

Enfleshed Materialism in William Gibson's *The Peripheral*: Cyborgian Bio-technological Literary Analysis

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ABSTRACT

The purpose of the present research is to analyze the cyborgian theories of decentered and nomadic subjects, trans-genetic organisms, trans-human, bio-discourse, bio-narrative and metamorphic becoming, employed by cyborg biotechnology to create *enfleshed materialism*. Cyborg develops the characters' identity and the way they are linked to fictional reality and processes of creating the hybridized bodies. Gibson in *The Peripheral* (2014) portrays the non-unitary virtual subjectivities as well as challenges of genetic creatures through tracing the life of Flynn, the main protagonist. Donna Haraway, Paul Virilio and Rosi Braidotti are the selected theorists introducing the theory of the research; cyborg; an umbrella term referring to cybernetic organisms. Cyborg biotechnology expands the embodiment of the *self* and transforms the human into enfleshed body by making it cyborg, relating reader to the other worlds. In the cyborg biotechnology, the organic and non-organic bodies are produced through merging the body and non-body materials, relating to the debate on how cyborgian enfleshed body as an object of cyborg knowledge materializes, actualizes, shifts, and functions in bio-discourse. Cyborgian literary theory is used to examine virtual creatures, which are partly inorganic and partly machine to prove technology as a re-humanizing power to claim agency over the enfleshed bodies.

Keywords: Bio-Discourse; Cyborg Hybridized Subjectivity; Enfleshed Materialism; Metamorphic Becoming; Trans-Genetic Organisms

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INTRODUCTION

Technology, since its emergence, has raised controversial debates about the decentered subjectivity and hybridity. It has transformed human's life and fate in many ways. The main features of both cybernetic literary narratives and cyborg biotechnology, including trans-genetic organisms, metaphoric becoming, enfleshed materialism, bio-narrative and bio-discourse, have their roots in William Gibson's *Neuromancer* (b.1948). Gibson is a famous American – Canadian novelist known for his virtual biological novels. Gibson utilizes the Internet and the information technology in his scientific novels. He is credited for introducing the term 'Cyberspace', which depicts the concepts of cyborg technology. The scientific concepts employed by Gibson allowed literary fiction writers to develop the scientific language in the area of cyborg biotechnology in the 21st century.

The cyborg describes a human being whose physiological functions are enhanced by artificial means such as biochemical or electronic modifications to the body. Haraway in "A Cyborg Manifesto" (1985) writes:

Cyborg is a cybernetic organism, a creature of social reality as well as a creature of fiction. Social reality is lived social relations, our most important political construction, a world – changing fiction [...]. We are all chimeras, theorized and fabricated hybrids [bodies] of machine and organism; in short, we are cyborgs. The cyborg is our ontology; it gives us our politics.

(p.1)

Cyborg is a newly offspring baby of Post-modernism and Post-humanism yielded to change the social and cultural relations. Cyborgian biotechnology, bio-subjectivity, and bio-discourse are employed as the theoretical and conceptual frameworks of the present article so that they can indicate the scientific facts and facets of biological narrative.

It is significant to find out the impact of cyborg experience on the identity formation of the main characters and the way they are reconnected to virtual realities and processes of creating the hybridized enfleshed bodies. Braidotti in *Metamorphoses* (2002) asserts that enfleshed materialism is radically "the embodied structure of human subjectivity" (p.158). Enfleshed bodies are the fleshes of bodily materialism perceived through the situated knowledge, presenting the semiotic ideas.

The thematic features of the novel as the quintessence of cyborg bio-narrative, includes but are not limited to biological subjectivity, formation of constructed trans-humans, trans-genetic organisms, metaphoric becoming, bio-discourse and enfleshed materialisms, are analyzed. Consequently, the main objective of study is to show the organic and non-organic bodies that are produced through merging the body and non-body materials, relating to the discussion on how cyborgian body as an object of cyborg knowledge materializes, actualizes, shifts, and functions and, finally, makes enfleshed bodies in a natural history of trans-humanism.

LITERATURE REVIEW

Despite the plurality and diversity of studies, William Gibson's *The Peripheral* is still under-researched. *The Peripheral* has logically been examined through cyborgian hypothetical frameworks and the causes for the emergence of the hybridized-enfleshed characters are analyzed through this critical standpoint.

Lejla Kucukalic in *The Island of Dr. Moreau to Gene Mapper* (2022) and *Bio-fiction* (2021) examines the concepts of bio-identity, bio-narrative, trans-genetics and biotechnology. She studies bio-language in the bio-literary disputes over bio-engineering and scrutinizes the ideas of *Bio-fiction* and *Bio-discourse* to describe the interconnections of bio-literature and biotechnology. Kucukalic studies the genomic codes, bio-genetic subjects, bio-literary language, human communication with biology and the purpose of meaning in the methods of communication to produce bio-discourse.

Josie Gill in *Bio-fictions* (2020) focuses on the relations of humans, animals, the neoliberal state, and susceptible actors in our modern bio-economic order as a worrying look at the effects of dehumanization on any group that is subject to it. Gill studies a frightening warning about the way we are going to be trans-genetic humans and en fleshed bodies in biotechnology. Gill asserts another element of genetics – ancestry testing – and the role of that science in determining current ideas about bio-subjectivity, bio-language and bio-identity.

