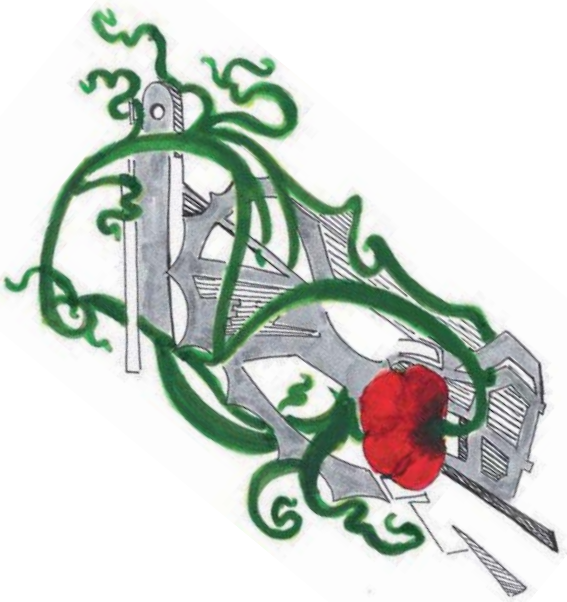
JYVÄSKYLÄ STUDIES IN HUMANITIES
319

Mimosa Pursiainen

On the Aestheticization of Technologized Bodies

A Portrait of a Cyborg(ed) Form of Agency



JYVÄSKYLÄN YLIOPISTO

JYVÄSKYLÄ STUDIES IN HUMANITIES 319

Mimosa Pursiainen

On the Aestheticization of Technologized Bodies

A Portrait of a Cyborg(ed) Form of Agency

Esitetään Jyväskylän yliopiston humanistis-yhteiskuntatieteellisen tiedekunnan suostumuksella
julkisesti tarkastettavaksi yliopiston vanhassa juhlasalissa S212
kesäkuun 9. päivänä 2017 kello 12.

Academic dissertation to be publicly discussed, by permission of
the Faculty of Humanities and Social Sciences of the University of Jyväskylä,
in Auditorium S212, on June 9, 2017 at 12o'clock noon.

UNIVERSITY OF JYVÄSKYLÄ

JYVÄSKYLÄ 2017

On the Aestheticization of Technologized Bodies

A Portrait of a Cyborg(ed) Form of Agency

JYVÄSKYLÄ STUDIES IN HUMANITIES 319

Mimosa Pursiainen

On the Aestheticization of Technologized Bodies

A Portrait of a Cyborg(ed) Form of Agency

UNIVERSITY OF JYVÄSKYLÄ

JYVÄSKYLÄ 2017

Editors
Mikko Yrjönsuuri
Department of Social Sciences and Philosophy, University of Jyväskylä
Pekka Olsbo, Sini Tuikka
Publishing Unit, University Library of Jyväskylä

Jyväskylä Studies in Humanities
Editorial Board

Cover drawing by Mimosa Pursiainen

Permanent link to this publication: http://urn.fi/URN:ISBN:978-951-39-7086-4

URN:ISBN:978-951-39-7086-4
ISBN 978-951-39-7086-4 (PDF)
ISSN 1459-4331

ISBN 978-951-39-7085-7 (nid.)
ISSN 1459-4323

Jyväskylä University Printing House, Jyväskylä 2017

To the strong women in my family

Some of us may feel like "cogs" in a machine, but we are really bodies hooked into machines, and bodies linked to other bodies by machines.
Gray, Mentor & Figueroa-Sarriera

Homo aestheticus is becoming the new role-model [...].
Wolfgang Welsch

The idea of high tech, then, involves not only a shift in the conception of technology, and of aesthetics, but also a shift in the very definition of humanity.
R.L. Rustky

The ultimate consumption is to cyborg yourself [...].
Chris Hables Gray

Search nothing beyond the phenomena, they themselves are the theory.
Johann Wolfgang von Goethe

ABSTRACT

Pursiainen, Mimosa
On the Aestheticization of Technologized Bodies. A Portrait of a Cyborg(ed) Form of Agency.
Jyväskylä: University of Jyväskylä, 2017, 219 p.
(Jyväskylä Studies in Humanities
ISSN 1459-4323; 319 (print) ISSN 1459-4331; 319 (PDF))
ISBN 978-951-39-7085-7 (print)
ISBN 978-951-39-7086-4 (PDF)
Diss.

Discussions revolving around cyborgs seldom include aesthetics, let alone propose aesthetics as an inextricable part of the phenomenon of the cyborg. Rather, the term "cyborg", a contraction of "cybernetic organism", evokes a figure of the (hu)man-machine. In the field of social and political sciences, the cyborg is designated a human-machine hybrid, a metaphor of humans becoming machinelike, or a portrait of (political) agency in an era of high technology. These approaches promote a figure of technologized bodies, that is, the cyborg as a figure of technologically dominated and altered bodies. I will sustain that the cyborg contributes to our understanding of agency in the age of high technology. However, in contrast to the general view, I assert that viewing high technology solely as a more efficient version of "modern technology" is an insufficient position. Rather, contemporary technology should be termed *high technē*: recent developments indicate the re-emergence of an aesthetic component in the conception of technology. Following this conception, the understanding of the phenomenon of the cyborg is altered. My aim is to bring to the fore the theme of aesthetics in order to portray cyborg(ed) agency without the prejudice of the "man-machine".

The effort to advocate the value of the cyborg as a prevalent form of agency requires exploring aspects commonly shared in cyborg studies. First, the body is presumed the basis of the cyborg; second, cyborg is considered to consist of contradictory elements; and third, the cyborg is related to the age of high technology and cyberspace. In other words, *corporeality*, *oxymoron*, and *novelty* form the cyborg condition. My investigation of these conditions, carried out by applying both classical philosophy (Plato, Aristotle, René Descartes, and Julian Offray de La Mettrie) and contemporary philosophy (Maurice Merleau-Ponty and Michel Foucault) in an updated manner, reveals astonishing requirements. First, the body is in need of a reconceptualization; second, the contradictory elements must be reconsidered; and, third, it is necessary to identify a difference between man-machines and cyborgs. Within this philosophical investigation, undertaken from the entry point of fluctuation between technology and aesthetics, cyborg(ed) agency is portrayed as a phenomenon of the *aestheticization of technologized bodies*.

Keywords: cyborg, agency, technology, aesthetics, Maurice Merleau-Ponty, Michel Foucault

Author Mimosa Pursiainen
Department of Social Sciences and Philosophy
University of Jyväskylä

Supervisors Professor Mikko Yrjönsuuri
Department of Social Sciences and Philosophy
University of Jyväskylä

Adjunct Professor, Dr., University Lecturer Olli-Pekka Moisio
Department of Social Sciences and Philosophy
University of Jyväskylä

Reviewers Professor Arto Laitinen
Faculty of Social Sciences
University of Tampere

Professor Jessica Wiskus
Duquesne University
Pittsburgh, PA, USA

Opponent Professor Jessica Wiskus
Duquesne University
Pittsburgh, PA, USA

ACKNOWLEDGEMENTS

I am just a body through which the wind blows: I feel that I have only been an instrument of making the phenomenon visible. Naturally, I am responsible for all the weaknesses this written form may contain. More importantly, I would not have been able be to make this phenomenon visible without the amazing people who have lent me their manner of seeing and their support.

First of all, I am grateful to my principal supervisor Mikko Yrjönsuuri. Without him, I would have never begun this project. He has always shown acceptance towards my unconventional way of thinking, my artistic way of working, and even my stubbornness. Olli-Pekka Moisio became my second supervisor after I had made a "Grand Tour" to the aesthetics of existence, arts, and motherhood. Without him, I probably would have never finished my work. He offered me the much-needed help and encouragement during the last stages of the process, talked me out of discarding my manuscript, and ensured that everything went as smoothly as possible. I am also grateful to those who have steered the course of this research, among them Jussi Kotkavirta, Johanna Oksala, and Erika Ruonakoski.

This research would not exist without inspiration, and intellectual, emotional, and financial support. The projects "Human and Animal Minds in European Philosophy", directed by Mikko Yrjönsuuri, and "Limits of Personhood", directed by Jussi Kotkavirta, both funded by the Academy of Finland, provided me the financial assistance. I also thank my colleagues in these projects for offering me valuable criticism of early versions of my ideas. In addition, this research would not have been possible without the generosity of the Finnish Cultural Foundation and its Central Finland Regional Fund, and the University of Jyväskylä (Department of Social Sciences and Philosophy). I would also like to thank the members of the Working Group for Phenomenology, Organisation and Technology (POT) for all their encouragement.

I am grateful to all those who read my manuscript from cover to cover. Anna Sinkkonen, thank you for making this work readable by doing detailed work on my English. My dear referees, Jessica Wiskus and Arto Laitinen, your reports on my manuscript made all the moments of despair worthwhile, and all the moments of pleasure even more meaningful. It is hard to express the extent of my gratitude to Jessica Wiskus. Not only did her excellent critique and comments help me to give a final touch to the portrait as it is now, and means to paint a new and better version of it in the future, but her support, the way she valued my rather artistic and controversial approach––I am without words, silenced by my gratitude.

I have been lucky to have friends who have supported me in various ways. Juhana Toivanen, thank you for being a kind of academic big brother to me. Jarno Hietalahti, thank you for making words delightful and cappuccinos meaningful. Ulla-Maija Matikainen, thank you for the poetry of life. Jani

Ikonen, thank you for the walks and the dreams. Essi Ikonen, did you ever know that you're my hero?

My greatest debt is to my family. Joachim, my partner, thank you for holding me. Without you, I would not be free. My father Ahti, thank you for supporting my (hopefully never-ending) Grand Tour in all possible ways. My Grand Tour to the art of existence and art was essential in understanding and displaying the phenomenon of the cyborg, but becoming a mother gave me the proper distance I needed to finish my research. The name Mena means strength, and strength is what my daughter has given me. Mena, my love, thank you for teaching me those things becoming a philosopher requires: deep love and constant wonder. It is too late to thank my grandmother Raakel in person, but when my strength abandons me, I know I can trust the Karelian blood and attitude I inherited from her to keep me stubborn enough to continue. Finally, a very special gratitude goes out to my mother, Ritva: without you, I would not be a body that breaths life; a body through which the wind blows.

A NOTE ON CITATIONS AND SOURCES

I have used the French editions of the works of Maurice Merleau-Ponty and Michel Foucault. Exceptions have been made if the text used was originally published in a language other than French or if the French edition is a translation from English. In these cases, I have only cited the English editions. For your reading convenience, I have provided English translations of the French citations in the body of the text. Unless otherwise stated, the English translations are mine. The original citations are available in the footnotes.

ABBREVIATIONS

Works of Maurice Merleau-Ponty

Books:

Œ *L'Œil et l'Esprit.* Paris: Gallimard 1964/2002.

PhP *Phénoménologie de la perception.* Paris: Gallimard 1945/2003.

PM *La prose du monde.* Paris: Gallimard 1969/2008.

S *Signes.* Paris: Gallimard 1960/2001.

SNS *Sens et non-sens.* Paris: Éditions Nagel 1966/Gallimard 1996.

VI *Le visible et l'invisible.* Paris: Gallimard 1964/2002.

A note on the sources: *S*, *SNS*, *PM* are collections of essays, etc. but to avoid confusion in the abbreviations, I refer to the books as a whole. Whenever necessary, particular essays are mentioned in the body of the text.

Articles, essays, lectures, etc.:

EP "Éloge de la philosophie" (1953) in *Éloge de la philosophie et autre essais.* Paris: Gallimard 1960.

IH "L''institutions' dans l'histoire personnelle et publique" (1954–1955) in *Résumés de cours, Collège de France 1952–1960.* Paris: Gallimard 1968.

IMP "Un inédit de Maurice Merleau-Ponty" (1962) in *Revue de Métaphysique et de Morale,* No. 4, 1962.

MsMe "Le monde sensible et le monde de l'expression" (1952–1953) in *Résumés de cours, Collège de France 1952–1960.* Paris: Gallimard 1968.

PriP "Le primat de la perception et ses conséquences philosophiques" (1947). This address to the Société française de philosophie was issued in 1946 and first published in 1947. The reprint used here is from *Le primat de la perception et ses conséquences philosophiques.* Paris*:* Verdier 2004.

Works of Michel Foucault

Books:

DEI *Michel Foucault: Dits et écrits I. 1954–1975*. Paris: Gallimard 2008. When the articles, interviews, etc. in this volume are used, both the year of publication and the number of the text are mentioned in the following abbreviations.

DEII *Michel Foucault: Dits et écrits II. 1976–1988.* Paris: Gallimard 2008. When the articles, interviews, etc. in this volume are used, both the year of publication and the number of the text are mentioned in the following abbreviations.

MC *Les mots et les choses. Une archéologie des sciences humaines.* Paris: Gallimard 1966/2003.

SeP *Surveiller et punir. Naissance de la prison*. Paris: Gallimard 1975/2003.

SS *Le souci de soi. Histoire de la sexualité III.* Paris: Gallimard 1984/2000.

UP *L'usage des plaisirs. Histoire de la sexualité II.* Paris: Gallimard 1984/2004.

VS *La volonté de savoir. Histoire de la sexualité I.* Paris: Gallimard 1976/2003.

Articles, interviews, lectures, etc.:

CPF "Mon corps, ce papier, ce feu" (1972) in *DEI*, 102.

EE "Une esthétique de l'existence" (1984) in *DEII*, 357.

EMC "Entretien avec Madeleine Chapsal" (1966) in *DEI*, 37.

EPL "L'éthique du souci de soi comme pratique de la liberté" (1984) in *DEII*, 356.

ES "L'écriture de soi" (1983) in *DEII,* 329.

ESP "Entretien sur la prison: le livre et sa méthode" (1975) in *DEI*, 156.

GC "En guise de conclusion" (1973) in *DEI* 120.

HS "L'herméneutique du sujet" (1982) in *DEII,* 323.

IHT "L'incorporation de l'hôpital dans la technologie moderne" (1978) (originally "Incorporación del hospital en la tecnología moderna" trans. by D. Reynié) in *DEII*, 229.

IMF "Interview with Michel Foucault" (1980) (this interview took place at the end of 1978, and originally published as "Conversazione con Michel Foucault" trans. by R. Hurley and others) in Faubion, J. D. (ed.) *Michel Foucault: Power. Essential Works of Foucault 1954–1984, Volume Three*. New York: The New Press 2000.

IP "Les intellectuels et le pouvoir" (1972) (an interview with G. Deleuze) in *DEI*, 106.

LJ "Le jeu de Michel Foucault" (1977) in *DEII*, 206.

LSP "La société punitive" (1973) in *DEI*, 131.

MS "The Minimalist Self" (1983) (an interview originally conducted and published in English) in Kritzman, L. (ed.) *Michel Foucault*: *Politics, Philosophy, Culture, Interviews and Other Writings 1977–1984*. New York: Routledge 1988.

OGE "On the Genealogy of Ethics" (1983) (originally published in English) in Dreyfus, H. L. & Rabinow, P. *Michel Foucault: Beyond Structuralism and Hermeneutics*. Hertfordshire: The Harvester Press Ltd. 1983.

ŒP "L'œil du pouvoir" (1977) in *DEII*, 195.

PC "Pouvoir et Corps" (1975) in *DEI*, 157.

PE "Politics and Ethics: An Interview" (1984) (an interview originally published in English) in Rabinow, P. (ed.) *The Foucault Reader.* New York: Penguin Books 1991.

PLS "La politique de la santé au XVIII^{e} siècle" (1976) in *DEII*, 168.

PPP "Polemics, Politics, and Problemizations: An Interview with Michel Foucault" (1984) (an interview conducted in English) in Rabinow, P. (ed.) *The Foucault Reader.* New York: Penguin Books 1991.

PS "Pouvoirs et stratégies" (1977) in *DEII*, 218.

PTI "The Political Technology of an Individual" (1988) (a lecture conducted in English in 1982) in Faubion, J. D. (ed.) *Michel Foucault: Power. Essential Works of Foucault 1954–1984, Volume Three*. New York: The New Press 2000.

RM "Le retour de la morale" (1984) in *DEII*, 354.

SKP "Space, Knowledge and Power" (1982) (an interview conducted in English) in Faubion, J.D. (ed.) *Michel Foucault: Power. Essential Works of Foucault 1954–1984, Volume Three*. New York: The New Press 2000.

SP "The Subject and Power" (1982) (originally written in English) in Dreyfus, H. L. & Rabinow, P. *Michel Foucault: Beyond Structuralism and Hermeneutics*. Hertfordshire: The Harvester Press Ltd. 1983.

SPS "Structuralism and Post-structuralism" (1983) (an interview conducted in English) in Faubion, J. D. (ed.) *Michel Foucault. Aesthetics, Method, and Epistemology. Essential Works of Foucault 1954–1984.* Penguin Books, 2000.

SV "Subjectivité et vérité" (1981) in *DEII*, 304.

TL "Two Lectures" (1976) (originally published as "Corso del 7 gennaio 1976" and "Corso del 14 gennaio 1976" trans. by K. Soper) in Gordon, C. (ed.) *Power/Knowledge. Selected Interviews and Other Writings 1972–1977.* New York: Pantheon Books 1980.

TP "Truth and Power" (1977) (an interview originally published as "Intervista a Michel Foucault" trans. by C. Gordon) in Gordon, C. (ed.) *Power/Knowledge. Selected Interviews and other writings 1972–1977.* New York: Pantheon Books 1980.

TS "Technologies of the Self" (1982) (a lecture conducted in English in 1982) in Martin, L. H., Gutman, H. & Hutton, P. H. (eds.) *Technologies of the Self. A Seminar with Michel Foucault.* Amherst: University of Massachusetts Press 1988.

TJF "Truth and Juridical Forms" (1974) (lectures given in 1973 and originally published as "A verdade e as formas juridicas" trans. by J. W. Prado) in Faubion, J. D. (ed.) *Michel Foucault: Power. Essential Works of Foucault 1954–1984, Volume Three*. New York: The New Press 2000.

WE "What is Enlightenment" (1984) (first published in English based on an unpublished French manuscript by Michel Foucault) in Rabinow, P. (ed.) *The Foucault Reader*. New York: Penguin Books 1991.

CONTENTS

PART THREE: Styles and Stylistics of Cyborg(ed)-Agency

INTRODUCTION

Entry Point: Computers Dressed in Pink

Discussions revolving around the theme of the cyborg seldom include aesthetics, let alone propose aesthetics as an inextricable part of the cyborg. Rather, the term "cyborg", a contraction of *cybernetic organism,* evokes a figure of *(hu)man-machine.* In the field of social and political sciences, the cyborg is designated a (hu)man-machine hybrid, a metaphor of humans becoming machinelike, or a portrait of (political) agency in an era of high technology. Accordingly, the theme of the cyborg embraces the figure of *technologized bodies*; bodies technologically dominated and altered (Balsamo 1995; Gray 2001; Hayles 1999; Shilling 2005; Weiss 1999). However, in this study I attempt to argue against this figure by taking the fluctuation between technology and aesthetics as my entry point in portraying the cyborg as a form of agency prevailing in our age of high technology. By providing a novel entry point to the phenomenon of cyborg(ed) agency, my aim is to bring forward the theme of *aestheticization*.

The aim to bring forward aesthetics arises from the presumption that certain types of machines correlate with specific types of society, and that the machines matching industrial society were the factory machines intended for efficient production: the *assembly line* assuring the efficient manipulation, organization, assembling, and reproduction of elements became a thickening of a whole mentality. This mentality implied the immensity of mechanization not only as an attribute of industry but also of the *human*. (Arendt 1958/1998, 5, 144–153; Feenberg 1999, 80, 87–89, 103; Rutsky 1999, 79–80; Shilling 2005, 82–83.) The industrial age, as I shall argue, was an age of the *man-machine*.

It has been frequently claimed that a society based on production transforms itself into a society based on information. This transition from an industrial society to an information or post-industrial society––even a cyborg society––is equivalent to the transition from the mass production and industrial organization of "Fordism" to the information-based economies of "post-Fordism"; a transition predominantly occurring in the late 1970s (e.g. Brey 2003;

Shilling 2005; Castells 1996). High technology, with some exceptions, is understood as a more efficient version of industrial technology: its complexity has been upgraded and automatization elevated. High technology's corresponding society is understood in a similar way. However, if certain types of machines correlate with specific types of societies, it should be asked why the latest highly technical inventions, such as laptops equipped with face recognition software, are not only more complex but also available in fashionable colors. Surely, the assembly line no longer serves as a thickening of the mentality of the age of high technology. Rather, the thickening is *computers dressed in pink*[1].

Why are computers dressed in pink? Within this question, the whole idea of the phenomenon of the cyborg becomes altered: the cyborg, as a form of agency prevailing in post-industrial society, should be considered in the light of *high technē*[2], meaning that high technology should be reviewed as challenging the long-upheld distinction between technology and aesthetics, and a portrait of agency should be formed accordingly. In this study, I attempt to show that a portrait of agency referred to as cyborg(ed) agency should be designed to scrutinize the *aestheticization of technologized bodies.*

The Cyborg Condition: Corporeality, Oxymoron, and Novelty

The effort to advocate the value of the cyborg as a prominent form of agency requires exploring aspects commonly shared in cyborg studies, even if prejudiced by the figure of the (hu)man-machine. Even though there is no consensus on what the cyborg is––even the field of usage varies from the augmentation of the body to a political metaphor to the transformation of subjectivity in the era of information technologies3––in most theories, either implicitly or explicitly, first, the body is presumed the basis of the cyborg; second, the cyborg is considered to consist of contradictory elements; and third, the cyborg is associated with the age of high technology and cyberspace. In other words, corporeality, oxymoron, and novelty can be isolated as the aspects widely shared within studies approaching the phenomenon of the cyborg and, in my proposal, forming the cyborg condition.

---

1 In November 2008 a pink computer by Acer was praised as the number one Christmas present. Neither its efficiency nor its practicality was placed at the center of the marketing strategy; it was the aesthetic investment which was promoted. This was just one of the advertising campaigns emphasizing the availability of personal technology in fashionable colors and with designer prints––not to mention the accessories available for personal technology.

2 I have adopted the term *high technē* from R.L. Rutsky (1999).

3 These are the main themes of the cyborg proposed by John Cromby and Penny Standen (1999). See Chapter 1.2.

By introducing the cyborg condition, I do not intend to carry on Hannah Arendt's (1906–1975) project––I do occasionally consult her on issues concerning, for instance, plurality and the role of technology––but the beginning of her book *The Human Condition,* written in 1958, serves as a prelude to the emergence of the cyborg:

> In 1957, an earth-born object made by man was launched into the universe, where some weeks it circled the earth according to the same laws of gravitation that swing and keep in the motion the celestial bodies–the sun, the moon, and the stars [...]. The immediate reaction, expressed on the spur of the moment, was relief about the first 'step towards the escape from men's imprisonment to the earth'. (Arendt 1958/1989, 1.)

This relief felt was apropos of the wish to escape the human condition: while in human history the body had often been envisaged as a prison of the mind or soul, this was a time when the dream of escape became applied to the body itself, which was enclosed within the prison of the earth. "[E]verything we do eventually has a meaning and a name––even if we at first do not know which one,"[4] states Maurice Merleau-Ponty (*S*, 37). Even though the future human capable of living in space did not have a name by the time Arendt gave her full account of the human condition, soon after this name became well known. Clynes and Kline (1995, 31) proposed that "the Cyborg deliberately incorporates exogenous components extending the self-regulatory control function of the organism in order to adapt it to new environments." Accordingly, in the 1960s the cyborg was a study to repair humans for space. "The most radical change in the human condition we can imagine," states Arendt (1958/1989, 10), "would be an emigration of men from the earth to some other planet." In a manner of speaking, the cyborg emerged from a dream of escaping the human condition.

We have not settled in space but a radical change has emerged: as "cyber technologies" developed, an interrelatedness between cyborgs and *cyberspace*[5] unfolded accordingly (Airaksinen 2006, 61–112; Jordan 1999, 23–31, 180–190; Shilling 2005, 173–174). The term acquired a political connotation with Donna J. Haraway's famous essay "A Cyborg Manifesto: Science, Technology, and Socialist Feminism in the Late Twentieth Century", first published in 1985, in which she declared: "The cyborg is our ontology, it gives us our politics." By the 1990s, the cyborg became a way of understanding political agency. As Chris Hables Gray proposes in his book *Cyborg Citizen* (2001, 2), "even if you are one of those rare people who is in no way a cyborg in the technical sense, cyborg issues still impact you." The reason for this is, according to Gray (ibid.), that "we live in a cyborg society." The proliferation of cyborg issues in contemporary culture does, as Gray (ibid., 19) argues, redefine "many of the

---

4 "[...] tout ce que nous faisons a finalement un sens et un nom,––même si d'abord nous ne savons pas lequel."

5 Cyberspace is the wide computer and digital based network, virtual reality, in which people communicate with each other and in which knowledge is channeled and exchanged. Cyberspace is scrutinized in Part Three.

most basic political concepts of human existence" and has led to an image of a cyborg citizen. The theme of the cyborg is now manifold, and strongly related to (political) agency, which is, currently, situated in cyberspace.

Even though the use of the term cyborg is widespread and the definitions vary from the most literally understood body-machine coupling to the metaphor of "opening up to foreign affects", the idea that the cyborg portrays agency in contemporary society is fascinating. "*Cyborg* is," Gray (2001, 19) asserts, "as specific, as general, as powerful, and as useless a term as *tool* or *machine.* And it is just as important." I concur with his assertion. A confused or contested concept is not a useless one, but its philosophical deployment requires a framework. Despite the inconsistency and variety in the use of the term cyborg, the aspects of corporeality, oxymoron, and novelty are widely shared among different theories and serve as such a frame. However, if the cyborg is advocated as a vivid portrait of a form of agency prevailing in our era of *high technē*, these aspects are in need of a revision.

***Corporeality*:** The body is the basis of the cyborg in different theories contemplating the cyborg issue (see Haraway 1991, 180; Heggs 1999, 185; Cromby & Standen 1999, 97). In the introduction to *The Cyborg Handbook*––a collection of articles on cyborgs from various perspectives––it is delineated that cyborgs "remind us that we are always embodied, but that the ways in which we are embodied aren't simple" (Gray et al. 1995, 7). *Corporeality* is *the* condition of the cyborg in the sense that if the body is taken out of the equation, there is no agency at all: agency includes the political aspect while stressing embodiment[6]. The conservation of the body is one of the great advantages of the cyborg for it reveals aspects which research in artificial intelligence and the persuasions of transhumanism ignore. It also entails that the cyborg requires the dissolution of the boundaries between the mind and body since, as mentioned, cyberspace is the new environment inextricable from the theme of the cyborg: all kinds of activities are placed in this virtual reality. I shall argue against the idea of cyberspace as a disembodied environment by proposing that the cyborg condition of corporeality signifies a body that is active, living, and lived; an embodied being-in-the-world. However, even though the dream of disembodied existence appears to be *passé,* it has been suggested that action situated in cyberspace has accentuated the problem of "disappearing bodies". "Bodies disappear when we do things at distance," argues David Lyon, and proposes that in order to understand contemporary society we need to understand the problem of disappearing bodies (2001, 15, 27). Action situated in cyberspace engenders changes for example in recognizability since the "visible body" is absent. I will treat the problem of disappearing bodies as an inextricable part of the phenomenon of the cyborg, and propose that the active, living, and lived body has a capacity to *extend* to virtual spaces.

---

6 Another reason for favoring the term agency is that it is more flexible a term than "human", it carries less intellectual and historical burden than "subject", and it is not as psychological a term as "person".

Oxymoron: The cyborg, by definition, is a hybrid, a combination of contradictory elements named organic and mechanical, natural and artificial, or other corresponding elements. The division of these elements into distinct categories is characteristic of Western thought. This has played itself out historically in terms of the body being conceived as a mere tool or machine in which the soul is planted. A similar understanding has given rise to the formulation of the cyborg as comprised of a machine-like element ruled over by a soul-like element. Even though the term has long since escaped its original meaning in the field of human sciences, current theories still extract sustenance from it: Clynes and Kline (1995, 31) have formulated that while machines keep the body going, the human is left free "to explore, to create, to think, and to feel." However, Siivonen suggests in his book *Kyborgi. Koneen ja ruumiin niveltymisiä subjektissa*[7] (1996, 107–116), rather, that the cyborg is an *oxymoron*. An oxymoron holds its contradictory elements within the whole. As there is no desire to merge the contradicting elements, an oxymoron is profoundly different from the triad form of thesis-antithesis-synthesis; rather, the contradiction is upheld while an actional whole is formed. If the body is understood as an *original prosthesis*, then the hybrid of body-soul is not an oxymoron, since the body element would be seen as disposable or replaceable (parts of a body-machine could be replaced or enhanced with other kinds of machines) and not as a part of the whole. In my assertion, the cyborg as an oxymoron means that both parts––body/machine and soul/agent––are necessary, or more aptly the distinction between body/machine and soul/agent must be dissolved. Furthermore, I will propose that the cyborg condition of oxymoron means functionality and control entwined with beauty, utility entwined with pleasure––in other words, aspects that conventional wisdom associates with technology entwined with aspects that this same wisdom associates with aesthetics. Thus, the cyborg is better understood as a kind of "crossbreed" of the man-machine and *homo aestheticus* (the aesthetic human) than as one of machine and organism.

Novelty: A generally shared assertion is that the age of high technology has turned all of us into cyborgs, in one way or another (e.g. Airaksinen 2006; Gray 2001; Jordan 1999; Shilling 2005). Yet, technology is one of those features generally considered to have conditioned human existence from the moment humanity was born. If the term cyborg were to be used whenever there was an artificial device replacing a missing part of the body or extending the radius of action––artificial devices may contain a myriad of things––certainly the cyborg would not be a novelty. However, changes in the conceptualization of the human body are remarkably consistent with technological development: the notions of the body as a hybrid and the body as a tool, as a mechanical machine, articulate two significant historical ruptures. Both these ruptures are relevant and analyzable from the entry point of fluctuation between aesthetics and technology. The first rupture, one between *technē* and man-machines, is a well-

---

7 *Cyborg. Articulations of Body and Machine in the Subject.* Unavailable in English.

documented one from the vantage point of fluctuation: the distinction between beauty and function (and all their derivations) did not exist in the age of *technē* (Shiner 2001, 3, 5–8, 11, 14, 24–27). The separation of technology from aesthetics, and the disconnection between art and life, are characteristics of industrial society (Feenberg, 1991, 190; Shiner 2001). The second rupture–the one I propose marks a rupture between the man-machine and the cyborg–is still under debate from the vantage point of fluctuation between aesthetics and technology; but it is persuasively addressed by theories acknowledging the relevance of an aesthetic aspect within the conception of high technology or *high technē* (Rutsky 1999), by theoreticians of *everyday aesthetics* (Mandoki, 2007; Saito 2007; Welsch 1997), and by the phenomenon of *computers dressed in pink*. I will propose that the cyborg condition of novelty means technologization entwined with aestheticization.

On the Apprehension of the Cyborg: A Style of Portraying

It was put to Merleau-Ponty that he should rather present his ideas through art––by painting or writing novels––than by doing philosophy[8], a critical claim to which Merleau-Ponty responded by valuing art enough to find it necessary to occasionally set art above science (because it can better express certain aspects of humanity) and consider philosophy distinct from science (PriP, 78, 89–91). I do regard philosophy as a threshold between art and science[9], but for the moment, art mainly serves as the disposition of the study, beginning from the following assertion: If one has ever painted a portrait of a live model, one has learned a style of seeing which clearly indicates that there is no such thing as the color of the skin. The color is formed when everything in the surroundings resonates on the surface of the skin of the model. However, there are no two similar skins, and the structure of the skin alters that which is reflected upon it. A balance between the inner and outer horizon is required to ensure visibility. This balance is, as Merleau-Ponty notes, a matter of proper distance:

> [...] a living body, seen from too near, and without any background against which to stand out, is no longer a living body, but a material mass as unfamiliar as lunar landscapes, as can be remarked by looking at a segment of skin through a magnifying glass;––seen from too far, its living value is lost, and what is left is nothing but a puppet or an automaton.[10] (*PhP*, 348–349.)

---

8 M. Bréhier's critical comment. See PriP, 78.

9 This approach might require further explication, but to do so would be to ask, "what is philosophy?" Nevertheless, I would like to remind that Aristotle (*Poetica*) considered philosophy closer to poetry than history, and Denis Diderot (*Essais sur la peinture*, 1796) compared the work of a philosopher to that of an artist.

10 "[...] un corps vivant, vu de trop près, et sans aucun fond sur lequel il se détache, n'est plus un corps vivant, mais une masse matérielle aussi étrange que les paysages

Achieving the proper distance has been a challenge for theorists who have attempted to reconceptualize humans as cyborgs. Norbert Wiener, one of the pioneers of cybernetics, declared in 1950: "We have modified our environment so radically that we must now modify ourselves" (Wiener 1954/1988, 46)[11]. Accordingly, the first cyborg studies concerned modifying humans for the new environment. By the 1990s, as the theme of the cyborg proliferated in the field of social and political sciences, it remained a figure of (hu)man-machine despite the emergence and proliferation of novel aesthetics implying a deeply beautified environment. For instance, Wolfgang Welsch, the author of *Undoing Aesthetics,* claimed that "We are without doubt currently experiencing an aesthetic boom" and that "aestheticization is at its most obvious in the urban space, where just about everything has been subjected to a face-lift over the last few years [...]" (Welsch 1997, 1–2). Hence, it is presumable that the strong figure of the man-machine has, partly, rendered the cyborg a concealing rather than a revealing portrait of agency in the era of high technology: the aestheticized background has been neglected. To attain a vivid portrait of agency, whether cyborg(ed) or not, both the figure and the background ought to be painted.

I have carefully chosen *portraying* as my methodological approach or, more precisely, as my *style of approaching the phenomenon of cyborg(ed) agency.* First of all, portrait is not opposed to category, and may even include categorical notions, but portrait is less restricted and, as a complex play of induction and defiance, may correspond to actual behavior[12]. My intention is to depict the cyborg as an insertion of individual experience (*singular style*) as well as to depict the politico-historical field in which one is inserted and within which such agency may appear as *cyborged* (*shared style*). This already implies the second reason: a successful portrait requires a *balance between the figure and background.* I will present that the smallest unit of technology is a *symbiosis between an embodied agent and a technological artifact in an actional situation.* As it consists of an embodied agent and a situation, this definition of technology involves both a figure and a background. Furthermore, since I am offering a novel philosophical approach to the theme of the cyborg, assistance is needed and this assistance must be in accordance with the figure-background structure. I will present that Maurice Merleau-Ponty (1908–1961) and Michel Foucault (1926–1984) both contribute to this figure-background structure with different emphases consistent with the definition of technology proposed.

As neither of these philosophers formulated notions concerning cyborgs, their ideas must be updated and used as Foucault advices (see IP; PS): as a box of tools––or rather as paints and brushes as the aim is to compose a portrait. As

---

lunaires, comme peut le remarquer en regardant à la loupe un segment d'épiderme;––vu de trop loin, il perd encore la valeur de vivant, ce n'est plus qu'une poupée ou un automate."

11 Wiener's book *The Human Use of Human Beings: Cybernetics and Society* was first published in 1950 but the revised version came out in 1954. I refer to the latter one, reprinted in 1988. See Bibliography.

12 This definition is based upon Foucault's remark concerning the history of images and portraits in the introduction to *Usage des plaisirs.*

I shall substantiate, Merleau-Ponty manages to illuminate how embodiment is figured and amplified by technology, and provides means to understand how corporeality is preserved in cyberspace. He provides the figure which needs a counterpart, a background insisting upon historicity and change; a politico-historical background. Hence, I propose Foucault's history of the present as such a background. In my reading, Foucault's "power axis" offers a portrait of the man-machine, and his "ethical axis" provides means to isolate current aestheticizing practices. In my approach, Merleau-Ponty's and Foucault's accounts are deemed to counterbalance each other.

The last reason for choosing portraying as my method is related to the aim of this study: by taking the fluctuation between aesthetics and technology as my entry point and by unearthing hidden aspects of the cyborg condition, my intent is not to give a definite answer to the question, *are we cyborgs?* As portraits are efforts of depicting and exhorting a certain kind of behavior, my approach is a circulating one. It is also circulating in the sense that I approach the phenomenon of the cyborg within different, circulating layers that expand, drawing from both theory and the lifeworld. Hence, my approach may appear, to some, as a hermeneutic circle, even a particular kind of tautology––whether in good or bad. Whatever the verdict may be, it is the approach necessary to apprehend the cyborg without falling prey to the prejudice of the man-machine that has been thus far tied to conventional thinking. Approached from the entry point of *computers dressed in pink*, the theme of the cyborg invites aesthetic understanding and, as a result, the usage of concepts easily relatable to aesthetics as well as an effort to provide a wholeness of appearance[13]. The use of aesthetic understanding may be deemed problematic in academic studies because this kind of understanding is viewed as reflected in art while "technological understanding" is reflected in science. An effort to understand the cyborg, due to the aspect of oxymoron, can be thought to benefit from the combination of these contradictory modes of understanding. Accordingly, to apprehend and display the phenomenon of the cyborg, I attempt to play out an interrelatedness between form and content, i.e. a symmetry between the theme and the methodology, that is, to perform the philosophical claim of this thesis.

My final proposition, and the content of Part Three of this study, is that the cyborg should be understood as a style both singular and shared (in a Merleau-Pontian sense), formed as an interplay with the stylistics (in a Foucauldian sense) prevailing in contemporary society. The cyborg, as a style, is not an interpretation of *what*; it is a matter of *how* (which already incorporates the *what*). The cyborg in a reductive sense–as only a *what*–consists of a machine or a group of machines attached to a body, considered an entity encapsulated

---

13 Aesthetic understanding is about understanding appearances intransitively. It is a dynamic and complex process, which is impossible to explain by analytical methods or using common conceptions. Aesthetic understanding can be considered in a similar manner to the intransitive concept of expression, which regards expression as a character of the whole appearance. For more, see Scruton 1989, 91–93; cf. Altieri 1989, 59–60.

by skin. In this way, even though studies of cyborgs impose a variety of cyborgs, this variety rests upon the quantity and quality of machines attached to organic bodies without a living context. I do not argue that the quality and quantity of machines is completely irrelevant, but I suggest that their relevance is based on the part they play within a particular entity. Furthermore, a portrait which traverses from singular to shared is a portrait of *plurality*: since we are not replicates of the same model, we are all different. The portrait provided offers a figure through which contemporary agency is reflected, at the singular and shared levels. Paradoxically, a portrait of the cyborg, even a well-accomplished one, represents everyone of us and none of us precisely.

Structure of the Study: a Portraiture of the Cyborg Arranged in Layers

This study has three main parts, which are dedicated to a discussion of corporeality, oxymoron, and novelty. The disposition of this study is comparable to the effort of painting a portrait: sketching, forming a silhouette, and adding several layers of color in accordance with the unfolding of the phenomenon of the cyborg. I attempt to approach the phenomenon of the cyborg from different standpoints and layers; in expanding circles. In Part One, my main purpose is to offer a preliminary analysis of the aspects of the cyborg condition in a manner which transfers the cyborg from the *what* of the human towards a figure-background structure; a portrait of agency. In the last chapter of this part, in order to establish a technique of portraying which contains both the figure and the background in a beneficial manner, I shall claim that the cyborg as a form of agency is a compound of forces within (figure) and forces from the outside (background). However, I will begin this part by examining historical notions concerning tool-bodies and man-machines. The purpose of relating this history is to unearth both the prejudices concerning and elements necessary in apprehending the cyborg as a form of agency different from that of the man-machine. Accordingly, the reconfiguration of the cyborg will begin by *sketching*.

In Chapter 1, I will first uncover, with the assistance of Plato (427–347 BCE), the "forgotten elements" of cybernetics. Even though there are multiple approaches, cybernetics is chiefly a study of control. However, in Plato's account, cybernetics i.e. control is entwined with beauty; piloting is indistinguishable from care. *Beauty*, which in the age of man-machines was separated from control and function, analogously to the separation between aesthetics and technology, is the first proposed and necessary element. The second one is related to politics. Aristotle (384–322 BCE), who provided a categorical distinction between the natural and the artificial, which is relevant to the aspect of oxymoron, clarifies how being a tool, a living tool, is a matter of politics as knowledge. Hence, the *field of knowledge and power* is the second element. René Descartes' (1596–1650) mechanical approach to the body reflects

the deficiency of the argument that the merging of the organic and the mechanical results in a hybrid (cyborg). In contrast, Descartes depicts the revelatory character of speech and action while verifying the unimportance of material constitution. The third essential element proposed is *embodied expression*. Julian Offray de La Mettrie's (1709–1751) endorsement of the mechanical approach while denying the soul questions the soul as the contrasting element to the mechanical body (enhanced with other mechanical devices). As a result, the figure of the man-machine emerges and calls into question the aspect of novelty. The fourth element is *rupture*. These elements form a sketch upon which I will begin to compose a portrait of cyborg(ed) agency.

Chapter 2 has a twofold aim: to argue for the necessity of the figure-background structure and to establish a technique of portraying the cyborg to be used in the following parts of this study. I will first outline the *symbiosis between an embodied agent and a technological artifact in an actional situation* as the smallest unit of technology. Since it consists of an embodied agent and a situation, technology involves a figure and a background, a silhouette. I shall continue to illuminate this silhouette with an overture to the use of Merleau-Ponty and Foucault in my study of cyborg(ed) agency. This overture has explicitly little to do with the cyborg condition: it is about taking pre-emptive action concerning the alleged controversies between Merleau-Ponty and Foucault. I will present Merleau-Ponty's and Foucault's approaches as counterbalancing each other and, in the closing section, I shall present with the assistance of Gilles Deleuze (1925–1995) that understanding our prevailing form of agency requires identifying compounding forces and understanding "our folds". In the following parts of this study, I shall identify *forces within* as bodily forces illuminated by Merleau-Ponty and *forces from the outside* within Foucault's framework of power/knowledge relations and aesthetics of existence.

In Part Two, the cyborg condition will be illuminated in terms of the proposed definition of technology, that is, at the level of body-technology intertwinements and technologization. In particular, the elements of embodied expression and the field of knowledge and power will be explicated. Accordingly, in Chapter 3, corporeality is depicted as the *active*, *living*, and *lived body*, and the proposed definition of technology is shortened to (body-technology) *intertwinement*. By investigating these intertwinements, it will be clarified that a tool or machine is a part of embodiment, and consequently a subject, by being part of one's action and expression in a living context. In addition, by reading Merleau-Ponty's notions concerning the *rayonnement*[14], *temporality*, and *spatiality* of embodied being, I shall display a constancy in the

[14] I have chosen not to translate certain other concepts as their English counterpart does not capture the meaning. In the case of *rayonnement* the translation would be "radiation", "radiance", and "influence", which are all part of the concept, yet none of these are sufficient.

varying intertwinements. However, approaching the condition of the cyborg solely from a Merleau-Pontian point of view remains lacking in its aspects of novelty and oxymoron. Therefore, in Chapter 4, Merleau-Ponty's notions will be counterbalanced with Foucault's analytics of power relations and knowledge produced. I shall read Foucault's presentation of *discipline* as an art of composing forces to obtain *un appareil efficace*, an efficient machine––the man-machine. The effort is to validate whether these disciplinary practices prevail in current society. In addition to identifying technologizing practices (disciplines), I will identify *beautifying practices*, and propose that while technologization is taken to extremes, there are strong signs of the emergence and proliferation of *aestheticization*. Chapter 5 is an overture to the next layers: styles, stylistics, and cyberspace. This overture is a reminder of the two notable ruptures mentioned above, which can be approached from the entry point of fluctuation between technology and aesthetics. First, the rupture between tool-bodies and the man-machine will be posed as concomitant with the rupture non-existent in classical antiquity, namely the distinction between mechanical arts and beaux arts, which became notably forceful from the late 19th century onwards, and included the separation of the aesthetic from the mechanical, beauty from function, and art from society. I shall claim that this separation did not remain a conceptual one, but composed a whole mentality. The second rupture concerns the generally acknowledged point of transition from an industrial society to an information or post-industrial society in the late 1970s (see e.g. Brey 2003; Shilling 2005). I will propose that this point of rupture is relatable to the emergence of a cyborg(ed) form of agency, and approachable from the entry point of aesthetics and technology re-entwining. These two ruptures will be scrutinized in Part Three, where the phenomenon of the cyborg is approached at the level of style and stylistics, and by bringing forward, in addition to embodied expression and knowledge and power, the elements of beauty and rupture.

In Chapter 6, my effort is to demonstrate that a form of agency, whether cyborg(ed) or not, is a matter of a *shared style*, and that if a shared style is cyborg(ed), it is a *singular style*, which ensures the variety of cyborg(ed) agency: as a style, in a Merleau-Pontian sense, the cyborg is a matter of plurality, equality, and distinction: something shared but in a manner that nobody is the same as another. Additionally, I will investigate corporeality in a new field of action, cyberspace, within the concept of *extended style*. Moreover, as it will surface that, on the one hand, style cannot be conceptually grasped but, on the other hand, a shared style is historically constituted, I will propose that style is describable by identifying current practices. Accordingly, in Chapter 7 my aim is to identify practices which may be considered to result in a novel and unique composition referable as the cyborg. In my proposal, the man-machine can be considered a powerful residue in a cyborg(ed) style, a residue upon which an aesthetics of existence is redrafted. Thus, I will rejoin Foucault's aesthetics of existence into a new scene and investigate the possibilities of investing in a style singular, shared, and extended in a manner which is different, even opposite, to disciplinary practices. This effort is about approaching beautifying practices, as

well as novel trends of visibility (selfies and blogs), from the entry point of aestheticization. Accordingly, the final touch to my interrogation of the aestheticization of technologized bodies will concern *stylistics*.

In the course of this study, I will approach the theme of cyborg(ed) agency from the entry point of fluctuation between technology and aesthetics beginning from classical notions concerning cybernetics, tool-bodies, and man-machines; passing through intertwinements between the "forces within" and "forces from the outside" in order to prompt the possibility of apprehending the cyborg differently from the presupposition of techno-bio bodies; and further exploring studies on the entwinement of aestheticization and technologization by teasing one to contemplate on true likeness, that is, to decide whether the portrait offered is a vivid portrait of agency prevailing in contemporary post-industrial society. This was not the original course of this study: In the Epilogue I will reveal that I began this study by assuming that agency is thoroughly technologized and, consequently, comprehended the cyborg as a phenomenon of technologized bodies. However, the haunting question *why are computers dressed in pink?* accompanied with the understanding that technology mirrors "a regime of truth" uncovered another path; a novel entry point to the phenomenon of cyborg(ed) agency.

PART ONE:

RECONFIGURING THE CYBORG

1 SKETCHING THE CYBORG

Overview

The cyborg, in a technical and categorical sense, is a combination of the natural and the artificial. In a broad sense, including the use of the term in the political field, the cyborg pertains to *technologized bodies*; bodies technologically dominated and altered (e.g. Shilling 2005, 173–174). Accordingly, the cyborg is deemed a figure of technological construction, a new type of techno-bio body (e.g. Balsamo 1995; Gray 2001; Hayles 1999; Weiss 1999). "By the late twentieth century, our time, a mythic time," declares Donna J. Haraway in her cyborg manifesto, "we are all chimeras, theorized and fabricated hybrids of machine and organism; in short, we are cyborgs" (Haraway 1991, 150). According to a widespread idea, the age of high technology, or computer age, has turned all of us into cyborgs––our lives are intimately fashioned by machines (e.g. Airaksinen 2006; Gray 2001; Jordan 1999; Shilling 2005). Although technological developments have been considered to lead to technologized bodies and, consequently, to the emergence and proliferation of cyborgs, such views tend to overlook the factuality that humanity has long been organized around technology––even evidence regarding the "birth of humanity" points to tools. The birth of humanity can be displayed as a specific event: A palm is lifted from the ground and aimed towards a branch. This act transforms the palm into a hand and the branch into a tool. It is an event where the (organic) body and the artifact intertwine[15]. This event of intertwinement favored the change towards the upright posture and bipedal movement; the whole posture of the body, as well as the manner of movement, transformed (e.g. Shilling 2005, 76–77 ; Napier 1993).[16] If the cyborg is considered a combination of the natural and the

15 The concept "intertwinement" is used in a specific sense defined in Chapter 3.

16 In their book *Qu'est-ce que la philosophie* (1991/2005, 66), Gilles Deleuze and Felix Guattari display the birth of humans as an act of deterritorializing the palm from the ground, followed by an act of reterritorialization, that is, reaching towards the branch. As a result, the palm becomes a hand and the branch becomes a tool. John

artificial, this event of using an artificial device to extend the radius of action could be termed the "birth of the cyborg".

The presence of tools is one of the basic features of civilization and culture[17]. If we consider the possible end of humanity, we can imagine a situation of all technology disappearing from the face of the earth. Don Ihde, in his book *Technology and the Lifeworld. From Garden to Earth* points out that it might be possible for humans to live non-technologically but only in enclosed conditions. It would require an isolated, protected, and stable environment––a "Garden". Such a situation remains a mere abstract possibility––there is no such empiric-historical human form of life. (Ihde 1990, 13.) If all technology disappeared from the face of the earth, and even if the place was a "Garden", how long would it take before a branch would be grasped and modified into a tool? Inevitably, we must conclude that a humanity apart from technology is unattainable. Moreover, even if the "birth of humanity" was a fictitious display, the most famous definitions of humanity have been made in relation to technology[18]. For instance, Benjamin Franklin (1706–1790) defined human beings as tool-making animals. In the same fashion, Thomas Carlyle (1795–1881) stated: "Man is a tool-using animal. Nowhere do you find him without tools; without tools he is nothing, with tools he is all."[19] In his collection *Society and Solitude* published in 1870, Ralph Waldo Emerson characterized the human body as a magazine of inventions and defined the human being as an

---

Napier, in his book *Hands,* agrees: "One cannot emphasize enough the importance of the finger-thumb opposition for human emergence from the relatively undistinguished human background. Through natural selection, it promoted the adoption of the upright posture and bipedal walking, tool-using and tool-making that, in turn, led to the enlargement of the brain through a positive feed-back mechanism." (Napier 1993, 55.)

17 In studies of human origins, such as archeology, the focus is on discovering prehistoric tools. The form and extent of the tools discovered as well as the *style of making them* serve as a basis for reconstructions.

18 According to Gerd Haeffner (1989, 31–32), "we read the typical human qualities––such as language, technology, and abstract thought––off of the present, formalize these concepts until the earliest manifestations can still be subsumed under them, and then affirm as a partial definition of the essence of human beings a capacity that underlies all of these manifestations."

19 Technology is generally considered one of the qualities differentiating humans from other animals. Carlyle's statement is less valid than that of Franklin's on the basis that apes may use sticks. In addition, there are other species that are thought to use tools. In Franklin's time, the difference between pre-human and human was not yet a practical issue but later on it has been held that *humans were tool-users before they were tool-makers* (Napier 1993, 97, 100). To leave the question of evolution aside, it is likely for animals to use tools but making tools is generally thought a distinctively human property. Thus, the distinction between tool-using and tool-making is critical: making tools is connected with reason, rationality, and imagination, all marking a shift from perception to conceptualization. However, it should be acknowledged that tool-making depends on the proportions of the hand. Furthermore, whether some animals, such as chimpanzees, do make tools, is a controversial issue. To uphold human distinctiveness, there is yet another category to be noted: *tool-modifying* as distinct from tool-making. Still, the idea of tool-making as the unique criterion of humanness is questionable. For a full analysis concerning the distinction between tool-using, tool-modifying, and tool-making, and the critical importance of it, see Napier 1993, 70–71, 97–119, 152.

"intelligence served by organs." Taking the animal away from the equation generated bias towards reason and rationality while suggesting the body as an "original prosthesis". This position is still affective.

The idea of technology inherent in humanity steers us towards the "historicity" of the cyborg and the changes in the position of the "original prosthesis": Plato and Aristotle made references to "tool-bodies" and "cybernetics", and René Descartes and Julian Offray de La Mettrie contemplated "man-machines". These readings, first, reveal how an embodied being (or an organic creature) can be categorized as a tool or as a machine. Second, by this "historical analysis" I attempt to begin to unfold the phenomenon of the cyborg as different from the figure of the man-machine. By teasing out the element of *beauty* widely disregarded within cyborg studies, I begin to compose a novel portrait of cyborg(ed) agency. My strategy of reading does not follow the scholarly debates surrounding the philosophers mentioned but is informed by Merleau-Pontian and Foucauldian ideas and the notion of the cyborg condition containing the aspects of corporeality, novelty, and oxymoron. Accordingly, I will propose that in addition to beauty (even pleasure) re-entwined with function, control, and regulation, the reconfiguration of the cyborg rests upon the *field of knowledge and power* constituting agency, the unimportance of material constitution validating the crucial importance of *embodied expression*, and such a *rupture* which draws a line between the figure of the man-machine and the portrait of the cyborg.

1.1 Tool-Bodies and Man-Machines

There is no consensus on the historicity of cyborgs: Haraway (1991) finds cyborgs without an origin story, Tirado (1999) argues that cyborgs are ahistorical, and Gray, Mentor, and Figueroa-Sarriera (1995) answer to the question "have people always been cyborgs?" simply by stating, "no." Despite the lack of consensus, the novelty of the cyborg is insisted on. To affirm the novelty of the cyborg while neglecting its historicity is a wanting position. The cyborg might assume aspects of previous forms[20] but it still ought to be a unique composition. Hence, a rupture is required. Furthermore, defining the cyborg as a hybrid consisting of technical and non-technical, mechanical and organic, or "human" and "non-human" features, evokes the aspects of oxymoron and corporeality within the theme of the cultural production of human distinctiveness[21]: throughout history, the boundary between "humans"

---

20 The idea of the cyborg as a form is at the center of focus in Chapter 2.3.

21 In their article "Cyborg Anthropology", Downey, Dumit, and Williams propose an activity of theorizing the cyborg which "calls attention generally to the cultural production of human distinctiveness by examining graphically the boundaries between humans and machines and our vision of differences that constitute these boundaries" (Downey et al. 1995, 342). Francisco Javier Tirado criticizes such

and "non-humans" has been a focus of debate, continuously redefined, with no end in sight[22].

According to Haraway (1991, 151–153), the cyborg is related to boundary breakdowns between human and animal, animal-human (organism) and machine, and physical and non-physical––all topics of the utmost importance in the history of philosophy. To begin with, there is an aspect of humanity relatively easy to understand "technologically", usually as either a tool or a machine: the human body. As a result, the distinction between humans and non-humans has been formed among different disciplines, including several philosophical theories, by promoting reason and rationality––or the ghost in the machine. Customarily, the bias towards reason and rationality have led to the reduction of the body to a physical object or to technomorphic interpretations of the body (see Haeffner 1989, 101–108). According to Haeffner (ibid.), understanding the body as a tool or machine that has its own rules stems from a discussion concerning *órganon* referring to tools; a discussion to which both Plato and Aristotle contributed. This journey to classical antiquity is a journey to the origin of *cybernetics* and the distinction between *natural* and *artificial*. After a short visit to the age of *technē*, *kybernetike*, and tool-bodies, I shall continue towards the emergence of the man-machine.

Plato's "cybernetics": tool-bodies, control, and beauty

The cyborg was coined in the field of cybernetics, an interdisciplinary research into the structures of regulatory systems[23]. The roots of cybernetics are in the

disciplines in his article "Against Social Constructionist Cyborgian Territorializations" for "although the cyborg brings transgressions and is a notion which speaks of hybridization and crossbreeding rather than purity, we hardly started to follow through the implications of this; we do not thoroughly hybridize, we are not transgressors of old academic disciplines or hegemonic conceptual positions. Instead, it seems we are moving in the opposite direction. We do this, for example, precisely when we create specific disciplines, as is the case of 'cyborg anthropology' or when we try to describe its imaginary quality and the means it uses to produce knowledge." (Tirado 1999, 202.)

22 In his book *We Have Never Been Modern,* Bruno Latour contemplates the strange denial of non-humans, entities which must exist in order for there to be humans. He defines his hypothesis as follows: "the word 'modern' designates two sets of entirely different practices which must remain distinct if they are to remain effective, but have recently begun to be confused. The first set of practices, by 'translation', creates mixtures between entirely new types of beings, hybrids of nature and culture. The second, by 'purification', creates two entirely distinct ontological zones: that of human beings on the one hand; that of nonhumans on the other." He finds that we would cease to be modern if these categories were mixed but "the more we forbid ourselves to conceive of hybrids, the more possible their interbreeding becomes–– such is the paradox of modernism." (Latour 1993, 10–13.)

23 There are at least three main periods or waves in the cybernetic tradition. According to N. Katherine Hayles, in the first wave, from 1945 to 1960, the interest was in homeostasis and humans as similar to intelligent machines. The second phase took place from 1960 to 1980 as the homeostatic system was redefined in terms of reflexivity. From 1980 onwards virtuality has become the central issue; an issue concerning the whole embodied lifeworld being changed into an informational code. (Hayles 1999, 7–16.) As a term, "cyborg" results from the first wave, but such

Greek word κυβερνητική (*kybernetike*) referring to a pilot, navigator, or steersman, and the idea of the soul governing the body in a similar manner that a pilot governs a ship. In the 1950s cybernetics emerged as a science of control. Most notably, Norbert Wiener (1894–1964), in his book *Cybernetics: Or Control and Communication in the Animal and the Machine* published in 1948, introduced cybernetics as a study of control and response processes in living things, machines, and both of these functioning together. Another pioneer of cybernetics, Louis Couffignal (1902–1966), defined cybernetics as an art of ensuring the efficacy of action. Even though there have been numerous different aims and standpoints in cybernetics before and after the launch of the cybernetic organism, its interest has been focused on information, communication, efficiency, regulation, and control. In the form of αρετης κυβερνητικης, *aretes kybernetikes*, cybernetics is traceable to the dialogues presumably composed by Plato. Plato's "cybernetics", as I will next illuminate, reveals the element of beauty inherent in cybernetics but neglected in the branch of cybernetics generally related to cyborgs.

Aretes kybernetikes, referring to a steersman or to the art (*technē*) of navigation, appears most notably in *Republic, Laws* and *Alcibiades I*[24]. In the last-mentioned, Socrates states: "[...] in a ship, if a man having the power to do what he likes, has no intelligence or skill in navigation (*aretes kybernetikes*), do you see what will happen to him and to his fellow-sailors?" (135a). In *Laws* (961e), the same theme continues: "In a ship, when the pilot and the sailors unite their perceptions with the piloting mind, do they not save both themselves and their craft?" The body as a tool is most vividly illuminated in *Alcibiades I* where, in the voice of Socrates, it is argued that the user is not the same with the thing he uses, and that a shoemaker or harper uses not only tools and instruments but also his hands and eyes. The argument is, in short, that the user is always different from that which he uses––he uses the whole body as well as tools and instruments––and thus a man must be something else than his own body. Man is the user of the body, and since it is the soul which uses the body, man must be the soul; not the body or the union of the body and soul. (*Alcibiades* I, 129c–130c.) The body does not preside over itself but, as is argued in *Gorgias* (465c,d), is under the guidance of the soul; piloted by the soul.

The soul is present in the body in a similar manner that a pilot is present in his ship, though Plato gives several different kinds of presentations of the soul-body connection in his dialogues contemplating this uneasy relationship between the body and soul. In *Gorgias* (464b), Plato states: "the soul and body being two, have two arts corresponding to them: there is the art of politics attending on the soul; and another art attending on the body [...]." In *Laws*

---

research of cybernetics which focuses rather on relations than objects and, accordingly, takes under consideration the wholeness of a situation rather than detaches something from its living context is a much more fruitful standpoint to the question of the cyborg as a form of prevailing agency. In this study, however, these different waves are not further analyzed.

24 For instance, there is a dispute concerning the genuineness of *Alcibiades I*.

(892a), the soul is considered "the chief author of their [bodies] changes and transpositions." Thus the soul is the source of motion; prior to the body, which is born to obey the soul. There is an uneasy relationship between the ruler and the ruled, the soul and the body, of which the former governs the latter (*Laws* 896a–d). Excluding a few exceptions[25], the soul is seen as the ruler of the body, which is rather a burden (see *Laws* 896c; *Phaedo* 64c–65c). In *Phaedo* (e.g. 83d–e) the body is entrusted with some level of "activity" though mostly in a negative sense, but in *Timaeus* (43a–d, 44d–46a) the body is described as a *vessel* or "vehicle and means of locomotion" with some movement in itself[26]. The actual movement of a living thing is nonetheless tied to the movement of the soul; a soul which is about circular movement.

The body as a tool accompanies the idea of the body as an original prosthesis. However, this is not Plato's contribution to the cyborg condition except for in the sense that it implies the problematic nature of defining the cyborg as a hybrid. Plato's true contributions lie in the cybernetics related to *care*: in *Republic* and *Laws*, the art of navigation is associated with governing a state, community, and even the self, relating to both politics and self-knowledge (see *The Republic* Book VI, especially 487–489; *Laws* Books IV, X, and XII; see also *Statesman* e.g. 296a–297e). To govern others, as Alcibiades realizes, one must *care for self* (*Alcibiades I* 127e–135e). Thus this "cybernetics" is a matter of attending to oneself as well to others but, moreover, care is not only a matter of knowledge, control, response, and efficiency: it is also a matter of *kalós,* beauty. In *Alcibiades I*, Plato explicitly entwines the themes of cybernetics and beauty, but this importance of beauty is not evident in the English translation:

> SOCRATES: Or again, in a ship, if a man having the power to do what he likes, has no intelligence or skill in navigation, do you see what will happen to him and to his fellow-sailors?
> ALCIBIADES: Yes; I see that they will all perish.
> SOCRATES: And in like manner, in a state, and where there is any power and authority which is wanting in virtue, will not misfortune, in like manner, ensue?
> ALCIBIADES: Certainly.
> SOCRATES: Not tyrannical power, then, my good Alcibiades, should be the aim either of individuals or states, if they would be happy, but virtue.
> ALCIBIADES: That is true.
> SOCRATES: And before they have virtue, to be commanded by a superior is better for men as well as for children?
> ALCIBIADES: That is evident.
> SOCRATES: And that which is better is also nobler?
> ALCIBIADES: True.

---

25 In *Timaeus*, the body is given some positive features in addition to the "prison" analogy––in *Phaedo* it is proposed that death releases the soul from the body––and the burden nature of the body: the body is created for the protection of the soul (*Timaeus* 44d–46a, 69b–72a). Despite all the negative features of the body, in *Timaeus* Plato remarks that both the body and the soul should be cared for and kept in harmony (88 b–d).

26 Here the tool-body could be considered close to the automaton defined as a machine that contains its own principle of movement (see Beaune 1989, 431).

SOCRATES: And what is nobler is more becoming?

(*Alcibiades I* 134e–135c)

The word translated as "nobler" in the English edition is translated in the Finnish edition (by A.M Anttila) as *kauniimpi*, literally "more beautiful". In the original text, the word used is κἀλλιον, *kallion*, a comparative of *kalós*. In Finnish translations and commentaries concerning *to kalon* and *kalós*, "beautiful" is generally preferred (e.g. Thesleff, 1977). "The idea of beauty in the ancient world," defines Larry Shiner, the author of *The Invention of Art* (2001, 26), "usually combined what our aesthetic theories have typically separated. 'Beauty' (*kalon*) was a general term of commendation that applied to mind and character, customs and political systems as much as to form of physical appearance." The origin of cybernetics relates to the art of governing as *epimeleia heautou*, that is, self-care as a particular manner of giving life a *beautiful form*. As I shall argue in Chapter 7, self-care includes the aspects of functionality, utility, and efficiency endorsed in studies of cybernetics, while *kalon* was not reducible to these aspects. Yet it was an inherent part of cybernetics and self-care. My proposal, which will take its full form in Part Three, is that beauty, which has been removed from cybernetics, and from the definitions of the cyborg, should be restored in the portrait of the cyborg. Hence, I will use the element of beauty in order to identify the contrasting elements forming the condition of oxymoron as well as the rupture between the figure of the man-machine and the portrait of the cyborg.

Aristotle and the politics of slave-tools

In his book *Mentality and Machines*, Keith Gunderson (1985, xiv) argues that cybernetics has had "much the same force that the technical innovations of the Swiss clockmakers had in the 17th and 18th centuries when their compelling mechanisms inspired a new surveying of the boundaries between the living and the mechanical." In Wiener's study, cybernetics was about living things and machines functioning together. In this sense, cybernetics is research on the synthesis between the "artificial" and "natural", and the cyborg is defined accordingly. Defining the cyborg as a hybrid of the natural and artificial evokes Aristotle's contribution to the subject: Aristotle made an endeavor to categorize natural and artificial beings as distinct; an endeavor affecting the idea of hybrids and, accordingly, the condition of oxymoron.

In *Physics,* Aristotle establishes a distinction between things which exist by nature and things which exist from other causes. The difference is in the principle of becoming: a natural being has this principle in itself. Artificial beings, such as products of art, "have no innate impulse to change" (*Physics* 192b14–20). David Wiggins comments on this distinction in his book *Sameness and Substance* (2001, 91) as follows: "natural things are individuated by reference to a principle of activity naturally embodied, but ordinary artifacts are individuated by reference to a parcel of matter so organized as to subserve a certain function." Accordingly, the cyborg as a hybrid follows the proposal

made by Aristotle and introduces the concepts of action and function. However, as I will remark, Aristotle prompts the idea of the body as an original prosthesis rather than that of a hybrid. In addition, as I shall depict, Aristotle reveals the political side of designating something as a tool or artifact. By reading Aristotle's notions on slave-tools, I will unfold the importance of the background within which a figure, whether a tool-body, man-machine, or cyborg, is constituted. My aim is thus to bring forward the element of knowledge produced, which also serves as a prelude to the theme of the cyborg reviewed not as a category but as a form of agency.

Aristotle criticized the distinction between the body and soul as it was displayed by Plato especially in *Timaeus* (see *On the Soul* 406b26–407b26). In *On the Soul*, Aristotle objects to the tendency to insist on the soul while leaving the body as a "container of the soul" unexplored. "As if it were possible [...]," Aristotle announces, "that any soul could be clothed in any body––an absurd view, for each body seems to have a form and shape of its own" (407b20–24). Though Aristotle intermingles the soul and body––the soul is the form of the body, not a separate substance––he maintains the tool aspects of the body by the allegory of "each art must use its tool, each soul its body" (ibid. 407b25–26). More interestingly, Aristotle defines the hand as the tool of tools, a definition maintaining the body as an original prosthesis, but this definition is accompanied by a remarkable conclusion: "the soul is analogous to hand" (432a1–2).

These definitions invoke one of the boundaries that cyborg theories propose are leaking: the one between animals and humans. In *The Parts of Animals* (687a17–19), Aristotle analyzes the difference between humans and other animals and concludes that "man does not owe his superior intelligence to his hand, but his hands to his superior intelligence." Hands, it appears, are significant: they distinguish humans from other animals. "For the most intelligent of animals," continues Aristotle, "is the one who would put the most organs to good use; and the hand is not to be looked at as one organ but as many; for it is, as it were, an instrument for further instruments" (ibid. 687a19–23). Hence the possibility to interpret the body as a tool of the soul remains but, as is clarified by Haeffner, Aristotle's notion of the hand as the organ of all organs suggests that the hand is not only the most important tool but, in a sense, the *original tool*. The hand is, according to Haeffner, "'tool' in the eminent sense and for this reason, taken narrowly, not merely a tool. If it were simply a tool, one would have to say which organ manipulates it" (ibid.).

