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**POSTHUMAN ENVIRONMENT AND LACK OF ECOLOGY IN WILLIAM GIBSON'S
NEUROMANCER**

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Abstract:

The artificial and electronic environment is the prime feature of the William Gibson's cyberpunk science fiction Neuromancer (1982). The environment in the posthuman: the world represented in the Sprawl Trilogy can be grouped into real world verses virtual world. Both of these worlds is devoid of the real environment. Lack of ecology is the dominant aspect of the post human environment. His novel Neuromancer represents artificial sky with the densely lit up by the neon lights. It also represents the space station 'Freeside' for the living and the tourists, where everything is painted and replica of the real environment. There are artificial animals, cloned trees human beings like Lady 3jane, Lady 7Jane. The novel represents completely distinct world outside of the earth. Either the Earth or the space spindle Freeside both of the worlds are devoid of the natural environment.

Keywords: *Posthuman, Environment, Space, Freeside, Sky, Cyberspace, etc.*

The artificial and electronic environment is the prime feature of the William Gibson's cyberpunk science fiction *Neuromancer* (1982). The environment in the posthuman: the world represented in the novel can be grouped into real world verses virtual world but both of these worlds is devoid of the real environment. Lack of ecology is the dominant aspect of the post human environment. The Villa Starlight a parasitic structure, "Case reminded himself, as he stepped past the tendrils of caulk and through Marcus Garvey's forward hatch. Starlight bled air and water out of Freeside, and had no ecosystem of its own" (*Neuromancer*, 225). There is almost lack of ecology in the post-human world people here living have a second space to leave such as a Freeside.

The sky a dead television screen of the post-human society is lucid and ultra-realistic. The novel starts the famous lines about the representation of artificial and informational world "the sky above the port was the color of television, tuned to a dead channel" (*Neuromancer*, 3). It is so densely lighted up by the neon that it becomes difficult to see the distant hologram logos. The sky is a "television sky":

Where you couldn't see the lights of Tokyo for the glare of television sky" the sky is repeatedly represented as something as a dead or lifeless "a hundred faces from the neon forest, sailors and hustlers and whores, where the sky is poisoned silver (*Neuromancer*, 31)

It is indicative of the lifelessness and hollowness of the real world in comparison to the virtual world of the cyberspace. Environment is as lifeless as a screen of a dead channel, the entire novel there is repetition of the same delineation of the sky in the post-human society.

The most of the people visit in the space to the Freeside as a tourist spot. In the Freeside we have artificial sky made of a Lado Acheson system of light. It collects the Solar Energy outside of the spindle and caters to millimeter thick light that covers the entire Sky of the free site.



Between the trees, on gentle and too cleverly irregular slopes of sweet green grass, the bright umbrellas shaded the hotel's guests from the unfaltering radiance of the Lado-Acheson sun. A burst of French from a nearby table caught his attention: the golden children he'd seen gliding above river mist the evening before (*Neuromancer*, 103).

The trees, the horizon and almost every aspect of the flora and fauna are painted on the walls of the Freeside. The wall of the Freeside is the outer curve that covers entire horizon extended to the sky. Therefore, it could make a semblance of the Earth and the real world.

The air system of the post-human world of the spindle has a different and smell almost like dampness artificial grass. Everything smells differently as the artificialness of the nature. The trees in the Freeside are small, gnarled, impossibly old, the result of genetic engineering and chemical manipulation.

The most of the post-humans on the Freeside are genetically cloned. Like the Puppet 3Jane like 8Jane created by Tessier-Ashpool. The lamb and its meat is not an exception for these they have to create the lamb in the test-tube and then they could raise it for meat.

Unlike the Earth, the post-human society of the spindle has an uneven gravity. At the center of the Axis is there is a zero gravity. Similarly, more Case goes distant to the axis the gravity increases. The gravity is rotational gravity system. The Villa Starylight is at the heart of the Freeside. Works as an exhaust for Freeside situated at the far end of the spindle and it was a creation by Maria de France as a Turing Code of the Villa Straylight mainframe Berne. There is existence of the space clan known as Tasseirs. Most of the members of the family are the product of genetic engineering and DNA manipulation. The Tassiers remain very detached with outside world of the Freeside as well as the Earth. Wintermute was well acquainted with Lady 3jane and in her childhood. A Turing code of Berne AI. Wintermute and the other AI were the creation of Maria difference: the better half of Tessier-Ashpool. She created Wintermute and *Neuromancer* but she was well aware of the possibility of technological singularity is of the two AIs; hence, she put Turing security over the AIs. She believed that AIs are the future. However, Tessier-Ashpool denied her vision and collapse of Tessier-Ashpool clan takes place.

I should say. Tessier Ashpool would be immortal, a hive, each of us units of a larger entity. Fascinating. I'll play her tapes for you, nearly a thousand hours. But I've never understood her, really, and with her death, her direction was lost. All direction was lost, and we began to burrow into ourselves. Now we seldom come out. I'm the exception there (*Neuromancer*, 229).

It indicates real nature of the owner of the space colony, Marie De Farncce and the history and the downfall of the Tessier family; she was the visionary and the cleverest among the orbital family of the Freeside. She envisioned the future is AI, she also knew the possibilities of the sentient AIs and thus she put Turing Security over the AIs. She seems to be most powerful character as compared with the Lady3Jane and Lady 8Jane and the orbital Family. One of them was what calls itself as Wintermute, which is the Turing code for our Berne AI, although the entity manipulating you is a sort of subprogram (229)

Lado-Acheson: It is a system, in which, the outside light of the spindle is absorbed and used to create light inside the spindle. L5, "Sunlight was pumped in with a Lado-Acheson system whose two-millimeter armature ran the length of the spindle" (*Neuromancer*, 123-24). Here the projection of the sky is made with the help of Lado-Acheson system. It disperses light all over its axis. The armature of almost to millimeters would usually generate different images at a large scale. Like the image of sky rooftops of the buildings "generated a rotating library of sky effects around it, that if the sky were



turned off, he'd stare up past the armature of light to the curves of lakes, rooftops of casinos, other streets... But it made no sense to his body" (*Neuromancer*, 124).

Prime feature of the William Gibson's Cyberpunk Science fiction writing is the lack of ecology and the environment. His novel *Neuromancer* represents artificial sky with the densely lit up by the neon lights. It also represents the space station 'Freeside' for the living and the tourists, where everything is painted and replica of the real environment.

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