Douglas Kellner in his journal paper, “Virilio, War, and Technology” (2020), examines the influence of the modern biotechnology on human bodies and decentered subjects. Kellner integrates Virilio’s view of bio-engineering represented by his focus on biotechnologies of representation and machine, bringing him into technophobic viewpoints in scientific language.

Olga Tarapata in her PhD dissertation “Beyond Disability: Extraordinary Bodies in the Work of William Gibson” (2018) asserts Gibson’s narratives contain untapped potential to re-think non-normative virtual bodies offering a new view on the author who is known for coining ‘Cyberspace.’ Tarapata studies human cloning in Gibson’s novel and shows the impact of modern biotechnologies on man’s life and body.

Gerald Alva Miller in his book *Understanding William Gibson* (2016) scrutinizes Gibson's idea of cyberspace in *The Peripheral*. Miller situates Gibson as a major figure in the history of science fiction and demonstrates that cyberspace aesthetically affected scientific literature, exhibiting the Virilian view of the decentered subjectivity and en fleshed bodies in *The Peripheral*. Miller studies Gibson’s term ‘*Cyberspace*’ that proves distant futures imagining technological developments might lie just around the corner. Miller illustrates the impact of cyborg on bio-literary discourse by studying Gibson’s novel as the manifesto of cyborg literature.

Joseph M. Carubia in his journal paper entitled “Haraway on the Maps” (2019) studies Haraway's work “A Cyborg Manifesto” that presents cyborgian theories. Carubia discusses the blurring boundaries of fiction/bio-fiction, human/trans-human, human/animal, self/other, and organism/machine in Haraway’s “A Cyborg Manifesto”. Similarly, Bert Oliver in the journal article “The ‘Trans Human’ *Ottherness* of Artificial Intelligence (AI)” (2021) studies ‘trans-human’ in Gibson’s novels, referring to the idea of ‘ottherness’. Although it is written in terms of ‘artificial intelligence’ and ‘trans-body’, apparently it is related to a common denominator between humans and trans-humans. Such ‘trans-human’ transformation is framed in the words of bio-subjectivity, ontological specificity and ethical agency.

Margaret Grebowicz and Helen Merrick in their book *Beyond the Cyborg: Adventures with Donna Haraway* (2013) prove that Haraway's theories are the quintessential principles of the cyborg methodology and identify Haraway’s fervent engagement in hybridized bio-subjectivity as the theoretical core of her works. Additionally, Douglas Kellner in his article, “Virilio, War, and Technology: Some Critical References” (2020), interrogates the effects of the modern technology on human species. Kellner explains that Virilio’s image of technology is over-demonstrated by his life-threatening focus on war, military technology, technologies of representation and vision machine, driving him to technophobic perspectives.

Wibke Straube in his article “Toxic Bodies: Ticks, Trans Bodies, and the Ethics of Response-Ability in Art and Activist Writing” (2019) studies the concept of *other*, related to the dehumanization of enfleshed bodies. Trans-humans are the *others* in their social environments and are usually treated with indifference but often with stronger emotions of fear and disgust. Similarly, Efe Basturk in his article entitled “Nomadic Subjectivity and Criticism of the Conception of Identity: A Post-Structural Reading of Rosi Braidotti” (2018) develops the idea of nomadic subjectivity, which designates the process of bio-identity. Basturk claims that identity, for Braidotti, has a mechanical functioning in the metamorphosis of embodied subjectivity.

The present research is different from the research studies reviewed here for the reasons that *The Peripheral* is analyzed through cyborgian theoretical framework and the reasons for the trans-genetic enfleshed subjects (bodies) are recognized through this critical lens.

THEORETICAL FRAMEWORK

CYBORG HYBRIDITY

The present research aims to scrutinize the virtual world of Cyborg that encompasses the hybridized creatures constructed by the biotechnology in bio-texts. Cyborg hybridity refers to an amalgamation of human/animal, human/machine and machine/animal, creating bio-subjects and bio-species. Haraway in "Science Fiction, Speculative Fabulation, String Figures, So Far" (2013) claims that "primates exiting at the boundaries of hopes and interests are wonderful subjects with whom to explore the permeability of walls, the reconstitution of boundaries, and the distaste for endless social enforced dualisms" (p.7). The research builds on the theories of cyborg biotechnology; an umbrella term referring to some concepts including but not limited to virtual hybridity, biological subjectivity, and cybernetic organisms. Through presenting trans-genetic organisms, cyborg biotechnology transgresses human/animal and physical/non-physical boundaries and creates toxic bodies. Scientific novels deal with cyborgs that portray fictional creatures, hybridized animals and machines populating the modern world. Cyborg is a pseudo image of imagination, immaterial realities, and human enfleshed clones constructing the possibility of historical transformation.