The political side of tool-bodies and tool-things is revealed by the uneasy conversation concerning the justification of slavery. In *Nicomachean Ethics* (1161b4–5), we have Aristotle's concept of tools and slavery in one sentence: "a slave is a living tool, just as a tool is an inanimate slave." For Aristotle, humans are by nature social creatures. This is the essence of the separation of humans from other animals, and from tools. However, a servant is defined as "a tool in charge of other tools" (ibid. 1253b32). According to Aristotle, "the living creature consists in the first place of mind and body, and of these former is ruler

by nature, the latter ruled" (ibid. 1254a33–34). Thus, "whenever there is the same wide discrepancy between human beings as there is between soul and body or between man and beast, then those whose condition is such that their function is the use of their bodies and nothing better can be expected of them, those, I say, are slaves by nature" (ibid. 1254b16–20). To regard slaves as mere artifacts is a plausible interpretation. However, considering the previously outlined notions, a slave is a tool more in the sense of a hand, an instrument of other instruments, but nevertheless a tool and nothing but a tool.

In *Politics* (1253b29–30), another definition is proposed, one between animate and inanimate tools: "a ship's captain uses a lifeless rudder, but a living man for watch; for a servant is, from the point of view of his craft, categorized as one of its tools." Aristotle extends this notion:

> Tools in the ordinary sense are productive tools, whereas a piece of property is meant for action. [...] since production and action differ in kind and both require tools, the difference between their tools must be of the same kind. Now life is action and not production; therefore the slave, a servant, is one of the tools that minister to action. (Ibid. 1254a1.)

Even if slaves are tools, they are tools of action. The conclusion is troubling: slaves are simultaneously tools and *men*, but rather than being a tool in the sense of production, a slave is a piece of property meant for action. A slave, hence, has some existence apart from the possessor, unlike a leg or a hand. For Aristotle slaves are humans by definition, yet they are nothing but tools (though rather in the sense of a hand than a hammer). In *Politics* (1253b33–38), Aristotle implies that the age of slavery would be over if tools could, by command, perform its task. This can be considered the first written implication of robotics, but would these tools be tools of action or functional artifacts? This question, however, concerns androids more than cyborg(ed) agency. The relevance in relation to the phenomenon of the cyborg is in the recognition of slaves: being a slave, that is, a tool, is a matter of circumstances and knowledge produced rather than of a stable and universal category.

Even though lack of reason is the main feature that distinguishes a natural slave from a free man, Aristotle does note some differences in their bodies: the body of a slave is better for hard work. Still, the difference is not at the level of material constitution. Reason, mind, and soul as separate entities are not visible, and Aristotle does not make a clear distinction between the body and soul but understands them as intertwined. A certain distinction might be visible, interestingly enough, at the level of beautiful action: a man with *beautiful êthos* is a man who exercises his freedom in a particular manner. This theme will be analyzed more thoroughly in Chapter 7. Nevertheless, the features according to which even a living creature can be categorized as a tool and hence become property appears to be a matter of knowledge produced: designating slaves as property, as living tools, results in recognizing them as such. What defines them as tools are the circumstances: slaves are property. By becoming property

one can be categorized as a tool, even be converted into a disposable creature[27]. The case of "slave-tools" demonstrates the immensity of the politico-historical production of knowledge (categorization), reveals the importance of the background (circumstances and recognition), and contributes to the understanding of the condition of oxymoron––all aspects of cyborg(ed) agency, which will be scrutinized in the following chapters of this study.

Descartes and the ghost in the body-machine

The unimportance of material constitution, that is, whether an entity is organic or mechanical, in defining something as a machine began to take a persuasive form when "the grand book of the Man-machine" (*Le grand livre de l'Homme-machine*) was written. It refers to a whole mentality of man-machine, which reached its peak in the age of industrialization (see Chapter 4). According to Foucault (*SeP*, 160–161), the first pages of the grand book of the Man-machine, which did not only approach the body as analyzable as a machine but also entwined this analyzable body to a manipulatable body, were written by Descartes[28]. In his historically important, influential, and famous *bête machine* doctrine, Descartes illuminates the leaky boundaries that have been pointed out as central to the theme of the cyborg by Haraway (human and animal, animal-human and machine, and physical and non-physical). The *bête machine* doctrine consists of the idea of animals being machines, and brutes being *nothing but machines*. Humans are animals, but a boundary is established between humans and *bêtes*[29]. Accordingly, to designate machine as an aspect of human beings appears acceptable as long as humans remain distinct from mere machines[30]. Descartes' contribution is intriguing: he manages to argue in favor of a definite

---

27 Jaune-Claude Beaune states in his article "The Classical Age of Automata: An Impressionistic Survey from the Sixteenth to the Nineteenth Century" (1989, 431): "Ever since man has been capable of creating artifacts (which, in a sense, is the point at which he becomes fully human), he has dreamt of 'autonomous' machines that could either imitate his own actions (thus providing a more reliable, more dependable automatic slave substitute) or could reproduce the course of the world as they function." For Aristotle, the dream of automatons was a dream of equality. As we are building androids, these all become, again, burning questions.

28 In the 17th and 18th centuries a possibility to understand the universe as a huge machinery was aroused. Thinkers like Isaac Newton (1643–1727) and Gottfried Wilhelm Leibniz (1646–1716) were an important part of this discussion, in which the position of the body was consistent, but they are not reviewed in this study since their most notable dispute concerned the nature of God and the universe.

29 In *Discourse on the Method* (*Discours de la Méthode,* 1637) Descartes states: "as regards reason or sense, since it is the only thing that makes us men and distinguishes us from the beasts, I am inclined to believe that it exists whole and complete in each of us" (CSM I, 112). He continues: "Here I follow the common opinion of the philosophers, who say that there are differences of degree only between the *accidents*, and not between the *forms* (or natures) of *individuals* of the same *species*" (ibid.). He thus accepts that humans are animals but uses the word *bête* to describe other animals than humans.

30 If an entity is a mere machine, it is stripped of all its "rights": mere machines are disposable creatures. Thus the segregation between a machine and a mere machine is important.

difference between a mere machine and a human being while designating bodies as machines. Even though nowadays the emphasis is on the ways in which Descartes intertwines the body and mind together, he explicitly states: "this 'I'––that is, the soul by which I am what I am––is entirely distinct from the body, and indeed is easier to know than the body, and would not fail to be whatever it is, even if the body did not exist" (CSM, 127)[31]. He clarifies this point further in *Author's Replies to the Fourth Set of Objections* (CSM II, 157) by contemplating the difference between "complete" and "incomplete" substances. The mind and body on their own are complete, but incomplete with respect to the human being which they together constitute. In *Sixth Meditation,* as Descartes contemplates the mind-body unity, he finds the idea of the soul piloting the body lacking: the soul or mind is not merely present in the body but intermingled with the body (CSM II, 56; also CSM II, 160). Consequently, "I and the body form a unit" (ibid.). Nevertheless, this does not prevent a distinct concept of mind and body, and it is precisely this distinction which offers Descartes the possibility to examine the body as a mechanical entity.

The reason for saying that Descartes put a ghost in the machine becomes evident in his notions concerning the pilot and the ship, which he finds an insufficient approach: the sensations of pain, hunger, and thirst prove that the mind must be intermingled with the body. Otherwise "I [...] would not feel pain when body was hurt, but would perceive the damage purely by the intellect, just as the sailor perceives by sight if anything in his ship is broken" (CSM II, 56). Hence, mechanism plays an important role in Descartes' philosophy of mind[32]. Descartes' analysis implies a particular constitution of the body: the arrangement of the parts of the body make the animal spirit contained in it strong enough to move the limbs (CSM I, 139). He first compares the mechanisms of the body to mechanical machines, like clocks, but also makes references to automata: according to Descartes, it is possible to see that the distribution of the animal spirit through muscles can cause the body to move in different ways, in the same way that a variety of movements are performed by automata (ibid.). In *Author's Replies to the Fourth Set of Objections*, Descartes deliberates an incident of falling: a human being falling down from a high place reaches his hand out to protect his head. According to Descartes, this is not a decision made by reasoning but "the sight of the impending fall reaches the brain and sends the animal spirit into the nerves in the manner necessary to

---

31 CSM I refers to *The Philosophical Writings of Descartes*, volume 1, translated by Cottingham, Stoothoff, and Murdoch. The second volume is referred to as CSM II. See also Bibliography.

32 According to Gunderson (1985, 4), "with the exception of introspection and the *cogito* argument, the working and 'movements' of the soul or substantial self were always explained and referred to by physiological and speculative neurological terms (the pineal gland and the animal spirit)." Hence there is a connection between the soul or mind and the "body-machine", and this connection is also considered in a mechanical manner (see CSM, 160–163). Gunderson (1985,4) also states that the "'physiologizing' of the soul together with the *bête machine* doctrine composed the mechanistic half of Cartesian dualism, and in many ways it was this mechanism which became the immediately influential part of Descartes' metaphysics."

produce movement even without any mental volition, just as it would be produced in a machine" (CSM II, 161). The human body is a machine made by God (see *Sixth Meditation,* CSM II, 58ff; *Treatise on Man,* CSM I, 99; *Discourse on the Method*, CSM I, 139). Its material constitution has little relevance and, consequently, the idea of the cyborg as an oxymoron consisting of an organism and a machine as contrasting elements is inadequate. If the "original prosthesis" is enhanced with a new prosthesis, that is, part A is replaced with part A, the contradiction remains unverified.

Designating humans as distinct from *bêtes* indicates that humans are not mere machines. In an anachronistic sense, Descartes uses "androids", i.e. machines with a human appearance, to prove his point. First, in *Discourse on the Method*, Descartes finds that "if any such machines had the organs and outward shape of a monkey or of some other animal that lacks reason, we should have no means of knowing that they did not possess entirely the same nature as these animals [...]" (CSM I, 139). In contrast, he continues, "if any such machines bore a resemblance to our bodies and imitated our actions as closely as possible for all practical purposes, we should still have two very certain means of recognizing that they were not real men" (CSM I, 139–140). These two tests to distinguish any conceivable machine from a human being are, according to Descartes, the language test and the action test, both of which demonstrate if there are mere mechanics and no reason behind the action (CSM I, 139–141). According to Descartes, we can imagine machines capable of emitting vocables, but machines will always eventually fail the language test, which proves their lack of intellect since "there are no men so dull-witted or stupid––and this includes even madmen––that they are incapable of arranging various words together and forming an utterance from them in order to make their thoughts understood [...]" (CSM I, 140). The action test shows, in a similar way, that even though machines are capable of executing actions, they can only execute certain actions and fail at others. This happens because machines act according to the disposition of organs, not according to knowledge:

> For whereas reason is a universal instrument which can be used in all kinds of situations, these organs need some particular disposition for each particular action; hence it is for all practical purposes impossible for a machine to have enough different organs to make it act in all the contingencies of life in the way in which our reason makes us act (CSM I, 140).

Following Descartes, brutes and machines may have sensations but these sensations are purely mechanical. Since these mechanics do allow animals and machines to show reason, or the ability to use language, there is no physiological barrier to expressing intelligence[33]. Yet neither brutes nor machines do this, and hence they lack the immortal soul, rational mind. And vice versa: lacking the soul is the reason for the incapability of brutes and

[33] Also Aristotle noted in *Politics* 1, 2 1253a10: "The human being is the only animal that has the gift of speech."

machines to speak and act as humans do. The intriguing thing is that both these tests take place in embodied situations: according to Descartes, animals (brutes) have the means of bodily expression to express thoughts and act similarly to us. Yet they do not. The notion is extended to machines, which results in a further validation of the unimportance of the material constitution of the body while emphasizing *embodied expression* (speech and action). I propose that this is an advantageous approach considering the phenomenon of cyborg(ed) agency, and the condition of corporeality. Being a cyborg should concern the manner of acting, namely, style. In the course of this study, this approach will be fully explicated from a Merleau-Pontian point of view.

By disclosing the revelatory character of speech and action, Descartes reveals aspects contributing to the *how* of the cyborg, which will be the main theme in Part Three of this study: action and speech are intercorporeal, situated "in between". Speech is revelatory of but not invented by the speaking subject and meaningless without others speaking a similar language. Action is revelatory but always situated. As was disclosed in my reading of Aristotle, being a tool was a question of politics: recognizing something as something (e.g. an organic creature as a tool or machine) is constituted by the knowledge produced. As Gunderson (1985, 16) remarks concerning Descartes' *bête machine* doctrine: "Nothing which they *do* or *say* would lead us to believe that they possess such souls, hence, in the alleged absence of any independent reason for attributing souls to them, why not conclude that they have none?" If we were told that something is artificial, a machine, inorganic, this knowledge would probably, in the light of the current political field, affect our way of treating this entity; we would approach this entity as a mere machine. However, we might also cease to recognize someone as an embodied agent even if his/her body was organic. For Descartes, the soul is the prerogative: those lacking the soul are animated machines, but this lack is visible only in action and speech. As Arendt puts it, "this revelatory quality of speech and action comes to fore where people are with others and neither for nor against them" (Arendt 1958/1989, 180). Accordingly, in a particular situation, such as slavery or war, *action* may become converted into *functioning*, and an organic creature with a human form deemed nothing but a machine. In result, embodied expression is revelatory but conditioned.

La Mettrie's man-machine

The idea of the man-machine gained its ultimate and controversial form as Julian Offray de La Mettrie claimed in his book *L'Homme machine* (1748)[34] that the human body is "a machine which winds its own springs: a living image of

[34] Generally translated as *Man a Machine* but also as *Machine Man* by Ann Thomson in 1996. The English translations here are mine.

perpetual movement"[35] (ibid., 25). He endorsed Descartes' idea of body-machine but contested the existence of the soul: "They admitted two distinct substances in man," declared La Mettrie, "as if they had seen them, and positively counted them"[36] (La Mettrie 1748/2000, 18). The soul endorsed by Descartes was for La Mettrie but a vain term since all the faculties of the soul depend on the proper organization of the body: "Given the slightest principle of movement, animated bodies will have all that is necessary for moving, feeling, thinking, repenting, and, in a word, conducting themselves in the physical sphere and the moral sphere, which depends on it"[37] (ibid., 59–60). In his approach, there is no soul behind the principle of movement; the innate force of the body is in the substance of the parts (ibid., 62). La Mettrie provides no exception in the matter of the body being a tool or machine, but his mechanism is more forceful than its predecessors: there is nothing that would descent to the body; no pilot in the ship nor a ghost in the machine.

During the time known as the Enlightenment, Leibniz, in his book *The Monadology* (*La Monadologie*, composed in 1714, published posthumously in 1898), defined the organic body of each living being as "a kind of divine machine or natural automaton, which infinitely surpasses all artificial automata" (§64). Leibniz was trying to overcome Descartes' problematic mind-matter distinction[38]. However, La Mettrie accused Leibniz and his followers of the spiritualization of matter[39] and turned Descartes' somewhat hypothetical model into a proposal, which was controversial not only in its own time but for centuries later: the *bête machine* doctrine composed by Descartes was transformed into *l'homme machine*. La Mettrie's denial of the soul and his account of the constitution and principles of the movement of the body led him to conclude that the human being, "man", is a machine. La Mettrie asked whether there is any experience which would convince us that "man alone is enlightened with a ray refused from all other animals?"[40] (La Mettrie 1748/2000, 46). In his answer, animals are considered to show such intelligence, understanding, and feel for nature that they are almost as perfect machines as ourselves (ibid., 48). If we simplify La Mettrie's argument slightly, he can be seen to define humans as machines. If the cyborg remains a figure of a functional and self-regulating man-machine system, how far are we from the idea of the man-machine winding its own springs? Descartes' mechanical approach to the body accompanied with La Mettrie's material reduction of the

35 "Le corps humain est une machine qui monte elle-même ses ressorts: vivante image du mouvement perpétuel."

36 "Ils sont admis deux substances distinctes dans l'homme, comme s'ils les avaient vues et bien comptées."

37 "Posé le moindre principe de mouvement, les corps animés auront tout ce qu'il leur faut pour se mouvoir, sentir, penser, se repentir et se conduire en un mot, dans le physique et dans le morales qui en dépend."

38 Since Leibniz also discovered the binary number system, he is also sometimes considered to be the first information theorist and computer scientist.

39 On mechanism as technomorphic spiritualism, see Haeffner 1982, 105–106.

40 "En avons-nous quelqu'une qui nous convainque que l'homme seul a été éclairé d'un rayon refusé à tous les autres animaux?"

soul maintains the unimportance of material constitution in the sense of the organic being in contrast to the mechanical. Moreover, as La Mettrie contested the distinction between the body and soul, he proposed a vision of the man-machine which questions the novelty of the cyborg if apprehended as a theme of humans becoming machine-like or technologized. Consulting Foucault (*SeP*, 160–165), La Mettrie's man-machine concerned both a material reduction of the soul and a general *dressage*: the man-machine did not remain a manner of illustrating an organism but became, as I will argue in Chapter 4, a matter of political technologization of embodiment.

1.2 The Man-Machine and the Cyborg: Questioning the Rupture

Transformations in the makeup of the body are remarkably consistent with technological development. In the age of *technē*, the body was understood as a tool, and later on as corresponding to mechanical machines. In the age of information technology integrated with biotechnology, the changes in the position of the body are still technologically dominated: analogies such as the one between the brain and the computer are common and widely upheld among different disciplines,[41] or generally in the age of high technology the body is understood as a hybrid. Accordingly, cyborg studies have indicated that the cyborg is a novelty resulting from technological development. Arendt (1958/1989, 144) gathers that "tools and instruments are so intensely worldly objects that we can classify whole civilizations using them as criteria." Lewis Mumford (1895–1990), a noted philosopher of technology of the industrial age, wrote in his book *Technics and Civilization* in 1934 that understanding "the machine is not merely a first step toward re-orienting our civilization: it is also a means toward understanding society and toward knowing ourselves" (Mumford 1934, 6). In a similar manner, another noted philosopher of technology, José Ortega y Gasset, concluded: "Every way and project of life has its corresponding form of technology" (Ortega y Gasset 1983, 298). I have to concur with these philosophers: our form of technology *reveals* us, and understanding our society and knowing ourselves is about understanding "high technology". Next, I will make a few remarks concerning attempts to locate a rupture between "modern machines" and "high-tech" machines, which is considered to have led to the emergence of the cyborg. By questioning and commenting on these attempts, I will finalize the sketch of the cyborg upon which I will compose a portrait of cyborg(ed) agency from the entry point of fluctuation between aesthetics and technology.

---

41 This analogy has lead to an attempt to create neural prostheses to treat mental illnesses, which are often reduced to neurological disorders and considered fixable with implanted neuro-chips. For more on subject, see e.g. http://www.livescience.com/health/060327_neuro_chips.html. [Accessed in September 2009.]

More often than not, the emergence of the cyborg is related to certain inventions, such as implantable bionic or robotic prostheses. However, even if we intuitively find a difference between tools, machines, and high-tech machines[42], theoretically there is no consensus about their essential difference. In the search for a difference between tools and machines, the degree of automatics, specialization, and complexity are the most popular resolutions (e.g. Mumford 1934, 10–11). In attempts to localize the differentiating features between high-tech machines and "modern machines", contrasts are made between digital and analog, or electronic and mechanical, but the same features, the degree of automatics, specialization, and complexity, are, again, the most popular resolutions. In addition to the obscurity in the attempts to capture or establish the fundamental difference between tools, machines, and high-tech machines, high technology generally remains an extension of technological rationalization, and bluntly put, high technology is considered even *more technical* than its predecessors. (E.g. Heidegger 1954/1977; Feenberg 1999, 209–210; Mumford 1934, 10–11; Rutsky 1999, 4–5, 89–90, 102–103.) To consider high technology a more "technical" version of previous technology would imply that the cyborg is nothing but an updated and upgraded version of the man-machine. If the cyborg is considered solely a figure of a techno-bio body and if a technomorphic approach to embodiment is upheld, the form of the cyborg is not distinct enough from that of the man-machine, a novel and unique composition, a hybrid or a crossbreed. A rupture, however, does not necessitate an overall metamorphosis: a novel form might assume aspects of the man-machine but, in terms of the cyborg condition (novelty, oxymoron, and corporeality), it cannot be merely a more technologized version of it. In the industrial era, tools were considered an extension of the body in contrast to industrial machines complex and automated enough to have a strange amount of independence. This perception resulted in a gap between humans and machines. Interestingly enough, these same features are, in terms of high technology, considered to narrow the gap between humans and machines. This would seem to indicate that high-tech machines include features of both tools and machines without being neither.

Another version of this rupture between tools, machines, and high-tech machines is related to the manner of their *usage* and the degree of *adjustment* it requires. According to Arendt, humans do not need to be adjusted to their tools: tools remain servants of the hand. Machines, on the contrary, require an adjustment of the natural rhythm of the body to the mechanical movement of machines. (Arendt 1958/1989, 147.) Computers are generally identified as *the* invention of the age of high technology, and it has even been declared that the interaction between computers and humans resembles human-human

---

42 At a mundane level, the English phrase "he is a tool" is a negative characterization (basically, a fool). "He is a machine" has been a positive one––especially in Finnish this refers to someone who is highly skilled. Lately this phrase has acquired negative meanings: the person is considered to lack emotions or creativity. The question is: will "he is high-tech" become a positive characterization?

interaction rather than human-machine interaction. More generally, the ongoing discussion revolves around the question whether interaction with computers is more symbiotic than that with tools, or whether computers are becoming the "users"[43]. (E.g. Eerikäinen 1997.) However, it is also valuable to note that, at the experiential level, if one picks up a hammer, one starts to see all the objects one can nail in one's surroundings. It is thus possible to understand tools in a similar manner to high-tech machines: it is unclear who the user is when perception of the surroundings is so forcefully altered.

One fascinating version of the rupture is related to the idea of technology becoming a matter of spirit. Haraway (1991, 153) considered the boundary leaking between the physical and non-physical a matter of technology attaining a non-physical form: "Our best machines are made of sunshine; they are all light and clean because they are nothing but signals, electromagnetic waves, a section of a spectrum, an these machines are eminently portable, mobile [...]." The idea that technology has become "non-physical" would mean that the rupture resulting in hybrids results from technology reaching a state of affecting the "human": in cyborg studies, a distinction is assumed between technologies cyborging *bodies* and cyborging *selves*. In their article "Cyborgs and Stigma: Technology, Disability, Subjectivity" (1999), John Cromby and Penny Standen condense the cyborg into three main themes: the augmentation of the body, the political metaphor, and the transformation of subjectivity in the era of information and communication technologies[44]. Their main concern is in the effects technology has upon *bodies* and *subjectivities.* From their premises, which endorse a Cartesian approach, artificial extensions are divided into two main types: physical prosthetics augmenting bodies and communication devices extending subjectivities. Additionally, they pay attention to technologies that address both subjectivity and physicality simultaneously, such as devices correcting sensory impairments. (Cromby & Standen 1999, 97–98.) The separation proposed by Cromby and Standen is an analytical strategy but it does contain a distinction between the body and the subject with a clear boundary. *Consciousness* appears to be positively localizable since "collagen injections and penis extensions function below consciousness [...]" (ibid., 98). If a line was drawn to detach the devices extending subjectivities from prosthetics augmenting bodies, it could be situated somewhere below one's head, or approximately in line with one's eyes. If taken to extremes, prosthetic organs are not considered to change the self but to maintain the functionality of the body; the original prosthesis is simply augmented with new ones. Cromby and

---

43 Referring to computer relations as human-human relations is an extreme position. If there was a human-human relation, I would imagine that we would treat computers in a different manner. For instance, we seldom ask a computer, "how are you?" Furthermore, as I suggest in this study, mainly in some footnotes, "technological creatures" obtaining the status of an "agent" is a political question.

44 Their particular and valuable point of view concerns people with disabilities: the article highlights the impacts new technologies have on people with disabilities. The issues foregrounded are access, surveillance, control, and dependency. Hence, they place their main effort on depicting the political field involved.

Standen (ibid.) do emphasize that "the cyborging of subjectivity and body typically co-occur," and acknowledge that people having collagen injections and penis extensions "typically assert that the effects upon self-image are as important as their aesthetic or functional aspects." The acknowledgement of aesthetic and functional aspects and their effects is, unfortunately, not treated further, and even the use of the term "co-occur" further validates the clear distinction between the body and the subject, which is problematic from the aspect of corporeality. Moreover, to argue that technology has finally reach a state of affecting "human" would be a peculiar point of rupture as it implies that until the emergence of the cyborg, humanity or at least souls, minds, or consciousnesses were completely detached from not only technologies but also bodies.

La Mettrie's and Descartes' proposals remain influential: among different disciplines, the idea of the human body as an "incredible human machine"[45] still prevails. According to Haeffner (1982, 103–104), "The machine model has become a comprehensive and fruitful aid in interpreting all kinds of processes, especially due to its cybernetic extension." However, Descartes also proposed that the existence of the soul is visible in speech and action; recognizable in *embodied expression*. Recently, the question of *embodied mind* has been in the center of interest especially in the philosophy of psychology (e.g. Gallagher 2005). Still, problems are addressed by assuming a soul-like element (self-consciousness) which is, to some extent, distinct from embodiment (Eilan & Marcel 2001, 1–5). Taking action and expression as fundamentals, as I shall argue, provides means to exceed the distinction between the body and mind without arriving at the mechanism presented by La Mettrie. Hence, I concur with Merleau-Ponty, who asked, "What do we see, first of all, but corporeal appearance? How do these automata 'which only move by springs' become men for me?" and answered, "It is not the phenomenological method which conjures up this problem but, in my view, allows us better to solve it"[46] (PriP, 79). The relevance of dissolving the distinction between the body and the self could be argued from many different standpoints, but as rupture is my subject matter, the most apparent one concerns "cyber technologies".

The role of computers may have begun from purpose-build computing machines, but they have evolved into devices pervading our daily lives. These machines also serve as an entrance to cyberspace. Gray remarks that "there are places only cyborgs can go" and identifies cyberspace as the most obvious one, a place which is part of the rest of the reality, but also a new field of action which alters our way of relating and being (2001, 131–134). As cyberspace has become a real site of politics, the role of embodiment is not disappearing, as

---

45 *Incredible human machine* is a documentary by National Geographic. For further information, see http://channel.nationalgeographic.com/episode/incredible-human-machine-3077/Overview. [Accessed in September 2009.]

46 "Comment ces automates 'qui ne se remuent que par ressorts' vont-ils devenir pour moi des hommes? Ce n'est pas la méthode phénoménologique qui fait surgir ce problème, quoi-qu'elle permette mieux, á mon sens, de le résoudre."

first might seem, but is accentuated. In his analysis of cyborg citizens, Gray emphasizes that citizenship is not an abstract universal value but, nevertheless, "our political system (indeed our existence) is based on embodiment," and, thereby, the basis of politics is "the action of, and on, bodies" (Gray 2001, 29, 30). If disembodied consciousness was at some level possible, this "intelligence" might not be interested in our definition of citizenship. As a result, to reconfigure the cyborg requires an understanding of embodiment which exceeds or precedes the mind-body distinction without neglecting body politics, for, as Haraway remarked in her cyborg manifesto (1991, 180), "bodies are maps of identity and power." However, according to Shilling (2005, 173–174), these cyber technologies, that is, the interrelated developments within cyberspace and cyborgs, have given rise to technologized bodies in contemporary era, and thus even cyber technologies can be viewed as resulting in an upgraded version of the man-machine.

The body has been the basis of politics, society, and state throughout history. In addition, David Lyon argues in his book *Surveillance Society* that "New technologies are the products of particular social patterns and purposes that in turn affect those patterns and purposes" (2001, 17). For a technical innovation to be adopted for common use is a complex matter not based on the technical superiority of an innovation[47]. Hence, to consider technological inventions, or define the essence of technology and machines without explaining the culture which is ready to make extensive use of these inventions, does not suffice. Machines may not determine societies but, nevertheless, they can easily be matched with types of society. In their article "The Cyborg Body Politic: Version 1.2" (1995), Gray and Mentor argue that bodies politic are historically mapped in a manner co-existent with the line from the organic to mechanical to hybrid: "Earlier Western bodies politic emphasized the analogy of the organic body to the social body, usually with strict hierarchies of status and function. Head, heart, stomach, legs and arms––all corresponded to groups, and warranted their placement in a system of difference enforced by might" (Gray & Mentor 1995, 453). According to Gray and Mentor, social and political situations were described using physical and organic analogies, from Plato and Plutarch to St. Paul and John of Salisbury to Shakespeare. In Thomas Hobbes's idea of the king's body as the model for the nation-state, a mechanistic metaphor was used and, hence, Gray and Mentor argue that for Hobbes the state is a machine and people are its parts––it is "a robot body politic but with a soul"[48]. According to Gray and Mentor, the body politics is no longer mapped by the king's body but by a cybernetic organism. (Ibid., 453–454.) I consider these "grand epochs" beneficial from the standpoint of rupture but, at the politico-historical level, the organic, mechanical, and hybrid are presented analogous to pre-modern, modern, and postmodern, which in itself is

47 It is claimed that Betamax was technologically superior to VHS, but VHS became the standard video format in the 1990s.

48 This interpretation comes near to Descartes' ideas, which is problematic considering that Hobbes's mechanistic notions contained critique towards Descartes.

problematic[49]. However, Gray and Mentor (ibid., 454, 459) argue that a cybernetic organism, the cyborg, is the most fitting metaphor for the information age since its political effect and instrument is, above all, control, but they also mention that what might count as agency in the age of information is related to "exploring cyborg subjectivity as a form of pleasure and power [...]." Unfortunately, they do not scrutinize the point of view of the entwinement between pleasure and control but rather comment on Haraway's notion concerning the ability of the cyborg body to take pleasure in machine skills (ibid.).

All the attempts to locate a rupture resulting in the emergence of the cyborg are related to technology but the cyborg does not result from technology *per se*, that is, technology as a determining instance or as a specific invention. The objective effects of technology are anything but self-evident: the effects of technology necessitate a situated, culturally embedded, and historically constituted interpretation. Foucault commented on the whole mentality of man-machines by stating:

> The grand book of the Man-machine was written simultaneously on two registers: the anatomico-metaphysical register, of which Descartes wrote the first pages and which physicians and philosophers continued, and the technico-political register, which was constituted by a whole set of regulations and by empirical and calculated methods relating to the army, school and hospital, for controlling or correcting the operations of the body[50] (*SeP*, 160).

In writing the grand book of the Man-machine, a certain kind of knowledge was formed. If understanding technology is connected with understanding humanity, or rather, if technology mirrors the human condition, surely understanding technology is part of an attempt to understand the cyborg as a form of agency. However, the wedding between science and technology, particularly binding since the Industrial Revolution, should be acknowledged (e.g. Ihde 1993, 25–26). As Andrew Feenberg notes, in his book Critical Theory of Technology (1991, 190), modern industrial societies alone "distinguish production from aesthetics," and as a result a separation of technology from aesthetics characterizes industrial society. As I shall argue in the course of this study, particularly in Chapter 7, rather than viewing it as a *continuum* of something "technical" becoming even more technical, more complex, and more

---

49 For instance: postmodernism is described, in many occasions, as opposed to all dichotomies. Yet, the postmodern mode of thinking has a tendency to construct one immense dichotomy: the dichotomy between modern and postmodern. In his book *We Have Never Been Modern* (1993, 46), Bruno Latour argues that modernity never begun and that postmodernism is not a fresh solution but a symptom. Hence, in his opinion, there is no need to continue "the headlong flight of the post-post-postmodernists." In addition, postmodernism is a mode of thinking rather than a specific era.

50 "Le grand livre de l'Homme-machine a été écrit simultanément sur deux registres: celui anatomo-métaphysique, donc Descartes avait écrit les premières pages et que les médecins, les philosophes ont continué; celui technico-politique, qui fut constitué par tout ensemble de règlements militaires, scolaires, hospitaliers et par des procédés empiriques et réfléchis pour contrôler ou corriger les opérations du corps."

automatized, understanding the cyborg condition would benefit from identifying a *rupture* from the entry point of fluctuation between technology and aesthetics and of cybernetics entwining both control and beauty. The distinction between beauty and function, and all their derivations did not exist in classical antiquity, in Greco-Roman culture, in the age of *technē* (the origin word for both technology and art). Yet, during the long 18th century, they became detached, and a closed space of beauty, art, and aesthetics was established. (Shiner 2001, 3, 5–8, 11, 14, 24–27.) I propose this as a rupture between tool-bodies and man-machines. When setting it into the whole portrait and introducing the second rupture, it is essential to uncover that high technology can be comprehended in the light of aesthetics entwining with technology: as R.L. Rutsky in his book *High Technē. Art and Technology from the Machine Aesthetics to the Posthuman* (1999) suggests, high technology signals the re-emergence of the repressed aesthetic aspect within the conception of technology. The rupture marking a line between the man-machine and cyborg is a complex one, and it includes all the aspects of the cyborg condition (novelty, corporeality, and oxymoron), as well as an effort to transcend the technical definition of the cyborg towards a form of agency at both the experiential and political level.

While consulting the classical notions in order to sketch the cyborg and to write a preliminary history of the present, certain elements have surfaced: first, beauty, even pleasure, entwined with function and control; second, agency (action versus function) was seated and constituted in a field of knowledge and power; third, embodied expression exceeded the importance of material constitution (organic and mechanical); and fourth, a rupture was necessary between man-machines and cyborgs. To depict a portrait which contains all these elements consistently with the aspects of oxymoron, novelty, and corporeality, one has to begin by offering a conception of technology which includes both the figure and the background––in an accomplished portrait there is a balance between the figure and background––and which provides means to include aesthetics in the conception of technology. Hence, I shall proceed with this effort of portraying by outlining technology (Chapter 2.1.), followed by an overture to the philosophies of Merleau-Ponty and Foucault (Chapter 2.2.) as both contrasting and counterbalancing each other, and by establishing a method or, rather, a style of approaching the phenomenon of cyborg(ed) agency (Chapter 2.3.) used in Part Two and Part Three of this study.

2 PORTRAYING THE CYBORG

Overview

In this chapter, my aim is to show that the cyborg, as a portrait of agency, is inconceivable without both the figure and the background, or if attention is focused on either side instead of the wholeness. To begin, I will bring forward the necessity of the figure-background structure by following the narrative of technology and by proposing a definition of technology most beneficial to the effort of apprehending how high technology is inherent in the cyborg condition. The provided characterization of technology is opposed to understanding the cyborg as resulting from technology *per se*, that is, technology as a determining instance or as a specific invention. In contrast, I propose, being inspired by Don Ihde (1990; 1993; 2002), that the smallest unit of technology is a *symbiosis between an embodied agent and a technological artifact in an actional situation.*

Consisting of an embodied agent and a situation, the definition of technology contains a figure and a background. Accordingly, I will present that Maurice Merleau-Ponty and Michel Foucault both contribute to this figure-background structure with different emphases consistent with the proposed definition of technology. However, a paradox is generally assumed: Foucault's analytics of power is alleged to contradict Merleau-Ponty's phenomenology of embodiment. I will take pre-emptive action concerning this paradox, which, however, would be a wide enough topic for an individual study. Hence, this interesting discussion will be reviewed only shortly (and referred to in the footnotes). This overture has explicitly little to do with the cyborg condition for the reason that this is a multilayered study: there is no ready-made method for portraying cyborg(ed) agency. As a result, this discussion serves as a necessary overture in establishing the technique of portraying the cyborg.

A silhouette is a dark figure outlined against a light background; a representation of something by showing only its shape and outline. I propose that the prosaic line between the figure and background should be contested and, in the closing part of this chapter, I will introduce the *forces within* and

forces from the outside as a means to do so. I shall put forward that understanding contemporary agency is about these forces, about understanding "our folds" as Gilles Deleuze (1986/2004, 101–130) suggests. By introducing the forces within and forces from the outside, I will present Merleau-Ponty's and Foucault's approaches as counterbalancing each other and the examination of these forces as a technique of portraying the cyborg.

2.1 Outlining Technology: Towards the Figure-Background Structure

The Industrial Revolution followed the rise of modern science and made technology a force impossible to ignore by philosophers[51]. Philosophers interested in technology reacted to World War II and the drawbacks of the Industrial Revolution. Among others, Martin Heidegger (1889–1976) and Jacques Ellul (1912–1994) articulated their concerns about technology. Ever since, there has been a vivid discussion concerning the conception of technology as well as technological changes. Even though technology has been very extensively evaluated––it is either censured or praised––the definition of technology remains vague. "According to ancient doctrine," writes Heidegger, "the essence of a thing is considered to be *what* the thing is," and thus "we ask the question concerning technology when we ask what it is" (Heidegger 1954/1977, 4). To outline technology, we must pay attention to technology from its roots to its development, from the individuality of a technical object to the whole universe of technology, and even to the notion whether technology is a question of *what*.

As a term, the meaning of technology may range from the simplest tool to a form of rationality. Thus there is a continuous interplay between technology-as-product[52]and technology-as-process[53] (see Shilling 2005, 173; cf. Jones 1999, 224)[54]. The dualities found within the concept of technology are multiple. Heidegger (1954/1977, 4) claims that there are generally two statements which answer the question "what is technology?": technology either as a means to an end or as human activity. Even at the level of artifacts, we encounter the problem of the *dual nature of technology*: artifacts seem to consist, on the one hand, of a physical structure and properties and, on the other, human

---

51 For a detailed version of the "birth" of the philosophy of technology, see Ihde 1993.

52 echnology-as-product involves the attempt to differentiate technical artifacts from other artifacts.

53 Technology-as-process involves two possible terms, *technology* and *technique*, which either are conceived synonymously or a difference is established within the point of reference.

54 Technology may be conceived, for example, as a form of knowledge of which technical artifacts are a concrete form. In addition, other concepts––technique, machine, tool, implement, etc.––are included under the umbrella concept of technology.

involvement (Pohjola 2007, 11). Despite attempts to define artifacts according to "natural facts", the user's perspective or the social/cultural dimension is embedded in them. Nonetheless, reviewing general theories concerning technology, the balance is usually on either side: On the one hand, there is technology considered in its *instrumentality* and *functionality*, which leads to the neutrality thesis of technology. On the other hand, technology is regarded as a social and cultural construction, which calls into question the neutrality thesis. Outlining technology can be seen as a narrative which begins from technology as neutral and proceeds to the challenging of its instrumentality and functionality by a particular non-neutrality thesis: *poiēsis* (Airaksinen 2006). *Poiēsis* marks a passage to another polarity: one between technological determinism and social determinism (Vehviläinen 2005; Grint & Woolgar 1997). The cultural and social theories are, then, challenged by non-essentialism, which does not only question the notions of technology termed essentialist, but also connects technology and meaning to each other (Feenberg 1991, 1999). The connection between technology and meaning makes it possible to apprehend the fluctuation between technology and aesthetics, in other words, "high technology" may not simply be a more effective version of modern technology but also related to aesthetics and style (Rutsky 1999). Finally, the narrative ends with the outlining of the smallest unit of technology.

From instrumentality and functionality to poiēsis

The understanding of technical artifacts as neutral, human-controlled tools/mediums/instruments consists of two main approaches: *instrumentality*, which refers to technology as a medium to modify the surroundings, and *functionality*, which defines technical artifacts as a means to accomplish a task at hand or a goal on a larger scale. To compare, while instrumentality concerns mechanical apparatuses or technical systems built by humans in order to create a change in the environment or to serve a specific purpose, functionality emphasizes the task, not the medium. In both cases technology is considered a mere means. In opposition to the neutrality thesis of technology, Heidegger proposed technology as non-neutral, as a way of *revealing.* In his approach, modern technology regulates the world in *instrumental terms.* In Heidegger's view, ancient *poiēsis*[55] becomes subsumed into the technical domain and, as a result, it is impossible to capture the role of technology in itself. (Heidegger 1954/1977, 12.) In this sense, technology modifies the world, *creates* a new kind of world, such as a world of time (clocks), speed and traffic (cars), or war (guns) (Airaksinen 2006, 19). Even though in Heidegger's view technology creates a world of technique, where human activity looses its meaning, the essence of technology is not necessarily "technological".

[55] On *poiēsis*, see Heidegger 1954/1977.

Although the definitions based on instrumentality and functionality try to grasp the nature or essence of technology as a means, they do presume a user and a social, institutional, and/or cultural context. "Before the new industrial processors could take hold on a great scale," finds Mumford, "a reorientation of wishes, habits, ideas and goals was necessary" (Mumford 1934, 3). It is thus the social and cultural field within which the inventions are used, which encourages certain inventions, and which, for its part, co-constructs agency and society, which are considered essential. The narrative of technology moves, thus, towards *technological determinism* questioned by *social determinism*, that is, towards social and cultural studies of technology.

Social and cultural studies of technology

The idea that technology shapes the way of living and thinking, and society as a whole, is at the core of the approach named technological determinism: along with the assumption of technology having fixed goals, the nature of technology and technological development are assumed autonomous in society, and humans considered determined by technology. (Feenberg 1999, 209; Grint & Woolgar 1997, 7; Vehviläinen 2005, 31–33.) Technological determinism can be conceived as either neutral or non-neutral: technical means are neutral if they merely fulfill natural needs, and non-neutral if they determine the future direction of society (Feenberg 1999, 9). Ellul, who reviewed the deterministic standpoint, found that the technical milieu supplanted nature and culture and, as a result, "modern man" was incorporated within the technical process and modified by it (Ellul 1983, 87). Again, the notion of man-machine is evoked, but this approach also produced an extreme reaction which viewed technology as dependent upon human control (see Grint & Woolgar 1997, 21). Technological determinism has become a kind of myth which serves as an approach against which social and cultural theories of technology are created as a response.

There are several approaches which dispute both the determinism of technology and neutralist views, and which emphasize the social side of technological development. Major among them are *the social shaping of technology, Actor-Network Theory (ANT)*, and *technology as textuality*. (Vehviläinen 2005; Grint & Woolgar 1997.) In the approaches emphasizing the social shaping of technology, technology is understood as a process of interrelated parts including technology as artifacts, knowledge, and social practices. Since social constructiveness is assumed in these approaches, political aspects are considered essential to production (see e.g. Grint & Woolgar 1997, 18–25). However, according to Marja Vehviläinen (2005, 32–33), in the theory of the social shaping of technology, artifacts still remain essentially independent of the agent. Grint and Woolgar (1997, 21) also note that there is a continuous dualism between "technology" and the "social".

For Vehviläinen, it is the Actor-Network Theory (ANT) which challenges the division between humans and "non-humans", since it assumes no division between technical and social aspects (Vehviläinen 2005, 32–33; also Grint & Woolgar 1997, 28–31). The aim of ANT is to study the relations between

technical systems and humans at a very practical level, for example by concentrating on design. However, ANT is criticized on the grounds of not succeeding in the attempt to overcome the distinction between the social and technological, or humans and non-humans: in ANT, the interrelatedness of the network, agents, and users is presumed but ANT is not interested in the ontological or political aspects of the issue (Grint & Woolgar 1997, 30–31). Furthermore, according to Grint and Woolgar (1997, 7, 65), in theories which take into account the social dimensions of technology, there is still a residual of technicism––"technology is assumed to have objective effects which are largely unaffected by the human actors involved"––and, as a result, the division between the technical and social remains.

Grint and Woolgar (ibid.) propose technology as textuality as an approach with means to dissolve this division. Technology as textuality concentrates on the process of interpretation: the focus is on studying the construction and use of texts of technology (Vehviläinen 2005, 34). Hence, it is not the essence of technology but rather the reading of texts which is crucial. For instance, technical artifacts are, according to this view, "understood as texts that are embedded in, and at the same time constitute, their interpretative context" (Grint & Woolgar 1997, 32). Technology as textuality is considered to represent a non-essential approach to technology, that is, an approach that connects technology and meaning. However, I do believe that technology as textuality prompts the discursive approach which, as have been demonstrated by a myriad of studies, is an essential part of embodied agency, but a concentration on discursive formations has a tendency to erase the contextual (and material) enactments with technology. Even so, by connecting technology and meaning to each other, this approach steers the narrative towards the widely upheld distinction between technology and aesthetics.

Connecting technology and meaning: the fluctuation between technology and aesthetics

There are three principal assigned meanings for the concept of technology[56]:

1. Technology is the aggregate of all human-used artifacts.
2. Technology is the aggregate of technical activities.
3. Technology is the aggregate of technical knowledge.

Following Ihde (1993, 47), these principal assigned meanings cannot be considered apart: the definition of technology must insist on a concrete component, technology must enter into the set of praxis, and there must be a relation between technologies and the humans using or designing these

56 This is a general definition of technology, but this particular form is borrowed from Gorokhow's article "A New Interpretation of Technological Progress", published in *Society for Philosophy and Technology*, Fall 1998, Vol. 4, No. 1. URL: http://scholar.lib.vt.edu/ejournals/SPT/v4_n1html/GOROKHO2.html.

technologies. In addition, Vitali Gorokhov explains that all the definitions above miss the most important aspect, which is "the philosophizing actually done by practitioners of technology," which means the "internal self-reflections of the technical community" (Gorokhow 1998[57]). Definitions of technology are never neutral: in theories which propose solutions to the conceptual confusion between artifacts, activities, and knowledge, there is an effort to distinguish between the "human" and "non-human" elements of technology (Grint & Woolgar 1997, 9). Furthermore, even if all of these are taken into account in the definition of technology, to conceive technology as something "technical" is problematic.

In his book *Questioning Technology*, Andrew Feenberg places Heidegger in the "essentialist camp" along with Jacques Ellul, Albert Borgman, and even Jürgen Habermas. He argues that an essentialist view of technology reduces everything to raw materials and functions (1999, viii). From Feenberg's point of view, essentialist approaches fail to grasp the historical dimensions of humanity and technology, especially at the level of experienced meanings. According to him, Heidegger assumes, similarly to instrumentalist and functionalist approaches, that technology has *one* essence. However, Heidegger's "essentialism" can also be interpreted as a dynamic and historical essentialism, but, more importantly, Heidegger (1954/1977, 4) suggested that this essence is not necessarily technological. Nevertheless, according to Feenberg, an ontological split between technology and meaning is typical of essentialist dualistic views, and this split generally results from an analytic distinction: by creating abstract categories, essentialism ignores experienced meanings. Feenberg argues that instead of adopting such a view, this split should be conceived as a "struggle between different types of actors differently engaged with technology and meaning," that is, in a non-essentialist manner (1999, xii, xiii). In building and using tools, as they become part of our bodily space and activity, we absorb new projects and new meanings. As our lifeworld is filled with technology, it necessarily affects us: to be able to act in different situations, it is necessary to use new instruments[58].

If high technology is considered an updated, elevated, and upgraded version of industrial technology, it appears that the essence of technology is assumed to be technical. From this standpoint, the transition from tools to machines and high-tech machines has not actually entailed any change in technology, only updates. However, as mentioned, Feenberg (1991, 190) asserted that distinguishing production from aesthetics was characteristic of modern industrial societies. In the long 18th century––by which I refer to a period approximately from 1680 to 1830––nature, the world, and even the universe were widely apprehended in a mechanistic manner, as a huge machinery. However, this was also the period when, first by Alexander

---

57 URL: http://scholar.lib.vt.edu/ejournals/SPT/v4_n1html/GOROKHO2.html.

58 Feenberg (1999, xii) also states: "Lifeworld meanings experienced by subordinate actors are eventually embodied in technological designs [...]."

Baumgarten (1714–1762)[59], the concept of aesthetics was released; a concept which soon became commonly acknowledged, used, redefined, and sealed into its own sphere. It is generally held that Immanuel Kant (1724–1804) considered aesthetics relevant based on its possibility to provide a view of nature which contrasts the mechanistic approach. This is a point of rupture of the utmost importance considering the conditions of the cyborg. The industrial age marked the peak of this separation, which did not exist in the age of *technē.* The "essentialists" mentioned by Feenberg considered technology distinct from other domains, such as art and aesthetics, and as the essence of modernity. The differentiation between technology and art led Heidegger, who clearly understood their close linkage in *technē,* to despair. Heidegger did not believe there to be a way out of this situation; a situation where interaction between technology and other domains is considered external. (Heidegger 1954/1977; Feenberg 1999, 209–210; cf. Rutsky 1999, 4–5, 89–90.) High technology may prove to be such a passage.

To conceive technology as a scientific-technological rationality producing purpose-rational action and efficiency is understandable considering the clear distinction between technology and aesthetics: art and aesthetics have been cast as the polar opposite of technology (Rutsky 1999, 3). In modern industrial societies, machines remained understood mainly as functional instruments. If a linkage between technology and aesthetics was maintained, it was rather a question of "machine aesthetics"[60]. Yet, in the age of high technology, aesthetic investments in technological apparatuses imply the weakening of this separation without an actual battle for primacy or suffocation. Concomitantly, it is not only the conception of technology which appears to change but also the conception of aesthetics[61]. In his book *Undoing Aesthetics,* Wolfgang Welsch (1997, 3–8) argues that aestheticization has become today's general trend, which, in his opinion, results from fundamental technological changes. Concurrently with profound technological changes, new approaches to aesthetics have begun to emerge, for example *everyday aesthetics* (which I shall examine in the following parts of this study), which displays aesthetics as ingrained in everyday life instead of being limited to concern *beaux arts* (e.g. Mandoki, 2007; Saito 2007; Welsch 1997).

---

59 Baumgarten's *Aesthetica* is the best-known source but he presented the term already in 1735 in his master thesis *Meditationes philosophicae de nonnulis ad poema pertinentibus.*

60 The collision and contrast between aesthetics and technology at the beginning of the 20th century colored high modernism as artistic modes of experience adapted to the world of speed and mechanisms. It has been argued (see e.g. Rutsky 1999) that artistic forms became increasingly subjected to technological rationality.

61 Aesthetics, like technology, proves a somewhat unattainable and changing concept. Emerging definitions of aesthetics, namely, *everyday aesthetics*, are about "freeing" aesthetics from its containment (e.g. Mandoki, 2007; Saito 2007; Welsch 1997). Everyday aesthetics are reviewed especially in Chapter 4.3. and further scrutinized in Part Three.

Ihde (1993, 23–26) asserts that technology was able to begin to develop and proliferate because of the breakdown between beauty and utility, which did not exist in Classical Greece but became characteristic of modern industrial societies. Yet, as proposed by Rutsky (1999, 4), "High tech, with its emphasis on issues of representation, style, and design, seems to signal a reemergence of this repressed aesthetic aspect within the conception of technology." Aesthetic investments are not precisely a landmark of our prevailing society––in several traditional cultures, the ornamentation of artifacts is found[62]––but most indicatively in personal machines (mobile phones, laptops, etc.) aesthetic values and compatibility with *one's own style* now appear as important as the functionality, practicality, and efficiency of the machine. If it was only functionality and efficiency bearing importance, why would these machines become dressed in pink––and have purchasable accessories?[63]

Technology is routinely associated with calculative thinking which generates atomistic tendencies, in other words, to understand technology in itself requires technological understanding. Technological understanding does not only refer to the explanation of the role of technology but also to a mode of thinking which can be considered to involve a certain analytical mode of thinking, scientific-technological rationality, and mechanistic understanding–– all of which are about certain atomistic tendencies[64]. If we are currently experiencing an "aesthetic boom", then technological understanding proves insufficient in comprehending the current conditions. As a result, an alternative conception of technology requires a different mode of thinking. High technology does not only signal that technological apparatuses or technical designs embody aesthetic aspects, but aesthetics is also imprinted in the conception and whole understanding of technology[65].

With his concept of *high technē*, Rutsky (1999, 8) proposes that both the conceptions of technology and aesthetics have changed, and that the technological and the aesthetic have begun to turn into one another. My proposal is slightly different: I am inclined to propose that the folding and

---

62 According to Feenberg (1999, 206), these have been commonly considered secondary qualities, while Ihde (1993, 26) finds that technology has been "aesthetically determined".

63 The aforementioned campaign by Acer was only the beginning of advertising campaigns emphasizing the availability of laptops and other personal technology in fashionable colors and with designer prints––not to mention the accessories made for laptops. When examining commercials of technological devices from personal technology to indoor air conditioners (e.g. http://www.lg.com/uk/room-air-conditioning/lg-A09AW1.NF2), it is clear to see that the aesthetic aspects of the apparatuses are praised.

64 This is a simplification. However, especially from a phenomenological point of view, analytical thinking, scientific-technological rationality and mechanistic understanding are about separating an object from its living context and breaking it into its constituent parts and features. Technological understanding hence refers to a mode of understanding especially criticized by phenomenologically oriented philosophers, namely Edmund Husserl, Martin Heidegger, and Maurice Merleau-Ponty.

65 For more on art, aesthetics, and technology, see also Adorno 1984/[1970], 84–89.

unfolding between technology and aesthetics play a pivotal role in apprehending the cyborg as a form of agency in current society, but instead of assuming a merging, it is the process of fluctuation which should be unearthed.

The smallest unit of technology outlined

As revealed by the engagement between technology and meaning, drawing a line between the technical and non-technical is a complex matter. According to Grint and Woolgar (1997, 69), the technical/non-technical divide is analogous to the problem of action, that is, whether action is a capacity of an entity or produced by external circumstances. This division relates to the theme of the cyborg because it questions the contradicting elements as well as the aspect of corporeality: even though a technical artifact might be *theoretically* isolable, technical artifacts are never isolated in a living context. Moreover, already the idea that technology *in itself*, *as such*, or *per se* has a role which can be explained contains certain presuppositions. As noted, understanding technology *per se* requires technological understanding. Meanings which spring from and are produced in situations cannot be captured solely by analytical means since the isolation of elements leads to the loss of crucial elements. A living context is not a space as a container but a *situation* involving an embodied agent. In such situations, "non-humans" can be considered to enter "into the dance of agency"[66], to become part of the constitution of a certain kind of agency; part of a certain kind of action and production of knowledge. It is impossible to distinguish, in a living context, between the human and non-human elements of technology, that is, the artifact, activity, and knowledge dimension[67]. Thus, instead of aiming at the isolation of elements, some "aesthetic understanding" must be absorbed; an understanding involving an effort to conceive the *wholeness of appearance*. The definition of technology must contain, at minimum, an embodied agent, a technological apparatus, and a situation.

Are technologies mere things doing nothing by themselves, or do technologies affect action and perception? A hammer left lying on the ground would probably do little[68]. Yet, the moment the hammer is picked, it offers itself

---

66 There is another crucial question: could these so-called non-humans, at some point, be considered actants? Among others, Pickerin, Latour, and Haraway, in one way or the other, speak out for the non-humans; viewing these non-humans as some kinds of actants beside humans, or mixed in our collective life. According to Ihde (2002, 89), there is no consensus on what or who these non-humans are––whether they have intentionality, whether we are actually them (or they are us), or whether they are just part of our dance of agency.

67 According to Grint and Woolgar (1997, 92–93), "it is necessary to show how the dichotomy itself is constructed and sustained in practice." As noted, to include non-humans in the group of humans would lead to massive changes in the structure of the whole human existence. Even if there was no ontological necessity to uphold this dichotomy, there are several political reasons. Consequently, this dichotomy can be considered a matter of knowledge produced, which affects our perception and action.

68 Technical artifacts do exist as physical objects, even though there would be no embodied agents in the same outlined space, but technology cannot exist separately

as a pole of actions. As a result, there is a possibility that perception becomes affected in ways which question the mere instrumental nature of the hammer. A hammer may reveal a certain potential of action in these living situations: one may, for example, begin to see the things that can be nailed in one's surroundings. Thus a hammer as a technical artifact does not remain an object of experience but a means of experience. Action and perception are not, however, determined by the hammer: a hammer does not necessarily cause the same effect in every situation but, similarly to other technical artifacts, relates to the context. If, in a certain situation, one picks up a hammer and hits someone with it, the hammer becomes something else than a means of building things: it becomes a weapon. The whole situation as well as the network of knowledge is different. The definition of technology should encompass bodily engagements with technologies in situations. Accordingly, technology is neither neutral nor determinate even when considered at the level of technical artifacts. Furthermore, context dependency is related to knowledge: technologies are always culturally embedded, and knowledge of the effects and use of technology is not a matter of technically transparent description. Rather, the smallest unit of technology is a *symbiosis between an embodied agent and a technological artifact in an actional situation*. (Ihde 1990; 1993; 2002; see also Grint & Woolgar 1997, 138–139, 164–167; cf. Heinämaa & Tuomi 1989, 252.)

Technology outlined as a *symbiosis between an embodied agent and a technological artifact in an actional situation* includes all the three principal assigned meanings of technology: there is the bodily engagement with a technological artifact, there is knowledge embedded in the technological artifact, as well as a situation which is a matter of activity. The advantage of forming a symbiosis between an embodied agent and a technological artifact in an actional situation is in the combination of perceptual-bodily activity and knowledge produced or, if insisted on, the structures of the relations, without neglecting the materiality of technology (see Chapter 1.2.). As Ihde explains, a gun by itself does nothing, but a human being with a gun in a situation is very different compared to a situation with no gun: "The human-gun relation transforms the situation from any similar situation without a gun" (Ihde 1990, 27). "At the level of mega-technologies," writes Ihde, "it can be seen that the transformational effect will be similarly magnified" (Ihde 1990, 27).

As was pointed out in the Introduction, an accomplished portrait requires proper distance: observing it from too near reveals only material mass, while observing it from too far leaves nothing but a puppet or automaton. The outlines must be presented and those outlines must follow the definition of technology: there is an embodied agent in a situation containing knowledge, in other words, there is a figure-background structure. This definition of

---

of humanity. It is quite unlikely that tools and machines would start to build a world, a culture, or anything such totally separately from embodied agents. Machines may do something, at least for a while, without agents, but finally they would mainly only become rusty. Embodied agency is required at least at the beginning of the process. Hence, artifacts would exist but not as technological artifacts.

technology, thus, includes two aspects that are interrelated and relevant to the theme of the cyborg: body-technology intertwinements, of which Merleau-Ponty provides a full account, and power/knowledge proposed by Foucault, which can be considered to permeate these intertwinements. This account will fade the difference between the technical and non-technical, and posit the figure of an embodied agent in its politico-historical background while contributing to the apprehension of the cyborg condition.

2.2 In Silhouette: An Overture to the Figure and Background

In the introduction to *Cyborg Handbook,* it is held that the figure of the cyborg does not stand without embodiment, and that there is no one kind of cyborg (Gray et al. 1995, 2, 12). However, if this figure of the cyborg remains an embodied combination of an entity encapsulated by skin and an implantable bionic or robotic prosthesis, then the variety of the cyborg is about the quality and quantity of technological apparatuses attached to an organic body. The types of prostheses result in sub-categorization, for example *neo-cyborgs*, *semi-cyborgs*, *retro-cyborgs*[69]. Yet, as I have argued, such an approach is against the idea of the cyborg as an oxymoron. Additionally, placing the devices at the center of concern, the living context is lost, and the human body remains a discrete and clearly delineated unit. Concentrating on devices is fascinating but if it remains the sole concern instead of the results in action, it is as beneficial as riding a bike by concentrating on the pedals. Pedals might be analyzed to detail but no symbiosis between an embodied agent and a technological artifact would occur; no cycling, no actional situation.

The categorical view of the cyborg is dissolvable by emphasizing the wholeness of experience, expression, and the variety of situations: by viewing corporeality as an active, living, and lived body. When corporeality is defined following Maurice Merleau-Ponty's thought, which will be addressed in Chapter 3, technical artifacts become part of embodiment by becoming part of one's action and expression in a living context. In addition, as will be argued in Chapter 6, by taking the active, living, and lived body as the basis of the cyborg, corporeality is preserved in cyberspace. However, a phenomenological account is not, in itself, sufficient in apprehending the cyborg condition: even though a background is postulated, the politico-historical aspects are absent or inapplicable from the standpoint of the cyborg conditions of novelty and oxymoron. Consequently, as shall be argued, by presenting embodiment as continuously figured and amplified by technology, a Merleau-Pontian account might appear to suggest that the cyborg is no novelty nor an oxymoron.

Michel Foucault's account, if updated and read from the view point of the cyborg condition, serves as a counterpoise. From a Foucauldian point of view, if

---

[69] For more on these sub-categories, see Gray et al. 1995.

agency is cyborg(ed), it is produced as follows: bodies remain conduits of power, and at different times power acquires different kinds of embodiment in order to maintain power relations. The "regime of truth", essential in constituting agency, is effectively incorporated into the machines, and power infiltrates bodies and artifacts, constituting particular kinds of body-artifact complexes. This view will be illuminated in Chapter 4 and 7. However, as both Merleau-Pontian and Foucauldian views are involved, we face a problem related to the condition of corporeality: a problem of two bodies. Among others, David Michael Levin argues in his article "Visions of Narcissism: Intersubjectivity and the Reversals of Reflection" (1991, 47–48) that in Foucault's conception the body lacks subjectivity. The body is only an object; a passive entity molded by power. Merleau-Ponty, on the contrary, conceives the body as an experiencing and active body-as-subject, capable of shaping its environment. Even though Levin's interpretation is at best oversimplifying and at worst simply wrong, some pre-emptive action is needed.

Problem of two bodies: embodiment and the body

The problem of two bodies, embodiment and the body[70], within the field of technology is summarized by N. Katherine Hayles in *How We Became Posthuman* (1999) and by Ihde in *Bodies in Technology* (2002). By naming these polarities both Hayles and Ihde are aiming, as am I, to frame a more flexible configuration to think about embodied being in the age of virtuality. Ihde (2002, 69) defines embodiment as "the perceiving, active, oriented being-a-body from which we experience the world around us." According to Hayles (1999, 196), "embodiment differs from the concept of the body in that 'the body' is always normative relative to some set of criteria," whereas "embodiment is contextual." Hayles (ibid., 199) adds that "embodiment cannot exist without a material structure." Her emphasis on materiality rises from the following concern: concentration on "the body" pays attention solely to those discursive formations and material practices which constitute the body and, as a result, the contextual enactments embodiment entails are erased (ibid., 194.) Thus there is a tendency to deny the experiential body, or the body is rendered merely discursive.

The polarity is obvious––experientiality confronts cultural construction and materiality confronts abstraction––but this polarity is also an interplay[71]:

> Experiences of embodiment, far from existing apart from culture, are always already imbricated within it. Yet because embodiment is individually articulated, there is also at least an incipient tension between it and hegemonic cultural constructs.

---

70 Hayles uses the terms mentioned but Ihde refers to them as "body one" and "body two".

71 In Hayles's proposal, there are actually two interacting polarities––the polarity between the *body* and *embodiment* and that between *inscribing* and *incorporating* practices. However, my interest is not in adopting or contemplating these polarities further. On these polarities, see Hayles 1999, 193, 198–199.

> Embodiment is thus inherently destabilizing with the respect to the body, for at any time this tension can widen into a perceived disparity. (Hayles 1999, 197.)

Embodiment is not in external relation with the environment, but neither do gestures, postures, and movement result from external stimuli provoking them: a living body responds to its environment as perceived[72]. Embodiment neither coincides exactly with the body, nor can be articulated separately from the body (Hayles 1999, 196–197). As Ihde frames, "I learn my embodiment by actively being in the world," and consequently embodiment "is the necessary condition of all situated knowledges––but it is not the sufficient condition" (Ihde 2002, 69). Therefore, there is the body "upon which is written or signified the various possible meanings of politics, culture, the socius" and, consequently, "for there to be a marked cultural body [...] there must be a body that is markable" (ibid., 70). Both Hayles and Ihde maintain that embodiment is profoundly elicited by Merleau-Ponty but neglected by Foucault, whose interest is in the culturally or socially constructed body.

Embodiment and the body, in the framework proposed by Hayles (1999, 220), are entangled in a manner which "invite[s] us to see these polarities not as static concepts but as mutating surfaces that transform into one another [...]." Kristie Ball, in her article "Organization, Surveillance and the Body: Towards a Politics of Resistance" (2009, 303–307), claims that Hayles's proposal is about maintaining dualism willingly, as she finds these two processes simultaneous[73]. Ihde regards the existing combinations or non-combinations of these perspectives as problematic. My pre-emptive action is not about arguing that the two philosophers would have the same understanding of corporeality, only that their approaches can be considered complementary. However, the silhouette formed is wider than the problem of two bodies because even the "methods" of these philosophers may be deemed conflicting: *pensée singulière* rests greatly upon two general tendencies, those of phenomenology and structuralism (see Descamps 1986)[74]. These tendencies represent a lack of balance between the figure and the background, and Merleau-Ponty and Foucault are often designated as their representatives.

---

72 Merleau-Ponty's idea of human beings as integrated in the natural order has led to his somewhat peculiar notions on naturalism. According to Moran (2000, 403), "Merleau-Ponty's philosophical outlook may be characterized as a kind of *dialectical naturalism* [...]." See the argument in detail in Moran 2000, 403–404. The combination also concerns third-person and first-person perspectives, which are insisted upon for instance in neurophysiology. The ideas of general and particular, normative and experiential, and individual and political are also entangled even though in research the focus is generally, with some exceptions, on "the body" rather than "embodiment". For more on the "body in the third person" and "body in the first person", see Lingis 1994, 47–49.

73 See the argument in detail in Ball 2009, 303–307

74 By this time, around the 1960s, the question "qu'est-ce que la vrai?" is not asked in French philosophy as often as in earlier times, or at least the connotation is different: there is a desire for truth but the search after "sameness" and "substance" is replaced with a search after "difference" and "contingence".

The grand lines: phenomenology and structuralism

Structuralism, which can be divided into atomistic structuralism and holistic or diachronic structuralism[75], was posed as the polar opposite to transcendental phenomenology most notably practiced by Edmund Husserl (1859–1938). According to transcendental phenomenology, if simplified, it is the transcendental ego which gives meanings to all objects, culture, and history. Structuralism, on the other hand, explores the rules and laws according to which elements––concepts, actions, etc.––are combined. (Dreyfus & Rabinow 1983, xx–xix ; Descamps 1986, 6–18.)[76] Structuralism reigns upon the accused failure of the subject endorsed by phenomenology. Of course, the matter is much more complex when Merleau-Ponty and Foucault are concerned.

French phenomenologists followed a path established by Hegelian spirit, Husserlian method, or Heideggerian ontology, but they did not even confine themselves to these, especially if we consider Jean-Paul Sartre and Merleau-Ponty, who emphasized existence in a transitive sense. Merleau-Ponty has been referred to as both the most influential French philosopher (by Paul Ricœur) and a pseudo-Sartrian (by Simone de Beauvoir). For Merleau-Ponty, subjectivity is essentially embodied, and the explicit and vigorous manner of linking the issues of embodiment, intersubjectivity, and being with things became the forte of his philosophy. For Merleau-Ponty, it was *my existence*, *my body*, *my actions*, and the sense and sensibility of these, which established the center of his philosophy[77]. There is no way to deny that Merleau-Ponty was a phenomenologist––as Richard C. McCleary (1964, xi) states, "his philosophy is

---

75 For the distinction between atomistic and holistic structuralism, see Dreyfus & Rabinow 1983, xx, 53–55.

76 Foucault and Merleau-Ponty are opposed in constructionist readings as, from their point of view, the Foucauldian subject is wholly constructed while Merleau-Ponty assumes a transcendental subject or ego, or merely replaces the transcendental ego with the lived body. Among others, Tuija Pulkkinen, in her book *The Postmodern and Political Agency*, questions the transcendental subject assumptions and defends a non-foundational understanding of political agency, by which she refers to a constructed and situated agency. At the core of her critique is the reduction of the subject to a theoretical entity in theories which assume transcendentally singular individual agents. In her opinion, the constructedness of agency does not lead to the disappearance of actual agency. (Pulkkinen 2000, 1–4.) Even though Pulkkinen does not explicitly note Merleau-Ponty in her book, it can be assumed that she would consider Merleau-Ponty to be presuming a transcendental subject (this assumption is also based on her lectures and comments) particularly as Husserl was one of the most important figures in Merleau-Ponty's intellectual background. However, there are also several strong arguments concerning Merleau-Ponty's rejection of Husserl's transcendental ego (see Carman & Hansen 2005; Dillon 1988; 1991; Schmidt 1985). In addition, according to Dillon (1991, xiv), "it is half-truth, become commonplace, that Merleau-Ponty replaced the transcendental subject with the lived body." Moreover, Foucault favored the term "constituted", not "constructed".

