Background：

Dani Cavallaro indicate that cyberpunk originated in ancient myths and fantasies:

He believes that there are many characters in mythology whose bodies are made up of different elements and possess the ability to transform, which leads to a desire for physical change, tribal sacrific culture, religion, vampires and werewolves.

Cross-racial body modification carries the desire to change the structure of the body and encourages people to break the limitations of the body.

> Moreover, mythological and technological discourses figure the body in analogous ways, their most salient similarity consisting of the simultaneous employment of strategies of magnification and strategies of minimization. Both mythological and technological bodies are inflated and attenuated, enhanced and etherealized, at one and the same time. Mythology and fantasy have, since time immemorial, figured the body by recourse to these strategies. In one scenario, mythical and fantastic bodies are larger than life: they are idealized and amplified in the forms of mighty deities, giants, heroes and supermen. In the other scenario, mythical and fantastic bodies are smaller than life: they are dwarfed and rarefied in the guises of ghosts, phantoms, pixies and sprites. These two modalities are not binarily opposed, for the preternatural body may be at once powerful and invisible, decorporealized and overwhelming. Technology inflates the body according to analogous mechanisms of enhancement and reduction; it simultaneously empowers the physical being and curtails its materiality, consolidates its boundaries and opens it to alien incursions. Besides, mythology and technology are brought

43

CYBERPUNK AND CYBERCULTURE

> together by their common fascination with the image of the body as an aggregate of disparate – and by no means organically harmonized – elements. Mythology teems with figures fashioned precisely on the basis of a body's ability to merge with, invade or metamorphose into, *other* bodies. The contemporary part-body fostered by techno-science could be read as a descendant of the ancient shaman, the Dionysian reveller, the vampire, the werewolf. It thus bears traces, for all its novelty, of remote and ritual identities.

Cavallaro, D. (1970) *Dani Cavallaro, Cyberpunk and cyberculture: Science fiction and the work of William Gibson, PhilPapers.* Available at: https://philpapers.org/rec/CAVCAC (Accessed: 03 March 2025).

The difference between cyborg and human

Cescartes dualism

Whether the body is the subject or the object, whether we can judge the difference between human and bionic life from the body structure

How to define human nature

What makes us unique is our memories or our voluntary responses to the outside world

Method 1: Speech test

Method 2: Structure drives machinery to respond to situations, and the difference between human and machinery is that the mind drives the body, rather than assembling organ modules in advance to respond to the task.
Just like the tonsils, wisdom teeth do not play a critical role in general situation, and do not participate in the processing of events, while all mechanical settings are optimized or traceable.

Philip K. Dick, author of the famous novel "**Do Androids Dream of Electric Sheep**", asks that if memories can be implanted, is it still memories that make people unique?

> On the most basic level, computers in my books are simply a metaphor for human memory. I'm interested in the how's and why's of memory, the ways it defines who and what we *are*, in how easily it's subject to revision. (Landon, 1992: 156)

This is a major concern in Philip K. Dick's 'We Can Remember It For You Wholesale', and in *Total Recall*, the film based upon it. If we *are* anything, Dick seems to suggest, we are our memories, but if these can be implanted what guarantee is there of our identity? Or, more existentially perhaps, always assuming identity and existence are separate phenomena, what guarantee is there of our existence? The question returns us to Descartes. In *Total Recall*, despite the mutant Quarto's claim to the protagonist that 'a man is defined by his actions, not by his memories', there is a strong suggestion that human beings are not so easily persuaded of this. It is worth noting that the mutant is also, by definition, not human, and although he can therefore be viewed as a source of greater than ordinary wisdom, he might also be seen as necessarily lacking a *true* understanding of what it is to be human.

Dick, Philip K. (1972) *Do Androids Dream of Electric Sheep?* London: Granada.

