Chapter - 2

Major Thematic Concerns in Science Fiction
Chapter – 2

Major Thematic Concerns in Science Fiction

In the increasingly science dominated world, science fiction enlightens us on contemporary science and technological development. It is the only medium through which even men of art faculty, humanity branch could understand the great majority of the problems which are being raised in such a bristling multitude by our contemporary technological development. Brian Aldiss once asserted, “Most of science fiction is about as firmly based in science as eggs are filled with bacon.” (P.67 Quoted in Parrinder Patrick) Aldiss admits that the roots of science fiction are found in science and its fruit is ripened ready to be savoured.

Human interest had widened considerably today. Nothing is alien to men. He reveals in the prodigality of inventors and longs for a voyage in the land of the unknown and the mysterious. A number of eminent SF novelists are straggly in search of the marvelous and wonderful islands. Science fiction literature is, therefore, not to be summarily dismissed. The scientific enquiry of Newton, Colin Macluwin, Thomas Simpson, John Michell, Joseph Priestly and William Herschel, to refer to only a few, have widened our knowledge of natural phenomena. The educated people sought to explain things in physical terms. Such investigation had invariably their impact upon literature. In the sphere of Physics, Chemistry, Biology, Marine science, Thomas Henry Huxley, Russell, H.G. Wells, Eddington Rutherford etc. made startling investigations. The impact of this vast and ever widening store of knowledge was written large in every sphere of SF literature. But even before the investigation into natural phenomena, SF writers looked far forth into the future and dreamed futuristic science. The Science theory, strictly speaking has deep rooted in fantastic dreams. SF with its vast Panorama of critical concepts and conventions of an exceptional variety is suited to satisfy the needs of the man. Its themes are equally moulded and shaped by scientific thought. Science fiction sometimes reverses the ground rules of the world outside in order to create new world.
Some of the prominent common themes found in Science Fiction are enlisted below:

1. **Imaginary Worlds**
   - Underground
   - Futuristic world
   - Alternate time stream
   - Alternate vision

2. **Imaginary beings**
   - Aliens
   - Humanised beast
   - Underground Monsters
   - Unearthly aliens
   - Intelligent Machine Men
   - Mad Scientist
   - Technobodies
   - A winged horse

3. **Cyber world**
   - Robots Androids
   - Super computer
   - Artificial Creations
   - Cyborg
   - Cybercities
   - Cybernitics
   - Computer cowboys
   - Virtual reality

4. **Biotechnology**
   - Cloning
   - Genetic Engineering
   - Mutation
   - Vivisection

5. **Miracles**
   - Time Travel
   - Flying Saucers
   - A New Ice Age
   - Mysteries - Past and Present
   - Psionics and Telepathy
6. **Weapons**
   - Space Ships

7. **Society**
   - Bourgeois Society
   - Computer Literates
   - Industrialised Society
   - Sophisticated Generation
   - Techno Savy People

8. **Vanished Civilization**
   - Aging and Mortality
   - Holocaust and Catastrophe
   - Natural Disaster
   - Pollution and Human Decay
   - Famine
   - Over Population

2.1 **Imaginary Worlds:**

Unbounded imagination with fantastic dream is the keynote of science fiction. The imagination of novelist is seen its full play in these fantastic novels marked with imaginative insight into the possibility of things under the influence of science. For some writers fantasy offered an opportunity to explore possibilities for unusual situations, adventures, inventions, some simple and mundane, some complex and fanciful, by today’s standards of science and technology. As Robert Scholes and Eric Rabkin observe in Science Fiction, “A persistent aspect of the vision of science fiction is the desire to transcend normal experience. The population of imaginary universes with forms of unhuman intelligence is the primary biological manifestation of this urge” (P.175). They opine that the imaginary worlds created by imaginary minds are the main source of alternative vision. They are woven around Pseudo Scientific plausibility rather than prediction. Using the justifications of visionary experiences, waking dream wish fulfillment, drug experiences, time travel have employed to traveling backward, sometimes in to the future. We survey this
warm world of the future. The use of the imaginary world is often used to provide escapes for heroes from a bitter world of reality.

Imaginary world is a convenient medium of escape. By waking dream wish fulfillment, the hero escapes to futuristic world of fantasy. Jack Finney in his *The Third level* presents a futuristic fantasy in which Charley, an ordinary managed thirty one years, wants to escape from reality in order to lead a peaceful life. Here he escapes into the old world of 1894, the escape is not in the past but in a futuristic world of fantasy. His mind has got stuck in the midst of tension and fear. There is utter chaos, confusion, fear, trouble, terror and unemployment in the society. There is much violence selfishness, despise and hatred in the world that none is ready to see the other progressing. We can be butchered within moments. The use of atomic bombs and other fatal ammunition has made our levels like a hell. Charley represents a modern man’s psycho. The hard realities of life made our life quite unpleasant. In the past our ancestors used to lead a free life. They did not need any refuge from reality. Things were pretty nice and peaceful in those days. But charley expresses his unhappiness and he wants to escape. So he walks down into the third level and escapes into the old world of 1894 i.e. Galesburg Illinois where the people are leading a life of romance and are living in big houses Jack Finney’s Imaginary world is a wonderful town in *The Third Level*:

Have you ever been there? It’s a wonderful town still, with big old frame houses, huge lawns, and tremendous trees whose branches meet overhead and roof of the streets. And in 1894, summer evenings were twice as long and people sat out on their lawns, the men smoking cigars and talking quietly, the women waving palm leaf fans, with the fire-flies all around, in a peaceful world. To be back there with the First World War still twenty years off, and World War II over forty years in the future…I wanted two tickets for that. (P.4)

Finney drew a picture that turned out to be futuristic projection. One can see man is tired of modern world which is full of insecurity, fear, war, worry and
stress. The affluent nations are trying to overpower the developing and underdeveloped countries. There is constant competition of dangerous weapons. Thus, the harsh realities of life make our living quite unpleasant and bitter. So we try to overcome them through day-dreaming and wishful thinking like Charley. The motif of time travel represents a human wish fulfillment.

Time travelling seems, at first glance, to be a total impossibility but it provides the Science fiction writer with vision of futuristic projections and the suitable methods to present tales in ingenious way. Undoubtedly the greatest of such fiction is The Time Machine written by H.G. Wells in 1895. Wells used the futuristic projection to study the human race. He conjured a world of future which is unheard of. His vision of the future in the year 802, 701, is speculation about evolutionary theories laid down by Charles Darwin. The Time Machine, the first of the scientific romances deals with the theory of evolution in fantastic way. His world of future which is journeyed by the traveller. He used time travelling device to examine the human alien opposition on the earth of the future. His vision of the future in the year AD 802, 701- it is narrated at two levels. The time traveller surveys the world of the future where human beings at the mercy of social and cosmic forces. Totally the man is merely part of a curve; the human race has split into opposed species, the ELOI and the Morlocks. They are survivors of mankind. The Morklocks ape like sub human species, white and HaIry underground monsters. They appear only at night and are the artisans of civilization. There are meat eaters; the concept itself creates a sense of horror and wonder. They are dying civilization of human kind. Within any species there is constant individual variation. These variations would accumulate over a period of time and make them different from their ancestors. Darwin explains in The Struggle For Existence:

“Again it may be asked, how is it that varieties, which I have called incipient species become ultimately converted into good and distinct species, which in most cases obviously differ from each other far more than do the varieties of the same species? How do those groups of species which constitute
what are called distinct genera and which differ from each other more than do the species of the same genus arise? All these results—follow from the struggle for life” (P.385).

In this way the development of Well’s experience is integrated with the theory of Darwinian principles variation and speciation and the struggle for existence.

Time traveler examines social conditions of the day and observes men kind their existence in future. The Morlocks and their world presents bourgeois society. They were intelligent skilled caricatures who operated a civilization based on an overwhelming technology. They stole time travelers time machine and trapped him by their basic survival techniques. They are dangerous, dashing, intelligent and ruthless technocrats. On the other hand the ELOI represents dying civilization of the future. They are soft, inactive and do not a need to struggle to bear hardships.

He describes a race of strange inhuman beings who lived mysteriously at the bottom of the earth such was his literary power that associated with scientific perditions, thereby created imaginary world; a world that all predictions seem become possible or even probable as we read his words. The theme of modern technology was anticipated by Wells when he described Morlock’s technological powers especially their invention of Machines as Haynes D. Roslynn, the author of the chapter “Scientific Method and Wells’s Credentials” in H.G. Wells: Discoverer Of The Future: The Influence Of Science on His Thought, observes:

“The most fascinating example of a hypothesis which Wells developed perhaps at first only incidentally is that of time as the fourth dimension. Although the explanations of time travel given within The Time Machine are, technically, only preliminaries to the main sociological point of the story, they show Well’s careful examination of what such a concept would entail” (P.54).
H. G. Wells himself records that,

“...In the universe in which my brain was living in 1879 there was no nonsense about time being space or anything of that sort. There were three dimensions... and I never heard of a fourth dimension until 1884 or there about. Then I thought it was a witticism” (P.54 quoted by Haynes D. Roslynn).

H. G. Wells profound the idea of time as the fourth dimension after length, width and depth. His Time Machine that is capable of taking us into the past or into the future. He induces a suspension of disbelief in his reader to enclose an improbable happening within an envelope of the most mundane setting.

We are all time travelers; escape to the past or future; wake in dream wish fulfillment until we die. SF stories of Imaginary worlds introduce the new world, travelling through time. For modern readers, most time-travel novels are sometimes boring but Wells’ Time Travel of an unexceptionable variety is exciting.

*Alternative Worlds*

Science fiction has provided its writer to create ‘Alternate world in which history follows an alternate time stream. History is providing alternate time streams -- what if happens...? What if happened Newton had not brained by a by a falling apple? What happened if India the first world war had not been occurred? What happened if India had not got independence in the year 1947? Basically history is full of ifs to create Alternate world. As John Clute, author of the chapter “Historical Context: Alternate Worlds” in his *Science Fiction: The Illustrated Encyclopedia*, observes:

Alternate world stories depend on the basic assumption that one small differing outcome, at one point in time, will change the entire world. SF writers sometimes call this a Jonbar point (or Hinge), after a Jack Williamson character from the 1930s, who creates one world if he picks
ups a pebble and another if he picks up a magnet and becomes a great scientist (P.62).