77 Merleau-Ponty's philosophy is not reducible to the influence of Husserl. As Merleau-Ponty himself states: "Le plus grand enseignement de la réduction est l'impossibilité d'un réduction complète"––"The most important lesson which reduction teaches us is the impossibility of a complete reduction" (*PhP*, viii). In addition to his reluctance towards eidetic reduction, for Merleau-Ponty it is embodiment and not the transcendental ego which organizes experience.

phenomenology"––nor is it uncommon to find Foucault labeled as a structuralist[78]. Foucault's project can be described as an aim to reconceptualize the human subject without focusing on *the subject* but on those modes which constitute subjectivity. As Foucault himself states: "My objective [...] has been to create the history of the different modes by which, in our culture, human beings are made subjects" (SP, 208). Thus his famous analysis of power/knowledge relations has functioned as an instrument of analyzing the relations between the subject and games of truth. Foucault did not reject discussion on the subject but refused to assume an *a priori* theory of the subject––a theory endorsed, in his opinion, by phenomenology––in order to be able to investigate the games of truth (*jeux de vérité*) and practices of power (*pratiques de pouvoir*). (EPL, 1536–1537.) Foucault's influence in this field is undeniable: "No other thinker in recent history had so dynamically influenced the fields of history, philosophy, literature and literary theory, the social sciences, even medicine," writes Lawrence D. Kritzman in the introduction to *Michel Foucault: Politics, Philosophy and Culture* (1988, ix).

Both Merleau-Ponty and Foucault contemplated problems between the subject, truth, and experience. Both challenged the philosophy of consciousness. Both were drawn to classical philosophical problems, such as freedom. However, their somewhat obscure and inconsistent paths turned out very different from the classical paths as well as in comparison to one another[79]. Merleau-Ponty's manner of seeking truth led him to a sad end as structuralism became fashionable: "Where M-P sought 'foundations' and 'grounds', they [the most influential thinkers of the 1960s] found only 'ruptures' and 'displacements'," states James Schmidt and remarks that Merleau-Ponty "came to suffer the cruelest of fates which can befall a French thinker: he became unfashionable" (Schmidt 1985, 4–5). The fashionable Foucault stated in an

---

78 Foucault is, among Lévi-Strauss, Roland Barthes, and Jacques Lacan, usually mentioned when attention is drawn to structuralism (e.g. Schmidt 1985, 160–161). Hubert L. Dreyfus and Paul Rabinow claim in their book *Michel Foucault: Beyond Structuralism and Hermeneutics* (1983, xix–xxiii, 50) that while Foucault distinguished his method from atomistic structuralism, his archeological method is somewhat close to that of holistic structuralism. Foucault had his dialogues with Marx, Freud, and Sartre, but strongly emphasized that he was not a Freudian, Marxian, structuralist, or even post-structuralist. Rather, it was Friedrich Nietzsche who furnished his inspiration and agenda: "There is a history of the subject just as there is a history of reason [...]" (SPS, 438). In addition, Foucault maintained the influence of Bataille and Blanchot: "I read him [Nietzsche] because of Bataille, and Bataille because of Blanchot" (SPS, 439).

79 Merleau-Ponty believed that there is some truth behind the world of science and knowledge produced. However, according to Merleau-Ponty (*PhP*, vii), "La Cogito doit me découvrir en situation, et c'est à cette condition seulement que la subjectivité transcendantale pourra, comme le dit Husserl, être un intersubjectivité"––"The Cogito must reveal me in a situation, and it is in this condition alone that transcendental subjectivity can, as Husserl puts it, be intersubjectivity." Interestingly enough, the nearest claim is one in *Crisis*, according to which subjectivity is an ego functioning constitutively only within intersubjectivity. (Moran 2005, 408.) This demonstrates the peculiar way Merleau-Ponty read Husserl and the burden of the philosophy of consciousness.

interview: "We were very, very far from the preceding generation, from the generation of Sartre, of Merleau-Ponty"[80] (EMC, 541). Yet, Merleau-Ponty was interested in structuralism to such an extent that Schmidt (1985) situates Merleau-Ponty somewhere between phenomenology and structuralism. Also, Foucault detested being labeled a structuralist and denied using their methods. The fascinating matter is that Foucault was trained and formed in "the grand machineries of philosophy", such as phenomenology, and his choices matured in a landscape drawn by Merleau-Ponty (IMC, 241, 252)[81]. Perhaps, in a Foucauldian manner, it can be suggested that Merleau-Ponty's phenomenology was internalized by Foucault, or at least that if one's theory is a critique towards another theory, one almost without exception is predisposed to some parts of that theory: if Foucault had not begun from the critique, his philosophy might have turned out to be incommensurable with Merleau-Ponty's philosophy[82].

There are two main "battles" between Merleau-Ponty and Foucault: one between the constituting subject and the subject constituted[83], and another

---

80 His response in its entirety: "D'un façon très soudaine, et sans qu'il y ait apparemment de raison, on s'est aperçu, il y a environ quinze ans, qu'on était très, très loin de la génération précédente, de la génération de Sartre, de Merleau-Ponty-- génération de Temps modernes qui avait été notre loi pour penser et notre modèle pour exister [...]." On this matter, see also Paras 2006, 27.

81 Among others, Dreyfus and Rabinow (1983, 167) hold that Foucault's genealogy of truth based on the body does look different from that of Merleau-Ponty's but the project is still the same. The uneasy but fruitful and enriching alliance between Foucault and Merleau-Ponty is also proposed and analyzed by Crossley (1993), Dreyfus & Rabinow (1983), and Oksala (2002; 2005). For more on the historicity of being and intersubjectivity, see HT and e.g. Goehr 2005.

82 Johanna Oksala argues in her book *Foucault on Freedom* that Foucault's thought links up with the phenomenological tradition in at least two senses: "It is a critical inquiry into the condition of possibility of knowledge and the historicity of reason," and "it is an effort to rethink critically the phenomenological subject" (Oksala 2005, 7). It has also been argued that Foucault did criticize phenomenology and sought to differentiate and distance his own thought from it, but there is also room to interpret his project as a continuum of, rather than opposite to, phenomenology (Oksala 2005, 8; also Lebrun 1992, 32–36).
Merleau-Ponty was against an idea of truth which would "inhabit only the inner man": "il n'y s pas d'homme intérieur, l'homme est au monde, c'est dans le monde qu'il se connaît"--"there is no inner man, man is of the world, and only in the world does he know himself" (*PhP*, v). In *Signes* he states: "il n'y aurait rien s'il n'y avait cet abîme du soi. Seulement un abîme n'est pas rien, il a ses bords, ses entours"--"there would be nothing if there was not that abyss of the self. Only an abyss is not nothing, it has its edges and frames" (*S*, 27). Still, Foucault claims that "Sartre and Merleau-Ponty [...] were always trying to break down what they saw as positivism, or mechanism, or Freudian 'concretism' in order to affirm a constituting subject" (SPS, 437). Foucault's interpretation may result from his general censure against existentialism and phenomenology leading him to see a like-mindedness between Merleau-Ponty and Sartre. However, as is summarized by Lydia Goehr (2005, 326), Merleau-Ponty argues that Sartre "commits a Cartesian error by viewing the agent or actor as a disembodied cogito who chooses to act, and how to act, from absolute or unsituated standpoint." There are several articles dedicated to the conflict between Sartre and Merleau-Ponty, not to mention their own articles, essays, letters, and either implicit or explicit notions made in their books (see also Goehr 2005). In *Signes*, Merleau-Ponty states: "avoir conscience, c'est constituer, je ne puis donc avoir conscience d'autrui, puisque ce serait le constituer comme constituant, et comme

concerning the transcendental/empirical doublet[84]. Even though these are philosophically interesting battles, the relevant one to visit––as I refer to the cyborg(ed) *form* of agency in the title of this study––concerns this *subject* which, in Foucault's analytics, is an inconstant and historically constituted form (*forme*) (EPL, 1537–1538). "A form of what?" it could be asked, since generally there must be *something* for molding to occur.

A form of what? Towards a combination of Merleau-Pontian and Foucauldian "forces"

O'Leary (2002, 119) presents that the answer to the *form of what* would be "animal forces": "the material of the work of subjectivation is merely the (always mutating) set of brute capacities and forces of the human animal." I rather prefer to consider these forces a matter of the capacities and forces of the *active body* (*corps actif*) as I shall present shortly. Furthermore, in his article "The

---

constituant à l'égard de l'acte même par lequel je le constitue"––"being conscious is to constitute and, thus, I could not be conscious of others, since that would be constituting him as constituting, and as constituting in respect to the very act through which I constitute him" (*S*, 152). "Comment imposerait-elle aucune nécessité aux choses? Comment les réduirait elle aux purs objet qu'elle se construit?"––"How could thought impose any necessity upon things? How could it reduce them to pure objects of its own construction?" asks Merleau-Ponty and finds that such descriptions need to be revised (*S*, 28).

84 Foucault viewed Merleau-Ponty's analysis of actual experiences as caught in the empirico-transcendental doublet, i.e. the paradox of subjectivity; a doublet he himself claimed to have left behind (OT, 318). Merleau-Ponty did acknowledge perception as a paradox of immanence and transcendence: there is immanence because that which is perceived cannot be foreign to the perceiver, and there is transcendence because that which is perceived always features more than what is actually given (PriP, 49–50). However, this paradox is also denied by Merleau-Ponty as he deems that there are no two sets of action. Furthermore, Jürgen Habermas argues in his book *The Philosophical Discourse of Modernity* (*Der philosophische Diskurs der Moderne*) that Foucault's basic concept of power leads him to force together "the idealistic idea of transcendental synthesis with the presupposition of an empiricist ontology" and that "the concept of power that is supposed to provide a common denominator for the contrary semantic components has been taken from the repertoire of the philosophy of subject itself" (Habermas 1985, 274). He claims that "Foucault has to retain for his concept of power [...] the transcendental meaning of a condition of the possibility of truth," and furthermore that "his approach is at the same time nominalist, materialist, and empiricist" (ibid., 256). Hence, according to Habermas, Foucault himself is caught in this annoying doublet. In addition, according to J.N. Mohanty (1989, 121), Foucault may not presuppose a constituting transcendental subject, but "there is indeed a doctrine of transcendental constitution of the large themes or 'objects' [...] by discourse." In her book *Foucault's Critical Project. Between the Transcendental and the Historical*, Beàtrice Han states: "Because Foucault reactivates the perspective of a constitutive subjectivity and understands the constitution of the self by means of the atemporal structure of recognition, strangely enough he seems to regress to a prephenomenological perspective, as most phenomenologists (such as Heidegger or Merleau-Ponty) made considerable attempts to bypass the notion of a transcendentally constituting subjectivity. Despite his efforts, his last work remains haunted by a pseudo-transcendental understanding of the subject, in which the structure of recognition, although experiencing different historical contents, nonetheless appears to function *in itself* as an unthematized *a priori*." (Han 2002, 187.)

Politics of the Gaze: Between Foucault and Merleau-Ponty", Nick Crossley thickens the fold between Merleau-Ponty and Foucault by visiting Foucault's famous notion of Panopticon. Since the Panopticon is based on the awareness of being watched and hence the subject must be capable of sight which is more than a mere sense impression, Foucault must presume some stable aspects of subjectivity: the subject must be sentient and capable of visual meanings (Crossley 1993, 404–405)[85]. Perception can be considered "fundamental" but with a twist: Merleau-Ponty gave primacy to perception while he also considered that the cultural world constitutes perceptual experience (*PhP*, 512; PriP, 42–44, 85)[86]. In Merleau-Ponty's position, as worded by Dillon (1991, xv), "the body contributes to the constitution of the world we live in, but the reverse is also true: the world contributes to the constitution of our body."[87]

In my opinion, these battles are rather a matter of perspective: Foucault did take interest in experience, in the figure, but this side of his work cannot reach the same level as that of Merleau-Ponty's, whose lifework was in describing the living body from an experiential basis. Conversely, Merleau-Ponty inserted the embodied being into a background inextricable from the cultural world but was not able to illuminate the historical and cultural dimensions nearly on the same scale as Foucault did. Thus, it remains unclear whether Foucault manages in his effort to detach himself from transcendental philosophy, or to what extent Merleau-Ponty is attached to transcendental notions. Similarly, it will remain unclear whether the historical contingency

---

85 Hayles (1999, 194-199) makes a similar argument. See also Dreyfus & Rabinow (1983) and Oksala (2002; 2005).

86 In "Le primat de la perception et ses conséquences philosophique" (trans. by J.M. Edie as "The Primacy of Perception and Its Philosophical Consequences" in 1964), Merleau-Ponty notes: "Le monde perçu serait le fond toujours présupposé par tout rationalité, toute valeur et tout existence"––"The perceived world is the always presupposed foundation of all rationality, all value, and all existence" (PriP, 43). He also discloses that "Il y a tout un monde culturel qui constitue une seconde couche au-dessus de l'expérience perceptive. Celle-ci est comme un premier sol dont on ne peut pas se passer"––"There is a whole cultural world which constitutes a second level above perceptive experience. It is like a primary soil which cannot be disregarded" (ibid., 85). Furthermore, Merleau-Ponty has declared that the experience of perception is about the moment when things become constituted for us, and he refers to perception as the nascent *logos* (ibid., 67). Merleau-Ponty has been criticized for having multiple definitions for the primacy of perception (see ibid., 85–87). Han (2002, 49) proposes that Foucault's archeology could be interpreted "from the foundations laid out by *The Phenomenology of Perception*, as an attempt to identify historical variations of the structures of perception in a given domain." Oksala (2002; 2005), for her part, proposes that Foucault wanted to situate the embodied subject more radically in history, and that Merleau-Ponty's notions concerning embodied being-in-the-world can be read in the light of historical constitution. In addition, Dillon (1988, 78) finds that "It is a consequence of Merleau-Ponty's positions that all meaning, both those which are manifest in the flux of the perceptual world and those which are extracted from the world and arrested in language, are subject to historical processes of becoming. This follows from the principle of contextual relevancy. The world horizon as the context of all contexts is a temporal horizon, and its historical unfolding influences all themes, perceptual or linguistic, emerging with it."

87 For more on foundationalism and anti-foundationalism, see Dillon 1988, 51–57.

assumed by Foucault does provide a resistance to foundationalist philosophy[88], or to what extent Merleau-Ponty's philosophy is sensitive to contingency and historicity.[89] What we must seek is a dialectical space between Merleau-Ponty and Foucault; a space which would lead to an advantageous arrangement for both sides without entering into an easy synthesis[90].

Forming a silhouette by drawing a prosaic line and keeping the picture as flat as it is black and white offers little understanding of cyborg(ed) agency. The technique of portraying I am designing is not about the contestation of the prosaic line: it is about freeing the line between the inside and outside still implied by the silhouette of the cyborg[91]. Rather than following the dialectic of two bodies, I propose that understanding our prevailing form of agency is about understanding "our folds", as Gilles Deleuze (1986/2004, 101–130) suggests. Hence the prosaic line between the figure and background is contestable by introducing the *forces within* and *forces from the outside*.

2.3 In Balance: The "Forces Within" and "Forces from the Outside"

Johann Wolfgang von Goethe (1749–1832), as he formulated a theory of color, found black equivalent to darkness and white representative of light (Goethe 1810/1840, 6–7). Now, similarly to the case of a silhouette, "we assume a white and black already produced and fixed; and the question is, how colour can be excited in them?" (ibid., 206). The answer lies in the fluctuation of lines: colors appear when black becomes lighter or white becomes darkened (ibid.). Even though Goethe's theory may lack empirical evidence, it is philosophically relevant––or at least colorful––as it focuses interest on the compound. The cyborg condition might prove apprehensible if considered a compound between the forces within and forces from the outside resulting in a unique *form*.

---

88 For a detailed description of the argument, see Mohanty 1989, 117–125.

89 According to Goehr (2005, 325), Merleau-Ponty "reiterates the argument he holds throughout his life on the essential contingency and ambiguity of history––history's lack of fixed and 'ready-made' meanings; history's meaning always in the process of being made; history's inability to communicate its meanings directly or transparently."

90 According to Goehr (2005, 341), "Under one philosophical characterization, the space 'in between' is a negative space that refuses extremes: the extremes of philosophical and political dogmatism (intellectualism, scientism, Cartesianism. absolutism, Stalinism, etc.). Under another, it is a positive space of human freedom (historical situatedness, desirable contingency, and 'good ambiguity'). It is a space overcoming dualisms and false dilemmas, a space of desirable incompleteness, unendingness, and openness. It is a dialectical space that nonetheless refuses easy synthesis."

91 The notion concerning the freeing of the line is inspired by Merleau-Ponty's considerations of art in *Le visible et l'invisible*. Merleau-Ponty saw that the freeing of the line leads to the revivifying of its constituting power in a manner which gives painting the potential of movement.

Seeing how colors are formed on surfaces, and how these surfaces are part of these colors is essential. "As it created the latent line," writes Merleau-Ponty, "painting gave itself movement without displacement, movement through vibration or radiance"[92] (*Œ*, 77). He considered painting an art of space, and even though the canvas is immobile, paintings, by the use of color and freed line, can contain movement[93]. Hence, following Merleau-Ponty, "it is no longer solely that of distance and line and form; it is as much that of color."[94] (*Œ*, 66–67; see also *SNS,* 20.) To veer these ideas towards a theory of agency, it is the framework offered by Deleuze which, modified to the context, proves beneficial[95]. As mentioned, Foucault considered the subject an inconstant and historically constituted *form*. In Deleuze's interpretation of Foucault's idea, "every form is a compound of relations between forces."[96]. There are *forces within* and *forces from the outside* with a line between them, which is but a *fold* (1986/2004, 131). Instead of lingering over the question "to constitute or to be constituted", the question becomes: *what are the current folds?*

The term "fold", *pli,* is fascinating considering the idea of the inside and outside. Both Merleau-Ponty and Foucault were enchanted by the fold, and for both it related to an attempt to dissolve the inside-outside distinction. Merleau-Ponty argued against the Cartesian distinctions between inner and outer, and interior and exterior, and especially in his late work he referred to the line between the "flesh of the world" (*chair du monde*) and the "flesh of the body" (*chair du corps*)––the line between inner and outer is but a *pli,* a fold[97]: we are of the same flesh, but there is a difference, a thickening, which prevents shapes fading into one indistinct shape[98]. Merleau-Ponty's fold contains an ontological inclination as his effort was in grasping the world through *elements*[99]. In Foucault's analysis, primacy was given to the background, the politico-

---

92 "Comme elle a crée la ligne latente, la peinture s'est donné un mouvement sans déplacement, par vibration ou rayonnement."

93 See also IMP, 403. In *Poetics* (1450b), Aristotle preferred figurative, colorless lines to the most beautiful colors painted randomly. Merleau-Ponty, in his way, attempts to find a solution without a clear preference.

94 "[...] ce n'est plus seulement celui de la distance et de la linge et de la forme, c'est aussi bien celui de la color."

95 In a discussion between Foucault and Deleuze entitled "Les intellectuels et le pouvoir", they contemplate, among other things, theories and practices. During this conversation, Deleuze states: "C'est ça, un théorie, c'est exactement comme une boîte à outils"––"Theory is exactly like a box of tools" (IP, 1177). Theories are useless if they are not applicable in a different context, but in this use, theories also change, as they should.

96 "[...] toute forme est un composé de rapports de forces."

97 See *S*, 369. For more about Merleau-Ponty's attitude towards Gestalt and Husserl in the matter of inner and outer, see Dillon 1988, 72–75.

98 In Merleau-Ponty's opinion, what prevents the fading and establishes the possibility of communication is the "thickness of the flesh" constituting both an obstacle and means of communication between the seer in his/her corporeity and the visible thing (*VI*, 176).

99 "Elements" are here used in the sense presented in certain philosophies in Greco-Roman culture. For Merleau-Ponty's notion of flesh as an element, see *VI*, 181–182, 189–191.

historical, but the inside or inner never ceased to haunt him[100]. Foucault found his theoretical inspiration for the fold in Merleau-Ponty, but gave it a new appearance: for Foucault, the emphasis is on the process of *internalization.* In his late work, he was intrigued by this "inside", but his effort remained in identifying the forces from the outside. Thus, their efforts remained complementarily distinct.

In Deleuze's interpretation, at different times there are different kinds of forces from the outside which come into a relation with the forces within the human. Deleuze identifies for example the forces to imagine, conceive, and recollect as forces within. These forces may offer a figure but not a form, because these forces are never singular: they only exist in relations. Hence, there ought to be a background: "One needs to know with what other forces the forces within man enter into a relation, in a particular historical formation, and what form results from this compound of forces"[101] (Deleuze 1986/2004, 131). Accordingly, to paint a portrait of the cyborg, one must, first, unearth certain forces within and then identify the forces from the outside with which they enter into a relation. "It is evident," states Deleuze, "that every form is precarious, because it depends on the relations between forces and their mutation"[102] (ibid., 138). In Deleuze's (1986/2004, 132) view, there are three notable forms: In classical times, "the forces within man came into a relation with forces that elevate him to infinity"[103], resulting in a God-form. In the 19th century, forces of a different kind prevailed: the human being now entered into a relation with "forces of finitude"––life, labor, and language––resulting in a Man-form (ibid., 134–137). In Deleuze's (ibid., 140) opinion, the future forces are inseparable from third-generation machines, cybernetics, and information technology. Influenced by Nietzsche, Deleuze refers to this form as "the superman", but as he contemplated the possibility of these forces being contemporary ones, he considered the possibility of a compound termed an indivisible "man-machine" system (1986/2004, 95). In Deleuze's proposal, types of machines do express social forms, with which I concur but, as Deleuze appears to be prejudiced by the figure of the man-machine and invoke the conception of high technology as an updated and elevated version of previous technology, my conclusion concerning the form––from the entry point of fluctuation between aesthetics and technology––is different from his. Nevertheless, Part Two and Part Three are written according to this established technique of portraying: I will identify the *forces within* as bodily forces, namely, *puissance*[104] (Chapter 3) and *style* (Chapter 6), which Merleau-Ponty so vividly

---

100 See WE, 45.

101 "Il s'agit de savoir avec quelles autres forces dans l'homme entrent en rapport, sur telle ou telle formation historique, et quelle forme résulte de ce composé de forces."

102 "Que toute forme soit précaire est évident, puisqu'elle dépend des rapports de forces et de leur mutations."

103 "[...] les forces dans l'homme entrent en rapport avec des forces d'élévation à l'infini."

104 There are two words for "power" in French: *puissance* and *pouvoir*. *Puissance* is more often translated into "potential" or "force" than "power". In the traditional sense, the duality is similar to English "potential" and "act", but other shades of meaning have

describes, and trace the forces from the outside with the help of Foucault as (*rapports du*) *pouvoir*[105] (Chapter 4) and *stylistics* (Chapter 7)[106]. Within this framework, the whole question of the cyborg is reconfigured: it is no longer a question of *what* but rather a question of *how*.

For Descartes, it was speech and action based on which humans and machines are distinguishable. In this *how* of expression, the *what* is contained (see Arendt 1958, 181). This *how* will be the main subject in Part Three, in which I enter the cyborg into the field of styles and stylistics and into the new field of action, namely, cyberspace. However, as Ihde (2002, xi) finds, it is worrisome that simple extensions of the body may be forgotten as new questions raised by virtual reality gain ground:

> In the past perhaps the most familiar role within which we experienced and reexperienced being a body was what I have often called an embodied relation, that is, the relation of experiencing something through an artifact, a technology. Such human-technology relations are often simple––seeing through eyeglasses, nailing with hammers (Heidegger), negotiating doorways while wearing long-feathered hats (Merleau-Ponty).

It is necessary to investigate this relation, this *intertwinement* without which embodied action could not be situated in cyberspace. Intertwinement, as I will present in Part Two, embodies the proposed definition of technology. Accordingly, intertwinement is defined, first, by identifying the aspects of *puissance* necessary for intertwinement to occur: activity, plasticity, *rayonnement*,

---

emerged through the usage of these words. According to Raymond Aron (1992, 256), "One has puissance to do something, and one exercises the pouvoir to do it. It is for this reason that we talk of the puissance of the machine, and not its pouvoir." The difference is also about having (*puissance*) and exercising (*pouvoir*). (Aron 1992, 257; cf. Dahl 1992, 51–52.) *Pouvoir* can also be considered a form of *puissance*. Even though it is *pouvoir* which is often considered a legitimate and centralized political concept, *puissance* can actually be designated to relationships. According to Aron (1992, 257), "since it [puissance] simultaneously designates a potential and not an act, it may be stated the power (puissance) is the potential possessed by a man or group for establishing relationship with other men or other group that accord with his own desires." In this political sense, *puissance* is the capacity to influence the behavior of others. Merleau-Ponty uses the word *puissance* and the term will be defined in Merleau-Pontian sense. However, it will be maintained that since *puissance* is the power of the body, it cannot be detached from political action. This approach is either endorsed or rejected in other studies. For a detailed analysis of *puissance* and *pouvoir*, see Aron 1992.

105 *Pouvoir* follows the employment of the English word *power* and German word *Macht*. As noted in the previous footnote, French has two words for "power": *pouvoir* and *puissance.* The division between them is somewhat problematic, and there is often a clear lack of symmetry in the use of the terms. However, it is *pouvoir* which is most often used, especially in the political sense and as equivalent to *power* and *Macht*. Foucault uses the term *pouvoir* but notes that even then it is a shortening of *rapports du pouvoir*––"power relations" (EPL, 1538).

106 Even though by beginning my description with the "forces within" I might imply the primacy of these forces, this is not a valorization. Rather, this follows the Deleuzian idea: it is essential to understand the forces within to be able to ask with what forces from the outside they enter into a relation. Deleuze himself valued the outside to such an extent that the inside is about to turn to nothing but a result of the outside. Such an idea is against the framework proposed here.

and the spatio-temporality of embodiment. Second, the forces from the outside invested in these intertwinements are identified: the political technology of the body, a potent combination of power and knowledge, invests in these intertwinements in order to attain a particular kind of agency.

PART TWO:

THE BODY AND TECHNOLOGY INTERTWINED

3 THE "FORCES WITHIN": *PUISSANCE*

Overview

In this part, I will replace the proposed definition of technology with the notion of *body-technology intertwinement*. Accordingly, this chapter concerns a specific question related to cyborgs, one which Haraway (1991, 178) formulated as "Why should our bodies end at the skin?" Since Merleau-Ponty offers a persuasive alternative to the body considered an original prosthesis, in this chapter I will scrutinize the condition of corporeality of the cyborg using Merleau-Ponty's philosophy of embodiment. My central argument is that a technological apparatus becomes part of an embodied agent through *intertwinement,* meaning that it becomes part of one's embodiment by becoming part of one's *action*. Furthermore, intertwinements are as situational as action: a tool or machine is part of embodiment only by being part of one's action and expression in a living context. This argument holds that the variety of cyborgs cannot rest upon the quantity and quality of machines attached to a body that is reduced to an entity encapsulated by skin. From a Merleau-Pontian standpoint, the categorical view of the cyborg is dissolvable by emphasizing the wholeness of experience, expression, and the variety of situations. Hence I will assert that to apprehend the cyborg requires a thorough analysis of corporeality as *puissance*[107]; the active, living, and lived body.

Merleau-Ponty's preliminary thesis (*thèse complémentaire*) entitled *La Structure du comportement*[108] (submitted in 1938, published in 1942) was already an attempt to offer an alternative to the mechanical account of the human body and behavior, as well as to the foundations of the sciences of man. In his early work, Merleau-Ponty composed his philosophy of perception as a response to such philosophies he considered endorsed either pure exteriority (background) or pure interiority (figure). In his opinion, both of such approaches overlook the

---

107 See fn. 103.
108 Trans. by A. L. Fisher as *The Structure of Behavior* in 1965.

particularities of our embodied being and relations to things: even if we were to accept the "mechanical nature of the body", that is, to assume a function of embodiment describable in terms of the "organization of the body" and "sensory fields", there remains the primacy of *corps actif*, "active body", which does not result from a soul entering a machine (IMP, 402–405). Even though his major work, *Phénoménologie de la perception* (1945)[109], is the main source used in this chapter, I will read it in the light of Merleau-Ponty's later work, which consists of his effort to develop a whole different language; a language which would not carry the overwhelming burden of the philosophy of consciousness and, thus, could provide a better understanding of the condition of corporeality[110]. Accordingly, even though Merleau-Ponty valued the findings of modern psychology, I will not lean upon the psychological emphasis nor upon his intellectual background[111]. Hence, terms like "reduction", "transcendental ego", or *schéma corporel* of his early work are disregarded, while his ideas concerning expression, history, and meaning of his later work are favored[112].

I will begin by introducing embodiment––the *active, living,* and *lived* embodied being rooted in the world––as *the* condition of corporeality, the basis of the cyborg. Accordingly, I will start by further opening the elements introduced in Chapter 1. The aim is to dissolve the body-mind distinction, which easily leads to the detachment of the "subject" from the effects of "technology" and undermining of corporeality in "virtual reality". In addition to his contribution to the condition of corporeality, I will illuminate how Merleau-Ponty manages to clarify how the structure of the flesh is figured and amplified by technology or technique. Accordingly, in the second part of this chapter, I will explicate the concept of *intertwinement*, which provides means to apprehend the manner in which technological apparatuses are part of one's being. Intertwinement brings forward the aspects of *rayonnement*[113], plasticity, spatiality, and temporality of embodiment with particular consequences: technology appears, as I shall argue in last the part of this chapter, to be a

---

109 Trans. by C. Smith as *Phenomenology of Perception* in 1962.

110 In his late work, Merleau-Ponty even began to reject the term "perception", which thus far had had primacy in his work. This rejection was based on his recovery that the term had too strong connotations of consciousness.

111 My reading of Merleau-Ponty does comment on elements revealed particularly by Descartes but has explicitly little to do with those having incontestable influence on his philosophy (Husserl, Descartes, Heidegger, Bergson, Sartre and, interestingly enough, Ferdinand de Saussure). Merleau-Ponty's attitude towards certain aspects of psychology (which he considered insufficient in describing embodiment and especially perception) and his own attempts to detach himself from the philosophy of mind are often overlooked in commentaries.

112 Merleau-Ponty eventually found the presupposition of *Phénoménologie de la perception* insufficient: "Les problèmes posés dans *Ph.P.* sont insolubles parce que j'y pars de la distinction 'conscience'–'objet' [...]"––"The problems posed in *Ph.P* are insoluble because there I began from the distinction 'consciousness'–'object' [...]" (*VI*, 250). However, he considered *Phénoménologie de la perception* valuable in those parts where it was revealed that embodiment is our expression in the world, the visible figure of our intentions, even though the methods and terminology were inadequate (IMP, 403–404).

113 See fn. 106.

constant part of embodiment but in a varying manner. This implies that experience and action are habitually "technologically mediated", and this implication brings forward the conditions of oxymoron and novelty of the cyborg.

3.1 Embodiment Rooted in a Background

The relevance of dissolving the distinction between the body and the mind/self/subject/consciousness could be argued from many different standpoints, but in terms of the cyborg condition the relevance rises from artificial extensions and the reorganization of space. The first of these will be discussed in this chapter and my concern is in the "actual" space upon which, however, any "virtual space" (a space reorganized) is always imposed. That will be visited in Chapter 6. Understanding perception was, for Merleau-Ponty, about understanding our "primordial" being-in-the-world; our relation to the perceptible reality and others at the level of perceptual experience. He was strongly against comprehending the subject as an interpreting and deciphering consciousness––his theory of perception is already a theory of embodiment and vice versa. However critical Merleau-Ponty was of the philosophy of consciousness, by beginning his project with this critique he was also drawn to it. In the "Préface" of *Signes*, Merleau-Ponty poses the question: "Êtes-vous ou n'êtes-vous pas cartésien?"––"Are you or are you not Cartesian?" (*S*, 22). He considers the whole question senseless because the reasons for rejecting Descartes are found in the terms he originally proposed. Accordingly, as Merleau-Ponty began to seek a restitution of the world of perception, he did attempt to root the mind (*esprit*) into its body (*dans son corps*) and into its world (*dans son monde*) (IMP, 402). Thus, in his early work, Merleau-Ponty continued Descartes' project and sought a mélange, yet with the effort of dissolving the distinction between the mind, body, and world thoroughly. As Merleau-Ponty proposed, phenomenology did not assert the problem of automata but offers means to resolve it. Accordingly, resolving the assertion of the original prosthesis begins with dissolving the mind-body-world distinction.

Against and within dualistic descriptions

In reading Descartes, I concluded that the existence of the soul or the lack of it is recognized only in *embodied expression.* Hence, the *what*––whether something is defined a machine, a man, or even a cyborg––is visible in the *how* of being; action and expression. The soul remained a human prerogative. While I maintain a critical position towards attempts to intertwine the body and mind by simply assuming them to be existing entities––rather, the living, lived, and active body *precedes* such distinctions––in several cyborg theories such a distinction is, either explicitly or implicitly, presupposed. However, as Timo Siivonen in his essay "Cyborgs and Generic Oxymorons: The Body and

Technology in William Gibson's Cyberspace Trilogy" (1996, 227) remarks, the cyborg carries a promise of a different kind of approach: "Traditional notions of the human body as a discrete and clearly delineated unit dissolve and the focus shifts to the aspects that posit the body in relation to its environment and other bodies." This is precisely Merleau-Ponty's effort: to root us back into the world. In his early work, this effort rests upon his critique towards dualism. However, his critique was not directed so much towards Descartes as towards such philosophies which disregard the corporeal insertion of the mind. Merleau-Ponty valued Descartes for not seating the mind into the body like a pilot into a ship but proposed a mélange of the mind and body. In other words, in Merleau-Ponty's opinion, Descartes had acknowledged the union between the body and soul (mind), as well as a wholly animated body, but he lacked the means of thinking this union. Accordingly, Merleau-Ponty, in *Phénoménologie de la perception,* attempted to correct the errors made by "intellectualism" and "empiricism'; both with Cartesian origins[114]. The former refers to rationalistic accounts and the latter to empirical science and behaviorism.

For Merleau-Ponty, empiricism is about seeking after those physical and chemical properties, and their definition, which act upon the sensory apparatus of a perceiver (*PhP*, 32). In other words: empiricism, for the profit of pure exteriority, assumes a machine (*appareil automatique)* with predestined mechanisms set in motion by an external agent (IMP, 402). This approach has similarities to La Mettrie's position but, according to Merleau-Ponty, remains clearly inadequate: empiricism is about atomistic thinking and naturalization, which reduces embodiment to a collection of stimuli and qualities, the natural world becomes falsified, and the cultural world turned into nothing but an illusion. "Empiricism," he concludes, "excludes from perception the anger or the pain which I nevertheless read in a face, the religion whose essence I seize in some hesitation or reticence, the city whose structure I recognize in the attitude of an officer or in the style of a monument"[115] (*PhP*, 32). Action and expression, both inextricable from perception, cannot be comprehended by favoring pure exteriority.

Intellectualism is the antithesis of empiricism, yet on the same level as empiricism itself: "both take the objective world as the object of their analysis"[116] and "both keep their distance in regard to perception"[117] (*PhP*, 34). In intellectualism, this is done by beginning with a consciousness which constitutes the objective world; intellectualism insists on the autonomy of consciousness (*PhP*, 36). Merleau-Ponty leans upon modern psychology and physiology as these studies had convincingly argued that assuming a thing-like

---

114 On the Cartesian origins of intellectualism and empiricism, see Dillon 1988, 9–34.

115 "L'empirisme exclut de la perception la colère ou la douleur que je lis pourtant sur une visage, la religion dont je saisis pourtant l'essence dans une hésitation ou dans une réticence, la cité dont je connais pourtant la structure dans attitude de l'agent de ville ou dans le style d'un monument."

116 "L'un et l'autre prennent pour objet d'analyse, le monde objectif [...]."

117 "Tout deux gardent leur distance à l'égard de la perception [...]."

body on which a pure and contemplative consciousness is superimposed leaves action unexplained (IMP, 402). Embodiment is about "I can", not "I think". Action could not be performed by a pure consciousness.

By isolating the above-mentioned approaches and by referring to the body as both seeing and visible, Merleau-Ponty's position was left open to an interpretation of embodiment as a "third way of being" (e.g. Langer 1984). A simplified version of this idea is as follows: if, on the one hand, we have a mental entity which sees but is not visible and, on the other hand, we have a physical entity which is visible but does not see, the lived body proposed by Merleau-Ponty sees and is seen. This version, however, is problematic: in Merleau-Ponty's opinion, the mélange of exteriority and interiority presents a case of bad ambiguity. He admits to having practiced this in his early work where he remained tied to Descartes' philosophy. For instance, Merleau-Ponty does remark that "[...] it [living body] is *with* me"[118] (*PhP*, 106). Such remarks have resulted in "bad ambiguity" being favored in commentaries. In addition, Merleau-Ponty argues that my body is always present to me as my very perspective on the world. My body is not something I perceive as a given object; it is that which allows me to perceive objects and, so to speak, respond to their call. He, however, uses these arguments to clarify that the body is not present as a permanent perceptual object or as an intentional object––to infer from "hands do not suffice for touch" that hands are only instruments or objects is, for Merleau-Ponty, an insufficient interpretation (*VI*, 178). To state that the body is *with* me is only a beginning for Merleau-Ponty. In his late work, his effort was in overcoming this interpretation by practicing good ambiguity visible in expression, which, in its spontaneity, is a tissue of plurality (IMP, 409). I will examine these notions more profoundly in Chapter 6. For the moment, the argument is, in Merleau-Ponty's words, that "the animation of the body is not the assemblage or juxtaposition of its parts, nor is it a question of a spirit descending from somewhere else into an automaton, for this would still suppose the body itself without an inside and without a 'self'"[119] (*Œ*, 21). He argues that modern psychology offers the great advantage that *corps propre*[120] is no longer considered one of the objects of the world (*un des objets du monde*)–– instead, it is placed by the side (*du côté*) of the subject (IMP, 403). However, Merleau-Ponty emphasizes that even the idea of a mixture between "in itself" (*en soi*) and "for itself" (*pour soi*) is an insufficient approach. The body is much more than an instrument or means (*PhP*, 493–494; IMP, 403). His actual

---

118 "[...] il [corps propre] est avec moi."

119 "L'animation du corps n'est pas l'assemblage l'une contre l'autre de ses parties––ni d'ailleurs la descente dans l'automate d'un esprit venu d'ailleurs ce qui supposerait encore que le corps lui-même est sans dedans et sans 'soi'."

120 Merleau-Ponty's concept *corps propre* is generally translated as "one's own body" but, according to Elisabeth A. Behnke (1997, 66), "living body" is a more correct translation for it "is related to the phenomenological use of the French '*corps propre*'". In this study, I follow Behnke's position but here I have used the original form since Merleau-Ponty refers to it in the context of psychology, which leaves its reference unclear.

conclusion, inspired by Gabriel Marcel (1889–1973), is that my body is present as myself: "I am my body," *je suis mon corps*. Furthermore, he finds that the body cannot belong to the realm of "in itself", for if this was the case, things could not exist for us. (*PhP*, 90, 107; see also Moran 2000, 406.) Rather, "I am a body which rises towards the world"[121]; a *puissance* of certain conduct in a certain world (*PhP*, 90, 406).

"The union of soul and body," Merleau-Ponty states, "is not sealed by two mutually external terms, the subject and object, brought about by an arbitrary decree. It is accomplished at every instant in the movement of existence"[122] (*PhP*, 105). In action there is no possibility to make any such distinction which would assume or instate the mind and body or the subject and object. The enigma of embodiment is its ambiguity: "equivocality is essential for human existence, and everything we live or think of always has several meanings"[123] (*PhP*, 197).[124] Accordingly, Merleau-Ponty uses several alternative terms in his description of embodiment as *puissance*: "active body" (*le corps actif*), "lived body" (*corps veçu*), and "living body" (*corps vivant*)[125]––all of which portray embodiment as an actual and potential source of action. Merleau-Ponty agrees with Montaigne: *tout mouvement nous découvre*––"every movement unmasks us"––thus the human being exists only in movement (*S*, 39). When I move in the world, I do not need to look for my hands or legs. Movement does not refer to motion from place A to place B––"among my movements, there are some that go nowhere [...]"[126] (*VI*, 187)––it is often more subtle, more "silent". Such movements include "facial movements, many gestures, and especially those strange movements of the throat and mouth that form the cry and the voice"[127] (ibid.). Those are silent movements resulting in sounds; expressive movements. The body is expressive movement; an expressive unity (*unité expressive*) (*PhP*, 171, 239). Human behavior, gestures, comportment, make one explicit. The activity which reveals and signifies us, cannot result from any bodily mechanism for there is no periphery of automatism any more than there is a mental center. Neither can we relate certain movements to consciousness and others to the bodily mechanism.

---

121 "[...] je suis un corps qui se lève vers la monde."

122 "L'union de l'âme et du corps n'est pas scellée par un décret arbitraire entre deux termes extérieurs, l'un objet, l'autre sujet. Elle s'accomplit à chaque instant dans le mouvement de l'existence."

123 "[...] l'équivoque est essentielle à l'existence humain, et tout ce que nous vivons ou pensons a toujours plusieurs sens."

124 Even though Merleau-Ponty is accused of solipsism, he is adamant about his premises of one world, which is anything but a creation of my mind. Consequently, there can only be one body, the "living body". However, Merleau-Ponty does look into the different layers of the living body. For instance, as he describes the spatiality and time of the of body, he uses the notions of an anonymous/pre-personal body and *corps propre*.

125 Also *corps propre, corps phénoménal,* etc.

126 "Parmi mes mouvements, il en est qui ne vont nulle part [...]."

127 "[...] ce sont les mouvements du visage, beaucoup de gestes, et surtout ces étranges mouvement de la gorge et de la bouche qui font le cri et la voix."

The fact that the body is active, capable of expression and gestures, also establishes the possibility to *signify* the world (see *PhP*, 123–124; IMP 405–406). The body is not a static object with certain skills and qualities, nor is it an instrument or means, but essentially an expressive space (*espace expressif*); our expression in the world (*PhP*, 171, 203–232; IMP, 403–404). Hence, the element of embodied expression I propose as essential to my attempt to offer a portrait of cyborg(ed) agency is an element that dissolves the body-mind distinction, which is relevant for preserving corporeality even in virtual realities. Yet, this revelatory quality of action and expression comes forth only in intercorporeal situations, which evokes another aspect of corporeality:

> There is a human body when, between the seeing and the visible, between the touching and the touched, between one eye and the other, between hand and hand, there is a kind of re-crossing; when a spark is lit between sensing-sensed, when there is a flame which will burn until an accident of the body will smother that which no accident could have brought about [...].[128] (*Œ*, 21.)

We live in, with, and towards the world (*être au monde*) among *others* and *things: Moi-Autrui-les choses*––"Self-Others-things"––forms a triangle of being which renders the Cartesian problem of "how can one find out whether there are other bodies animated by other minds if the notion of 'self' rest upon the notion of soul or mind?" rather meaningless. The self cannot be understood as *res cogitans* and other things as *res extensa* of which one's own body is a physical example but, still, the subject-object distinction remains unresolved in another sense, namely, the Merleau-Pontian body is frequently described as both a subject and an object (e.g. Barral 1984; Gilmore 2005; Grosz 1994; Langer 1989; Johnson, 1990).

Overcoming the subject-object distinction

There cannot be two "I thinks" in a trial, for this trial would be an endless one and "*there would never be but a single cogito at a time*"[129] (*S*, 31)[130]. Also, if I could not perceive my body, I could not perceive the similarities in others, which would mean that there could be no communication, no expression which reveals us; even reveals whether we are cyborg(ed), as I shall argue. It is embodied action, situation, and expression where the experience of others becomes possible, and no constituting consciousness can do this (e.g. *Œ*, 13, *S*,

---

128 "Un corps humain est là quand, entre voyant et visible, entre touchant et touché, entre un œil et l'autre, entre la main et la main se fait une sorte de recroisement, quand s'allume l'étincelle du sentant-sensible, quand prend ce feu qui ne cessera pas brûler, jusqu'à ce que tel accident du corps défasse ce que nul accident n'aurait suffi à faire [...]."

129 "[...] *il n'y aurait jamais qu'un seul cogito à la fois*."

130 In *Le primat de la perception*, Merleau-Ponty notes three different ways of understanding the *cogito*. On these different approaches and Merleau-Ponty's comment of these, see PriP, 60–62.

29–31)[131]. Others would not even be others, for they could not exist for me unless I perceive them. The active body is never an object, even for others. If the body was an object for others, we could never see others but rather we would see "things" (see *PhP*, viii, 401–406.) As Merleau-Ponty describes the body in its sexual being, he states, "Saying that I have a body is thus a manner of saying that I can be seen as an object and that I attempt to be seen as a subject [...],"[132] and, as a result, my body is simultaneously an object for others and a subject for myself (*PhP*, 195). Considering this statement, it is not astonishing that the Merleau-Pontian body is interpreted as both subject and object. For example, in her book *Volatile Bodies,* Elizabeth Grosz (1994, 87) claims: "For Merleau-Ponty, although the body is both object (for others) and a lived reality (for the subject), it is never simply object nor simply subject"[133]. Such a formulation is true in the sense that my body is both touched and touching, perceived and perceiving, a thing among other things and at the same time the possibility for things to exist for me. However, as Merleau-Ponty states in *Phénoménologie de la perception*: "I grasp my body as a subject-object [...]"[134] (*PhP*, 111), it is a statement concerning classical psychology, which Merleau-Ponty regards as offering all that is necessary to distinguish the body from objects but still the distinction is not made––even though it should (*PhP*, 106–113). Merleau-Ponty finds the problem of the subject-object a problem which teaches us that the *body is never an object*. This notion is crucial in understanding that the variety of cyborgs cannot rest upon the quality and quantity of machines attached to the body and categorized accordingly.

To bind a subject and object that have first been separated is no more adequate than to bind the body and soul, or the "for itself" and "in itself"[135]. Merleau-Ponty emphasizes the need leave behind the traditional subject-object dichotomy because our body is neither of these, nor does it simply consist of these two sides, layers, or leaves, and because things are never simply objects, for "it is in my relation with 'things' that I know myself [...]"[136] (*PhP*, 439). Even with

---

131 In the "Préface" of *Signes*, Merleau-Ponty finds others as part of the same flesh as himself, things as part of this flesh of the world (*chair du monde),* but not in a way that one would live the life of another. The sensuous world haunts more than one body, things press upon every glance, for they do not belong to any space of consciousness but insert themselves into the circuit of bodies (S, 29–31). The ontology of *flesh* is applicable to the everyday experience of sameness and difference.

132 "Dire que j'ai un corps et donc une manière de dire que je peux être vue comme un objet et que je cherche à être vu comme sujet [...]."

133 To consider the body a subject-object would be an easy solution considering the problem of using both Merleau-Ponty and Foucault in the same context: the Merleau-Pontian side would be of the "subject-body", and the Foucauldian side of the "object-body". However, I will propose a different solution in Chapter 4.

134 "Je saisis mon corps comme un objet-sujet [...]."

135 Merleau-Ponty confronts the problem of "in itself" and "for itself" in several contexts and continuously reminds us that there is no middle between "in itself" and "for itself", but his effort is, perhaps too strongly, in finding a way to "combine" these without deriving the "for itself" from the "in itself", nor returning to some form of empiricism. (*PhP*, 246–277.)

136 "C'est dans mon rapport avec les 'choses' que je me connais [...]."

all his endeavors, the problem of subject-object never ceases to haunt Merleau-Ponty, and his aspiration to form a language which would enable him to surpass it, is constant. In *Le visible et l'invisible*[137] (*VI*, 178), he states:

> We say therefore that our body is a being of two leaves, from one side a thing among things and otherwise that which sees them and touches them; we say, because it is evident, that it unites these two properties within itself, and its double belongingness to the order of the 'object' and to the order of the 'subject' reveals to us quite unexpected relations between the two orders.[138]

Merleau-Ponty arrives, however, to conclude that fundamentally the body is neither only a thing seen nor a seer only: there are no two leaves or layers in the body, for even such language still flattens and juxtaposes what coexists in the living body (*VI*, 179). Accordingly, "it would be better to say that the body sensed and the body sentient are as the obverse and reverse,"[139] and that there is "but one sole movement in its two phases"[140] (*VI*, 179–180). There is only one sole body, an experience, a generality and unity of my body, which is also an experience open to other bodies. It is not that Merleau-Ponty would not acknowledge the body *pour soi* and body *pour autrui* distinction, but he emphasizes that these two perspectives "cannot be simply juxtaposed, *for in that case it is not I that the other would see, nor he the one I would see*. I must be the exterior that I present to others, and the body of the other must be the other himself"[141] (*PhP*, vii).

By reading classical notions concerning the man-machine, I established that it is only in embodied action, in behavior, gestures, and expression, that one can recognize the soul, mind, or consciousness. Using Merleau-Ponty's vocabulary, "in the common experience we find convenience and a sense of relationship between the gesture, the smile and the tone of a speaker"[142] (*PhP*, 67). Perception of gestural meanings is the key in recognizing something as something, even as a cyborg or machine. Converted into the subject-object language, perception of behavior leads us to perceive each other as subjects. Yet there are situations where one may become, as I proposed in my reading of Aristotle, perceived as object-like to some extent, or at least certain meanings become lost from recognition. As I argued earlier, it has been relatively easy to reduce the body to a tool or machine. Also there are several circumstances (e.g.

---

137 Trans. by A. Lingis as *The Visible and the Invisible* in 1968.

138 "Nous disons donc que notre corps est un être à deux feuillets, d'un côté chose parmi les choses et, par ailleurs, celui qui les voit et les touche: nous disons, parce que c'est évident, qu'il réunit en lui ces deux propriétés, et sa double appartenance à l'ordre de l''objet' et à l'ordre du 'sujet' nous dévoile entre les deux ordres des relations très inattendues."

139 "[...] il vaudrait mieux dire que le corps senti et le corps sentant sont comme l'envers et l'endroit."

140 "[...] qui n'est qu'un seul mouvement dans ses deux phases."

141 "Bien entendu, ces deux perspectives, en chacun de nous, ne peuvent pas être simplement juxtaposées, *car alors ce n'est pas moi qu'autrui verrait et ce n'est pas lui que je verrais*. Il faut que je sois mon extérieur, et que le corps d'autrui soit lui même."

142 "L'expérience commune trouve une convenance et un rapport de sens entre le geste, le sourire, l'accent d'un homme qui parle."

war, slavery), as well as disciplines (e.g. mechanistic physiology), which may convert the living body into a machine. In these circumstances, intentions are converted into objective movements, sense experience into mere reception of qualities, etc. In short: certain knowledge produced, strong enough to affect perception, may evoke a "gaze" which converts the living body into an object (see also *PhP*, 95, 143, 167, 493; PriP, 89–90). Yet, this is not a matter of the living body becoming an object, nor does this support the argument of the body as both subject and object. Rather, it is about turning certain aspects––the forces within––of the living body into mere functions and a collection of qualities. The gist is that the living body is the condition of possibility for these exceptional situations: human beings relate to others and things from the condition of sensibility. What science does, according to Merleau-Ponty, is to manipulate things by turning them into limited models instead of living with them (*Œ*, 9). Still, even science, though the scientific gaze has a tendency to objectify the body, must have it roots in the living body, and it is the living body which makes the scientific field possible in the first place.[143] From a Merleau-Pontian point of view, the body cannot be reduced to a machine.

The aspect of corporeality and the whole idea of the cyborg as an insertion of our experience, make the subject-object distinction a contentious issue. "It is said," Merleau-Ponty reminds us, "that a human being is born at the instant when something that was only virtually visible, inside the mother's body, becomes at once visible for itself and for us"[144] (*Œ*, 32). *Esse est percipi*[145]––"to be is to be perceived"––takes its form in the philosophy of Merleau-Ponty: in order for there to be "Self", "Others" must exist; reflections must exist. I am only partly visible to myself, but if I was not visible or otherwise perceivable, I would not really be of flesh, a human being. I would remain invisible to myself without these other visions of which my own vision is part of; without reflections, the world would remain invisible to me. In a world without reflections, any kinds of reflections, without becoming touched and seen, I would be invisible to myself to such an extent that it is valid to state, "I could not exist". Merleau-Ponty describes a body without the ability to perceive as an almost adamantine body. My body is only partly visible to me, but without being perceivable, I would not be a human being. (*Œ*, 20–21.) One is always involved with one's environment, committed to projects and tied to a certain world. Merleau-Ponty, in short, transforms the "to be a consciousness" into "to be an experience" (*être une expérience*) (*PhP*, 113). To regard the body as an

143 Merleau-Ponty's philosophy of the body does have Husserl's ideas of *Leib* (the body as a living, animated being) and *Körper* (the body as an inanimate, physical object) in the background. He utilized this distinction in order to show the specific way humans are inserted into the world. Generally *Körper* is interpreted as the body of scientific knowledge. However, according to Sara Heinämaa (2002, 277–283), for Husserl also science must have its origin in *Leib*.

144 "On dit qu'un homme est né à l'instant où ce qui n'était au fond du corps maternel qu'une visible virtuel se fait á la fois visible pour nous et pour soi."

145 Merleau-Ponty was familiar with Berkeley's philosophy and occasionally touches upon his specific notions. See e.g. *PhP*, 294–6, 367, 370.

objective body would reduce the cyborg to a matter of identifying the machine attached to the body and, as a result, neglect the variety of intertwinements between bodies and machines, as I shall shortly clarify. To consider the body a subject might reinstate the technological apparatus as distinct from the subject, which was already determined an insufficient approach in Chapter 2.1. As Arendt (1958/1989, 9) notes, "because human existence is conditioned existence, it would be impossible without things, and things would be a heap of unrelated articles, a non-world, if they were not the conditioners of human existence."

To understand embodiment, including "cyborg embodiment", the simplest fact to remember is that a disintegrated body, a body taken out of a living context, is no longer a body in a Merleau-Pontian sense. We do not *decide* our subjective, that is, embodied experience, but neither is our experience composed by the reflections touching an objective body. There is the tissue of experience. Embodied being is about being tied to a certain world. Having two kinds of bodies, the objective and the phenomenal one, the body-for-others and body-for me, the body-as-object and body-as-subject, would lead to two different worlds: a world "for me" and a world "for others"––the objective body would exist in the latter. Merleau-Ponty argues that our perception of others proves that *pour moi* and *pour autrui* co-exist in the same world. The objective body is not a true version of the phenomenal body––if there is an objective body, it only exists conceptually. (*PhP*, 106, 123, fn. 1 431–432, 493; *VI* 117, 136.)[146] Body parts separated from the living body have no existence, nor can embodiment become fully understood if taken out of the living context, that is, the background (*PhP*, 493).

The figure of the active, living, and lived embodiment rooted in a background

Merleau-Ponty began his effort to reinstate the value of perception by interrogating the mind and the body only in order to demonstrate that they cannot exist as separate and that even their mélange may prove insufficient: action, expression, and perception precede any such distinction. By posing the primacy of action, perception, and expression he also rooted the subject in a certain world; to be *with* and *towards* others and things. Our posture gives us, in every instant, a practical notion (*notion pratique*) of our bodily relations with

146 In addition, Merleau-Ponty states: "Le fait central auquel la dialectique de Hegel revient de cent façons, c'est que nous n'avons par à choisir entre le *pour soi* et le *pour autrui,* entre la pensée selon nous-mêmes et la pensée selon autrui, mais que dans le moment de l'expression, autre à qui je m'adresse et moi qui m'exprime sommes liés sans concession"––"The central fact to which the Hegelian dialectic returns in a hundred ways is that we do not have to choose between the *pour soi* and the *pour autrui,* between the thought according to us and according to others, but that at the moment of expression the other to whom I address myself and I who express myself are incontestably linked together" (*S*, 118). This angle of expression will be visited in Chapter 6.

things. Embodied being-in-the-world is, in a manner of speaking, about the primacy of perception, but there is no perception without action (which is expressive) and perception is tied to a horizon; to a world which presents itself to us in action (*pratiquement*) (PriP, 42)[147]. If we consider movements, they are about perception:

> My movement is not a decision made by my mind, an absolute doing which would decree, from the depths of a subjective retreat, some change of place miraculously executed in extended space. It is the natural consequence and the maturation of my vision. I say of a thing that it is moved, but my body moves itself, my movement deploys itself.[148] (*Œ*, 18.)

It would be erroneous to conclude that movement is nothing more than a psychological circumstance of perception, and that the system formed by the perceived and the perceiver would be a nexus of objective correlations (*PhP*, 236). Rather, perceptual experience is about "sinking into the depths of the world" in a manner which does not follow any "natural geometry"––there is no requirement of an objective view of one's own movement (*PhP*, 236). As I am engaged in the world, I tend not to notice my posture or the specific movements of my limbs. The interiority is not something which would precede the material arrangement, but neither is the human body a result of this material arrangement. Embodiment does not result from the assemblage of organs in space––"humanity is not produced as the effect of our articulations or by the way our eyes are implanted in us [...]"[149](*Œ*, 20)[150]––but embodiment is ambiguous in that there are contingencies without which humankind would not exist: the core areas of the living body are devoted to actions, and while ears, nails, and lungs taken separately have no existence, as part of the living body they are not contingent details (*PhP*, 171, 493)[151].

---

147 By explicating that the world and horizon are present in action rather than explicitly known (see PriP, 42), Merleau-Ponty gives primacy not only to perception but also, in a sense, to praxis. However, to distinguish theory and praxis in a living situation, as is stressed in this study, is rather inconceivable. Knowledge affects perception.

148 "Mon mouvement n'est pas une décision d'esprit, un faire absolu, qui décréterait, du fond de la retraite subjective, quelque changement de lieu miraculeusement exécuté dans l'entendue. Il est la suite naturelle et la maturation d'une vision. Je dis d'une chose qu'elle est mue, mais mon corps, lui, *se* meut, mon mouvement *se* déploie."

149 "Mais l'humanité n'est pas produite comme un effet par nos articulations, par l'implantation des nos yeux [...]."

150 To say something from an evolutionary basis, following Napier (1993,73), the sense of smell may nowadays be a rather neglected feature of being since the sensory emphasis is on vision, but for the evolutionary predecessors of primates, noses played a decisive role. For more on the subject, see Napier 1993, 73–93.

151 Even though seeing and, thus, the eyes, have generally in the history of philosophy taken precedence over other senses, the hands do have some advantages over the eyes mainly because they are designed for action. With our hands, we can "see" in the dark and around corners and proceed to do something immediately and accordingly. However, Merleau-Ponty always emphasizes the interconnectedness of the senses and, in the same manner, my hand is part of me as are my other body parts; it cannot be said that my hand is closer to me than my legs, or that the long arm which ends in the hand would not be a necessary part of the action. Napier (1993, 25) modifies the saying "the eyes are the mirror of the soul" into "the hand is

Action is of the same footing as perception, and thus there must be something to perceive: perception is always perception of something. Animated and animating embodiment is part of the world in an ambiguous manner. The body is *puissance d'un certain monde*. It is in the reciprocal relationship of expression where a certain manner of being-in-the-world (*une certaine manière d'être au monde*) is manifested (*PhP*, 67). Since embodiment is about expression in the world, expression is tied to situations; expressive gestures only have meaning in regard to the situation at hand (IMP, 405). Correspondingly, expressive gestures have no meaning by themselves; expressions cannot be detached from their situation[152]. One of Merleau-Ponty's fundamental ideas of embodiment, which contributes most effectively to the preservation of corporeality even in virtual reality, is that it is only in action that one finds oneself: in situated action, the spatiality of one's body is brought into being. Furthermore, it is through things that one can know oneself. (*PhP*, 438.) Thus it is this active being towards and with things that is essential in understanding corporeality, comprehending how machines are part of our embodied being, and in converting the *symbiosis between an embodied agent and a technological artifact in an actional situation* into (*body-technology) intertwinement*.

3.2 Being with Things: On Intertwinements

In order to apprehend how technology is part of embodiment, we have to reject any assumptions that, as Merleau-Ponty phrases it, "put the body in the world and the seer in the body, or, conversely, the world and the body in the seer as in the box"[153] (*VI*, 180). Moreover, things, their law of construction, cannot be possessed *a priori* by intelligence for they are open and inexhaustible ensembles (IMP, 404). In *Phénoménologie de la perception*, Merleau-Ponty criticized and rejected any such modes of thinking which severed the link uniting the embodied subject and things, reducing all phenomena related to witnessing this union to the subject as pure consciousness and the object as an "in-itself". This rejection led him to ask in *Le visible et l'invisible*: "where are we to put the limit between the body and the world, since the world is flesh?"[154] (*VI*, 180)[155]. This

---

the mirror of the brain". Activity proves so important that we tend to value our body parts differently: for musicians, the hands are an inextricable part of their singularity since they are part of their expression, but body parts have no true existence detached from the living body. These contemplations concern style, form, and content, which will be reviewed in Chapter *7*.

152 As I shall argue in Chapter 6, embodiment is comparable to a work of art.

153 "Il nous faut rejeter les préjugés séculaires qui mettent le corps dans le monde et le voyant dans le corps, ou, inversement, le monde et le corps dans le voyant, comme dans une boîte."

154 "Où mettre la limite du corps et du monde, puisque le monde est chair?"

155 For Merleau-Ponty, everything appears in the flesh of the world (*dans la chair du monde*) but there is always a cultural background. Moreover, even though everything

question, the notion of flesh, is thus a profound ontological version of the triangle of Self-Others-things presented in *Phénoménologie de la perception,* which led Merleau-Ponty to discover that things are of embodiment as much as embodiment is of things. Things enter into the body's enclosure; things are within the body, lining one's hands and affecting one's perception from the inside and outside (*VI*, 179). As one moves and perceives, things are held in a circle around oneself. They are an annex or prolongation of embodiment, "incrusted into its flesh, they are part of its full definition [...]"[156] (*Œ*, 19). There is no embodiment distinguishable from things.

Merleau-Ponty depicts how things, including technological apparatuses, are always already part of embodiment by tying self-knowledge to reflections: "whenever I try to understand myself, the whole fabric of the *sensible* world comes too, and with it come the others who are caught in it"[157] (*S*, 29). A world without reflections would be inconceivable, even though humanity is not produced by the existence of such artifacts as mirrors[158]. "When I look at the lamp on my table, I attribute to it not only qualities visible from where I am, but also those which the chimney, the wall, the table can 'see'"[159] (*PhP*, 82). I can never be transparent to myself, but through reflections, that is, being with others and things, including technological apparatuses, parts of me become visible and I find myself. As a result, Merleau-Ponty presents, in a rather ontological sense, that technology is always technology of the body (*technique du corps*): embodiment or "the metaphysical structure of our flesh" (*la structure métaphysique de notre chair)* is amplified by technology or technique (*Œ*, 32–33).

Even though reason and rationality are often considered the source of technology, their embodied basis in the sense of desire offers rather a

takes place in relation to something else, never in itself, the self is not nothing; it always has edges and an environment. (*S*, 27–29; *PhP*, 69, 97, 173; *VI*, 170–201.)

156 The original sentence in its entirety: "Mais, puisqu'il voit et se meut, il tient les choses en cercle autour de soi, elles sont une annexe ou un prolongement de lui-même, elles sont incrustées dans sa chair, elles font partie de sa définition pleine et le monde est fait de l'étoffe même du corps."

157 "[...] c'est toute l'étoffe du monde sensible qui vient quand j'essaie de me saisir, et les autres qui sont pris en elle."

158 As Merleau-Ponty contemplates the existence of mirrors, he discloses: "Quant au miroir il est l'instrument d'une universelle magie qui change les choses en spectacles, les spectacles en choses, moi en autrui et autrui en moi."––"The mirror itself is the instrument of a universal magic that changes things into a spectacle, spectacles into things, myself into another, and another into myself" (*Œ,* 34). The reflection of my body, seen in a mirror, reveals parts of my body, but I can never see myself completely in a mirror, nor can a mirror capture the living movement and expression, or, more precisely, I myself have difficulties in catching my living glance in the mirror for my eyes turn into the eyes of an observer as I fix my gaze to the mirror. I see myself as observing myself, not as I am in the intercorporeal situation, responding to others instantly with my expression. Consequently, the mirror is an instrument enabling different kinds of reflections and understanding but not an instrument which would make one transparent to oneself. See also *PhP*, 106–108, 404–406.

159 "Quand je regarde la lampe posée sur ma table, je lui attribue non seulement les qualités visible de ma place, mais encore celles que la cheminée, que les murs, que la table peuvent 'voir' [...]."

convincing alternative. Ortega y Gasset (1983, 306) sums up this alternative as follows: "technical capacity can arise only in an entity whose intelligence functions in the service of imagination pregnant not with technical, but with vital projects." The desire for warmth, light, and protection has guided technical inventions. More profoundly, artificial limbs, whether wooden peg legs or the most high-tech prostheses, are designed to restore the activity of the body (for more, see Shilling 2005, 173–179).[160] At a more "actional level", things like tools mobilize *puissance* by offering themselves as poles of action, becoming part of embodiment by giving meanings to action, and by opening and delimiting situations (*PhP*, 122–123; also *S*, 372–373; IMP, 403–404). In interpreting body-machine relations and artificial extensions of the lived body, it is essential to understand the body not as a thing limited by the skin, but as active and extending. Through bodily action, one is united directly with things. It is the *plasticity* of active embodiment which enables one to form an intertwined relation with artificial things, which establishes an actional whole; it is action taken towards things.

The "here-ness" and "there-ness" of embodiment: *plasticity*

My being starts right here, in this embodied being which is devoted to action, but even the word "here" is a peculiar one. My being does not begin somewhere over there, across the room; it begins in this embodied being, which an objectifying gaze recognizes as nothing but a thing encapsulated by skin. However, for Merleau-Ponty, "the word 'here' applied to my body does not refer to a determinate position in relation to other positions or to external co-ordinates, but the laying down of the first co-ordinates, the anchoring of the active body in an object, the situation of the body in face of its tasks"[161] (*PhP*,

160 Embodiment can be considered an "endless patent office": knowledge of nature and the body has effects on the developments in technology. The mechanization of the human body and human habits have prompted mechanical inventions, especially through imitation. The most vivid example of this is *robotics*. In *Encyclopedia Britannica*, a robot is defined as "any automatically operated machine that replaces human effort, though it may not resemble human beings in appearance or perform functions in a humanlike manner." Robot as a term was coined in 1924 by the Czech writer Karel Čapek (1890–1938), but as an invention, dream, or idea, the origin points are much harder to discover. As noted in Chapter 1, Aristotle had notions of tools which could, by command, perform their task. These notions can be considered one of the first written implications of robotics. At present, "Artificial intelligence aims for 'a robot in every home'," as proposed a headline in the *International Herald Tribune* (Tuesday, July 18, 2006, page 12). An eventual outcome of the analogy between the human and machine is to consider "human" as a model for "other machines" and, in this sense, the human is the factual machine. E.g. Timo Airaksinen (2006, 40), contemplating the monistic thesis of scientific materialism, concludes that the human as a machine is no longer about an analogy between the human and machine, but humans form a subgroup of the group of machines.

