

THE PECULIARITIES OF CORPORALITY MANIFESTATION IN THE PROSE WORKS OF META-MODERNISM PERIOD (ON THE BASIS OF CYBERPUNK GENRE)

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The article gives the observation of the ways the phenomenon of corporality is manifested via linguistic means in the texts that belong to the period of meta-modernism and specifically – in texts, which belong to the genre of cyberpunk. In the process of our research, we investigated the linguistic means of forming the human being corporality in the circumstances of virtual reality communication, which is described in the works of Paul di Filippo and William Gibson. We researched different vectors of possible corporality manifestation, represented in the works – the transfer of the human mind into Web along with physical disembodiment and the linguistic means which describe and accompany the process of such transfer and describe the peculiarities of such existence; we also paid attention to linguistic means which touched the sphere of bionic body improvement, and specifically, we paid attention to reasons which made people extend their corporality and the titles of these corporality extensions – various body implants and mechanical editions. From the linguistic point of view, the second sphere is of a special interest for lexicology because the means which are involved in corporality descriptions are built with the help of language means i.e. adding prefixes. The topicality of the article is based on the fact of absence of any linguistic works devoted to the cyberpunk genre in Ukrainian philology and literature studies, so it gives a floor for research from various points of stylistics, neology, the theory of literature etc.

Keywords: corporality; virtual reality; meta-modern literature; neologisms; cyberpunk texts.

Introduction: The interest concerning the phenomena of virtual reality provoked a deep interest and research of its ontological, psychological and linguistic aspects during the last years of the 20th century, and these researches last until now. We believe that the greatest results were achieved with the help of ontological and lexicological analyses. The results of applying these methods was the distinguishing of the main linguistic and existential features of the virtual reality (the language means economy, the extensive development of new lexemes (neologisms) used for description of specific realia typical for cyberpunk texts, the ontological inconsistency, the loss (complete or partial) of corporality, and the ability of a human being to alter its corporality into its virtual form. In our research, we investigate the place of cyberpunk texts in the system of meta-modern literature and the peculiarities of the corporality manifestation in scopes of these texts.

Tasks: The tasks that we set in our research are the following: 1) to investigate the linguistic (verbal) aspect of human corporality 2) to research the peculiarities of the corporality realization in the texts belonging to cyberpunk genre 3) to learn possible lexical peculiarities of the language means involved in actualization of the corporality phenomenon. The basis of our research is the works of the classics of the genre – “Neuromancer” by William Gibson, “Ribofunk” by Paul di Filippo and also the “Hacker Manifesto” by Loyd Blackenship.

The theoretical basis of corporality manifestation in virtual reality

The thoughts concerning the virtual existence made the scientist refuse the classical dichotomous ideas about the existing, build a post-antichlassical picture of polyontic, multi-layered world, in which non-existence is coherent with an endless chain of states with different nuances of objectivation in the real world. The extensive research of virtual reality phenomenon has given us the possibility to think over and analyze not only the products of digital technologies but also the phenomena connected with culture, arts, religion, mythology, science etc. Without any exaggeration we can presume that virtual reality is rather an old form of existence.

Nowadays everything lacking corporality but important for reality can be viewed as virtual: any intellectual, spiritual act, any sensual or supersensual experience [2, p.10]. In the sense we are all virtual

beings because all of us are in our own virtual worlds, we create our own virtual objects, defining our lives and the lives of other people, we are influenced by virtual phenomena, made by us or others. Virtuality is typical for human consciousness from its very beginning, but this primary, immanent-to-human virtuality can be complemented and is complemented with forced, outer-inflicted virtualization of consciousness and personality. The computer virtual reality possesses the interactivity and represents the ultimate substitution for objective reality.

