackers, break into Countermeasures Electronics' Chrome database and steal a lot of money. Then Jack tries to help his friend Cyborg. Tiger gave him enough money to stop working as a prostitute at the House of Blue Lights. At the end of the story, Jack speculates about Tiger's post-human condition. Turning away from the sanctity of existing intimate experiences not only hinders true realization, it also increases loneliness and the desire for increasingly sensational forms of physical pleasure to enhance the illusion of intimacy. As Gibson's story suggests, the movement towards posthumanity carries the risk of having physical sensations without conscious awareness or conscious awareness without emotional contact, but we rarely experience inter-subjective empathy through contact with our better selves. In our blind enthusiasm for technological developments, the ineffable and inter-subjective dimension of human nature begins to lose its aura and is in danger of being gradually erased by electronic substitution.

As we have seen, in the view of some quantum physicists, infinite subjectivity combines with infinite objectivity. Brian Massumi wrote that "there is only one world, one nature and below the quantum level of matter and beyond the synapses of our brain one unified field" (1992; quoted by Kennedy 2000;15). As can be seen from the short fiction discussed here, the experience of interior space which conforms to infinite subjectivity or the self-better does not depend on biological enhancement through electronic fusion. Indeed, it can be assumed that any artificial stimulation by what Mark Weiser calls ubiquitous computing is likely to lead to self-transformation from the innate ability of human nature to transcend the emptiness of concepts. This assumption is further corroborated by Clark's biased and apparently posthuman claim that the "idea of mind as sprit-stuff is no longer scientifically respectable" (2003;43) it is discredited by the broad field of interdisciplinary consciousness research, where consciousness is increasingly being accepted as an autonomous entity.

Frankenstein's monster is a radical effect of what Marxists call a rethinking and generalization of human desire. Victor's attempt to elevate inanimate matter to human status represents what Marxists call commodity fetishism or the increase in commodities to the status of living objects with power over humans.

Thus, Donna Haraway attempts to construct a basis for collective consciousness by mapping vibrant parallels between the structure of current economic and technological practices and human actors' fictional capability to comprehend and interact with a changing ideological structure.

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