161 "Le mot 'ici' appliqué à mon corps ne désigne pas une position déterminée par rapport à d'autres positions ou par rapport à des coordonnées extérieures, mais l'installation des premières cordonnées, l'ancrage du corps actif dans un objet, la situation du corps en face de ses tâches."

117). My spatiality is spatiality of a situation, and my body is not encapsulated by my skin in the sense that it would draw the line of my embodied being or enable the detachment of my body from the lived background. "The outline of my body," sums up Merleau-Ponty, "is a frontier which ordinary spatial relations do not cross"[162] (*PhP*, 114). My embodied being is about "here-ness", but it is also about *rayonnement.*

To clarify *rayonnement* requires a visit to an experience of water shimmering: In *L'Œil et l'Esprit*[163], Merleau-Ponty describes water, "the aqueous power, the element sirupy and shimmering," by claiming that "I cannot say that it is *in* space: it is not somewhere else, but it is not in the pool either"[164] (*Œ*, 70–71). On a sunny day, being near water, either by a pool or a pond surrounded by trees, one may witness a phenomenon of the water shimmering on the surface of the trees; a web of reflections playing on the branches and trunks. It looks as if the water, with the help of light, materializes also in the trees, though it is in the pond or the pool. Water inhabits the pool or the pond but is not contained there. The same phenomenon is visible in embodied being: the active and living "essence" of one's embodied being radiates beyond one's skin. Our movements, action, and expression radiate (*rayonne*) into the entourage (see also *PhP*, 177; IMP, 403). To the question posed by Haraway, *why should our bodies end at the skin?*, Merleau-Ponty's answer would be: they do not.

The phenomenon of water demonstrates the *rayonnement* of embodiment. *Plasticity* is of the same *puissance* and may even better illuminate not only the "here-ness" but also the manner in which an artifact becomes part of embodiment. Plasticity is described, by Merleau-Ponty, by contemplating the line used in painting. As Merleau-Ponty argues in *Phénoménologie de la perception,* following the findings of Gestalt theory[165], "a figure on a background is the simplest sense-given available to us"[166] and, thus, "it is the very definition of the phenomenon of perception, that without which a phenomenon cannot be said to be perception at all"[167] (*PhP*, 10). The figure, in order to stand out from the background, must have an "outline", but the question is, what does the word "outline" (*contour*) mean? (*PhP*, 20)[168]. As I established my technique of portraying, I pointed out that the idea of the line as a property of the object

---

162 "Le contour de mon corps est une frontière que les relations d'espace ordinaires ne franchissent pas."

163 Trans. by C. Dallery as "Eye and Mind", in *The Primacy of Perception and other Essays* in 1964.

164 "L'eau elle-même, la puissance aqueuse, l'élément sirupeux et miroitant, je ne peux pas dire, qu'elle soit dans l'espace: elle n'est pas ailleurs, mais elle n'est pas dans la piscine."

165 *Gestalt* is the German word for "form", and the essential notion of Gestalt psychology is that in perception there is a unified whole, which is different and more than the sum of its parts.

166 "[...] une figure sur un fond est la donnée sensible la plus simple que nous puissions obtenir [...]."

167 "C'est la définition même du phénomène perceptif, ce sans quoi un phénomène ne peut être dit perception."

168 The figure-background essential to Merleau-Ponty is contemplated e.g. in *PhP*, 9–10, 20, 117.

itself is contestable. According to Merleau-Ponty, there are no visible lines in themselves: "neither the contour of the apple nor the boundary between field and meadow is in this place or that, that they are always on the near or far side of the point we look at"[169] (*Œ*, 73). It is the understanding of the activeness of the line which extends to embodied being: "it develops a way of extending itself actively into that space which sub-tends the spatiality of a thing quite as much as that of an apple tree or a man"[170] (*Œ*, 75). In a similar manner, my body, which I am, actively extends beyond the lines drawn by the skin, or, rather, the lines vary and actively extend its space according to the radius of sensibility and action; they become redrawn according to the situation, according to the things incrusted into the flesh. There is no body which would be something else than flesh, but as the body is active, things become part of embodiment as they become part of action and, as a result, part of the flesh. The primacy of the figure-background ties the question of the cyborg to the entire way of being-in-the-world, so that it is not about a relation between a body and a machine. Nevertheless, the artificial extensions of the lived, active body in a situation do contribute to the understanding of the cyborg.

Artificial extensions

While some theories presuppose the definition of the cyborg proposed by Clynes and Kline in the 1960s, that is, the cyborg as a coupling between a body and machine, other theories neglect this basic relation and are in danger of neglecting the corporeality of the cyborg. Hence, I find it extremely illuminating to take the problem of the cyborg back to basics: to the question of how embodied agents relate *with* such artifacts as tools and machines and how this contributes to the portraying of a cyborg(ed) form of agency.

Hayles condenses the cyborg into two main groups: The first group consists of people with electronic pacemakers, artificial joints, implanted corneal lenses, and so on. They are cyborgs in a *technical sense*. The other group is *metaphoric cyborgs* and includes, for instance, a teen game player in a local video game arcade or a computer keyboarder joined in a cybernetic circuit with the screen[171]. (Hayles 1995, 322.) From what we have learned in the course of this study, these are typical but criticizable examples of cyborgs for, in both cases, the body is understood as an object encapsulated by skin and detachable from the background (the living context). In the first case, the cyborg is a matter of simple categorization, and in the second it is nothing but a metaphor, or a representation for the latter definition presupposes the plasticity of the body but the experiential level is ignored. While Hayles uses terms such as *technical*

169 "[...] ni le contour de la pomme, ni la limite du champ et la prairie n'est ici ou là, qu'ils sont toujours en deçà ou au-delà du point où l'on regarde [...]".

170 "[...] elle développe une manière de s'étendre activement dans l'espace qui sous-tend aussi bien la spatialité d'une chose que celle d'un pommier ou d'un homme."

171 There are also other possibilities for the metaphoric interpretation of the cyborg. For more on the subject, see e.g. Gusterson 1995, 116; cf. Tirado 1999, 203–205.

and *metaphoric*, I will use the terms *joined* and *connected* to illuminate in the following how body-machine relations are understood in different contexts, and then offer *intertwinement* as a third possibility[172].

Joined refers to a junction of two or more parts or objects, for instance, a junction between two bones. I find this term very useful when describing a technical understanding of the cyborg that reduces the cyborg to a relation of an organic body and a mechanical machine. A grandmother with a pacemaker is a common example of this. *Connected* is a more plastic a definition: a machine localizable near the surface of the skin suffices and, as a result, the activity is, at least partly, acknowledged. However, when the cyborg is interpreted in either of these senses, it refers to an entity detachable from the living context and thoroughly analyzable from the outside, and, as stated, localizing a technical apparatus near the surface of the skin suffices. Commonly, it is a case of *you are a cyborg because there is a mobile phone in your pocket*. Yet, if you trip on a radio and fall on the floor, it is valid to state that a technological apparatus was localizable near the surface of your skin at a certain moment in time. It may even be asserted that the apparatus has an impact on action: you may stumble. This would appear a strange definition of cyborg(ed) agency. The third option, *intertwinement*, refers to a moment when there no longer is a relation *between* a body and a machine or a body having a technologically mediated access to the surroundings (see IMP, 403). Intertwinement results in action directed towards a task. Merleau-Ponty clarifies intertwinement as follows:

> [T]he subject placed in front of his scissors, needle and familiar tasks, does not need to look for his hands or his fingers because they are not objects to be discovered in objective space: bones, muscles and nerves, but potentialities [*puissances*] already mobilized by the perception of scissors or needle, the central end of those 'intentional threads' which link him to the objects given[173] (*PhP*, 123).

This thickens not only the idea that we do not need to look for our limbs––we are in undivided possession of our own body––but also the reciprocality: tools are not mere objects to be controlled. Technical artifacts are poles of action; giving means and meanings to action and simultaneously having their effect on perception. Thus, in an intertwined relation, technologies enhance and non-neutrally alter the perceptual-bodily experience of a situation. As with action,

---

172 In *Le visible et l'invisible,* as Merleau-Ponty describes the closeness of the body and world, especially within the concept of flesh, he uses the term *entrelacs*, which can be translated as "intertwinement". For Merleau-Ponty, the intimacy it implies resembles that between the beach and the sea; it is intimacy with extreme closeness but without total blending. Consequently, the difference and sameness emphasized already in Part I are essential for there to be intertwinements: without difference there can be no "communication" and everything would become one big mass, and without sameness the "communication" becomes meaningless and there can be no intimacy. For more, see *VI*, 170–201; *S*, 29.

173 "[L]e sujet placé en face de ses ciseaux, de son aiguille et ses tâches familières n'a pas besoin de chercher ses mains ou ses doigts, parce qu'ils ne sont pas des objets à trouver dans l'espace objectif, des os, des muscles, des nerfs, mais des puissances déjà mobilisées par la perception des ciseaux ou de l'aiguille, le but central des 'fils intentionnels' qui le relient aux objets donnés."

they open and delimit the situation, since every enhancement of some feature has a tendency to reduce others. In short: through intertwinement *the manner of treating a situation* becomes altered.

For a technical apparatus to become part of one's embodied action requires learning movements to comprehend and acquire a habit, allowing oneself to respond to the "call of things", and knowing and feeling the technical artifact like one knows and feels one's own limbs. It is not enough to say that someone is a cyborg if they are seen sitting in a car. In order for an intertwinement to occur the car must cease to be distinct. The car must become incorporated into the bulk of one's own body, and one must become transplanted into the car. When one uses some familiar tool, it can be said that one literally incorporates that tool into one's bodily space: tools and machines become "potentialities of volume" *(des puissances volumineuses)*. Hence, once one has acquired the habit of driving a car, one can drive through a narrow opening without having to compare the width of the opening with that of the car, just as it is possible to walk through a doorway without checking its width against that of the body. The size of the car is no longer established by comparison with other objects. (*PhP*, 167–168.) It is not a question of metaphor; it is a question of our way of being and acting in a certain situation. Our action becomes directed towards the task, and there no longer is a clear difference between one's body and the tool or machine: one feels the tool in a similar manner to how it feels where one's hand is.[174]

Clynes and Kline's premises of the cyborg are quite different from the Merleau-Pontian idea of embodiment, and their conception of the cyborg is easy to criticize for giving too literal and totalizing a significance to "cyborg". Later on, Clynes widens his definition of the cyborg in an interview in a manner that evokes Merleau-Ponty's thoughts about learned habits and intertwinement (Gray et al. 1995, 49):

> When he [*homo sapiens*] rides a bicycle he virtually has become a cyborg. Initially it's a little hard to learn to ride a bike but once you learn it you do all these things automatically and the bike becomes almost part of you. […] when he is on his bicycle it feels natural to a person who knows how to ride a bike. You can call that, if you want to, a simple cyborg right there.

---

174 Pauline von Bonsdorff offers in her article "Building and the Naturally Unplanned" the following analysis of this intertwinement: "It has been claimed that walking is the optimal mode of human environment experience, since our sensory system is best adapted for its perspective and pace. For many people in the rich industrialized countries driving is, however, the natural and commonest way to move from one place to another, even over short distances. But although driving is not a poor experience in terms of sensuous engagement or perceptual interaction with the most immediate environment, it gives a different and less multidimensional access to the environment as place than walking." (Bonsdorff 2005, 79.) Bonsdorff follows Heidegger in her analysis as she concludes that landscape is less accessible and has fewer dimensions when passed by car compared to walking. The car, in her opinion, makes experience less sensuous. (Ibid., 79–80.) From this one should not, however, conclude that using technology necessarily results in a "technologized experience".

In this sense, Clynes's ideas still have their significance if considered in a more phenomenological light, and if it is stated that the bike is not almost part of you but that it is an actual part. The bicycle is part of bodily action, and hence part of the active body and perception. The body is plastic, moldable, and organic. Being part of action is about being part of one's body, that is, part of oneself.

Another basic example used when talking about the plasticity and activity of the body is the stick of a blind man. This example is described by Merleau-Ponty and also mentioned in some theories of cybernetics[175]. The question is whether the stick is part of the blind man or merely something external, a mere object. Merleau-Ponty's proposition concerning the problem is the following: "The blind man's stick has ceased to be an object for him, and is no longer perceived for itself; its point has become an area of sensitivity, augmenting the range and active radius of touch, thus becoming analogous to sight"[176] (*PhP*, 167). The outline of the body is altered as perception, sensitivity, is extended to the end of the stick. One feels the artificial extension as part of one's active body when the relation is no longer actually there, at least not as a subject-object relation in the traditional sense, and one concentrates on the task to be performed. It is through habit that one learns movements, and the space of the technical artifact is incorporated into one's bodily space. According to Merleau-Ponty, "a movement is learned when the body has understood it, that is, when it has incorporated it into its 'world' [...]"[177] in such a manner which affects the way of being-towards-things (*PhP*, 161). Intertwinements are invariably changing, and cannot be formed or analyzed from the outside, which is what happens with the joined and connected versions described above. Intertwinements reject the naturalization of the body: the body cannot be reduced to a mere physical body, and no categorization can be made according to the quality and quantity of machines either joined or connected with the body.

To conclude: to define a tool or machine as part of someone's body as either localizable inside the skin (joined) or close to the skin (connected) is an insufficient definition of the cyborg. If the living body is divorced from the background, it is no longer a living body (*PhP*, 9–19, 348–349). There has to be the kind of intertwined relation between the body and the technical apparatus that if an "outline" was drawn, it would contain the apparatus. Nevertheless, this outline would not be stable, for this altered embodied being would still radiate in a manner questioning the stability of outlines. Intertwinement has occurred if one does not need to look for the stick no more than one needs to look for one's hand, and one's action is directed towards a certain task. The

175 E.g. Gregory Bateson's approach.

176 "Le bâton de l'aveugle a cessé d'être un objet pour lui, il n'est plus perçu pour lui-même, son extrémité s'est transformée en zone sensible, il augmente l'ampleur et le rayon d'action du toucher, il est devenu l'analogue d'un regard."

177 "Un mouvement est appris lorsque le corps l'a compris, c'est-à-dire lorsqu'il l'a incorporé à son 'monde' [...]."

whole manner of action is affected; movements, perceptions, experience of the situation. As intertwinements between bodies and machines reveal, cyborg(ed) agency cannot be considered a matter of stable essence or of intellectual analysis, but one of situation and experience. Furthermore, that intertwinements take place in situations implies the importance of spatio-temporality, which is of a particular kind and, as a result, contributes to the variety and constancy of intertwinements: intertwinement, by definition, involves the possibility to detach from the machine and learn a new habit, but also the meanings and significations of previous intertwinements may be carried along in the manner of acting and, consequently, potential action may be affected by the absence of a particular machine.

3.3 Space and Time Haunted: On the Constancy of Varying Intertwinements

Rayonnement comprises time and space in a peculiar manner: it is impossible to determine the limits between time and space, the actual and potential, or even concrete and imaginary things (*S,* 29). The peculiarity of temporality and spatiality ought to be taken under consideration when analyzing the phenomenon of the cyborg at the level of body-technology intertwinements because they reveal, as I shall argue, a constancy in varying intertwinements. Merleau-Ponty finds neither "objective" nor "external" space and time conceivable in themselves nor any type of external relation adequate: if these existed as such or in an external relation, it would follow that the body simply is "in" *(dans)* space and time. Instead, Merleau-Ponty situates embodiment *à l'espace* and *au temps*; one is combined with them and one includes them. Space and time are "inhabited" or even "haunted" *(hanter)* by embodiment. (*PhP*, 118–119, 162–164; IMP, 403.) This becomes most evident in movement:

> By considering the body in movement, we can see better how it inhabits space (and, moreover, time) because movement is not limited to submitting passively to space and time, it actively assumes them, recaptures their original signification which is worn away in the banality of established situations[178] (*PhP*, 119).

The recovery of the body to one not passively submitted to space and time but actively assuming them (even if implicitly so) led Merleau-Ponty (*PhP,* 116) to a most essential conclusion: spatiality is "spatiality of situation" (*spatialité de situation*), not spatiality of position. Temporality is inextricable from these

178 "On voit mieux, en considérant le corps en mouvement, comment il habite l'espace (et d'ailleurs le temps) parce que le mouvement ne se contente pas de subir l'espace et le temps, il les assume activement, il les reprend dans leurs signification originelle qui s'efface dans la banalité des situations acquises."

situations[179]. Space is inconstant since meanings and significances may alter even though the arrangement of things in space remains constant. Next, I will argue that temporality (ambivalent presence) and spatiality (technologically textures spaces) result in a constancy in varying intertwinements, meaning that technology is an inherent part of embodied being.

Ambivalent presence

"Ambivalent presence" refers to the fusion of the past, present, and future, meaning that the present is the "meeting place" of the horizon of the immediate past and near future: the present is my whole existence (*PhP*, 83–84, 100, 471, 481)[180]. Ambivalent presence brings forward one particular aspect of intertwinement: even when the technical apparatus is not clearly on the surface of or inside the skin, it may still affect action and expression, since the meanings of past intertwinements are still embedded in action and perception. In addition, activity, as presented by Merleau-Ponty, may be situated in the realm of the potential or virtual (*PhP*, 382; see also *PhP*, 126)[181]. This ambivalent presence is most vividly described by Merleau-Ponty when he contemplates the pathological case of a phantom limb[182].

The core of the phenomenon of a phantom limb is that the lost limb continues to exist for the person: the absent limb is present in action: "The phantom arm is not a recollection, it is a quasi-present; the disabled person feels

---

179 The interrelatedness between segments of time and space, the actual and potential, is also revealed by *sensible* beings whose "faces" or "sides" are incompatible and simultaneous: along the secret linkages of time, we see simultaneously the actual and, in a manner of speaking, potential; that which is not directly before our eyes. Furthermore, it cannot be resolved whether this simultaneousness is about time or space: "Cette ligne de moi à l'horizon, c'est un rail pour le mouvement de mon regard. La maison à l'horizon luit solennellement comme une chose passée ou une chose espérée. Et mon passé inversement a son espace, ses chemins, ses lieux-dits, ses monuments."–– "That line from me to the horizon, it is a rail for the movement of my gaze. The house on the horizon gleams solemnly like a thing past or hoped for. And vice versa, my past has its space, its roads, its localities, and its monuments."[195] (*S*, 28.)

180 In his descriptions of temporality, Merleau-Ponty finds that time "Il naît de mon rapport avec les choses"–– "springs from *my* relation with things" and even that *je suis moi-même le temps*, "I myself am time" (*PhP*, 471, 481).

181 The generally assumed fragments of time––the past, present, and future––are not presupposed as points of time in Merleau-Ponty's philosophy. Instead, every presence grasps these fragments. The fusion of absence and presence is neglected by categorical thinking since there is no middle term between them; yet there are several phenomena suggesting the simultaneity of absence and presence (*PhP*, 95–96).

182 The case of the phantom limb is but one of several pathological cases Merleau-Ponty studies in *Phénoménologie de la perception* in order to clarify familiar ones––some peculiarities of the "normal" are visible in "abnormalities". Such a method is also used in some studies of technology: it is proposed by Feenberg that there are pathological interventions of technology in the lifeworld, for example the medical offensive against breast feeding in the 1930s and 1940s. These examples do make certain aspects of knowledge production visible. For more on the pathological intervention of technology, see Feenberg 1999, 172–173.

it now, folded over his chest, with no indication of its belonging to the past"[183] (*PhP*, 101). The past is still part of the present, but so is also the future since, according to Merleau-Ponty, "to have a phantom arm is to remain open to all actions of which the arm alone is capable [...]."[184] The lost limb remains part of the active body even though as a "mere limb" it is gone. One may attempt to use it. The past is still present and continues to affect the future: the limb is on the horizon of life and hence part of the future––the attitude (*posture*) towards the world which one had before losing the limb is still open and affects potential action.[185] (*PhP*, 91–105.)

As technology becomes part of our embodied being, our habit of being, changes occur in the deepest segments of the texture of our experience. "Habit," explains Merleau-Ponty, "expresses our power of dilating our being-in-the-world, or changing our existence by appropriating fresh instruments"[186] (*PhP*, 168)[187]. The living body ceases to be a living body if there is no *potential* action, in other words, if no action can take place in the realm of the potential. As a result, tools are either an actual or potential part of our action since action is directed towards either existing or a possible task which calls for a certain kind of attitude or posture, a certain manner of acting (*PhP*, 116, 123). The same phenomenon, thus, concerns artificial extensions of the lived body: the absence of a technical artifact one is accustomed to use in everyday situations affects action. If a blind man looses his stick, he looses something essential to his perception and, in consequence, to his action in a situation. More generally, we only have to consider those little moments of forgetting our cellphone at home, or our laptop suddenly crashing: after the initial reaction, whatever it may be, we may begin to feel increasingly incomplete and unable to act in our habitual manner. In a way similar to the case of the phantom limb, it is now the absence of the machine which remains present and on the horizon of action.

Spatio-temporality brings forward several aspects related to the phenomenon of the cyborg: I am my body, and yet my bodily being changes in time and space and is affected by factors beyond my body. Even when a technical apparatus is not, if seized by an objectifying gaze, on the surface of or inside the skin, it may still affect one's action and expression. Ambivalent

---

183 "Le bras fantôme n'est pas une remémoration, il est un quasi-présent, le mutilé le sent actuellement replié sur sa poitrine sans aucun indice de passé."

184 "[...] avoir un bras fantôme, c'est rester ouvert à toutes les actions dont le bras seul est capable [...]."

185 Also Merleau-Ponty uses the phenomenon of a phantom limb in order to argue that the body can be neither of mere causality nor of cogitation; or a simple mixture between in-itself and for-itself, or the physiological and psychic. See *PhP*, 92. Phantom limb is a phenomenon which does not fade away with intellectual analysis, rather, a new manner of being is required. Consequently, the whole phenomenon must be understood from the perspective of being-in-the-world.

186 "L'habitude exprime le pouvoir que nous avons de dilater notre être au monde, ou de changer d'existence en nous annexant de nouveaux instruments."

187 The problem of the phantom arm also leads Merleau-Ponty to describe the body at its habitual level, which is even more about the entwinement between the past, present, and future. On *corps habituel*, see *PhP*, 97, 103.

presence reveals that intertwinements affect action in both actual and potential situations, and also past intertwinements are part of present situations. As a result, intertwinements exceed a certain point in time and rather are constant. Moreover, even if we did isolate a certain point in time, there is the question of spatiality: if spaces are technologically textured, for instance in the sense of being embedded with surveillance technology, then from a Merleau-Pontian point of view technology may be considered part of embodiment, as I shall argue next.

Technologically textured spaces

Space is not a container, nor is embodiment a figure distinct from space. As Ihde (1990, 1) proposes, life is technologically textured "with respect the rhythms and spaces of our daily life": technology affects our everyday life from the moment the alarm clock rings in the morning. Even though it might not first appear so, these moments are a matter of intertwinement but, as we examine spaces of surveillance and Merleau-Ponty's account of the senses as internally linked, this aspect of intertwinement is revealed.

Merleau-Ponty found the delimitation of the senses crude and proposed that all senses are internally linked. "To see" is for Merleau-Ponty "to *have at a distance*"[188] (*Œ*, 27). In addition, he deduced that "vision is a palpation with the look"[189] (*VI*, 175)[190]. In primordial and actual perception, the distinction between vision and touch is not recognized––it is the knowledge produced concerning the senses, the science of the human body, which claims that there is one, and, in consequence, we are taught to judge the senses as distinct in later reflections (*SNS*, 20, 63). Updating this notion with respect to the artificial gaze of surveillance technologies suggests the following: even in cases in which the technological apparatus is not localizable on the surface of the skin, a visual contact can be regarded as potent as a tactile one: vision, from a Merleau-Pontian view, can be viewed as a touch to the skin or, rather, vision may affect action and perception in a situation even more persistently than a technological artifact localizable on the surface of the skin or inside the outlines drawn by the skin. As a result, the spatiality of the situation indicates a "gaze without eyes" as part of the bodily space: a space with surveillance technology affects one's action, and a camera considered to have a gaze without eyes may also be considered to establish a tactile contact.

These ideas of the constancy of intertwinements, technologically textured embodied being, and technologically produced and embedded time and space strongly imply that it is impossible to distinguish between technologically mediated and non-technological experience in our prevailing society.

188 "[...] voir c'est *avoir à distance* [...]."
189 "[...] la vision est palpation par le regard."
190 In *Le visible et l'invisible*, Merleau-Ponty finds eyes to be a remarkable variant of tactile palpation, thus challenging not only the delimitation of the senses but also the primacy given to sight (*VI*, 173).

Technologically embodied alterations are embedded in perception and, consequently, in action. As Ihde states: "Our perception is not naked, but mediated" (Ihde 1990, 44). The technological alteration of perception is easy to point out by referring to different technologies used to modify vision. However, considering technologically altered perception solely in this sense, it would be easy to argue that non-mediated perceptions still exist. Yet, we also live in the world of the media, which makes the most important alteration, which is also almost impossible to demonstrate, quite overwhelming: in the three-dimensional world, we live in the midst of two-dimensionality. If in cultures unaccustomed to photographs mothers may not recognize their own children from photographs, how does the overwhelming two-dimensionality affect perception? To perceive a photograph as if three-dimensional requires a certain style of seeing it. To live in the midst of the media, this kind of perception is, if not constant, quite persistent. Hence, the following questions surface: Where is one to draw the line between technologically textured being and something which is not? When does a machine cease to be part of one's action? Does an intertwinement between a machine and an embodied being necessarily lead to action describable as technological? These questions bring forward the conditions of novelty and oxymoron.

Does the condition of corporeality contest those of oxymoron and novelty? En route to the politico-historical background

As we can gather from Merleau-Ponty's contribution to the phenomenon of the cyborg, at the level of body-technology intertwinement, the cyborg is not precisely a product of the recent technological development––if it is based on the idea that technology would be "non-physical" or that communication devices that extend subjectivities have reached a state of affecting the "human". Rather, dissolving the distinction established between the body and soul/mind/consciousness elucidates that technology has been an inherent part of our action before the age of high technology. Moreover, already at the level of body-technology intertwinement, it is implied how the wholeness of the situation is decisive: an artificial device stimulating a person's heart preserves their potential to act, but the cyborg relates to the a *manner of acting.* This suggests that the cyborg is a matter of style, that is, a way of treating a situation. However, by proposing that the cyborg condition of corporeality signifies the active, living, and lived body; embodied being-in-the-world with a capacity to extend to virtual space, and by concluding that intertwinements are constant and that technology has long been an inherent part of the "human", the aspects of oxymoron and novelty appear to be contested. From the point of view of novelty, we either have always been cyborgs or the cyborg does not depict current agency. From the point of view of oxymoron, Merleau-Ponty's approach, even though it is even opposite to La Mettrie's mechanics, does not appear to designate technology and embodiment as contrasting each other. Hence, to approach the level of style, a background ought to be painted.

Merleau-Ponty, with all his sensitivity to the spatiality and temporality of existence, was not ignorant of historicity or politics[191]. Even though he might be accused of proposing a kind of universal subject, an ahistorical condition of being, he does remind us about historical constitution: there is also *une chair de l'histoire,* "a flesh of history" (*S*, 36)[192]. The phenomenological paradox of embodiment is in the simultaneity of endurance, plasticity, and change. Bodily action is the means to exist among things and others, and it is action which makes one's being intercorporeal, also in a political sense. Embodiment is the precondition for space in the sense that there would be no space for me if I did not have a body, and if this body was not me: space exists for one through a bodily situation, and it is precisely action which makes the spatiality of the body into being. (*PhP*, 114–119, 162–164; IMP, 403.) Hence action must have a background, and this background, in order to contain the politico-historical, must be of space and time[193]. Furthermore, time and space must be dimensions of subjectivity, for the background of action is not linked to embodied action externally: it is immanent in action; in every moment inspiring, animating, and sustaining it. (*PhP*, 128–129, 469–471, 483–485.)[194]

To fully grasp the aspects of intertwinement lacking from Merleau-Ponty's notions, it is necessary to bring forward novelty and oxymoron by examining the background from a point of view which includes the politico-historical aspects of intertwinement. Merleau-Ponty did set embodied being into its historical background as he described subjects as open, "unfinished works" participating in the tissue of history (IMP 404–408). Following the proposed technique of portraying, it is the *forces from the outside* which ought to be

---

191 Merleau-Ponty took strong stands on political issues, and he vigorously reflected upon the relation between politics, history, and philosophy. In the "Préface" of *Signes*, he remarks, "On rit du philosophe qui veut que le 'processus historique' passe par sa table de travail. Il se venge en réglant leur compte aux absurdités de l'histoire. Tel est son emploi dans un vaudeville maintenant séculaire. Qu'on regarde plus haut dans le passé, qu'on se demande ce que peut être la philosophie aujourd'hui: on verra que la philosophie de survol fut un épisode, et qu'il est révolu."––"The philosopher, who wants the 'historical process' to pass through his study, is laughed at. He gets his revenge by settling the accounts of history's absurdities. Such is his job in a vaudeville show which is now a century old. If we look farther back into the past, if we ask ourselves what philosophy can be today, we shall see that the philosophy of overflight survey was only an episode––and that it is over." (*S*, 26.)

192 He was against Hegel and "the spirit of the world" in his contemplation of how we are part of history. See Chapter 6.

193 In his descriptions of time and space, Merleau-Ponty contemplates the anonymous level of embodiment: "Cette vie anonyme n'est que la limite de la dispersion temporelle qui menace toujours le présent historique"––"This anonymous life is but a limit of the temporal dispersal which constantly threatens the historical present" (*PhP*, 399). Merleau-Ponty, however, emphasizes that even though the natural world is the core of personal existence, we live in a cultural world; "natural" and "cultural" are always interrelated (*PhP*, 116–119, 125–127, 495).

194 Merleau-Ponty attempted to show that neither time nor space is constituted by the subject. As the world is always already there (*déjà là*), so are time and space "parce que je suis porté dans l'existence personnelle par un temps que je ne constitue pas [...]"––"because I am brought into personal existence by time which I do not constitute [...]" (*PhP*, 399).

examined in order to comprehend one aspect still lacking from body-technology intertwinement: the relations of power/knowledge embedded in intertwinements to produce a certain kind of embodiment and, thus, agency. This aspect of body-technology intertwinement related to the phenomenon of the cyborg is approachable, as I shall depict next, with the assistance of Foucault's analytics of power.

4 THE "FORCES FROM THE OUTSIDE": *POUVOIR*

Overview

In this chapter, I will examine *pouvoir*[195] as a complement of *puissance.* This proposal arises primarily from the following disclosure made by Foucault: "On the whole surface of contact between the body and the object it handles infiltrates power, attaching them to one another. It constitutes a body-weapon, body-instrument, body-machine complex"[196] (*SeP*, 180). I will define the *forces from the outside*, which enter into a relation with the forces within described in Chapter 3 at the level of intertwinement related to the cyborg phenomenon, as power relations (*rapports du pouvoir)* depicted by Foucault in his analysis concerning the axis of power [197].

In the previous chapters, it was revealed that tools and machines have been an inextricable part of action ever since a branch was picked up and used in a situation. The cyborg phenomenon, viewed at the level of body-technology intertwinement, entailed that the cyborg is anything but a novelty. Rather, the following question was raised: have we not always been cyborgs? Foucault's attempt was in writing the history of the present (*l'histoire du présent*). However, the history of the present is not a matter of writing the history of the past in the terms of the present. It would be an error to begin with a notion of the cyborg and describe the phenomenon of the past within this terminology––nor can the cyborg be considered a finalized necessity. (See Dreyfus & Rabinow 1983, 118.) One method which makes it possible to describe the history of the present has

---

195 See fn.105.

196 "Sur toute la surface de contact entre le corps et l'objet qu'il manipule, le pouvoir vient se glisser, il les amarre l'un à l'autre. Il constitue un complexe corps-arme, corps-instrument, corps-machine."

197 His effort to identify how human beings consist of three axes: truth, power, and ethics––the mode of objectifying sciences, the mode of "dividing practices", and the mode of self-knowledge and techniques (OGE, 237; SP, 208–209).

been named *interpretive analytics*[198] by Dreyfus and Rabinow (1983): one begins with a diagnosis of the situation today, identifies specific rituals of power and central components of current political technologies, and traces them back in time. By the time of *Surveiller et punir. Naissance de la prison* (1975)[199] and *Histoire de la sexualité I: La volonté de savoir* (1976)[200], in his novel presentation of power, Foucault identified *discipline* as the prevailing political technology.

The importance of this power axis to the task of portraying the cyborg arises from the following definition: discipline is the art of composing forces in order to obtain an *appareil efficace*, "efficient machine" (*SeP*, 192). I propose that these forces Foucault isolates are forces that constitute the whole mentality of the "man-machine": power infiltrates the body-technology intertwinements. Accordingly, the phenomenon of the cyborg should concern a whole mentality, that is, the agency required and produced in the margins of everyday life. In order to validate the novelty of the cyborg, historical awareness of the disciplines constituting the man-machine is required. Moreover, to offer a portrait of the cyborg it must be investigated whether these disciplinary practices prevail or whether there are identifiable practices which would indicate a profound change in the conducts and conduits of power; a change which would maintain that the prevailing art of composing the forces within attempts to obtain a cyborg rather than a man-machine. Accordingly, my goal is to identify practices that constitute the man-machine in the light of Foucault's efficient machine composed within a disciplinary form of bio-power (*bio-pouvoir*), and to pose the question whether embodiment is increasingly technologized or whether the proliferation of new practices, which I refer to as

198 Interpretive analytics refers to a method of understanding practices of our culture: "This is to say that while the analysis of our present practices and their historical development is a disciplined, concrete demonstration which could serve as the basis of a research program, the diagnosis that the increasing organization of everything is the central issue of our time is not in any way empirically demonstrable, but rather emerges as an interpretation. This interpretation grows out of pragmatic concerns and has pragmatic intent, and for that very reason can be contested by other interpretations growing out of other concerns." (Dreyfus & Rabinow 1983, xxvi.) Gary Cutting (1999, 1–6) remarks, against Dreyfus and Rabinow, that Foucault's work should be considered in its specificity and marginality: one is not to determine any general theory or methodology, since Foucault's analyses always take place in different terrains. According to Cutting (1999, 3), the lack of self-citations––Foucault hardly ever refers to his previous works––is not mere coyness but a matter of using particular analyses varying within the terrain. However, in *Les mots et le chose,* Foucault states: "Dans une culture et à un moment donné, il n'y jamais qu'une *épistémè,* qui définit les conditions de possibilité de tout savoir"––"In a given culture in a given moment, there is only one *episteme* which defines the condition of possibility of all knowledge" (*MC*, 179). If different terrains within culture are interconnected, the analytics can be found transferable from one terrain to another, and used as a box of tools (see also IP). Interpretive analytics, as proposed by Dreyfus and Rabinow, is advantageous for this study: one can, and even must, update Foucault's ideas. Thus, the cyborg can be considered historically constituted, with no essence or underlying unity, but with its own specific coherence. For more on the subject, see Dreyfus & Rabinow 1983, 118–125, 133, 161–65, 183, 199, 202–3.

199 Trans. by A. Sheridan as *Discipline and Punish. The Birth of the Prison* in 1977.

200 Trans. by R. Hurley as *The History of Sexuality. An Introduction* in 1978.

beautifying practices, indicate a novel composition of both the form of power and agency.

I will begin this attempt by offering an overview of Foucault's novel presentation of power in order to establish a background which balances the figure offered in Chapter 3. In contrast to several commentaries, I will assert that bio-power permeates the *active body* and, as a result, *pouvoir* complements *puissance*: disciplines work most effectively by investing in body-technology intertwinements, reorganizing time, and reconstructing spaces. I will suggest that the "political technology of the body" (*la technologie politique du corps*) proposed by Foucault concerns the production of the body as an efficient machine, and that this is a template for *technologized bodies* and the man-machine. As mentioned in Chapter 1, Foucault himself referred to the work of Descartes and La Mettrie as an act of writing the "grand book of the Man-machine", which became a whole political technology. This manner of reading Foucault, that is, presenting "the history of the cyborg", is non-existent[201] but advantageous: Foucault offers an illumination of the conducts and conduits of power constituting the "man-machine"; an elucidation of the technologization of active bodies inserted as parts of larger machineries[202]. Foucault's analytics of disciplinary power thus serves as a baseline between the man-machine and cyborg. Accordingly, the second part of this chapter consists of isolating practices referable as *technologizing*. What remains is to investigate the current situation: do the same political technologies of the body still prevail? This remaining task is condensed in the idea that new technologies mark changes in the conduits of power, meaning that "human technology" is incorporated into "material technology". *Computers dressed in pink* is a concise manifestation of the possible alteration. I shall propose, in the third part of this chapter, that computers dressed in pink incorporate beautifying practices which may reflect a profound alteration in the conduct of power, a conduct probably illuminable in terms of *aestheticization*.

---

201 Haraway (1991, 150, 163) finds, on the one hand, that "Michel Foucault's biopolitics is a flaccid premonition of cyborg politics, a very open field" and, on the other hand, that "the cyborg is not subject to Foucault's biopolitics; the cyborg simulates politics, a much more potent field of operations".

202 In "En guise de conclusion", Foucault states: "Il existe dans notre société de redoutables machines: elles filtrent les hommes, trient les malades mentaux, les recueillent et les enferment: elles sont censées les restituer normaux"––"There are formidable machines in our society: they filter the men, sort out those who are mentally ill, gather them and lock them up: they are supposed to restore normality" (GC, 1284). Foucault's interest by the time of the "power axis" was in different kinds of machineries in our society, such as army, prisons, hospitals, etc.

4.1 Power/Knowledge Articulated in the Figure of the Active Body

In every society, the body has been in the grip of power. Nothing is more corporeal, maintains Foucault, than the exercise of power: "body is always the issue––the body and its forces, their utility and docility, their distribution and their submission"[203] (*SeP*, 33; see also *SeP*, 160–161). The development of power analyzed in *Surveiller et punir* and *La volonté de savoir* is referred to as "bio-power" (*bio-pouvoir*): the power invested in the living body *(corps vivant*), valorizing and conducting its forces, has been indispensable since the 18th century (*VS*, 186)[204].

It is a problematic task to understand what this power articulated in bodies is, considering Foucault's own peculiar statements such as "power does not exist (*Le pouvoir, ça n'existe pas*) (LJ, 302) or "I hardly ever use the word power and if I do sometimes, it is always to shorten the expression I always use: power relations"[205] (EPL, 1538). Foucault is not interested in giving an answer to the question "what is power?" in any substantive sense, as an actual theory, or as a universal and objective description. By isolating particular conducts of power, Foucault is asking *how* bodies are temporalized, spatialized, surveilled, and controlled; how a certain kind of knowledge is formed and connected with practices related to bodies[206]. His concern thus is in particular conducts and in the manner that power relations are analyzable. (SP, 222–224; LJ, 302–303; TL, 92–93, 99; EPL, 1538–1539.) Since I am proposing that Foucault provides a background that complements Merleau-Ponty's approach, I will next offer a short introduction to Foucault's analytics in order to demonstrate that, unlike in the "common conception" of power, power cannot be situated within a figure. Instead, relations of power form the constitutive background, but not thoroughly constitutive as the line between is a fold.

---

203 "[...] c'est bien toujours du corps qu'il s'agit––du corps et de ses forces, de leur utilité et de leur docilité, de leur répartition et de leur soumission."

204 Foucault uses both the words "individuals" and "bodies" often as he considers the vehicles of power. Gary Wickham manages to sum up the decisive notion, "individuals are not individuals in any conventional sense so much as 'bodies'" (Wickham 1986, 155).

205 "Je n'emploie guère le mot pouvoir, et si je le fais quelquefois, c'est toujours pour faire bref par rapport à l'expression que j'utilise toujours: les relations de pouvoir."

206 Foucault states: "If, for the time being, I grant a privileged position to the question 'how' it is not because I would wish to eliminate the questions of 'what' and 'why'. Rather I wish to present these questions in a different way; better still, to know if it is legitimate to imagine a power which unites in itself a what, a why, and a how. To put it bluntly, I would say that to begin the analysis with a 'how' is to suggest that power as such does not exist. At the very least it is to ask oneself what contents one has in mind when using this all-embracing and reifying term; it is to suspect that an extremely complex configuration of realities is allowed to escape when one treads endlessly in the double question: What is power? and Where does power come from? The little question, What happens? although flat and empirical, once it is scrutinized is seen to avoid accusing a metaphysic or an ontology of power of being fraudulent; rather it attempts a critical investigation into the thematics of power." (SP, 217.)

Rejecting general notions of power

Power is commonly understood to have some relation to politics. In his article "Power as the Control of Behavior" (1992), Robert Dahl names the possible extremes: analyses of power, at one extreme, postulate that power relations are only one feature of politics, and, at the other extreme, power is considered to distinguish "politics" from other human activity. Dahl (1992, 37) concludes that no matter which case it is, the presumption is that "differences between political systems, or profound changes in the same society, can often be interpreted in the way power is distributed among individuals, groups, or other units." Commonly analyses concern the identification of those *who are in possession of power*, and the relations of power concern the relations among those in possession of power, or the relations between those with power and those lacking it. Accordingly, a general conception of power is: *subsets of relations among social units such that the behaviors of one or more units* (the responsive units, R) *depend in some circumstances on the behavior of other units* (controlling units, C) (ibid., 40). In short: C has power over R[207]. Foucault's account differs radically from the political theory of power as he attempts to establish an analytics of power without relying on the idea of "the subject" (see also Pulkkinen 2000; Hoy 1986; Minson 1986)[208]. Foucault's radical claim is that relations of power are both intentional and non-subjective––the prime effect of relations of power is that certain bodies become constituted as individuals (TL, 98–99; TJF, 80–83; *VS*, 124–125).

The denial of the subject as the source of power also goes against a *quantitative concept* of power proposed, for instance, by Bernard Russell (1992). Opposing the conception that A has *more* power than B if A achieves more intended effects than B, Foucault claims that power is *not* something acquired; power is not an attribute. Foucault does not deny the "units" of power (individuals, organizations, groups) or that power relates to the relations between these units, but they are not *sources* of power but those *through whom*

---

207 There is no consensus on whether these relations exclude relations with e.g. non-humans, or whether the power term should include all relations (see Dahl 1992, 40–41).

208 Foucault considers that the contemporary analysis of power is still articulated using the old juridical conception, which is about double "subjectivication": "[...] en faisant du pouvoir l'instance du non, on est conduit à une double 'subjectivisation': du côté où il s'exerce, le pouvoir est conçu comme une sorte de grand Sujet absolu [...] qui articule l'interdit: souveraineté du père, du monarque, de la volonté générale. Du côté où le pouvoir est subi, on tend également à le 'subjectiviser', en déterminant le point où se fait l'acceptation de l'interdit, le point où on dit 'oui' ou 'non' au pouvoir [...]."––"[...] treating power as the instance of negation one is led to a double 'subjectivisation': from the side of its exercise, power is conceived a sort of great absolute Subject which pronounces the interdict: the sovereignty of the father, the monarch or the general will. From the side of the subjection to power, there is an equal tendency to 'subjectivise' it by determining the point at which the interdict is accepted, the point where one says 'yes' or 'no' to power." (PS, 423.)

power passes (see SKP, 356)[209]. Power is everywhere in the sense that power *is* always already there, it comes from everywhere and one is never "outside" it (PS, 424; *VS*, 122). Relations of power, therefore, can be defined and analyzed in the particular points of passage.

Foucault finds faults in the juridical conception of power, which arise from its relation to the negative[210]: power remains a potential to establish limits; it is essentially anti-energy (*VS*, 110–113). To counter the conception of power as an intervention on free movement, Foucault turns power into a productive force: "relations of power are not in superstructural position, with a simple role of prohibition or continuation; whenever they play, they have a directly productive role"[211] (*VS*, 124). Power, thus, intends to conduct forces; it is a matter of ordering rather than impeding, making them grow rather than destroying (*VS*, 179). "*Le pouvoir n'est pas mal*," reminds Foucault, it is "strategic games"[212] (EPL, 1546). Power relations are *action upon action* (SP, 219, 220; see also SV). Foucault does claim that power is both individualizing and totalizing, but individuals are not produced like cars in a factory. Rather, the possibilities of subjectivities are produced within power/knowledge networks, which I refer to as the background. (See also Oksala, 2002; 2005; Reuter 1997, 138; Heinämaa & Oksala 2000, 286.) Consequently, power relations are against the idea of causal relations generally presented as the closest equivalent (*VS*, 123–125; cf. e.g. Dahl 1992, 46; see also Hoy, 1986, 128). Especially Foucault's considerations concerning *resistance,* central to his analytics, depart from causality: the possibility of resistance that enables "counter-attacks" is always found in the same points of passage with power (*VS* 125–126; PS, 425; PC, 1623)[213]. "By power," Foucault explains, "it seems to me that we must first understand the multiplicity of power relations that are immanent to the area in which they

---

209 Foucault is not denying the importance of institutions but remarks that "institutions should be analyzed from the standpoint of power relations, rather than vice versa, and that the fundamental point of anchorage of the relationship, even if they are embodied and crystallized in an institution, is to be found outside the institution" (SP, 222).

210 Steve Lukes (1985, 26–27), defines power as follows: "A exercises power over B when A affects B in a manner contrary to B's interest." For instance, law can be understood only in negative terms (refusal, limitation, etc.), and considered to be homogenous in every domain; operated through the enunciation of law, discourse of prohibition, etc. (PS, 422–424).

211 "[...] les relations de pouvoir ne sont pas en positions de superstructure, avec un simple rôle de prohibition ou de reconduction; elles ont, là où elles jouent, un rôle directement producteur."

212 "Le pouvoir, c'est des jeux stratégiques." On Foucault's use of the term "strategy", see Minson 1986, 112–118; cf. Wickham 1986, 152–159.

213 Foucault occasionally considers resistance more real and effective than power relations because resistance is formed where relations of power are exercised (PS, 425). In his late work, freedom becomes central: "Il faut bien remarquer aussi qu'il ne peut y avoir de relations de pouvoir que dans la mesure où les sujets sont libres"––"One should also remark that there cannot be power relations unless the subjects are free" (EPL, 1539). Freedom, it appears, is both the effect and condition of power. Johanna Oksala offers in her book *Foucault on Freedom* (2005) a full account of the subject.

apply, and are constitutive of their organization [...]"[214] (*VS*, 121–122). Relations of power are mobile and unstable, diffused across human relations in a complex manner (EPL, 1529, 1539).

To conclude this overture: Foucault refuses to comply with any given theory of power. Instead, he presents the following features: power is coextensive with the social body, power is exercised from innumerable points in mobile relations, power relations (which are immanent in other types of relations) have a productive role and take multiple forms, power comes from below (there is no opposition between the rulers and the ruled but rather there is a multiform production of relations of domination), power relations are both intentional and non-subjective, and there is an internal relation between resistance and power (resistance is formed in the points where relations of power are exercised) (*VS*, 123–126; PS, 425; *SeP*, 35).[215] Power without essence[216] is a matter of dynamic power relations: "Without a doubt one needs to be a nominalist: power is not an institution and it is not a structure; neither is it a certain potential some are endowed with: it is the name attributed to a complex strategical situation in a given society"[217] (*VS*, 123). These features culminate in Foucault's attempt to map historically evolved power relations, which are histories of bodies (see LSP, 1336–1337). Bodies remain conduits of power: in different times, power acquires different kinds of bodies in order to maintain the power relations (see PC, 1624). In a multiple sense, "we all have a power in our bodies" (TL, 99). Thus, the body infused with power is also the basis of cyborg(ed) agency. Since I have defined the aspect of corporeality with the assistance of Merleau-Ponty, in other words, embodiment as a figure of the *corps actif*––the active, living, and lived body––I will next argue that the Foucauldian notion of power/knowledge can be considered the background that infuses the active body (*corps actif)*; it produces a certain kind of embodiment, which may or may not be cyborg(ed) depending on the body needed and required in a certain period of time.

---

214 "Par pouvoir, il me semble qu'il faut comprendre d'abord la multiplicité des rapports de force qui sont immanents au domaine où ils s'exercent, et sont constitutifs de leur organisation [...]."

215 Foucault's conceptions of power and knowledge, as well as his historical remarks, have been found unsatisfactory. Wickham (1986, 156–157) regards Foucault's understanding of power as too general and too negative, that is, vulnerable to the same critique as "common conceptions of power", and Crossley (1993, 404–407) finds Foucault's analysis lacking in the "how" individuals can be "produced". See also Taylor 1986.

216 On Foucault's slide towards essentialism, see e.g. Wickham 1986.

217 "Il faut sans doute être nominaliste: le pouvoir, ce n'est pas une institution, et ce n'est pas une structure, ce n'est pas une certaine puissance donc certains seraient dotés: c'est le nom qu'on prête à une situation stratégique complexe dans une société donnée."

Bio-power invested in the active body

By the time of *Surveiller et punir* and *La volonté de savoir*, Foucault's concern was in the emergence of bio-power, which consists of two closely related principal forms, both aiming at strategies of social control: disciplines focusing on the individual body and bio-politics regulating the population[218]. Bodies are integrated into systems of efficient and economic control, systems functioning as a machinery. As mentioned in my discussion of La Mettrie's notions in *L'Homme machine*, Foucault saw that the anatomico-metaphysical and the technico-political overlapped and resulted in joining the analyzable body to the manipulatable body (*SeP*, 160). Accordingly, Foucault's extensive discussion of power invested in bodies in *Surveiller et punir* concerns the "anatomico-politics of the human body" (*anatomo-politique du corps humain*), namely, disciplines: the body is trained, and its abilities increased and forces arranged in order to increase its usefulness and docility for the purpose of producing a "machine which is needed" (*la machine dont on a besoin*).[219] Accordingly, the conducts of power are identifiable in the necessary, required, and produced body.

---

218 Bio-power developed between these two poles since the 17th century (*VS*, 182–183; see also PLS, 18). The nature of the relationships engendered between the body of the population and individuals, also referred to as the *molar body* and *micro-bodies* by Alessandro Fontana and Pasquale Pasquino, is problematic (TP, 124). However, Foucault finds that there must be intersections between these bodies and the techniques of power: the bio-politics of the population and the anatomo-politics of the human body are articulated in the form of concrete arrangements (*agencement concrets*), which actually constitute the great technology of power (*la grand technologie du pouvoir)* in the 19th century (TP, 125; *VS*, 184–185). He proposes "dispositive" (*dispositif*) as an all-embracing concept, an apparatus consisting of both discursive and non-discursive elements: "a thoroughly heterogeneous ensemble consisting of discourses, institutions, architectural forms, regulatory decisions, laws, administrative measures, scientific statements, philosophical, moral and philanthropic propositions [...]" (CF, 194). For more, see *VS*; CF, 194–198. The dispositive of sexuality, including the repressive hypothesis (*l'hypothèse répressive*) presented in *La volonté de savoir* will be excluded from this study. For a detailed presentation of the repressive hypothesis, see *VS*, especially pages 23–67, and for a commentary and analysis of the repressive hypothesis in its interconnectedness with bio-power, see e.g. Dreyfus & Rabinow 1983, 126–142.

219 Foucault examines the emergence of disciplines following the diminution in punitive operations. In "La société punitive", Foucault lists four great forms of punitive system related to different kinds of societies: banishment (*banissement*), redemption (*rachat*), marking (*marquage*), and confinement (*enferment*) (LSP, 1324–1325). The emergence of disciplines changed the spectacle of punishment: punishment should strike the soul instead of torturing the body. Since it is now a bodiless reality addressed, Foucault concludes that this change in the spectacle of punishment must be coexistent with the change in the apparatus of punitive justice. However, in his references to the correlative history of the modern soul (*histoire corrélative de l'âme moderne*), he mentions the concentration on the soul as an effect of a transformation of the ways the body is invested in by power relations. Foucault rejects the classical understanding of the subject as a soul or consciousness joined with a body, and his interest in the body and the effects of power on body is related to his critique towards understanding power as something that seizes consciousness. (*SeP*, 24–35; see also CPF, 1127–1128.)

It would be a fool's errand to come up with a classification of the "Foucauldian body"[220], but to claim that power is always invested in bodies and acquires a certain kind of embodiment, does imply that a body is necessary (as was also indicated by proposing the subject as a *form*). Accordingly, my proposal is that bio-power acts upon the active body, even though the conducts may be considered "objectifying" or "subjectifying"[221]. As mentioned, Foucault explicitly notes the investments in the living body (*corps vivant*) and the *distribution of its forces* as indispensable (*VS*, 186). Moreover, he describes the mechanism of power as invested in gestures and comportment (PC, 1627). He even uses the term active body: several new things emerging in the technologies of power in the 18th century where about an infinitesimal power acting upon the active body (*corps actif*) (*SeP*, 161). In addition, he affirms that against the effect of power, there emerge "responding claims and affirmations, those of one's own body against power [...]"[222] (PC, 1622). Yet, "it is already one of the prime effects of power that certain bodies, certain gestures, certain discourses, certain desires, come to be identified and constituted as individuals" (TL, 98). This statement combined with notions such as "discipline 'fabricates' individuals"[223] have a tendency to lead to a hasty conclusion of a passive body; a body molded by power, even a mere material body, a bio-scientific object. It is a profound notion that power relations are individualizing, but the precise idea is that disciplinary power "'trains' (*dresse*) the moving, confused, useless multitudes of bodies and forces into a multiplicity of

---

220 Commentaries on the "Foucauldian body" suggest that he rejects the naturalistic view, i.e. a body with fixed needs and structure, as well as the Sartrian existentialist extreme, that is, a body whose habits may totally change from day to day––such a body is too unstable (Dreyfus & Rabinow 1983, 110–111; Oksala 2005, 101; cf. Levin 1991, 47–48). Dreyfus and Rabinow (1983, 110–111) argue that even Nietzsche might allow the body "too much free play." On the discursive body and the prediscursive body see Oksala 2005, 117–121; also Grosz 1994 and Butler 1990.

221 Disciplines can be considered *objectifying practices* according to the tendency to regard individuals as objects and instruments of its exercise (*SeP*, 200). In contrast, Foucault's analysis of confession (*l'aveu*) can be considered a *subjectifying practice:* the expression alone produces an intrinsic modification in the one who articulates it (*VS*, 83). Both disciplinary technologies and confession are technologies of bio-power, even though confession appears opposite to discipline (see SKP, 361). In addition, in examination (*l'examen*) there is no precise line between objectifying and subjectifying practices (*SeP*; IHT, 517–521). According to Foucault, examination manifests "l'assujettissement de ceux qui sont perçus comme des objets et l'objectivation de ceux qui sont assujettis"––"the subjection of those who are perceived as objects and the objectification of those who are subjected" (*SeP*, 217). As an objectifying practice, examination is about the production of the "object" side of the body. As an subjectifying practice, the procedures of examination are modified correlatively; procedures which could "code and control the signifying discourse of the subject" (Dreyfus & Rabinow, 1983, 178–179). Dreyfus and Rabinow (1983, 120) conclude that "Foucault is seeking to construct a mode of analysis of those practices in our culture which have been instrumental in forming the modern individual as both object and subject."

222 "Mais, dès lors que le pouvoir a produit cet effet, dans la ligne même de ses conquêtes, émerge, inévitablement la revendication de son corps contre le pouvoir [...]."

223 "La discipline 'fabrique' des individus [...]." (*SeP*, 200).

individual elements [...]"[224] (*SeP*, 200). Power relations are productive and do not act directly and immediately (see SP, 220). "A real and effective 'incorporation' of power was necessary," sums up Foucault, "in the sense that power had to be able to gain access to the bodies of individuals, to their acts, attitudes and modes of everyday behaviour" (TP, 125).

Foucault himself was *trained* and *formed* in the grand machinery of phenomenology, and his choices matured in a landscape drawn by Merleau-Ponty (EMC, 862, 867). Even though Foucault wanted to detach himself from this landscape (see Chapter 2), he uses terms like living body and active body. He argues that power is strong because it produces positive effects at the levels of knowledge and desire; deployments of power are connected to sensations and pleasures (PC,1625; *VS*, 200). He analyzes the control of *time*, *space*, and *movement*, as well as the supervision, control, and correction of *potential action* (TJF, 70–71; *SeP*, 161). Foucault defines a relationship of power as "a mode of action which does not act directly and immediately on others. Instead it acts upon their actions: an action upon action, on existing actions or those which may arise in the present or future" (SP, 220). As a result, when the mechanisms of power are the target of analysis, it is precisely the historical constitution of those aspects illuminated by Merleau-Ponty (see Chapter 3) which must be reviewed: the primary goal of disciplines is the augmentation of bodily forces, not the production of forces as such (*SeP*, 162). Power relations exist only when there is a relation between forces or, more precisely, when there is a relation between forces, power relations are implied (*VS*, 186; *SeP*, 161, 166–183, SP, 220). Consequently, I suggest that mapping historically evolved power relations is a matter of tracing practices invested in the active body, its particular *forces*, which I have defined as the condition of corporeality of the cyborg, and which contain the possibility of conduits and conducts of power becoming altered. By tracing the conducts that compose the efficient machine, the man-machine-mentality, we can establish a baseline against which to evaluate the possible *contrasting* conducts necessary to form a cybor(ed) agency. These conducts are indistinguishable from the political technology of the body (*la technologie politique du corps*).

The political technology of the body: a potent combination of power and knowledge

Bio-power could be termed *bio-technico-power*, which appositely depicts this disciplinary form of bio-power: the body becomes, first, centered as a machine and, later on, the aim is to obtain an efficient machine (*SeP*, 160–208; *VS*, 182–183; PLS, 16–18; Dreyfus & Rabinow 1983, 127–128 Brenner 1994; Donnelly 1992)[225]. In my review of tool-bodies and man-machines (Chapter 1), I

[224] "[...] 'dresse' les multitudes mobiles, confuses, inutiles de corps et de forces en une multiplicité d'élément individuels [...]."

[225] "Techno-bio-power" has also been used to refer to a technologically upgraded version of bio-power (e.g. Haraway 1991; 1997; Pursiainen 2007).

established the unimportance of material constitution. Rather, it was embodied expression and *knowledge produced* which proved crucial elements. Foucault maintains that power and knowledge directly imply one another: "there is no power relation without the correlative constitution of a field of knowledge, nor any knowledge that does not presuppose and constitute at the same time power relations"[226] (*SeP*, 36). The renouncement Foucault makes is that knowledge is not produced by a knowing subject (*sujet de connaissance*): power produces knowledge[227]. Accordingly, the political technology of the body is not localizable in the state apparatus or a particular institute. These are not the source of this diffuse technology, a microphysics of power (*microphysique du pouvoir*)[228]. Consequently, power relations must be studied in the field of

---

226 "[...] pouvoir et savoir s'impliquent directement l'un l'autre: qu'il n'y a pas de relation de pouvoir sans constitution corrélative d'un champ de savoir, ni de savoir qui ne suppose et ne constitue même temps des relations de pouvoir."

227 According to Rosi Braidotti, Foucault proposed a two-fold schema: "on the one hand the body is simply another object of knowledge, an empirical object among others: an organism, the sum of its organic parts, an assembly of detachable organs. This is the body that clinical anatomy studies, measures and describes. On the other hand, no body can be reduced to the sum of its organic components: the body still remains the site of transcendence of the subject, and as such it is the condition of possibility for all knowledge". (Braidotti 1994, 59.) The problem of the knowing subject relates to the complementary relation between the Merleau-Pontian and Foucauldian standpoints. Dreyfus and Rabinow present that Merleau-Ponty "pointed out that knowers were necessarily situated because knowledge grows out of perception, which is the work of an embodied and therefore essentially situated perceiver. However [...] Merleau-Ponty's account of embodiment was so general that his appeal to the body as an explanation of situatedness is little more than a locating and renaming of the problem. Moreover, by approaching the question of objective knowledge from its basis in perception, Merleau-Ponty ignored, and thus was in no way able to illuminate, the historical and cultural dimensions of being a body in a situation. Foucault, in our account, takes the best of each of these [Merleau-Ponty, Heidegger, Weber, Adorno] positions, while mentioning none of them, and develops them in a way that enables him to overcome some of their difficulties. [...] Having learned from Merleau-Ponty that the knower is embodied, Foucault can find a place from which to demonstrate that the investigator is inevitably situated. This demonstration of situatedness takes the form of showing how the embodied investigator, as well as the objects he studies, have been produced by a specific technology of manipulation and formation. [...] If the lived body is more than the result of the disciplinary technologies that have been brought to bear upon it, it would perhaps provide a position from which to criticize these practices, and maybe even a way to account for the tendency towards rationalization and the tendency of this tendency to hide itself." (Dreyfus & Rabinow 1983, 166.) On the relationship between power and knowledge from a critical point of view, see Hacking 1986.

228 Foucault's interest in *Surveiller et punir* is in a new microphysics of power, certain modes of political and detailed investments in the body, that is, disciplines as a political anatomy of details: "Une observation minutieuse de détail, et en même temps une prise en compte politique de ces petites choses, pour la contrôle et l'utilisation des hommes, montent à travers l'âge classique, portant avec elles tout un ensemble de techniques, tout un corpus de procédés et de savoir, de descriptions, de recettes et de données. Et de ces vétilles, sans doute, est né l'homme de l'humanisme moderne." ––"A meticulous observation of detail, and at the same time a political awareness of these small things, for the control and use of men, emerge through the classical age bearing with them a whole set of new techniques, a whole corpus of methods and knowledge, descriptions, plans and data. And from such trifles, no doubt, the man of modern humanism was born." (*SeP*, 166; see also *SeP,* 163).

applications, that is, at the micro-level of the social body. (*SeP*, 34–37; TL, 99–101.)

The long 18th century was the advent of bio-power: life entered into the order of the political technology of the body[229]: "there may be a 'knowledge' of the body that is not exactly science of its functioning, and a mastery of its forces that is more than the ability to conquer them [...]"[230] (*SeP*, 34). The notion of "docility" (*docilité*) reigned, the manipulatable body was joined with the analyzable body, and discipline became the figure of the political technology of the body; the acute manifestation of utilizable, transformable, submitted, and perfected bodies (*SeP*, 160–161; *VS*, 183). The first signs of bio-power were related to technologies by which bodies were located, shaped, classified, and manipulated. In the 18th and 19th centuries, imperious and pressing investments were made in bodies. The proliferation of these investments and technologies led to a coherent political technology of the body, which increased constantly: knowledge affirming the instrumental aspects of the body was continuously produced, and through disciplinary technologies, bodies were persistently manipulated. As Foucault analyses the practices producing *docile bodies*, he maintains that these practices are aimed to produce efficient machines.

Even though Foucault traced these developments particularly to the 18th and 19th centuries, which I have identified as an era of rupture resulting in the emergence of the man-machine, while I also pointed out even earlier signs of it (the first pages of the grand book of the Man-machine written in the 17th century), in his lecture "La vérité et les formes juridiques" delivered in the early 1970s, he asserted that contemporary society, the age of social control, deserves the name of disciplinary society (TJF, 52, 57). To confirm that contemporary society is a disciplinary society would mean that there is no remarkable change in its practices nor in the form of power relations. Accordingly, if it was insisted that the cyborg is about technologized bodies, the cyborg would not be a novelty or the prevalent form of agency, or, the 18th century should be reviewed in terms of the cyborg, which would defy the method of writing a history of the present. However, as I have pointed out, the cyborg is prejudiced by the figure of the man-machine and, hence, as Foucault might remark, "a historical awareness of our present circumstances" is needed "to know the historical conditions which motivate our conceptualizations" (SP, 209). *Bio-technico-power* with its disciplinary practices invests in the living body by modifying its forces towards an efficient machine, towards *technologized bodies*. Next, I will describe these technologizing practices in order to offer a historical

---

229 Foucault's deployment of bio-power is ambiguous: he investigates, on the one hand, the constitution and emergence of certain mechanisms of power and, on the other hand, long-term trends of which these meticulous mechanisms are expressions (see also Donnelly 1992; Rabinow 1999).

230 "C'est -à-dire qu'il peut avoir un 'savoir' du corps qui n'est pas exactement la science de son fonctionnement, et une maîtrise de ses forces qui est plus que la capacité de les vaincre [...]."

understanding of the present against which to reflect current practices and, in consequence, agency.

4.2 Power/Knowledge Invested in Intertwinements: Producing and Upgrading the Man-machine

I have asserted that intertwinements with technological apparatuses do not necessarily lead to technologized action. My proposed definition of technology insists that knowledge is embedded in technical artifacts or, more precisely, that power infiltrates these intertwinements and aims to constitute, when disciplines are concerned, a body-machine complex referable to as an efficient machine or man-machine: the body required, produced, and centered as a machine. This does not mean that bodies are reduced to things but rather that a required form of agency is produced (*VS*, 183). To offer a historical understanding against which to reflect the conditions of the cyborg, one must identify the disciplines constituting the efficient machine. "The second thing to check," as Foucault puts it, "is the type of reality with which we are dealing" (SP, 209).

It has been argued that the latest developments in technology, particularly the integration of biotechnology and information technology, uphold and increase bio-power (Hellsten 2000). Accordingly, the question posed by Deleuze (1986/2004, 95) is relevant: "Is it not commonplace nowadays to say that the forces within man have already entered into a relation with other forces, those of information technology and the third-generation machines, which together create something other than man, indivisible 'man-machine' systems?"[231]. Deleuze (1992)[232] concurs with the premises of this study: machines do not determine societies but are easily matched with different types of society. Earlier he regarded third-generation machines, cybernetics, and information technology as essential components of *future* forces, but later on named these *contemporary* forces that mark a rupture between a disciplinary society and a society of control, and the compound of forces that create the man-machine (Deleuze 1986/2004, 95, 140; 1992.) Deleuze prompts a view of the body as produced as an updated version of the efficient machine, of practices as technologizing, and of the form of agency as an upgraded version of the man-machine. Next, I shall compare the practices identified by Foucault with those enabled by these new forces mentioned by Deleuze––i.e. third-generation machines, cybernetics, and information technology––in order to depict this upgraded version of the man-machine.

---

231 "Ne dit-on pas couramment que les forces de l'homme sont déjà entrées en rapport avec d'autre forces, celles de l'information, qui composent avec elles autre chose que l'homme, des systèmes indivisibles 'homme-machine', avec les machines de troisième espèce?"

232 Deleuze's article "Postscript on the Societies of Control" is referred to here as an internet source. Hence the lack of page numbers in these references. URL: http://www.n5m.org/n5m2/media/texts/deleuze.htm. [Accessed in March 2010.]

Efficient machines: composing the man-machine

Connecting the body with technological apparatuses is part of the procedures that control activity through the use of time and include the temporal elaboration of acts, the correlation of body and gesture, and exhaustive use. Combined with the art of distributions (*l'art de répartitions*)––disciplinary technologies embedded in space––a field of meticulous procedures aiming to produce docile bodies is composed. However, Foucault asserts that such procedures did not suffice in multiplying the mechanical force used in work, that is, maximizing the efficiency of productive force. Thereby new demands appeared: "discipline is no longer simply an art of distributing bodies, of extracting and accumulating time from them, but of composing forces to obtain an efficient machine"[233] (*SeP*, 192). As a result, bodies are subjected to economic and technological rationality the purpose of which is to attain productive, utilizable, and efficient bodies, namely efficient machines, which are also part of a multi-segmentary machine[234]. "The problem is then," Foucault states, "to attach workers firmly to the production apparatus, to settle them or move them where it needs them to be, to subject them to its rhythm, to impose the constancy or regularity on them that it requires, in short, to constitute them as a labor force"[235] (LSP, 1336–1337). These working bodies which are adjusted to the time of production and supply the force required mark the kind of body in which the effects of power are most visible. Even though the labor premise cannot be considered Foucault's sole interest, nor the principal premise of contemporary society, it is in the labor body where the practices that seek to attain efficient machines, components of a larger machine, can be identified[236]. It is also plausible to claim that the modes of control Foucault located in the 18th and 19th centuries reached their crowning moment at the beginning of the 20th century. These procedures analyzed in *Surveiller et punir* thicken the

---

233 "La discipline n'est plus simplement un art de répartir du corps, d'en extraire et d'en cumuler du temps, mais de composer des forces pour obtenir un appareil efficace."

