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✓ Title: **Cy(ber)borgs and netizens: (Re)configuring the post/human body in the nodal intersections of ScyberFiction and cyberspace**

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Abstract: Towards the end of "A Cyborg Manifesto," Donna J. Haraway asks the following question: "Why should our bodies end at the skin, or include at best other beings encapsulated by skin?" (178). With the advent of the Internet and cyberspace identities, cyberculture theorists—including Nicole Stenger, Arthur and Marilouise Kroker, Jean Baudrillard, Sherry Turkle, Christopher Dewdney, and John Perry Barlow—are addressing this question and positing that the move into cyberspace is initiating a shift from the human to the posthuman, the evolution of the species heading towards cyberspatial disembodiment where digital pattern is given priority over corporeal presence. This dissertation directly addresses this popularized notion of disembodiment by exploring the fictional and functional domains of cyberspace; in particular, I argue that embodiment is central to a post/human future, the virgule of post/human a corporeal intrusion into the apparent seamlessness of a disembodied posthuman.

As proof of cyberspace's marvels, cyberculture often draws upon Haraway's cyborg and the science fiction genre of cyberpunk to chart the cartographic/cryptographic route of disembodiment. Yet, as I demonstrate in the early chapters, the cy(ber)borg must replace the cyborg and ScyberFiction must overwrite cyberpunk in order to challenge the loss of the body. Using William Gibson's *Neuromancer* trilogy, Walter Jon Williams's *Hardwired*, Charles Platt's *The Silicon Man*, and Tad Williams's *Otherland*, I demonstrate how corporeal embodiment is reinforced as foundational to the cyberspatial experience. In the remaining chapters, I use Melissa Scott's *Trouble and Her Friends*, Gibson's Bridge sequence (*Virtual Light*, *Idoru*, *All Tomorrow's Parties*), Pat Cadigan's fiction (*Mindplayers*, *Synners*, *Fools*, *Tea from an Empty Cup*, and *Dervish is Digital*), and the Wachowski Brothers' *The Matrix* to demonstrate the different forms of this new digital embodiment, offering up the body-plus-virtualization and addressing such corporeal markers as gender, sexuality, and race. Finally, interspersed with the ScyberFiction are discussions of our contemporary Internet and how such venues as MUDS, Chat groups, virtual sex, the privileging of virtuality over simulation, and the rise of cyberplaces can collectively challenge disembodiment by demonstrating that our bodies often do extend outside the skin to encapsulate others, but not at our epidermal expense.

SUBJECT(S)