Clute admits that alternate world creates an episode of a person being in another dimension of history, depends small change occurs at one point in time.

A more sophisticated and more simple use of the alternate universe occurs in Jayant Narlikar’s *The Adventure*. The story contains an episode of a person being in another dimension of history. The basic premise is what would have been the state of affairs if a certain event had taken place differently? Here Prof. Gaitonde has visualized the situation as if Marathas won the battle of Panipat and Vishwas Rao remained alive to lead his people. He finds a different account of the battle of Panipat. Marathas won the battle and became very powerful and had influence all over India. In the twentieth century, they put up centres of science and technology with the help of the British. In the 20th century, India moves towards democracy, but the Sultanate of Delhi continued and Bombay remained British territory. India was ruled by the Marathas the people were confident and self reliant. Gagadharpan Gaitonde began to appreciate India he had seen. This India had not been subjected to the slavery of the white. It was a self respecting country. For purely commercial reasons it had allowed the British to retain Bombay as the sole outpost in the sub continent. Here Prof. Gaitonde passed through a fantastic experience. There was a bifurcation in the battle of Panipat, so Prof. experienced a different world when he met an accident not if past or future but at the present time. Science calls it more correctly a catastrophic experience. The lack of determinism in quantum theory. So he imagines many world pictures. There is no contact between these two worlds. Sometimes there may be contact these two worlds. Sometimes there may be contact between two worlds. Like planets around the sun electron could be obtaining in any of a large number of specified states. These states may be used to identify the world. In state No. 1 we have the electron in a state of higher energy. In state no. 2 it is in a state of lower energy. It can make a jump from high to low energy and send out to a pulse of
radiation. Gangadharpanth’s mind suffers such a transition i.e. some interaction to cause a transition. At the time of the collision he was thinking about the catastrophe theory and its role in wars. May be he was wondering about the battle of Panipat perhaps, the neurons is his brain acted as a trigger. Such transitions are common in microscopic system. We call it in art form lofty ideas. A person under the influence of lofty ideas making transitions from one world to another. Therefore the professor neither travelled to the past nor the future, but he is in the present but experiencing a different world.

Why did such a transition would occur to the human mind? It is unsolved question in science.

In reality, in the mind may be imbedded echoes of experiences of primitive days. In fact, consciousness is the realm where memories, associations are mixed up in a particular order. In this mixing of memories there is no restriction of time. Myriads of ordinary impressions belonging to different time channels may co-exist in the consciousness, because time separation into past, present and future is possible only in waking dream wish fulfillment not in dream state. As Partick Moore author of the chapter “Time Travel” in Science and Fiction, observes, “Still, time warps of various kinds provide a useful method of permitting our dauntless heroes to leap back and forth, breakfasting in the Todor period and having lunch served by a robot of A.D. 3000”(P.142). Patrick Moore states that time warp a delightfully nebulous term which can be constructed to mean practically; some period of history to which the hero is peculiarly unfitted.

As Robert Scholes and Eric s. Rabkin in SF Science Fiction, observe, “since every work of science fiction is based on some radical dislocation from present reality, the form always presents us with some sort of alternate universe upon which airy bit of imagination the entire vision of science fiction is based”(P.179). The authors state that the theme of science fiction itself is creating imaginary world, ultimately alternate universe forms an essential aspect of the lofty imagination of its creator.
2.2 IMAGINARY BEINGS

Imaginary beings in science fiction refer to nonhuman intelligence, enabled SF writers to imagine that life on other worlds. They are completely outside man’s experience. In general they resemble reptiles, molluscs, species, develop differently from life on earth. The science fiction world is heavily populated with such creatures as Aliens conceived as extraterrestrial civilization, Darwinian competitors with mankind.

Background – To detect extraterrestrial civilizations, one must link them with sightings from earliest history. The oldest accounts, myths and legends are full of stories of nonhuman beings, inhabitants of other planets. They are the legendary heroes possessed full of intelligence, develop differently from life on earth. These ancient accounts of life on other planets still fascinate us today. Some students of UFO history claim that the most impressive UFO stories are found in ancient religious books, like Bible stories, Ramayana, Mahabharata myths, and medieval chronicles.

The most vivid and elaborate of the non human intelligence culture comes from the accounts of prophets, sages, ancient teachers of the Vedic period. The sages had an extraordinary vision; they visited Gods and Goddesses who blessed the devotees. Those Gods and Goddesses are called Angelic messengers. They are called angelic messengers, the inhabitants of other world, the world beyond sky. They visited the primeval earth in the glowing Vimana. i.e., called Pushpak Vimana. It is believed that they do not born like human beings. They born naturally that could evolve within alien biological environments. They are intelligent, not effected by extremes of nature. Their births and ends are unknown. They had the form of men, but had many faces and some of them had several hands. Above the figure, there we saw a kind of burning sun a kind of burning Godhead. Mythology defines this sight as the glory of the Lord.

*The portrayal of the Aliens:* The most characteristic of the imaginary beings is their alien nature; they are completely outside Man’s experience. What, for
instance, primarily distinguishes the alien from the human being? We might say that they are ugly creatures. In general they resemble reptiles, with tentacles, bug eyes, many arms, slime dripping from nose and so on. In this they anticipate the so called bug eyed monsters. As Patric Moore, the author of the chapter “Bug—Eyed Monsters—and Others” in Science And Fiction, observes, “Most of the early B.E.M. were either Martian or Venusain with a few relatives on Mercury, the Moon and elsewhere. They would hardly make attractive pets” (P.72). Patric Moor states that they are not graceful creatures like our pets. They are strange beings with strange physique. He further quotes the following description of a Martian appeared in a 1933 Magazine;

The creature was ovoid and horrible with green slime dripping from its beaky nose and its cavernous mouth. The single eye was red and lustful; the grotesque lumpy body heaved and quivered as the beast lunged with its tentacles, each of which terminated in a series of jagged claws itching to close upon Lorimer’s flesh and crush it to pulp. The bulging, warty, stomach, if stomach it can be called… (P.72).

The above description of Alien is featured peculiar physique, strange appearance and abnormal characteristics. They are in no way resembled human being or mankind. The strange creatures are differently coloured-- green skinned, blue skinned or grey skinned.

They wear no clothing, communicate directly by telepathic means, rather than by speech or gesture. Since the environment is the main force behind speciation, it is only the main force behind evolution too. Different environments produce different kinds of beings. Life on other planets is considerably different from life on the earth. It is more complex.

**Intelligence** : The major characteristic of the aliens is their intelligence. Life on other planets is considerably more advanced than on earth. The authors of science fiction films and comic strips imagine that other planets’ beings achieve a lot of progress in Science. They are the great discoverers due to the greater distance of space from the earth.
In the opening paragraph of *The War of the World* H.G. Wells introduces Aliens as intelligent creatures, superior to human beings.

No one would have believed in the last years of the nineteenth century, that human affairs were being watched keenly and closely by intelligences greater than man’s and yet as mortal as his own that as men busied themselves about their various concerns they were scrutinized and studied, perhaps almost as a man with a microscope might scrutinise the transient creatures that swarm and multiply in a drop of water.

*(Ch-I The War of the World)( http://www.gutenberg.org/files/36/36-h/36-h )*  

Wells, like an anthropologist, studies the human race and its struggle for existence. The man controlled his environment and became sovereign due to his dominance over all other Animal Kingdom and plant world. In his struggle for existence, he is watching the lower forms of life and fit enough to survive for many years. Since there is food chain existed in nature law, one being is watched by other. The idea is that Man is being watched by intelligence beings that they came from outer place, who may cause threat to mankind. They are blood sucking beings, often remain competitors and can be marked off as a separate species. The violence and cruelty are inherent in nature. As nature beings, the aliens are portrayed by the writers as monstrous and cruel as other beings. Men are also quite as cruel as the aliens are. The theory of evolution had shown all life is a relentless struggle for the means of subsistence, and had revealed the health of each species as the result of continuous competition with other species. The aliens created monstrous fighting machines, attacked and killed human beings in ‘The War of the World’. H.G. Wells’ novel is packed with information for knowing the Martians and their weapons. Their weapons include mobile fighting machines, operation of Heat Ray, a huge cylinder (Spaceship), firing shells containing a poisonous gas, Handling machines etc. Which foreshadow modern inventions such as the laser beam and poison gas.
The Martians and their machines represent the high level of intelligence. They use highly destructive weapons, which appears to be fully automatic.

The importance of Aliens in science fiction is not as real world prediction but a literary device for studying the human race and its struggle for existence. The aliens are competitors with human beings for the necessities of life. This is a struggle with the environment. The science fiction writers are more inventive to show the alien technology, their competence and evolution on outer space. By viewing their cruelty, the technological skill and the terrible power of the aliens make us clearly that man is the victim, the time may come when non-humanoid aliens attack earth. Outer space beings will set out to conquer earth, because of their survival rules. When they face nature disaster in their native planet, aliens war with human beings.

_The Aliens – The Men of Future?_ Alien life was a weird, and insofar as we can’t prove or disprove any of their existence on the alien planets. But men get interest to study the varieties of organic life, its beautiful adaptations, and ultimately group into good and distinct species in every part of the organic world. Man’s present mastery of nature may be short lived. It questions the permanent security of modern technological nuclear bombs, side by side natural disasters could disintegrate under presence from an unforeseen enemy. He looks tensed about his future prospects. Sometimes he looks forward at the end of the twenty-first century and it may equally be seen as expressing some of the anxieties of men in the techno-savvy world. There is a time for when nuclear holocaust can destroy almost everything. There may be very few survivors. They may move to next planets.

The man will be faced with the choice of trying to settle elsewhere just as the aliens come in search of alien planets for their survival for existence. They are survivors of mankind. Within any species there is constant individual variation, and in the competition for the means of subsistence, these individuals tend to survive which are best adapted to their environment. The proportional numbers of inhabitants undergo a change and some species will probably
become extinct. In the very long term men will be faced with the choice of trying to settle elsewhere engaging in a hopeless struggle to survive on a planet no longer hospitable to them. In this process only few will survive and others extinct in struggle for existence. The article written by H.G. Wells himself, was called ‘The Man of Year Million’. In it Wells had speculated on the man and evolutionary changes which might have transformed human beings into strange, weird, look like alien creature.