234 Ihde (1993, 30–31) acknowledges that Marxian ideas of material modes of production relate directly to technology: modes of production are shaped by technologies. Mark Poster, in this book *Foucault, Marxism and History,* situates Foucault's work in relation to both Marx's classical texts and Western Marxism. Even though Marx's influence is evident, Poster remarks that "Foucault is able to focus his analysis on the body more directly than Marx. Because he is not looking for subjects and objects but techniques of domination, Foucault is able to raise the question of the body more effectively than Marx. He asks how the body is marked, positioned, temporalized, collected, and so forth, not so much how human beings have been degraded into things." (Poster 1984, 52.) Foucault detaches himself from both Marxist and para-Marxist perspectives in an interview entitled "Pouvoir et corps".

235 "La problème est alors de fixer les ouvriers à l'appareil de production, de les établir ou de les déplacer là où il a besoin d'eux, de les soumettre à son rythme, de leur imposer la constance ou la régularité qu'il requiert, bref, de les constituer comme une force de travail."

236 The notion of labor premise is related to Foucault's connection with Marxism. For more on this subject, see Poster 1984; also Paras 2006, 75–97.

disciplining of labor bodies during the height of the industrial age[237], also referred to as the age of *Fordism*.

It has been widely noted that Henry Ford's invention was not so much the car so simple and functional that every one could learn to drive it in a day––a car for the "great multitude"––as the *assembly line*. It took 13 hours to assemble the first Model T, but within five years, a vehicle was produced in every 90 seconds. Though cars had their impacts on society, it was within and about the assembly line, soon after borrowed by other businesses, that a whole mentality was constituted: a technologically enforced labor discipline. This technologically enforced discipline increased, according to Feenberg, "productivity and profits by increasing control through deskilling and pacing work" (Feenberg 1999, 87). Concerning Foucault's analytics of power, Feenberg (ibid.) concludes that the regime of truth was effectively incorporated into the machines. In fact, Feenberg finds, "whether it be an assembly line or a panoptic prison, technologies are forms of power" (ibid., 7). Perhaps a more apposite delineation would be, especially since Foucault did nor endorse technological determinism, that technologies mirror the prevailing form of power. More importantly, the assembly line can be considered a direct result of the procedures involving the attempt to increase production, including standardization and rationalization, and the attempt to reduce objects to their components.

The procedures Foucault isolates permeated the assembly line: elements could be efficiently manipulated, organized, assembled, and reproduced––all implying the immensity of mechanization, which became the attribute of not only industry but also of human beings. The elaboration of disciplinary processes and the technological mutation of production apparatuses replicated each other––machines express a social form, meaning that the political technology of the body is also incorporated into machines (*SeP*, 257; see also Deleuze 1992; Rutsky 1999, 79–80). Accordingly, the prevailing form of power is visible in the practices these apparatuses are involved in. Fordism is precisely one thickening of these practices.

Charles Chaplin's film *Modern Times* (1936) takes place during the Great Depression and provides a vivid illumination of the human condition in the industrialized world with a mentality referred to as Fordism[238]. The meaning of the observation "it is no longer the body's movement that determines the implement's movements but the machine's movement which enforces the movements of the body," made by Arendt (1958/1998, 146), is felicitously presented by Chaplin. Disciplining workers entailed that they had to keep pace with the assembly line and move their bodies in a mechanical manner. Chaplin's character, a factory worker, is assigned to a precise place (the art of

---

237 In his lecture "La vérité et les formes juridiques", as Foucault's effort is precisely in tracing the change from penal society to disciplinary society, he concentrates on the emergence of industrial society.

238 The assembly line mentality, by this time, was also a real part of the production process of films.

distributions) in a factory that aims towards supreme efficiency through controlling of activity––the management of time, correlation of movements, and articulation of bodies and machines––and producing efficient action; mechanical force used in work. The factory worker's effort to keep up with the pace of the assembly line leads to his repetition of particular movements required at an accelerating speed. The worker's movements turn into functional repetitions, mechanical movements embedded in his motion even when he is detached from the assembly line during his break. This illumination supports the notion that the political rationality of industrial society is technological rationality[239].

The general norm of industrial society is, as Foucault finds, the production of mechanized individuals, the fabrication of man-machines (*SeP*, 281). However, as Chris Shilling argues in his book *The Body in Culture, Technology and Society* (2005, 82), in the regime of Fordism, the "image of human-machine system anticipates later debates about cyborgs, and one of the ways in which it was articulated was through the creation of industrial prostheses for disabled workers which sometimes literally fixed limbs into machines." Such a notion evidently involves a presumption of the cyborg as a body joined to or connected with a machine for, as Shilling (2005, 92) finds, the spatial and temporal disciplines described by Foucault are external forms of discipline rarely internalized[240]. However, embodiment is profoundly entangled with space and time: instead of being *in* time and space, embodied movement inhabits them (Chapter 3). There is no clear distinction between temporality and time or spatiality and space: spatiality is about situation and e.g. the conventions of clock time have become engraved in embodied action. Even timetables and clock time, as well as architectural solutions, may appear external factors but are part of perceptual movement and, accordingly, embodied action[241]. Additionally, this peculiar manner of haunting time and space lead to a constancy in varying intertwinements: through both previous and future intertwinements, technology may affect embodiment in situations even when it is not localizable inside or on the surface of the skin. To complement these ideas with Foucault's thinking: disciplinary power functions effectively by reorganizing time and reconstructing spaces. The rationalization of time and space is characteristic of industrialization and disciplinary practices targeting corporeal movement. Power truly infiltrates the intertwinements, which is why the question of the man-machine and cyborg concerns the whole mentality, that is, the agency required and produced not only in the sense of

---

239 See Marcuse 1964/1972.

240 On the cyborg as an intertwinement in contrast to being "joined" or "connected", see Chapter 3.

241 Hille Koskela (1999, 1–2) analyses spaces filled with surveillance technology and isolates three assigned meanings of space which, however, combine in actual lived space: space as a container, power-space, and space at the experiential level (affecting emotions and feelings).

labor––workers attached to the assembly line––but also in the margins of everyday life.

In the light of the condition of oxymoron, if disciplinary practices are viewed as aiming to technologize embodiment, they could be considered to generate the cyborg if, and only if, the forces from the outside are purely technological, i.e. mechanizing power producing man-machines, and the forces within, in contrast, are purely non-technological. However, even Merleau-Ponty noted that technology is technology of the body, thus indicating an error in such a conclusion. Moreover, within the condition of novelty, such a consideration would result in an anticipation of cyborgs as Shilling suggested, or in regarding the cyborg as either a synonym to the man-machine or a form of agency prevailing since the emergence of a disciplinary form of bio-power. In all these cases, the cyborg would not be a unique composition or a novelty. Hence we need to scrutinize the matter further.

By the time Foucault talked about disciplinary society, he argued that to reveal the conducts and conduits of power one ought to analyze "its capillary form of existence, the point where power reaches into the very grain of individuals, touches their bodies and inserts itself into their gestures and attitudes, their discourses, learning processes and everyday lives"[242] (ESP, 1609). In his analyses, Foucault first proposes that at the beginning of the 19th century individuals' spatial ties became relatively irrelevant in comparison to people's time offered to the production apparatus (see TJF)[243]. Later on, as the margins of everyday life became his interest, he concludes that in this period new aspects of relations of space and power emerged, and that the history of spaces is the history of powers (see SKP; ŒP). "Space is fundamental in any form of communal life: space is fundamental to any exercise of power," Foucault summarizes (SKP, 361)[244]. The practices that alter time and space may give an indication of the present conducts and conduits and thus reveal whether the body produced is but an upgraded version of the efficient machine. These are practices, as I shall next illuminate, within which power infiltrates the intertwinements by extending actuality and constituting unenclosed spaces of surveillance (the Panopticon).

---

242 In its entirety: "Mais, quand je pense à la mécanique du pouvoir, je pense à sa forme capillaire d'exister, au point où le pouvoir rejoint le grain même des individus, atteint leur corps, vient s'insérer dans leur gestes, leurs attitudes, leur discours, leur apprentissage, leur vie quotidienne."

243 Foucault states, "the modern society that formed at the beginning of the nineteenth century was basically indifferent or relatively indifferent to individual's spatial ties: it was not interested in the spatial control of individuals insofar as they belonged to an estate, a locale, but only insofar as it needed people to place their time at its disposal" (TJF, 80).

244 According to Foucault, in the 19th century a new mode of thinking space emerged with variables escaping the domain of architecture: territory, communication, and speed. Still, architecture is an element of support ensuring a certain allocation of people in space and the coding of reciprocal relations. (SKP, 352–353, 361.)

Actuality extended

For industrial society to take shape, time had to be put into the market and transformed into labor time. The production apparatus had to be able to use *living time*, *time of people's existence* (TJF, 79–81). How could living time be turned into a productive force? In *Surveiller et punir*, Foucault analyzes the necessity of the employment of time and the temporal elaboration of acts in controlling action. Even though Foucault argues that these procedures aimed to assure the quality of the time used––constituting a fully utilized time assured docility––this was not precisely the novelty composed by disciplinary technologies. Rather, the novelty concerned the decomposition of gestures and movements, "another manner of adjusting the body to temporal imperatives"[245] (*SeP*, 178). The commonly praised timetable was not as essential to disciplinary power as the *program* (*programme*) which assured the temporal elaboration of acts themselves. This program is about internalization for it controls the phases and progress of action from the inside: "time penetrates the body, and with it all the meticulous controls of power"[246] (*SeP*, 178). As a result, *efficiency* and *speed* became internalized in *gestures* and *movements* within the programming of efficient machines. Considering current society, these practices appear to have accumulated.

The technological practices that alter time and generate detectable changes concern the advances of biotechnologies that affect *living time,* in other words, the practices that extend *durée. Durée,* in Merleau-Ponty's interpretation of Henry Bergson's philosophy, is something which flows, remains, and melts away, something which is about our singularity but in relation to others and things: *durée* is modulated by things (EP, 19–23, 67)[247]. As temporality is inextricable from the active body, *durée* can be isolated as one of the forces managed. "Discipline," in Foucault's description, "is an ensemble of techniques in virtue of which systems of power have as their goal and result the singularization of individuals"[248] (IHT, 516–517). It is about the practices of control and surveillance, which are exercised through the invisibility of power but within the compulsory principle of subjects' visibility, that is, a continuous and intensive visibility (*SeP*, 220). In her consideration of *durée* in somewhat Foucauldian terms but updated to fit new technologies, Rosi Braidotti (1994, 43) argues that "the biotechnological gaze has penetrated into the very intimate structure of living matter, seeing the invisible, restructuring that which has no shape yet, freezing time out of the picture." She ponders whether such an increase in the degree and efficiency of technologies involves a qualitative

---

245 "[...] une autre manière d'ajuster le corps à des impératifs temporels."

246 "Le temps pénètre le corps, et avec lui tous les contrôles minutieux du pouvoir."

247 Even though Merleau-Ponty praises some of Bergson's thoughts, he is also critical towards him particularly as Bergson assumed a kind of *supra-conscience*––"super-consciousness" (EP, 67–69).

248 "La discipline est l'ensemble des techniques en vertu desquelles les systèmes de pouvoir ont pour objectif et résultat la singularisation des individus."

change in addition to a quantitative change, and finds that "our age as a whole is characterized by the calculating and rational management of *all* living matter" (Braidotti 1994, 43). She concludes that it is the progressive freezing-out of time, living in its most abstract sense, which is now involved in the networks of power/knowledge relations: rather than being about the mastery of life, bio-power has become, through these biotechnological practices, a power that denies death.

For Braidotti, the process of freezing out time is most visible in the case of artificial procreation: "bodies without organs". Braidotti leads the discussion towards genetic engineering, but embodiment as *puissance* is profoundly a matter of visibility––we become *puissance* at the moment we are born and enter the field of perception (*Œ*, 32). The emergence of disciplinary practices were tied to a specific domain of knowledge: technical knowledge of production, which enabled a strengthening of control. This technical knowledge of production is *knowledge of individuality*, that is, knowledge derived and extracted from the behavior of individuals, based on observational knowledge, analysis of action, and comparison. (TJF, 80–85.) Hence, there is another aspect, which in the lack of a better word could be called "earlification" of this visibility and, consequently, extension of the management of forces. Genetic engineering could be considered an extreme case of such "earlification", but only if *living* is taken most abstractly. An extreme conclusion could be that if power is more interested in "freezing time", it is a power over death rather than one managing life and, thus, it would no longer be bio-power. Instead of exploring such a possibility further, I will investigate living and lived time, that is, the technologies of extending *actuality*.

One of the most intriguing technologically textured alterations of temporality is related to the reproductive body. Extending visibility results in extending actuality by technological means: the possibilities of individualization are established before birth by infiltrating the intertwinement between the body of the mother and machines[249]. In her article "Modernity, Postmodernity & Reproductive Processes ca. 1890–1990 or, 'Mommy, where do cyborgs come from anyway?'", Adele Clarke argues that whereas approaches to reproductive bodies within the Fordist regime were organized around achieving and enhancing control, the approaches of "post-Fordism"[250] center on "re/design and *transformation* of reproductive bodies and processes to achieve a

---

249 Power/knowledge infiltrating such intertwinements has lead to discussions concerning mother-machines. For more about these discussions, see e.g. Braidotti 1994 and Corea 1988.

250 Clarke uses the terms modern, Fordism, and postmodern––not post-Fordism. Yet, the reproductive processes can be considered to be organized around "post-Fordist" principles. As Shilling (2005, 84) displays, "according to its most influential commentators, post-Fordism developed in response to the possibilities provided by computers, robotics and microchip technology in production [...]." Shilling (ibid., 77–79) finds an essential change in the boundary between reproductive body work and wage labor: during Fordism the boundary was strengthened in contrast to the present when this distinction is reduced.

variety of goals" (Clarke 1995, 140). The intriguing proposition made by Clarke is that the "modernist lived body is to be controlled and changes are planned. Ideally control can be exercised across the life course from birth through menopause." (Ibid., 144.) Interpreted within a Foucauldian framework, this lived body is a self-controlled body, an embodiment lived in the networks of disciplinary power. Accordingly, control over both production and reproduction centers on the rationalization that produces docility. Even though Clarke finds that the modern approaches persist, at present it is *pregnancy* which has become the focus of new surveillance technologies "including fetal surveillance related to potential surgical interventions *in utero*" (ibid., 146). As a result, these technologies of visibility, as Clarke asserts, erase the pregnant woman's body in order to make way "for the one true person––the fetus" (ibid., 147). Though phrased somewhat provocatively, Clarke manages to capture my proposition concerning the "earlifying" practices that extend actuality: through technologies of visibility, there is an obvious attempt to increase living time. This approach is a seriously updated version of the technologization of embodiment rather than an alteration in the form of power: the disciplinary form of power aims to singularize individuals through objectifying technologies of visibility, and reconditioned reproduction extends these possibilities. In Clarke's opinion, these processes of transformation and manipulation aim towards cyborgs with "tailor-made specificities". Clarke argues that Fordism centered on masses and universalization instead of individuality, which Clarke finds characteristic of the present moment. Nevertheless, from a Foucauldian perspective, knowledge of individuality, *individualization,* which forms the basis for the microphysics of power, consists of sameness and difference or multiplicity and singularity: disciplinary technologies characterize individuals as individuals and order the given multiplicity; the multiple machinery (SP, 213–216; *SeP*, 175, 223; TJF, 2). Discipline is, as mentioned, at the same time individualizing and totalizing.[251] In relation to the reproduction of cyborged bodies, Clarke mentions that *bodies are customized to fit fashion* (Clarke 1995, 147). This point might offer an indication of a change marking an alteration in the form of power.

---

251 A form of exercising power entwined with the formation of knowledge resides fundamentally in examination, which constitutes the individual as a describable and analyzable target "to maintain his singular features, in his particular evolution, in his own abilities or capacities, under the gaze of permanent knowledge." In its entirety: "la constitution de l'individu comme objet descriptible, analysable, non point cependant pour le réduire en traits 'spécifiques' comme le font les naturalistes à propos de êtres vivants; mais pour le maintenir dans ses traits singuliers, dans son évolution particulière, dans ses aptitudes ou capacités propres, sous le regard d'un savoir permanent [...]." (*SeP*, 223). Foucault proposes that *examination transforms the economy of visibility into the exercise of power.* The emergence of social sciences cannot be isolated from the rise of a new political rationality or new political technology. This new political rationality is embodied in institutions and strategies. Foucault considers that "the integration of the individuals in a community or in a totality results from a constant correlation between an increasing individualization and the reinforcement of this totality," which is the main characteristic of modern rationality (PTI, 417).

Unfortunately, even though she considers cyborgs to be created by a process of transforming, manipulating, and customizing lived bodies, her idea of "fit for fashion" remains a side note.

Sirkku Hellsten (2000) argues that the integration of biotechnology and information technology strengthens bio-power precisely through *normalization*. The individualizing disciplinary power is a "power of normalization" (*le pouvoir de normalisation*): it enforces homogeneity while it individualizes; it utilizes differences by adjusting them to one another. Normalization uses binary logic in managing *comportement,* behavior, acting, and speaking. (IMF, 283; *SeP*, 209–227.) Biosciences establish new knowledge of human behavior within the polarities of normality-abnormality and health-illness. According to Hellsten (2000, 72), this knowledge provides an increasingly mechanical and deterministic understanding of humans. In unison, advances in technological development have led to possibilities concerning the future in the sense of control over *potentiality*: information technology increases the possibilities to compile statistics and categorize individuals according to not only their actual but also their potential health. As a result, as Hellsten finds, we live in a society of self-control in which, with the assistance of science, we seek to repair our own "technical" flaws––we attempt to use the latest technology in order to *mechanically* repair "abnormalities" (ibid.). Knowledge of what is normal is continuously produced, for the effectiveness of the normalizing power is about upholding these categories: while certain abnormalities become technologically remediable, others are created.[252] The time with which all the meticulous controls of power penetrate bodies has been technologically extended: bodies are not controlled, manipulated, and produced beginning from birth but, through technologies of visibility, already before birth. The integration of biosciences and information technologies that offer new means of normalizing health makes it possible to depict how knowledge is extracted from the potential of individuals––all these practices, yet again, suggest that the technologization of bodies has been upgraded.

Temporality is inextricable from spatiality and, as a result, another characteristic of disciplinary practices comes forth: the *surveillance*[253]of *what one might do*; the supervision, control, and correction of *potential action* (TJF, 70–71). In the early 1970s Foucault declared: "Today we live in a society programmed basically by Bentham, a panoptic society, a society where panopticism reigns" (TJF, 70). *Panopticism* accompanies the temporality and spatiality of the man-machine: the Panopticon, as Lyon depicts, "neatly translated the clockwork image of being human in La Mettrie's *L'homme Machine* into an architectural

252 In addition, the denial of mortality is generally related to technological development and the idea of the body as a repairable and maintainable machine (for more, see Davis 1997a, 2).

253 Lyon (2001, 2) defines surveillance as "any collection and processing of personal data, whether identifiable or not, for the purposes of influencing and managing those whose data have been garnered." This definition does capture the Foucauldian idea of surveillance.

reality" (Lyon 1994, 63). In recent studies of surveillance practices, panopticism has been revised frequently. While some find that the Panopticon, in an altered form, remains a valid illumination of prevailing surveillance practices, others have concluded that it offers a poor understanding of electronic surveillance (Lyon 2009, 3–20; Ball 2009, 300; Haggerty 2009, 25–26). Even though the Panopticon is, as Kevin D. Haggerty (2009, 23) suggests, oppressive[254], one can scarcely avoid revisiting and revising the Panopticon.

Panopticon revisited and revised

The Panopticon was originally Jeremy Bentham's (1748–1832) architectural design for a prison but through Foucault's review it became a characteristic dimension of power relations existing in disciplinary society, a thickening of the aim to individualize the author of the act by connecting the control of bodies and spaces––the 19th century was, according to Foucault, an age of panopticism (LSP, 1334). The endeavor behind this optical system, this "all-seeing machine", was to ensure ultimate surveillance in an enclosed space. As an architectural design, the Panopticon was a perimeter building forming a ring and consisting of cells gathered around a watchtower. The cells had two windows. One faced the watchtower and the other allowed daylight to pass through the cell. As a result, the visibility of the inhabitant––Foucault (ŒP, 191) mentions lunatics, patients, convicts, workers, and schoolboys as possible inhabitants––was ensured while the presence of the watcher remained concealed. This permanent visibility and uncertainty over whether one is surveilled or not, assured the automatic functioning of power: "Visible: the detainee will constantly have before his eyes the tall silhouette of the central tower from which he is watched closely. Unverifiable: the detainee must never know whether he is being at the present moment looked at; but he must be sure that he might always be so"[255] (*SeP*, 235).

Foucault came upon the Panopticon while attempting to achieve an understanding of how the medical gaze became institutionalized. He realized that the concern over the visibility of bodies exceeded the field of medicine (ŒP, 190). "He [Bentham] poses the problem of visibility, but by thinking of visibility as organized entirely around a dominating and surveilling gaze. He effects the project of a universal visibility which plays in favor of a rigorous and

254 In his article "Tear Down the Walls: On Demolishing the Panopticon", Haggerty states: "The panopticon is oppressive. Since Foucault's famous reinterpretation of Bentham's utopian project of prison architecture, the panopticon has stood for sinister manifestations of power/knowledge. Today, however, the panopticon is oppressive in an entirely different sense. That is because the panopticon is now considerably more than a brick and mortal edifice, but also easily the leading scholarly model or metaphor for analysing surveillance. In this latter role the panopticon has also become oppressive. The sheer number of works that invoke the panopticon is overwhelming." (Haggerty 2009, 23.)

255 "Visible: sans cesse le détenu aura devant les yeux la haute silhouette de la tour centrale d'où il est épié. Invérifiable: le détenu ne doit jamais savoir s'il est actuellement regardé; mais il doit être sûr qu'il peut toujours l'être."

meticulous power"[256] (ŒP, 195). Foucault's revisit to this closed facility with the continuous surveilling gaze––not that one had ever been constructed––turned it into a theme of *panopticism*; a schema of power enveloping the lives and bodies of individuals, transforming the forces within into productive forces. Foucault found that Bentham had invented a technology of power designed to solve the problem of surveillance, and considered panopticism to exist through different kinds of enclosed spaces (factories, prisons, convents, schools, hospitals, etc.) that attached individuals to the production apparatus: "It is in fact a figure of political technology which may and must be detached from any specific use"[257] (*SeP*, 239). In the regime of Fordism, the Panopticon took an industrial form as a mode of inserting bodies into the production machinery. Individual bodies became components of this production machinery. (TJF, 70–87; ŒP, 190–207.)

Dreyfus and Rabinow (1983, 189) summarize the importance of the Panopticon as a schema of power as follows: "the Panopticon brings together knowledge, power, the control of the body, and the control of space into an integrated technology of discipline." Even though Foucault finds that the "theme of the Panopticon––at once surveillance and observation, security and knowledge, individualization and totalization, isolation and transparency––found in the prison its privileged place of realization,"[258] he was also assured that our society is based on surveillance; that our bodies are profoundly invested in power/knowledge networks in a way which situates us as part of the panoptic machine (*SeP*, 252–253, 289). Accordingly, the Panopticon defines the manner in which power relations generally function in everyday life: inserted in the field of continuous visibility and surveillance, one inscribes in oneself the exigency of docility, of an efficient machine. Foucault accentuates that in order for such a practice to maintain itself, power must remain as invisible as individuals are visible. "It has to be," states Foucault, "like a gaze without a face which transforms the whole social body into a field of perception"[259] (*SeP*, 249). It is no wonder that in an era where cameras can be literally everywhere––"the cam era"[260] or a society of "the gaze without eyes"––the theme of the Panopticon has been continuously revisited and revised while

256 "Il pose le problème de la visibilité, mais c'est en pensant à une visibilité organisée entièrement autour d'un regard dominateur et surveillant. Il fait fonctionner le projet d'une universelle visibilité, qui jouerait au profit d'un pouvoir rigoureux et méticuleux."

257 "[...] c'est en fait une figure de technologie politique qu'on peut et qu'on doit détacher de tout usage spécifique."

258 "Le thème du Panopticon––à la fois surveillance et observation, sûreté et savoir, individualisation et totalisation, isolement et transparence––a trouvé dans la prison son lieu privilégié de réalisation."

259 "Elle doit être comme un regard sans visage qui transforme tout le corps social en un champ de perception."

260 Hille Koskela (2009, 164) uses the term "cam era" to refer to an era in which cameras are located literally everywhere. Also the notion of a society of "the gaze without eyes" is inspired by her (Koskela 1999).

the advances of technology obtain such prefixes as "electronic" (Lyon 1994; Gordon 1990) or "super" (Poster 1990)[261].

Even though panopticism may turn out be a model that directs attention to studies of surveillance in a manner that excludes several features of contemporary surveillance, it does illuminate the way in which power infiltrates the contact surface between bodies and machines through practices of surveillance. As for prison as a point of reference, in a "panoptic society" the expression "my home is my castle" has adopted a whole new meaning: home has become an alternative to jail. In the case of house arrest, the convict is fitted with an electronic device, typically an ankle bracelet. The electronic device constantly monitors the whereabouts of the convict. This kind of electronic monitoring serves as an example of how power infiltrates the surface of contact between the body and the object, attaching them to one another, constituting a docile body by means of technology. Even though my interest is not in researching technologies of tracking individuals but in the spatiality they produce, there is a specific technology of surveillance which may offer the most enlightening example of the production of the spatiality of embodiment: biometrics.

Biometrics, which is a technology of surveillance combining biotechnology with information technology, is examined here for the following reason: biometrics is one of the most widely distributed, proliferated, and further developed technologies of surveillance, which also displays the duality of the spatiality of the body produced. In its physiological branch, biometric surveillance is related to the shape of the body: fingerprints, DNA, face, iris, or even body odor may serve as the conduit for recognition performed using various technologies––electronic fingerprinting technologies, iris scanning, etc.[262] Biometrics, thus, promotes the "instrumental coding of the body" (*le codage instrumental du corps*), which is an essential attribute of the disciplinary practice of articulating bodies with objects (*SeP*, 179). Also, if the body was considered an entity encapsulated by skin, biometrics would mark the transference of surveillance inside the body: the iris is by definition an inner organ. In biometrics, the body is reduced to a point of information, the most minute parts of the body are observed, and the instrumental coding is intensified; the body is surveyed in its parts that are most hard to mold or disguise.

Biometrics may eventually replace PIN codes, passwords, and other means used to validate the identity of individuals: the disintegrated body is the source of validation. In such closed areas as airports biometrics has become an

---

261 Also post-panopticon, omnicon, ban-opticon, global panopticon, panspectron, myoptic panopticon, fractal panopticon, industrial panopticon, urban panopticon, pedagopticon, polyopticon, synopticon, panoptic discourse, social panopticism, cybernetic panopticon, and neo-panopticon. See Haggerty 2009, 26.

262 For more on the subject, see e.g. Biometrics Institute: types of biometrics. URL: http://www.biometricsinstitute.org/displaycommon.cfm?an=1&subarticlenbr=30. [Accessed in May 2010.]

everyday practice: it is not only that passports carry biometric information, but also fingerprints and iris patterns may be scanned. Governmental practices such as DNA registers do not only offer the possibility to identify individuals: DNA profiles may also include information concerning their physical and mental health. At a more mundane level, laptops may contain face recognition software "to help you simplify your digital lifestyle,"[263] and cell phones have fingerprint scanners[264]. Within these technologies, the status of the body as the source of knowledge or truth is reinforced.

Computerized face recognition is based on transforming visual information into numbers, thus also serving as a case in point of the instrumentally coded body. As learned from Merleau-Ponty, there is no actual distinction between the different senses: seeing is about touching and, accordingly, one can be "touched" from a distance. As a result, the point of contact need not to be on the surface of the body considered an entity encapsulated by the skin. Ball makes the following remark on the matter:

> The key is to understand the nature, multiplicity and simultaneity of contact points between bodies and surveillance technologies. These points of contact need no longer be on the surface of the body––rather they are heterogeneously located and distributed throughout the rhizomic networks which constitute the surveillance assemblage. (Ball 2009, 309.)

Unlike the Panopticon, the spaces of surveillance are no longer enclosed spaces. Deleuze finds that disciplinary society was about closed spaces, that the disciplinary spaces analyzed by Foucault––schools, barracks, factories, prisons, hospitals––are territories with concrete boundaries. In contrast, Deleuze refers to a "post-disciplinary society" as a society of control where individuals are tracked by computers: it is a society characterized by open spaces in contrast to the closed spaces of disciplinary society (Deleuze 1992). However, Foucault himself considered that discipline *sometimes* requires enclosure but the disciplinary machinery works space in a much more flexible way. Discipline is based on tracking individuals; knowing where they are and how to find them in order to surveil their behavior. (*SeP*, 167–168.)

It has been debated whether closed-circuit television surveillance (CCTV) displaces or supplements the metaphor of the Panopticon (e.g. Hier et al. 2006). If such technologies are considered to supplement panopticism, the distribution of cameras does imply that whole cities have become spaces of surveillance. It is estimated that there is one surveillance camera for every 11 people in Britain (in 2013)[265]. Surveillance has entered our homes: solutions that allow you to watch

---

263 See e.g. http://h20435.www2.hp.com/t5/367-Addison-Avenue-Blog/HP-Face-Recognition-Software-Your-Face-is-Your-Password/ba-p/76323#. [Accessed in March 2015.]

264 See e.g. http://www.phonegg.com/list/182-Cell-Phones-with-Fingerprint-Scanner. [Accessed in March 2015.]

265 See http://www.telegraph.co.uk/technology/10172298/One-surveillance-camera-for-every-11-people-in-Britain-says-CCTV-survey.html. [Accessed in August 2016.]

your home while you are not there are increasingly offered[266]. Within the theme of panopticism, biometrics and CCTV involve a reconditioning of panopticism and the disciplinary form of power rather than echoing a profound alteration. It is even plausible to arrive to the conclusion that the spatiality of embodiment produced acquires the meaning of cells: the cells of the Panopticon are constituted by one's own body and the gaze by the surveillance cameras, which can literally be everywhere. Furthermore, body heat generates particles of light, which can be made visible with the help of infrared cameras. Thus one's own body even produces the light essential to the Panopticon design, whereas the surveillance technology keeps the watcher hidden, or even unnecessary: the gaze without eyes may prove sufficient. Even though I am not inclined to argue for the necessity of panopticism in understanding today's surveillance technologies, the notion of leaky boundaries and the computerized tracking of individuals do not appear to mark the end of disciplinary society but rather an upgrading of disciplinary technologies and the technologization of embodiment.

Ball (2009, 311) notes that biometric surveillance systems attempt to "fix bodies as authenticators of identity in space and time." Turning the body into information and concentrating on features such as fingerprints and DNA keep the temporality of embodiment, in a sense, in stasis. The behavioral branch of biometrics, occasionally coined as *behaviometrics*, attempts to surveil potentiality along with actual behavior. The recognition of behavior is performed for example by recognizing the voice or rhythm of typing, or by interpreting motion patterns with the help of smart CCTV cameras. The prevailing technologies of surveillance are usually viewed as effective in monitoring actual action or enabling the solving of past events: while CCTV cameras were originally considered to prevent certain incidents, mainly through the internalization of surveillance, they are now considered beneficial in solving committed crimes. In these attempts, the temporality of the event can be altered: it is possible to turn life events into momentary snapshots. These aspects of surveillance have been examined by a myriad of theories. Less attention has been given to the new technologies of surveillance invested in, which focus precisely on surveilling potential action. In January 2007 Douglas Macdonald, PhD, received a £50,000 award for developing an "intelligent camera", a smart CCTV which would not only interpret people's behavior with the use of computer vision, but also predict what they might do next[267]. The idea behind this applied patent was the possibility to calculate human patterns of behavior and technologically interpret events, and, more importantly, to use these calculations to determine what people are likely to do. Similarly to face recognition, it is based on the technologization of embodiment but by focusing on and investing in the active body, which in a Merleau-Pontian sense takes

266 See e.g. http://elisa.fi/vahtilive/. [Accessed in March 2015.]
267 BBC News, January 9, 2007. URL: http://news.bbc.co.uk/2/hi/uk_news/scotland/glasgow_and_west/6244565.stm.

place in the realm of potential action, which, accordingly, power/knowledge endeavors to affect[268].

The transition from an industrial society to an information or post-industrial society is equivalent to the transition from the mass-production and industrial organization of "Fordism" to the information-based economies of "post-Fordism"; a transition predominantly occurring in the late 1970s (see e.g. Brey 2003; Shilling 2005). Along with this transition, space defined as a bounded territory and time apprehended as a measurable duration have become leaky containers: the "nomadic bodies" of workers are more slippery and malleable (Deleuze 1992; Lyon 2001; Shilling 2005). As Shilling (2005, 84) displays, "according to its most influential commentators, post-Fordism developed in response to the possibilities provided by computers, robotics and microchip technology in production [...]." Even though there appears to have been a change, these technologies which are considered to mark the transformation can still be conceived as practices of technologizing embodiment.

To summarize these interpretations concerning power/knowledge invested in time and space within prevailing technologies, it can be concluded that either disciplinary power has increased, as is argued by Hellsten, or changed, as Deleuze presented. Deleuze himself, however, used the terminology of the man-machine. The manner in which temporality and spatiality are altered within these particular cases does imply that it is still the efficient machine or man-machine which the current procedures of power/knowledge aim to obtain. Accordingly, these technologies, rather than implying a significant change in the form of power/knowledge, indicate that disciplinary practices have been upgraded and updated. Nevertheless, if technological design mirrors the conducts of power, the features marking new conduits and conducts of power ought to be written on the surface of high-tech machines. As a result, instead of concentrating on the increased efficiency of the machines and, consequently, disciplinary practices, an effort should be made to identify contrasting practices. With this, I refer to particular points of passage thickened in the following questions: Why do activity trackers measure one's daily activity as numbers and data ("biohacking"), and at the same time resemble jewelry or accessories? Why are highly efficient laptops equipped with face recognition available in fashionable colors and beautiful design? Why do aesthetic surgeries increase rapidly? *Why are computer dressed in pink?*

---

[268] Recognition based on gait, typing, and voice, as I shall argue in Part Three, implies the centrality of *style* as a conduit of power.

4.3 Computers Dressed in Pink: Beautifying Practices Proliferated

Factory machines ramified the operation of efficient production while containing few aesthetic features, even though the assembly line, as Kathy Davis remarks (1995, 40–41), was used to produce clothing. Within the conducts I have identified, high technology appears as an elevated and updated version of "modern technology". Even if the polar opposition between technology and aesthetics is not purposefully upheld, the signs of the reappearing aesthetic aspect generally remain ignored. Even Deleuze (1992), as he described the rise of a society of control, remarked that "even art has left the spaces of enclosure" but left this as a side note. Approaches that mark a rupture by prompting a version of technology and society so apparently upgraded invoke the form of the man-machine, not a unique composition of the cyborg which would involve the aspects of oxymoron, corporeality, and novelty. Nevertheless, if technological design reflects the "regime of truth", the relevance of aesthetics should be acknowledged. The question about *computers dressed in pink* concerns the wholeness of technological apparatuses available to fashion one's style, as well as certain practices which appear to prevail, which I depict by adding the word "beautifying" and by beginning with mundane examples of intertwinement.

In Chapter 3, I presented that a technical apparatus becomes part of one's embodiment as it becomes part of embodied action. The excellent functionality of a pen gliding in writing upholds the intertwined situation––if the pen does not work properly, it ceases to be felt as part of embodiment. Yuriko Saito, who in her book *Everyday Aesthetics* (2007) offers a wide analysis of the aspects and proliferation of our aesthetic life, adds to this moment of intertwinement another aspect: the color of the pen may affect this actional situation, meaning that function may be interlaced with aesthetic appreciation:

> [...] if we judge that something functions well (or poorly) from our first hand experience through our senses and bodily sensations, I maintain that it qualifies as an aesthetic judgement. So the way in which various buttons, gauges, and knobs are made, arranged, and displayed on my car's dashboard calls for an aesthetic appraisal in terms of how easy, difficult, confusing, or cumbersome it is to use them [...]. We depreciate the contrary examples for their poor functionality. [...] our positive or negative experiences are derived from our direct experience of visual, tactile, and bodily sensations. As such, there is no denying that we are engaging in an aesthetic judgement, although, typical of our everyday aesthetic life, it does not generally engender a memorable, standout experience, nor does it involve noble, lofty, sophisticated ideas often expressed by works of art. (Saito 2007, 211–212.)

Technological apparatuses are more profoundly experienced as part of embodiment if they do not consist of only functional aspects but also those related to *beauty:* intertwinements are more likely to occur if technological apparatuses complement one's own style.

Since pens and cars may not reveal the current situation precisely enough, we should review technological inventions related to beautifying practices, inventions widely used: it is generally acknowledged that the "i" products intermingle functionality and aesthetics attributes. In matters of perception, visuality generally takes prominence, but audio-sonority is as relevant, as is manifested by the proliferation of iPods already replaced by iPhones, devices used to listen to music: instead of hearing surrounding sounds in abundance, people hear music when they walk in the city or run in a park. These devices are beautifully designed but aestheticization is not a simple matter of form and color. Music affects perception, creates different meanings, and simultaneously conceals others. Even though these affects are "technologically mediated", they are aesthetically appreciated and may lead to action, which, however, remains unreflected. The chosen music gives flavor to moments, flavor only available to the one wearing the headphones, so that even a most banal scene may be turned into a beautiful event, and empowerment occurs: a personal space can be established even in public.

As for machines, there is a myriad of examples which could be listed to demonstrate the proliferation of beautifying practices, but these beautifying processes are not solely a matter of pretty gadgets[269]. As mentioned, according to Hellsten (2000, 72), we live in a society of self-control in which we seek to repair our own "technical" flaws with the assistance of science. One particular example of the strange alliance between self-control via these flaw-repairing machines and aesthetics in the form of pretty machines are activity trackers: "You won't be hiding the activity tracker in your pocket, so you need to be comfortable with the aesthetics of the band you purchase"[270]. Activity trackers are a fitness trend but also the most common version of wearable tech in biohacking. Activity trackers present a fascinating version of self-control: they collect data of your activity (moving or not moving, sleeping, etc.) but also display "insights" about your health. Again, if the aim was solely to produce efficiency and control, why the aesthetic investments?

As Welsch examines the aestheticization of our surroundings and everyday activities, he acknowledges the proliferation of *surface aestheticization*, which I consider somewhat a synonym to beautifying practices: "daily life is being pumped full of artistic character" (Welsch 1997, 3). The ongoing aesthetic furnishment of reality is, according to Welsch, creating a world of active experience and, as body-technology intertwinements are widened to include spaces, beautifying practices become even more visible. "In fact," states Welsch, "if advanced Western societies were able to do completely as they wish, they

---

269 As argued, the assembly line *per se* did not create a whole mentality. Yet, Foucault did single out judges, doctors, and prison wardens as those *through whom* power evidently passes (see SKP, 356). Accordingly, Ford can be considered in this manner, as well as Steve Jobs if my analytics of a novel form of power proves correct.

270 A remark made by John Phillips in his article "Activity-Tracking Wristbands: Why, How, and What to Buy". URL: http://www.techhive.com/article/2079345/activity-tracking-wristbands-why-how-and-what-to-buy.html. [Accessed in April 2015.]

would transform the urban, industrial and natural environment *in toto* into a hyper-aesthetic scenario" (ibid., 2). According to Welsch (ibid.), this "aestheticization is at its most obvious in the urban space, where just about everything has been subjected to a face-lift over the last few years [...]." In his opinion, aesthetics is no longer a question of art but concerns daily life, perceptive attitudes, media culture, etc. (ibid., ix). Moreover, as mentioned in Chapter 2, today's aestheticization is related to technological changes: high technology should be considered to involve a shift in both the conceptions of technology and aesthetics. The entwinement of the technological and the aesthetic is carved in high-tech apparatuses. However, beautifying practices also concern another kind of face-lift: according to Foucault, it is in the body necessary, required, and produced that the prevailing conducts of power are recognizable[271]. As a result, beautifying practices carved in the flesh may reveal aspects that are generally ignored.

As mentioned in Chapter 1, the content of "the grand book of the Man-machine" still prevails in the sense that the idea of the "incredible human machine" remains widely upheld and even proliferated. Foucault named physicians, in addition to philosophers, as the authors of the grand book of the Man-machine. In an era which Ihde refers to as a technologically textured one, it is not accidental or surprising "that the primary metaphors for explaining bodily functions should be technological ones––hearts are 'pumps', brains have 'wiring' and language learning is 'preprogrammed'" (Ihde 1993, 112–113). Advances in endoprosthetics have brought forth artificial shoulders, elbows, hips, knees, etc. Stem cell technology provides possibilities to construct a whole new nose or ear. The artificial construction of body parts is aided by research in electronics: there are attempts to for example develop electronic retinas to replace glass eyes. These replacements for body parts are repeatedly referred to as "spare parts", suggesting that they are interchangeable parts for the body's limbs and organs. It is no wonder that discussions concerning cyborgs are related to humans becoming machines, nor is it surprising that cyborgs are mentioned when the discussion concerns "crossbreeding" of the body and machine, or that cyborgs are still considered a matter of (self)-control (cf. Grosz 1995, 110). However, there are now designer prosthetic leg covers available: beautiful catwalk versions of the before merely functional prostheses; "wearable art" instead of mere technical devices.[272] Moreover, if attention is absorbed by this idea of humans becoming machines, one chapter that is now being written in the grand book of the Man-machine by physicians, and which is relevant in understanding the cyborg, remains ignored––this chapter could be titled after the slogan of an extensive advertising campaign launched by a well-known provider of private healthcare services in Finland, the Mehiläinen

271 See e.g. PC, 1624; PLS, 18–19.

272 See e.g. https://www.thestar.com/life/fashion_style/2014/03/18/toronto_fashion_week_a_couture_twist_to_prosthetic_design.html. [Accessed in October 2015.]

Group[273]: "*The Human Being Is a Work of Art*". This campaign is not about advising people to overhaul their machinery or to check their pumps or adjust their wiring. It does not promote fully functional machine-bodies and contribute to the fragmentation of the body into organs, which would, in turn, promote self-surveillance and control (cf. Balsamo 1996, 5). Instead, it is explained that *sometimes even the finest work of art requires comprehensive care*.

Welsch acknowledges that the proliferation of aestheticization attains its perfection in individuals:

> We are experiencing everywhere a styling of the body, soul and mind––and whatever else these fine people might want to have (or acquire for themselves). In beauty salons and fitness centres they pursue the aesthetic perfection of their bodies, and in meditation courses and Toscana seminars the aesthetic spiritualization of their soul. Future generations should have it easier straight away: genetic engineering will already have come to their aid, this new branch of aestheticization which holds out the prospect of a world full of perfectly styled mannequins. (Welsch 1997, 6.)

Here it is: perfectly styled mannequins. Yet, since I have been continuously reluctant to comment on the possible future, I will consider this idea within another level of beautifying practices carved in the flesh. According to Davis (1997, 41), we have moved towards an even more constraining corset, namely, women's own skin. By this she refers to cosmetic surgeries. In her book *Lihaan leikattu kauneus––kosmeettisen kirurgian ruumiillistuneet merkitykset*[274] (2008), Taina Kinnunen offers a profound analysis of the beautifying culture and the technologization of bodies. She argues that cosmetic surgeries are part of political technologies of the body. The relevance of her work is notable in that she situates cosmetic surgery in the Foucauldian field of power/knowledge. However, instead of viewing these practices as an indication of a new form of power, she regards them as a continuance of conducts characteristic to disciplinary power: the medical gaze is set upon bodies, and bodies are normalized and further technologized––healthy bodies are made more effective and productive. Kinnunen makes a strong case, but more importantly, in her survey beauty is incontestably unified with functionality[275]. The signs of aging

---

273 The Mehiläinen Group is a part of the Ambea Group, the largest private healthcare service provider in the Nordic countries.

274 A possible translation: *Beauty carved in the flesh––embodied significations of cosmetic surgery.* Unavailable in English.

275 In an interview entitled "Pouvoir et corps", Foucault makes the following statement concerning alterations in the relations of power: "Comme toujours dans les rapports de pouvoir, on se trouve en présence de phénomènes complexes qui n'obéissent pas à la forme hégélienne de la dialectique. La maîtrise, la conscience de son corps n'ont pu être acquises que par l'effet de l'investissement du corps par le pouvoir: la gymnastique, les exercices, le développement musculaire, la nudité, l'exaltation du beau corps [...] tout cela est dans la ligne qui conduit au désir de son propre corps par un travail insistant, obstiné, méticuleux que le pouvoir a exercé sur le corps des enfants, des soldats, sur le corps en bonne santé. Mais, dès lors que le pouvoir a produit cet effet, dans la ligne même de ses conquêtes, émerge, inévitablement la revendication de son corps contre le pouvoir, la santé contre l'économie, le plaisir contre les normes morales de la sexualité, du mariage, de la pudeur. Et, du coup, ce par quoi le pouvoir était fort devient ce par quoi il est attaqué [...]. Le pouvoir s'est avancé dans le corps, il se trouve exposé dans le corps même

in one's appearance are experienced as functional symptoms, such as feelings of heaviness, even when a real medical/functional disorder would be undetectable. Especially the eyes are associated with efficiency: tired-looking eyes are not necessarily conceived as an aesthetic flaw but as a decrease in the efficiency and productivity of the body capable of working. Thus it is common to rationalize the need for cosmetic surgery in the terms of functionality instead of beauty. (Kinnunen 2008, 44–45, 89, 98–99, 138.)

Kinnunen argues that regardless of whether it is a matter of our bodies beginning to fall apart due to age or of our rejection of untidy, shabby, and dilapidated appearances, functionality is probably the most readily available explanation for our assuming a negative attitude. With respect to functionality, Saito (2008, 159) remarks that "our negative reaction to those qualities is not always motivated by these practical considerations; sometimes it is directed exclusively toward their *appearance* even when their functionality is unaffected." She also finds that sometimes our effort for example to clean up a messy place, which could easily be considered to entail inefficiency, may be "motivated by aesthetic considerations, without any functional ramifications" (ibid.). As mentioned, Kinnunen finds beauty incontestably unified with functionality, but apparently Kinnunen interprets beauty as subsumed under functionality instead of considering the possibility that the boundaries between beauty and function are leaking.

According to Kinnunen's research, functionality is presumed to work invisibly, that is, as an inner mechanism. Interestingly enough, experienced ugliness can also be related to technical and functional shortcomings. Saito (2007, 211), for her part, acknowledges that appearances are generally appreciated in accordance with aesthetic values, but in some cases the inner mechanisms may be fully functional and our negative reaction is aimed towards a flaw in appearance but interpreted as a flaw in functionality. Additionally, Saito (ibid.) points out that when the invisible mechanisms do function and are appreciated, this appreciation is not aesthetic in nature. As a result, the distinction between functional and aesthetic appreciation is leaking, and there is a fluctuation between inner functionality and external appearance. Kinnunen (2008, 13) finds that the proliferation of aesthetic surgeries results from both the technologization and aestheticization of embodiment and as such represents a thickening of the ethos of our time. Yet, while Kinnunen

---

[...]."–– "As it always is with relations of power, one finds the presence of complex phenomena which does not obey the Hegelian form of dialectic. Mastery and awareness of one's own body can be acquired only through investment of power in the body: gymnastics, exercise, muscle-building, nudism, glorification of the beautiful body [...] all of this belongs to the line leading to the desire of one's own body, by way of the insistent, obstinate, and meticulous work of power on bodies of children or soldiers, the healthy bodies. But once power produces this effect, there inevitably emerge the responding claims and affirmations, those of one's own body against power, of health against the economic system, of pleasure against the moral norms of sexuality, marriage, decency. Suddenly, what had made power strong becomes used to attack it [...]. Power, after investing itself in the body, finds itself exposed to the counter-attack of the same body [...]." (PC, 1622–1623.)

foregrounds the mode of aestheticization, in her analysis aesthetics appears to be involved with the requirement of productiveness essential to disciplinary power, i.e. the practices of technologization characteristic to it. The aestheticization of embodiment is subjugated to technologization: "the technologized beauty ideal is one of the dimensions of technologization of embodiment" (ibid., 317). Technological advances have proliferated beautifying practices, but to consider practices involving technology merely technologizing would presuppose a technological essence of technology.[276] Kinnunen finds cosmetic surgery a procedure of disciplinary power, beauty ideals technologized and docility elevated. If her notion was maintained, beautifying practices would also entail a body that still acquires the meanings of an efficient machine, solely an updated version of the man-machine.

In her article "'My Body is My Art': Cosmetic Surgery as Feminist Utopia", Davis (1997b, 175) notes that the women she interviewed––women who had decided to have a cosmetic surgery––all rejected the notion of being normalized. In addition, Davis clarifies, cosmetic surgery has been used especially in the field of art[277] to confront the idea of discipline and normalization, "to tackle the technological beauty imperative" (ibid., 177). Nevertheless, the disciplinary approach to cosmetic surgery––as well as to other beautifying practices––is hard to challenge. The cases mentioned could be interpreted as instances of the internalization of disciplinary power, or of resistance. Beautifying practices have been predominantly examined by feminist approaches in the framework of power, as practices of producing docile bodies[278]. This is an instantly available explanation, which is the first reason to question it: disciplinary power operates by remaining invisible. The other reason is the following: one of Saito's (2007, 3–4) most prominent findings is that "there is a prevailing aesthetic sensibility that permeates everyday objects and activities." In her studies of everyday aesthetics, Saito reaches a conclusion I am inclined to endorse: "everyday aesthetics is diverse and dynamic, as more often than not it leads to some specific action: cleaning, purchasing, repairing, discarding, and so on."[279] In short: *aesthetics prompts action*.

In contrast to factory systems with their functional machines with few aesthetic investments, new technological devices and especially "personal technology" such as laptops and cellphones are embellished in a manner that implies a reappearance of the repressed aesthetic aspect in the conception of technology and, as a result, a new mode of encouraging intertwinements with

---

276 The essentialist approach has been challenged in Chapter 2.

277 The artist Orlan is well known for the use of cosmetic surgery for artistic purposes. For more, see e.g. Davis 1997b.

278 For further references of such approaches, see Davis 1995, 39–67.

279 Saito (2007, 4) continues by noting the difference between everyday aesthetics and art: "I would suppose that our typical experience of art may lead to a specific action, such as checking out a book about the artist, purchasing his recording, or joining a political group. However, these actions are premised upon first experiencing art as a spectator, which then moves us to act in a certain way."

machines. The lack of aesthetics in analyses concerning high technology and related phenomena reflects the separation between aesthetics and everyday life: the idealization of aesthetics and restrictions of traditional aesthetic theories prevent us from comprehending the power aesthetics may have on both individual *comportement* and social order (see also Mandoki 2007, xv, 15–17). Among others, Saito, Welsch, and Mandoki acknowledge the new relevance of aesthetics, and the need for a new configuration of aesthetics. The predominant notion of aesthetics as examination of art as certain kinds of objects which seldom produce action has been challenged by new theories of aesthetics concerning everyday life, including politics, ethics, and science. These theories follow "the aesthetic boom", which according to Welsch (1997, 1) extends "from individual styling, urban planning and the economy through to theory." In his consideration of surface aestheticization, he is not troubled by the fact that elements of reality are increasingly aesthetically mantled or that "reality as a whole is coming to count increasingly as an aesthetic construct for us"––it is the spread of aestheticization reaching deeper layers that troubles him (ibid., 1–4). Perhaps the effects of smartphones used "as iPods" could be interpreted within the characteristics of disciplinary power[280] as is done with cosmetic surgery and even high technology. Still, I find such a technologizing approach inadequate not only for the sake of the entry point of this study, but also because the evidence, the aesthetic furnishment of reality, proves otherwise. Hence, I am inclined to search further for a possible answer to my question, *why are computers dressed in pink?*

Aesthetic investments in technological design refer to the manipulation of appearances and feelings in a manner that can be described as practices of *aestheticization*. Aestheticization is not solely a matter of beauty. It is a matter of stylization. As Rutsky states, "to speak of a high-tech aesthetic or style is not, then, simply to speak of a particular look or style, but of a cultural concern with 'stylishness'. With 'aesthetics', that is intrinsic to high tech." (Rutsky 1991, 5.) Following these premises, high-tech design mirrors the social order incorporated into high-tech machines, that is, a deep-seated level of aestheticization. As Mandoki (2007, xv) affirms:

> As live creatures, we are susceptible of being captivated and also captured by the aesthetic to the degree that it exerts a constituent role in a variety of activities among which the production of imaginaries, the legitimization of power, the construction of knowledge and, particularly, the presentation of identities are most salient.

Consequently, the folding and unfolding between technology and aesthetics should be taken under consideration, and even regarded as playing a pivotal role in understanding prevailing agency. As also Welsch insists, aestheticization is not limited to design or beautification of appearance: it takes place at deeper levels. Behind the surface of aestheticization, there is a deeper level which implies that the proliferation of beautifying practices may echo new conducts of

---

280 On the audio-sonorous related to Foucauldian power, see Siisiäinen 2010.

power. As a result, by releasing aesthetics from being predominated by examination of art as certain kinds of objects which seldom produce action, it is possible to crack one's eyes open to see how aesthetics prompts action. To conclude, this possibility, which I will next begin to develop, is that the proliferation of beautifying practices could be interpreted to depict a new form of power and agency as cyborg(ed). I do not claim that aestheticization smothers disciplines or subordinates the disciplinary form of power but, interlaced with technologization, it creates an oxymoron.

5 CYBORG AESTHETICS: TOWARDS STYLES AND STYLISTICS

In this venture of portraying cyborg(ed) agency by unearthing particular conditions––corporeality, novelty, and oxymoron––I have asserted that the cyborg does not result from technological development in any deterministic sense. Instead, I have endorsed a symbiosis between an embodied agent and a technological artifact in an actional situation or, shortly, body-technology intertwinements, as a beneficial definition of technology. Such a definition does not reject the importance of technological development––surely the advent of innovative communication and computer technologies towards the end of the 20th century did usher in a new era dominated by information rather than industry. The cyborg has generally been considered the culmination of the age of high technology. Accordingly, the effort has been in understanding the manner in which technological advances are part of the emergence and proliferation of the cyborg. Within this effort, two notable ruptures contributing to my portrait of cyborg(ed) agency have surfaced: one between tool-bodies and man-machines, and another between the man-machine and cyborg, both of which can be approached from the entry point of fluctuation between technology and aesthetics.

I have already indicated that the first rupture, the one between tool-bodies and man-machines, traceable to the long 18th century, can be determined as a separation between beauty and function, and all their derivations; a separation which did not exist in classical antiquity, in Greco-Roman culture, in the age of *technē,* and which has even been characterized as a rupture between art and life (Shiner 2001, 3, 5–8, 11, 14, 24–27). For instance, Charles Batteux proposed in *Les beaux arts réduits à un même principe* in 1746 a distinction between mechanical arts (*arts mécaniques*) and beaux arts, which was non-existent in classical antiquity [281]. This distinction became notably strong from the late 19th century

[281] See http://fr.wikisource.org/wiki/Les_Beaux-Arts_réduits_à_un_même_principe/Partie_1/chapitre_1.

onwards. Aesthetics became sealed into its own sphere, far from technology, and pleasure was rendered the opposite of utility. This separation of the aesthetic from the mechanical, beauty from function, and art from society, did not remain a conceptual one. Even though this rupture is well reported and often mentioned, it has, perhaps, been too loosely examined in social and political sciences approaching the phenomenon of the cyborg. However, in Foucault's analytics, the long 18th century was the advent of bio-power: investments in the living body, in life, became indispensable. As Arendt (1958/1989, 4) summarizes: "The modern age has carried with it a theoretical glorification of labor and has resulted in a factual transformation of the whole of society into a laboring society." Even those who had hoped that art might improve society, most notably Friedrich Schiller and Goethe, gave up the view of aesthetic education. A society driven by industry, it is argued, alienated art (Shiner 2001, 137, 222.) Even though these dichotomies were challenged by the time of their emergence, they apparently prevailed. This could not have happened unless the system of practices supported this distinction. Accordingly, bio-power, which I have referred to as technologizing power, took on its most persistent form concurrently with the emergence of the prestigious category of *beaux arts.* A closed space of beauty, art, and aesthetics was established.

The second rupture, the one between the man-machine and cyborg, is harder to verify from the entry point of fluctuation between technology and aesthetics. Indeed, there is a rupture generally dated to the late 1970s: a point of transition from an industrial society to an information or post-industrial society (see e.g. Brey 2003; Castells 1996; Shilling 2005). The proliferation of the cyborg in social and political sciences soon followed this transition. Even though unrecognized within cyborg studies, new approaches to aesthetics began to emerge concomitantly with the profound technological changes and the proliferation of the cyborg in the field of political and social sciences. Examples of such approaches include *everyday aesthetics*, which displays aesthetics as ingrained in everyday life instead of being limited to concern beaux arts (e.g. Mandoki, 2007; Saito 2007; Welsch 1997). Interestingly enough, concurrently with the transition, a rupture emerged also in Foucault's work: at the beginning of the 1970s, Foucault insisted that we live in a disciplinary society, a society permeated by the conducts of a disciplinary form of bio-power. The first volume of *Histoire de la sexualité* was published in 1976, a year after *Surveiller et punir*, and Foucault maintained the idea of disciplinary power invested in "micro-bodies" producing efficient machines, even though his interest was in the intersections between the discipline of the body and the control of the population, namely, sex. As commonly acknowledged, Foucault's original intention was, in the other volumes of *Histoire de la sexualité*, to analyze bio-power further as mechanics of life (e.g. Brenner 1994, 690; Donnelly 1994, 199–200). Yet, Foucault began the second volume of *Histoire de la sexualité*, *L'usage des*

plaisirs, published in 1984, with the statement: "This series of research appears later than I had anticipated and in a completely different form"[282] (*UP*, 9). Instead of completing his investigation of bio-power by analyzing regulatory control and the production of efficient machines, his late work turned into an inquiry into beauty and aesthetics, *aesthetics of existence.*

Whether Foucault detected the beginning of the re-emergence of the aesthetic element, or whether his work took a different path for another reason, is not the question here, even though he marked similarities between Greek and "contemporary" problems: the scientific knowledge of the self (or scientific-technological rationality and mechanistic understanding) is no longer sufficient, and consequently it seems strange how limited an understanding we have of the arts; art is related only to objects (OGE, 236, 245). While presenting different theories on cyborgs in the course of this study, I have singled out certain side notes: Clarke introduced the word "fashioning", Gray and Mentor mentioned pleasure in the same context with control, Cromby and Standen referred to aesthetic aspects in the same sentence with functional aspects, and Deleuze pointed out that art has escaped its containment. In Part Three, I will bring these side notes to the center of my analysis, and accordingly, discuss Merleau-Pontian and Foucauldian ideas of the *body as a work of art*. Merleau-Ponty claims that "it is not a physical object the body is to be compared to, but rather a work of art"[283](*PhP*, 176), and he concludes that every expression has its singularity, in other words, a style. To note that a tool ceases to be perceived in itself and becomes a part of one's *manner of treating situations* is a thickening of style (see *PhP*, 378). As a counterpart, Foucault poses the question, "But couldn't everyone's life become a work of art?" (OEG, 236). He finds the art of existence part of practices that aim to make one's life "an oeuvre which carries certain aesthetic values and responds to certain stylistic criteria"[284] (*UP*, 18). Accordingly, in Part Three the phenomenon of the cyborg will be analyzed and illuminated within *styles* (Merleau-Ponty) and *stylistics* (Foucault).

In Chapter 7, I will read Foucault's ethical axis to unfold how aesthetics prompts action in order to further clarify how beautifying practices and the emergence of everyday aesthetics indicate a rupture accessible from the entry point of fluctuation between aesthetics and technology. However, in Chapter 6, as I visit the Merleau-Pontian notion of style, I will also bring forward another "contemporary problem" within the phenomenon of the cyborg, the one Lyon (2001) referred as the problem of disappearing bodies: all kinds of relations, activities, and life in general, are placed in this virtual reality, a realm of "time-space"[285], which is often considered a disembodied environment with a heavy

---

282 "Cette série de recherches paraît plus tard que je n'avais prévu et sous une tout autre forme."

283 "C'est n'est pas à l'objet physique que le corps peut être comparé, mais plutôt à l'œuvre d'art."

284 "[...] une œuvre qui porte certaines valeurs esthétiques et réponde à certains critères de style."

285 In "time-space", it is proposed, time becomes a space *sui generis* (Pohjanen 2002, 185–186).

dualistic emphasis. I do not argue against the idea of human-computer interaction (HCI) playing a decisive role in post-industrial information society. However, even though bodily practices always have a physical reality that can never be fully assimilated into discourse, in discussions on HCI the body's materiality, if it is taken into account at all, is secondary to the semiotic or logical structures it encodes (see Hayles 1999, 19). My proposal, formulated in Part Three, is quite the opposite: action is *extended* to cyberspace, meaning that the embodied *puissance* to intertwine with machines enables action in cyberspace, and this action is embodied, a *style extended*. Accordingly, as I complement these notions with a Foucauldian standpoint, I will present, in addition to aestheticization, the "art of visibility" as a plausible necessary practice resulting from the phenomenon of disappearing bodies.

PART THREE:

STYLES AND STYLISTICS OF CYBORG(ED)-AGENCY

6 THE FORCES WITHIN: STYLE

Overview

My sketching of cyborg(ed) agency began with a display of the "birth of humanity" as an event of lifting a palm and grasping a branch. Humanity was born as this *intertwinement* transformed the palm into a hand and the branch into a tool. The posture of the body, mode of movement, and *manner of treating situations* (via a tool) were altered. By offering a Merleau-Pontian point of view to corporeality and body-technology intertwinement, I came to the conclusion that even though there is no machine localizable on the surface of or inside the skin, machines may affect one's manner of treating situations; the *how* of being. Although it was via a tool in the hand that the situation was changed, the posture of the body and manner of movement remained present in every point in time even without the tool. In Merleau-Ponty's philosophy, this *how* of being is a matter of *style*. Hence, by following Merleau-Ponty, the phenomenon of cyborg(ed) agency should ultimately be a matter of style: a manner of treating situations––a singular *comportement* and a shared manner of being.

To transcend the phenomenon of the cyborg from categories and intertwinements to style, I must investigate Merleau-Pontian style in its layers. This proves a multifaceted task, not to mention challenging, since Merleau-Ponty never gave a unified account of style. Art is a predominant topic in several of his articles and lectures found in *Signes*[286], *Sens et non-sens*[287], and *La prose du monde*[288], as well as in his last published essay *L'Œil et l'Esprit*. In these writings, Merleau-Ponty embellishes and expands on his previous notions of perception, action, and expression. Merleau-Ponty did not attempt to provide a

---

286 Trans. by R. McCleary as *Signs* in 1964.

287 Trans. by H.L. Dreyfus and P.A. Dreyfus as *Sense and Non-Sense* in 1964.

288 *La prose du monde* is an unfinished work edited by Claude Leford in 1969. Trans. by John O'Neill as *The Prose of the World* in 1973. In "Un inédit de Maurice Merleau-Ponty", Merleau-Ponty remarks that he is writing a book which shall be entitled *Introduction à la prose du monde* (IMP, 406–407). This book was never published but both *La prose du monde* and *Signes* contain essays which contemplate this theme.

theory of art but to maintain certain themes of *Phénoménologie de la perception*: expression, meaning, and history. Accordingly, style is a moment of *singularity* which we recognize or fail to recognize in the nuances of our action and expression in situations. Furthermore, the birth of humanity is conceivable as an event of a certain *shared* style manifesting; a style which no longer exists as such. As Merleau-Ponty proposes, our understanding of primitive people is lacking because the bodily attitude which would translate the attitudes of primitive people to us no longer exists (*PhP*, 215). This indicates that shared style is historically constituted; it is an epoch in which we participate. In addition, relations and action are now partly situated in cyberspace. This necessitates changes in the manner of recognizing others since the "visible body" is continually absent. Style joins and elucidates this scene of action inextricable from the phenomenon of cyborg(ed) agency by maintaining the aspect of corporeality. Since we are never disembodied, we should not need to ask *why* embodiment exists in cyberspace, but we do need to ask *how*. By following Merleau-Ponty, I shall seek an answer to this question from a style *extended* to *espace virtuel*, virtual space[289].

Merleau-Ponty did not depict cyborg(ed) style. His contribution to the phenomenon of the cyborg, unfolded in this chapter, is the following: First, within political approaches, such as the one offered by Gray, it is asserted that we live in a cyborg society and, as a result, we are all cyborg(ed). I have appreciated this approach while emphasizing that a cyborg society should be conceived as different from a society of man-machines. Now, within a Merleau-Pontian framework, if we are all cybor(ed), our shared style is portrayable as cyborg(ed) or, more precisely, the cyborg is a portrait of our shared style. Second, if we are cyborg(ed), we are all different kinds of cyborgs. Again, this is a proposition I have supported but argued that our singular "cyborgness" cannot rely on the quality and quantity of machines attached to us. Following Merleau-Ponty's thought, singular style ensures variety: style as a moment of singularity is about blending in and standing out. Third, in current cyborg studies cyberspace is defined as a place where "only cyborgs can go". Merleau-Ponty's philosophy was written before the age of action situated in cyberspace, so it must be updated and his concepts and notions connected with the new scene but, nevertheless, it proves most beneficial: style can be considered extended to cyberspace in a relatively similar manner to the way an artist puts his or her own style on canvas or in a novel, poem, or musical composition—all of which are virtual spaces.

To recognize the relevant aspects of style within my effort of portraying the cyborg, I shall, first, bind the fragments of style together at the level of singular and extended style in order to depict how our style defines us in both "actual" and "virtual" domains. Style is an embodied theory of *comportement,* not a concrete theory of mind: we are our *comportement* and it is this *comportement,* not our mind, even "concrete mind", which is extended to virtual

289 See IMP, 405.

domains. Second, I will investigate shared style, which reveals the historical and political constitution of style, even a style portrayable as cyborg(ed). Yet, as will follow, portraying style as cyborg(ed) is rather impossible: style escapes conceptualization. Hence, I shall propose that our current style, whether cyborg(ed) or not, can be portrayed by identifying prevailing stylistics.

