Cyberspace liminality in williamgibson's *neuromancer:* A decentralization from the cybernetic to the posthuman

عتبة الفضاء السيبرالي في رواية ويليام جيبسون ممزق الأعصاب: الإنتقال من
مركز السايبورغ إلى التطور ما بعد البشرية

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ملخص

إن هذا البحث يدرس مفهوم العتبة في رواية ويليام جيبسون ممزق الاعصاب 1984، فهذه الرواية
بصفتها خيالا علميا لبعد الحداثة فإنها تجسد هيمنة الثقافة الرقمية والحاسوب التي ميزت رواية
الخيال العلمي الامريكية في الثمانينيات إذ أن التقدم التكنولوجي والمحاكاة الرقمية للواقع أنتجت
أماكن إفتراضية جديدة يقصد بها الفضاء الحاسوبي أو المساحة الوهمية، ورسمت شخصيات
عضوية هجينة عالقة ما بين العالمين الحقيقي والافتراضي يصفها المنظرون "الشخصية السايبورغية
أو الشخص المسير آليا" . إن هذا البحث يدرس طبيعة هذه الشخصية ويتعمق في بنيتها من خلال
نظريات هومي بابا حول الأبعاد الإنتقالية التي تتجسد في هذا البحث من خلال الفضاءات السيبيرية
العتبية. الفضاء السيبيري عبارة عن مساحة مكانية إلكترونية تهيمن على الافراد وتزودهم بقدرات
رقمية جد خارقة، إلا أنها لم تعد تعتبر أصلية بل أصبحت بعدا مكانيا يهدد الشخصية السايبورغية
التي تحاول تجنب نرجسيتها الرقمية و تسعى إلى أكثر حرية وإنسانية في العالم المعاصر.

الكلماتالدالة:السايبورغ؛الفضاء السيبيري؛العتبة؛الهجنة؛ ما بعد الإنسانية.

Abstract

This paper examines the notion of liminality in William Gibson's cyberpunk novel *Neuromancer*(1984). As a postmodern science fiction narrative, this novel is a deliberate representation of the hegemonic cyberculture that defined the eighties in American Science Fiction, through which high technology and hyperreality designed new virtual settings termed as 'cyberspaces' and portrayed hybrid organic characters, entrapped in both real and digital worlds, labelled by theorists as 'cyborgs'. This work studies the nature of such new characterization and scrutinizes it's inbetween's using HomiBhabha's theories about transitory spaces to be defined in this paper as liminal cyberspaces. Cyberspace is an electronic space which overwhelms characters and provides them with extensive digital superpowers. However, it is no more original, and has

become a threatening spatial dimension to cyborg identity, who tends to avoid its cybernarcissism and quest more independent humanism in contemporary world.

Keywords:cyborg;posthumanism; cyberspace; liminality; hybridity.

Résumé
Ce travail examine la notion de la liminalité dans l'ouvrage Neuromancien (1984) écrit par William Gibson. En tant que science fiction postmoderne, ce roman représente fidèlement la cyberculture hégémonique qui caractérise la science fiction américaine des années quatre-vingt dont la haute technologie et l'hyper réalité ont conçu des nouvelles zoneappelées 'cyberespaces' et ont représenté des personnages organiques et hybrides qui sont coincés dans des deux mondes, réel et virtuel. Ces personnages sont étiquetés par les théoriciens en tant que 'cyborg'. Cette recherche étudie la nature de cette nouvelle caractérisation et scrute son intertitialité (que veut dire ce terme ?) en utilisant les théories d'HomiBhabha sur les tiers-espaces qui sont définis dans ce travailcomme'des cyberespaces liminaux'. Le cyberespace est un espace électronique qui domine les personnages, et les fournis des superpuissances magnifiquement digitales. Cependant, le cyberespace n'est pas plus original, il est devenu une dimension spatiale qui menace toutidentité que cyborg, essaye d'éviter son cyber-narcissisme et requiert un humanisme plus libre dans le monde contemporain.

Mots clés: Cyborg;Cyberespace; Hybridité, Liminalité, Posthumanisme.