Cybernetic hybridized-enfleshed bodies exist in the cyborg world and occur in the future of biotechnological studies. Haraway in *Modest Witness* (1997) uses the scientific language and the prosthetic vision of literature to assert that many writers try to “observe a future of fiction-writing through Biotech and InfoTech, with the translatability between flesh [enfleshed] and data or between genetic codes and computer codes” (p. 246). Modern biotechnology merges human body with mechanical tools and transforms human body into an enfleshed creature by making it part of cyborg. Haraway in “A Cyborg Manifesto” (1985) writes that "the machine is us, our processes, an aspect of our embodiment" (p.14). For such purpose, cyborgian technology transforms human body, human subjectivity, and human identity. Technological developments help transition toward a new human to transcend the limitations of human life. The cyborgian hybridized character is the copy of the original one due to three reasons: first, it has lost its originality; second, its autonomous position is transformed; and third, its cyborgian reality created the quasi-images of the enfleshed peripherals. Cyborg is a new creature of post-modern era with different radical nature and transitive identity affecting many fields during the past decades. Cyborg depends on the futurological events, and changes the electronic and virtual games, videos, art, fiction, and

cinematic movies which lead to the emergence of machinated beings, human clones and enfleshed embodiments in bio-literary discourse.

BIO-LITERARY LANGUAGE AND BIO-DISOURSE

Cyborgian bio-literature refers to the genetic codes and artistic skills, focusing on genes, stem cells, DNA and protein in the biotechnological world. The main principles of cyborg biotechnology, including DNA sequences, cross-species amplification of molecular markers and molecular linkage maps, are developed for interpreting genomic techniques in trans-genetic structures. In biotechnology, the bio-narratives are used to create a particular kind of scientific discourse by forming the scientific codes in the cellular components.

This research traces the features of bio-discourse to analyze the technologized enfleshed bodies in prosthetic and non-oedipal bio-literary narratives. Constant advancements in genetic modifications and systematic forms of life have changed scientific discursive forms. Bio-discourse is a group of bio-scientific statements and bio-literary practices which from theoretical viewpoint follows different purposes. Therefore, a new approach is needed to analyze the unprecedented challenges of contemporary cyborg world. Haraway in "A Cyborg Manifesto" (1985) explains the bio-information and genetic tools developed for writing genes in scientific language:

The trans-genetic tools in the biological processes assist protein and genes annotation. Bio-information aims at understanding living systems and using biological information in scientific discourse. Bioinformatics that is extracted from literature can improve gene expression within bio-engineering contexts and predict future and emerge trends.

(pp. 20-21)

Writing the genetic syntheses needs a specific syntax or basis to be used in bio-literary discourse. Biology is synthetically a field of science that involves redesigning organisms for useful purposes by engineering them to have new implementations. As Lejla Kucukalic (b. 1972) in *The Island of Dr. Moreau to Gene Mapper* argues "synthetic biology tools are used to construct and control consortia by manipulating communication networks in biological cyberpunk and regulating gene expression via exogenous inputs and engineering syncretic interactions" (2022, pp. 8-9). Scientific language is used for practical fact, objectively interpreting biological facts. While scientific language is filled with biological lexicons derived from DNA technology, bio-literary language is a subjective interpretation of fictional life. In cyborg biotechnology, the biological codes such as genes and DNA along with literary techniques are grammatically arranged to form a new scientific-literary discourse, expressing biological-natural language that provides new ideas in the future research studies. Haraway in *Modest Witness* (1997) asserts that "biology can be checked for information sources used in bioinformatics and re-contextualized in [bio-]literature" (p. 23). The research deals with DNA technologies developed to the more multifaceted structures of molecules, genes, and proteins in the cyborgian trans-genetic and enfleshed organisms.

TRANS-GENETIC ENFLESHED BODY OF THE CYBORGIAN WORLD

A genetic organ is physically a unit of heredity. Cyborgian genetic organs are made of genes and DNA technologies. Some genes act as information carriers to make molecules called proteins. Biotechnological transformed genes are structurally defined as the synthetic and biological means used for engineering non-natural genes within biological and cultural contexts. Haraway in her

interview "When We Have Been Human, What Is to Be Done?" (2006) states that "biology is a cultural-material practice. I needed to locate it with many other communities of practice, made up of entangled humans/others [enfleshed humans], living and not" (p. 4). *Trans-genetic organisms* cover more genes from another organism, where 'trans' means on or from the other. A *trans-genetic organ* is a genetic organ that comes from the outside of the genome. It is a genetically modified life-form that disturbs previously distinct species boundaries. Genetically modified organisms are manufactured by inserting genetic material (from another species) into the new *genomic organ* or enfleshed body through bioengineering. *Trans-genetic organisms* have artificial interference in their genome (DNA), by introducing a different DNA fragment to their species. Virilio in *Crepuscular Dawn* (2002) asserts that "we have information technology which is decoding of DNA, mapping of the human genome, and opening of the 'book of life'" (p.96).

Enfleshed body is a transhuman concept in biotechnological world at the intersection of human/animal and human/machine, which is different from the material and fleshed body. Cyborg is a transformer of human bodies in a natural history of trans-humanism. In cyborg biotechnology, the organic and inorganic bodies are produced through merging the physiological body with non-physiological materials, relating to the discussion on how cyborgian enfleshed body as an object of cyborg knowledge materializes and shifts, and functions in the biological language. In this sense, Haraway in "Situated Knowledge" explains the material – semiotic relations between human and animal: "cyborg [enfleshed]bodies as objects of knowledge are material-semiotic nodes. Their boundaries can be materialized in social interaction drawn by mapping practices; objects do not pre-exist as such. Objects are boundary projects. But boundaries shift from within. What boundaries provisionally contain remains productive of meanings and bodies" (1988, p.59). The present research portrays that enfleshed body is a kind of transformed human fleshed body into the cyborgian trans-human. It is an embodiment of the semiotic and hybridized enfleshed body, not the body of human. It includes small molecules and proteins that are capable of contact with body tissues interacting with biological macromolecules such as enzymes or cellular receptors.