Descartes writes:

> if there were machines bearing images of our bodies, and capable of imitating our actions as far as it is morally possible, there would still remain two most certain tests whereby to know that they were not therefore really men. (1975: 44)

2.The structure drives the machinery to respond to external conditions

The Body and Cyberpunk ■ 265

1. speech test

The first of these tests is speech, which Dick ignores, taking it absolutely for granted that this test has been rendered invalid by technology. Dick's Voigt–Kampff test, with its intimations of Fascism, is a parody of Descartes' second test:

> The second test is, that although such machines might execute many things with equal or perhaps greater perfection than any of us, they would, without doubt, fail in certain others from which it could be discovered that they did not act from knowledge, but solely from the disposition of their organs; for while reason is a universal instrument that is alike available on every occasion, these organs, on the contrary, need a particular arrangement for each particular action; whence it must be morally impossible that there should exist in any machine a diversity of organs sufficient to enable it to act in all the occurrences of life in the way in which our reason enables us to act. (1975:45)

Source of the article

Descartes, René (1975) *A Discourse on Method.* London: Dent.

McCarron, K. (1995) 'Corpses, animals, machines and mannequins: The body and cyberpunk', *Cyberspace/Cyberbodies/Cyberpunk: Cultures of Technological Embodiment*, pp. 261–274. doi:10.4135/9781446250198.n15.

Body and Mind

Blade Runner

In Blade Runner movies, the protagonist as an android and implanted memories that do not belong to him, but under the guidance of the plot, he actually thinks that he may be a real person.
Maria pointed out that the meaning of people is shaped by their own behaviors, attitudes and choices based on the current concepts and environment, and she emphasized the circular triad. This theory seems to advocate individual choices and experience to shape individual behavior patterns.

Behavior, habit. Attitude (circular triad):
Behavior repetition leads to habits, and habits turn to attitudes

Westworld

However, in the TV series "Westworld", the androids will judge and react to various situations based on the program, for example, there is a scene where the maintenance man tells Maeve that she is an androids, at first Maeve does not believe it, and then the maintenance man takes the tablet and uses the code to calculate all the words Maeve will say, and when he and Maeve say the same words at the same time, Maeve is shocked.

There is also a scene in which the main character Dolores and Teddy try to escape from the park, and when they escape to the beach, all the audience think that they really become self-conscious. The engineer suddenly turned on the light to stop their actions, so I think the Behavior, habit. Attitude (circular triad) is not the meaning of human mind, because the behavior habits and attitudes can be trained through the iteration of data and code, just as the current AI has a rich training library to train their behavior habits and attitudes as well as the ability to cope with the environment and accumulate experience.

I think the uniqueness of human mind lies in randomness and subjectivity. The randomness of people with creativity and unpredictability. Under the same conditions, the same person may make different choices, although their own conditions, habits and experience will affect the probability, but the observation result will not be unique, and androids or AI although there is a certain randomness, for example, the protagonist in Westworld, his movement trajectory in the park may change with a small probability, but this is all programmed. It's not his subjective control, but I think she was able to solve the maze because the designer left a back door. Therefore, I believe that human mind is superior to mechanical thinking, because the uncertainty of thinking allows people to react to the outside world independently. The mind is outside the framework of data manufacturing.

McCarron also argues that in the cyberpunk world, humans are superior to machines and in a better position. Because maybe a mechanical or bionic man might have a mind, but a man is the mind itself.

> future. My point is that these current notions of the meaning of "human" have been forged through practice, habit, everyday rituals, fashions, and attitudes towards our bodies and selves that have less to do with intellectual disquisitions and philosophical debates about essence and souls than with the way technology and science have intruded into our everyday lives and the manner in which we have naturalized certain of their assumptions about our fundamental nature.
> According to its original meaning, "ethos" is the character or disposition acquired through habit. If habit is born out of repetition of similar acts, the ethos is then, through habit, the origin of all action. However, ethos, habit and act form a correlated cycle, each giving shape to the other, and in this circular triad it is impossible to establish a starting point. Human beings, as they live, they realize acts, the repetition of which generates habits that in turn will produce attitudes. In

Goicoechea, M. (2008) 'The posthuman ethos in cyberpunk science fiction', *CLCWeb: Comparative Literature and Culture*, 10(4). doi:10.7771/1481-4374.1398.