Introduction
Science fiction of the 1980's promoted a new narrative trend that emphasized the hard effect of science and hinted the dangerous outcomes of virtuality to human existence. The rein of computer-based informatics and hyperreal screen entities characterized the literary context of postmodern science fiction, which has become coined as Cyberpunk literature. It is a literary genre which manifests how real humans interact with Artificial Intelligences, androids, computer-simulated bodies, and offers a cyborg characterization which entails a hybrid identity between the human and the machine.

Cyberpunk narratology emphasizes the commoditization of human identity and highlights human subjugation to technological consumerism: "This genre is examined in terms of its combination

of technoscientific themes and urban subculture inspired by a punk sensibility" (Cavallaro, 2000, p.6). It is a punk genre that portrays strangeness and odd existence to humanityin the shadow of the screen. The cybernetic age claimed the transformative structure of humanity from different perspectives. Marilyn Ferguson calls this period of technological hegemony as 'The Age of Aquarious', the time of the minds 'true liberation' (Ferguson, 1981).Technoscience liberated humanity from nature to posthumanism, posing a transformative cyborg identity that sets the contact between two contrasted realities, questioning social and economic modalities of the late period. Postmodernity is an age of transformations of consciousness, it is the now that is moving to the unknown.

1. Cyberpunk narrativity and cyborg hybridity

Late capitalist individuation is socially and historically reconstructed due to the technological hegemony which transformed the human mind that has become more robotic and mainly scientific. Besides their human biological bodies, characters in cyberpunk novels are totally superhuman due to the virtual world that they seem navigating in. Therefore, they are labelled cyborgs to distinguish them from classic characterization of modern science fiction and state their identity as hybrid, half human and half computerized. Ann Balssamo defines them as, "hybrid identities that are neither wholly technological nor completely organic, which means that the cyborg has the potential not only to disrupt persistent dualisms that set the natural body in opposition to the technologically recreated body, but also to refashion our thinking about the theoretical construction of the body as both a material entity and a discursive process"(Balssamo, 1996, p.11).

Cyberpunk narrative, therefore, presupposes the existence of two existential modalities which would define the character's essence along the text. The first one would be Cyberculture, a communitas of the computer and data base entities, and the other modality is the physical reality that is the postmodern human society which ordains the different social, ethical and humanistic systems. The text is not a mere literary product of language operations but a hypertext that explains mathematic formula and informatic tactics in new terms of the human, author of cyberpunk hybridity, Daniel

Grassian states that such existential duality in this genre of literature "[In cyberpunk fiction], the lines between humans and machines and other technological forms have blurred. Cyberppunk writing helped bring back a sense of scientific legitimacy to science fiction."(Grassian, 2003,p.131).It is the aim of William Gibson, the father of Cyberpunk in American fiction, whose novel *Neuromancer* (1980) introduced art and literary readership to the virtual world of internet, hacking and propaganda in the Eighties.

Cyberpunk fiction does not restrict the plot to solely biological cyborgs who are mechanical and totally robotic, it rather extends the imaginative figure to more promising new modality of the posthuman as Elana Gomel calls the 'historical cyborg'(Gomel, 2000, p.115).

That is a robotic figure with human meat but extended temporal and humanistic possibilities. The hero in *Neuromancer* is a hacker, named Henry Dorsett Case who has a human body but a digital mind that he uses to hack banks and companies using very advanced viruses. Though he has been created in the Matrix and monitored by his artificial bosses, Case reveals the cybernetic mysteries and rebels against his creators to have a possible humanistic existence in the physical world. Though their bodies are immortal and powerful, Case and the other cyborgs, are neurotically manipulated and menaced most of the time by their AIs(Artificial Intelligences), their minds seem strongly inclined to the mechanisms of the sprawl(computer reality). Therefore, their body shapes demonstrate their biological difference and hybrid nature but never explain the digital mystery that they undergo constantly while passing into the virtual world.

An Artificial Intelligence agent explains to Case his digital existence and the virtual Matrix missions that he has been created for: "You're a console cowboy. The prototypes of Programs you use to crack industrial banks were developed for screaming Fist(...). We were running a virus called Mole. The Mole series was the first generation of real intrusion programs."(Gibson,1984, p.15)

Case' job was to locate banks in reality (visit them, meet the partners) and hack their security system with viruses (virtually)

then rob it for his mother artificial intelligence 'Neuromancer Unit'. However, he would rob his bosses and flee. Unfortunately, he finds out that he has got few implanted intoxic sacs in his liver to be exploded whenever Neuromancer decides to.