The modern person is the one which belongs to the collective body [1, p.60]. Modern psychologists and sociologists suggest that our desire to get involved into The Web is based somehow on the genetic level. It is defined today that network social structures are re-awakening the genetic memory of primitive society, about the absence of social and property hierarchy, privileges, the distinguishing between “bosses” and ordinary “workers”. Taking this into account we may suggest that the Internet can be viewed as a model, reviving some specific features of the primitive past, because all the aforementioned corresponds exactly to all the dogmas of network ethics and existing Internet structure. The substantial growth of the Web and creation of “e-communities” can be viewed as a reaction to the isolation of the modern society’s subject. The Internet compensates the community atomization process, re-launches the genetic memory of the initial society, and thus puts a human being into ultimately democratic virtual collective [9, p.182].

Even now the digital technologies have formed several distinctive linguistic and behavioral subcultures. These are the developers of the digital technologies; they have special philosophy, their own style of behavior and their own special language which is characterized by the usage of terms of narrow speciality, usage of short sentences with strict structure, the implementation of neologisms built with the help of affixes meaning some connection to the world of virtual reality or high technology. Due to their belief that they are “special”, “elite”, the community is constantly complemented with highly qualified professionals from various fields of science and arts, thus creating a solid multidisciplinary environment. There are the other groups, so called experienced users, for example, infobrokers who freely and with a specific purpose use the virtual space with the view of finding certain information. The hosts of a special subculture are the marginal “bohemia” of the virtual space – the cyberpunks [3]. These are thousands of computer maniacs, futurologists, computer scientists, musicians etc. For many of the virtual type of communication is the only way of making contact with the other people and obtaining the personal status. Cyberpunk as a cultural phenomenon of marginal nature provides the existence of a new underground environment. Modern human being is moving towards the closest possible contact with their everyday existence and technical environment. Nowadays communicational and other technical gadgets are actually the outer extensions of the human body. The human being is getting closer with the technical stuff; they make it the active elements of their corporality. That’s why nowadays such philosophical category as corporality becomes very important in the analysis of modern civilization. The task of linguists is to investigate the verbal representation of the corporality in texts and written/oral messages belonging to this very time period and in the sphere of virtual reality [10].

Corporality is a nature-cultural phenomenon, which is formed on the basis of the way the person perceives the physical part of its existence and how they control it; what attitude do they have towards their body, how do they own it and how do they want it to be perceived among other bodies.

Many critics view the cyberpunk literature as a point of rupture after which literature becomes the very “literal” act: a dismembered reworking of its predecessors and a premeditated attempt to construct something new. Having lots of Biblical allusions along with re-worked and re-formed allusions on the literature classics, having built the closest connection between the surrounding technocratic reality and art along with verbal delving into completely non-literal sphere, such works as “Neuromancer” or “Ribofunk” defy literary convention and break the rules of generic integrity in a way that predefines the predominant amount of the meta-modern literature [8, p.156].

The corporal vocabulary of Gibson’s and di Filippo’s works is telling that the bodily tremors that shake the literary world are the physical reactions to a work – the act of writing, the writing of text itself – that is full of bodies torn apart and transformed. In the works of these authors body

limits are exceeded, physical boundaries are transgressed, corporal and natural categories are torn apart— eventually leading, in the words of one critic, to “freedom from the confinement of the human form itself”.

And if the meta-modern is characterized by a transgressive, subversive potential for eroding boundaries within and between genres, disciplines, sexes, and bodies, then the texts of cyberpunk genre are decidedly projected into the meta-modern discourse. However, the modern boundary between self and other underwritten by the individual, discrete, sexed human body eventually reveals itself to be more impervious to rending than the literary body.

The texts of cyberpunk are of a great interest because they exploit the idea of evolution and natural selection, which was proposed by Charles Darwin in the 19th century. It was the theories of evolution that generated the most excitement, both popular and scholarly. The various kinds of evolutionary theories that became so important in the central decades of the nineteenth century ignited the imagination. Biological change is not simplistic and uniform, despite the certain attempts to picture it so. The work of Darwin, Wallace and Dawkins showed the great importance of mutation, divergence, and transformation. Evolution through transformation was an idea whose force was and is considerable.