What is disguised by the Aliens that they resemble the men of the far future. They are parodies of humans in the physique, possessed intellects, unsympathetic, though whimsical is profoundly inexplicable human mentality. We are viewing that Man may one day evolve into Alien.....

Men are just in the beginning of the evolution are ape-like the beings that they appear like in alien in far future.

2.3 Cyber World (1980-1984)

With the advent of developing technologies cyber world, popularly known as cyber punk emerged from the very net work of SF. Recent years have seen an explosion of knowledge in electronic computer technologies. In electronic societies information technologies is central to fabric of human society. It controlled our life from birth to death records. From our personal records to the official records, bank records personal data, the type of eatables we order, educational methods, teaching techniques and learning tools, knowledge is constantly being stored, arranged, sorted and communicated systematically. Especially the advent of electronic computer technologies has revolutionaries our life, affecting our thinking and behavior.

Cyberpunk was a product of the commercial mass market of hard science fiction. We find post modernist texts absorbing materials from cyber world and cyberpunkism incorporating models drawn from postmodernism, so that certain elements can be merging into the streams. Cyber punk is about the struggle between man and machine. Man meets machine and attempts to assimilate it. It is the way in which machine will came to influence our lives.
The Genre of Cyber Punk: Originally the credit of coining the world ‘cyberpunk’ goes to Bruce Bethke as he uses the same for the title of a short story ‘cyber punk’ published in Amazing science fiction stories’ magazine volume 57, number 4, in November 1983. As Mark Bould the author of the chapter “Cyberpunk” in Science Fiction defines:

The word “Cyberpunk” was coined by Bruce Bethke for the title of a story in the ‘cyber punk’ published in Amazing science fiction stories’ magazine volume 57, number 4, in November 1983, but it came to prominence when Gardner Dozois appropriated it in his 1984 Washington post article “SF in the Eighties” to describe fiction by William Gibson, Bruce Sterling, Lewis Shiner, Pat Cadigan Greg Bear (P.217).

Cyberpunk applies to high tech SF genre; its overall implications cover information technologies. Stressing its literary importance, John Clute in his Science Fiction: The Illustrated Encyclopedia, states, “As a literary movement and a slogan cyber punk began around 1980, took off when William Gibson captured the new age in the trilogy that began in 1983 with ‘Neuromancer’ and became part of the Vocabulary of SF by about 1985”(P.88). Clute admits that Neuromancer marks the beginning of a new era of cyberpunk writing and became popular idiom of cyber world. Gibson series opened the portals of information technology in literature genre Bruce sterling after editing Mirrorshades the definitive cyber punk anthology in 1986 has popularized the genre. The genre became one of the salient features of Post Modern Science Fiction. It portrays a world of information system and the way in which human beings became part of the systems.

From time to time in literature there are new (i.e. neo-) movements in imitation of the earlier one. Cyberpunk is one of them. It is a sub genre of hard science fiction deals with advanced computer technologies bounded by small cut edged systems. Cyberpunk does not merely product of science fiction. Instead it derives its style from a variety of literary sources Detective fiction,
Gothic fiction, Punk Rock tradition and western popular culture. In the introduction of his anthology, Mirrorshades; The cyber punk Anthology, Bruce Sterling one of the innovators of the sub genre, reflects on this term;

“This movement was quickly recognized and given many labels. Radical Hard SF, the outlaw Technologists, the Eighties Wave, the Neuromantics, the Mirror shades Group. But of all the labels pasted on and peeled throughout the early Eighties one has stuck; cyber punk.” (Preface to Mirrorshades) (http://www.project.ru/dh/mirrorshades-preface.html)

Cyber punk is a product of the eighties milieu. Cybernetics is a study of communication mechanisms in machines and living things. Punk (a follower of) a youth movement of the Late 1970 and 1980’s characterized by a violent rejection of established community. Cyber punk technology endowed with the noir, a seedy, gritty realism that chooses to represent the computer hackers who connect their brains to cyber space digital devices. They plug themselves into their computers to have fun, frolic and entertainment. The computer hackers like the detectives have brain as well as brawn.

**Cyber Culture as Post Modern Culture:**

Post modernism is now a well established and documented for culture of cyber punk. Basically this culture is spawned in western countries and has a profound effect on western popular culture. In eastern countries like India, its reflections set in the metropolis only, especially where IT/BT fast in a high-tech.

Recent years have seen an explosion of knowledge in electronic computer technologies. In electronic societies, information technology is central to fabric of human society. It affected the culture of post modernism. As Pramod K. Nayar the author of the chapter, “configuring the Techno-Body, Towards a post human culture” in *Reflection on literature, criticism and Theory: Essays in Honour of Professor Prafulla C. Kar*, opines, “high tech is primarily a cultural phenomenon. The technological-technical (the self delineated realm of engineers and scientists) must first be studied in the realm
of the cultural, since this is the epicenter of its impact.” (P.146) K. Nayar admits that the culture of post modernism influenced by electronic societies, especially the kind of life led by techies, doctors and engineers. The people who populate our urban sprawl cities are caught in the cogs of an immense world of machine, follow trends and fashions of techies and engineers and urban cyber punk. The people in no way ignorant to information technology. They become more and more sophisticated every year. Thinking machines with thousands of toggles control their lives. The man is imprisoned in a world of computer. For our children, next respectable superiors are machines but not parents. It seems that machines, computers and the body are alike.

**Cybernetic Life :**

Recent years have seen an explosion of information technology in a whole range of information practices which had previously remained invisible to academic criticism. With the talk of developing technologies, cyber punk became our way of life. It is struggle between man and machine. Man meets machine and attempts to assimilate it. It is the way in which machine will come to influence our lives. Once upon a time there was a society that did not know the importance of information technology. People were ignorant and did not know the importance of information easily conveyed through cheap commodities. Everyone agreed on certain information and all was in harmony. But slowly the member of a society wanted to go beyond its structure. They had fractured into a multitude of groups; all of which seemed intelligent enough to gather information from various sources. They were the intellectuals, the socialists the liberals, the students, the professionals, the research scholars, the feminists, the modernists and many more. They became pioneers in information sources and created post modern cultures. This culture attracted the hackers, the crackers, computer wizards and individuals who wish to become post humans and enter into the global computer network, the digital language, the cybernetics matrix.
Cyber punk is a fancy as well as a literary label today. The science fiction in modern era produced a wide range of themes exploring the technological ramifications of experience within Late-capitalist, Post-Industrial, Media-Saturated Western society. We see the ‘informatics of information technology or machine world of cyber punk’ of the modern world. As Jason Conrad Teague In his Cyberpunk As Literature: Shattered Reflections of a Post-Modern Future, observes, “Cyber Punk is a bringing together of the ‘armogedon’ futures of the sixties with the technology will save us views of the fifties leaving worlds that although seeming bleak and hopeless, are still filled with marvels beyond imagining.”(P.9)(www.ctraces.com/Circuit_Traces/CT2_2/cyberpunk.html)

Teague admits that cyber punk life mirrors sad reflections on modern life, yet people are still worshipping its marvels because a kind of systematized life that creates beyond imagination.

Everyday life is invented through online social communication that constitutes way of life. No friend visits us at our house when he is urgently needed for social interactions, instead writing texts spatially. Online textual spatial practices reinforce strange friendships with human beings. The old man and the college-girl record their thoughts, represent themselves, write themselves into ‘Facebook’ that facilitated through the new technologies and can help to communicate easily without toil of walking miles to destination. In this way, the time is saved and modern man has learnt to live by the machine but not by feelings.

Cyber punk has created two classes in society-the strong and the weak, the mantra of strong survive and outlive the weak. This theory promoted the idea of social Darwinism in cyberpunk. As Harold Kohl in “Social Darwinism in Cyberpunk”, observes: “Also Cyber Punk’s survival of the fittest is based mainly on the technology of the times whoever has the faster interface or what corporation has the newest developed cyber-eye enhancement will win the evolutionary
Kohl admits that High techies in contemporary societies are progressing at an exponential rate and follow trends of cyber punk technology. They are combining all the skills of machine with general intelligence and exceed human abilities. It is like a wave. They set foot with punk skills caught in the cogs of an immense world of machine and draw attractive salaries. On the other hand Low life or Low techies means lower access to technological skills, no doubt also struggle to make their living in cyber punk era. They are marginalized alienated loners who exploiting technology become hackers or crackers and black market cow boys. High techies hit the low lives who have to survive by their wits making bread as best they can. Gibsons’ anti-hero Case represents black market cow boy represents artificial intelligence along the way he will have his liver and pancreas modified to biochemically nullify his ability to get high. He is a marvelous computer cowboy cruising information super high way jacking his consciousness into cyberspace. This is cyber punk. The antagonist of the story manipulates technology to survive in society.

The role of technology in a struggle of social Darwinism is the basis for several cyber punk stories. New tech, advertising, social engineering hit the low life, that falls flat and are piled into the lower class of the cyber punk world. As seen in the post modern culture, technology has became a major factor in the lives of people. In the job market, Banks, Schools, Colleges, Offices, Corporate sectors, employees need to be familiar with the latest desktop computer applications to run their needs or to write report or files. Those who do not use the technology could not survive in the bleak noir future. There are few works or job options available in the job market-he or she lives by their wits make their existence outside the enclave or outside the law. Cyber punk stories highlight the formula of social Darwinism ‘the fight for survival’. Not all compulsory win in the match. Few work outside enclave i.e. Black Market-while rest extinct in the coming decades. They are piled into low life.
A Cyber Social Life:

Much of the action of Cyber punk novels occur in urban jungle-City Sprawl given over to mega corporations, mega cities tend to be set in a near future, rather than the far future settings. City people dwell in media world where daily life is impacted by rapid techno world. People are surrounded by urban commodities that seem to impart a sense of satisfaction thereby added aroma to their lives. Modern gadgets especially cyber related objects like computers, mobiles, land phone, personal stereos, television, video recorders, laptops, printers, fax machines are integral part of their life. They spend much time watching TV programs, listen to punk rock music via brain implants. They use computers for the accomplishment of daily tasks, technology which occupies central place in their life.

The children are being drawn into the world of information, it is the world’s most valuable commodity. They learn mathematics, science and language lessons from computer system. Internet experience is more enjoyable than class room teachings.

