# 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.

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 technoscience could be read as a descendant of the ancient shaman, the

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 ide-

ates 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

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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

## 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** 

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

Method 2: Structure drives machinery to respond to situations, and the

mechanical settings are optimized or tracable.

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)

Philip K. Dick, author of the famous novel "Do Androids Dream of

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. **Body and Mind** 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

# if there were machines bearing images of our bodies, and capable of imitating our actions as far as it

Descartes writes:

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.

#### In Blade Runner movies, the protagonist as an android and implanted memories that do not belong to him, but under the

### **Blade Runner**

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

guidance of the plot, he actually thinks that he may be a real

various situations based on the program, for example, there is a scene where

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

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

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 Al although there is a certain randomness, for example, the protagonist in Westworld, her movement trajectory in the park may change with a small probability, but this is all

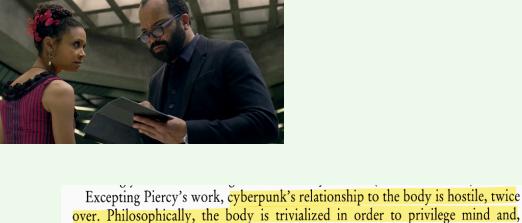
programmed. It's not his subjective control, but I think she was able to solve

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,

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.

less to do with intellectual disquisitions and philosophical debates about essences and souls than



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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 mechanical. In the 'face' of increasing mechanization, cyberpunk's Cartesian

"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

McCarron argues that Cardier's

theory demonstrates the

The hostility of technology to the

body in cyberpunk's work shows

the importance of man as a

technology

privileging of mind allows its readers to reassert their supremacy over the machine. superiority of man over 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.

but a man is the mind itself. Maria mentioned that the concept of life has been reshaped, and the modification and creation of life is

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.

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

no longer natural, but artificial.

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

affected by the body, because the transformation of

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

original body and the body has been colonized by

pure natural life bodies. Human boundaries like apperance and gender can be reshaped through surgery and technology.

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.

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-

miracle of life is now being reproduced artificially, manipulated, and the very concept of life is be-

ing 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

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

She mentioned that medical technology has replaced some human organs and joints. Human beings are not 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.

The "New" Romancers

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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

best, I think. Little, hopeless, wondering men amid vast, unknowing, blind machines that started three million years before—and just never know how to stop. They are dead—and can't die and be

disempowerment

**Body revolution** 

empowerment

**Body colonization** Commodification of the body, capital

**Irreversible transformation** 

**Break the body barrier** 

**Projecting self (subculture)** 

The savage aesthetics of voluntarism

In Neuromancer, the author mentions body modification as a form of empowerment, creating self (female characters), and retrieving self (male characters).

still. (Silverberg, 60–61) While "Twilight" cannot be dismissed as naïvely optimistic, it does conclude with a solution to the problem of species burnout: Earth will be inherited by a new entity, a "curious machine." So ultimately, John Campbell's story does—like other hard science fiction—emphasize technology's instrumentality, for good or ill, to change the world.

Gibson's cyberpunk fiction, by contrast, turns from technology's im-

pact on human destiny to examine at closer range its power to gratify

human desire. In Neuromancer technology supplies dysphoric Case

with his needed highs—his drugs, his euphoric contacts with the ma-

trix. Gibson emphasizes drug-heightened consciousness, surgical transformation, prosthetic devices—technological interventions that palliate or conceal some perceived or real defect in the self or in the soul. For a price, and with minimal inconvenience and risk, Gibson's characters can easily replace that diseased pancreas, that mutilated arm.7 They can and do change the shape and color of their eyes. Gibson's female characters often use high technology to create a new image or an alternative self (the lens implants of Molly Millions and Rikki Wildside; the AI afterlife that Marie-France Tessier-Ashpool fashions for herself). Gibson's men often use technology to recover parts of a lost self: Case's psychological dependence on union with the matrix in Neuromancer; Automatic Jack's myoelectric arm in "Burning Chrome." Jack's prosthesis is emphasized in "Burning Chrome" as the visible sign of the wounded humanity also revealed by his inarticulate but generous concern for Rikki. The muted but distinct undercurrent of

elegy in Gibson's treatment of prosthetic body parts is unlike the treatment of prostheses by the earlier hard SF writers Gibson seems to be self-consciously revising here. Manny O'Kelly's prosthetic forearm in Heinlein's The Moon Is a Harsh Mistress (1966), for instance, implies nothing about some inner mutilation or vulnerability; it is emphasized only as tangible evidence of Manny's bloodied-but-unbowed survivorship. Indeed, in Futurological Congress (1971) medically trained Stanislaw Lem parodies the casual introduction of plucky prosthesis wearers into so many hard science fiction plot lines. Lem's time-traveling satiric Slusser, G.E. and Shippey, T. (1995) Fiction 2000: Cyberpunk and the future of narrative. Athens, Georgia: The University of Georgia Press.

https://books.google.co.uk/books?hl=zh-

intimately connected to cyberculture.

doi:10.7771/1481-4374.1398.

r&ots=SxY2-KdJeH&sig=OVd2cTyeNV9mu3tRY6lciJSYuqM#v=onepage&q=cyberpunk%20ac ademic%20paper&f=false

ogy") in "Johnny Mnemonic": "He regarded us with his one eye and slowly extruded a thick length

of grayish tongue, licking huge canines. I wondered how they wrote off tooth-bud transplants from Dobermans as low technology. Immunosuppressives don't exactly grow on trees. ... He might have

been fifteen, but the fangs and a bright mosaic of scars combined with the gaping socket to pre-

sent a mask of total bestiality. It had taken time and a certain kind of creativity to assemble that

face, and his posture told me he enjoyed living behind it" (Gibson, "Johnny Mnemonic" 118).