Enfleshed materialism is an enfleshed sort of memory representing the ability of lasting new materialism, but it is drastic. Enfleshed materialisms are the fleshed bodies conceived through the situated knowledge. Briadotti in "Affirming the Affirmative" (2006) believes that enfleshed materialism refers to multiple interaction of social and semiotic forces: "it is the complex interplay of constructed social and symbolic forces. Enfleshed materialism envisages the body through intensities, flows, movements and affects" (pp. 21). The embodiment of subject makes biotechnology create the immaterial art in biological language.

Cyborg bio-body is another form of enfleshed body presenting the notion of an intermediate shape between post-human and human. It is observed that trans-body is in essence an enfleshed body resembling a human in some ways but with powers and abilities beyond ordinary human (his 'body', 'subjectivity', 'identities', 'being', 'power', and 'nature'). Haraway in "A Cyborg Manifesto" (1985) states that biotechnology enables humans to seek supremacy over bodily restrictions by reaching a technological immortality: "The Body of Christ metaphor, which emphasizes embodiment, sacra mentality, difference and solidarity, can guide our reflection on corporeality and on the human because this metaphor refers not just to the human body of Jesus Christ but also to the Eucharist, the church, and the eschatological Body of Christ in creation" (p. 9). Biotechnology expands the embodiment of the *self* to transform human body into a new bio-body or cyborg. Biotechnology improves our human abilities and warns us about our human inabilities; additionally, it merges our human and animal bodies. Cyborg biotechnology creates a radical sense of Braidottian enfleshed body and plays a paradoxical role in modern advances due

to its double face. Haraway in *Simians, Cyborgs, and Women* (1991) states that “The cyborg, as a coupling of the technological and the biological, not only marks an illegitimate offspring of militarism and patriarchal capitalism” (p. 151) but is also rooted in the space-race. Therefore, although cyborg biotechnology has a paradoxical nature, it awards us a double contradictory identity: the better self and the failing self.

The concept of *metamorphose* is a material becoming, a subject becoming, and a body becoming. Nomadic subjectivity indicates a kind of experience and knowledge, which is different from the conventional one (subjectivity). Braidotti is against any mode and manner of conceptualization of human subjectivity and human nature in biotechnology. Braidotti in “A Theoretical Framework for the Critical Post-Humanities” (2018) asserts that “the human subjects are the productive fields of transdisciplinary knowledge” (p. 67). It seems that cyborg subjectivity is not limited to specific subjects but takes place in obscuring the borders between public/private and nature/culture. The human subjectivity operates as an embodied entity in en fleshed materialism. The nomadic affectivity transforms the human subjectivity into the non-unitary subjectivity and semiotic en fleshed body due to its continuous transition. The nomadic subjects evasively multiply in non-pejorative ways. Braidotti in *Nomadic Theory* (2011) believes that “the subject not only exists as a force among forces, but refers to the various interrelations between subjects. These subjective processes are externally oriented and extensively more humanized in the [cyborg] world” (p.12). For such reason, Braidotti offers the multiple subjects in an extensive sense of interrelation between *self* and *others*, disregarding the reality of self-centered subjectivity in disapproving ways. It is a nomadic affectivity of manifold belongings to *self* and *others* that does not have any central identity through the process of en fleshed materialism. Braidotti asserts that “identity involves in the internal complexities of a subject for the sake of social conventions” (p.13). Braidotti like Virilio argues that high speed of biotechnological developments makes possible the transformation of subjectivity and human body into decentered subjectivity and en fleshed body in the cyborgian environment.

Braidotti examines the condensed images and melds of animal, cyborg and machine, following lines of becoming. The genetic world is after and before us in a process of differentiation and becoming. Nomadic subjects are current in a constant present which never completely relates to a present moment but continue the process of becoming in the virtual world. Braidotti in “A Theoretical Framework for the Critical Post-humanities” (2013) focuses on the plans of defining what ‘we’ could become as a bio-species and a set of biotechnologically interrelated material subjects, and writes: “There is aim to track the multiple ways in which we are becoming and knowing subjects, as ‘otherwise other’ than the binary oppositions posited by classical ‘Man’” (p. 9). Therefore, the concept of *Becoming* refers to the ontological existence of en fleshed subjects which are flowing and intensifying in trans-genetic subjectivities and affectivities.

It is observed that the Braidottian concept of the en fleshed materialism associated to the philosophy of *Becoming* in bio-genetic language. En fleshed materialisms are the pseudo images of bodily materialism observed through the mind’s structures, bringing forth the semiotic thoughts. The en fleshed body of nomadic subject becomes a process of interconnecting complicated forces that co-exist in a collection of the non-unitary subjectivities. Braidotti in *Metamorphoses* (2002) claims that “our desire is not to know who we are, but what we want to become” (p. 2). The present research analyzes the integration of human/animal and animal/machine in the selected novel to show that cyborg en fleshed bodies are transformed into new becoming subjects, essentially portraying the immaterial and the biological art in cyborgian en fleshed bodies.