The cyber world and its movements are basically a reinvention of science fiction is general. The people who populate this world are explorers of the latest trends of the technologies, its trends are indistinguishable. Cybernetic characters are self-styled, haughty, brutal and machine worshipers. They carried in their veins, the rhythm of information technology. They reject conventionalism and aspire for the radical change in the social order. The lowest, grittiest characters are looking for some sort of life in the cyber world. The life is advanced mainly on the technology of the times. The portion of Necromancer cited in this respected is usually worth quoting.

Cyber Space: A consensual hallucination experienced daily by billions of legitimate operators in every nation, by children being taught mathematical concepts ... A graphic representation of data abstracted from the bank of every computer in the human system. Unthinkable complexity lines of light ranged in the non-space of the mind. Clusters
and constellations of data. Like city lights receding. (P.9- Quoted in Dani Cavallaro, *Cyberpunk and Cyberculture: Science Fiction and the work of William Gibson*)

**Cyberpunk Cities:**

Many cyberpunk novels featured around mega corporations megacities and cyberpunk urban fantasy. Cyberpunk cities, cyberpunk metropolis are expressed in Ridly Scott’s Blade runner (1982) that depicts futuristic Los Angeles. These metropolises have exciting building with contemporary artistic curving; that generates a sense of wonder the grotesques and decorated cop caps. Gibson’s *Neuromancer* (1984) captures urbanized Chibacity a high tech world in its cyberpunk style; He describes night city where city lights labyrinths; Nin Sei street is described as the heart of night city. Behind the Port Lay the city factory domes dominated by the vast cubes of corporate arcologies. Port and city were divided by a narrow border land of older streets, an area with no official name. Night city with Ninsei its heart. By the day, the bars down Ninsei were shuttered and featureless, the neon dead, the holograms inert, waiting under the poisoned silver sky. (http://www.lib.ru/GIBSON/neuromancer.txt)

Gibson’s settings are monstrous dark places. Chiba city with Ninsei its heart is an outlaw zone, full of outlaw activities. The city has magnificent buildings dominated by corporate luxury, but also Ninsei enclave a reminder of safe enclaves where low life, black market cowboys, secretly lives in. Punk city in Gibson’s Neuromacner is often called night city where sub culture living in the cracks and crevices between the giant mega corporations. Thus, the young cowboy of twenty four aged, one of the best in the sprawl, Gibson’s antagonist enters into night city, where we first meet Case. Gibson describes Ninsei street as dark by day, the neon dead, the holograms insert waiting for night to come. At night Ninsei street, exburent with the most appealing characteristics of Bright electrical light inviting crowds.
The oft-quoted ‘Night city, with Nensei its heart captures the texture of Gibson’s cyber punk city featured electronic mapping of urban landscape in which nature has given way to industry, technology and mass media. As Ian Lancashire in his “Ninsei Street Chiba City in Gibson’s Neuromancer” has observed:

Early in Neuromancer, Ninsei street becomes a metaphor in Case’s mind for the matrix itself. The Chiba city sky, “a gray disk” reminds him of “the noncolour of the matrix” (31,52). Case describes his Ninsei wanderings as being like a run in the matrix;” the street itself is “a field of data .... data made flesh. (P.344).

Lancashire admits that Chiba city is metaphor for Japan, a high tech world for case it is matrix itself. Case, of course travels to city’s IT Garden Ninsei street to live and deal there; the street itself is a field of data, that takes us into the subculture of cyberpunk. It is a digital world where he can travel through and experience first hand.

We sense that cyberpunk cities present world of darkness, where the individual is slowly becoming scrupulous and society is loosing its identity. There is violence, crime, murder and existence of a black market outside the city. Technological advancement brought about sub culture of cyberpunk, a crime world ruled by underworld activities. In this world, technology exploited, hackers and crackers live in dark areas of metropolis.

Gibson presents the portrait of this world in his Neuromancer – ‘Chiba as an outlaw zone’:

There are countless theories explaining why Chiba tolerated the Ninsei enclave, but Case tended towards the idea that the Yakuza might be preserving the place as a kind of historical park, a reminder of humbler origins. But he also saw a certain sense in the notion that burgeoning technologies require outlaw zones, that Night city wasn’t there for its inhabitants, but as a deliberately unsupervised playground for technology itself. (http://www.lib.ru/GIBSON/neuromancer.txt)
Gibson makes statements about the misuse of technology—it requires outlaw zones, specifically used by the criminals. The inhabitants do not use but, out laws, castaway, hustlers seek refuge in these areas and yearns for ‘Freedom’.

As Dani Cavallaro the author of the chapter “Cyberpunk and the City” in Cyberpunk and Cyberculture: Science Fiction and the Work of William Gibson has observed, “Gibson’s Chiba city incarnates the concept of the postmodern cyber city by uniting digital hi tech and rampant decay. Indeed corruption inhabits the very core of Chiba city, its innermost zone.” (P.150) Cavallaro admits that cyber cities portray high tech technology out decayed societies, where society is slowly dying. The world was taken over by technology and everyone was proved to earn money not through choice but through necessity as part of emergence of growing low life that have the potential to overthrow the status quo. For that cyber punk cities creating favourable atmosphere, unsupervised play grounds and outlaw zones. Multinational corporations have not controlled black market activities, they are beyond control. The world has grown tremendously and products increasing hardwired into it.

Urban Sprawl:

The most characteristic feature of cyber punk vision is urban sprawl, a high tech city in which high tech corporations, mega sectors where technology lurks to engage urbanites in computer games, online chatting and create virtual realities. The urban space is predominantly wired to facilitate the high tech companies’ transmission of cyber systems, invisible net works, neon signs and giant holograms. The ICT savvy punks engage in hyper media navigation, by associating clicks in different areas of the image with different hyper links. It is an artificial world created by the urbanites, where the battle for the earth has already been fought and lost. The endless nature landscape of the city run rampant and ‘Urban Sprawl’ created in the zone. As Brian McHale the author of the chapter “Towards a Poetics of Cyberpunk” in Constructing Postmodernism has observed,
The compositional principle of the Sprawl and its cognates, terrestrial and extra terrestrial is maximally intimate juxtaposition of maximally diverse and heterogeneous cultural materials (Japanese, western and Third world, high-tech and low-tech, elite and popular mainstream “Official” culture and youth or criminal subcultures etc.) The sprawl is an image of the cannibalized city, the city as permanent carnival. (P.251)

Brian admits that sprawl population fractured into a multitude of subcultures, all of which designed cultural materials, thus by cyber punk urban sprawl is spawned. It moves to the rhythm of a new of music burst onto the scene which has connected sprawl into merry city. Its citizens always dancing from deal to deal. They dependent on drugs, collapsing under their own lethargy but are still filled with hopes and joys of technology. This sprawl is the near future cyber city often expressed between science fiction narratives and cyber punk novels. Both city of sprawl and urban zone offer as the visualization of post urban metropolis. The landscape is dark, but light labyrinths; with networked computers plugging into the virtual world of giant multinational corporation. It is urban jungle. As M. Chistine Boyer the writer of the chapter “The Imaginary Real World of Cybercities” has pointed out,

This unwieldy mixture of cyber space and urban dystopia-which I call cyber cities -turns the reality of time and place into an imaginary matrix of computer nets linking together electronically distant places around the globe and communicating multilinearly and nonsequentially with vast assemblages of information stored as electronic codes. (P.115)

Boyer opines that cyber space that links all people, machines and sources of information in the world and through with urban sprawl connects global computer network hence cyber space and urban sprawl are inter connected; through which someone entering into cyber space. This is the most important area of communication channel of modern informative age. Consequently, the construction of information networks, the other side the construction of space,
there are a number of billboards advertising new products which are planted in the city streets. Cyber city of modernism is marked by ubiquity of dazzling corporate ad boards, billboards seem to invoke patterns of information symbolisms, images to show how the cyber cities are situated in the optically networked, wirelessly connected in the urban Space. Cyber cities or electronic city have its own unique systems-- assumes technological development in bionics, cybernetics enable the techno savvy punks ‘jack’ directly into the Net. It portrays a life that is going on now continues in the same rapid way.

*City Architecture:* Cyberpunk cities are blended high tech with the old, made hard and perfect cinematic look by technology. There are neatly planned, charted by digital networks and grids. The key to beauty is one where the new stuff was built on top of and around existing old stuff. Many of these buildings have glass, steel and concrete skyscrapers that pride themselves next to imaginary cities. As Dani Cavallaro the author of the chapter “Cyberpunk and the City” in *Cyberpunk and Cyberculture: Science Fiction and the Work of William Gibson* has observed,

…Contemporary cities are very material indeed; crammed with ever-expanding and ever-changing architectural structures, teeming with bodies and vehicles, packed with commodities of all sorts. In cyber punk, space is often conceived of in immaterial terms as a product of the electronic mapping of abstract data. (P.133)

Dani admits that contemporary cities combine artistic and technology, packed with commodities of modern life. At the same time space is often treated in terms of electronic mapping one side of the analogy is about the construction of information networks the other about the construction of space. Yet its cities are materialized by mounting wastes.

*Post Modernism and Science Fiction*:

Science fiction is the most significant form of post-modernism. It is generally agreed that the modern age grew into post modern because of the changes in society and its structure of a basic nature. Post modernism has no
conventional definition but has come as a direct descendent of modernism. Modern is not ‘they’ but we modern people. The modernist writers have decisively affected a sea change in the reader-writer equation which had been hitherto based on the willing suspension of disbelief, idiosyncratic, fantasy, reality, provoking teasing, confusing, amusing or bewildering the reader in a playful, informal sometimes formal manner, objective rather than subjective and scientific in their attitude by their writings etc. The specific concerns, contemporary cultural trends and cybernetics techniques of post modernism have been appearing in genre science fiction. Consequently the late twenty first century has seen in post modernist writings a revival of the fantasies, floods of facts more selective to boil dynamic facts and ideas through science fiction. As Mary Klaages in her “Postmodernism” Literary Theory: A Guide for the Perplexed observes:

Postmodernism is hard to define, because it is a concept that appear in a wide variety of disciplines or areas of study, including art, architecture, music, film, literature, sociology, communications, fashion and technology. It is hard to locate it temporarily or historically, because it’s not clear exactly when postmodernism begins. (P.1)

Klaages admits that the concept of post modernism goes beyond its scope. It is blended with heavy set of themes, ideas that the modern man finds himself in the new situation of globality. And here he has to reason; can the modern novel extend its reaches yet again to connect with new worlds of change? Can it incorporate modern technologies? Evaluate and interpret him? Will globality make the modern novel a more interesting, dynamic and powerful form of writing, or will it leave the modern reader behind? Larry Mc Caffery the author of the chapter “The Fictions of the Present” in The Columbia literary History, defines: “Science Fiction is arguably the most significant body of work in contemporary fiction”, and its “emergence … as a major literay genre” is among the “most significant new directions in recent American fiction” (McCaffery 1988b: 1167, 1162): Quoted by Brian McHale.2 in “POST cyber
MODERN punk ISM” (P.225). Mc Caffery admits that contemporary writings have been produced by science fiction themes have proliferated in modern age of change.