Goicoechea, M. (2008) 'The posthuman ethos in cyberpunk science

fiction', CLCWeb: Comparative Literature and Culture, 10(4).

CN&Ir=&id=jIOa\_XhDNLMC&oi=fnd&pg=PA1971&dq=cyberpunk+academic+pape

In Gibson's book Johnny Memonic, there is a 15-year-old who had his face altered, had his canine teeth implanted in his mouth, and had colorful scars tattooed on his face. Maybe it's a way of expressing personality, exercising control over body. However,

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the original body.

damage to himself. Maria's assessment of this is a kind of voluntary barbaric aesthetics, to express the spirit of rebellion and resistance. Subcultures are related to cyberpunk culture: Maria states that the subculture and cyberpunk culture

have a lot in common, both overcoming the barriers of

Barriers and boundaries are significant element that's

they're all about the body, the mind. For example, in the

been explored repeatedly in cyberpunk works, and

when his mind is immature, it is easy to cause irreversible

animated Cyberpunk: Edgerunners, the main character and other modifieds face the risk of developing cyberpsychosis due to excessive body modifications. Within this worldview, they struggle on the edge of sobriety and collapse. Maria point out a deeper spiritual aspect of cyborg: impurity and excessive purity

doi:10.7771/1481-4374.1398. turned into a fetish, a lethal weapon. The cyborg is that character that every one makes to measure, in this vision of the future that is already the present, in which the body no longer is a physical barrier to be respected, but one out of the many that are daily crossed and manipulated, by oneself or others. That is why other body modifications (tattoos, scarification, piercings) are so

At a deeper symbolic level, the myth of the cyborg agglutinates many of the contradictions and ambiguities that characterize Anglo-American attitudes towards the body. On the one hand, it is an impure being, a monstrous hybrid whose physical capacity surpasses that of the human. Such is the monster of Frankenstein, abominable as well as incredibly strong and resistant. On the other

Goicoechea, M. (2008) 'The posthuman ethos in cyberpunk science

fiction', CLCWeb: Comparative Literature and Culture, 10(4).

Frankenstein - impure Schismatrix Plus(1996) - Bruce Sterling: The Body Modification of the prostitute Power and capital modify the body only to

excessive purity of the body is a mockery of the institutional and spiritual degradation. It reflects the disempowerment of ordinary people

Terrence Whalen also comments on this in

The Future of a Commodity: Notes Toward

Information Age, stating that this is an era

a Critique of Cyberpunk and the

in which humans are turned into

commodities.

commercialize people for entertainment, and this

hand, the cyborg symbolizes an ideal of purity. The different representations of the cyborg manifest to opposed fantasies, that of the impure body (a violated body, penetrated by metal), and that of the pure body, sealed, clean, hard, uncontaminated, an ideal of a body that does not eat, drink, cry, sweat, urinate, defecate, menstruate, ejaculate (see Cavallaro 47). In sum, a body that does not suffer any disease and that does not die, that is not subject to the laws of nature. According to Cavallaro, this puritan body, "without secretions or indiscretions" expresses a fantasy of omnipotence. We can add that this ideal of purity, incarnated for example by the character of the prostitute Kitsune in Bruce Sterling's novel Schismatrix Plus (1996), reflects a patriarchal fantasy projected onto the feminine body: "They gave me to the surgeons," she said. "They took my womb out, and they put in brain tissue. Grafts from the pleasure center, darling. I'm wired to the ass and spine and the throat, and it's better than being God. When I'm hot, I sweat perfume. I'm cleaner than a fresh needle, and nothing leaves my body that you can't drink like wine or eat like candy. And they left me bright, so that I would know what submission was" (31). Goicoechea, M. (2008) 'The posthuman ethos in cyberpunk science fiction', CLCWeb: Comparative Literature and Culture, 10(4). doi:10.7771/1481-4374.1398. At the thematic level as well, Gibson's information-driven future arises

less from the wild imaginings of the post-industrialists than from the harsher

tendencies and contradictions of contemporary life. These tendencies also

play a part in Fred Jameson's work on postmodernism, which is character-

ized not only by an appreciation of the many manifestations of a new cultural logic, but also by its grasp of the contemporary mode of production as theorized in Ernest Mandel's *Late Capitalism*. In this regard, however, it is important to understand the difference between the cultural logic of postmodernism and the economic logic of late capitalism. According to Mandel, "The logic of late capitalism is...necessarily to convert idle capital into service capital and simultaneously to replace service capital with productive capital, in other words, services with commodities: transportation services with private cars; theatre and film services with private television sets; tomorrow, television programmes and educational instruction with video-casettes" (406; italics in original). In our case this logic suggests that intellectual labor will be increasingly alienated and that information production, storage, and distribution will be increasingly rationalized, with profound consequences on the type and availability of social knowledge in general. Given these dismal prospects for the future, it is easier to understand why Neuromancer's ostensibly post-industrial characters remain under the spell of a multinational consumerism heralded by an endless array of gadgets. From designer drugs to biomedical implants to amnesic prostitutes called meat puppets, this is a world which relentlessly turns people into things. The fact that information fails to become an object of direct consumption leads to a more important problem concerning the precise utility or usevalue of information to society as a whole. In his preface to Mirrorshades, Bruce Sterling offers "the street finds its own uses for things" as a sort of

Whalen, T. (1992) The future of a commodity. notes toward a critique of cyberpunk and the information age. Oakland, California:

slogan for the subversive power of cyberpunk (xii). The line, taken from

University of California Press.