Through biotechnology, the bodies' molecules change and decodes the genomes. Modern science creates the micro-levels of enfleshed bodies in biotechnology. Virilio in *Speed and Politics* (2007) asserts that "the overman is over-grafted, an inhuman type reduced to a driving principle, an animal body that disappears in the superpower of a metallic body able to annihilate time and space through its dynamic performances" (p.84). Biotechnology moves from presentation to representation for the purpose of creating multi-transformation of enfleshed body in trans-genetic structures. Biology highlights any scientific relationship between the decentered and nomadic subjects manifested by cyborg biotechnology, adapting biology, genes, biomolecule and cellular of residents encoded, pasted and edited in bio-genetic inscription. There will raise a question of this research: what does it mean to be nomadic subjects that take a new turn to the trans-humans with bio-genetic enfleshed bodies in Gibson's bio-narrative?

DISCUSSION AND ANALYSIS

CYBORG HYBRIDITY IN GIBSON'S *THE PERIPHERAL*

By using scientific language, William Gibson achieves to narrate the real experience of virtual body and create the cyborgian enfleshed bodies, which are partly human, partly animal, and partly machine. Gibson utilizes futuristic technologies to conceptualize extraordinary, embodied bodies biologically transformed. The merging of the biological and the technological bodies signals the disappearance of the real human body and its reduction to lifeless meat in the cyborgian biotechnological world.

In Gibson's *The Peripheral* (2014), the main characters are Flynn and Burton. Flynn lives in London of 2032. She spends her time indulging in VR video games called sims. One day, Flynn and her brother beta test a new sim that introduces them a futurological world. Flynn temporarily takes Burton's place, she observes something that seems like a murder. The peripherals are all technological devices (drones) existing only to be controlled by cloud AI procedures. Gibson illustrates the interface of the human beings and machinated technologies causes the creation of cyborgian enfleshed characters (Flynn and Burton) in virtual spaces. Some are like ironic figures struggling with a capitalist structure, and some follow an embodying's world which is the *kleptocracy* ('rule by thieves').

Through cyborg biotechnology, Gibson in *The Peripheral* (2014) additionally shows a dystopian future governed by mechanical technologies that impose the integration of animal and machine: "Paparazzi looked like double-decker dragonflies, wings or rotors transparent with speed, little bulb on the front end. Like AI emulating bugs, but she knew how to do that herself" (p. 6). The research shows that there is the possibility of the disappearance of the human real body: *Paparazzi* seems to be a monstrous animal; hence, there will be the possibility of minimizing the function of material human bodies and maximizing the Virilian machinated and Braidottian enfleshed bodies. The shadowy human-like figures of *dragonflies* and *rotors* indicate the Harawayan hybridized subjectivity of the Frankenstein-like monsters, beasts, insects, trans-humans and machines.

By conceptualizing the immaterial enfleshed bodies, Gibson develops a new style of the hybrid bodies or the shadow of other bodies. The signs of *Otherness* exhibited by the hybridization of enfleshed bodies relate to physical alterations, building a new genetic creature. In *The Peripheral* Gibson depicts the hybridized and embodied nature of the *self* in chapter two and portrays a future governed by mechanical technology: "Netherton wouldn't have admitted it to

Rainey, but he did regret the involvement. He'd let himself be swept up, into someone else's far more durable, more brutally simple concept of *self*" (2014, p. 5). Netherton and Rainey are transformed into the monstrous creatures and become the quasi-images of humans in the biological environment. Netherton sees "Rainey in her sheepskin flying jacket, sunglasses and ghostly machine. Noted a mons freshly Mo hawked since he'd encountered it. Lorenzo stepped out. Lorenzo's sigil vanished, Daedra's replacing it" (p. 5). The hybridized bodies of Daedra and Lorenzo resemble semi-humans and metamorphic bio-subjects in some ways but have virtual powers and abilities beyond those of ordinary human standards. By expanding *Other* bodies, the research captures the immaterial realities which are overextended by the use of biotechnology; however, human *bio-identity* is transitive and fluid. Gibson blurs essential polarities between *self* and *other*, and merges cyborgs, monsters, insects, and machines into a trans-human, as Braidotti in "Affirming the Affirmative" (2006) writes: "the embodied subject" (p.3). Gibson leads the human body into an embodied form by making it part of cyborg hybridity. Through the process of cyborgization, Gibson's novel overcomes human's bodily limitations by reaching a technological immortality. Henceforth, technology metaphorically makes human body more embodied, hybridized and humanized, creating an extension of *self*.