Science fiction has become of fantastic fiction in the cyber space. In that Hyper text, fiction is made up not of pages but of Lexias; lexiats are the course threaded together in well knit plot. The reader becomes the stories author, makes intelligent guess, critically comments consequences and gives shape in different readings at different times. As Veronica Hollinger the author of the chapter “Technology and Paranoia ‘Cybernetic Deconstructions’: ‘Cyberpunk and Postmodernism” has defined, “Cyberpunk can be read alone symptom as the postmodern condition of genre science fiction.” (P.447) Hollinger observes that cyberpunk and post modernism are integrated in netshell, heavily featured with contemporary techno culture, brings technology and man extremely close to each other. It is generally agreed that the modern age grew into cyber punk because of the changes in society and its structure of communication. Film, photography, Computer, graphics, mass media, video, animation, mobiles have brought new changes in the every sphere of a life. The Postmodernist field saw the development of many of the key concepts of SF in its cyberpunk life that would later come to define the field. Science fiction became an integral part of many of the stories. The authors responded enthusiastically and developed aspects of current scientific theories or ideas.

In a general sense, Postmodern is used to designate a contemporary High tech period is order to distinguish it from an older era. Postmodernism many literary historians believe, began with the aftershocks of the second world war (1939-1945). The adjective ‘High Tech’ is used to designate the second half of 20th century i.e. (1951-2000). High-tech period is both an attitude and cultural phenomenon and it is used by the political leaders, scientists, fashion designers, teachers, techies, economists, scholars and CEOs of information technology etc to enhance their respective grades and trades. As
Pramod K. Nayar the author of the chapter “Configuring the Technobody: Towards a Posthuman Culture” has observed:

Contemporary techno culture is a condition where technology affects every aspect of our life. This techno culture may be characterized after Manuel Castells, Howard Rheingold, Mark Poster, Jean Baudrillard and other thinkers as info-culture” where knowledge and information constitute the very cultural fabric of society, especially in the “First” world (P.146)

Nayar admits that Techno cultural phenomenon sophisticated the modern life and it is often used by the people of all categories from which ‘info-culture’ born, that is to say, the technology affected our life, culture, dress, language, and features of man’s existence. With the advent of the internet, the concept of digital net work found footing in the pages of literature. In William Gibson’s fiction Neuromancer there exists ‘Cyberpunk sensibility and the system of cyborg creation. In literature this was full of gritty, seedy and high-tech in which biological humans could interface with electronic computers. Many SF stories have made use of this notions of ‘Artificial intelligence,’ cyber punk, cyborg and cyber space. In these works there appears to be a heightened awareness of the contemporary medical technologies. However, the notions of cyborg, cyber space and cyberpunk have found much support in SF can be found in most cyberpunk novels. The pleasure principle of Postmodern has inevitably led to an endless mixing of genres and modes of communication; film machine, literature, mass culture, fantasy, fantastic reality and machine interfaces. All kinds of stuff are gathered together into a form which reflects a Post human culture.

The Postmodernist science fiction focuses on a site where it usually demonstrates an optimistic belief in the progress of science and technology thereby enhances human development. Contemporary high tech innovations affect every aspect of social, political and literary life. Theories of science, new applications, developments will increasingly be forced to address new forms of
communication, information transmission and conditions of work, lifestyles and culture Cyberpunk novels frequently present contemporary Post human culture; techno body, cybernetics, and cyber culture, where life itself turns into Artificial opera. Man machine systems, robots, cyborg, solders, modified body, artificial intelligence, artificial wombs, bodily alterations, cosmetic surgery all of which have deep connections with contemporary postmodern life. Some writers come to see computers as the ultimate tools to improvise the human race and civilization. William Gibson’s Neuromancer opened the portals of information technology in literature genre. It became the old testament of cyberpunk. The novel centers around Henry Case who tackles machine and attempts to assimilate it. Cyberpunk is about the struggle between man and machine. It is the way in which machine will come to influence our lives. The result is phenomenal. Some authors are more concerned with the task of developing technologies, and sociological impacts of their ideas in the novels. SF has become cosmopolitan and is beginning to look towards a brighter, inclusive future with the task of developing technologies. Cyberpunk, emerged from the very net work of SF. Cyberpunk was a product of ‘hard science fiction’. We find post modernist texts absorbing materials from cyber punk and cyberpunkism incorporating models drawn from post modernism, so that certain elements can be merging into streams. As Veronica Hollinger the author of the chapter “Technology and Paranoia ‘Cybernetic Deconstructions’: ‘Cyberpunk and Postmodernism” points out:

Science fiction officially became post modern in 1984, with the publication of William Gibson’s-- now classic cyberpunk novel, Neuromancer. As a result of the attention generated by Gibson’s novel in particular and the cyber punk ‘movement’ in general, many critics and scholars from outside the field turned to cyberpunk during the latter half of the 1980s and the early part of the 1990s as a particularly privileged textual expression of “the post modern condition” at the turn of the millennium. (Jameson 1991, Mc Hale 1992, Bukatman 1996). (P.236)
Hollinger opines that as the 1990s began, post modernist SF was having a renaissance of its own, there are perhaps more enormous features of cyber punk appeared over the hurdle of the millennium. In this view, Cyberpunk was bloomed through portals of post modernism and also enjoying modest success. The century has made to realize cyberpunk not is far future but in near future, the life what is happening around us.

The main characteristics of cyber punk include inorganic technology derived mainly from science and machine, which were then incorporated in social, political and cultural activities of post modernism era. Major among them are.

1. Importance to information technology, cyberspace as a gigantic jungle of information.

2. Rejection of conventionalism and aspiring for the radical change in the social order. It created two classes in society the high tech and the low life. According to social Darwinism those with strength of economic, physical, technological powers will flourish, and without are destined for extinction. High techie; however the faster interface has or high skills of applications will win the revolutionary race and others loose the battle of survival.

3. Heightened capacities over nature, reliance on the self, hence more individualistic and scientific approach.

4. Cybernetic characters are self styled, haughty, brutal and machine worshippers, carried in them the skills of information techniques and tactics.

**The Prototypes of Cyberpunk: Gothic Conventions**

The prototypes of cyberpunk traced back to Gothic novel, oriental romances as well as detective novels which are shrouded in mystery. The Gothic and oriental romances concentrated their attention not on realistic life but on the depiction of medieval history, particularly the life of middle ages. Cyberpunk tries to portray the machine life that is mysteriously associated with
human life. Cyberpunk elements are technological while Gothic are fantastic—
that elements in cyberpunk, originated from the Gothic conventions. Shelly’s
Frankenstein is a truly modern cybernetic novel deals with the theme of
Artificial intelligence which is the theme of cybernetics. Shelley’s character
Frankenstein is a Swiss student of natural philosophy constructed a humanoid
machine which had the ability to feel human emotions. This humanoid robot
appears when a storm approaches with thunder and lightning; the fearsome
dark and dazzling powers of nature, in the lurid brilliance of a lightning flash.
Victor glimpses the creature in the mysterious powers of nature i.e. light and
thunder. Mary Shelley describes lightning flash in dark nature, when Victor
visualizes the monster, a star approaches with thunders lightning:

I perceived in the gloom a figure which stole behind clump of trees near
me; I stood fixed, gazing intently: I could not be mistaken. A flash of
lighting illuminated the object, and discovered its shape plainly tome; its
gigantic stature, and the deformity of its aspect, more hideous than
belongs to humanity, instantly informed me that it was the wretch, the
filthy daemon, to whom I had given life. (Chapter 7 Frankenstein)
(www.guttenberg.org/files/84/84-h/84-h.html)

The creature showing superhuman ability among the crags of a neighboring
mountain. The lighting flash suggests the unleashing of electricity which could
be the secrete power of the machine life and artificial life. Electrical imaginary,
electricity being a power enabling man to perform tricks. With lightning flash,
dazzling powers of nature the monster comes as glimpsed by Victor. Mary
Shelley thus anticipates the cyberpunk energy that Victor has witnessed during
lightning and thunder.

Victor created a life from human spare parts featuring super natural
apparitions. He picked up different parts of human body bones, eyeballs hair
etc from graveyards and collected them in his laboratory assembling the very
thin veins, nerves cells and other parts of human body and fixing of bones was
a very different task. Finally he injected life into that human body. All the
forces of Gothic terror mingled with science endeavours are letting loose when the monster endured with superhuman strength and power. In this way Mary Shelley’s scientific experimenter Frankenstein created, what has science been called Robot. The work of victor examines the true craftsmanship of man and machine. Victor lacks the expertise of advanced technology to create a ‘Modern Robot but the monster gets the elixir of life though thunder and lightning. It considered a key issue in the ethics of cybernetics. Mary Shelley thus anticipates the cyberpunk powers scientists have developed in this universe, powers which have enabled man to entangle in a world of machine and nuclear energy.

Cyberpunk as a whole is divided into two parts. Cyber stands for the explosion of knowledge in computer technologies and on the way in which it changed the fabric of human society. One sees technology as the culture of modernity. Punk stands for the cyber punk cities which featured mega corporation, multinationals and the persons who enter into the global computer net work, the digital landscape, the cybernetics matrix.