6.1 Singular and Extended Style: Art and Embodiment

Discussions concerning style are generally related to art historical periods or artists' personal expression[290], but Merleau-Ponty contests both these approaches, that is, style considered an expression of the "spirit of the age" or style as the expression of a creative mind. In his opinion, a work of art exceeds both the written history of painting and psychological studies of its painter "like the bodily gesture towards the world introduces it into an order of relations that pure physiology and biology do not even suspect"[291] (*S*, 110). This excess of an oeuvre involves a multitude of relationships and, accordingly, its significance is only faintly reflected in short histories of painting or psychological studies of the painter. Moreover, in analytic aesthetics, style contains three categories: "what goes into the saying", "what is expressed", and "what is exemplified" (Altieri 1986, 61). Merleau-Ponty, however, emphasizes that in works of art expression is indistinguishable from the expressed, and even from the engagement with others. Accordingly, he assumes a wholeness of expression which contains all the categories mentioned. (EP 36, 56–57; *Œ*, 70–71; *PhP*, 176–177; *S*, 32–40, 383.) In addition, with his notion of style, Merleau-Ponty challenges the theoretical oppositions assumed by analytic aesthetics between form and content, "what" and "how", and intrinsic and extrinsic (see Altieri 1986, 61).

By binding form and content, considering expression indistinguishable from the thing expressed, and finding both "internalism" and "externalism" insufficient, Merleau-Ponty proposes style as a moment of singularity, and regards style as a matter of *praxis* rather than theory. His unwillingness to view the meaning of art as emanating either only from an artist's intentions in life (internalism/intrinsic) or from a social source external to the artist's intentions (externalism/extrinsic) is also related to his reluctance to choose between intellectualism and empiricism (Chapter 3). However, he is not interested in providing a mélange of mind and body, subject and object, intellectualism and empiricism––he begins from the point where such distinctions do not yet exist: from expression. Merleau-Ponty found that the philosophy of expression is

---

290 Style as a concept has undergone several changes through time. For instance, Greek *stylos* is related to rhetoric, Latin *stilus* to the field of literature, and during the Renaissance the term described the unique in a person.

291 "[...] comme le geste du corps vers le monde l'introduit dans un ordre de relations que la physiologie et la biologie pures ne soupçonnent pas."

most vividly depicted in art as it is not an opinion of the world that a painter is expressing, but rather it is an instant of vision becoming a gesture already assuming the presence of others and things. (*S*, 75–122, 391–392; *SNS*, 15–18, 25; *Œ*, 60; Gilmore 2005, 293–295.) Accordingly, the assertion he made in *Phénoménologie de la perception*––"it is not a physical object the body is to be compared to but rather a work of art"[292] (*PhP*, 176)––takes its full form in his late work.

Comparing the active body with art might benefit from an investigation of performative art or such novel approaches which give the status of art to sports (Welsch, 2005), weather (Saito, 2005), or food (Kuehn, 2005; cf. Telfer, 1996). Still, I am inclined to begin my exploration of style by considering, in accordance with the approach promoted in this study, the aspects of an accomplished portrait[293]. A painting, in the traditional sense, is an object framed, demarcated in space, and expected to change little over time. In contrast, embodiment cannot be considered a mere physical and static object. In addition, traditionally a distance has been assumed between an art object and its appreciator––the subject-object separation which Merleau-Ponty so keenly contests. However, it was not art as a matter of classification or evaluation or as a carrier of ideas which led Merleau-Ponty to compare embodiment to an work of art. Quite the reverse: a work of art cannot be communicated by any other means except those it comprises, for instance, the display of colors and sound (*PhP*, 176). The colors of a painting cannot be translated into concepts, and a disintegrated painting is no longer a work of art any more than a disintegrated body is an active, living, and lived body. As gathered in Chapter 3, embodiment is principally an expressive space (*espace expressif*); our *puissance de l'expression* in the world, *un nœud de significations vivantes*––a nexus of living meanings. Accordingly, Merleau-Ponty viewed art as an expressive power and an ability to arrange spatial and temporal elements. (*PhP*, 171, 176–177, 213; IMP, 403; *SNS*, 73; *S*, 108.) The meaning of a work of art is a matter of *rayonnement*; like the water in a pond shimmers on the surface of trees on a sunny day, the meaning of an oeuvre radiates without leaving the temporal and spatial place, accessible only through a direct contact (see Chapter 3).

An accomplished portrait is of true likeness with an emphasis on beauty, which can only be perceived if that which is seen is not too small (it would remain vague) nor too large (the wholeness and connection would become lost in perception). Similarly, the living body loses its living value without a proper distance (*PhP*, 348–349). Moreover, since an accomplished portrait includes both a figure and a background, there is the demanding endeavor to acquire a new style of seeing or, as Merleau-Ponty states, "learning to see colors acquires a

---

292 "C'est n'est pas à l'objet physique que le corps peut être comparé, mais plutôt à l'œuvre d'art."

293 The aspects of portrait are learned in studies of art, but I have consulted Olavi Valavuori's essay "Piirtämisen ja maalaamisen taidosta" (a possible translation: On the art of painting and drawing, unavailable in English). I have also consulted classical theories, e.g. Aristotle's *Poetica* (see 1451a–1454b).

certain style of vision"[294] (*PhP*, 179). I am bringing this notion to the fore for a particular reason. Style is not contained inside the figure, and understanding this requires learning to see how colors are formed: Although there are colors labelled as "flesh tint", the color of the skin does not exist in itself. Colors reach each other and have reciprocal effects; everything around the body conditions the color of the skin, not by defining it but by becoming part of its full meaning. As Merleau-Ponty clarifies, colors "are in fact different modalities of our co-existence with the world"[295] (IMP 403). Style is an attitude *towards* (others and things), a manner of treating (situations), and being *with* (the world).

Merleau-Ponty valued modern painting for its effort to contest the *contour* and free the line, thus enabling the marking of the spatiality of things without separating them from the background (*Œ*, 70–77; see also *SNS*, 16–21)[296]. By freeing the line, an accomplished portrait can include movement and rhythm. In fine art, rhythm is an energizing and unifying force, which is also rather paradoxical: it is as dynamic as it is static, there is both repetition and variety. Rhythm refers to style as both dynamic and constant. Dillon (1988, 72) summarizes that "identification over time requires both constancy and change: the person I recognize today is the same person I saw yesterday in a different place in an evolving world." As Merleau-Ponty formulates, "Perception is already expression,"[297] and therefore alterations in perception affect action and expression; affect style (MsMe, 14; *SNS*, 62)[298]. Thus a new way of seeing, a new style of vision, may alter one's style. Nevertheless, learning a new style of seeing is one of the most difficult things to achieve. Hence, style is not a matter of continuous metamorphoses: one's being does not change totally overnight.

Finally, for an accomplished portrait to emerge, all the elements of the composition, shapes and colors, must belong to the same world. Style is a unifying force, which binds together expression, perception, and action.

> What brings together 'the tactile sensations' of my hand and binds them to the visual perceptions of the same hand, and to the perceptions of other bodily segments, is a certain style of gestures of my hands implying in turn a certain style of finger movements, and contributing to my particular bodily bearing.[299] (*PhP*, 175–176.)

---

294 "Apprendre à voir les couleurs, c'est acquérir un certain style de vision [...]."

295 "[...] sont en vérité diverses modalités de notre coexistence avec le monde."

296 In *Le visible et l'invisible* Merleau-Ponty asks, "Où mettre la limite du corps et du monde, puisque le monde est chair?"––"Where to draw the line between the body and the world since the world is flesh?", and answers his own question by proposing a line similar to the one between the sea and shore; a line active and freed but one ensuring singularities (*VI*, 25).

297 "La perception est donc déjà expression [...]."

298 In addition, Merleau-Ponty finds that the style of a person or a place does not remain constant because "comprehension of things" (*connaissance des choses*) varies––there is an ongoing development of perception (*PhP*, 378).

299 "Ce qui réunit les 'sensations tactiles' de ma main et les relie aux perceptions visuelles de la même main comme aux perceptions des autres segments du corps, c'est un certain style de gestes de ma main, qui implique un certain style un certain style de mes doigts et contribue d'autre part à une certaine allure de mon corps."

Form and content are bound together in style: each person is a manner of being in the world, an expression and *comportement*, which carries further than first might seem (*rayonnement*). Style is the figure-background structure necessary for an effort to apprehend cyborg(ed) agency. Furthermore, the contribution of style to the phenomenon of cyborgs at the level of cyberspace is summed up by Carman and Hansen in their introduction to *Cambridge Companion to Merleau-Ponty* (2005, 15), in which they present Merleau-Ponty's account of art: "works of art are living extensions of flesh-and-blood persons, and they manifest the human condition in much the same way our bodies do: by realizing in gesture a particular coherent *style*, an understanding, a sensitivity, a way of being in the world." Merleau-Ponty's philosophy of embodied expression can be updated with respect to style by scrutinizing the aspect of corporeality in cyberspace: cyberspace can be considered a "virtual center" (*centre virtuel*) where different *comportements* come across each other (*S*, 72, 123–124). Next, I will further illuminate the idea of singular style in order to demonstrate why and how the cyborg should concern style. This illumination will also establish the ground for extended style, that is, embodied action situated in cyberspace.

The silent art of expression: embodying a singular style

I have a poor eyesight but I seldom use glasses. Still, I often recognize my friends further away than those with perfect eyesight. I recognize them from their walk; the manner they move. If they sit in a cafeteria, I may have trouble finding them. People, interestingly enough, tend to recognize their own manner of walking from a video even though we do not see how we walk––perhaps sometimes a glimpse in a shopwindow––but they may not recognize their hands from a photo although we see ours hands all the time[300]. Style is profoundly a matter of action, for life literally ceases when there is no potential to act. As long as one still acts or the potential to act continues to be supposed, the singularity of an individual is visible in the nuances of action, even if this action is situated in the realm of possibility.

As Descartes analyzed the possibility to recognize whether something is a human being or a machine in a human form, he isolated speech and action as the revelatory elements. This made *embodied expression* an element necessary in portraying the phenomenon of the cyborg; the *how* instead of the *what*. As Arendt explains:

> In acting and speaking, men show who they are, reveal actively their unique personal identities and thus make their appearance in the human world, while their physical identities appear without any activity of their own in the unique shape of the body and sound of the voice. This disclosure of 'who' in contradistinction to 'what' somebody is—his qualities, gifts, talents, and shortcomings, which he may display or hide—is implicit in everything somebody says and does. It can be hidden only in complete silence and perfect passivity, but its disclosure can almost never be

300 This is a personal example but one that is, along with the idea of recognizable walk, documented by Merleau-Ponty in *PhP*, 174–175.

> achieved as a wilful purpose, as though one possessed and could dispose of this 'who' in the same manner he has and can dispose of his qualities. (Arendt 1958/1989, 179.)

Both action and speech are present in Merleau-Ponty's contemplation of style: Language, in its entirety, is not about having a certain number of signs at one's disposal. It is a style of expression, a unique manner of handling words (*manière unique de jouer de la parole*) in a living situation. Speech is interwoven with filaments of silence, gestures, and movements, that is, with the *silent art of expression* (*PM*, 28, 64; *S*, 35). The amount of gestures available to people exceeds the number of words accessible to them. Using language is about the wholeness of speech: one's accent, intonation, gestures, facial expressions, and the whole posture of the body reveal one's fundamental manner of being (*PhP*, 176). Hence, the art of language (*l'art du langage*) should be compared to other arts of expression (*autres arts de l'expression*), which reveals language as one of these *mute arts* (*arts muets*)[301]. Especially when feelings are involved, language has a tendency to become silent. Moreover, speech without gestures is tedious, sterile, even uncommunicative, whereas gestures without words may be more communicative and revealing than gestures accompanied by words. "We should," therefore, "consider speech before it has been pronounced, against the ground of the silence which precedes it, which never ceases to accompany it, and without which it would say nothing"[302] (*PM*, 64). Language varies and amplifies the silent art of expression, which reveals meanings directly (*S*, 31–40). By emphasizing silence, Merleau-Ponty binds speech and action into the *wholeness of embodied expression*. Even though the phenomenon of the cyborg is related to language, beginning from the politics of naming, the silent art of expression reveals whether one's style is portrayable as cyborg(ed). In addition, the silent art of expression involves the interrelatedness of the senses:

> Cézanne said that one sees the velvet, the hardness, the softness, and even the odor of objects. My perception, therefore, is not a sum of visual, tactile, and audible details; I perceive in an undivided manner with my whole being, I take the unique structure of the thing, the unique manner of being which speaks at once to the wholeness of my senses.[303] (*SNS*, 63.)

---

301 Merleau-Ponty wonders whether language might have privileges over painting, but still considers the comparison necessary as it might reveal what is peculiar to language (*PM*, 65). It may appear from reading both Merleau-Ponty and commentaries that he gave primacy to language. However, as he felt that even the means of philosophy are at risk of distorting the features of experience instead of articulating the truth of it, he began to seek means which would enable him to do philosophy through indirect forms of expression, i.e. the *silent art of expression*. See also Goehr 2005, 322–323, 346; Leford 1983, xiv.

302 "Bref, il nous faut considérer la parole avant qu'elle soit prononcée, sur le fond du silence qui la précède, qui ne cesse pas de l'accompagner, et sans lequel elle ne dirait rien [...]."

303 "Cézanne disait qu'on voit le velouté, la dureté, la mollesse, et même l'odeur des objets. Ma perception n'est donc pas une somme de données visuelles, tactiles, auditives, je perçois d'une manière indivise avec mon être total, je saisis une structure unique de la chose, une unique manière d'exister qui parle à la fois à tous mes sens."

The evidence of things lies in the concrete aspects provided in the texture of all the senses, in the equivalence between all the perceptible proprieties, and through *rayonnement* (*SNS*, 20–21; IMP, 404). Emily Brady, in "Sniffing and Savoring: The Aesthetics of Smells and Tastes", summarizes well how even odors are active expressions of singularity:

> Smells and perhaps tastes too help to establish our own identity and to recognize the identity of other people. For all sorts of reasons humans have body odors. They originate in our apocrine glands, which are found on various parts of the body, including the face and armpits. The fat in hair absorbs odors, and what we eat affects body odor (brunettes are said to smell different from redheads, meateaters different from vegetarians). With this range and change of bodily smells, it is not surprising that we can recognize the smell of a particular person, especially someone we know well, and guess something about their habits, based only on scent evidence. (Brady 2005, 189.)[304]

Style comprises attitudes, movements, perceptions, and gestures. It is embedded in gestural meanings and echoes in the rhythm of expression; it is in one's every smile, in the modulations of one's voice (*PhP*, 378; *VI*, 25–26; see also Oksala 2002, 208–209). Emotions are readable in one's appearance, but even though for example anger appears on one's face, anger cannot be reduced to a single feature such as blushing. Blushing may also signal shame, pleasure, passion, or some other emotion, depending on the situation (*PM*, 12). Hence, style cannot be traced back to a specific, detachable feature, sign, or essence; others are to us (and we to others) this *comportement,* this behavior, action, attitude, and manner which cannot be inventoried (*SNS*, 67–68; IMP, 404). As I have argued, singling out the machine attached to the body does not compose a cyborg condition. Yet, the phenomenon of the cyborg is profoundly a question of technology, and particularly one concerning highly technological machines dressed in pink. This ambiguity can be analyzed with the assistance of Merleau-Ponty's notions of the particular and the whole in art.

In paintings, on the one hand, there are individual lines and spots of color set in particular points on the canvas and, on the other hand, the effect of a line or color is generated in the ensemble. Merleau-Ponty finds that these two ideas are incommensurable. While a particular line may be sufficient to change a portrait, a similar line in another portrait may be almost nothing––a line or color may be almost nothing and still sufficient to change the whole painting. (*S*, 73; *PM*, 62.) In music, one single change in the interrelationship of notes may change the whole melody. However, if a melody is played at a different pitch, it is identified without delay: even if every note is changed, the melody will be identified in so far as the interrelationship of the notes stays the same. (*SNS*, 62;

---

304 Brady continues (2005, 190): "Personal style is to some extent an olfactory manner. We are accustomed to how we fashion ourselves in visual ways: makeup on our faces, the adornments of jewelry, our choice of clothes, the bodily shape we present or aim for. We are also accustomed to the way we look at ourselves, as much as our consciousness of how others see us. Smell functions the same way too. A personal style is created with a favorite perfume, and we cover up odors like sweat or garlic breath with scents we and other prefer to smell in our bodies."

S, 106; *PhP*, 213.) Consequently, rather than resulting from the quality and quantity of machines, the variety of cyborgs results from their part in a certain wholeness.

A particular machine may be almost nothing, or it may change the whole body comparably to an work of art, particularly if the effect is magnified: the same style prevails in miniatures and large paintings (see *S,* 105). Writing requires a tool or a machine. Yet, our style of writing is, according to Merleau-Ponty, recognizable regardless of whether we write with a chalk on a blackboard at arm's width or on a paper with a pen held by three fingers (*S,* 105–107). The body is a general formulation of the motive of *puissance* capable of transposition, which constitutes the constancy of style or, rather, as Merleau-Ponty particularizes, "there is not even any transposition; we simply do not write in space in itself with a thing-hand and a thing-body to which each new situation presents new problems"[305] (*S*, 106). Our style of writing is more than lines and dots composed on a paper. Writing is expression with a singular dynamics and rhythm, it is a style which maintains its recognizability even if the pen is replaced with a computer and the actual paper with a virtual one. However, situations do contain the possibility of subtle restyling: we make small adjustments according to whom we are writing to and about what subject, and even the line or color, that is, the tool or machine used, may affect the results of writing.

No more than the meaning of a work of art can be traced to a particular line or color in the painting can something or someone be designated a cyborg by tracing the point of intertwinement. Still, even though material constitution is not decisive in the sense that an entanglement between the organic and artificial would always constitute a cyborg, form is relevant: one cannot imitate another person's voice without assuming something of their physiognomy, although gestures may be more decisive (*PM*, 19). Yet, the aspect of plasticity revealed how the lines of the body are constantly redrawn (Chapter 3). A formal appreciation of form in art (lines, shapes, and colors) necessitates a consideration of content. Even though style might generally have been related to *mere* form, for Merleau-Ponty it is equally a matter of content. Even though I am reluctant to make references to fictional characters, I feel that I should do so to depict the importance of binding form and content and apprehending the phenomenon of the cyborg within the notion of style, particularly as this example carries Descartes' notion of human-like machines to a new scene and without leaning upon the existence of soul.

One of the most vivid depictions of the categorical definition of cyborg are the Borg in the TV series *Star Trek: The Next Generation*. The Borg are an ultimate combination of flesh and metal, creatures unable to survive without their organic parts but profoundly technologized entities. By categorical

---

305 "[...] il n'y a même pas transportation: simplement, nous n'écrivons pas dans l'espace en soi, avec une main-chose, un corps-chose auxquels chaque situation nouvelle poserait des problèmes neufs."

definition, the Borg are cyborgs––a combination of an organic body and artificial devices––but their movements are as mechanical as their attitude is functional to such an extent that the Borg are recognized rather as mere machines. Their mechanical status is revealed especially by their lack of individuality (the Borg are a collective) and emotions. In contrast, one of the main characters in the series is an android named Data. Data, by categorical definition, is a mere machine, an android: he has a human form but his material constitution rests upon the artificial: it includes no organic tissue. Yet Data is recognized by the crew as an embodied agent, not a machine to serve a particular purpose. In the episode "A measure of a Man"[306], this status is challenged: a trial is held in order to decide whether Data is a person or nothing but a toaster. In the arguments for and against, no one denies Data's material constitution. Instead, there is a consent that Data is a machine. The defense argues that also humans are machines, only of a different kind. A contrasting argument designates Data as a valued member of the crew on the basis of appearance: if Data was a box on wheels, this trial would not take place; nobody would protest against dismembering a machine with the appearance of a toaster.

Data does have an appearance similar to humans and, to some extent, the form of his body proves crucial. However, if Data's conduct had been conceived differently, in other words, if the nuances of action, the manner of moving, and the gestures, had been too different from those of the other crew members, as was the case with the Borg, the ruling would probably have been different.[307] Ambiguously enough, the form of the body is both irrelevant and decisive. As Merleau-Ponty concluded, humanity is not organized around the way our eyes are implanted in us, but neither are our hands, legs, and lungs (as a part of a living body) contingent details: the form of the body does contribute to the nuances of action (*PhP*, 171, 493, 146, 431; *Œ*, 20). Still, style is not predestined by the form of the body[308]. The form of the body both enables and defines a certain manner of moving, particular gestures, and specific attitudes but does not necessitate them in any mechanical manner. To grasp this issue, let us consider such efforts which involve expressiveness, such as playing the piano or painting. More often than not, hands are required for playing an instrument as well as for painting[309]. For such artists, hands are the prime areas

306 *Star Trek: The Next Generation*, Season 2, Episode 9. Originally it aired in 1989. In this episode, Commander Bruce Maddox is on board in order to work on Data. His goal is to replicate Data using an extreme method: to study Data's unique construction by dismembering him. Maddox wants to run a full diagnostic on Data, evaluate his current software and (most importantly) transfer Data's core memory to the starbase computer, and begin a detailed analysis of his construction.

307 The trial begins as Data refuses to consent to a procedure of transferring his memories and knowledge to a computer because, in his opinion, the flavor of moments would be lost––reality bears little resemblance to rules and, hence, the essence of his experiences would perish.

308 Merleau-Ponty assumes a difference between humans and dogs. See *PhP*, 414.

309 As has been proven for instance by Christy Brown, it is also possible to paint by using one's left foot.

of expression and, accordingly, of individuality. Yet, unlike children who have not yet learned their own gestures believe, it requires more than a hand to be able to paint (*S*, 83). Particular features, such as the length of one's fingers, affect one's style of playing the piano. Pianists do benefit from such variable characteristics of hands as flexibility and slenderness. This does not mean that a thing-hand or a thing-body is presupposed, nor that expression would be duly dependent on form. To some extent, one's style of playing is tied to the form, to certain qualities and features, but these do not determine the style of playing no more than physiological or psychological peculiarities or the "accident of one's body" determine the meaning of an artist's work[310].

Style must have a perceptible form for style cannot exists without "material aid" no more than a poem or painting. However, style is not a piece of clothing composed of gestures and expressions, nor is it a mind or soul hiding behind the gestures[311]. Style is "in between"; similarly to how the color of the skin is altered by both the texture of the skin and the thing that reflects upon it (see also *SNS*, 65). Merleau-Ponty reminds us that love and hate, and anger and shame are not psychic facts hidden in one's consciousness and thus invisible to others. These emotions exist "*dans* ces gestes," *in* those gestures and, in consequence, the meanings of gestures are immediately, with spontaneous perception, readable in the gestures. (*SNS*, 63, 67, 73.) Furthermore, Merleau-Ponty finds that upon actual space (*espace actuel*) there is superposed a virtual space (*espace virtuel*), where we are already corporeally installed (IMP, 405)[312]. The overlapping between the virtual and the actual is more persistent and evident than ever. One only has to observe the impacts of *Pokémon Go*: virtual fantasy settings are imprinted on actual locations (via technology)[313]. People gather for instance in parks, and even though they appear to be focused on their smartphones, together they engage the surroundings in a particular kind of intertwinement, which alters their perception of the situation. The virtual enters the actual surroundings, as part of action and perception. However, in cyberspace the physical body of the other may be permanently absent. Yet, there must be a recognizable *comportement* since, as I shall argue next, it is style which is situated in virtual centers.

---

310 It has been suggested that Cézanne's unusual style of painting would have been caused by a *defect in his vision*. However, Merleau-Ponty is unwilling to accept any such physiological explanation. See *SNS*, 13–33.

311 Claude Leford (1986, xii–xiii) suggests that Merleau-Ponty proposes a concrete theory of mind which "was to be constructed around a new idea of expression which was yet to be completed, of an analysis of gestures or mimetic uses of the body and of all forms of language, to the most sublimated language of mathematics."

312 Merleau-Ponty discusses this notion using apraxia as an example. Especially in *Phénoménologie de la perception*, he used "pathologies" to unearth "normality".

313 See http://www.pokemon.com/us/pokemon-video-games/pokemon-go/ [Accessed in August 2016.]

Style extended to virtual space and cyberspace

There is a system of correspondence between virtual and actual spaces, as well as between my spatiality and the spatiality of others. Virtual space does not detach us from our embodied situation or actual space, it *assumes* them. Furthermore, virtual space is a cultural space, it is a space which not all can reach. Fascinatingly enough, for Merleau-Ponty virtual space is not accessible to animals (IMP, 405). In our current society, action situated in cyberspace as a particular form of virtual space could be regarded as the aspect that distinguishes "cyborgs" from "others". If we live in a cyborg society, those without the ability to reach this particular cultural and centrifugal space might prove to be something else than cyborgs. Merleau-Ponty, of course, does not approach virtual space in this sense. However, his contemplation of expression in literature (and art) clarifies how style is extended to and recognized in the virtual: "This accent, this particular modulation of speech, if the expression is successful, is gradually assimilated by the reader, and it gives him access to a thought to which he was first indifferent or even resistant"[314](IMP, 406). In virtual space, style is about the same embodiment, the same *comportement* as it is in actual space. This complicated relation between the actual and virtual is analyzable within the concept of *extended style*.

Discussions concerning cyberspace include a myriad of abbreviations: ICT (information and communication technology), HCI (human-computer interaction), CMC (computer-mediated communication), VR (virtual reality), and MUD (multi-user dimension), not to mention WWW (World Wide Web). To offer a simplified version of the relation between these abbreviations: developments in ICTs have led to HCI, which creates CMC technologies to replace face-to-face communication. Interaction and social relations may take place in MUDs, which may be for instance game worlds. VR, involving engineered emulations of reality, may still sound a mythical world since new kinds of electronic prostheses are continuously invented and these computer-generated environments become persistently more "believable". Cyberspace, however, signifies something as mundane as the WWW––not as mythical a world as one might gather from the most utopian/dystopian views of cyberspace. At its very briefest cyberspace is "a computer-generated public domain that has no territorial boundaries, is controlled by no single authority, enables millions of people to communicate around the world," as is described on the first page of the book *Governance of Cyberspace*[315].

---

314 "Cette accent, cette modulation particulière de la parole, si l'expression est réussie, est assimilée peu à peu par le lecteur et lui rend accessible une pensée à laquelle il était quelquefois indifférent ou même rebelle d'abord."

315 This statement is from the editor Brian D. Loader and it occurs before anything else in the book. Hence the lack of the page number.

Cyberspace is tied to cybernetics and designated a techno-domain, a matrix which itself "gives form to a virtual space behind the computer screen where physical presence is replaced by incorporeal relationships which take place increasingly in computer-simulated environments" (Loader 1997, 4)[316]. The idea of the mind or consciousness taking priority, or even the dream of escaping the prison called body are, at least partly, echoes of the origin of the term "cyberspace"; a term coined by the science fiction writer William Gibson. With this term, Gibson referred to a future computer network where users *mentally* travel through matrixes of data. From a Merleau-Pontian point of view, action situated in cyberspace must be a matter of embodiment, the *rayonnement* of embodiment, not a matter of the mind floating in an immaterial space: perception, action, and expression are thoroughly corporeal and indistinguishable from shared expression, the manner of being "in reality".

Merleau-Ponty presents that "the voice of a friend on the telephone delivers him to us as if he was wholly there in his manner of calling us and saying goodbye"[317] (*S*, 69). Among friends, such a presence and recognizability is presumable but, according to Merleau-Ponty, we are able to "put a face" to a voice and even to the writings of those we are not familiar with:

> If unprejudiced subjects are presented with photographs of several faces, several silhouettes, copies of multiple writings and recordings of multiple voices, and asked to assemble a face, a voice, a writing, we find that, in general, the assembly will be done correctly or that the number of correct assemblies exceeds the number of erroneous assemblies[318] (*SNS*, 68).

CMC technologies are considered different from certain earlier communication technologies such as telephones. Even though in a telephone conversation the person is not seen, their voice and its modulations are present, meaning that their style is rather recognizable: a hearable voice generates (inter)corporeality. Currently, cyberspace mainly refers to the internet accessible by a computer (or a smartphone). MUDs are text-based and require typing. Thus fingers and, consequently, the whole body remains essential. Domains based on visuality require perception. Even more evidently so when the virtual enters the actual

---

316 Here Loader cites John Perry Barlow, who has played a significant role in the development of "online" culture. Loader (1997, 4–5) clarifies that Barlow believes in an alternative civilization of the mind, a civilization which is naturally evolving in cyberspace and will replace "the politics of the flesh, sovereignty, military force and national boundaries." It would truly be a new civilization considering the fact that bodies, in a sense, are conducts and conduits of politics and identities. In this sense, cyberspace would be a rather mystical world. Yet, as Loader (ibid.) notes, even though such utopias are powerful, a demystification of cyberspace is needed.

317 "[...] la parole d'un ami au téléphone nous le donne lui-même, comme s'il était tout dans cette manière d'interpeller et de prendre congé [...]."

318 "Si l'on présente à des sujets non prévenus la photographie de plusieurs visages, de plusieurs silhouettes, la reproduction de plusieurs écritures et l'enregistrement de plusieurs voix, et si on leur demande d'assembler un visage, une silhouette, une voix, une écriture, on constate que, d'une manière générale, l'assemblage est fait correctement ou qu'en tout cas le nombre des assortiments corrects l'emporte de beaucoup sur celui des assortiments erronés."

similarly to the phenomenon of *Pokémon Go.* Advanced ways of entering cyberspace, such as transcending the body's limitations via an electronic prosthesis, require intertwinement and *rayonnement*. For those dreaming of escaping embodiment, the body may appear as an excess baggage, particularly if the visor included in the prosthesis delimits perception and one does not perceive one's own body: the boundaries of the body are not necessarily visible within such technologically altered vision. However, even in a living situation, as intertwinement occurs, our perception is focused on the task at hand. We do not continuously reflect on the posture of our body. As we concentrate on the task at hand, we may even forget such overwhelming sensations as pain. Once the task is accomplished, the pain has a tendency to recur.

I singled out *rayonnement* as an essential part of embodiment in an actual situation. At the level of the virtual, we may emit our style into cyberspace in a similar manner that an "artist radiates his style into the fibers of the material he is working on"[319] (*S*, 107). *Comportement* radiates into works of art, meaning that style becomes extended. Similarly style radiates into the fibers of cyberspace. Through *virtual presence* and *telepresence*, we communicate with each other, carry out chores, and report about our lives without face-to-face contact. Loader clarifies that new forms of human interaction emerge from such developments in ICT which have the capacity to transcend certain time and space delimiters (Loader 1997, 1). As Lyon (1997, 27) formulates: "The term 'cyberspace' itself hints at a 'space' being created where previously none existed." However, paintings and novels also compose a virtual center and create a space where none existed. Works of art assume (inter)corporeal action. Artists would be blind to their works without the perception of others who, for their part, bring these oeuvres into being (*S*, 72, 84, 123–124). Unfortunately, even if I had a drawer full of poems, I would not be a poet, not without presenting my writing to others who leave their mark to these writings by their reactions; reactions which establish whether these "words that stay" are poems or drafts. Only by inviting others to take part in this creative gesture, in this silent art, these printed words or painted pictures become oeuvres (*S*, 83). There is no action, not even in cyberspace, without others: one must be perceived by others, even if this is done by pushing a "like" or "dislike" button. In CMC, in cyberspace, as Lyon (1997, 26) reminds us, "mutual recognition and intention exist, in principle, as does the possibility of identification." How could this identification be possible, especially as cyberspace is the promised land of masquerade, if there was no perceptible *comportement*?

Regarding works of art as thickenings of an artist's manner of perceiving may shed light to readability: if we remember the inextricability of perception, action, and expression, it can be thought that a particular manner of perceiving is revealed in oeuvres, and consequently a particular manner of treating situations is also implied: style is an exigency issued from the painter's

---

319 "[...] l'artiste fait rayonner son style jusqu'aux fibres de la matière qu'il travaille."

perception[320] (*S*, 87). In Merleau-Ponty's opinion, artists attempt to make the world visible: paintings, if the artists are skillful enough, may grasp what they perceive. It is not a perception of a landscape of objects passively observed but a unique manner of perceiving, a perceptual confrontation with and within the landscape. Yet, especially in cyberspace, identification is a complex issue: false identities are constantly created or identities stolen. This is not uncommon in the world of art either. By examining an artist's manner of painting, by adopting the painter's style, works of a similar kind may be painted. Generally, these replicas are revealed by a closer examination by those familiar enough with the original paintings, as may also be the case with false identities in cyberspace. As Merleau-Ponty finds, *expérience plus ample*, further experience, may reveal these masquerades (PriP, 58–59). This issue relates to the art of grasping style, which I will examine shortly.

The works of Vermeer, as Merleau-Ponty presents, speak the language of Vermeer. To paint like Vermeer would be a matter of capturing his style. To manage to do so would require the ability to paint *spontaneously* like Vermeer, which is impossible especially if one does not share the historical and cultural background in which the artist was embedded, which contributed to the meaning of his paintings. (*S*, 98–99.) "From the simplest perception of movement to the experience of painting," argues Merleau-Ponty, "there is always the same paradox of a force in a readable form, a trace or signature of time in space"[321] (MsMe, 20). Living situations, virtual centers, and cyberspace, involve the spatiality and temporality of action. In living situations, temporality occurs so fast that we seldom have time to considers our manner of action and, hence, expression. According to Merleau-Ponty, in paintings the virtual center, the expression, is as spontaneous as in living situations: one cannot choose one's style, not even the stroke of the brush, from the myriad of possibilities, even though it may appear so, as is proved by a film which shows Matisse painting.

Unlike in real life, in films the timeline of events can be changed. Showing the process of painting in slow motion reveals certain aspects otherwise invisible to the bare eye. In the case of Matisse painting, slow motion revealed that Matisse's hand hesitated: it appeared as if he chose his brush stroke from some realm of possible strokes to fulfill a certain condition of the painting. (*S*, 73–74.) Even though Merleau-Ponty does consider such an approach artificial, and is against Malraux's idea of style as something an artist must master "comme s'il était une *fin*"––"as if it were an *end*"––this film apparently puzzled him (*S*, 87). As we can gather from the fragments of style, we do not create an individual style, we already have a style and this style is who we are. Matisse

---

320 Here I have shortened Merleau-Ponty's original statement: "Il faut le [style] voire apparaître au creux de la perception du peintre comme peintre: c'est une exigence issue d'elle."

321 "De la plus simple perception de mouvement à l'expérience de la peinture, c'est toujours le même paradoxe d'une force lisible dans une forme, d'une trace ou d'une signature du temps dans l'espace."

may have hesitated, or so it appeared in slow motion. In living time the process of painting is such that creating one's style while expressing is impossible; one can only express, not choose one's manner of expressing from some realm of possibilities. Still, this implies a possible fracture: cyberspace may create a temporality which corresponds to neither an actual situation (living time) nor a virtual center (a moment of artistic expression). On the one hand, it can be thought that in cyberspace the wholeness of expression is temporally closer to living situations than virtual centers of art. A style extended to time-space can acquire an instant response; sometimes even the lack of responses may serve as a response. In the field of art, expression is instant but sometimes the wholeness of expression, the virtual center of a work of art, may prove worlds apart. Books are published long after the writing process. Paintings may be kept hidden for a certain period of time by the request of the artist. As a result, the actual effect between the actual and virtual is delayed. On the other hand, there is a small fracture in the timeline, which enables hesitation, even an alteration of one's response. In living situations, we do not have a lexicon of expression: we cannot choose our response but we only have to respond instantly with our gestures and expressions with those of others. In cyberspace, this fraction provides the possibility of subtle restyling: cyberspace identities are true in certain domains, but generally they represent a particular version of us. For example, most people would be unwilling to post compromising pictures of themselves on Facebook.

Defining cyberspace as a techno-domain and comparing style to art manifest the aspect of oxymoron: it is tempting to consider style a thoroughly aesthetic figure inserted into an altogether technological background. This might appear a promising approach, perhaps even worthy of further examination if the cyborg was understood as a compound of thoroughly aesthetic and utterly technologizing forces. However, as was already disclosed in Part Two, the condition of novelty would be refuted. Moreover, it is possible to embrace cyberspace as an *aesthetic domain*. Rutsky makes the following notion concerning virtual reality:

> [...] the minimalist tendency of high-tech aesthetics is not limited to exterior design, nor even to technological hardware itself. In VR 'reality' too is 'formalized', 'aestheticized': it is subjected to an aesthetic that abstracts and reduces it to its minimal elements, to the status of (invisible) bits of information. (Rutsky 1999, 111.)

Certain aspects of cyberspace appear to embody an understanding of aesthetics proposed for instance by Baumgarten[322]. But, unfortunately, the question of

---

322 In his article "Sports Viewed Aesthetically, and Even as Art?" Welsch designates Baumgarten's project as opposite to the dream of disembodiment: according to Welsch (2005, 137), Baumgarten wanted to emancipate the body and senses from certain old metaphysical constraints and by doing so aimed towards a radical cultural change which would make the body and senses as important as intellect and reason. In addition, the virtual is one of the semantic elements related to aesthetics (e.g. Welsch 1997, 15).

how and to what extent cyberspace is both a techno-domain and an aesthetic domain is a question too vast to investigate in this study. However, cyberspace will be revisited within the notions of art and aesthetics when I investigate the forces from the outside in Chapter 7.

Even though art provides certain possibilities to invent expression, art is not an expression of some "depths of the self"––it is expression within certain "historical necessities" (see also IMP, 406–407; *SNS*, 35). Similarly to how speech is "but a fold in the immense tissue of language,"[323] expression is a fold in the immense tissue of expression (*S*, 68). Style, as well as art, require *engagement*[324]. In Merleau-Ponty's vision, speaking is not a matter of a mind speaking with another mind, nor is it a matter of one constituting meanings from the abyss of being (*S*, 27, 35). "When I speak or understand, I experience that presence of others in myself or myself in others [...]"[325] (*S*, 157). It is about being of the same flesh as others, and yet, with a distance that ensures distinctiveness. The wholeness of expression contains intercorporeal exchange: "we do not have to choose between the *pour soi* and the *pour autrui,* between the thought according to us and according to others, but that at the moment of expression the other to whom I address myself and I who express myself are incontestably linked together"[326] (*S*, 118; see also *PM*, 19, 46–47; *S*, 65; *SNS*, 75; EP, 36; see also IMP, 405–406).[327] Thus, in addition to being a moment of singularity, style refers to something shared: we take part in the action of history. This entails that shared style is essential in apprehending the phenomenon of the cyborg: a singular style is inserted into a cultural background. Style is shared. This shared style enables singular variations, and it is not a universal form but one of an epoch. As I shall next propose, the novelty of the cyborg condition is related to shared style.

---

323 "[...] elle n'est jamais qu'un pli dans l'immense tissu du parler."

324 The concept "engagement" is used also in the field of contextual aesthetics and happens to capture, if one follows Arnold Berleant's definition, the relevant features of Merleau-Ponty's ontology. According to Berleant (2005, 28), "aesthetic engagement renounces the traditional separation between the appreciator and the art object, the artist and the viewer, and the performer and these others." See more in Berleant 2005.

325 "Quand je parle ou quand je comprend, j'expérimente la présence d'autrui en moi ou de moi en autrui [...]."

326 "[...] nous n'avons pas à choisir entre le *pour soi* et le *pour autrui,* entre la pensée selon nous-mêmes et la pensée selon autrui, mais que dans le moment de l'expression, autre à qui je m'adresse et moi qui m'exprime sommes liés sans concession."

327 The immense importance of *differences* in language, which Merleau-Ponty learns from Saussure, is one of his central concerns: signs only have meaning when profiled against other signs (*S*,63). On institutions and language, see *PM*, 47–53.

6.2 Shared Style

Merleau-Ponty views expression as the first language, which enables engagement in an infinite number of situations (IMP, 406). Moreover, he proposes that in expression, in one's style, one bears that which is proper to oneself, but at the same time one is also generic. Especially in his contemplation of art, Merleau-Ponty attempts to understand why something that one culture has produced has meaning for other cultures; a meaning which is not necessarily the original meaning but a meaning nevertheless. Behind shared style, there is a strong emphasis on *entourage*, the whole setting*:* according to Merleau-Ponty, what made communication possible before speech existed were our forms of conduct and rootedness in a *sensible* world*,* the certainty that one perceives others in the world as part of one's living situation, "and thus everything the other does already has the same meaning as what I do, because his action (inasmuch as I am the spectator of it) is aimed at the same objects with which I deal"[328] (*PM*, 60). Here Merleau-Ponty closes in on *expression primordiale*: "all human acts and all human production compose a single drama"[329] (IMP, 408; see also *S*, 108, 390). Merleau-Ponty does not deny cultural distinctiveness but is confident that different cultures do not remain so very separated for very long: despite all the diversities, which occasionally are more important to acknowledge than the resemblances, Merleau-Ponty presumes a prevailing manner of expression; an expression which can only be understood by binding perception, history, and expression and read in the meaning of this oeuvre (IMP, 408). The unity of our shared style is manifested across spatial and temporal distances, as a single art, a single cumulative history (*seule histoire cumulative*) (*S*, 110–111). Style as a composing force extends beyond composing a singular style, even beyond social classes: style composes societies. Again, consulting Arendt is beneficial: "Plurality is the condition of human action because we are all the same, that is, human, in such a way that nobody is ever the same as anyone else who ever lived, lives, or will live" (Arendt 1958/1989, 8). Arendt assumed that, instead of human nature, humanity is tied to conditions which may radically alter.

In his essay "Le langage indirect et les voix du silence", Merleau-Ponty examines Malraux's rumination on the issue of shared style in art: how is it that a same style of painting can be reinvented somewhere else more or less simultaneously? How is it possible that styles are singular but "that oeuvres resemble one another and that individuals understand one another?"[330]

---

328 "[...] et qu'ainsi tout ce que l'autre fait déjà même sens que ce que je fais, parce que son action (en tant que j'en suis spectateur) vise les mêmes objets auxquels j'ai à faire."

329 "[...] tout les actions and les production des hommes se composent donc dans un seul drame [...]."

330 "D'où vient donc que des œuvres se ressemblent, que des individus se comprennent?"

wonders Merleau-Ponty. He argues that painters' gestures are brought together in a single (unfinished) art; in a single style forceful enough to gather spatially and temporally scattered expressions and styles. (*S*, 110–111.) All the parties involved in expression are also part of history and a social world; part of culturally propagated action (*VI*, 152). Shared style gives a form to an epoch by imprinting the most infinitesimal aspects of society. Malraux found his solution by presupposing a "spirit of painting" (*l'Esprit de la Peinture*), a solution which Merleau-Ponty views as belonging among Hegelian monstrosities (*monstres hégéliens*), which eliminate the contingencies of history. Our living and active bodies capable of gestures do not find such abilities by drawing *puissance* from a separate spirit. Hence, Merleau-Ponty sees no reason to presume that some spirit of the world is operating in us but finds every reason to seek the explanation from the simplest acts which already surround expressive action: movement and perception. As perceptive beings we participate in a style which we co-ordinate without completing it. Style is about becoming without an end. No more than singular style is a matter of a soul entering a corporeal machinery (*machinerie corporelle)* is shared style a matter of the spirit of the world entering an entirety of active bodies. (IMP, 404, 408; *S*, 104–107, 111.)

The history of painting, running through oeuvres composed by painters situated apart, rests upon expression: it is expression which gathers these efforts into a whole. Artists do respond to the same cultural situation, but we are not puppets of history––history obtains its life from us. (*S*, 111–121, 367). We are part of situations and history but not destined by these situations, for expression ensures singularity by drawing from the historical situation (IMP, 404). Behind different cultures and episodes of history there are, according to Merleau-Ponty, *les modes de travail*, modes of work (IMP, 408). The paradox of constancy and change at the level of shared style and the possibility of "cyborg(ed) style" are about observing this situation on a larger scale: historically, there might have been a period so different that its meanings are lost––we might not understand primitive people––and in art there are stylistic periods. However, parts of the past may reveal our present and our future (EP, 56–57; *SNS*, 58). The style of a new period embodies the style of previous epochs, their residuals which have reached a mythical level; like the epoch of man-machines, which was prepared for by Descartes, came to its peak in the Fordist mentality, and still remains influential, even a compelling part of our "cyborg society".

To understand style, whether cyborg(ed) or not, one must have some "inner" possibilities for this understanding, and this "inner" is inextricable from a certain cultural background one is inserted in; a certain shared style. Merleau-Ponty's concept of style is grounded upon the Self-Others-things triangle. We exist in and through the perception and expression of others who are part of the same style. As a result, expression must be considered to be the moment when one is projected onto others and one simultaneously becomes introduced to them––one's singularity is revealed against that which is shared. Therefore, recognition of style is a matter of blending in and standing out.

Recognizing style: blending in and standing out

The art of grasping style is a matter of understanding the meaning of the whole, that is, the meaning of an attitude engaged with one's own attitude in an intercorporeal situation. As mentioned, style is somehow "in between". For instance, emotions as styles of conduct (*styles de conduite*) are not something internal and not only something visible to others; emotions are of others and the world, they are the variation of relationships readable in our bodily attitude (*SNS*, 67). Style is about subtleness: if one's conduct is too unfamiliar, one becomes defined by "Otherness" instead of as "other", but too familiar a conduct results in a lack of singularity.

In several theories of art, defining a work of art or an art period depends on isolating specific features or a set of features (e.g. Altieri 1989, 59). Hence, style is rendered to essentialist and analytical use, regardless of whether style is designated to concern art or embodiment. In Merleau-Ponty's opinion, analytical thinking presumes a mind or soul that ensures unity and, moreover, the unity of culture is shattered and recomposed (*S*, 111). Opposing such an approach, Merleau-Ponty reminds us that style cannot be decomposed into its constitutive features no more than perception can be decomposed and reduced to a collection of sensations: style escapes analytical thinking and intellectual analysis (*PhP*, 213). The whole (which is not an ideal whole) exists prior to its parts, and discovered meanings are not of the conceptual order. Meaning does not exist except as a style. Style ensures recognizability even though we cannot isolate recurring identical elements or identical arrangements of elements. (*S*, 111; EP, 26; PriP, 47–48; Lingis 1994, 5.) Furthermore, style is accessible only through a direct engagement, even if this engagement is of a virtual kind: works of art are accessible only through a direct contact. If one has not seen a specific work of Cézanne, it is impossible to comprehend it based on a vocal or written description (*PhP*, 176). However, if one has seen a multitude of Cézanne's works, one can also recognize works one has not yet seen as his. It is the familiarity and constancy in the wholeness of expression which is recognized. To summarize: to perceive the wholeness of things is a matter of praxis rather than theory, and to recognize style and interpret it in a living situation is about conceiving it in a mimetic manner.

I will expand on this discussion by continuing with the aspect just mentioned: a mimetic manner of understanding clarifies the interconnectedness of shared and singular style. Style is visible in *comportement* or, even more profoundly, we are this *comportement*. Accordingly, recognition of style necessitates intercorporeality (*SNS*, 67–68). The art of grasping style is an act of recapturing: to understand a certain style, one must have a bodily *attitude* which can translate the encountered *comportement*; a reciprocity of intentions and gestures is required. This reciprocity that ensures communication and comprehension of *comportement* is not only a matter of reading other people's conduct. It is about receiving and making similar or comprehensive gestures; inhabiting the intentions of others in my body and vice versa (*PhP*, 215). When I meet people and perceive their gestures, I instantly respond to them with my

silent art of expression. The moment of understanding is a matter of *dire avec moi*: of silently accompanying the melody, the rhythm, of the other; of managing to take the other's expression into my own repertoire. The art of grasping style mimetically, by assuming someone else's manner of treating a situation in an imitative way, cannot be defined by analytic means; by intellectual analysis and an objectifying gaze. (*PM*, 42–43; *PhP*, 378.)

To illuminate the problem of mimetic behavior and, simultaneously, of theory and praxis, I will now present another case of androids, but a real life android instead of a fictional one: the case of Repliee Q1Expo. In the field of developing machines with a human appearance and aiming to mimic human behavior, the most convincing results have emerged from a foundation of environment-based sensing, intuitively understandable gestures, and shared attention based on the eyes and gaze. Such research led to the creation of the first most human-like machine, a "female" android named Repliee Q1Expo (there have been successors since), developed by Professor Hiroshi Ishiguro of Osaka University[331]. This kind of research on androids focuses on *subtle expressivity*––human-like body movements, facial expressions, eye contact, arm gestures, etc.––and aims to create emotional communication. (Sakamoto et al. 2005, 248.) According to Professor Ishiguro, "we have found that people forget she is an android while interacting with her. Consciously, it is easy to see that she is an android, but unconsciously, we react to the android as if she were a woman."[332] Hence this android appears simultaneously familiar and strange, and recognition remains equivocal: there is ambiguity in the actions and expressions of those interacting with this android.[333]

The case of Repliee Q1Expo captures the insufficiency of grasping style by intellectual analysis and an objectifying gaze: it is not our mind which anticipates what we are going to see, and intellectual analysis, which is based upon an actual calculation of effects, is impossible in a situation because, above all, it is never rapid and precise enough. To translate style into concepts or analytical language, set it under a "gaze", and divide it into its constituting features are all deemed impossible endeavors by Merleau-Ponty because style precedes any conceptual enunciations. It is impossible to offer an intellectual analysis of a certain style when one is engaged in a living situation, no matter

---

331 For more information about this android research, see http://www.geminoid.jp/en/index.html. [Accessed in May 2015.]

332 Professor Ishiguro's statement is from "Japanese develop 'female' android" by David Whitehouse, science editor for BBC News website: http://news.bbc.co.uk/go/pr/fr/-/1/hi/sci/tech/4714135.stm. Published on July 27, 2005.

333 According to Arto Haapala (2005, 44), outsideness and strangeness are characteristics of aesthetic consideration: "strangeness creates a suitable setting for aesthetic consideration" in contrast to familiar situations where the functionality of things is essential. Thus, it appears that our relation to others and things (non-human entities), which constitutes our manner of being, is either about a functional or aesthetic relation. Yet, as Haapala (ibid., 43–52) proposes, the distinctions termed "inside-outside", "familiar-strange", etc. could be challenged by everyday aesthetics, that is, by valuing the particulars of the everyday.

how evident it might be: there is no particular feature to be pointed out––a feature in itself has no signifying power. (*PhP*, 213; *PM*, 16; *SNS*, 63–68; *S*, 367; *VI*, 157.) "When someone––an author or a friend––has managed to express himself," states Merleau-Ponty, "the signs are immediately forgotten; all that remains is the meaning"[334] (*PM*, 16). The art of grasping this meaning is about seizing the meaning of a certain style *before it has been put into concepts* (EP, 27). For instance, Merleau-Ponty clarifies that between different writers such as Gide, Proust, and Valéry, there is an irrefutable quality of them being contemporaries recognizable to readers, but to establish an objective relationship, such as one between Husserl's philosophy and the works of Faulkner, would require infinite explanations and commentaries (*S*, 366–367). Here we are approaching the problem of both shared and singular style. To follow Arendt's lead:

> The moment we want to say who somebody is, our very vocabulary leads us astray into saying what he is; we get entangled in a description of qualities he necessarily shares with others like him; we begin to describe a type or a "character" in the old meaning of the word, with the result that his specific uniqueness escapes us. This frustration has the closest affinity with the well-known philosophic impossibility to arrive at a definition of man, all definitions being determinations or interpretations of what man is, of qualities, therefore, which he could possibly share with other living beings, whereas his specific difference would be found in a determination of what kind of a "who" he is. (Arendt 1958/1989, 181.)

If our prevailing shared style is cyborg(ed), recognizing someone as a cyborg does not happen in a conceptual sense or by identifying them as a cyborg. When we meet other people, we do not continuously recognize them as people. This *what* would become evident and visible if someone we met was *too* different. In the case of Repliee Q1Expo, it is as if this "how" and "what" alter like the rabbit-duck illusion, the famous ambiguous image, which is impossible to seize by intellectual analysis (see also *SNS*, 65).

By giving primacy to perception, Merleau-Ponty does not disregard the importance of historicity and culture or the possibility of moments of errors. In the case of Repliee Q1Expo, there are thus a few possible explanations to the change in people's attitude when they realize they are interacting with a machine instead of a woman. First, this change can be interpreted within the idea of *expérience plus ample*: further experience rectifies perceptual mistakes (PriP, 58–59). Second, the situation can be considered a moment of error (*SNS*, 68). Dillon describes these possibilities as follows:

> If one thing appears in the 'place' of another, I may confuse them; but if I explore both the worldly relations constituting the place and the manner in which things appear, I can sort them out. If, for example, someone masquerades as someone else (or, more commonly, as someone other), he might succeed momentarily, but would almost inevitably fail if examined in detail over a period of time. Style and place in the world function as ethological fingerprints. (Dillon 1988, 80.)

---

334 "Quand quelqu'un,—auteur ou ami,—a su s'exprimer, les signes sont aussitôt oubliés, seul demeure le sens [...]."

The case of Repliee Q1Expo does not only point to the problem of conceptualization (theory) but also reveals how knowledge production affects perception (praxis). The case of Repliee Q1Expo could be considered a masquerade, but it is rather evident that our culture, in the sense of the knowledge produced by it which insists that androids *are mere machines* and thus *not humans* (or even cyborgs), would take over our perception and, consequently, action. I do not know what actually happens when people realize that they are facing a machine, that is, a thing within the prevailing field of knowledge[335]. Nevertheless, even though Repliee Q1Expo is a machine by categorical definition, it appears that before this realization, her *comportement*, which after the fact is understood as functioning, does have a *meaning*. Familiarity may be nothing but a perceptual habit; a habit most likely upheld by knowledge production. Not that long ago, seeing a person walking and talking alone would probably have evoked reactions and expressions related to strangeness. At present, the reaction is most likely one of familiarity: we presume that the person is having a conversation with someone via a hands-free device.

The knowledge that designates something as a machine also defines whether this something is about mere functioning or about *comportement*[336]. Transformations in our "knowledge of man" (*la connaissance de l'homme*)[337] affect recognition of style and, as a result, both singular and shared style: "These changes in our conception of man would not find an echo in us if they did not converge remarkably with an experience we all, scientist or non-scientist, participate in, and which therefore contributes to our form more than anything: I mean political relations and history"[338] (*S*, 384). According to

---

335 A robot prima ballerina fascinated people in its premiere in Gothenburg, Sweden, on September 23, 2010. Even though the audience was well aware that this "ballerina" performing the dying swan was a robot, they responded with great emotion. Beauty was described as the most important reason for this emotional response. Computer scientist Lars Asplund explained that the idea behind this robot prima ballerina was in showing how robots are not industrial and functional machines. Of course, Tchaikovsky's beautiful music was part of this situation and, thus, part of the emotional response. Nevertheless, beauty was essential. See http://www.newscientist.com/blogs/culturelab/2010/10/robot-prima-ballerina-debuts.html. [Accessed in May 2015.]

336 Knowledge production has immense effects on perception and, hence, recognition. In accordance with technological developments in robotics, the line between humans and machines, between *active* and *functioning* entities, has been drawn and redrawn. Including "non-humans" as part of the group of "humans", "persons", or "embodied agents" would lead to massive changes in the whole structure of society, and consequently I do believe, in the light of current knowledge, that androids have little chance of being recognized as "embodied agents". However, in 1795 Friedrich Schiller proposed in his book *On the Aesthetic Education of Man* (1982, 219) the idea of an aesthetic state: "In the Aesthetic State everything––even the tool which serves––is a free citizen, having equal rights with the noblest [...]."

337 See *S*, 366.

338 "Ces changements de notre conception de l'homme ne trouveraient pas tant d'écho en nous s'ils n'étaient dans une convergence remarquable avec une expérience à laquelle nous participons tous, savants ou non-savants, et qui donc contribue plus

Merleau-Ponty, "it is impossible to say where historical forces end and ours begin"[339] (*PhP*, 202). Whether Merleau-Ponty's conclusions present a case of good or bad ambiguity, style comes forth as *historically constituted*––"we are in the field of history"[340]––which brings forward the aspect of novelty (*S*, 37; see also *S*, 366).

As a style, the phenomenon of the cyborg concerns plurality, equality, and distinction: the cyborg condition would mean that nobody is the same as others. Yet, defining style by describing either the shared or the singular facet as cyborg(ed) is rather impossible since style escapes conceptualization. When one defines things as substances, one tries to define what stays the same throughout time, what that something is and what its constitutive features are[341]. Style, instead, does not contain some features that can be pointed out and that would stay unchanged through time. The cyborg is an open and inexhaustible ensemble but still somehow recognizable through the equivalence of its perceptible proprieties and the style of its development. Merleau-Ponty valued great prose for its ability to seize the meaning of style, and in his attempt to find a way to depict style he sought to create a new category of prose, which would exceed literature through having a sociological meaning (IMP, 404–407; IH, 63.) If I was to follow Merleau-Ponty, I would have to write great prose about cyborg(ed) agency. Instead, I will propose another possibility within this attempt to portray cyborg(ed) agency: institutions are, in Merleau-Ponty's opinion, part of the symbolic systems incorporated in style––he even viewed symbolic space as real as physical space and supported by it. And vice versa: the meanings incorporated in one's style are also inherent in institutions, tools, and machines, in all modes of human exchange. (EP, 57.) If style is inherent in the infinitesimal aspects of society, and this background is sedimented in style, then style is visible in the elements of everyday life; in its practices, situations, and arrangements. Hence, it is possible to grasp shared style by unveiling prevalent conducts, conduits, and practices.

Towards the politico-historical constitution of style

In *L'Œil et l'Esprit*, Merleau-Ponty first deems cybernetics part of operational thought, which reduces the living body and consequently humans to machines: cybernetics produces information machines. Yet, he argues that neither works of art nor science are ever complete because there are such fundamental zones,

---

qu'aucune autre à nous former: je veux dire celle des rapport politiques et de l'histoire."

339 "[...] il est impossible de dire où finissent les forces de l'histoire et où commencent les nôtres [...]."

340 "Nous sommes dans le champ de l'histoire [...]."

341 Sara Heinämaa (1996, 159) proposes that Merleau-Ponty reinterprets the concept of essence, which is usually understood as something stable or as an abstract thing on a different level of reality compared to style, which instead is visible in the nature of change.

open and dispersed, which cannot be exhaustively explained. In cybernetics, this zone is about *information esthétique*; aesthetic information. (*Œ,* 11–13, 91–93). Hence, Merleau-Ponty manages to link the possibility of aesthetics to the science of man-machines. While this notion is consistent with the aspect of oxymoron, and the entry point of this study, Merleau-Ponty's prediction does not suffice. However, it does steer this effort of portraying agency towards cybernetics and the age of *technē:* as was established in Chapter 1, the age of the man-machine has been about the science of control, information, communication, efficiency, and regulation, whereas the origins of cybernetics contained the aspect of beauty. As learned from this investigation of style, previous periods may contribute to the understanding of new ones since historical periods are not completely distinct from each other: certain elements may re-emerge or be inherent in new stylistic periods (S, 111–113). Accordingly, viewing both the period of the man-machine and that of tool-bodies from a politico-historical standpoint may contribute to this effort to understand the current situation and shared style.

Foucault complements, as I shall propose, Merleau-Ponty's philosophy of style in all its facets. When it comes to singular style, Merleau-Ponty finds that one "preserves the same style in everything he says and in all his conduct even though he may change his milieu or his ideas"[342] because, as noted, style is a manner of treating situations (*PhP*, 378). Simultaneously, he asserts that style is dynamic, varying, and changing, and situations do alter one's style. Most importantly, Matisse's hand hesitated, even though this hesitation was invisible to the naked eye. I will treat this moment of hesitation as an entry point to self-fashioning, which is related to extended style, the effort to make one's life a work of art. As I shall propose, in new virtual spaces of action new trends of visibility, such as *selfies* and *blogs*, have emerged and are prompted, and they are related to this very effort. Accordingly, by investigating stylistics, it is possible to portray shared style and bring forward the intertwinement of aestheticization and technologization. This will be my effort in the next chapter.

342 "[...] il conserve le même style dans tous ses propos et dans toute sa conduite, même s'il change de milieu ou d'idées."

7 THE FORCES FROM THE OUTSIDE: STYLISTICS

Overview

Aretes kybernetikes, the origin of cybernetics, referred to the art of navigation. Plato associated this piloting to *epimeleia heautou*, self-care, which contained knowledge, control, and efficiency––all aspects of the production of the man-machine. Yet, the element of beauty (*kalós*) was prevalent; beauty, which in the age of the man-machine appears to have vanished: Foucault traced the emergence of the disciplinary form of bio-power, which produces efficient machines, to a period when aesthetics was sealed into its own sphere and a set of contradictory elements was established. These polar elements were not related to material constitution, i.e. the organic and mechanic, as the general definition of cyborg assumes. Rather, the elements delineated as contradictory were beauty and function, pleasure and utility, art and craft, and aesthetics and technology.

By the 1990s and onwards, on the one hand, the theme of the cyborg became central in attempts to understand and describe agency. On the other hand, the boundary between technology and aesthetics had begun to leak enough to provoke new theoretical approaches to aesthetics (everyday aesthetics, somaesthetics[343], aesth/ethics, etc.) and technology (*high technē*). Nevertheless, the phenomenon of the cyborg has remained a matter of techno-bio bodies, and, whether within the context of aesthetic surgery (Davis 1997; Kinnunen 2008), fashion (Finkelstein 1997), or cyberspace (Loader 1997;

---

343 *Somaesthetics*, as Richard Shusterman (2000, 138) defines, is "devoted to the critical, ameliorative study of one's experience and use of one's body as a locus of sensory-aesthetic appreciation (*aisthesis*) and creative self-fashioning. It is therefore likewise devoted to knowledge, discourses, practices, and bodily disciplines that structure such somatic care or can improve it." Shusterman (ibid.) sets both Foucauldian and Merleau-Pontian approaches under *analytic somaesthetics*; a branch which is presupposed by other branches, *pragmatic somaesthetics* and *practical somaesthetics*. Since my reading of Merleau-Ponty and Foucault is of a particular kind, and our definitions of cyborg are far apart (cf. Shusterman 2000, 30–33), I will not examine Shusterman's approach further in this study.

Baddeley 1997), Foucault's analytics of disciplinary power is frequently visited. Instead of asking, as Foucault himself proposes, "what difference does today introduce with respect to yesterday?" (WE, 34), new phenomena are frequently approached within practices which Foucault examined in the 1970s. In this chapter, I will take a different approach, one which emphasizes the possibility of a novel form of power.

In Chapter 4, Foucault's power axis served as a means to illuminate "yesterday's" practices that aimed to produce efficient machines. I used this power axis as part of my attempt to portray a form of man-machine. In order to shed light on the difference between the man-machine and cyborg from the entry point of fluctuation between technology and aesthetics, more details are needed concerning the proposed beautifying practices, and the suggestion of aesthetics prompting action ought to be scrutinized further. Accordingly, I propose that Foucault's ethical axis is relevant in trying to apprehend the aspects of novelty and oxymoron of the cyborg condition. This ethical axis is addressed in the second and third volumes of *Histoire de la sexualité* (1984), *L'usage des plaisirs*[344] and *Le Souci de soi*[345], and in several other writings, lectures, and interviews composed in the early 1980s. This axis is an inquiry into the arts of existence (*arts de l'existence*): "the reflective and voluntary practices by which men not only set the rules of conduct, but also seek to transform themselves, modify themselves in their singular being"[346] (*UP*, 18). The practices Foucault conceives as aiming to shape one's life into an oeuvre "which carries certain aesthetic value and responds to certain stylistic criteria"[347] (ibid.) were, in his analytics, prevalent in Greco-Roman culture, that is, in the age of *technē* and tool-bodies. As argued, (shared) style is tied to a certain period. However, previous periods may contribute to the understanding of new styles since historical periods are not completely distinct from one another: elements may re-emerge or be inherent in new stylistic periods. Accordingly, it is advantageous to isolate those practices which appear to have vanished during the rupture between tool-bodies and man-machines. I propose that the man-machine can be considered a powerful residue in cyborg(ed) style, a residue upon which a novel aesthetics of existence is redrafted. Accordingly, I will connect Foucault's aesthetics of existence with a new scene.

My effort in the first part of this chapter is in identifying practices which the aesthetics of existence comprises. I propose that Foucault's ethics as aesthetics counterbalances Merleau-Pontian style in all its facets: shared style is entangled with *stylistics*, singular style is *stylized*, and (in the age of cyberspace) power relations invest in extended style, presumably via *aestheticization*. There is a particular reason for this effort other than showing Foucault and Merleau-

344 Trans. by R. Hurley as *The Use of Pleasure* in 1985.
345 Trans. by R. Hurley as *The Care of the Self* in 1986.
346 "[...] des pratiques réfléchies et volontaires par lesquelles les hommes, non seulement de fixent des règles de conduite, mais cherchent à se transformer eux-mêmes, à se modifier dans leur être singulier [...]."
347 "[...] qui porte certaines valeurs esthétiques et réponde à certains critères de style."

Ponty as counterbalancing each other and upholding the figure-background structure: Foucault, as I will illuminate, demonstrates that there are practices of producing agency which disciplines do not comprise. As my goal is to track such "denounced" practices, which may be considered to be re-emerging upon the powerful residues of the epoch of the man-machine, in the second part of this chapter these practices will be used in order to analyze current ones termed beautifying practices as well as selfies and blogs, which are viewed as practices of turning one's life into a work of art. I will treat these practices as entailing stylization, i.e. making one's life a work of art with a beautiful form, as well as a re-emergence of an aesthetics of shared pleasures. Identifying these practices of aestheticization and associating them with technologized bodies will complete my portrait of cyborg(ed) agency.

7.1 Infiltrations into Singular and Shared Style

If we live in a cyborg society, we have to know, as Foucault would remind us, "the historical conditions which motivate our conceptualizations" (SP, 209). In the 1970s Foucault suggested, quite persuasively, that our current form of power is a disciplinary one and thus we live in a society of normalization––or that the type of society in this age of social control is a disciplinary society (TL, 107; TJF, 52, 57). This form of power invests in bodies through practices that aim to produce efficient machines but, as Foucault clarifies, power is exposed to the counter-attacks of bodies, which force power to retreat and reorganize its forces (PC, 1623; *VS*, 208). The form of power/knowledge is not constant. By the 1980s, concomitantly with the acknowledged point of transition from an industrial society to an information or post-industrial society, Foucault, unexpectedly, began an investigation of beauty, pleasures, and aesthetics. Pursuing historical awareness thus reintroduced the age of *technē*; an age that preceded the distinction between technology and art, which then characterized industrial society. However, since style is a unique composition, the cyborg as a shared style cannot rest upon the restoration of the concept of *technē*. *High technē* should be viewed as a unique composition. Nevertheless, if inscribed in a new scene, Foucault's aesthetics of existence, i.e. his analysis of set practices that prompt the making of oneself a work of art, may make it possible to portray cyborg(ed) agency as different from the man-machine.

Foucault proposed the aesthetics of existence as a response to the absence of morality (EE, 1551). Accordingly, as O'Leary (2002, 6) presents: "His analysis of the ethical systems of ancient Greek society identifies a broadly diffused idea of the aesthetic construction of the self as a key feature of Greek notions of ethics." O'Leary (Ibid., 7) continues: "When Foucault suggests that our problem today is the same as the problem which faced the ancient Greeks––that is, to constitute an ethics that is founded neither upon social nor legal institution––he

seems to imply the possibility that aesthetics could constitute such a base."[348] However, since the ethical order in Ancient Greece was, in Foucault's interpretation[349], imprinted in the *style of life*[350], I approach this axis of ethics by emphasizing it as an axis of experience and by examining stylization as a practice that infiltrates expression (*UP,* 34)[351]. Accordingly, my reading of Foucault's late work focuses on his following attempts: first, Foucault sought to isolate practices that aim to give a certain form to one's conduct; second, he analyzed how *comportement* was stylized; and, third, he unearthed what kind of stylistics prevailed in Greco-Roman culture. As Foucault discloses: "You could schematically say that in classical antiquity moral reflection concerning the pleasures was directed neither toward a codification of acts, nor toward a hermeneutics of the subject, but toward a stylization of attitude and an aesthetics of existence"[352] (*UP, 125*). Foucault does refer to sexual conducts, but as sexuality entwines all domains of life, the style of activity is Foucault's principal theme (*SS,* 49). In Foucault's analysis, the practices that constituted style in Greco-Roman culture comprised affecting one's attitude, gestures, and manner of confronting (*affronter*) situations, elaborating the conditions and modalities of action, and stylizing conducts––all facets of the Merleau-Pontian notion of style scrutinized in Chapter 6. (*UP* 43, 72, 84, 126, 129, 133, 139; *SS,* 125.)