Cyberspace is open to dialogue, debate, implementation of creative impulses and free intellectual creativity. The cyberspace, unlike the real world, is a place where a person their selves chooses the type of freedom – the world, in which they want to live and create and the type of body image they want to constitute among the other virtually proclaimed body images. Cyberspace has become a testing ground for creative projects and ideological construction. The pioneers of ideological construction in cyberspace were hackers. They were the creators and architects of the digital technology and the Internet. At the time of the birth of hacker movement (1960-1970-ies.) the access to digital technology was very limited. The basic values of hacker ideology were formulated in “The Hacker Manifesto” (1986) by Loyd Blackenship. In this document such values of the hacker’s subculture were stated:

- the transcendence of knowledge and non-conformist way of thinking;
- freedom of information exchange, unbound by nothing and nobody;
- the mutual respect in hacker’s community not depending on the racial, class, national, religious or any other peculiarity of its members[5].

So we can make a conclusion that from the very beginning the ideology of the classical hackishness was a special form of protest, directed against the privatizing and commercializing of the information, being put in the Internet.

The linguistic analysis of the corporality in cyberpunk texts: bilateral approach

During the process of our research, we’ve come to the conclusion that the analysis of the verbal side of the corporality should be made in 2 vectors because the description of the corporality was also applied in 2 different ways.

The first way is the disembodiment of the person, making it deprived of the physical body. The consciousness is transferred into the Web and is saved in the binary form. Such kind of corporality is represented in the “Neuromancer” by William Gibson. The main hero, Case, is accompanied by McCoy Pauley whose nickname is “Dixie Flatline”. Dixie is no longer a real human being – his consciousness was transferred into ROM construct. *“Wait a sec. – Case said. “Are you sentient, or not?” – “Well, it feels like I am, kid, but I’m really just a bunch of ROM. It’s one of them, ah, philosophical questions, I guess”* [7, p.103-104]. Dixie re-lives his life only as a result of a certain algorithm functions, and speaking about the ontological side, it turns out such binary, non-bodily form of existence is not enough for being contended. At the end of their adventure Dixie asks Case to delete his “consciousness”. The absence of bodily interaction with the surrounding world is re-lived like a burden, but not releasing from death.

The other case of the counter-operation is viewed with the other character of the novel, Armitage. In this case, the modeled consciousness was placed into a body with damaged primary consciousness. In this case, the mind works not a human mind, but as a program. And the program just can’t acquire the understanding of the corporality, it doesn’t re-live its body and doesn’t analyze its

place among other bodies even though it's of an organic nature. This fact is underlined by Gibson with the help of technical terms usage and the usage of metaphors which also include technical lexemes thus depriving the description of "living" aspect.

"...it had allowed him to accept Armitage's flatness and lack of feeling. He'd always imagined it as a gradual and willing accommodation of the machine, the system, the parent organism" [7, p. 151], "Armitage smiled, a smile that meant as much as the twitch of some insect's antenna" [7, p.204].

The other aspect of intervention into human corporality in the texts of cyberpunk genre is the applying of various "extensions" – bio-implants, the transformation of the body with the help of adding computer implants (such as *trodes*, *sockets* at the back of the neck which are used for entering the so-called "Matrix". We also can't but mention that the concepts of bio-implants and "Matrix" were firstly introduced not by the specialists of IT-sphere, but in *Neuromancer* by William Gibson). The dominant amount of such extensions and stuff that can influence the body functions are neologisms, introduced by the writers. They are built with the help of morphological methods – affixation. E.g., the toxin which hampered Case's neural system was *mycotoxin* – the toxin, which action can be correlated with the fungi influence on the neural system (*myco* means "fungus"). In case with Molly Millions we see the process of partial *body augmentation* – the presence of *eye sockets sealed with vision-enhancing mirrored lenses*, razor blades under her fingernails etc. People in the cyberpunk text view their bodies as imperfect; this case can be clearly seen in Ribofunk's stories: people with ordinary, *non-augmented* bodies are viewed as the lower layers of society, so *skin\muscle\bone implants* are viewed as a marker of social status [6].

The tempo of technological and intellectual evolution has accelerated, the demand for innovations has also grown. The prefix "nano" has become the thing of a great fashion; the linguists and those involved in literary studies has called it "the first shot" of the new wave of lexis technization, the inherent part of the nanotechnological discourse [4, p.189].