**Gothic Architecture And Cyberpunk Cities :**

In cyber punk world, modern metropolis buildings, mega buildings high tech buildings, mega corporations were big structures which reach wildly to the sky as if the tops are trying to reach heaven. These tall spires are adorned with contemporary arctic carvings that generate a sense of wonder, and the exotic carvings associated with the Gothic architecture. These buildings with their intricate architecture, under ground passage ways, unexplored rooms, stairways and vaulted spaces are to be found in modern art. Here we have glass, steeel and concrete sky crapers, the blend of new architecture and old Gothic art is what cyber cities are looking alike and working out just fine. Even those single family old houses are heavily modified, the interiors are usually renovated and the back sides often include modern additions. Cyberpunk metropolis that blended high-tech with the old Gothic art, its perfect looks, remind eerie beauty of Gothic vision. Metropolis is always changing and cities always have become
centres of urban workshops, new things are being added all the time, making this an exciting place to live, allowing cultural ferment of all kinds happen. When new and old come together in high profile locations, it focuses on humanity’s fascination with the grotesque, and touch the unknown romantic realm. The modern aesthetic embodies an ambition to transcend earthly human limitations and reach supernatural realm. The post-modern art creates amazing world by portraying human individuals in confrontation with the overwhelming, richly, mysterious infinite fantastic forces found in the cosmos and within themselves. In these mega corporations the landscape is dark but city lights labyrinths, with net worked computers plugging into the virtual world of giant multinational corporations. Cyberpunk landscape became our own present state living place magnified to an extreme condition. We see a future that is recognizably drawn from the cyber tradition. It is sophisticated, highly technological, global in its view and futuristic landscape.

Reflecting the population crisis, senses committee prediction that worlds population live in urban areas and will shift there day by day, the process of urbanization is faster than population exposition, world’s half population settled in urban areas; people become smart, more urban and closer to cybernetics technology and the communication world. Many cyberpunk metropolis, mega city life are fancy as well as life labels today. It produced wide range of professionals exploring the technological ramifications of experience within late capitalist, post-industrial media saturated western society which affected eastern countries also. It came to represent society with progressive economic and differentiation of the social world.

As Dani Cavallaro the author of the chapter “Cyberpunk and the Gothic” in Cyberpunk and Cyberculture: Science Fiction and the Work of William Gibson has observed,

Gibson’s revival of Gothic architecture undermines Clark’s claim that modern architecture, street architecture, is flat and that it has wholly supplanted medieval configurations of built space; one could walk of
all-round the mediaeval cathedral, watching an endless interplay of spires and buttresses but the street front has to depend entirely on a facade. In fact, Gibson’s hypermarts and streets by taking to extremes the architecture of the post modern shopping mall evoke a sense of unfathomable depth and reinstate irregularity as dominant, thus producing results akin to those ascribed by Clark to revivalist architecture; a series of erosions and excrescences, breaking the live of our streets. (P.183)

Cavallaro admits that Gibson presenting sprawl City, its hyper marts and streets, shopping mall, harbor, an architectural sensibility based on mediaeval cathedrals where one could view and walk all around; set in unlimited space, timeless and placeless.

The cyberpunk cities as they growing wider, and growing like a tee pushing out new passages and subways terror and horror reside there. Terror is normally associated with the indefinite with boundlessness and limitlessness landscape. Each space in stray light during night is in some way secret, the endless series of chambers linked by roads by passages, nooks, corners, turns, where the eye is trapped in narrow subways. Whenever a person enters the city space, he finds new ways tunnels, secret hotels, the city keeps on spreading its roots and branches all over. The cities of today vividly illustrate the crimes, utter chaos, confusion, and fear, trouble terror in the spatial and urbanization domains. So the mind of everyone has got stuck in the midst of tension and fear.

As John Clute in his *Science Fiction The Illustrated Encyclopedia* observes:

Almost all of the great cities of Europe as they were depicted throughout the 19th century by writers like Eugene sue, Charles Dickens or Fyodor Dostoevsky, are Cyberpunk cities. They have cyberpunk’s violence, its feeling that life is a theatre or spectacle, its dark and intricate labyrinths where criminal societies live in secrecy, and its sense that the real power lies somewhere other than in the hands of the ostensible rulers. (P.88)
These cities have magnificent buildings its feeling that life is a theatre, its labyrinths give spectacular looks where criminals societies live in secrecy.

Clue admits that cyber cities no doubt have spectacular looks but criminals outcasts, Hackers, Crackers, Low life and rest population live in secrecy, engage in under world activities. These cities are built marvelously the low life in them combining all the skills of machine with general intelligence and exceeding human abilities.

_Gothic Hero And Cyberpunk anti-hero:_ Because of supernatural phenomena and the prevailing horror atmosphere of Gothic novels, these novels present protagonist’s fall from grace he is complex, he is neither pure evil nor pure good. Most of his actions are attributable to this character flaw. The setting which takes place in a Gothic castle is almost sets the mood of a character. The haunted castle, with its ghosts and bleeding statues, images of giant hands, helmets that crush the walls create conflicts and influence a character in a work. So the Gothic hero often exhibiting both positive and negatives characteristics. The Gothic hero is usually isolated either voluntarily or involuntarily. Then there is the villain, who is not an eminently good man involves in misfortune, either by the result of deliberate vice or by some flaw of character.

Even though the Gothic novel deals with the sublime and the supernatural, the underlying theme of the fallen hero applies to the real world as well. Once we look past the terror aspect of this literature, we can connect it with it on a human level. Further more, the prevalent fears of murder, rape, sin and the unknown fears that we face in life. In the Gothic world they are multiplied.

The cyberpunk anti-hero shares his vices with the Gothic fallen hero. The monstrous universe is replaced by that of black market, devoid of moral values, theft, murder, integrated in totality. The people are urbane but computer hackers and data smugglers. Like many other cyberpunk stories the antagonists are usually bend toward the world of the illegal and there is often a sense of
moral ambiguity. The Villains come from the human corporate world who use their great technical skill to use their brain computer interface to access the global computer network in cyberspace.

The technology in this monstrous universe is always threatening and alienating a person. The anti-hero of cyberpunk wanders in an urban jungle, where human battle to survive, usually a form of mental punishment. The notion of haunting is behind the ethical conceit of the life. The anti hero of Gothic is a on the other hand also a wanderer, his dream like journey into the Gothic building and roaming around the earth in perpetual exile are an attempt to understand secrets and come to terms with reality. The plot itself mirrors the ruined world, not only evokes the atmosphere of horror and dread but also portrays antagonist’s fall.

The Gothic romance like ‘The castle of otranto’ presents a hero sullied by unmentionable crimes. Impossibilities are introduced in the novel. As Moody and Lovett in A History of English Literature observe, “The elements on which it was to thrive for a generation to come- a hero sullied by unmentionable crimes, several persecuted heroines, a castle with secret passages and haunted rooms and a plentiful sprinkling of supernatural terrors”. (P.253-254 Quoted by Mundra J. N and S.C. Mundra). Moody and Lovett have admitted that Gothic anti heroes concerned with evil crimes, devoid of morality, reflecting terror in which heroines are harassed. Walpole made an attempt to paint the domestic life and manners of the feudal period where husband of Hippolite depicted as a tyrant. Hippolita was able to resists and to act according to his whims and tunes.

Matthew Gregory Lewin’s ‘Monk’ also presents the hero in his ruins. He is destroyed deceived and corrupted by a demon woman. Ambrosio, the priest of Madrid, commits the foulest crimes under influence. Commenting upon the Monk, Richard Church in his Growth of the English Novel observes,

The Monk (knows now by the latter name) is an unrestrained essay in the macabre, with the young author setting out to make our flesh creep.
It is pure, teutonic melodrama. His monk is another Faust, who out of spiritual pride is seduced by Satan in to commenting a number of sensual crimes which bring him into the courts of the Inquisition.

(P.256 Quoted by Mundra J. N and S.C. Mundra)

R. Church has admitted that The Monk’s anti-hero is an illustration of terror, works under Satan and attempts to unmask the horrific aspects of human nature. Like Gothic anti-heroes, most Cyberpunk antagonists represent the ‘dark side’ of human life; they are destructive, Monstrous, corruptive, dangerous and with more violent nature, which becomes the main reason and topic in the gothic fiction.

Cyberpunk tries to expose the dark side of the society, that embraces wild psychedelic moments, particularly antihero evince in the cyber space sequences. Case, the anti hero of Gibson’s Neuromancer, steals data from his employer, who in turn damages his nervous system. He goes to Chiba city, to repair his damaged nerves, has reduced to drug dealing, murder and theft. He has kept alive himself in Chiba with drug and software dealing. He is caught in a suicidal spiral of drugs and murder. He is haunted by Molly, a heavily modified headhunter (razor girl) collects Case, and brings him to Armitage who needs a cyber space cowboy for a top secret operation with addictions and paranoid conspiracies. The antagonist is involved in a number of quests, intrigues, as painted by the author that of cyberspace. Nearly all the gothic genre is used pleasing terror by considering the elements of mystery, wonder, terror, confusion in men-psychology; the modern cyberpunk heroes add more interesting fear factor or preserve the miraculous horror element to attract and shock the readers. Cyberpunk anti-heroes like Case from Neuromancer, Cobb who stars in much of Rudy Rucker’s ‘Ware’ series are extreme as they claim freedom outside. Henry Dorsett Case is the underdog who is only looking after himself who pierces the software barriers in cyberspace, exploring the undiscovered and mysterious universe of cyber. The villians came from the human corporate world, worship the machine and outside unknown world. As
Istavn Sicsery-Ronay in his article “Cyberpunk and Neuromanticism” has observed:

In Gibson’s world human beings have nothing left but thrill. It is all that power can offer, but it is also – the ambivalence again-the only way to create new conditions, since old philosophical moral considerations mean nothing in a world where one can plug in another’s feelings or a while personality-memory complex through “Simstim” (simulated stimulus), assimilate a myriad of power-programs through ‘microsofts’ plugged directly into “cranial jacks”, be rebuilt, redesigned with special features or resurrected through nerve – splicing and elective surgery, or have one’s consciousness kept intact after physical death entirely a program. (P.6)

Ronay admits that cyber world in Gibsons world offers a lot of thrill through myriad of power programs, where you can connect the brains to cyber space-digital devices and plug yourselves into programmes, kept intact after physical death. The cyberpunk anti-heroes are hackers like the detectives have brain as well as brawn.