As I shall illuminate next, self-relation (*rapport à soi*)[353], in Foucault's proposal, was a conduct of stylization inextricable from both control and beauty. I will suggest that self-relation is a counterpart to singular style, a set of

---

348 Foucault was reluctant to consider self-care in the light of contemporary politics but found historical analyses useful, and argued that we do not have to choose between the Greek world and ours (EPL, 1541; cf. OGE, 236). His late work has been viewed either as radically different from his previous efforts or as a different aspect of the same problem. Foucault remarks the *politics as an ethics* as his particular interest, and he becomes reluctant to use his previous terminology related to power relations, but he does hold that subjects are constituted through certain practices which alter in time. (PE, 375; EE, 1552.) Foucault remains, in his own opinion, sceptical, even hostile towards the conception of *the* subject. Moreover, in 1984 Foucault reminds us that "power is not a discipline; discipline is a possible procedure of power" and sees his earlier study as an analysis of certain practices: normalization as social and medical practices and discipline as punitive practices (PE, 380).

349 Foucault admits that classical texts left him in a state of uncertainty and hesitation (EE, 1549). He also used Pierre Hadot's descriptions in a manner which led Hadot (1992) to respond to Foucault's interpretations.

350 On the subject of Nietzsche's influence on Foucault's search for style, see O'Leary 2002, 1–6.

351 According to Foucault, every grand figure of sexual austerity relates to the axis of experience (*UP,* 34).

352 "On pourrait dire schématiquement que la réflexion morale de l'Antiquité à propos des plaisirs ne s'oriente ni vers une codification des actes ni vers une herméneutique du sujet, mais vers une stylisation de l'attitude et une esthétique de l'existence."

353 I have chosen to use translations related to the self without the definite article "the", meaning that instead of "relation of *the* self", "care of *the* self", and "cultivation of *the* self", I will use "self-relation", "self-care", and "self-cultivation". With this kind of translation, I attempt to avoid referring to a "definite self", which is misleading concerning both Foucault's efforts as well as Greek and Latin thinking. See also O'Leary 2002, 120.

practices aiming to stylize *comportement*. This also includes the element which I have proposed essential in apprehending cyborg(ed) agency: beauty.

Stylizing *comportement*

Foucault begins his analysis on the aesthetics of existence from regions of experience and forms of *comportement* which serve as material for stylization. Accordingly, Foucault maps the stylization of (sexual)[354] conduct within three grand arts of self-conduct: dietetics, economics, and erotics[355]. These are everyday practices, *technēs* of the self rooted in cybernetics: even though Foucault does not mention the term *aretes kybernetikes*, he does link *technē* to the skill of navigation: *technē* is defined as a particular manner of directing oneself towards the most beautiful and accomplished life possible. Furthermore, as Plato's dialogues revealed, cybernetics includes references to self-care, which is one of Foucault's main concerns in his studies on the aesthetics of existence. (*UP*, 34–35, 45, 49, 183, 199, 321–324.)

As my portrayal of cyborg(ed) agency reached the layer of style, I depicted style as a manner of being which is not constituted by individuals in an active manner: style is not an *end*. Yet, style is both constant and changing, it evolves even though it is not determined by individuals, while individuals are not puppets of history either. I also introduced "Matisse's hesitating hand" (Chapter 6): in a film of Matisse painting it appeared that he chose a brush stroke to fulfill a certain condition instead of it being impromptu (*S*, 73–74, 87). Merleau-Ponty was against Malraux's notion of style as an end for a rather obvious reason: style is one's singularity. Accordingly, to claim that we should create a style is a paradox. Style already *is*––one already *is* a style. Hence, to create a style cannot be about creating singularity, which already makes us recognizable: there is always something constant in one's *comportement* even if situations alter. Nevertheless, since Merleau-Ponty acknowledges that style is changing and that situations affect one's style (even though new situations are hardly ever completely new), this manifests an entry point to stylization (see *S*, 106). In my interpretation, Foucault is interested in an aspect of style which confounded Merleau-Ponty, namely mastering one's own style, which proves a matter of stylization through *technē*, *askēsis*, and *enkrateia*, which are all efforts

354 Sexuality was a pivotal element to the practices of bio-power––Foucault believed that "the political significance of the problem of sex is due to the fact that sex is located at the intersection of the discipline of the body and the control of the population" (TP, 125). However, in *L'usage des plaisirs*, Foucault peruses texts of sexuality in order to elaborate on his analysis of Greco-Roman culture, and he uncovers the lack of the concept sexuality *per se* in Greek and Latin. Instead, there is a myriad of words to describe relevant gestures, acts, and practices.

355 In *Le souci de soi*, Foucault includes analysis of dreams in the art of living. He begins his research by reading *La Clef des songes* as a manual of life; an instrument to use in confronting different situations. This book about dreams offers indications concerning generally accepted attitudes and modes of current appreciations. (*SS*, 17–50.)

containing art, aesthetics, and beauty in addition to control, regulation, and efficiency, which have been identified as practices producing the man-machine. Self-relation comprises these practices of fashioning oneself and elucidating a singular mode of being. (*UP*, 40–44, 324.)

Self-relation, according to Foucault, was the basis for the emergence of free man (*UP*, 287). He relates freedom, which primarily was a matter of not being a slave, to *êthos*; a particular kind of *comportement* and way of being. This *êthos* was thus visible in the manner of walking, the posture of the body, clothing, the calm manner of responding to events. A man with beautiful *êthos* was a man who exercised his freedom in a desired manner[356]. To achieve such a freedom required continuous effort and practice without indications of self-centeredness or egoism.[357] In Foucault's reading, *êthos* refers to a manner of acting and treating situations, the whole field of action, a whole style of life, involving things and others, and temporality and spatiality, which are all aspects of the Merleau-Pontian idea of singular style. Accordingly, continuous perceptual attention towards one's environment was required. (*SS,* 125; see also *UP*, 199.)[358] Self-relation was a practice of self-stylization, a practice of altering one's gestures and action. Achieving a beautiful *êthos* required *technē* and *askēsis*.

Foucault finds that *technē* refers to technology too strongly. *Technē*, in Foucault's interpretation, is a self-relation which includes an aspect of governing: it is about *technē tou biou*, an art of living (OGE, 235). *Technē* combines rules, knowledge, and practices to attain a certain goal. However, instead of resting upon dividing practices, the effort is in modifying the whole manner of acting. *Technē* guides action in a given moment, in a particular context, but by controlling action according to laws or universal regulations, not passively or through reaction. On the contrary, individuals may modify their own action through their attitude and search for a particular, singular manner of acting. (*UP*, 84; *SS,* 28.) However, since *technē* did not contain the distinction referred to in this study as one between aesthetics and technology, it would be an error to deduce that Greco-Roman culture was a culture of aestheticization. As has been argued in the course of this study, a forceful distinction between mechanical arts and beaux arts was established from the late nineteenth century

---

356 Foucault's interest in freedom is manifold. For example, he considers sexual temperance (*tempérance sexuelle*) an exercise of freedom since it is a way human beings relate to themselves in their relations to others. (UP, 125.) He relates ethics to this act of freedom by designating freedom as the ontological condition of ethics (*La liberté est la condition ontologique de l'éthique*) but in the sense that ethics is the reflexive form that freedom takes. (EPL, 1531.) Additionally, the "techniques of the self" signify a process of liberation (EPL). The question of freedom is too large to examine in the framework of this study but has been investigated by others, e.g. Johanna Oksala (2002; 2005).

357 There is room to criticize Foucault for imposing the "modern self" on ancient texts (see O'Leary 2002, 70–73).

358 Foucault makes references to *oikos*, which includes the whole property of a free man, even his wife. See more in *UP,* 198–215. Foucault also mentions the term *sōma*, which, peculiarly enough, refers to both the body and things (*SS,* 40).

onwards, and aesthetics became sealed into its own sphere, far from technology, and pleasure became the opposite of utility. Hence, stylization and self-cultivation, which join together different practices, are neither totally aestheticizing nor technologizing. However, Foucault has a tendency to foreground practices which can be considered purely aesthetic (see also Hadot 1992, 230), which may be misleading but also practical considering the task at hand. Moreover, as this distinction became a characteristic of industrial society, meaning that in the age of man-machines aesthetics, beauty, and pleasure were drained from the constituting practices identified by Foucault, these aestheticizing practices may be revealed by investigating practices which appeared to involve the established contradictory elements. One of such practices identified by Foucault is *askēsis*, which refers to an extremely regulated and controlled manner of acting that contains the aspect of beauty.

Foucault defines *askēsis* as a general term: it describes an ensemble of practices by which one can transform one's action to follow certain principles, to manage life. It is an exercise without which the art of living cannot be learned. Knowledge and truth are relevant, but *askēsis* is similar to *technē* in the sense of combining knowledge and exercise: *askēsis* is an "exercise upon oneself by which one attempts to elaborate oneself, transform oneself, and to attain a certain mode of being"[359] (EPL, 1528). It is a "set of practices by which one can acquire, assimilate and transform truth into a permanent principle of action" (TS, 35). Consequently, it is a practice of internalizing desired principles of action in order to act *spontaneously* in a wanted and prompted manner in every situation. It is about governing in the sense that there is no ontologically foreign (*étrangère*) force. *Askēsis* evokes Merleau-Ponty's notion of style as a spontaneous manner of treating situations and as action situated in both actual and potential situations (Chapter 6). It is composed of practices aiming to attain a particular kind of manner of treating situations, a beautiful and composed form of being. This set of practices includes both *meditatio*, which is about preparing oneself for a potential situation, and *gymnasia*, which is action in an artificially induced actual situation. *Askēsis* works at the level of *how*: what is beautifully done is accomplished. Beautiful *comportement* involves a particular posture of the body, a specific kind of gaze, the modulation of one's voice, and one's attitude towards others; all elements of singular style, which includes others and things. (EPL, 1532–1533; ES, 1236; HS, 1178; *UP*, 91–92, 97–105, 266, 269–270; TS, 35–37). By giving it form and figure, by stylizing one's *comportement*, one could elevate one's life (*bios*) and attain *un éclat singulier*–– singular brilliance. Even though there is an emphasis on rational practice (*pratique rationnelle*), either as knowledge (*epistēmē*) or art (*technē*), these are inseparable from convenience and beauty. It was beauty which upheld *askēsis* and was to be sought after, and it was in a portrait of beauty where a perfect domination of the self was depicted. (*UP,* 84, 119, 122, 137, 207, 277, 317.)

---

359 "[...] exercice de soi sur soi par lequel on essaie de s'élaborer, de se transformer et d'accéder à un certain mode d'être."

Foucault accentuates a particular mode of self-relation that is deeply intertwined with *askēsis*: an attitude named *enkrateia*––the most active form of *maîtrice de soi* (*UP,* 85–91). Foucault consistently uses the term *maîtrice* when referring to *enkrateia*. Glancing through the English translation of *L'usage des plaisirs* (*The Use of Pleasure*), *maîtrice* is translated either as "control", "discipline", or "mastery". Control and discipline are useful translations if cybernetics is considered a study of control, as it generally is when prejudiced by the figure of the man-machine. However, since *maîtrice de soi* is linked to the roots of cybernetics by referring to "good command", "self-mastery" would perhaps be the best translation. Whichever translation is chosen––here I simply use *enkrateia*––the importance of *enkrateia* to the phenomenon of the cyborg comes from its closeness to *askēsis*: both emphasize control and regulation as inseparable from beauty, even pleasure––also *enkrateia* was about stylizing one's conduct, practiced in order to give one's existence a most beautiful and accomplished form (*UP*, 323). It was an attitude required to *fashion* oneself. Both *askēsis* and *enkrateia* carried great significance in Ancient Greece but the aspects of care, beauty, and pleasure were later lost in favor of discipline. These aspects may be considered to be re-emerging upon the residues of man-machines and, as a result, provide a unique composition of cyborg(ed) style.

Foucault remarks that in *Republic* and *Laws* Plato emphasized the importance of forming an attitude which makes one respect laws and regulations. Unlike disciplinary practices, this attitude had little to do with the binary logic of normal and abnormal, with normativeness. Thus, even if Foucault comes across organizing and constituting practices, he clarifies that these work differently: what might appear as intense restrictions should be interpreted as criteria of existence, an aesthetics of existence, which is a *façon de vivre*, a certain form and, consequently, an unattainable content continuously worked towards. Where disciplinary practices value control and normalization via the binary logic of normal and abnormal, *enkrateia* fosters care and beauty: a general guideline for life was to avoid everything ugly and seek out everything beautiful. As in the case of singular style, in beauty form and content must be inextricable: a beautiful character *(kala ēthē*) must be visible to others[360]. (IMF, 283; *SeP*, 209–227; *UP*, 120–123, 209, 298.) Accordingly, the forms of self-relation have been modified, defined, and diversified, and it was one of Foucault's attempts to locate *how* these forms have changed (*UP,* 44). In his lecture "The Political Technology of an Individual", given in 1982, Foucault states that "we do things not only on the ground of universal rules of behavior but also on the specific ground of historical rationality" (PTI, 405). Foucault argues that the reason of the state replaced the power of the prince and developed from the eighteenth and nineteenth centuries onwards (ibid., 405–410). The reason of the state was a particular rationality and political knowledge which had little to do with beauty in contrast to Ancient Greece where reason was associated with

360 Foucault mentions that Plato proposed producing the most *beautiful* children possible as a goal of marriage (*UP*, 163).

beauty.[361] If simplified, along with the emergence of the man-machine, *technē* was reduced to technology in the "technical sense", *askēsis* restricted to disciplinary practices, and *enkrateia* narrowed to control, or, more accurately, their contradictory elements were removed.

To conclude, style cannot be captured by objectifying sciences or produced by dividing practices but, following Foucault, it can be, if not mastered, at least affected and transformed by self-knowledge and techniques[362]. Self-relation was a practice of attaining the most beautiful and accomplished form and life possible. In other words: singular style was permeated by stylization. Accordingly, proper stylistics (*stylistique propre*) or a general style was required: stylization entailed stylistics. *Epimeleia heautou*, self-care, as I will argue next, developed into a new stylistics of being (*une nouvelle stylistique de l'existence*). This brings forward shared style. (*UP*, 34–35, 42, 53, 126, 129, 243–250, 262, 266–267, 272, 274, 323; *SS*, 55-59, 84, 89, 147–148, 168–169.)

Stylistics as a constitutive field of knowledge

Since "there is no power relation without the correlative constitution of a field of knowledge, nor any knowledge that does not at the same time presuppose and constitute power relations,"[363] or vice versa, histories (of truth) are histories of power/knowledge relations, stylization presumes a field of knowledge (*SeP*, 36; O'Leary 2002, 98)[364]. As Foucault traced practices that were singular and new in the epoch preceding the disciplinary form of power, he identified practices of governing one's conduct (see *SS*, 15). Governing one's conduct exceeded rules and regulations, but there definitely was an *affaire de style*, issue of style. However, styles were not imposed but rather *proposed* within stylistics. (*UP*, 31–32, 43, 237.)[365] Foucault identifies *epimeleia heautou*, self-care, as a stylistics of elaborating and transforming experience (SV, 1032). Instead of prohibitions, or polarities of normal/abnormal, stylistics comprised principles or rules of conduct which instantly indicated in each situation how one should behave (*UP*, 133, 139).

---

361 On beauty and reason, see also Plotinus's *Ennead* I, vi, §6.

362 As mentioned, Foucault identified modes which transform human beings into subjects and referred to these as the mode of objectifying sciences (truth), the mode of "dividing practices" (power), and the mode of self-knowledge and techniques (ethics) (OGE, 237; SP, 208–209).

363 "[...] pouvoir et savoir s'impliquent directement l'un l'autre: qu'il n'y a pas de relation de pouvoir sans constitution corrélative d'un champ de savoir, ni de savoir qui ne suppose et ne constitue même temps des relations de pouvoir."

364 Foucault considered his analytics of knowledge/power as an instrument enabling the analysis of the relation between subject and truth (axis of ethics) (see EPL, 1536–1537).

365 For example, Foucault emphasizes temperance as something which one should attain, and the measure of temperance is based on truth as both an ontological structure and a profile of visible beauty (UP, 121).

Foucault did consider the relationship between scientific knowledge and *epimeleia heautou* very interesting but emphasized that classical self-care implies knowledge of a different kind: one constitutes oneself in an active manner within the stylistics tied to the culture and society one lives in (EPL, 1538; OGE, 243). As Foucault explicates, norms of *comportement* and regulations of conduct existed in Greco-Roman culture but elaborating one's life as a personal work of art with *éclat* was the core in constituting experience (EE, 1549–1551; EPL, 1532)[366]. "If you do not yet see yourself as beautiful," edifies Plotinus, "then be like a sculptor, making a statue that is supposed to be beautiful [...]" (*Ennead* I, vi, §9). Sculpting a beautiful life and self-care were first deemed to concern few: those who had means to be interested in *technē tou biou*, the art of living. However, Foucault argues that self-care did not remain a personal practice of few. It became a social practice (*pratique sociale*): the theme of *epimeleia heautou*, self-care, intensified rather than changed between the first centuries BC and the second century AD to the extent that it took a form of a shared attitude. It became a shared manner of acting, which formed the ground of intercorporeal relations, communication, and even institutes. In terms of style, *epimeleia heautou* can be described as the stylistics of a certain epoch; a constitutive field of singular styles. According to Foucault, *epimeleia heautou* became to signify human distinctiveness. For instance, Epictetus defined the human being as being confined to care for the self. Following this interpretation, stylistics understood as *epimeleia heautou* became a definition of humanity: a shared style. (EPL, 1529, 1533–1534; HS, 1172–1174; OGE, 235, 243; *SS*, 59, 61–62, 173–174, 274; SV, 1033; TS, 31.)

Even though it would be erroneous to consider *epimeleia heautou* as the stylistics of our current society[367] and synonymous with cyborg(ed) agency from the entry point of fluctuation between aesthetics and technology, the analytics of this stylistics indicates that action can be modified without assuming the disciplinary form of power (technologizing practices). In an interview entitled "The Minimalist Self", Foucault, at a rather personal level, states that the "transformation of one's self by one's own knowledge is, I think, something rather close to the aesthetic experience" (MS, 14). He does not define aesthetic experience but associates it with knowledge and transformation as well as emphasizes the importance of a particular type of attitude towards oneself. Aesthetics relates to the elaboration and stylization of activity in favor of classifying categories, universal rules and regulations, double structures, permissions, and prohibitions. Considering the possibility that aestheticization is proliferating in our prevailing society, it is hardly beneficial to focus in detail

366 Foucault is intrigued by the possibility of a strong structure of existence which would have no relation to the disciplinary structure (OGE, 235).

367 In the interview "L'éthique du souci de soi comme pratique de la liberté", composed in 1984, Foucault considered that the problematization of self-care as a core for new political thinking was an important proposition, which he wanted to research, but since he had not done so, he remained reluctant to reflect this proposition at the time (EPL, 1541).

on the stylistics of Ancient Greece since even by the period of tool-bodies the themes of stylistics intensified, evolved, and diminished (*SS*, 126, 223). For instance, everything in women could be defined artificial while beauty in boys was true (*SS*, 255–257). The issue of style followed stylistics and was continuously rearranged (UP, 237). Therefore, the present proliferation of aestheticization, which appears plausible, and the rearrangement of stylistics in our current society ought to be analyzed, and we should investigate the possibility that certain aspects, such as beauty, pleasure, and stylization, are re-emerging and forming a different and unique compound (cyborg) upon the residues on the man-machine.

7.2 An Aesthetics of Existence Redrafted upon the Residues of the Man-Machine

By bringing the side notes from cyborg studies to the center of my analysis, we are facing four major aspects of cyborg(ed) agency, which can be reviewed from the standpoint of the aesthetics of existence: aesthetics accompanying functionality (Cromby & Standen 1999), art leaving its confinement in the age of third-generation machines, cybernetics, and information technology (Deleuze 1986/2004; 1992), pleasure entwined with control (Gray & Mentor 1995), and fashioning cyborgs (Clarke 1995). As I analyzed novel conducts of technologizing bodies I also introduced beautifying practices, which are in accordance with these side notes. There was the case of biohacking: the popular phenomenon of tracking activity using a bracelet that resembles jewelry. As such a device suggests, this practice involves efficiency, control, and mechanic information combined with beauty, even shared pleasures, as people have a tendency to report their daily achievements turned into data via cyberspace domains. There was also the case of computers with face recognition software available in fashionable colors, which reflects a combination of biometric data and surveillance with stylization, and the aestheticization of one's singular style via devices to fit one's fashion. And there was the case of medicine: *sometimes even the finest work of art requires comprehensive care*. I myself am produced by what I am studying for I cannot stand outside my study, but the problems at hand must be diagnosable for I myself share them: "since we share the same cultural practices with others, and since these practices have made us what we are, we have, perforce, some common footing from which to proceed, to understand, and to act" (Dreyfus & Rabinow 1983, 125). By revisiting practices related to the age of *high technē* and the new field of action from the standpoint of the aesthetics of existence, and starting from medicine, we may be able to open the possibility of aesthetics becoming a branch of knowledge related to life rather than limited to concern works of art.

Aesthetics as knowledge

In addition to the extensive advertising campaign promoting embodiment as a work of art in need of comprehensive care, and the proliferation of aesthetic surgeries in which beauty proves entwined with efficiency, there is myriad of devices indicating a new approach in medicine. One example of these are FunHalers[368], which are inhalers used to control asthma including new mechanisms as well as aesthetic design and color. In Greco-Roman culture, scientific knowledge was inseparable from self-care, and in medicine the body was not approached only in a mechanical manner, nor did scientific-technological rationality prevail. Rather, to be able to give bios, this work of art, the most beautiful and stylish form, knowledge of the beautiful had to be effective[369]. As an example, dietetics was not solely a matter of eating properly but also of developing a way of life, a technique of existence within proper stylistics, and not following divisions such as normal/abnormal (*UP*, 135, 141, 180). Currently, there exists a persistent mentality of "the right diet for you". Various possibilities for finding a perfect look and style are continuously introduced and generally include knowledge of health: are you 5:2, vegan, Paleo, or South Beach? Moreover, one can download software to help to find the right kind of diet. Practicing dietetics was, according to Foucault, "something rather different than taking an ensemble of precautions to prevent illnesses or to cure them––it is a whole manner of constituting oneself as a subject whose care for one's body is rightful, necessary, and sufficient"[370] (*UP*, 143). Pleasures were always present and acknowledged within this field of knowledge.

Cybernetics has been introduced as a study of control and response processes in living things, machines, and both of these functioning together. Even though cybernetics is a discipline of interfaces, and information and communication, it has a tendency to promote the idea of controlling the body via machines while leaving the "mind" remarkably unaffected. Foucault identified the interface between body and soul, the surface where they affect each other most strongly, as the main application point of care in Greco-Roman culture. Yet, self-care was not about focusing on such a surface. For instance, medicine was a high form of culture similar to philosophy; it was not an intervention technique but a corpus of knowledge concerning the whole manner of life. Medicine concerned relations between individuals, things, and

368 See http://drsocial.org/forums/topic/118/introducing-the-funhaler-mdi-ast/view/post_id/3547. [Accessed in May 2015].

369 Foucault mentions that there even was a whole moral aesthetics of the body of a boy (*UP*, 260).

370 "En somme, la pratique du régime comme art de vivre est bien autre chose qu'un ensemble de précautions destinées à éviter les maladies ou à achever de les guérir. C'est toute une manière de se constituer comme un sujet qui a, de son corps, le souci juste, nécessaire et suffisant."

others[371], and, accordingly, *epimeleia heautou* presumed complex relations with others; it was a quality of adjusting one's *comportement* to the circumstances. (*SS,* 67–73; see also *UP*, 142–143.) Due to its elegance and wholeness, medicine was, according to Foucault, considered equivalent to free arts. With all the notions concerning control, self-care was a practice aiming towards pleasures. It was not a practice of abstinence or austerity but one of attaining a high form of existence (*une forme haute d'existence*). Accordingly, beauty was entwined with reason and truth in the field of knowledge (*SS*, 121–122, 130, 272–273). Care was linked to the game of truth (*jeu de la vérité*).

With this "game" Foucault refers to the ensemble of rules and procedures that produce truth. This indicates that power/knowledge relations are inherent even in care. (EPL, 1529, 1532, 1539, 1544; *SS*, 57–58, 215.) Power relations are a complex field[372] and the knowledge produced is not necessarily scientific knowledge, at least not in the sense of scientific-technological rationality; the science of the man-machine[373]. As has been clarified, *enkrateia* was as much about control as visible beauty. This beauty contained a distinction between the natural and artificial, which evokes the distinction generally considered relevant to the theme of the cyborg, which in Chapter 1 was approached within an Aristotelian framework. According to Foucault, Xenophon assigns the distinction between the artificial and natural to ornaments and beauty: *enkrateia* refuses all ornaments (artificial) while embracing everything beautiful (natural) and the conservation of beauty. For instance, beauty requires walking and standing with a certain demeanor, whereas makeup and face paint (*le maquillage et le fard*) are artificial, ornamentation. However, this distinction, as it might first appear, is not one between a natural body and artificial things: coquetry and idleness are considered artificial and thus undesirable, while elegant and appropriate clothing is encouraged. (*UP*, 209–212, 277.) The artificial-natural distinction, also in terms of beauty, is constituted within a politico-historical background. What is perceived as truly beautiful is inextricable from knowledge production. Currently, it has been presented that the dispute between truth and beauty has been settled in favor of aesthetics. For instance,

---

371 Foucault considers the governing of the self and the governing of others to be of the same form (*UP,* 91–92, 98–99, 102).

372 In an interview entitled "L'éthique du souci de soi comme pratique de la liberté", Foucault explicates that his analysis of relations of power should not be confused with domination or political power but that "dans les relations humaines, il y a tout un faisceau de relations de pouvoir, qui peuvent s'exercer entre des individus, au sein d'une famille, dans un relations pédagogique, dans le corps politique."––"in human relationships, there is a whole bundle of power relations, which can be exercised between individuals within a family, in a pedagogic relationship, in the body politic." (EPL, 1529–1530.) He refers to three different levels in his analytics of power relations: the relations of power as strategic games, the technics of governing, and the states of domination. See more in EPL, 1547–1548.

373 In his lecture "Technologies of the Self", Foucault relates knowledge to truth games: "specific techniques that human beings use to understand themselves" (TS, 18). He identifies four types of technologies, which seldom work separately: technologies of production, technologies of sign systems, technologies of power, and technologies of the self (ibid.).

Welsch (1997, 20) argues that "truth has to a large extent become an aesthetic category."

Welsch approaches the thesis of aesthetic category by bringing forward well-known propositions of aesthetics inherent in science, reality, and truth (Kant, Nietzsche, Feyerabend, Rorty). According to Welsch (1997, 38), in the course of epistemological aestheticization, "aesthetics has pushed its way to the core of knowledge and truth." In the eighteenth century, as scientific rationality became the prevalent field of knowledge in a Foucauldian sense, attempts to establish interrelations between the conceptually separated fields of ethics, knowledge, and aesthetics occurred. For instance, Kant, who proposed transcendental aesthetics, saw aesthetics and morality as related, even if indirectly. He proclaimed the sense of beauty as a human prerogative distinguishing humans from other animals and purely rational beings (spirits). Baumgarten, as he coined the term "aesthetics", aimed to evoke a special kind of knowledge. Schiller made his proposition on aesthetic education, even an aesthetic state. Welsch (1997, 23) claims that "today we are recognizing that the aesthetic belongs to knowledge and reality at the base level"––instead of being supplemental realities, in his opinion aesthetic categories "have become fundamental categories of reality." What we lack, and what makes the analysis of aestheticizing practices challenging are, as Welsch acknowledges, those arguments which would enable engaging this aestheticization.

The proposed rise of aesthetic knowledge supports Merleau-Ponty's prediction of "aesthetic information" infiltrating the "information machine"[374]. It is not only Welsch who shows evidence of such knowledge. Among others, Juha Varto (1995, 19) suggests that in the field of contemporary technology aesthetics, again, resembles knowledge. The word "again" can be related to both Greco-Roman culture and the emergence of the first rupture: for a while after Baumgarten's *Aesthetica* was published, aesthetics formed a branch of science, which, however, had a short lifespan (Hirn 1949, 9–21). Nevertheless, as Varto (1995, 19) asserts, aesthetics follows a technological principle, meaning that the use of aesthetics requires technology. This assertion supports the proposition that a new field of knowledge is being constituted, one of aesthetic knowledge, which, if constituted upon the grand book of the Man-machine, would involve contrasting elements, even an oxymoron. However, to conceptualize an aesthetic field of knowledge proves, if not impossible, at least challenging, as this knowledge probably does not follow conceptual/analytical/atomistic thinking. Instead, what seems more plausible is a visual attitude for the simple reason that our current shaping of reality is predominated by images and voices––investments in the wholeness of the senses––and aesthetic patterns which evade calculations.

---

374 See Chapter 6 and *Œ*, 11–13, 91.

In the age of *technē*, an aesthetics of existence proposed by Foucault entwined with a field of knowledge, which, in the light of the analytics followed in this study, can be seen to have vanished in the age of mechanics, huge machineries, and efficient machines. An aesthetics sealed into its own sphere has little to do with the field of power/knowledge constituting man-machines. "We have hardly any remnant of the idea in our society," states Foucault, "that the principal work of art which one must take care of, the main area to which one must apply aesthetic values is oneself, one's life, one's existence" (OGE, 245). By approaching the cyborg condition from the entry point of fluctuation between aesthetics and technology, and by applying the idea of the aesthetics of existence, we can observe a field of knowledge that constitutes truths and principles for one to fit oneself. Foucault's aesthetics of existence, thus, reveals that aesthetics can be related to human sciences. Moreover, during the first crucial rupture from the point of view of cyborg(ed) agency, attempts were made to constitute a branch of knowledge named aesthetics; a field of knowledge which would have comprised more than the beaux arts. Presently, there are strong indications of aesthetics becoming a field of knowledge applicable in the field of human sciences. In this portrait of cyborg(ed) agency, seeing the aesthetic field of knowledge as entwined with scientific-technological rationality is in accordance with the conditions of oxymoron and novelty, but since these arguments are yet insufficient, more layers are needed in order to further understand the possibility of aesthetics as part of constituting agency in the age of high technology.

Aesthetics prompting action

In Chapter 1, I introduced a term related to cybernetics in Ancient Greece but currently neglected in cyborg studies: *kalós* or *to kalón* meaning "beautiful". Even Foucault, who emphasizes beauty–– and perhaps, from a philosophico-historical point of view, intentionally misuses beauty in order to depict the present––and frequently uses Greek terminology, hardly ever uses the term *kalós* in his texts[375]. Whether this is intentional or not, it is remarkable because *kalós* was applied without a factual difference between (aesthetically) beautiful and (morally) good, and Foucault explicitly refers to moral values as aesthetic values (UP, 125). *Kalós* referred to form or physical appearance as well as to character or soul––and to political systems or customs (Shiner 2001, 26). In short, *kalós* was inextricable from the praxis of moral good. The idea of aesthetics prompting action in Greco-Roman culture would be relatively easy to explicate: if what is beautiful is good (ethics) and stand on the same threshold with reason (knowledge), beauty is inseparable from the field of action. As

375 O'Leary (2002, 55) mentions that Foucault might be exploiting the term and the question "why does Foucault aestheticize the Greek?" could be posed but the question "why are English-speaking philosophers so hostile to the theme?" would be equally valid. On the discussion of Foucault's use of the beautiful, see O'Leary 2002, 51–57.

beauty became deemed distinct from knowledge, that is, from scientific-technological rationality, it also acquired its independence from ethics and became to be considered ineffectual: beauty was unable to influence action[376] (TS, 19, EPL, 1535; O'Leary 2002, 122).

The distinction between aesthetics, knowledge, and ethics is regarded as one of Kant's great contributions since he proposed that beauty is distinct from good, aesthetics from knowledge, and knowledge from practice[377] (see Kant 1790/2007, e.g. §1, §5, §8, §9, §59; Kotkavirta 2009, 225, 236). However, science began to achieve its hegemonic position concurrently with the writing of the grand book of the Man-machine, which accompanied the separation of the categories of fine art and science––as well as the separation, and the opposition, between pleasure and utility (see Shiner 2001, 79–88; *SeP*, 160–161; *VS*, 183). Yet, it cannot be claimed that Descartes, who notably wrote the first pages of the grand book of the Man-machine, was the source of this particular field of knowledge, nor that Kant, however great a thinker he was, could have caused such a rupture, particularly as Kant proposed that beauty reveals us[378]. In both cases, the change was prompted and furthered by constructions built upon their works. When Shiner asks *why* the previous system was replaced in this particular period he does not assume a Foucauldian point of view and, as a result, does not refer to the emergence of bio-power, disciplinary practices, or the man-machine. He does, however, find this replacement a complex interplay between intellectual, institutional, and socio-economic factors instead of presuming any one of these as the source of the invention of fine art. Additionally, Shiner supports the idea that the emergence of fine art marked a rupture, not a continuum. Also, since he proposes the idea of interplay and relates art to life, it can be considered that his suggestions support the effort of portraying cyborg(ed) agency as inextricable from the third system of art and the new discipline of aesthetics––both of which are in a state of formulation. (Shiner 2001, 14–16, 76–77; see also Welsch 1997, 78–81.)

Foucault considered the aesthetics of existence a feasible response to the absence of morality. Hence, if the neologism "aesth/ethics" or "aesthet/hics" proves correct, aesthetics now contains ethical elements, and this might explicate how aesthetics prompts action (e.g. Welsch 1997, 60–61). Even though there are disagreements on the composition and content of the re-entwinement of aesthetics, knowledge, and ethics, a multitude of novel approaches validate aesthetics as a discipline aiming to establish that a universal concept of art is an outmoded notion. The rupture between tool-bodies and man-machines included a myriad of political predicaments, a rupture in the whole society, and

---

376 A distinction notably proposed by Kant (see 1790/2007, e.g. §1, §5, §8, §9, §59). O'Leary (2002, 129) remarks that Foucault was not only aware of Kantian aesthetics but somewhat hostile to it.

377 According to Jussi Kotkavirta (2009, 236–237), Kant also demonstrated that there is a connection between the faculties of knowledge, aesthetics, and moral, and that this connection is essential to cultural and moral aspirations.

378 See Kant 1790/2007, §5.

also a rupture in the conceptions of both technology and aesthetics. In the age of tool-bodies, the idea that aesthetics prompts action was revealed in terms of *kalós* and *technē*. Even though my interpretation might be anachronistic, *kalós* is about beauty entwined with action (cf. OGE, 240). As Foucault's journey to classical antiquity revealed, the aesthetics of existence contained both ethics and knowledge, even though this knowledge was different from scientific-technological rationality and ethics divergent from "modern" ethical theories. Knowledge, as Foucault disclosed, concerned and produced the manner of action in a particular situation. Hence, it is interesting that, as the rupture between tool-bodies and man-machines occurred, including the separation between knowledge, ethics, and aesthetics, there also arose a phenomenon of learning aesthetic behavior. According to Shiner (2001, 133), the best example of this is the *picturesque tour*, the aim of which was to experience landscapes as paintings by assuming a style of vision. "This purely visual attitude," remarks Shiner (ibid.), "seems so natural to us that it is easy to overlook the change from the moral and utilitarian to an aesthetic behavior." There was a whole discipline of the picturesque, involving guidebooks, journals, and equipment (e.g. the Claude glass) to provide coaching in the elimination of moral and utilitarian interests in favor of pictorial ones. These tours presented a step towards aesthetic behavior, including instruction on proper behavior in museums and new literary criticism telling what and how to read, and aimed to shape appropriate attitudes. (Ibid. 134–135.)

The Claude glass is either used as a synonym for Claude mirror or these are considered two similar kinds of instruments in that both reduce the scale of scenes and alter their tones, but the Claude glass is a filter made of colored glass, and the Claude mirror a convex tinted mirror. The name derives from Claude Lorraine: his landscape paintings are well known for their somber light and golden tint, which the Claude glass was also able to bring forward. Via these optical devices, a specific mode of vision was produced. The point I am aiming at is: these optical devices entwined mechanical techniques and aesthetics. In them, we witness a phenomenon of intertwinement which was not seen as or did not result in a technologization but instead an aestheticization of vision, action, and space. The whole phenomenon of aestheticization was in vogue but did not develop into a prevalent stylistics. Interestingly enough, currently we alter landscapes, or living space, with the help of music. When people walk with their headphones on, the music they have chosen may suddenly turn the most banal scene into a beautiful event, a play one participates in, a work of art. Vision, action, and space are aestheticized through an intertwinement with a technological apparatus.

Even though the phenomenon of aesthetic behavior in the eighteenth century did not prevail, any more than the attempts to constitute aesthetics as knowledge equivalent to scientific-technological rationality, these were important phenomena, for while they reinforced the rupture along which aesthetics became sealed into its own closed sphere and beauty became distinct from moral and utility, they also marked and occasion where, momentarily,

aesthetics *did* prompt action. Remembering how Foucault emphasized the necessity of constituting labor force at the peak of disciplinary power, it is rather understandable why the notion of aesthetics prompting action did not become prevalent: many eighteenth-century writes, excluding Kant, proposed that laborers lacked the capacity of "refinement". The age of the man-machine was an age of laboring society. Currently, intercorporeality is considered increasingly aesthetically determined:

> In a world in which moral norms are disappearing, table manner and etiquette––the correct choice of glass and of the suitable accompaniment to the respective occasion––still seem to hold firm the most easily. Aesthetic competence––propagated by lifestyle magazines and acquired in etiquette courses––offsets the loss of moral standards. (Welsch 1997, 6.)

However, if Merleau-Ponty was consulted, aesthetics could be related directly to action since in his thinking action and perception intermingle and aesthetics is related to perception[379]. In a way, his philosophy can be considered to evoke aesthetics in the sense of the adjective *aisthētikós*, which refers to the senses. Our manner of perceiving and sensing defines us and this manner is tied to aesthetics, but it might also serve as a ground for ethics, as Welsch (1997, 60–64) suggests. Mandoki (2007, 73, 77), for her part, proposes *aisthesis* as the condition of life. Considering that *aisthesis* means, on the one hand, perception and, on the other hand, sensation, the concept is also burdened with an attempt to distinguish between *cognition* and *pleasure/displeasure*, to reach a state of *pure* perception and sensation, and even to evoke the concept of *taste*. However, examined within a Merleau-Pontian/Foucauldian framework, it could be thought that a new type of *aisthesis* has emerged. In other words, the manner of perceiving and sensing constitutes human distinctiveness, which, however, is not a matter of human nature but a human condition, as presented in this study with the help of Arendt's contribution. This manner of perceiving and sensing is inextricable from high technology or, as proposed, *high technē.* As noted earlier, even the color of an apparatus may affect intertwinement. Aesthetics appears to prompt reconciliations, and to be part of our current society requires technologically mediated action which is not, as argued, technological, nor a relationship between an embodied subject and technology. Rather, intercorporeality and sensing are increasingly tied to intertwinements of a particular kind. *Aisthesis* was somewhat lost when aesthetics was detached from its sensuous origins as part of the attempt to constitute aesthetics as equivalent to knowledge in the eighteenth century. Even though the senses were originally included in Baumgarten's effort to formulate aesthetics as knowledge, aesthetics became part of rationality, which gained primacy over the senses; a project even hostile to the senses (Schiller 1794/1982, Letter 23, p,

---

379 Within transcendental aesthetics, if simplified, the somewhat passive manner of perceiving was accompanied by active and constructive aspects (faculty, reason, etc.), which, however, were not considered a *puissance* of embodiment.

161; Welsch 1997, 64–68). In the age of *high technē*, it is easy to concur with Welsch's suggestion (1997, 86–99) that a reconfiguration of *aisthesis* is needed.

The reconfiguration of *aisthesis*, not only on the basis of the premises of this study but also by examining the lifeworld, would benefit our understanding of the phenomenon of the cyborg. However, current aesthetic theories are still in the process of being formulated and competing. The rise of everyday aesthetics and pragmatic aesthetics is prominent but they remain without consensus[380], and aesth/ethics is a concept still being defined and endorsed as a new type of *aisthesis* in the process of reconfiguration. Nevertheless, the fact that these theories have emerged and that they involve an attempt to gain an understanding of how aesthetics prompts action, is already relevant and revealing.

Art had little value in itself before the Renaissance or the birth of beaux arts. Till then, art was a servant of morality and truth (Kuisma 2009, 20). Moreover, beauty was named by Plutarch the flower of virtue: beauty was a demand, a universal imperative, or an institutional system. In *Republic* (book X), Plato insisted upon the renouncement of poetry from the republic because poetry allures towards fallacious beauty. True beauty, instead, as Plato presented in *Symposium*, is entwined with knowledge, even shuttles one to the world of Ideas. Such a notion of beauty entangled with truth and morality reinforces beauty's effectiveness, or if interpreted with a Foucauldian attitude, it can be said that in classical antiquity aesthetics prompted action. Currently, the idea of giving life a certain *form* evokes the use of the term "politico-aesthetic" (O'Leary 2002, 85). If we did live in a disciplinary society, or in a society of control our lives would hardly evoke a comparison to works of art. Rather, we would live in a society of (self-regulatory) control, an Orwellian society where *anything beautiful was always vaguely suspect*[381]. Yet, as has surfaced in the course of exploring the cyborg condition, such a society would rather be a society of efficient machines or man-machines than cyborgs. Our current society, however, is filled with aesthetic elements and, as Mandoki (2007, xvi) discloses, "the most serious problems of contemporary highly technological societies could be directly, if not exclusively, related to aesthetics." Moreover, as Welsch (1997, 7) formulates:

> Aesthetic elements are on the advance at a superficial level in both objective and subjective reality: façades are becoming prettier, shops more animatory, noses more perfect. But aestheticization reaches deeper too, it affects foundational structures of reality as such: of material reality in the wake of new material technologies, of social reality as a result of its mediation through media, and of subjective reality as a result of the dissolution of moral standards by self-styling.

---

380 Recent approaches to aesthetics draw inspiration from different backgrounds, for instance from Baumgarten's *Aesthetica* (1750/1758), John Dewey's *Art as Experience* (1934), or the Greek word *aisthēsis*.

381 *1984* by George Orwell.

Foucault's general interest in his journey to Greco-Roman culture concerns practices which had a great value in these societies but which, after classical antiquity, partially lost importance, and even may appear to have vanished. For instance, the idea of "taking care of oneself" disappeared from philosophical tradition, which favored the notion of "knowing yourself", and self-care turned into *l'amour de soi* leading to the renouncement of self. Yet these practices can be considered to be reappearing in a different form, but it would be strange to see art or beauty accompanying moral and knowledge in a similar manner as in Greco-Roman culture. Even though such an approach would reinstate our lives, in a manner of speaking, as works of art, we do not live within the stylistics of *epimeleia heautou* because the style of an epoch must be unique. Still, as the novel practices and theories indicate, it would be an oversight to neglect what Foucault called for in his late work: "couldn't everyone's life become a work of art?" (OGE, 236) or, rather, couldn't everyone's life be *prompted* towards becoming a work of art?

Foucault entwined stylistics and care with the politico-historical constitution of subjectivities: self-care implies a conversion of power, concern for the self is an active political state, stylistics is rearranged concomitantly with changes in political games (*le jeu politique*), and new practices are a response to changes, even to counter-attacks. While it is true that the new theories of aesthetics are incomplete and even competing, which maintains the lack of concepts and arguments, following Foucault's notions, aesthetics appears inextricable from action and action upon action. This inextricability, as well as the proposition of life becoming a work of art, seem even stronger if we review practices situated in virtual realities: the art of visibility.

Investments in extended style and the art of visibility

By the end of the eighteenth century, a new concept of fine art, artists, and aesthetics emerged concomitantly with the new spaces; the closed spaces of art such as museums (Shiner 2001, 7, 75). Shiner examines the convergence of social, institutional, and intellectual changes, which resulted in the modern system of fine art:

> There were actually three stages of convergence: an initial one from around 1680 to 1750 during which many elements of the modern system of art that had emerged piecemeal since the late Middle Ages began to be more closely integrated; a second and crucial one from around 1750 to 1800 that definitely separated fine art from craft, artist from artisan, and the aesthetic from other modes of experience; and a final stage of consolidation and elevation, from around 1800 to 1830, during which the term 'art' began to signify an autonomous spiritual domain, the artistic vocation was sanctified, and the concept of the aesthetic began to replace taste. (Ibid., 75.)

Political alterations are events of rearrangement of a complex space. In Foucault's opinion, an investigation concerning for instance the history of architecture, the aspects of the relations of power and space, should be carried out much more "along the lines of that general history of the *tekhnē,* rather than

the histories of either the exact sciences or the inexact ones" (SKP, 364). Consequently, changes in style become visible by looking into changes in the conception of technology and the conditions of power/knowledge permeating space and time or, in the case of cyberspace, time-space.

In Greco-Roman culture, self-cultivation (*culture de soi*) developed concomitantly with the spaces of action becoming much more vast and less closed. These changes accumulated action within a plurality of dimensions, which resulted in multiple foyers of power. In Foucault's interpretation, the new spaces of action were entwined with a new emphasis on ethics, and with changes in the conditions of exercise of power. The manner of action, constitution of the self, and mastery of one's own style were placed in the ensemble of political, social, and civic activity. By the time Foucault's interest shifted towards ethics, he found, consistently with his attempt to write the history of the present, emerging practices that corresponded with the aesthetics of existence. (EPL, 1534; *SS*, 89, 102–104, 115–117; TS, 24–25.) At this time, the reorganization of space into cyberspace and the related occurrence of action in virtual reality were but a faint implication of things to come.

For cyborg(ed) agency to emerge, the form of power that was producing the man-machine must have met counter-attacks. One of such counter-attacks is indicated by the new organization of space that resulted in the disappearance of bodies. As proposed in Chapter 2, alterations in the forms of power are tied to the *conduits* of power in the sense that in different epochs different forces within become relevant. As activities of the "real world" are shifted to the "virtual world"––paying bills, shopping, participating in debates, reading newspapers, and eventually even voting––bodies are "disappearing". As argued in Chapter 6, the novelty of cyberspace is not a matter of disembodiment leading to investment in the mind or soul: it is the flesh-and-blood *comportement* which is extended to this virtual center. Accordingly, cyberspace and the aspect of novelty can be related to the necessity of investing in extended style.

The attainment of man-machines included a distributive management of bodily forces, normalization, a field of knowledge assuring a mechanistic approach to embodiment, and practices of control and surveillance ensuring continuous and intense visibility. All these were necessary for the automatic functioning of power and the singularization of individuals. In addition, individual bodies were produced as components of the production machinery. (*VS*, 186; *SeP*, 36, 209–227, 235; IHT, 283, 516–517.) I have defined such conducts as technologizing and mentioned numerous practices which can be considered updated versions of technologization (Chapter 4). Foucault also investigated the mechanism of disciplinary power being invested in gestures and *comportement* but rather in the sense of "decomposition" of gestures and movements than embracing the wholeness (style) (PC, 1627; *SeP*, 178). Foucault argues that "among the cultural inventions of mankind there is a treasure of devices, techniques, ideas, procedures, and so on, that cannot be exactly reactivated" (OGE, 236). However, these may "at least constitute, or help to constitute, a certain point of view which can be very useful as a tool for

analyzing what's going on now--and to change it" (ibid.). Looking at the updated version of technologizing practices, some do appear to technologically grasp style. For instance, smart CCTV (closed-circuit television surveillance) involves an attempt to grasp the wholeness of action rather than a "disintegrated" body. Nevertheless, the idea behind smart CCTV is the *calculability* of human patterns of behavior, which may allow identification of and through motional patterns. Behaviometrics includes the recognition and identification of a person by their gait, typing, and voice. Algorithms of habitual behavior in various environments are used to profile normal behavior, and unusual behavior is identified against these calculations. Similar attempts can be found in cyberspace: individuals surfing in the internet can be recognized by their manner of typing and their action online, that is, the pages visited, searches done, etc. Consumption patterns and life styles are continuously traced. It is almost frightening how on websites personalized adds pop up, books to my interest are recommended, and appealing videos are proposed. In cyberspace, thus, surveillance is facilitated by tracking devices and computer profiling. As Frissen (1997, 122) stated at the end of the 1990s:

> Besides, the cognitive and reflexive qualities of information generated through coupling and profiling are such as to become a more realistic and determining input into the policy process. Intelligent information on implementation processes can stimulate new policies; detecting patterns in databases can create new policy windows; transaction systems can generate information on consumption patterns and life styles. (Frissen 1997, 122.)

Spirits would probably have little interest in achieving a particular life style and molding their self expression; their own style of being. If style, and particularly extended style, is a primary conduit of power, are the means of technologization sufficient? To technologically grasp style seems impossible since style, in a Merleau-Pontian sense, cannot be decomposed, mechanized, or even surveilled by disciplinary means: if grasping style via CCTV has led to poor results and predicting potential action has been unsuccessful, it is plausible to presume that the results would be considerably worse in "disembodied" environments. In these cyberspace environments, which I have proposed to be anything but disembodied, aestheticization, i.e. self-portraits and stylization, are an inherent part of activities.

Even though it has become evident that art eludes a stable definition, it can be claimed, following Merleau-Ponty, that art is inextricably related to expression. By comparing embodiment to a work of art, Merleau-Ponty proposed there to be three interwoven aspects in art: perceptibility, expression, and (social/cultural/political/historical) background. These all refer to visibility. What are poems in a drawer? Perhaps words that stay, but if they are unavailable to others, can these words be deemed art? Art without expression? Perhaps mechanical skills or an abstraction. Art without a politico-historical background? Lacking all meaning or an abstraction. Art aspires to visibility. Concomitantly with the current removal of most aspects of life and action to virtual realities, a whole art of visibility has emerged. To create oneself as a

work of art, to sculpt oneself towards a beautiful form within a public performance, has novel detectable points of passage, such as selfies.

Everything we do eventually has a name and meaning. Hence, "selfie", which refers to a trend relatable to the idea of creating oneself as a work of art, was accepted in the Oxford dictionary in 2013. This also means that a selfie is notably distinct from a portrait even though it includes similar elements: the selfie is a self-portrait photograph usually taken by either a camera phone or a digital camera by holding the device at arm's length––and instantly sharable worldwide. This trend is not only about teenagers having fun but also a phenomenon with political ramifications: Barack Obama and David Cameron's posing for a selfie at Nelson Mandela's memorial created an international incident. Portraits have been a part and parcel of our culture––even Socrates made references to portraits. Artists have created them, both of others and of themselves, as close-up paintings of faces or by inserting particular things or environments into portraits. Since 1839, portraits have been produced by artists through photography, and snapshots were born when the Kodak camera was introduced in the market in 1888. In the 1950s funny pictures with friends became a trend, and in the 1970s the photo booths arrived. However, as the definition of selfie indicates, there are detectable changes in the aspects of publicity and instancy. When an artist made a portrait, it would be presented in a closed space after a long process. With friendship photos, the audience was even smaller, and the photos had to be developed and were probably carefully selected. Selfies are instantly loadable to the internet and visible to the whole world.

Selfies were first deemed acts of egoism or *l'amour de soi*, which makes this trend particularly interesting. This denouncement did not prevail, even though selfies may promote self-branding. Let us remember: in Greco-Roman culture individualism was shared self-cultivation, not a matter of *the* self or a manifestation of egoism (*SS,* 56–57).[382] The search for an individual manner of acting, a style, was not about enclosing oneself from public life. It was disengagement which was regarded as an exercise of egoism and indolence. *Epimeleia heautou*, being a social practice, necessitated *expressive action*, communication with others. In the light of the aesthetics of existence, selfies can be defined as acts of *care* and an aesthetics of shared pleasures: they are about one's own looks, presenting oneself within a certain stylistics, as well as paying

382 Foucault explicates different *categories of individualism* or three aspects of individualism, which may be combined or remain distinct: individualism which prompts independence, individualism which values private life (family, domestic activity, and property), and individualism which intensifies self-relation. These are consistent with different kinds of societies or social groups: Aristocratic military valued the first; particular actions were valued and affirmed but private life and self-relation bore little importance. Western bourgeois society in the nineteenth century placed great value on private life, which was also strongly protected. Finally, there are societies or social groups which intensify and develop self-relation while neglecting private life and independence. Of these Foucault mentions ascetic movements. (*SS,* 56–57.)

attention to others, relating with others, and showing the act of being with others to the whole world. In Greco-Roman culture, the aesthetics of existence involved a whole style of relations in the sense of an aesthetics of shared pleasures (*esthétique des plaisirs partagés*), as also does the phenomenon of selfies.[383] Happy faces and big smiles are the trademark of selfies as unhappy pictures are discouraged, but overall, selfies prompt the production of a style. Selfies ensure visibility, prompt a certain stylistics, provide information, and serve as a means of self-knowledge and thus self-molding. Selfies cover most minute aspects of life, most mundane situations, and are considered to reflect a profound cultural change and a means of sculpturing oneself in an intercorporeal context.[384] According to Foucault, self-care was, at a certain yet indefinable moment, denounced: instead of being something one should practice, it became considered an act of *l'amour de soi*, a form of egoism (EPL, 1531, 1535). Considering the proliferation of selfies, it can be said that such a denouncement has dissolved. Rather, it appears that selfies present a new manner of making one's life a work of art by giving oneself a form to be recognized, which even future generations may admire (see EE, 1550).

Foucault was extremely sensitive to the relations of space and power, and to new technologies that caused reorganizations of space in certain periods of history. For instance, railroads serve as an example of a new aspect in the relations of space and power, which established a new network of communication and generated changes in people's behavior[385]. (SKP, 352–353, 361.) Architectural solutions have been associated with practices of disciplinary power, and disciplinary practices are easily associated with cyberspace. Yet, if we follow these Foucauldian notions, should not a space that is so evidently new evoke new relations, new practices?

In addition to selfies as self-portraits, there is another noteworthy trend: blogs. In his attempt to note a move beyond the modern system of art, Shiner makes the following remark:

> Although facility has never been wholly eliminated from the ideal of fine art, the dream of reuniting fine art and craft at the level of the body has now been further complicated by the digital revolution. The advent of hypertext, cyberart, virtual architectural models, synthesized sound, and automatic transcription has made

---

383 Foucault clarifies how marriage was based on the condition of style of conduct and, consequently, on following a certain stylistics (*stylistique du lien individuel*) set upon the art of the marriage bond (*art du lien conjugal*): an aesthetics of shared pleasures (*esthétique des plaisirs partagés*). This stylistics was not confined to such institutes as marriage, rather marriage became a field of moral where it was most actively imprinted upon because, as reasonable beings, human beings should not live alone but pass their time in a *philetairos koinōnia*. (*SS*, 173–175, 191, 202, 215, 221–222, 252.)

384 I have consulted the newspaper articles "Itepotretti" by Anna-Stina Nykänen in *Helsingin Sanomat* on January 5, 2014, and "Minähän se siinä" by Maiju Korhonen in *Keskisuomalainen* on September 22, 2014.

385 Railroads gave rise to multiple social phenomena and had effects on networks of communication, especially by establishing completely new links between the space of cities and territories. Railroads affected both populations and individual behavior, and provoked resistance.

> traditional forms of writing, drawing, or composing 'by hand' seem ever more problematic in many arts. (Shiner 2001, 304.)

According to Foucault, in Greco-Roman culture, silence was a form of expression to be cherished and cultivated; a form of being with others, experiencing a relationship. The publicity of existence was implied, the value of an act was measured with respect to past and future acts, and attitudes were formed to respond to the multiplicity of possible situations. (MS, 3–4; *UP*, 91–92, 98–99, 102, 140; *SS*, 55–57, 67–68, 105.) All these notions are consistent with the Merleau-Pontian idea of style but, more importantly, Foucault singled out writing as an essential phase of *askēsis*: in this kind of writing, recognized discourses are elaborated and inserted as principles of action as part of the operation of transforming certain truths into one's *êthos*; into one's *comportement.* This art was known in Greco-Roman culture as *hupomnēmata* (ES, 1234–1242; OGE, 245).

In their book *Qu'est-ce que la philosophie*, Deleuze and Guattari (1991, 81) declare that "even the history of philosophy would be totally uninteresting if it did not propose to arouse a dormant concept and rejoin it with a new scene."[386] On many occasions, concepts become invented, reinvented, and updated, which is the aim of philosophy according to Deleuze and Guattari. Accordingly, *hupomnēmata* may reveal aspects of a novel trend: weblogs, commonly referred to as blogs, are a combination of "web" in the sense of the World Wide Web and "log" in the sense of a regular record of incidents, in this case an online journal or diary. The reason for singling out blogs is the following: in Greco-Roman culture, self-care became linked to a continuous activity of writing, and Foucault agrees that the self became a *theme* of writing which, as a result, opened a whole new field of experience. (TS, 27–30.)[387] *Hupomnēmata,* Foucault informs, has a very precise meaning: a notebook. Yet, it is a notebook used as a guide of conduct (OGE, 245; ES, 1237). *Hupomnēmata* was an essential part of self-care: "They rather provided a material and a framework for exercises to be performed frequently: reading, rereading, meditating, talking with oneself and with others, etc."[388] (ES, 1238). Considering the fact that the weblog has its origins in the 1990s and that Foucault died in 1984, he could not have known about the proliferation of *hupomnēmata* in a different scene. Yet, in 1983 he argued:

---

386 "Même l'histoire de la philosophie est tout à fait inintéressante si elle ne propose pas de réveiller un concept endormi, de le rejouer sur une nouvelle scène, fût-ce au prix de le tourner contre lui-même."

387 Foucault singles out examination of consciousness, which began as letter writing and transformed, in the Christian era, into diaries focusing on the soul and its struggles. There is not only the change in the medium but also in the "how of perceiving oneself", in this case depicted as consciousness but also as an attitude. Here Foucault refers to Seneca's attitude, which was to act as an administrator of himself, and to a conception of consciousness rather different from the Platonic or Christian one. (TS, 30, 33–34.)

388 "Ils constituent plutôt un matériel et un cadre pour des exercices à effectuer fréquemment: lire, relire, méditer, s'entretenir avec soi-même et avec d'autres, etc."

> Precisely this type of notebook was coming into vogue at Plato's time for personal and administrative use. This new technology was as disrupting as the introduction of the computer into private life today. It seems to me the question of writing and the self must be posed in terms of the technical and material framework in which it arose. (OGE, 245.)

Foucault manages to link this case, even if implicitly, to cybernetics as an art of navigation (governing and self-care). *Hupomnēmata* was about a political relationship to oneself, a practice of self-cultivation, ontological knowledge of the self, and part of an aesthetics of existence indicating the importance of writing: "[...] literature of the self––private diaries, narratives of the self, etc.–– cannot be understood unless it is put into the general and very rich framework of these practices of the self" (OGE, 250). For the management of the body to resolve into an art of existence, writing had to be performed by oneself about oneself (UP, 142–143.) In the context of *hupomnēmata*, Foucault also presents Plato's metaphor of the eye: "Plato asks, 'How can the eye see itself?' The answer is apparently very simple, but in fact it is very complicated. For Plato, one cannot simply look at oneself in a mirror. One has to look into another eye, that is, one *in* oneself, however in oneself in the shape of the eye of the other." (OGE, 249.) *Hupomnēmata* cannot be directly equated with blogs––writing about oneself is a changing enterprise––but it reveals the importance of blogs as similar to and different from novels, autobiographies, and other writing comparable to art. Blogs can be considered a practice of stylization and making oneself a work of art to ensure visibility.

7.3 Fashioning Cyborgs?

Welsch acknowledges that we lack arguments that would enable us to engage aestheticization, Merleau-Ponty emphasizes that style cannot be conceptualized, and the theories that re-entwine aesthetics and life are still in a state of formulation, even competition. Hence, to clearly define aestheticization build upon the residues of the man-machine is, at least within the framework of this study, impossible. However, the fascinating idea is that practices that I have proposed as constituting cyborg(ed) agency from the entry point of fluctuation between technology and aesthetics, do appear to resemble fashion, as Clarke (1995, 147) indicated in her side note. By this I refer to the idea that fashions trends are particularly fleeting. As Heidi Klum reminds us in the reality TV show Project Runway: "As you know in fashion, one day you're in and the next day you're out." The passage points of the conduct which I have referred to as beautifying practices appear and vanish rapidly. Within the timeline of writing this study, for instance, both the form of cellphones (clamshell phones became outmoded) and the manner of accessorizing them to fit one's style (from jewelry-like attachments to cellphone cases) have changed. "Create your own lifestyle" is the present slogan, which in many cases is complemented with: "here is the right software to assist you." Create and re-

create. Continuous stylizing efforts prevail, particularly in the world of virtual identities. Self-expression is the keyword even if accompanied by self-control; stylization covers most aspects of everyday life. Naturally, the word "fashion" evokes an image of clothing. "As the surface of the body is imagined through styles in dress, then clothing and fashionability become constitutive features of subjectivity," claims Joanna Finkelstein in her article "Chic Outrage and Body Politics" (1997, 157). Even if cyborgs are viewed in the technical sense, at the level of prosthetics, we are currently facing a phenomenon of functional and restorative technology being entwined with elements referable to as artistic, cosmetic, design, fashion, style, and self-expression. As mentioned, there are designer prosthetic leg covers available: beautiful versions of the before merely functional, unaesthetic prostheses.[389] As Finkelstein describes:

> Styles of appearance are public claims for inclusion within a category, and whenever these styles are toyed with, then fashion is reiterating its ability to influence human subjectivity. Fashion is here in service to the ethic of individualism. How individuals choose to look, how they want others to see them, designates the fashioned body as a site for acting out a variety of social claims. Fashioning the body becomes a practice through which subject positions are also fashioned. (Ibid.)

If the necessary, required, and produced body was a docile body, a useful machine, would it not be sufficient to restore its functionality? Why would this necessitate aesthetic aspects? Yet, considering all the restorative technologies from hearing amplifiers to prosthetic legs, beauty is entwined with function[390].

Instead of considering the aesthetics of existence, Finkelstein (ibid., 162) regards fashion as a disciplinary power for "it coerces the body shape and rearranges itself in accordance with ever-shifting social expectations," but this idea draws on Foucault's notion on docility without a specific reference except for a mention that "in *Discipline and Punish* (1977) Foucault charted those structural mechanisms which produced docile bodies, one of which was how the body was clothed" (ibid. 160). This is not to say that fashion would be an unimportant aspect of the proliferation of beautifying practices. In the case of the aesthetics of factory machines, it has generally been claimed that in the era of mass production art and aesthetics were subjected to technology; the machine aesthetics (see more in e.g. Rutsky 1999, 10). If fashion was still a matter of corsets, uniforms, and ceremonial clothing, the idea of fashion and discipline could be confirmed, and this is Finkelstein's (1997, 160) approach: "Both the increased use of uniforms in the nineteenth century for military and professional purposes, and the general regulation of clothing for specific occasions such as weddings, funerals, civic ceremonies, suggested to Foucault how regimes of discipline were being implemented." Today's fashion, however,

---

389 See e.g. http://www.alleles.ca/ or http://www.cbc.ca/news/technology/prosthetic-wearable-art-line-designed-by-canadian-pair-1.1861584. [Accessed in November 2016.]

390 See e.g. http://www.dailymail.co.uk/femail/article-2719135/Hearing-aids-beautiful-earrings-blinged-walking-frames-The-Artist-inspired-grandmother-redefine-disability-accessories.html. [Accessed in September 2016.]

is too dispersed, too rapid, even too overwhelming to be considered equivalent to the fashion of the nineteenth century. Stylistics presents a portrait, a beautiful form never to be achieved.

When beauty was an essential aspect of the field of knowledge, and involved the distinction between the natural and artificial beauty continuously rearranged, it did also include knowledge of proper clothing, the right posture the body, ways of moving in vogue––the whole ethos. Currently, there is a multitude of magazines, guidebooks, TV shows, etc. to help you to be the best version of you; to master your own style, to stylize your form and, hence, content. We live in a strange culture of wholeness and distinctiveness. If the age of man-machines contained the aim to place individual bodies as part of the production machinery, we now appear to live in a culture of (aesthetics of) shared pleasures and networks ensuring our connectedness, a wholeness, but also in a culture of profiling ensuring our distinctiveness. Most aspects of everyday life *necessitate* defining yourself, your personal style, starting from ordering a coffee: are you a short non-fat cappuccino or an iced triple espresso, or perhaps a tall cinnamon dolce latte? In the case of coffee, defining yourself happens through *pleasures*, which are, however, also shared. As Welsch (1997, 82) summarizes: "What's new today is the extent and the status of these aestheticizing activities. Aestheticization has become a global and primary strategy." From this point of view, aesthetics appears as a guiding value in our current society, and making one's life a work of art as an encouraged practice.

Most of us are not artists in the sense that painting would mean to us the kind of manner of being (*manière d'exister*) it was for Cézanne (*SNS*, 13). Still, aesthetics has become rather persistent, reflecting a diminishing line between art and life. In addition, whether one is an artist or not, to be a member of this society, one's style must be extended. Loader (1997, 6) notes that virtual realities were originally, more often than not, developed for military use or educational, public, or commercial purposes. Currently, if one does not want to miss relevant scenes of everyday life, one is forced to extend one's life to such domains as Facebook. Whether you apply for a job or go on a date, you are "googled". If nothing is found, suspicions arise. From the standpoint of governance, the core of politics may be, as Paul Frissen suggests in his article "The Virtual State. Postmodernisation, Informatisation and Public Administration" (1997, 125), the aesthetics of style[391]. It is not a matter of everyone beginning to paint pictures to be exhibited in art galleries, compose music to be performed on stage, or write prose to be published by corporations (see *SNS*, 34). It is a matter of making oneself visible where the body encapsulated by skin remains absent; to truly invest in extended style in a manner which brings the actual and virtual continuously closer to one another. What we have now, instead of novels and portraits, are blogs and selfies. These arts of the self, stylizing one's life, proliferate. Foucault's ideas of the art of

391 Frissen's concept of style is different from the one used in this study but his point is valid.

living and the aesthetics of existence indicate the deep-seated level of these practices exercised to attain a certain form of being. These trends from selfies and blogs to diets, alternative medicine, and self-help literature might appear trivial and frivolous. However, the beautifying trends, which become antiquated within a short period of time or reinvented in a different form, may reflect the current practices of power in a Foucauldian sense and thus persuade us towards further investigation through introducing a plausible change in the form of power.