Gibson depicts the enfleshed bodies as virtual facts and acknowledges the biological experiences but treats them as cyborgian products of perception rather than physiological receptors. In other words, his work is neither an experimental finding of sensual threshold nor the sensual projectory areas of the brain in peripheral nerves; rather, it has quite other missions (peripheral and semiotic bodies) which are ignored in consensual hallucinatory world. It is observed that technology makes cyborgian livings (Flynn and Netherton) possible in the humanistic disappearance. In *The Peripheral* (2014), Flynn describes, after interfacing with the peripheral, that "I could smell all the different flowers, dirt, hear birds. It was almost dark" (p.186). Her sensory consumption presents the physiological element of the body in the biotechnological narrative. Furthermore, Gibson utilizes haptics as extensions of bodies which are technological tools, such as data gloves, head set and other devices used in the virtual world, providing haptic feedback. These tools erase physical body in virtual realities; however, they weave the body strongly into the connection between human and machine. The physiological matter in regard to the biotechnological world is changing the human specimen which more often remains neglected by modern cyborgian theoreticians.

The information moves through the physical interface and crosses from one enfleshed body into another. In *The Peripheral* (2014), when Netherton first appears and contacts his coworker Rainey, the caller's "sigil is pulsing behind his lids at the rate of a resting heartbeat" (p.5). Phones are embedded within the users. Flynn receives a "cognitive bundle" (p.429), downloaded into her peripheral body, that allows her to recite random "neoprimitivist curator and jargon" (p.425). With the cognitive bundle, Flynn gets "static in [her] bones" (p.431), which is a type of imperceptible communication device. The technology is literally folded and inscribed into the bones of the physical body as Flynn inhabits peripherally. In a mechanical body the boundaries between a haptic body and a real organic body are blurred, and haptics become both part of and extensions out of human bodies. Gibson shows a steady shift of physiological body into the organic anthropomorphized peripheral by mechanized technology.

Gibson believes that the peripheral interface in *The Peripheral* functions and materializes in physiological ways. Flynn's past and present remain consistent with actual physical effects in the real world (especially, Flynn is vomiting when she witnesses the murder). The interface maintains a virtual connection between the material and non-material enfleshed bodies. Therefore, there is a

cyborgian hybridity between bodies and an inscribing of technology on and into bodies. Gibson creates a virtual consensual hallucinatory world so that the physical body can change into an en fleshed body and exist as a vehicle. Interface, too, acts as a physical or technological vehicle, corresponding us to the other virtual worlds.

TRANS-GENETIC ENFLESHED BODY IN GIBSON'S *THE PERIPHERAL*

Gibson reduces the figure of cyborg and portrays the natural narratives and borderlines that break down the en fleshed bodies of everyone presented as the cyborgian *others*. Gibson in *The Peripheral* (2014) merges the Braidottian monstrous creatures, bugs and machines into human: “Paparazzi looked like double-decker dragonflies. Like AI emulating bugs” (p. 6). This linking is related to the transformation to be provisional in biotechnology, which is the consequence of metamorphosis. It is observed that the linking roles of monstrous animals are developed by non-human animals and other hybrid creatures. Those hybridized creatures illuminate Gibson’s essential concerns about the limitations of human life, risks of dehumanization, and human self-alienation in techno – modern life in the age of identity crisis. His novel pictures Flynne’s impressions of the animals’ villainy bodies in New Gate Prison: “through a gate that reminded Flynne of a Baptist anime of hell she’d seen. Burton and Leon thought the fallen women were hot. Into this thing’s shade. Flagstone floors like paths in some wrong gardens. Dull lamps, like the eyes of big sick animals” (p. 334). Here, Flynne is genetically modified and this way it is similar to Marry Shelly’s villain, Frankenstein (1818), with a different appearance and body.

The role of the en fleshed body is related to the mechanical devices and material fleshes, depicting Flynne in both the sensory experience of cybernetic organisms and the experience of Virilian virtual avatar: “Flynnе took the jerky out of her mouth. The bugs [drones in the game] were back.... Her free hand found the Red Bull, popped it. She sipped” (2014, p.128). Gibson shows Flynne’s toxic-en fleshed body: “the bugs were bobbing. Flynne flew through them. Tongued the cud of jerky away from her cheek and chewed. Scratched her nose. Smelled hand sanitizer” (p.22). Gibson presents the cybernetic Braidottian insects like *the bugs* and *the Red Bull* to reflect the non-normative en fleshed bodies of different beings or animals.

Additionally, Braidotti in *Transpositions* (2006) refers to a practical model of embodiment and raises a question that shows the trans-genetic subjectivity as flow and fluid: “what if the subject is ‘trans’ or in transit, whole, unified and in control, but rather fluid in process and hybrid? (p.9). The en fleshed bodies of Flynne and Burton appear trans or transforming in terms of gender and embodiment. Here *trans* signifies the ongoing virtual fluidity of Flynne. In *The Peripheral* (2014), chapter 8 entitled “Joyous Victory”, Gibson writes: “Ash’s pallor blending with the wall, her eyes and chartreuse lips seemed to float, an embodied Cheshire goth, beneath her snaky black thundercloud of anti-coiffure” (p.102). It seems that the hybridized en fleshed *self* of Ash is an immaterial body-subject (chartreuse goth).

Gibson places human/unhuman bodies at the heart of his virtual work and creates poisonous en fleshed body as a simple metaphor for marginalized *Otherness*. Flynne lives in the rural South America where the well-functioning industries are those dealing with weapons and narcotics due to technological progressions in the 21st century. *The Peripheral* portrays that the toxic en fleshed bodies have the close relation to guns and drugs, connecting corporeality and trans-bodies to industrial complex. These biotechnological developments change the en fleshed bodies of Hamed and Netherton and decode their technological DNA. In *The Peripheral* (2014), Gibson presents Hamed’s trans-genetic documentary DNA which is a kind of fantasy: “Faked it most complexly.