> Excepting Piercy's work, cyberpunk's relationship to the body is hostile, twice over. Philosophically, the body is trivialized in order to privilege mind and, culturally, the Corporation is subject to a series of raids accomplished by individuals or hastily assembled gangs of criminals. Despite cyberpunk's reliance on and fascination with technology, the genre is deeply conservative and anti-technology, implacably hostile to any further erosion between the human and

The hostility of technology to the body in cyberpunk's work shows the importance of man as a "person", thinking and empathy.

The author believes that although cyberpunk's works rely on technology in the world view, the core is to warn people against the integration of people and technology

McCarron argues that Cardier's theory demonstrates the superiority of man over machine.

272 ■ Body and Society

> the mechanical. In the 'face' of increasing mechanization, cyberpunk's Cartesian privileging of mind allows its readers to reassert their supremacy over the machine. While Turner argues that human beings both have bodies and are bodies, cyberpunk narratives suggest that machines may have minds, but human beings *are* minds.

McCarron, K. (1995) 'Corpses, animals, machines and mannequins: The body and cyberpunk', *Cyberspace/Cyberbodies/Cyberpunk: Cultures of Technological Embodiment*, pp. 261–274. doi:10.4135/9781446250198.n15.

Maria mentioned that the concept of life has been reshaped, and the modification and creation of life is no longer natural, but artificial.

This way of shaping life through science and technology has reshaped the concept of life, and people are excited, anxious and afraid of the power beyond nature and human relations.

> age which relates to humanity to their own physical configuration. (Dix, 35). The miracle of life is now being reproduced artificially, manipulated, and the very concept of life is being redefined, driven to unfathomed extents of technological intervention. Fields of knowledge such as genetics, nanotechnology, microelectronics, and communications have produced such spectacular scientific advances that they produce anxiety and fear in those individuals that are aware of the way in which humans have surpassed their previous limits regarding their dominion over nature. Similarly to that first cyborg created by Dr. Frankenstein, others have arrived at the

Goicoechea, M. (2008) 'The posthuman ethos in cyberpunk science fiction', *CLCWeb: Comparative Literature and Culture*, 10(4). doi:10.7771/1481-4374.1398.

Will the Mind be affected by the body?

According to Maria Goicoechea, the cyborg symbolizes the corrupt of human beings, and the spirit will be affected by the body, because the transformation of the body by technology will cause the spirit to be banished or controlled by a larger neural network.

She believes that cyborgs or pure robots are the products of posthumans, because the changes in the body have broken through the limitations of the original body and the body has been colonized by technology.

> and all-powerful artificial intelligences. Facing this image of omnipotence, the cyborg also symbolizes the degradation of the human, man turned into semi-robot by man, the image of bondage with neither soul nor will. The technological invasion of the body is one of the main themes of Gib-

Goicoechea, M. (2008) 'The posthuman ethos in cyberpunk science fiction', *CLCWeb: Comparative Literature and Culture*, 10(4). doi:10.7771/1481-4374.1398.

JENNY TURNER also point out the correlation between cyborg and post humanists in Travels in cyber-reality (page 6).

She mentioned that medical technology has replaced some human organs and joints. Human beings are not pure natural life bodies. Human boundaries like apperance and gender can be reshaped through surgery and technology.

> to believe in obscures the fact.' To a cyborg, the Warwick students identify themselves as 'post-humanists'. They look at the human being and see not perfect souls made in God's own image, but systems of synapses and meat which interact with machines and nature all the time. Clothing and shelter. Pacemakers and hip-replacements. Physical space and virtual space. From which it becomes an easy step to contemplate all sorts of wild cyberpunkish visions of organ-swapping and body-part mutation, bio-engineered smart drugs and gene-transfer, cosmetic surgery and sex-changing. 'I mean, the idea that we can get pleasure from only one physical configuration, it's ridiculous,' says Kath, who seems particularly taken with this sort of thing. 'The real problem is the skin, though. Skin as an organ is just very, very limited. It's all extremely frustrating.' Inevitably, there is also a great deal of talk about drugs. 'Of course, it's just part of the culture,' I'm told.

Turner, J. (1995) 'Travels in cyber reality', *The Guardian*, 18 March, pp. 28–28.