Post Cyber Techno Culture:

Techno culture an environment saturated by electronic technology, is primarily a cultural phenomenon. Technology is central to production consumption, society and day-to-day life activities in post modern human life. This era is characterized as info-life where information constitutes the very essence of cultural fabric of society information is central to society, politics, education, body culture, culture conditions of work, art and science. The people who populate this world are explorers of the latest trends of the technologies, its trends are indistinguishable. It portrays a world that is set in our present world of hard science fiction. Techno-body: In contemporary times technology has affected our bodies too. In our heavily media saturated world the techno body is configuring towards a post human culture. As Pramod K. Nayar in his “Configuring the Techno Body: Towards A Posthuman Culture” observes,
“The body has always been shaped, sculpted, beautified, and improved constantly. In the late 20\textsuperscript{th} century, artificial wombs, cyborg soldiers and new bodies of personality and bodily alteration affect the very social and political fabric of human life. (P.147)

Nayar admits that cyber punk and cyber culture invite us for possibility of applying technological principles to the body thereby our bodies are smarter than ever before A number of new technologies are increasingly deployed to refine and systematize the body in accordance with specific cultural requirements. In this milieu, we find mass cultural realm from the world of techno culture webs. It will be mainly based on American culture but has its influence on all other cultures in the world. Therefore techno culture became popular culture and the people envision their living in which machines and bodies, computers have been imagined.

Gibson becomes the new techno architect behind necromancer, revitalizing the techno culture in the science fiction novel. He introduces one of the major themes of the novel, the interface between human and machine. To this extent he is a neuromancer. By jacking into his cyber space deck, Case merges with machine. In Gibson’s Neuromancer, the body is undoubtedly altered by technology. As a computer hacker, case attaches dermatrodes to his body and becomes a machine. Another character like Molly the original razor girl’s cybernetic augmentations are surgically inset scalpel-blades under her fingernails and a fair amount of silicon in her head. As Gibson describes her techno body ,“She held out her hands, palms up, the white fingers slightly spread and with a barely audible click ten double edged, four centimeter scalpel blades slid from their housings beneath the burgundy nails.” (http://www.lib.ru/GIBSON/neuromancer.txt )

These features serve to make molly act like machine. The worlds represented in cyber punk fictions resemble our present contemporary medical technologies in body augmentation and alteration. Today bodies have been transformed into a techno bodies. These bodies have the potential to improve
the human bodies. All cultures communities for centuries practised augmentations, beautifications, alterations and operational methods to look the body more beautiful and highly efficient body modification. Body modification became post modern culture where bodies improved shaped, beautified through common practices of beauty parlouring, tattooing, colouring, stylistic methods and beanticulous treatments. As K. Nayar in his “Configuring the Techno Body: Towards A Posthuman Culture” states “The term “body modification” is used to describe a range of practices, piercing, tattooing, cutting, branding, binding, and inserting implants to alter the appearance and performance of the body.” (P.150)

Nayar admits that body modification methods become popular through various sophisticated devices-advanced technology with aesthetics of punk culture.

A number of new technologies are increasingly deployed to mark and select identities for bodies. The computer technology plays an important role in cosmetic surgery, applying technological principles to the body by studying the structure of the living body organism and that can be technologically altered on the screen before it is surgically fit for the body. Cosmetic surgery is perhaps is very popular among young artists, sophisticated women, actors and actresses recently among middle class ladies. In this respect, cyber culture shows a growing fascination with the human body. The surgeons with the aid of computer tools can perform, the most lucrative business com treatment for feminine appearance. Cyber punk body culture investigates the important relationship between human body and technology and thus of the myriad kinds of change produced by cosmetic surgery, bio-engineering and bionics (biological electronics). In Gibson’s work the body is the main commodity, undoubtedly, altered, modified, changed by exploring the methods of ‘Cyborg technologies’. This illuminates the role of technology in society, body modification, augmented body, natural organ transplants and cybernetic human
production etc. The present culture of western and eastern throw light on sophisticated multifaceted global technology.

**Cyberpunk Population:**

The people who populate the present world are explorers of the cyberpunk trends and its trends are indistinguishable. It is fast, constructive and creative world of hard science fiction. The people are urbane and computer wizards and persons of remarkable skills. The children in this world are intelligent. They jack through artificial enhancements of body and mind connecting their brains to cyberspace.

Bruce Bethke’s short story *Cyberpunk* highlights a bunch of teenage hackers. They have been always sensitive to computer mechanism more than education lessons. The boy got into the bank computer and erased his father’s account. At the same time saved all filed before he purged. The children especially teenagers presented here very smart who live in a sort of cybernetic world The story poses a challenge to the parents who are meek and innocent, live in a realistic world. The story in freshly imagined and is coldly women around punk attitude. A computer hacker is a son, found in own house! The embarrassed father severely cries at the son; “Give me the copies right now and I will just forget that this happened. I can’t. I mean, I did backups in other computers. And I secured the files and hide them where only I know how to access.” (P.13 *Cyberpunk*)

Here Mickey is a computer hacker. When a child is becoming a hacker, he will be able to circumvent any home-based measures with surprising case, using information gleaned from various hacker sites.

The kids had a lot of fun using the handful application programs. Today parents are giving a lot of scope to computer education. They think child’s education will be completed with ground work done in computers. Therefore cyber culture is manifested in the endless activities, pursuits and games like chats, cyberspace, USENET, E-commerce, peer to peer net work Virtual worlds Nerd fighters and Lol cats etc. Hence in cyber culture cyber space became a social
experience where individuals can interact, exchange ideas, share information, conduct business, play games, teach lessons, engage in political discussion, browse information and propose matrimonial alliances etc. This culture has attracted writers, hackers, musicians, political leaders, philosophers, mysticians, drug romantics, roads Romeos, and house-wives. Very soon post modern era will become powerful what cyber punk authors foresee. Computer are more and more used every year and decrease in size such a way that trying to make machine-man relation closer than before. Original manifestations of machine-human, interfaces have descended from science fiction classic stories. The children work interestingly but become addicts to the systems. Computer war games, Hollywood films, T. Shirts, children’s pasting labels, toys articles of various size depict cyborg soliers and other alien figures. Since the cybor’s body is the basic instrument of entertainment contemporary culture, society and science seek to improve and upgrade it into a better form. Post humanism moves into specific cultural expression of these technologies. The children, parents, whole population utilizes technology of cyborg and makes it post human art. The character of the cyborg and its presence in contemporary culture reveals man-machine interaction in business political life, education, social life, art, architecture and modern way of life. The whole population sees cyborg technology as the culture of modernity, embodies two fantastic features of man and machine. The cyborg body presented by films is strong, clean, hard, tight easily repairable, and uncontaminated body. At the same time, this masculine figure is also endowed with powerful features that favour man’s dispositions. He takes its help to face enemies, very soon the cyborg soldiers fight for man in the not too distant future it will be possible to transfer manly attributes to machine. The cyborg is the ultimate symbol of post human brain; Cyber child of technology turns out to be the manpower tomorrow.

Cyborg possesses cybernetic enhancements that provide superhuman strength. It can also interface with computer that helps him to possess an exceptionally gifted level of intelligence. Built into his body – armor were an infrared eye, computer generator sound, amplifier and special programming
adapters, he functions beyond the abilities of man. Cyborg’s abilities save mankind from disabled or the injured that enables them to replace part of his body with machine parts. Cosmetic surgery, genetic engineering, replacement of organic functions by biochip implants reveal that diseased bodies are blessed with machine parts enable them to lead a normal life. Cyborg is improving flaws, supplementing machine parts to disabled humans who have fused too intimate with the machine system. Techno culture of cyborg influences modern culture which covers all media, video animation, web zines, the focus will be mainly on American culture but in turn influencing modern techno period of the universe as a whole.

**Post Modern Popular Culture :** Post-Human tendencies of Modern Age manifested in cyberpunk fiction in turn influenced popular culture of the contemporary age. Much contemporary age is interested in the work of globalization. It is surely an extension of cyber punk’s informative technology. It is often disseminated through media, global network of popular culture followed in western and eastern countries. Migrant professionals especially techies mainly from India and Asia borrow major aspects of commerce, computer technologies and build new culture in their natives. There are vast number of Asian software workers create particular system. So that cyber culture could be imposed.

**Hybrid Culture :** Cyberpunk visions have fused too intimately with the modern popular culture. People try to follow their own form of ideology known as cosmetic culturalism. They are self-styled, haughty, differ significantly, in terms of use of language tone and personal philosophy. Many existing conventions, ethos were destroyed while the new influx of culture meshed to create Global culturalism. The internet is a main window to global information that generates global, social and technological situations to help induce the future of the world. As Promod K. Nayar in his “Postcolonializing Cyberculture; Race, Ethnicity and Criyical Internet Studies ” has observed:
The internet is a component of global information and communications technologies (ICTs). These ICTs are central to the process of globalization. And globalization is closely aligned with Neo-Colonialism, newer forms of economic and cultural imperialism and unequal power relations between the so-called First world and the Third. (P.4)

Nayar admits that communication technology, especially the internet plays a pivotal role in connecting groups of different cultures, new economy, commerce and unequal power groups—First world and the third. Modern culture in general, productive of a great deal of endless potential of the internet and cybernetics. In the cyber cultural era new life styles, customs, could grow within shortime. Everyday life is invented through Face book interactions, and people speak themselves into cyberspace. They enter into the global computer networks the digital landscape, the cybernetics matrix. Cyberspace brings merchandise and customers together and facilitate unimaginable marketing-consumption demands. One can purchase anonymous mobile telephones, credit cards, electrical gadgets, furniture by one line shopping. Urban culture known as hybrid culture integrated with racial issues and ethnicity, which exposes the fragmentation of ethnic identities under colonialism as well as the construction of particular kinds of identities through cyber world. In ‘Neuromancer’ the reader gets the impression of a globalised life. Everything is connected to cyberspace, one can get unimaginable services by a click of a button, making the world feel like a global village. Case, the hero of the novel traverses a new space to any other location in the world.

Most of the scenes in ‘Neuromancer’ denotes urban environment. It is a modern urban city created by machines, looks very much like any modern city at the turn of the metro cities of the 21st century. Urban culture is a magnet for the technocrats who live at the heart of the city. They are software engineers, businessmen, the professionals, the research scholars, living in an artificial world created by machines. It is bright world of lights but dark life brooding
over desolate world. Rhythm of life emerges from computer skills, technical knowledge when people acquire a degree of computer literacy and power.