The peripheral's DNA is that of an individual, albeit with a documented past [eugenic]. I imagine Hamed's own DNA is imaginary" (p.66). Hamed's body is genetically modified and documentarily embodied in trans-genetic and natural language.

According to Virilio, the bio-engineered bodies of the jackpots are transformed by war in the jackpot times. In *The Peripheral* (2014), Burton's friend (former co-soldier), Conner Penske, is sympathized by Flynne for the state of his enfleshed body: "[Conner] had come back in one of the ways that Flynne scared Burton would: minus a leg, the foot of the other one, the arm on the opposite side, and the thumb and two fingers of the remaining hand. Handsome face scarred, which made it weirder [...]" (p.36). Flynne talks to the shattered character, Conner, as "she was talking to a boy, who was half machine, like a centaur made out of a motorcycle" (p.55). The biological war made Conner's body toxic, intermingled and disabled. The decentered bio-subjects like the Michikoids and patchers are disgusting, swollen, permeable, and unruly nature. Gibson portrays that "the patcher's skin was overgrown with a tweaked variant on actinic keratosis... its eyes, or goggles, a single lateral smudge" (p.19). It is observed that the patcher's toxic and enfleshed skin is genetically amalgamated and contaminated with toxic carbon-like material. The novel shows other biological and machinated patchers that "they have two penises are six-breasted as modification had run rampant" (p.25). Hamed struggles to dismiss the poisonous patchers from the island for money because they have been biologically infected with "endemic health issues [...] of which they aren't yet aware" (p.268). These biotechnological developments of narcotics and guns change the enfleshed bodies of bio-characters and decode their technological documentary DNA and genes in trans-genetic organisms; therefore, their physical bodies are genetically modified and inscribed in bio-molecular and bio-linguistic language.

A genetic-molecular assembling technology signals a new turn where the whole enfleshed body becomes a transparent technology in scientific bio-discourse. By developing the concepts of technology, telepresence and virtualization, according to Virilio, velocity has transformed human's life, his genome, his protein and his molecule. From the viewpoint of Haraway, the biomolecules, DNA, protean and genomes of the Michikoids and patchers have changed through the process of trans-genetic organisms. The emergence of the prosthetic forces results in maximizing of virtual activities, decoding of genome, and vanishing of materiality, identity and space as communication with immaterial reality, including the enfleshed organ. Flynne's immaterial body is an embodied nomadic subject making her peripheral shadowy. In *The Peripheral* (2014), Flynne returns from a long period of peripherality and feels that there is a name for her, but she cannot be sure if it "being back in her [enfleshed] body" (p.242). Flynne and Netherton see their enfleshed and genetic eyes, two seemingly ordinary humans of the 22nd century, can walk through a virtual wall: "'We're protean'. He smiled. 'protein?' 'without fixed form'. He waved his hand through the wall, a demonstration" (p.255). From Virilio's perspective, the genes, DNA and biomolecules of Flynne are syntactically decoded in information technology and their genome are linguistically and grammatically expressed in the complex structures of protein ('we're protean'). The protean of Netherton is genetically modified showing the stem cells of trans-human collective subjects. In "Affirming the Affirmative" (2006), the Braidottian idea of "we" in the phrase '*We're protein*' seems to be connected to cyborgian enfleshed and embedded subjects: peripheral schizoid features. "'We' are in *this* together" (p.9); '*this*' refers to a collection of interrelated genetic subjects like the Michikoids and patchers with their enfleshed bodies. Through a metaphoric *becoming*, Netherton's body is metamorphosing into a trans-human body and suggesting the lack of human *self*.

The Peripheral is an original bio-story narrating the collapse of social and material worlds and the occurrence of two time-travel futures: Flynne in a near-future rural America and Netherton in a future of London. The theory of cyborg biology fabricates ontological worlds which remain in the hands of privileged masters: the kleptocrats. In chapter 96 with the title "Disanthropmorphied," Netherton's group employs Conner to make a crown dominate another virtual peripheral:

Conner was in the garden snarling at Gordon and Tyenna. They were facing him as if ready to spring, their musculature looking even less canine than usual, their stiff tails in particular. Carnivorous kangaroos in wolf outfits with Cubist stripes. "What's he doing out?" Netherton asked. "I don't know," said Lev. The two creatures lunged at Conner. Conner who uses a motorized, road-capable wheelchair, kills armed men, using a controlled rig.

(2014, p. 380)

From the common viewpoints of Haraway's trans-genetic organism, Braidotti's enfleshed materialism (body) and Virilio's bio-molecular organ, the enfleshed characters like Lev, Gordon and Tyenna are biologically engineered, and their proteins, genes and stem cells are transformed genetically. The Harawayan view of the synthetic biology engages the organisms of *Carnivorous kangaroos in wolf outfits with Cubist stripes* to create a new enfleshed and peripheral creature - Conner. Bio-literary discourse methods are synthetically examined, edited and folded in Conner's documentary DNA. It happens through the process of hybridized, bio-molecular and genetic methods, so our agency extends into molecular and natural language as a literary medium.