Such operation threatens Case along his stay in Japan. Afraid and disdaining Neuromancer, Case decides to join another artificial intelligence named Wintermute in order to have a surgery to remove the sacs and fix his sick body. Eventually, he will accomplish all the missions assigned to him by Wintermute then decides to fuse it with Neuromancer to create a new artificial entity, which he identifies as a God of the matrix.

It is clear that the digital entities are manipulative and dominant, Neuromancer is, on the one hand, decisive and intolerant, it betrayed Case through killing his love Linda Lee because he truly loved her which is a menace to his Matrix artistry. Wintermute, on the other hand, mixes reality for him through setting illusions about his dead girlfriend in order to calm him and preserve his faithfulness. However, Case manifests a rebellious spirit to both powers and refuses to be like the other passive, powerless cyborgs such as his boss Armitage, and his partner Molly. William Gibson shows the Matrix as a sacred place for Case where he works perfectly and feels home, though, he seems fed up with the brute dominance of the artificial intelligences.

In *Neuromancer*, there is no clear cut between the real and the virtual, Case moves uncontrollably from the real to the matrix, he eats, sleeps, has sexual intercourse with Molly, goes to bars , meets people, then takes Cocaine drugs in order to work on the screen for hours. Case believes that drug addiction ameliorates his cyberspace performance. So, he combines both lives (real, and virtual) to have such a state of being a free cyberspace hacker whose inbetweeness motivates his 'diaspora'(Harraway,1999,p.145) resistance in the narrative. Though he is neurotically manipulated, Gibson's hero is so intelligent that he does not trust the matrix.

He traces the enigmatic histories of certain characters like Armitage, who would become an emergent fake agent from a dead one named Corto who went crazy during the Cold War and disappeared mysteriously. Disappointed in Wintermute, Case looks

at the sky and tells Molly about his wish to escape the exhausting milieu of cyberspace "I truly do wanna get high, you know? trick pancreas, plugs in my liver, little bags of shit, I wannabuz.".(Gibson,1984, p.80)

William Gibson introduced a new termed space for such hybrid organic characters, that is cyberspace, a screened virtuality which poses an imaginative adventure which turns real to cyborg divers, he defines it for the first time at the beginning of the novel *Neuromancer*by stating: "cyberspace, a consensual hallucination experienced daily by billions of legitimate operators, in every nation. A graphic representation of Data abstracted from the banks of every computer in the human system. Unthinkable complexity lights (…). The cyberspace matrix was actually a drastic simplification of the human sensorium." (Gibson, 1984,p.31-2)

This modern representation of spatiality offers its posthuman characters a terminal space which eradicates the boundaries of the screen and helps them create alternative worlds and virtual identities. Gibson's cyberspace explains what Bauman called "Liquid Modernity Times"(Bauman, 2000, p.11) in which virtual instantaneity refuted the classic vision of fixed spatiality and issued a flexible (virtual) space that offered power to its agents. Cyberspace, therefore, is defined in cyberpunk criticism as "the location where fantasies and nightmares about the body are realized, warning the reader/user of the dangers of both technoromantic and cybergothicextremes".(Bauman, 2000,p.10)

This virtual dimension seems literally promising to individuals through digital extension of both body(they often terms it as meat) and mind(the intrusion of the computer) but turns really overwhelming and manipulative to offer a cybernetic apocalypse to individual identity (these intelligent hackers will be just bugs in amber).

Postmodern science fiction theorist Scott Bukatman defines cyborg figures as terminal identities that deal with double shaped reality, the virtual and the external, he emphasizes the inevitability of the liminal situation as a 'permanent crisis' (Bukatman, 1993, p.42) that these cyberspace characters are involved in along the virtual

process: "The screen operates as the frontier between the two realities, physical and electronic. It is a space without centre or ground, and with only vector –graphic simulation of perspective." (Bukatman, 1993,p.108) Accordingly, "Jacking in" (Gibson, 1984, p.35) is a Gibsonian recurrent expression that entails the soft movement of cyborgs from the physical world to the virtual one, Case does it perfectly in a way that makes both realities as one transcendental spatiality for him, he spends long working hours in theMatrix as a hacker, ending up very exhausted and tries to escape to reality for rest: "Molly was gone when he took the erodes off, and the loft was dark.