The so-called nanopunk can be viewed as a sub-genre of cyberpunk and the brightest representative of such style is Paul de Filippo with his "Ribofunk". Nanomountains, nano-valleys, nano-seas and nano-rivers, filled with nano-monsters have become not the fantasy of the writers, but the fixation of the reality, which can't be seen with ordinary means [5, c. 10].

Conclusions. The problem of defining the corporality in scopes of the cyberpunk genre is of a bilateral nature. The first vector is to investigate the phenomenon of physical disembodiment of a person with the further transfer of the consciousness into the Web; in this case, we investigate the verbal representation of the transferred mind, the stylistic features of the consciousness' communicative realization and interaction with other human beings, which are not virtualized. The other vector is studying the morphological structure of the lexemes, which are used to name the body "extensions", thus figuring out their role in extending the body function and extending of peculiarities of body existence.

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В.Н. Гавриленко. Особенности манифестации телесности в прозовых произведениях периода мета-модернизма (на основе произведений жанра киберпанк). В статье рассматриваются особенности манифестации феномена телесности с помощью лингвистических средств в текстах периода мета-модернизма, и в частности – в текстах жанра киберпанк. В процессе нашего исследования мы исследуем языковые средства отображения человеческой телесности в рамках жанра киберпанк, где мы выделили два основных вектора манифестации телесности – избавление от физического аспекта телесности путем переноса сознания в виртуальную реальность (объектом рассмотрения являются лингвистические средства, описывающие вербальный аспект состояния и функционирования перенесённого сознания), и расширение физического аспекта телесности (в этом аспекте нами исследовалось морфологическое строение лексических единиц, обозначающих бионические и механические «расширения» человеческого тела). Актуальность статьи основывается на отсутствии в исследованиях украинской филологии и теории литературы работ, посвящённых лингвистическому и литературному аспектам жанра киберпанк. Последующие исследования данного жанра могут проводиться в таких направлениях как стилистика, неология, теория литературы.

Ключевые слова: телесность; неологизмы; мета-модерн; виртуальная реальность; тексты жанра киберпанк.

В.М. Гавриленко. Особливості маніфестації тілесності в прозових творах періоду мета-модернізму (на основі творів жанру кіберпанк). У статті розглядаються особливості маніфестації феномена тілесності за допомогою лінгвістичних засобів в текстах періоду мета-модернізму, і зокрема - в текстах жанру кіберпанк. У процесі нашого дослідження ми розглядаємо мовні засоби відображення людської тілесності в рамках жанру кіберпанк, де ми виділили два основних вектори маніфестації тілесності - позбавлення фізичного аспекту тілесності шляхом перенесення свідомості в віртуальну реальність (об'єктом розгляду є лінгвістичні засоби, що описують вербальний аспект стану і функціонування перенесеного свідомості) і розширення фізичного аспекту тілесності (в цьому аспекті нами досліджувалося морфологічна будова лексичних одиниць, що позначають біонічні та механічні «розширення» людського тіла). Також ми взяли до уваги філософський аспект, а саме – дослідження онтологічної складової віртуальної реальності, та як її взаємодія з індивідом впливає на його/її бажання змінювати вербальне вираження своєї тілесності і вибір конкретних лексичних одиниць. З лінгвістичної точки зору розроблювана нами тема складає особливий інтерес для лексикології, а саме – для досліджень в області неології, адже лексичні одиниці, які використовуються для позначення тілесних імплантатів, особливостей або складових віртуальної реальності, найчастіше утворюються за допомогою мовних способів морфологічного типу, а саме – префіксації. Актуальність статті ґрунтується на відсутності в дослідженнях української филології та теорії літератури робіт, присвячених лінгвістичному і літературному аспектам жанру кіберпанк. подальші дослідження даного жанру можуть проводитися в таких напрямках як стилистика, неологія, теорія літератури

Ключові слова: тілесність; віртуальна реальність; мета-модерн; неологізми; тексти жанру кіберпанк.