Additionally, bio-discourse presents a new idea for the future of biotechnology to linguistically accomplish a sort of syncretic relationship between science and literature. In chapter twelve entitled "Thylacinus", Gibson in *The Peripheral* pictures Lev's enfleshed organ which is genetically edited and engineered "Tasmanian tigers": "He was watching one of Lev's two Thylacinus analogs through the kitchen window.... It turned its striped flank quite heraldic and seemed to stare at him. The regard of a mammalian predator neither canid nor felid was a peculiar thing" (2014, p.185). Lev is a peculiar creature regarding *a mammalian predator neither canid nor felid*. Lev is a result of human – animal amalgamation (*two Thylacinus analogs*) in cyborg. Conner is a hybridized enfleshed person in biotechnological world dominating the second peripheral.

While the peripherals appear semi-hybrid humans, they gain some human characteristics operated by real humans. The novel underscores the central views of human existence and non-existence where the peripheral being is not the procession but an embodiment of human quality. Gibson embraces the embodiment of virtual character as a central feature of cyborg existence and creates the trans-human characters, Conner and Flynne, who become enfleshed bodies. Genetic modifications and intersecting forces make the human characters metamorphosed and embodied, producing cyborgian bio-subjects without any autonomous identity. Ultimately, the present research shows that Flynne, Leon, Burton, Netherton and Conner are not only ceasing to be the actual human physiological subjects, but biologically becoming the Harawayan schizoid hybridized subjects, the Braidottian nomadic embodied subjects, and the Virilian decentered subjects, insisting that 'we' is a shared non-human construction.

CONCLUSION

The present research attempted to study the cyborgian trans-genetic enfleshed body and presented that biotechnology transforms the human body into a cyborg by making it bio-subject under the influence of three main theorists: a) Haraway's theories of *trans-genetic organisms* and *hybridized subjectivity*, b) Virilio's theories of *decentered subjectivity*, and c) Braidotti's theories of *nomadic subjects*, *metamorphic becoming* and *enfleshed materialism*. Through the cyborgian biotechnological world, Haraway refers to the hybridized subjects and embodiment of virtual subjects in scientific discourse; Virilio introduces decentered subjects (Netherton and Conner) shattered under the influence of speed and bio-engineering, with their genomes transformed; and, Braidotti theorizes the embodiment of nomadic affectivities, a radical sense of enfleshed materialism, and a metamorphic becoming body in the emerging bio-political regimes of *Kleptocracy* and *Jackpot*.

The enfleshed bodies are the human-machine hybrids and machined monsters which look like shadowy human-like figures (*dragonflies* and *rotors*) in some ways. The biotechnological developments change the genomic bodies of Hamed, Daedra, Michikoids and patchers, and make their gene or DNA decoded, encoded, modified and inscribed in scientific language. The enfleshed body becomes an extension of the *self* because Gibson transforms the decentered characters into embodied and contingent creatures, with their fragmented identity, and differentiates *self* from *other*. Moreover, this research presented the main character, Flynne, who is a common denominator between human and machine showing trans-human in-the-present-being-world in a way that relates the reader to other worlds. The concepts of Cyborgian *other*, simulating humans, trans-humans and enfleshed bodies are added to cyborgian biotechnological theories.

Ultimately, the research explored the metamorphic becoming world through modern biotechnologies under the influence of Haraway's theory of trans-genetic bodies ('the Michikoid', Netherton and Flynne). The embodiment of a nomadic subject, an embodied peripheral feature, and a collection of interrelated non-unitary subjects becomes the genetic form of Harawayan cyborgization, describing the enfleshed bodies. A Braidottian becoming body relates to the record of what we are ceasing to be fleshed body (actualization of virtual body) and what we are in the process of *becoming* body. Human beings are developed by various technologies, and metamorphosed embodied humans, that is, patchers, AI, robots and assemblers who seem like cyborgian non-human others, Plato's copy of real humans, de-augmented humans, and mechanical humans.

The research implies that the cyborgian enfleshed body metaphorically makes human more humanized and immortalized, referring to the disappearance of human material body in modern technology. Hence, the present study offers that future research-studies on cyborg bio-body can add to the experiences of bio-punk writers. As long as the experiences of these writers remain invisible, the bio-stories grounded on the concept that cyborg is a choice will impact different fields engaging readers in the artistic – scientific discourse.

Gibson's other novel using cyborg bio-literary discourse is *Agency* (2020) offering a refreshing variation on the usual limited artificial-intelligence trope in the cybernetic space. Margaret Atwood (b.1939) is a Canadian writer famous for her primary genetic and biotechnological ideas in *Oryx and Crake* (2003). Atwood's speculative fictions inspect either the distrustful events of the future (genetic advances) or past (eugenic ideas) with a critical perspective. Kazuo Ishiguro (b.1954) is a Japanese-British novelist known for his biological and genetic ideas in *Never Let Me Go* (2010) locates fleshy toxic bodies as critical places for biotechnology and

social subjectivity. Ishiguro has penned down many scientific novels and contributed to the development of cyborg biotechnology in bio-literary discourse.

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