He checked the time. He 'd been in cyberspace for five hours (...) He closed his eyes,took a deep breath , opened them and saw Linda Lee step past him, her grey eyes had gone, into shadow"(Gibson, 1984, p.23) Here, the reader is not certain if Case is fully out from the Matrix since visions and dreams of his beloved keep showing to him in daydreaming. Due to the inconstancy of both realities, Case flowsinbetween very smoothly.

Cyborg liminality necessitates the coexistence of two cultures and a certain juxtaposition of different customs and rituals; it is a situation of inbetweeness through which human nature is basically challenged. HomiBhabha states that liminality urges 'a double narrative within a nation space'(120) that would express the inbetweeness of the individuals.

In *Neuromancer*, a postmodern narrative is employed through city life of modernized humans (in Japan), schizophrenic characters who are satisfied with the technological progress and its different possibilities of the consumer society. The other narrative is the cybernetic one that is formed by the dogma of the screen (hacking) and hyperreal existence which entail cyborg heroism. These two realities seem two 'adjoining territories'(Bhabha, 1994, p.163) which need to be bridged in order to save the posthuman figure who would survive freely at the end, like Gibson's protagonist who would overpass his robotism and Matrix enslavement to decide to live in the real world with his immortal body. The Matrix territory seems very encompassing in the novel, that all characters are obliged to obey its rules and enjoy their immortality and massive

intelligence, like Molly, for instance, has implanted glasses in her eyes which allow her to see colors in extreme darkness, and lady 3 Jane whose cosmetic surgeries hide her real age and make her very younger to deceive new cyborgs. However, such cyberspace neurotic domination that expels body from existence is very exhausting for them and continuously menacing their existence.

Gibson's characters are entrapped in their database world of creation and attracted by the physical world where they may be able to exercise possible errors and humanistic actions full of flaws and sentiments. The cyborg hero, Case is fond of cyberspace, he likes every pixel, data and image in this virtual world, but keeps questioning his life in the real world, and once he is tricked by the hegemonic Artificial Intelligence Neuromancer and betrayed by the matrix.

Case decides to live in the real city life where there are no illusionary memories of his assassinated girlfriend Linda Lee but there are new possibilities for a better future. He hates the mystery that characterizes the virtual world and fears the tension that overwhelms him every time he jacks into the matrix. Case states clearly his uneasiness in the novel to most of cyborg characters, "I don't know exactly, who or what we're really working for." (Gibson, 1984, p.19) Cyberspace is more nightmarish than outstanding for the hero, he terrors every time he enters into the screen "Seven days and he'd jack in. If he loses his eyes now, he'd see the Matrix. Then the fear began to knot between his shoulders" (Gibson, 1984, p23).

While jacking into cyberspace all along the narrative, Case feels ambivalent about his state of being as an obedient matrix hacker to dangerous units that keep threatening him. He enjoys his life in the real world with his new girlfriend Molly, takes drugs like any postmodern punk. Such cyborg ambivalent in-between's explains the unfamiliar otherness that challenges the denotative stability of human identity. Consequently, *Neuromancer* can be read as Bildungsroman about an individual cyborg whose identity celebrates inbetweeness and challenges the digital cyberspace hegemony to achieve a certain humanistic metamorphosis. The individual hero, Case, is the only character who comments

negatively upon his body 'meat' and views the Artificial Intelligences as 'Lords of Hell'(Gibson, 1984, p.157), he both disdains his physical flesh that he views as a prison from digital freedom and condemns the mastering cybernetic authorities. What Case only praises, is his memories of his former lover, and physical pleasures that he continuously has with his partner Molly.

Case's sceptical individuality is a liminal identity which is situated in the midst of two spatial and social settings, the fact that urges a transition towards self recognition as HomiBhabhadeclares: "The two conditions are ambivalently enjoined in the survival of migrant life"(Bhabha, 1994, p.224).