_Uncanny World of Computers and Cut-edged Systems:_

The underlying principle of this post human life is based on advanced computer technologies bound by small cut-edged systems. With its characteristic technophililia and pungent tone, cyberpunk novel provides a testing ground in which a new world power arises; the machines begin to replace the humans. Current technology integrates more social interactions than more technical implementation. As a result, the terms like cyberspace, cybernetics cyberg, became effective buzz words in modern life. Cyberspace specially is the technology of virtual reality where a continuous three-dimensional space is generated by computer.

The Word ‘Cyberspace’ was coined by the science fiction author William Gibson, when he sought a name to describe his vision of a global computer network, linking all people, machines and sources of information in the world, and through which one could move or navigate as through which one could move or navigate as through a virtual space. (http://pespmcl/vub.ac/be/cybspace.html)

Cyberspace is used in a variety of significations. It emphasizes several aspects such as virtual reality, internet, hypermedia network and other net work systems. Gibson’s Cyberspace is not ordinary space but connecting to the real world. The uncanny world of computer is navigated through a virtual apace.

This uncanny world manifested in various human interactions. The individuals were often guided in their navigation actions. The ethnography of cyberspace is used by diverse people in diverse real world locations. Gibson Cyberspace is reality now. It can be activity, pursuit, places and include various application. The miracle of life is reached its zenith cyber culture formula based closely linked to advanced in format. Science that it is made humans to surpass the links over nature. The people broke down the distinctions between human and machine, between personal consciousness and machine
consciousness fields of knowledge such as genetics nanotechnology, micro
electronics and communication have been myths of modern culture. Some are
specialized by software builders while others guide in their actions by the
hacker ethic. The cyber life is now produced artificially, manipulated and the
very concept of life is being redefined in post human ethos.

**Cyber world Deletes Nature**

Information Technology is an important commodity in modern global
culture. When people talk about an information society, they are actually
talking about, Electrical, Electronic, Machine city, mega corporations,
Cyberpunk etc. Recent years have seen an explosion of knowledge in electronic
computer technologies. In Electronic Societies Information Technology is
central to fabric of human society. It affected the culture of post modernism. It
portrays a world of urban sprawl - its setting is essentially urban. The landscape
of the mother nature is dark, bleak and shattered outer space. It could be near
future or the distant future, crop lands deteriorate, forests disappear and grass
lands are converted in to ‘out law Zones”. The world is run by the logic of
urban theory of cityscape.

*Environmental concerns; shattered reflections of urban landscape*

**Nature is dead**; In the post modern world of cybernetics, cyber world deletes
nature. Gibson’s *Neuromancer* presents a disomol view of the nature.

“The sky above the port was the color of television tuned to a dead
cannel.” ([http://www.lib.ru/GIBSON/neuromancer.txt](http://www.lib.ru/GIBSON/neuromancer.txt)). This is a Cyberworld
in which sophisticated technologies have exploited the nature. The sky is
smoked with high-tech colors of dead T V channel. The sky does not look
living organism, its metabolic needs and vital processes are not respected and
maintained in new world. The burning gas, pollution, carbons affected the
ecological balance. Gibson presents the essence of this dark city in his portrait
of Chiba, a night city. By day, ‘Ninsei enclave in Chiba city works” under the
poisoned silver sky. We sense that it represents near future-. dull, grey colored
poisonous gases are around the silver sky. During the day the sky dominates
the place but at night the atmosphere is impoverished. Nature has given way to industry & technology. Gibson’s scenes in “Neuromancer” are set in artificial urban zone, where nature is decimated into ‘out law zones’ and the world is run by the logic of ‘Sprawl.’, Confronted by a reality that is barren, metallic and bleakness of the cyberpunk universe. This world is occupied by, sub cultures of Cyber punk. As Shawn Wilbur in “Cyberpunks to sinners: Forward of a Feminist Post humanism?” has pointed out, “Gibson presents the essence of this world in his portrait of Chiba. Night city Chiba is an “outlaw zone” full of “black” medical clinics, computer criminals, biotech smugglers and hustlers of most variety” (http://Cyberpunk.ru/idb/cyberpunks_to_synners.html). Wilbur admits that outlaw zone is heart of the night city where sub culture is buzzing and always moving from deal to deal. They have to survive in such an environment. The cyberpunk heroes are anti - heroes who choose to live on the outside zone. They are black market cowboys often disenfranchised low lives struggle to make a livelihood outside the safe enclave i.e. BLACK MARKET Existence. These cowboys struggle to make a living by whatever way they can in the black market.

There are countless theories explaining why Chiba city tolerated the Ninsei enclave, but Case tended toward the idea that the YAKUZA might be preserving the place as a kind of historical park, a reminder of humbler origins. But he also saw a certain sense in the notion that burgeoning technologies require outlaw zones that Night city was not there for its inhabitants but as a deliberately unsupervised for technology itself. (William Gibson http://www.lib.ru/GIBSON/neuromancer.txt). Industrialized city like Chiba in which nature is being devastated in order to create Outlaw zone’ It suggests that black market zones are product of endless artificial landscape of the city run rampant. It is a world where technology ruled nature, every place is dark and, gloomy. The Earth itself has became an `unwanted zone' where technology is devastated the ecology. It leads to
ultimate catastrophe - a collapse of human civilization when human beings cannot visualize the effects of depletion of nature.

_Urban sprawl:_ The most characteristic feature of cyberpunk vision is urban sprawl, with the influx of urbanization, the high tech city high-tech corporations and mega sectors affected the space. The urban space is predominantly housed with high tech companies, invisible net works, transmission of cyber systems, neon signs and giant holograms. It is an artificial creation where the battle for the earth has already been started, fought and lost. The metropolises no doubt have exciting buildings with contemporary artistic architecture look magnificent but have created crumbling high rise slums, the rotten nature and dusty atmosphere. Gibson’s _Neuromancer_ captures the urban atmosphere of night city in its Cyberpunk style. “Beyond the neon shudder of Ninsei, the sky was that mean shade of gray. The air had gotten worse; It seemed to have teeth tonight and half the crowd wore filtration masks.” ([http://www.lib.ru/GIBSON/neuromancer.txt](http://www.lib.ru/GIBSON/neuromancer.txt) ) Here the air had gotten worse. The rise in temperature has led to climatic changes. This led to a blanket of carbon dioxide around the earth. This is no longer a comfortable place to breathe fresh air and it is poisoned with carbon gases, so citizens wear filtration masks. Cities of pollution, artificial lights predicted the harmful diseases. People are plagued and whisked around the urban centers of the earth. Materialism and worldly engrossments brought about isolation of man from nature. The polluted environ of earth’s signs reveal a patient in its declining health. It has risen the global temperature. The sky has lost its color turned shade of gray.

_People are not eco friendly:_ The dominant theme in science fiction is the evolving relationship between humanity and technology. Technological advances contribute colorful amenities, fashionable life to humanity in general. There has been huge and exuberant expression of joy at the way ‘Machines’ work for him. But as mighty machine increases, it deletes field crops at an acre-a second, but it is much closer to an acre- and- a half to a second. It could be
the near future or the distant future, forests disappear and croplands deteriorate. Technology is pervasive - the nature is sprawn’ as william Gibson terms it. In the post modern world of cybernetics, especially cyberpunk vision of the Ubrian theory creates ‘Urban zone.’ As Timothy Leary has rightly observed, “Folks live in a media world inhabiting an info environment where they spend much time watching super realistic TV programs via brain implants” (http://cyberpunk.ru/idh/leary-cyberpunks.html) . Leary opines that people are technocrazy they have sunk into cyber culture, and forgotten world around them. The people are concerned about themselves and their survival in corporate machine world. They merely exist like life in death. They are eroding nature. Man is a part of nature living under its holy plan and-its benign influence, gaining moral strength from it. But in cyber life machine rules man, the world has taken over by computers. This is a symbol of incomplete world. The Man- made machines, artificial intelligence take us into the sub culture of cyberpunk, a dystopia of an amoral society where the society is slowly becoming corrupted.

Gibson’s Neuromancer is an outstanding example of vision of contemporary society, He paints a picture of corrupted society, outlaw zones in the interstices of the multinational capitalist system.

“The dubious niche Case had carved for himself in the criminal ecology of Night city had been cut with lies, scooped out a night at a time with betrayal”(Gibson’s Neuromancer http://www.lib.ru/GIBSON/neuromancer.txt)

The phrase criminal ecology of Night city ‘seems particularly disheartening. The night city’s heart ‘Nisei street’ is an unsupervised play ground for computer criminals, biotech smugglers and hustlers. AS Ian Lancashire in “Ninsei Street Chiba City in Gibson’s Neuromancer” has observed, Even at night, its sky “that mean shade of gray,” but Ninsei street itself becomes a “neon shudder and electric dance.” (P.344). By night the street is loud with crowds and explosions and brought with holograms. Lancashire admits that Ninsei street, in Chiba city is a kind of decadent play
house, all that remains is the flash of neon lights in a smoke filled night. During the day it is shuttered and dead and at night enliven with criminals and colorful characters lit by neon lights. The beautiful sky turned shade of gray due to flash of neon lights.

**Earth: The Ailing planet?** The earth itself becomes an unsafe and in human place: it largely abandoned as a result of environmental crisis in the future. Bruce Sterling’s *Schismatrix* (1986) presents the earth as desolate place, where life moves in crisis finally menfolk leave the planet, and they go in search of alien planets and landscape. In the dystopian novels, especially cyberpunk novels one can gather many aspects of environmental catastrophe they deal with the collapse of human civilization and the destructive, chaos that would inevitably follow, when human beings deletes nature. Ridley Scott’s *Blade Runner*(1982) warns humanity about industrial pollution that has affected planet Earth. There are no real animals, plants and this is the reasons why many people are going to the off-world colonies in future.

Science fiction predicted that civilization might collapse from nature depletion. Whereas Cyberpunk fiction presents the immediate future that is happening now. Near future is emerging. Its seeds are sown around us today. The earth’s vital signs reveal a patient in declining health.
Work Cited