 Neither spaces is satisfying, both provide certain pleasing aspects to cyborgs but define at the same time serious injuries and boredom. Cyberspace hacking is Case' job that offers a fortune in a short lapse of time but exhausts him with mental illusions and physical threats. Life in the real world is free, seductive, restful but full of boredom and unemployment. Therefore, the cyborg protagonist chooses to mingle in between, in his own terms through cracking the disturbing Artificial Intelligences and creating a tolerant matrix that knows nothing about his history and allows him an independent temporal travel to city life. Such a situation is not the ultimate resolution to liminality, it is rather a posthuman appropriation of ambivalence, through which human features like independence, emotion and belief are preserved in a mechanic body of hybrid organism. This new 'emergent identity' (Bhabha, 1994, p.179) embodies the author's 'Technoromanticism'(Coicoechea, 2008, p.3) that mixes technophelia with idealism and nostalgia to reproduce an essence away from 'cybergothic' of the Matrix.

Grassian labels such ambivalent consciousness as ' hybrid desire ' that is inevitably clear in science fiction ,through which hybridity turns utopic in enhancing human performance in digital age without nullifying its real existence. That is the case of the Gibson's hero in this story, who is a computer genius but still has affection for the real world and real romance. Therefore, Gibson marries both neuro and romance in his title to foreshadow the hybrid nature to be exposed in the narrative and mainly characterization.

Case relies on virtual agents working in the matrix like Dixy(having a human mind) that helps him to crack various systems in order to reach the dominating artificial intelligence which was menacing him with the sacs in his body. In such non comfortable cyberspace, the cyborg hero tends both physical and neurotic revolt over cybernetics; he gradually becomes aware about the dangers, conspiracies hidden in the database, so he creates a tight link to the real life in the hypermodernized city Chiba, Japan and builds a sort of normal man's life.

However, Case' experience in the real world is not the ultimate salvation from cybernetic danger, it is another dimension that helps him understand certain humanistic features in his character like memory of the past and nostalgic emotions for his dead woman, he dreams most of the time to challenge exhaustion and overpass threat of Neuromancer, it is written in the story: ''Sleep wouldn't come , he tries to rest from long hours of work in the matrix, though he is exhausted but never surrenders his hacking anguish in the computer''(Gibson,1984,p18). This hero is entrapped in between passion (in cyberspace) and rest (in real life).

2. **Liminal cyberspace and postliminalpost humanity**

Cyberspace is no more the permanent zone where cyborgs were created and automatically manipulated. This space has provided such hybrid organisms with biological shapes that they are supposed to have, but never allows them to feel originality or freedom. This Gibsonian notion of space becomes what contemporary theorist Hakim Bey has called in his theory of Anarchy 'The Temporary Autonomous Zone'(Bey, 1988, p.4), the technological dimension which extends humanity to coherence and energy in late capitalism. He states the end of anarchy and the beginning of 'Information War', which sets cyborgs into a mere spiritual mission apart from their virtual existential origins. The world is therefore moving from physical economy to what he coins as 'Metaphysical economy' (Bey, 1988, p.5) where nature is revised and transcendence to 'Gnosis' (God) is required.

Cyberspace, then, is just a transitory spatial territory that offers temporary fantasies about human superhumanism but transcends its

individual actants to further existential sensibilities and more questionable spiritualities. It is no more the sacred cyberspace but rather the liminal zone of the hybrid cyborg existence.

Such characters like rebellious Case, attempt to avoid the rigidity of data space and choose an ameliorated image of spatiality where to escape and imitate an independent posthuman identity away from the automatic domination of the digital space. Katherine Hayles defined posthumanism as a utopian figuration that bridges cyborg organism to extended romantic terms: "The posthuman does not really mean the end of humanity. It signals instead   the end of a certain conception of the human, a conception that may have applied at best, to that fraction of humanity who had the wealth, power and leisure to conceptualize themselves as autonomous beings"(Hayles, 1999, p.286).

Cyberspace is a transitional territory via which cyborg agents intend to leave and create their own postliminal world that is the posthuman world, a world that is closer to humanism and further from automation where these hybrid organisms experience more humanistic qualities besides their cybernetic essence. They will be able to love, sacrifice and corporate. In his theoretical *The Rites of Passage*(1960), Van Gennep defines the individual's social journey as the passage through three obligatory phases highlighting the urgency of transition in one's life. Gennep is one of the first theorists who termed transitory phase as liminal:

> *The analysis of rites maybe subdivided into rites of separation, transition rites, and rites of incorporation. Rites of separation are prominent in funeral ceremonies, rites of incorporation at marriages. Transition rites may play an important part for instance, in pregnancy, betrothal, and initiation, or they may be reduced to a minimum in adoption. Thus, although a complete scheme of rites of a passage theoretically includes preliminal rites (rites of separation), liminal rites (rites of transition) and postliminal rites (rites of incorporation).*(Gennep, 1960, p.11)

In Gibson's novel, Case' body is taken from the real humanistic world then recreated and implanted in the technoscientificvirtuality of the Matrix, a world that both amazes and threatens him. After a long time of travelling inbetween, dreaming and hallucinating, he decides by the end to bridge both worlds of existence into his lifetime and become a posthuman who is a cyborg that is no more a dead mechanic entity which only formulates battles in the Matrix, but rather is a terminal body that tries to live a unitary experience with his fellows.

In Gibson's novel, Case is involved in a tight relationship with Molly, and tries to save her when she is kidnapped   later. He becomes a close friend to his boss Armitage, and strong Lady 3 Jane who guides him to the truth about Wintermute's deceiving telepathic images. Case pushes them to rebel against the artificial intelligences, athough these cyborgs happen to be static and cannot imagine their lives out of the matrix.

Gibson portrays his posthuman hero as the Matrix messenger who foretells the hellish nature of cyberspace and prophesizes the end of the Artificial Intelligences. Case in this sense attempts to raise a rebellious collectivity among cyborgs in order to challenge the hologramic illusions displayed by Wintermute to dominate them through their own memories. William Haney terms such consciousness as 'mythical oneness' (Hanley,2006, p.59) that combines cyborgs as a community which represents the future of humankind at a very advanced stage. Gibson's hero announces the beginning of a new free cyborg age: "Case was aware of another thought something darker, hidden that rolled away, diving like a fish, just beyond his reach" (Gibson, 1984, p.75).

This expression assures Case' character as a romantic, emotional creature whose cyborg nature is changed due to interaction with the physical world. He is the only cyborg who expresses his anger and matrix pressure through tears(which is not a cyborg trait). It is written repeatedly along the novel: "Wintermute' Case screamed: 'Don't do this to me! Tears broke from his lashes" (Gibson, 1984, p.122).

Furthermore, Gibson's title 'Neuromancer' defines the novel as a challenged cybernetic narrative, whose matrix story is questioned

by the individual characters' anguish for a humanistic and romantic life that contrasts the neurotic trait of electronic domination. Cyberspace is defined in this paper as the epiphanic space in which characters like Case realize the reality of dystopian Matrix and decide to escape to utopian posthumanism that is an extended image of human intelligence and creativity.

By the end of the novel where Case reaches the land of Neuromancer and decides to crack it then joins it to Wintermute, Armitage panics and begs him to surrender before he is caught, but Case ignores him "Case, Read you, Case" The voice barely resembled Armitage's now; I am sorry, Case, one of us has to testify. If we all go down, It ends here. I'll tell them all of it." (Gibson,1984, p.122) Such cyborg characters believe that they are trained to obey, they have no power to fight but Case contrasts such stereotypical mechanic vision of the cyborg to become a metaphysical entity who asks 'philosophical questions '(Gibson,1984,p.79) as already remarked by the virtual friend Dixy who warns Case continuously in the matrix.

Gibson's version of heroism goes with Deleuze and Guattari's definition of organic bodies as 'desiring machines'(Deuleuze et al, 1983, p.120) which couples nature and machine into a powerful existential process of liminality, therefore, the liminal space is a space of production. Case jacks in the Matrix for hours to unveil the truth about the AIs and their conspiracies in order to crack them and create one entity that would give him more freedom and a better life in the real world.

He uses cyberspace to experience his superpower and exercise his perfect expertise in hacking information, however his neurosis is seriously trembled in this dimension, through which his memories are vacant, (so he relies on certain character like Armitage to tell him about the world before his creation) and his dreams are confused, in which Case dreams for long hours of Cyberspace but never figures out the reason. Case often passes inbetween to show that both spaces are liminal and transitionary.

This cyberspace enhances human capacity through reason; it traces technological progress to a 'transhumanist' evolution (Vinge, 1993, p.2) to demonstrate that technoculture is not dehumanizing but

transcendental. Accordingly, cyberpunk will be redefined in VernorVinge's post-singular terms through which posthuman characters like Case would transcend over their body and unite with cybergnosis, (godlike Matrix) and the posthuman(like Case now) becomes the over soul that challenges classic technological dualism of body and machine. The postliminal status in Gibson's work is the romantic cybergnoticism that Case would align in his new virtual existence, or spiritual journey that he starts at the end of the Artificial Intelligences.

Cyborgs in such cyberpunk fiction that values individual perception, like *Neuromancer*, experience a transhuman feature through extending their virtual capacities into creating a certain belief of a divine individuality; they would view themselves as co-creators, like Case who works very hard to merge the two units to create a holistic virtual figure. He is no different from his creators who made him in the Matrix earlier. It is the 'mutual evolution' (Hollinger, 1990, p.42) that results from deconstructing Body/Machine opposition into a godlike posthumancommunitas of the organic to the virtual. Gibson's hero receives the voice in the matrix as God who ends all cyberspace calamities and stops both AIs' manipulations: "I'm not Wintermute now. I'm the matrix. Nowhere,everywhere, I'm the sum total of the works, the whole show." Case would understand: "So what's the score? How are things different? You running the world now?You God?"(Gibson, 1984, p.162)

The experience of liminality gives cyborgs essentialism of identity, they would overpass their loss and confusion, then receive cyberspace as their metaphysical dimension which provides them with an ideological perspective for more understanding, and self realization. This paper determines that the neurotic experience of cyborgs in electronic cyberpace gives them authenticity and implies a new spatiality through which their sense of inbetweeness fades away and becomes a posthumanist narcissism. In *Neuromancer,* Case tries to find a sense of God in the new entity that results from the fusion, he intends to trust now, since he is free from the Matrix, back to the real life of the city and he is no more obliged to follow the instruction. He maintains contact to the screen because it is his

world of craft, Case cannot drift totally from Cyberspace since it constitutes a part of his identity, his appearance, and his mind, but his intelligence promotes him to question his electronic existence and seek a humanistic freedom in the land of the real. Gibson offers a new vision of the cyborg hero who ends up physically advanced, mentally genius, and certainly humanistic.

After the death of Lady 3 Jane and Armitage, the disappearance of Molly, Case decides to return to Chiba city in Japan and live a real life with real people. This fusion liberates him from any socialist structure, he becomes free in the real life where he will have a simple man's job, a city apartment and a common girlfriend who is different from Molly, Linda lee or any other cyborg female. This ideological decentralization from the hegemonic matrix is utopian for Case who is now a posthuman identity that stands by its own to decide where to live and with whom:

> *The screen woke, random patterns flickering feebly from side to side, as though it were trying to rid itself of something that caused it pain. I don't need you,"Case said. He spent the bulk of his Swiss account on a new pancreas and liver, the rest on a new Ono-Sendai and a ticket back to sprawl. He found work. He found a girl who called herself Michael.* (Gibson, 1984, p.163)

Conclusion

The cyborg hero, Case alters his cyberspace consciousness to become more flexible with the real world. He would accommodate to the physical world with his data base capacities. Actually, Cyberpunk narrative does not stop at exposing a virtual existence of hybrid cyberspace characters, it rather provides a certain metaphysics which reformulates human nature and defines a typical collective between the human and the nonhuman in recent society. Cyberspace, therefore, is a transitory space that enhances hybrid identities' spatiotemporal perception but never offers a constant state of being. Cyborgs realize their cyberspace enslavement and decide to decentralize to a posthuman existence in order to celebrate humanity in an extremely technological atmosphere.

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