There is a myriad of devices, guides, and software to assist you to change your walk, your voice, your attitude, your *comportement*. Considering Finkelstein's effort to designate fashion as a disciplinary practice, it is surprising that she defines the body as a site of aesthetic innovation. She explains this by noting that "to redesign the look of a commodity is to give it a new lease of life," and that "urban life [...] emphasizes the need to monitor and update one's self-performance" (Finkelstein 1997, 162). These remarks are convergent with Foucault's fascination with the idea of *bios* as a material for an aesthetic piece of art[392], but the fact that Finkelstein identifies fashion as a discipline while defining the body as a site of aesthetic innovation prompts the idea of the cyborg: if fashion is a new field of knowledge, it marks a strange combination, even an oxymoronic one; a combination of function and beauty, and control and pleasure. As Paulina von Bonsdorff (2005, 78) remarks in her article "Building and the Naturally Unplanned": "Despite the talk of a postindustrial or information society, industrialized society has not disappeared, although production has been moved out of smelling distance from wealthier people. Further, the postindustrial emphasis on information brings with it an escalation of trends of industrial modernity." However, not even industrial products escape stylization as for instance the case of prostheses as wearable art displays.

Being inseparable from *askēsis*, *epimeleia heautou* included the aspects of control, examination, and correction, thus implying its resemblance to disciplinary practices. However, it also included an aesthetics of shared pleasures. (*UP*, 18–19; *SS*, 62, 74–85, 264.) To fit the portrait of beauty in classical antiquity, one had to exercise a particular kind of conduct but, moreover, this conduct had to be visible and memorable to be accomplished––there was a mission of willingly making one's life a most brilliant and public oeuvre (*UP*, 82, 123, *SS*, 55–57). This oeuvre was not an object but rather a continuous work of art similar to how Merleau-Ponty describes embodiment and style; there is no finished product, no end to achieve, but a strange alliance of constancy and change, a continuous effort. Currently, we beautify our bodies in manners which do not follow universal rules but, as Foucault proposed, "we have to create ourselves as a work of art" (OGE, 237). Today, there is a dispersion of continuously changing fashions, all indicating the prevalence of beautifying practices. *Epimeleia heautou* signified an ensemble of social relations, an

392 OGE, 235.

enforcement and alteration of these relations; a stylistics of shared style ensuring communication and affecting the wholeness of action, including visibility, temporality, and spatiality. The *publicity* of existence prevailed. Currently, we beautify ourselves in the eyes of others, for others to see, to ensure our visibility. Without a face-to-face connection but with the help of social media and cyberspace, we laugh and cry together, we experience together and apart. Even the world of the virtual is harnessed to ensure sensibility and feeling with others. If we are bodies linked to other bodies by machines, as Gray et al. (1995) proposed in their account of the cyborg issue, it is not only in the sense of our being components of a huge machinery. Rather, it appears that the aesthetics of shared pleasures has been re-established.

The current situation could be described by saying that a visual culture of media, shared pleasures, and beauty is forming upon the mechanistic and scientific-technological rationality, and it echoes a threshold style, a cyborg(ed) style on the threshold of the man-machine and, perhaps, *Homo aestheticus,* the aesthetic or artistic human (see Dissanayake 1992). *Homo aestheticus*, as Welsch (1997, 15) remarks, "is a virtuoso of the 'sense of possibility' (Musil) and virtualization." Whether our life aestheticized and partly situated in virtual reality results in evoking the Schillerian dream of the aesthetic condition[393], in revaluing a new composition of *aisthesis*, or perhaps in a rise of a new role model for or form of aesthetic human beings, should be the subject of a vigorous debate.

In Greco-Roman culture, art was inseparable from life. In our current society, the possibility to conceive art, again, as inextricable from life has emerged, which is implied by the beautifying practices and novel trends of making one's life a work of art (selfies and blogs) I have examined above, as well as by the attempts to constitute new aesthetic theories, and even to approach aesthetics as knowledge within human sciences. Foucault presented that we should create ourselves as works of art and asked a question Merleau-Ponty was reluctant to pose: "Why should a painter work if he is not transformed by his own paintings?" (MS, 14).[394] An artist, according to Merleau-Ponty, does not seek to master his style but to *exprimer son commerce avec le monde*––"express his commerce with the world" (*S*, 86). By inserting style into vision––learning to see colors is a matter of learning a particular style of vision––Merleau-Ponty explicated perception as changing and incomplete (*PhP*, 179; *S*, 83)[395]. Thus, if Merleau-Ponty was consulted, the answer would be related to revealing the world, but he would not deny that painting contains a

393 See Schiller 1794/1982, Letter 23.

394 I would imagine that artists are continuously seeking a new vision which would instantly become apparent in their paintings. The paintings might even change the style of others, those who see the paintings and absorb something of that certain manner of perceiving. On the matter of art as a source of change, see Pursiainen 2012.

395 In *Le visible et l'invisible*, Merleau-Ponty notes that "the world is *what we see*" ("le monde est *ce que nous voyons*") but we must learn to see it (*VI*, 18). An explanatory example: in cultures where photographs are not common, a mother may not recognize her own child from a photo.

real possibility of "breaking one's eyes open"; of beginning to perceive differently resulting in the transformation of action and, consequently, a singular style. At first glance, all this might seem liberating. It can even be asked: if one's life is to be created as a work of art, then does this not lead to freedom from the techniques of power/knowledge? Yet, self-portraits are also a matter of visibility and indistinguishable from the field of stylistics. Dreyfus and Rabinow clarify:

> A self that, as its ethical activity, constituted itself as an ongoing public creation by giving a unified style to its acts would [...] be much less vulnerable to currently available techniques of power/knowledge. But even as a changed understanding of the self wards off old dangers, it carries with it new ones. (Dreyfus & Rabinow 1983, 257.)

As Welsch approaches the possibility of epistemological aestheticization, he reminds us that everything cannot be considered bettered through aestheticization:

> We can no longer share this hope, that of aestheticization programmes from the late eighteenth century onwards. On the contrary, proclamations such as Schiller's that only the aesthetic man would be a complete human being, or that of Hegel–Schelling–Hörderling that 'truth and goodness become a kindred only in beauty,' reveal themselves to be dubious in view of the forms in which such aestheticization programmes are acquitting themselves today. (Welsch 1997, 19.)

Welsch (1997, 84) mentions that global beautification may result in disfiguring the world instead of perfecting it, and that the passion for beauty may veil the negative effects of aestheticization processes. For instance, due to peculiarities of media aesthetics, "reality is tending to lose its gravity, to shift from compulsoriness to playfulness, it is undergoing constant processes of weight loss" (ibid., 85). However, in Foucault's opinion, power is neither good nor bad. It is action upon action, a complex interplay attempting to constitute necessary, even desired, embodiment. As the investigations on the *appareil efficace* revealed, the man-machine as a whole mentality may be considered a powerful residue in cyborg(ed) style. Even though it is tempting to regard technologization as "bad" and aestheticization as "good", the question whether agency is cyborg(ed) does not fall in these categories. As a form of agency, the cyborg is a historical condition. What I have proposed here, by drawing from both theories and the lifeworld, is a use of the term cyborg––in the context of agency in the age of high technology––which would fulfill the generally assumed aspects of the cyborg: corporeality, novelty, and oxymoron.

I have defined corporeality as the active, living, and lived body, as embodied being-in-the-world with a capacity to extend to virtual space; oxymoron as functionality and control entwined with beauty, utility entwined with pleasure; and novelty as technologization entwined with aestheticization. If the long-upheld distinction between technology and aesthetics proves as leaking as it appears when reviewed from the entry point of fluctuation between aesthetics and technology; if efficiency, regulation, and control are entangled with beauty, pleasure, and stylization; if we are connected not only

through being components of the same machinery but also through an aesthetics of shared pleasures; if technologization entwines with (not dissolves) aestheticization, then the cyborg condition is prevalent, and the portrait I have painted is accurate. In order to understand the current entwinement of aestheticization with technologization I have proposed, we could seek further assistance from theories preceding their distinction, or from theories of aesthetics which emerged concomitantly with the birth of bio-techno-power and technologization without gaining prevalence. However, and more importantly, to understand our contemporary technologically textured agency, we should explore the details of current practices further from multidisciplinary standpoints without the prejudice of the man-machine.

8 CONCLUSION

In the course of this study, we have approached the phenomenon of cyborg(ed) agency from the entry point of fluctuation between technology and aesthetics, beginning from a *history of the present* revealing two notable ruptures relevant in apprehending cyborg(ed) agency; passing through investments in body-technology *intertwinements* without assuming that these result in technologized action; and exploring cyborg(ed) agency at the level of *styles* and *stylistics* by insisting upon a novel and unique composition which may contain elements of previous styles. In composing a portrait of cyborg(ed) agency without the prejudicing figure of the man-machine, assistance was sought from certain forgotten elements of cybernetics (*beauty* and *pleasure*), the phenomenon of *computers dressed in pink,* and both new theories of aesthetics and Foucault's *aesthetics of existence*. It was continuously underlined that the folding and unfolding between technology and aesthetics should be taken under consideration, even regarded as playing a pivotal role in understanding our prevailing form of agency, and examined particularly within the cyborg condition comprising the aspects of *corporeality*, *oxymoron*, and *novelty*.

In order to provide a portrait of cyborg(ed) agency without the prejudice of the man-machine, this study began by reconfiguring the cyborg, and rearranging the elements that surfaced into a preliminary history of the present; a sketch of cyborg(ed) agency. Accordingly, in Chapter 1 this sketch outlined the crucial importance of active and expressive embodiment (*embodied expression*) as well as of the politico-historical aspects (*field of knowledge* and *power*). I stressed, with the assistance of Descartes and La Mettrie, that regarding the cyborg as a result of an entwinement of the organic and mechanic is an insufficient position: if the body is a machine, an original prosthesis, replacing parts of this machine with other machines does not generate a contradiction, and thus the condition of oxymoron would be refuted. Moreover, Aristotle, who proposed a distinction between "natural" and "artificial", also demonstrated the politico-historical constitution of these definitions through his approach to slavery: being a slave, that is, a tool, was related to knowledge production. In addition, by looking at the origins of the term "cybernetics", the

role of aesthetics (*beauty/kalós*) was implied with the assistance of Plato. I proposed that if cybernetics is prejudiced by the figure of the man-machine and emphasizes control, it neglects the element of beauty, which, based on the origins of cybernetics, is entwined with control. As La Mettrie had already proposed the figure of the man-machine, I argued that a *rupture* between man-machines and cyborgs ought to be identified for the sake of novelty. Upon this rough sketch, I then began to draw a silhouette of the cyborg by outlining technology.

In Chapter 2, as the effort was to outline technology, reading the narrative of technology displayed that even if an essence of technology is assumed, this essence is not necessarily "technological". Moreover, it was verified that the definition of technology has a tendency to shift and that high technology can be reviewed as *high technē*, which marks a shift not only in the conception of technology but also in the understanding of aesthetics and that of humanity. In addition, the narrative of technology resulted in defining the smallest unit of technology as a *symbiosis between an embodied agent and a technological artifact in an actional situation*. Since this definition included both the bodily engagement with a technological artifact in a situation and knowledge embedded in these situations, I proposed that it forms a figure-background structure. Deriving support from this definition, I suggested that the cyborg condition of corporeality can be illuminated by reading Merleau-Ponty's account of embodiment (*figure*), and the fact that technological development is inherent in power/knowledge relations can be demonstrated by reading Foucault (*background*). Yet, this constellation without a technique of portraying would have rendered the phenomenon of cyborg(ed) agency a mere black-and-white silhouette, making it necessary, to be blunt, to pick a side. Such an approach, as I argued, would have led to an unaccomplished portrait. Instead, I proposed that a dialectical space between Merleau-Ponty and Foucault, a space which would produce an advantageous arrangement for both sides without entering into an easy synthesis, should be sought after. As a result, with the assistance of Deleuze, I proposed viewing the cyborg as a compound form of the *forces within* and *forces from the outside*. Part Two and Part Three were written according to this established technique of portraying: by following Merleau-Ponty's description of bodily forces, I identified the forces within as *puissance* (Chapter 3) and *style* (Chapter 6), and by consulting Foucault, I traced the forces from the outside as (*rapports du*) *pouvoir* (Chapter 4) and *stylistics* (Chapter 7).

The agenda of the second part of the study was to continue the effort of exploring the conditions of the cyborg by concentrating on body-technology intertwinements from both Merleau-Pontian and Foucauldian standpoints. As the aim in Chapter 3 was to understand how a technical apparatus can become part of one's embodiment, that is, how intertwinements occur, I concluded with Merleau-Ponty's assistance that as technological apparatuses become part of embodied *action*, they become part of embodiment. This conclusion included defining the condition of corporeality as an active, living, and lived body; embodied being-in-the-world. Within a Merleau-Pontian framework, it was revealed that as intertwinement occurs, the outlines drawn by the skin

transform: the tool ceases to be perceived in itself and becomes part of one's *manner of treating situations*. By considering our peculiar manner of being in and of time and space, it was also concluded that these intertwinements are rather constant but varying. The established condition of corporeality contested the unsatisfactory approaches defining the body as a tool or machine and/or presuming a real distinction between the body and soul/mind/consciousness. Nevertheless, it also indicated that defining the cyborg as a body-technology intertwinement––i.e. one is a cyborg if the technological apparatus is part of one's embodiment––would contradict the condition of novelty. Instead of maintaining a conclusion that "humans have always been cyborgs", I argued that body-technology intertwinements are not determined to result in a technologized manner of being. Accordingly, I brought to the fore the background of body-technology intertwinements and proposed that power in a Foucauldian sense infiltrates these intertwinements. As a result, the phenomenon of the cyborg was shifted from a mere body-technology assemblage towards agency that is produced and required.

In Chapter 4, I read Foucault's analytics of the disciplinary form of bio-power in a particular manner: in order to identify the aspects which would solve the discrepancy created by the notion that tools and machines have always been part of embodied being, I pointed out that Foucault's analytics enables a historical awareness of the cyborg. Consequently, I proposed and maintained that Foucault provides an understanding of the conducts that constitute efficient machines (*appareil efficace*); an understanding of the technologization of embodiment and the figure of the man-machine. By updating and upgrading the disciplinary form of power, it first appeared that disciplinary power was fortified. Moreover, even within the proposed framework, it would have been tempting to depict cyborg(ed) agency as an instance of thoroughly "organic" or "aesthetic" forces within entering into a relation with utterly "mechanic" or "technologizing" forces. However, this would have resulted in refuting the cyborg condition: in my analysis of disciplinary power, it became clear that if the disciplinary form of bio-power was still the prevalent form of power, I would be obligated to conclude that either the cyborg is not a novelty or that an updated version of the man-machine would portray our prevailing form of agency. Instead of confirming either of these conclusions, I approached the forces from the outside that seek to enter into a relation with the forces within by modifying them into a desired form: both Deleuze and Foucault have suggested that at different times, different forces within are relevant. Hence, I brought forward the proliferation of beautifying practices. Accordingly, instead of concluding that high technology is a more efficient version of "modern technology", or by reducing beautifying practices to conducts of disciplinary power, I took the suggestion that high technology incorporates aesthetic aspects seriously. This suggestion was accompanied with the assumption that modern industrial societies alone separated technology from aesthetics, and that in our current society, as

theories of everyday aesthetics convincingly argue, aesthetics can be considered to prompt action.

Chapter 5 served as a transition towards the level of styles and stylistics, which involved the new field of action, which was proposed as inextricable from the phenomenon of the cyborg, a field approachable with the assistance of Merleau-Ponty. Moreover, it was further argued that to depict the cyborg as a unique composition, assistance should be sought from two notable ruptures: the one between tool-bodies and man-machines, and the other between the man-machine and the cyborg, both analyzable from the entry point of fluctuation between technology and aesthetics. I suggested that the first rupture marked a distinction between beauty and function, and all their derivations; a distinction which did not exist in classical antiquity, in Greco-Roman culture, in the age of *technē*. This rupture was concomitant with the emergence of bio-power and the man-machine, detached art from life, and rendered beauty unable to influence action. Even though this rupture is well reported and often mentioned, I suggested that it has been examined too loosely from the point of view of the phenomenon of the cyborg. It was remarked that at the beginning of the 1970s Foucault insisted that we live in a disciplinary society; a society permeated by the conducts of the disciplinary form of bio-power. I argued that bio-power, referred to as technologizing power, had formed concurrently with the emergence of the prestigious category of *beaux arts*, which established a closed space of beauty, art, and aesthetics, and resulted in a separation between the aesthetic and mechanical, beauty and function, and art and society. This separation was seen to be more than a mere conceptual distinction and to be related to changes in the relations of power/knowledge. Even though these dichotomies were challenged at the time of their emergence, they became prevalent, and, as argued, this could not have occurred unless the system of practices supported such a distinction. The second rupture accompanied a rupture generally dated in the late 1970s: the transition from an industrial society to an information or post-industrial society. It was proposed that this second rupture, one between man-machines and cyborgs, can be examined from the entry point of fluctuation between aesthetics and technology and within a Foucauldian framework because Foucault began his inquiry into beauty and aesthetics, the *aesthetics of existence*, concomitantly with this rupture. I suggested that his inquiry is essential in understanding how *aesthetics prompts action*. Yet, to truly understand Foucault's approach in the context of cyborgs and cyberspace, it became necessary to begin with Merleau-Ponty's contribution to these phenomena.

In Chapter 6, the focus was on the aspects of style. By offering a Merleau-Pontian point of view to corporeality and body-technology intertwinement, I had suggested that even when there is no machine localizable on the surface of or inside the skin, machines may affect one's manner of treating situations; the *how* of being. This *how* of being was defined as style, and it was proposed that the cyborg as a form of agency should ultimately concern style. I maintained the argument that there is no one kind of cyborg, but instead of considering that their difference results from the quantity and quality of machines attached to a

body viewed as an entity encapsulated by skin, I argued that the cyborg condition, if prevalent, conditions each of us (*shared style*) but none of us absolutely (*singular style*). Hence, even if shared style proved cyborg(ed), that is, even if we lived in a cyborg society, our singular style of blending in and standing out would be a source and insurance of variety: we are all cyborg(ed) in a way that nobody is ever the same as another. Moreover, by reading Merleau-Ponty's account of art, I illuminated how the "flesh-and-blood" *comportement* extends to the new and virtual space of action (*extended style*). However, it was argued that, following Merleau-Ponty, style is unattainable by means of atomistic tendencies and conceptualization. As a result, I proposed that instead of attempting to depict shared style, which would require great prose, we should further investigate the phenomenon of aestheticizing practices.

Accordingly, in Chapter 7, the main concern was in apprehending *how* aesthetics prompts action, and I sought the answer with the assistance of Foucault's aesthetics of existence containing the notion of stylistics. It was proposed that shared style may contain residues of previous styles and that elements of previous styles may reoccur, intermingle, and form a unique compound. Consequently, I examined beautifying practices and the *art of visibility* by relying on Foucault's analysis of the aesthetics of existence and concluded that they indicate the re-emergence of *stylization* and an *aesthetics of shared pleasures*. I argued that the new trends of visibility, such as *selfies* and *blogs*, emerged concomitantly with the new virtual spaces of action. These phenomena were considered to indicate the prevalence of making of one's life a work of art. Hence, by drawing from the lifeworld––based on the idea that since I share the practices with others, I must share the same condition––efficiency, productiveness, and functionality were proposed to have paired up with experientiality, beauty, and pleasure. Not only are personal machines dressed in pink and made compatible with one's own style, but technology is harnessed to produce experiences and shared pleasures, especially in the field of media. Moreover, the question of how aesthetics prompts action brought to the fore the novel theories of aesthetics. It was disclosed that these theories are not limited to restoring the triangle of moral, knowledge, and beauty of Greco-Roman culture, nor the bourgeois criteria of taste. At the same time, it was pointed out that the new configuration of aesthetics might contain these aspects and would benefit from a review of the idea of *aisthesis* as well as of the theories and phenomena which emerged concomitantly with the rupture between tool-bodies and man-machines but did not gain prevalence. Accordingly, I did not endorse any particular approach but, instead, emphasized that the emergence and proliferation of aesthetics entwined with life and action is crucial. As a result, by reading Foucault and updating his analytics, I proposed that even if we are produced as components of a grand machinery and within such practices as the art of distribution, these practices appear to have become entwined, concurrently with the emergence of new spaces and technologies, with practices that can be seen as examples of an aesthetics of shared pleasures

as well as with investments in the wholeness of style (stylization). In this light, I proposed that cyborg(ed) agency is different from a form constituted by an updated and upgraded version of disciplinary power, and that the emergence of *high technē*, beautifying practices, and novel aesthetics indicate a new and unique form of agency, which involves art and beauty redefined and redrafted upon the residues of the man-machine.

While I have provided a novel use of the term cyborg, one referring to bodies that are both technologized and aestheticized, my main effort has been in portraying cyborg(ed) agency in order to encourage us to contemplate true likeness, that is, whether our contemporary agency is cyborg(ed) in the way the composed portrait suggests. Within the framework of this study, cyborg(ed) agency has been asserted as an entanglement of elements that were disentangled during the rupture between tool-bodies and man-machines: efficiency and pleasure, regulation and stylization, control and beauty, etc.––on the whole technology and aesthetics. If I was to continue painting this portrait, I would probably try to identify other practices matching the portrait, to corroborate the image, and thus this portrait would benefit from details and particularities offered by interdisciplinary studies. Nevertheless, my aim has been to offer a possibility to apprehend the phenomenon of cyborg(ed) agency differently from the presupposition of techno-bio bodies, that is, without the prejudice of the strong figure of the man-machine. By composing this portrait, I have hoped to encourage further studies on the aestheticization of agency without neglecting the aspects of technologization, and vice versa.

EPILOGUE

When I began this study several years ago, I did uphold the assertion that the cyborg is a phenomenon of technologized bodies. Not only the academic positions but also surrounding phenomena prompted the idea of techno-bio bodies: theories I studied emphasized that our bodies are molded, reconstructed, and identified in technologically textured and mediated action, and in the lifeworld it was easy to conceive that technological apparatuses become increasingly close to our bodies and are situated quite constantly on the surface of and even inside the skin. In addition, it was persistently argued, among different disciplines, that particular developments in technology have played a significant role in the rise of technologized bodies. The constant interaction and intimacy between "machine" and "human" seemed to necessitate rethinking the self in more technosocial terms. It is no wonder that discussions on cyborgs generally concern limbs fixed to machines, technologically altered and enhanced bodies, or humans becoming more machinelike. To examine the phenomenon of cyborg(ed) agency appeared a convincing approach, even more so in the light of a feeling that it would be easier to deal with the demands of our current society if we were robots; mere functional creatures with no distracting emotions and desires. Hence, I did presuppose high technology a more efficient and complex version of the so-called modern technology and, concomitantly, the phenomenon of the cyborg a matter of technologized bodies.

To promote the cyborg as a phenomenon of technologized bodies would have been a fairly easy road to take, a smooth road to Kansas. However, as the cyborg condition became explicit––corporeality, oxymoron, and novelty were prominent within numerous and distinct approaches––I found only dead ends: If the body is a machine, it is only an original prosthesis. Replacing parts of this machine with other machines does not result in a contradiction. Moreover, reading Descartes revealed how unimportant material constitution is. At the politico-historical level, the organic, mechanic, and hybrid were presented as analogous to the pre-modern, modern and postmodern. From this point of view, we would all be cyborged because we live in a hybrid called the postmodern. This beautiful and appealing idea proved unconvincing: the whole idea of the postmodern as an era, and even postmodernism as a mentality, is disputable. More importantly, this idea followed the organic-mechanic distinction, which had already proved inadequate.

For a while, I assumed that taking a Merleau-Pontian approach to embodiment would resolve the problem of oxymoron: embodiment cannot be defined as a machine. Accordingly, the easiest way to depict cyborg(ed) agency, even within the proposed framework, would have been to suggest that the forces within are organic (or aesthetic) and enter into a relation with forces from the outside, which are utterly mechanic (or technologizing)—which would have meant an upgraded version of disciplinary power in a Foucauldian sense. I upheld these forces unintentionally and too strongly in the form of a black-and-

white silhouette: it was easy and alluring to see these forces as *conflicting*. Yet, it became apparent that the cyborg condition of novelty would have been refuted if such a combination had been insisted upon. More importantly, even Merleau-Ponty, who made a strong case against the body being conceived as a machine, proved that technology is an inherent part of embodied-being-in-the-world; artifacts are within the open circuit of the active, living, and lived body.

Finally, a haunting phenomenon termed *computers dressed in pink* accompanied with the understanding that technology mirrors the regime of truth uncovered another path, a novel entry point: the age of high technology is rather an age of *high technē* where beautifying practices surround us. Computers dressed in pink were a hurricane that sent this study to Oz: they revealed the entry point of fluctuation between aesthetics and technology. Thus, the leaky containment of aesthetics affected the understanding of the phenomenon of cyborg(ed) agency, the methodological approach or, more precisely, the *style of approaching the phenomenon*, and even the language used in this study. If we want to understand new phenomena, we should not impose a pre-existing theory upon the lifeworld but rather draw from the lifeworld––the phenomena already are a theory. As the computers dressed in pink became a haunting phenomenon, and I could not escape the overwhelmingness of beautifying practices, I was forced to revisit the figure of the cyborg and began the task of portraying afresh.

Merleau-Ponty's contribution to this study was rather evident considering the aspect of corporeality. The vivid portrait of embodiment he offers reveals how technological apparatuses are part of embodiment via *intertwinement*. Furthermore, he provided means to apprehend the new space of action, cyberspace, without the idea of the body as an excess baggage. Foucault's contribution, instead, turned out surprising. Like many, I was willing to identify the prevailing power as a technologizing one. Even Deleuze, who suggested that we live in a society of control rather than a disciplinary one, validated high technology as a more efficient and complex version of the so-called modern technology and, consequently, defined the novel form of the human as man-machine. Deleuze's account, which first appeared rather convincing, began to sunder: if something is only enhanced, surely it does not indicate a rupture or a unique form. Moreover, why are computers with face recognition software (a strong implication of a society of control) available in fashionable colors? Foucault's contribution, thus, became twofold: His analysis of disciplinary practices proposed a portrait of an agency describable as an efficient and docile *machine*. Instead of serving as a portrait of the cyborg, his analysis provided a baseline between the man-machine and cyborg. In a sense, Foucault had written a commentary to the great book of man-machine. Furthermore, he was supposed to continue this project but, surprisingly, his interest took another direction: the aesthetics of existence became the center of his analysis. Accordingly, Foucault offered means to apprehend the phenomenon of the computers dressed in pink and how deeply it was related to the phenomenon of the cyborg.

I assert that it would be beneficial to further investigate those approaches which emerged simultaneously with the disciplinary practices but did not become prevalent. Kant saw aesthetics and morality as related, even if indirectly, and proposed the sense of beauty a human prerogative. Baumgarten, as he coined the term aesthetics, aimed to evoke a special kind of knowledge. Schiller made his proposition on aesthetic education and an aesthetic state. In the age of man-machines, despite the myriad of counter-arguments, aesthetics was deemed distinct from science and morality, and beauty so desired and aspired to was diminished to prettiness, contrasted with the sublime, which had been an aspect of beauty. Even though in this study I have consulted Foucault and, as a result, classical antiquity, I propose that further investigation should address the deliberations of these older aestheticization programs. Moreover, attention should be paid to the possibility that the cyborg may prove a threshold form composed of the residues of the man-machine of the past and a future form of *Homo aestheticus*.

YHTEENVETO (FINNISH SUMMARY)

Vallitsevan toimijuuden on katsottu vaativan niin intiimiä koneisiin kietoutumista, että ihmistieteiden kentällä on aiheellisesti hyödynnetty kyborgiterminologiaa kuvattaessa teknologiavälitteistä ja -väritteistä toimijuutta jälkiteollisessa informaatioyhteiskunnassa. Kyborgi, kyberneettinen organismi, on rajoja kyseenalaistava hybridi. Vaikka kyborgin hahmoa on käytetty kuvaamaan vallitsevaa toimijuutta, on tämä hahmo jäänyt pitkälti ”koneihmisen” synonyymiksi siitä huolimatta, että nykytodellisuutemme on argumentoitu olevan niin esteettisesti rakentunutta, että estetisoinnista on tullut myös toimijuuden ehto. Jos teollisen yhteiskunnan tihentymänä pidetään *liukuhihnaa,* jonka voidaan katsoa kuvastavan myös ihmisen mekanisaatiota, jälkiteollisen informaatioyhteiskunnan muotoa ilmentävät ennemminkin *pinkkiin puetut tietokoneet,* jotka ilmaisevat esteettisen ja teknologisen uutta liittoa. Tutkielmassani esitän, että vallitseva toimijuus tulisi ymmärtää tehokkaiden *ja* kauniiden, kontrollia *ja* nautintoja lisäävien koneiden valossa.

Käsillä oleva työ on ilmiölähtöinen filosofinen tutkimus, jonka tyyli ilmaisee teeman ja metodologian yhtenevyyden tärkeyttä: estetiikkaa ja teknologiaa kietouttavaa ilmiötä kuvataan tieteen ja taiteen kynnykseltä käsin. Tämä näkyy työn muodossa: käsillä oleva tutkimus on muotokuva, joka korostaa hahmon ja taustan balanssia ja sopivaa etäisyyttä. Sopiva etäisyys ja balanssi saavutetaan lähestymällä kyborgisen toimijuuden ilmiötä määrittelemällä teknologia *ruumiillisen toimijan ja teknologisen apparaatin muodostamaksi toiminnalliseksi kokonaisuudeksi situaatiossa* ja laajentamalla tätä määritelmää soveltaen Maurice Merleau-Pontyn (1908–1961) ruumiin fenomenologiaa (hahmo) ja Michel Foucault’n (1926–1984) valta-analytiikkaa ja olemassaolon estetiikkaa (tausta) ilmiön näkyväksi tekemisessä.

Kyborgi on rajoja rikkovana ja ristiriitaisia elementtejä kietouttavana hybridinä osuva hahmo kuvaamaan toimijuutta jälkiteollisessa informaatioyhteiskunnassa. Väitän kuitenkin, että jäädessään koneihmisen varjoon ja sivuuttaessaan yhteiskunnassa käynnissä olevan ”esteettisen buumin” kyborgista muodostuu ennemminkin peittävä kuin avaava hahmo. Käsillä oleva tutkielma tarjoaa kyborgi-teemaan uuden näkökulman, jossa kyborgin hahmoa lähestytään estetiikan ja teknologian välisen liikehdinnän kautta. Lisäksi, vaikka kyborgille on annettu useita eri määritelmiä moninaisten tutkimusalueiden sisällä, on mahdollista jäljittää kolme erityistä ehtoa, jotka sisältyvät implisiittisesti näihin teorioihin: kyborgin perustana on ruumiillisuus, kyborgi on ”oksymoron” eli yhdistelmä ristiriitaiseksi miellettyjä elementtejä ja kyborgi on ”uutuus”, joka kiinnittyy jälkiteollisen informaatioyhteiskunnan kenttään. Näiden ehtojen tarkastelun ja uudelleenjärjestelyn kautta – kyborgi on ennemminkin ihmiskoneen ja esteettisen ihmisen (*homo aestheticus*) kuin organismin ja koneen risteymä – nousevat esiin kyborgin hahmon piilevät mahdollisuudet toimia muotokuvana, jota vasten voidaan peilata vallitsevaa toimijuutta. Tässä muotokuvassa erityisesti 1800-

luvulta lähtien tiukasti toisistaan erotetut teknologia ja estetiikka ovat kietoutuneet yhteen.

Toimijuuden muotokuva muodostetaan mainittujen ehtojen kehyksessä ja kolmella eri tasolla aloittaen *nykyisyyden historiasta*, joka tuo esille kaksi merkittävää murrosta kyborgisen toimijuuden hahmottamisessa; kulkien läpi *ruumis–teknologia-kietoutumien* osoittaen, ettei yhteenkietoutuminen teknologian kanssa välttämättä synnytä konemaista toimijuutta; ja päätyen määrittämään kyborgista toimijuutta *tyylien* ja *tyylioppien* tasolla sekä erottamattomasti *kyberavaruuteen* asettuneena toimijuutena.

Näiden tasojen mukaisesti tutkielma on jaettu kolmeen osaan. Ensimmäisessä osassa kyborgin ehtoja lähdetään purkamaan hyödyntämällä filosofisessa analyysissa klassisia näkökulmia liittyen sekä ”työkaluruumiiseen” (Platon ja Aristoteles) että ”ihmiskoneeseen” (René Descartes ja Julian Offray de la Mettrie). Tämä analyysi nostaa esiin sen, että viimeisimmän teknologisen kehityksen vaiheen ymmärtäminen vain tehokkaampana versiona edellisestä on puutteellista, samoin kuin ruumiin mieltäminen alkuperäiseksi proteesiksi ja kyborgin koneihmiseksi. Samalla esiin nousevat ne aspektit, jotka ovat oleellisia kyborgin ehtojen sisällöllisessä määrittelyssä: kauneus, tieto-valta, ruumiillinen ilmaisu ja murros. Osassa edetään teknologian käsitteellisen määrittelyn kautta kohti hahmon ja taustan balanssia: kyborgisuuden ymmärtämisen mahdollistamiseksi esitetään erityinen tapa hyödyntää Merleau-Pontyn ja Foucault’n filosofioita toisiaan täydentävällä tavalla. Tätä tapaa, jossa Gilles Deleuzen ajattelua mukaellen kyborgin muodon katsotaan syntyvän sisäisten ja ulkoisten voimien suhteessa, sovelletaan tutkielman seuraavissa osissa.

Toisessa osassa kyborgin ilmiötä tulkitaan ruumiin ja teknologian yhteenkietoutumisen tasolla. Merleau-Pontyn filosofiaa hyödyntäen eritellään ruumiillisen toimijan ja teknologisen apparaatin yhteenkietoutumisen rakenteita ja aspekteja osoittaen, että kyborgi tulee hahmottaa eletyn ja toimivan ruumiillisuuden näkökulmasta. Puutteelliseksi jäävää määritystä täydennetään asettamalla eletty ruumiillisuus poliittishistorialliseen kontekstiin, joka tapahtuu avaamalla Foucault’n näkemystä siitä, kuinka tietyt teknologiset keksinnöt heijastelevat yhteiskunnassa vallitsevia *käytäntöjä* ja kuinka tieto-valta asettuu ruumiin ja koneen välisiin kietoutumiin tuottaen tarvittavaa toimijuutta. Tapa lukea Foucault’n valta-analytiikkaa on erityinen: Foucault’n argumentoidaan eritelleen ne käytännöt, joilla eletyn ruumiin voimia pyritään *teknologisoimaan* eli tuottamaan *tehokkaita koneita*. Toisin sanoen Foucault tarjoaa sellaisen kuvauksen ihmiskoneen muodosta, jota vasten voidaan peilata sitä murrosta, jonka valossa kyborgi näyttäytyy uutena ja uniikkina toimijuuden muotona: esteettisen erottaminen teknisestä on teollisen yhteiskunnan ja ihmiskoneen karaktääri. Tuon esille, että Foucault’n erittelemien teknologisoivien käytäntöjen voidaan tulkita voimistuneen. Tämä ei kuitenkaan tarkoita, että vallitsevan toimijuuden muoto olisi vain ihmiskoneen päivitetty versio. Argumentoin että koneiden pintaestetiikka ja *kaunistavat käytännöt* vaativat arvioimaan sitä mahdollisuutta, että nämä ilmiöt heijastelevat syvempiä prosesseja: *estetisointia,* joka on kietoutunut yhteen äärimmäisten

teknologisoivien käytäntöjen kanssa. Tämän mahdollisuuden selvittämiseksi ehdotan, että kyborgisuus toimijuuden muotona tulisi siirtää koskemaan tyylejä ja tyylioppeja.

Kolmannen osan ensimmäinen puolisko käsittelee kyborgin teemaa tyylin käsitteen kolmella eri tasolla: singulaarisena, jaettuna ja laajentuneena. Esitän, että tyyli on yksilölle ominainen ruumiillisen olemisen ja toiminnan tapa, joka ulottuu myös virtuaaliseen tilaan. Merleau-Pontyn huomiot tyylistä päivitetään näin koskemaan kyborgeja ja kyberavaruutta. Lisäksi argumentoin, että kyborgi voi olla vallitsevan toimijuuden muoto vain, jos aikakauteen sidottu jaettu tyyli on kyborginen. Kyborgin variaatiot muodostuvat tällöin suhteessa jaettuun tyyliin, singulaarisen tyylin kautta, eivät ruumiiseen asetettujen koneiden determinoimana. Koska tyyliä olisi mahdotonta kuvata muutoin kuin kirjoittamalla ”suurta proosaa” – tyyli pakenee piirteitä erottelevia analyysejä – kysymys jaetun tyylin kyborgisuudesta siirretään koskemaan tyylioppeja. Kolmannen osan toisessa puoliskossa käytetään Foucault’n auki kirjoittamaa olemassaolon estetiikkaa tavalla, joka mahdollistaa estetisoivan vallan muodon näkyväksi tekemisen. Keskeinen argumentti on, että tyyliopit ja estetisointi mahdollistavat asettumisen tyyliin kaikilla sen eri tasoilla – itsen tyylittämisenä, jaettujen nautintojen estetiikkana ja näkyvyyden taiteena – ja näin ollen toimijuuden tuottamisen estetisoivien käytäntöjen kautta.

Käsillä oleva tutkielma piirtää muotokuvan kyborgista sellaisen toimijuuden muotona, jossa äärimmäiset *teknologisoivat käytännöt* kietoutuvat yhteen *estetisoivien käytäntöjen* kanssa. Paradoksaalisesti toimijuuden muotokuva edustaa jokaista meistä, muttei ketään meistä tarkalleen. Tämä on myös muotokuvan etu: se houkuttelee kontemploimaan yhdennäköisyyttä ja avaa näin parhaimmillaan uudenlaisia näkemisen ja ajattelun tapoja.

REFERENCES

Adorno, Theodor (1970/1984) *Aesthetic Theory* (trans. by C. Lenhardt). London, Boston, Melbourne & Henley: Routledge & Kegan Paul.

Airaksinen, Timo (2006) *Ihmiskoneen tulevaisuus*. Helsinki: WSOY.

Altieri, Charles (1989) "Style As the Man: From Aesthetics to Speculative Philosophy" in Shusterman, R. (ed.) *Analytic Aesthetics*. Oxford/New York: Basil Blackwell, 59–84.

Arendt, Hannah (1958/1989) *The Human Condition.* Chicago: University of Chicago press.

Aristotle, *Nichomachean Ethics*. The complete works of Aristotle: the revised Oxford translation (ed. Barnes, J.). Princeton, N.J.: Princeton University Press, 1984.

Aristotle, *On the Soul* (*De anima*). The complete works of Aristotle: the revised Oxford translation (ed. Barnes J.). Princeton, N.J.: Princeton University Press, 1984.

Aristotle, *The Parts of Animals* (*De partibus animalium*). The complete works of Aristotle: the revised Oxford translation (ed. Barnes J.). Princeton, N.J. : Princeton University Press, 1984.

Aristotle, *Physics*. The complete works of Aristotle: the revised Oxford translation (ed. Barnes, J.). Princeton, N.J.: Princeton University Press, 1984.

Aristotle, *Poetics* (*Poetica*) The complete works of Aristotle: the revised Oxford translation (ed. Barnes, J.). Princeton, N.J.: Princeton University Press, 1984.

Aristotle, *Politics*. The complete works of Aristotle: the revised Oxford translation (ed. Barnes, J.). Princeton, N.J.: Princeton University Press, 1984.

Aron, Raymond (1992) "*Macht*, Power, *Puissance:* Democratic Prose or Demoniacal Poetry?" in Lukes, S. (ed.) *Power.* Oxford & Cambridge: Blackwell, 253–277.

Baddeley, Simon (1997) "Governmentality" in Loader, B.D. (ed.) *The Governance of Cyberspace. Politics, technology and global restructuring*. London & New York: Routledge, 64–96.

Ball, Kristie (2009) "Organization, surveillance and the body: towards a politics of resistance" in Lyon, D. (ed.) *Theorizing Surveillance. The panopticon and beyond.* Cullompton, Devon: Willan Publishing, 296–317.

Balsamo, Anne (1996) *Technologies of the Gendered Body. Reading Cyborg Woman.* Durham & London: Duke University Press.

Barral, Mary Rose (1984) *The Body in Interpersonal Relations. Merleau-Ponty*. University press of America.

Bayer, Betty M. (1999) "Psychological Ethics and Cyborg Body Politics" in Gordo-López, Á.J. & Parker, I. (eds.) *Cyberpsychology*. New York: Routledge, 113–129.

Beaune, Jaune-Claude (1989) "The Classical Age of Automata: An impressionistic Survey from the Sixteenth to the Nineteenth Century" in Feher, M., Naddaff, R. & Tazi, N. (eds.) *Fragment for the history of the human body: Part I.* New York: Zone, 430–480.

Behnke, Elizabeth A. (1997) "Body" in Embree, L. Behnke, E. A., Carr, D. [et al] (eds.) *Encyclopedia of Phenomenology*. Dordrecht/Boston/London: Kluwer Academic Publishers, 66–71.

Berleant, Arnold (2005) "Ideas for Social Aesthetic" in Light, A. & Smith, J.M. (eds.) *The Aesthetics of Everyday Life.* New York: Columbia University Press, 23–38.

Bonsdorff, Paulina von (2005) "Building and the Naturally Unplanned" in Light, A. & Smith, J.M. (eds.) *The Aesthetics of Everyday Life.* New York: Columbia University Press, 73–91.

Brady, Emily (2005) "Sniffing and Savoring: The Aesthetics of Smells and Tastes" in Light, A. & Smith, J.M. (eds.) *The Aesthetics of Everyday Life.* New York: Columbia University Press, 177–193.

Braidotti, Rosi (1994) *Nomadic Subjects. Embodiment and Sexual Difference in Contemporary Feminist Theory.* New York: Columbia University Press.

Brenner, Neil (1994) "Foucault's new functionalism." *Theory and Society* 23, 679–709.

Brey, Philit (2003) "Theorizing Modernity and Technology" in Misa, T.J. M, Brey, P. & Feenberg, A. (eds.) *Modernity and Technology.* Cambridge, MA: MIT Press, 33–71.

Carlson, Allen (2005) "What is the Correct Curriculum for Landscape?" in Light, A. & Smith, J.M. (eds.) *The Aesthetics of Everyday Life.* New York: Columbia University Press, 92–108.

Carman, Taylor & Hansen, Mark B. N. (2005) "Introduction" in Carman, T. & Hansen, M. B. N. (eds.) *Cambridge Companion to Merleau-Ponty* Cambridge: Cambridge University Press, 1–25.

Castells, Manuel (1996) *The Rise of the Network Society.* Blackwell

Clarke, Adele (1995) "Modernity, Postmodernity & Reproductive Processes ca. 1890-1990 or, "Mommy, where do cyborgs come from anyway?"" in Gray, C.H., Figueroa-Sarriera, H. J. & Mentor, S. (eds.) *The Cyborg Handbook*. New York & London: Routledge, 139–155.

Clynes, Manfred E. (1995) "Cyborg II: Sentic Space Travel" in Gray, C.H., Figueroa-Sarriera, H. J. & Mentor, S. (eds.) *The Cyborg Handbook*. New York & London: Routledge, 35–42.

Clynes, Manfred E. & Kline, Nathan S. (1960/1995) "Cyborgs and Space" in Gray, C.H., Figueroa-Sarriera, H. J. & Mentor, S. (eds.) *The Cyborg Handbook*. New York & London: Routledge, 29–33.

Corea, Gina (1988) *The mother machine: reproductive technologies from artificial inseminations to artificial wombs.* London: Women's Press.

Crossley, Nick (1993) "The politics of the gaze: Between Foucault and Merleau-Ponty." *Human studies* 16, 399–419.

Cromby, John & Standen, Penny (1999) "Cyborgs and Stigma: Technology, Disability, Subjectivity" in Gordo-López, Á.J. & Parker, I. (eds.) *Cyberpsychology*. New York: Routledge, 95–112.

Dahl, Robert (1992) "Power as the Control of Behavior" in Lukes, S. (ed.) *Power*. Blackwell. Oxford UK & Cambridge USA, 37–58.

Davis, Kathy (1995) *Reshaping the Female Body. The Dilemma of Cosmetic Surgery*. New York & London: Routledge.

Davis, Kathy (1997a) "Embody-ing Theory: Beyond Modernist and Postmodernist Reading of the Body" in Davis, K. (ed.) *Embodied Practices. Feminist Perspectives on the Body*. London/Thousand Oaks/New Delhi: Sage Publication, 1–23.

Davis, Kathy (1997b) "'My Body is My Art': Cosmetic Surgery as Feminist Utopia" in Davis, K. (ed.) *Embodied Practices. Feminist Perspectives on the Body*. London/Thousand Oaks/New Delhi Sage Publication, 168–181.

Deleuze, Gilles (1986/2004) *Foucault.* Paris: Gallimard.

Deleuze, Gilles (1992) "Postscript on the Societies of Control." URL: http://www.n5m.org/n5m2/media/texts/deleuze.htm. [Accessed in March 2010.]

Deleuze, Gilles & Guattari, Felix (1991/2005) *Qu'est-ce que la philosophie*. Paris: Les Éditions de Minuit.

Deleuze, Gilles & Guattari, Felix (1980/2004) *Mille Plateaux.* Paris: Les Éditions de Minuit.

Descamps, Christian (1986) *Les idées philosophiques contemporaines en france (1960-1985).* Paris: Bordas.

Descartes, René. *The Philosophical Writings of Descartes.* Vol. 1. (eds. and trans. Cottingham, J., Stoothoff, R. & Murdoch, D.). Cambridge: Cambridge University Press, 1985. In text referred as CSM I.

Descartes, René. *The Philosophical Writings of Descartes.* Vol. 2. (eds. and trans. Cottingham, J., Stoothoff, R. & Murdoch, D.). Cambridge: Cambridge University Press, 1984. In text referred as CSM II.

Dillon, M.C. (1988) *Merleau-Ponty's Ontology.* Bloomington & Indianapolis: Indiana University Press.

Dillon, M.C. (1991) "Preface: Merleau-Ponty and Postmodernity" in Dillon, M.C. (ed.) *Merleau-Ponty Vivant.* Albany: State University of New York Press.

Dissanayake, Ellen (1992) *Homo Aestheticus*. *Where Art Comes From and Why.* New York: The Free Press.

Donnelly, Michael (1992) "On Foucault's uses of the notion 'biopower'" in Armstrong, T. J. (ed. and trans.) *Michel Foucault, Philosopher.* New York: Harvester Wheatsheaf, 199–203.

Downey, Gary Lee; Dumit, Joseph & Williams, Sarah (1995) "Cyborg Anthropology" in Gray, C.H., Figueroa-Sarriera, H. J. & Mentor, S. (eds.) *The Cyborg Handbook*. New York & London: Routledge, 341–346.

Dreyfus, Hubert L. & Rabinow, Paul (1983) *Michel Foucault: Beyond structuralism and hermeneutics*. Herfordshire: The Harvester Press Ltd.

Driscoll, Robert W. (1995) "Engineering Man For Space, The Cyborg Study" in Gray, C.H., Figueroa-Sarriera, H. J. & Mentor, S. (eds.) *The Cyborg Handbook*. New York & London: Routledge, 75–82.

Eerikäinen, Hannu (1997) "Mediakone, terminaalikeho ja subjektin ylösnousemus – Interface ja interaktiivisuuden lupaus" in Mikkonen, K., Mäyrä, I. & Siivonen, T. (eds.) *Koneihminen – kirjoituksia kulttuurista ja fiktiosta koneen aikakaudella.* Jyväskylä: Atena Kustannus Oy, 57–93.

Eilan, Naomi M. & Marcel, Anthony J. (2001) "Self-Consciousness and the Body: An Interdisciplinary Introduction" in Bermúdes, J.L., Marcel, A.J. & Eilan, N.M. (eds.) *The Body and the Self*. Cambridge/London: A Bradford Book. The MIT press, 1–28.

Ellul, Jacques (1983) "The Technological Order" in Mitcham, C. & Mackey, R. (eds.) *Philosophy and Technology. Reading in the philosophical problems of technology*. New York: The Free Press, 86–105.

Finkelstein, Joanna (1997) "Chic Outrage and Body Politics" in Davis, K. (ed.) *Embodied Practices. Feminist Perspectives on the Body*. London/Thousand Oaks/New Delhi: Sage Publication, 150–167.

Feenberg, Andrew (1999) *Questioning Technology*. London & New York: Routledge.

Feenberg, Andrew (1991) *Critical Theory of Technology*. New York & Oxford: Oxford University Press.

Frissen, Paul (1997) "The virtual state. Postmodernisation, informatisation and public administration" in Loader, B.D. (ed.) *The Governance of Cyberspace. Politics, technology and global restructuring*. London & New York: Routledge, 111–125.

Gallagher, Shaun (2005) *How the Body Shapes the Mind.* Oxford: Clarendon Press.

Gilmore, Jonathan (2005) "Between Philosophy and Art" in Carman, T., & Hansen, M.B.N. (eds.) *Cambridge Companion to Merleau-Ponty.* Cambridge: Cambridge University Press, 291–317.

Goehr, Lydia (2005) "Understanding the Engaged Philosopher" in Carman, T., & Hansen, M.B.N. (eds.) *Cambridge Companion to Merleau-Ponty.* Cambridge: Cambridge University Press, 318–351.

Goethe, Johann Wolfgang von (1810/1840) *Theory of Colours* (trans. by Eastlake, C.L). London: John Murray.

Gordon, Colin (1994) "Introduction by *Colin Gordon*" in Faubion, J.D. (ed.) *Power. Essential Works of Foucault 1954-1984.* Volume 3, xi–xli.

Gorokhow, Vitali (1998) "A New Interpretation of Technological." *Society for Philosphy and Technology*, Fall 1998, Volume 4, number 1. URL: http://scholar.lib.vt.edu/ejournals/SPT/v4_n1html/GOROKHO2.html. [Accessed in February 2009.]

Gray, Chris H. (2001) *Cyborg Citizen. Politics in the Posthuman Age.* New York & London: Routledge.

Gray, Chris Hables (1995) "An Interview with Manfred E. Clynes" in Gray, C.H., Figueroa-Sarriera, H. J. & Mentor, S. (eds.) *The Cyborg Handbook.* New York & London: Routledge, 43–53.

Gray, Chris Hables, Figueroa-Sarriera, Heidi J. & Mentor, Steven (1995) "Cyborgology: Constructing the Knowledge of Cybernetic Organism" in Gray, C. H., Figueroa-Sarriera, H. J. & Mentor, S. (eds.) *The Cyborg Handbook*. New York & London: Routledge, 1–15.

Gray, Chris Hables & Mentor, Steven (1995) "The Cyborg Body Politic" in Gray, C.H., Figueroa-Sarriera, H. J. & Mentor, S. (eds.) *The Cyborg Handbook*. New York & London: Routledge, 453–466.

Grint, Keith & Woolgar, Steve (1997) *Machine at Work. Technology, Work and Organization.* Cambridge: Polity Press.

Grosz, Elisabeth (1994) *Volatile Bodies: Toward a Corporeal Feminism*. Bloomington & Indianapolis: Indiana University Press.

Grosz, Elisabeth (1995) *Space, Time and Perversion.* New York & London: Routledge.

Gunderson, Keith (1985) *Mentality and Machines.* Minnesota: University of Minnesota Press.

Gusterson, Hugh (1995) "Short circuit: Watching television with a nuclear weapon scientist" in Gray, C.H., Figueroa-Sarriera, H. J. & Mentor, S. (eds.) *The Cyborg Handbook*. New York & London: Routledge, 29–33.

Haapala, Arto (2005) "On the Aesthetic of the Everyday. Familiarity, Strangeness, and the Meaning of Place" in Light, A. & Smith, J.M. (eds.) *The Aesthetics of Everyday Life.* New York: Columbia University Press, 39–55.

Habermas, Jürgen (1987) *The Philosophical Discourse of Modernity. Twelve Lectures* (trans. by Frederick Lawrence). Cambridge: Polity Press.

Hacking, Ian (1986) "The Archeology of Foucault" in Hoy, D.C. (ed.) *Foucault: A Critical Reader.* Oxford: Basil Blackwell, 27–40.

Haeffner, Gerd (1989) *The Human Situation. A Philosophical Anthropology* (trans. by Watkings, E.). Notre Dame, Indiana: University of Notre Dame Press.

Hadot, Pierre (1992) "Reflections on the notion of 'the cultivation of the self'" in Armstrong, T. J. (ed. and trans.) *Michel Foucault, Philosopher.* New York: Harvester Wheatsheaf, 225–232.

Haggerty, Kevin D. (2009) "Tear down the walls: on demolishing the panopticon" in Lyon, D. (ed.) *Theorizing Surveillance. The panopticon and beyond.* Cullompton, Devon: Willan Publishing, 23–45.

Han, Béatrice (2002) *Foucault's Critical Project. Between the Transcendental and the Historical* (trans. by E. Pile). Stanford, California: Stanford University Press.

Haraway, Donna J. (1991) *Simians, Cyborgs, and Women: The Reinvention of Nature*. New York: Routledge.

Haraway Donna J. (1997) *Modest_Witness@Second_Millennium.*

FemaleMan©_Meets_OncoMouse™ : feminism and technoscience. New York: Routledge.

Hayles, N. Katherine (1995) "The Life Cycle of Cyborgs: Writing the Posthuman" in Gray, C.H., Figueroa-Sarriera, H. J. & Mentor, S. (eds.) *The Cyborg Handbook*. New York & London: Routledge, 321–339.

Hayles, N. Katherine (1999) *How We Became Posthuman. Virtual Bodies in Cybernetics, Literature, and Informatics.* Chicago & London: The University of Chicago Press.

Heggs, Dan (1999) "Cyberpsychology and Cyborgs" in Gordo-López, Á.J. & Parker, I. (eds.) *Cyberpsychology*. New York: Routledge, 184–201.

Heidegger, Martin (1954/1977) "The Question Concerning Technology" in *The Question Concerning Technology and other Essays* (trans. by Lovitt, W.). New York: Harper Torchbooks, 3–35.

Heinämaa, Sara (1996) *Ele, tyyli, sukupuoli. Merleau-Pontyn ja Beauvoirin ruumiinfenomenologia ja sen merkitys sukupuolikysymykselle*. Helsinki: Gaudeamus.

Heinämaa, Sara & Oksala, Johanna (2000) "Subjektin ja vallan filosofiaa: Foucault'n genealogian suhde Husserlin transsendentaalifilosofiaan" in Räikkä, J & Wennberg, M. (eds.) *Mitä on valta?* Kuopio: Oy Unipress Ab, 269–298.

Heinämaa, Sara & Tuomi, Ilkka (1989) *Ajatuksia synnyttävät koneet. Tekoälyn unia ja painajaisia.* Porvoo: WSOY.

Hellsten, Sirkku (2000) "Valta, tieto, teknologia: 'biopolitiikkaa' postmodernissa informaatioyhteiskunnassa" in Räikkä, J & Wennberg, M. (eds.) *Mitä on valta?* Kuopio: Oy Unipress Ab, 67–78.

Hero, Maija (1996) "Käytännön ympäristöestetiikkaa" in Bonsdorff, P. von (ed.) *Ympäristöestetiikan polkuja*. Jyväskylä: Gummerus, 20–27.

Hirn, Yrjö (1949) *Esteettinen elämä.* Helsinki: Otava.

Hoy, David Couzens (1986) "Power, Repression, Progress: Foucault, Lukes, and the Frankfurt School" in Hoy, D.C. (ed.) *Foucault: A Critical Reader.* Oxford: Basil Blackwell, 123–148.

Ihde, Don (1990) *Technology and the Lifeworld. From Garden to Earth.* Bloomington & Indianapolis: Indiana University Press.

Ihde, Don (1993) *Philosophy of Technology. An Introduction.* New York: Paragon House.

Ihde, Don (2002) *Bodies in Technology*. Minneapolis: University of Minneapolis Press.

Jones, Steve (1999) "The Cyber and the Subjectivity" in Gordo-López, Á.J. & Parker, I. (eds.) *Cyberpsychology*. New York: Routledge, 221–225.

Jordan, Tim (1999) *Cyberpower. The Culture and Politics of Cyberspace and the Internet.* London: Routledge.

Kant, Immanuel (1790/2007) *Critique of Judgement* (trans. by J.C. Meredith). Oxford: Oxford University Press.

Kaimio, Maarit (1977) "Aristoteleen estetiikka ja Runousoppi" in Kinnunen, A. & Oksala, T. (eds.) *Antiikin Estetiikka.* Porvoo––Helsinki––Juva: WSOY, 66–98.

Kinnunen, Taina (2008) *Lihaan leikattu kauneus – kosmeettisen kirurgian ruumiillistuneet merkitykset.* Helsinki: Gaudeamus.

Koskela, Hille (1999) *Fear, Control & Space. Geographies of Gender, Fear of Violence, and Video Surveillance*. Helsinki: Helsingin yliopiston maantieteen laitoksen julkaisuja.

Koskela, Hille (2009) "'The other side of surveillance': webcams, power and agency" in Lyon, D. (ed.) *Theorizing Surveillance.The panopticon and beyond.* Cullompton, Devon: Willan Publishing, 163–181.

Kotkavirta, Jussi (2009) "Valistuksen ja romantiikan estetiikka" in Reiners, I., Seppä, A. & Vuorinen, J. (eds.) *Estetiikan klassikot.* Helsinki: Helsinki University Press, 2009, 225–245.

La Mettrie, Julian Offray de (1748/2000) *L'homme-machine.* Paris: Mille et une nuits.

Langer, Monika M. (1989) *Merleau-Ponty's Phenomenology of perception: a guide and commentary*. Tallahassee (Fla.): Florida State University Press.

Latour, Bruno (1993) *We Have Never Been Modern* (trans. by Catherine Porter). New York: Harvester Wheatsheaf.

Lawrence D. Kritzman (1988) "Introduction: Foucault and the politics of experience" in Kriztman, L. D. (ed.) *Foucault: politics, philosophy and culture*. New York & London: Routledge, ix–xxv.

Leford, Claude (1983) "Editor's preface" in Merleau-Ponty, M. *The Prose of the World.* Evanston: Northwestern University Press, xi-xxii.

Leibniz (1714/2008) *The Monadology* (trans. by Latta, R.). Forgotten books. [www.forgottenbooks.org].

Levin, David Michael (1991) "Visions of Narcissism: Intersubjectivity and the Reversals of Reflection" in Dillon, M.C. (ed.) *Merleau-Ponty Vivant*. Albany: State University of New York Press, 47–90.

Lingis, Alphonso (1994) *Foreign Bodies.* New York: Routledge

Loader, Brian D. (1997) "The governance of cyberspace: politics, technology and global restructuring" in Loader, B.D. (ed.) *The Governance of Cyberspace. Politics, technology and global restructuring*. London & New York: Routledge,1–19.

Lyon, David (1994) *The Electronic Eye: The Rise of Surveillance Society.* Minneapolis: University of Minnesota Press.

Lyon, David (1997) "Cyberspace sociality: controversies over computer-mediated relationships" in Loader, B.D. (ed.) *The Governance of Cyberspace. Politics, technology and global restructuring*. London & New York: Routledge, 23–27.

Lyon, David (2001) *Surveillance Society.* Buckingham & Philadelphia: Open University Press

Mandoki, Katya (2007) *Everyday Aesthetics. Prosaics, the Play of Culture and Social Identities.* Aldershot: Ashgate.

Marcuse, Herbert (1964/1972) *One Dimensional Man.* London: Sphere Books Ltd.

McCleary, Richard C. (1964) "Translator's Preface" in Merleau-Ponty, M. *Signs.* Northwestern University Press, ix–xxxii.

Minson, Jeff (1986) "Strategies for Socialist? Foucault's conception of power" in Gane, M. (ed.) *Towards a critique of Foucault*. London & New York: Routledge & Kegan Paul, 106–148.

Mohanty, J.N. (1989) *Transcendental Phenomenology. An Analytic Account.* Oxford/Cambridge: Basi Blackwell.

Mumford, Lewis (1934) *Technics and Civilization*. New York.

Napier, John Russell (1993) *Hands*. Princeton (NJ): Princeton University Press.

O'Leary, Timothy (2002) *Foucault and the Art of Ethics.* London/New York: Continuum.

Oksala, Johanna (2002) *Freedom in the philosophy of Foucault.* Helsinki: Helsingin yliopiston Filosofian laitos ja Käytännöllisen filosofian laitos.

Oksala, Johanna (2005) *Foucault on Freedom* Cambridge: Cambridge University Press.

Ortega y Gasset, José (1983) "Thoughts on Technology" in Mitcham, C. & Mackey, R. (eds.) *Philosophy and Technology. Reading in the philosophical problems of technology.* New York: The Free Press, 290–314.

Paras, Eric (2006) *Foucault 2.0. Beyond Power and Knowledge.* New York: Other Press.

Parikka, Jussi (2004) *Koneoppi: ihmisen, teknologian ja median kytkennät*. Turku: Turun yliopisto.

Plato, *Alcibiades I.* The Dialogues of Plato. Vol. 1. (trans. by Jowett, B.). Oxford: Oxford University Press, 1964.

Plato, *Gorgias* The Dialogues of Plato. Vol. 2. (trans. by Jowett, B.). Oxford: Oxford University Press. 1964.

Plato, *Laws.* The Dialogues of Plato. Vol. 4. (trans. by Jowett, B..). Oxford: Oxford University Press. 1964.

Plato, *Phaedo.* The Dialogues of Plato. Vol. 1. (trans. by Jowett, B.). Oxford: Oxford University Press. 1964.

Plato, *Phaedrus* The Dialogues of Plato. Vol. 3. (trans. by Jowett, B.). Oxford: Oxford University Press. 1964.

Plato, *Republic.* The Dialogues of Plato. Vol. 2. (trans. by Jowett, B.). Oxford: Oxford University Press. 1964.

Plato, *Statesman.* The Dialogues of Plato. Vol. 2. (trans. by Jowett, B.). Oxford: Oxford University Press. 1964.

Plato, *Symposium.* The Dialogues of Plato. Vol. 1. (trans. by Jowett, B.). Oxford: Oxford University Press, 1964.

Plato, *Timaeus.* The Dialogues of Plato. Vol. 3. (trans. by Jowett, B.). Oxford: Oxford University Press. 1964.

Plotinus, *Ennead I, vi* (trans. by Dillon, J. & Gerson, L.P.) in Cahn, S.M. & Meskin, A. (eds.) *Aesthetics: a comprehensive anthology.* Malden: Blackwell Publishing, 2008, 57–63.

Pohjola, Pasi (2007) *Technical Artefacts. An Ontological Investigation of Technology.* Jyväskylä: Jyväskylän yliopisto.

Pursiainen, Mimosa (2007) "Biovallasta teknobiovaltaan?" *Tiedepolitiikka* vol. (32) 1/2007, 7–16.

Pursiainen, Mimosa (2012) "Taiteen kanssa näkeminen. Merleau-Pontyn filosofian ja taidemaalauksen kietoutumia." *Agon,* vol. 33, May, 2012, 4–8.
Reuter, Martina (1997) "Anorektisen ruumiin fenomenologia" in Heinämaa, S. Reuter, M. & Saarikangas, K. (eds.) *Ruumiin kuvia. Subjektin ja sukupuolen muunnelmia*. Helsinki: Gaudeamus.
Rouse, Joseph (1999) "Power/Knowledge" in Gutting, Gary (ed.) *Cambridge Companion to Foucault*. Cambridge: Cambridge University Press, 92–114.
Russell, Bertrand (1992) "The Forms of Power" in Lukes, S. (ed.) *Power.* Oxford & Cambridge: Blackwell, 37–58.
Rutsky, R.L. (1999) *High Technē. Art and Technology from the Machine Aesthetic to the Posthuman.* Minneapolis/London: University of Minnesota Press.
Saito, Yuriko (2005) "The Aesthetics of Weather" in Light, A. & Smith (eds.) *The Aesthetics of Everyday Life.* New York: Columbia University Press, 156–176.
Saito, Yuriko (2007) *Everyday Aesthetics.* Oxford: Oxford University Press.
Sakamoto, D. Kanda, T. Ono, T. Kamashima, M. Imai, M. & Ishiguro, H. (2005) "Cooperative embodied communication emerged by interactive humanoid robots." *International Journal of Human-Computer Studies*, Vol. 62, Feb. 2005, 247–265.
Schiller, Friedrich (1794/1982) *On the Aesthetic Education of Man* (trans. by Wilkinson, E.M. & Willoughby, L.A.). Oxford: At the Clarendon Press.
Schmidt, James (1985) *Maurice Merleau-Ponty Between Phenomenology and Structuralism*. Basingstoke: MacMillan Publishers Ltd.
Scruton, Roger (1989) "Analytic Philosophy and the Meaning of Music" in Shusterman, R. (ed.) *Analytic Aesthetics*. Oxford/New York: Basil Blackwell, 85–96.
Shilling, Chris (2005) *The Body in Culture, Technology and Society*. London/California/New Delhi: Sage Publications Ltd.
Shiner, Larry (2001) *The Invention of Art: A Cultural History.* Chicago & London: The University of Chicago Press.
Shusterman, Richard (2000) *Performing Live.* Ithaca & London: Cornell University Press.
Siisiäinen, Lauri (2010) *Foucault's Voices. Towards the Political genealogy of the Auditory-Sonorous.* Jyväskylä: University of Jyväskylä.
Siivonen, Timo (1996) "Cyborgs and Generic Oxymorons: The Body and Technology in William Gibson's Cyberspace Trilogy." *Science Fiction Studies*, vol. 23, Jul., 1996, 227–244.
Siivonen, Timo (1996) *Kyborgi. Koneen ja ruumiin niveltymisiä subjektissa.* Jyväskylä: Jyväskylän yliopisto.
Taylor, Charles (1986) "Foucault on Freedom and Truth" in Hoy, D.C. (ed.) *Foucault: A Critical Reader.* Oxford: Basil Blackwell, 69–102.
Telfer, Elizabeth (1996) *Food for Thought: Philosophy and Food.* London: Routledge.
Thesleff, Holger (1977) "Platonin estetiikasta" in Kinnunen, A. & Oksala, T. (eds.) *Antiikin Estetiikka.* Porvoo, Helsinki & Juva: WSOY, 9–65.

Tirado, Francisco Javier (1999) "Against Social Constructionist Cyborgian Territorializations" in Gordo-López, Á.J. & Parker, I. (eds.) *Cyberpsychology*. New York: Routledge, 202–217.

Valavuori, Olavi (1981) "Piirtämisen ja maalaamisen taidosta" in Vuorikoski, T. (ed.) *Muotokuva.* Helsinki: Otava, 9–23.

Varto, Juha (1995) "Teknologia ja estetiikka" in Haapala, A., Honkanen, M. & Rantala, V. (eds.) *Ympäristö, arkkitehtuuri, estetiikka.* Helsinki: Yliopistopaino, 15–24.

Vehviläinen, Marja (2005) "The Numbers of Women in ICT and Cyborg Narratives: On the Approaches of Researching Gender in Information and Communication Technology" in Isomäki, H. & Pohjola, A. (eds.) *Lost and Found in Virtual Reality: Women and Information Technology*. Rovaniemi: University of Lapland, 23–46.

Waltzer, Michael (1986) "The Politics of Michel Foucault" in Hoy, D.C. (ed.) *Foucault: A Critical Reader.* Oxford: Basil Blackwell, 51–68.

Weiss, Gail (1999) *Body images: embodiment as intercorporeality.* London & New York: Routledge.

Welsch, Wolfgang (1991) "Esteettisen ajattelun ajankohtaisuudesta" (trans. by Raiskila, V.). *Tiede & Edistys* 16, 3/1991, 164–177.

Welsch, Wolfgang (1997) *Undoing Aesthetics* (trans. by Inkpin, A.). London/Thousand Oaks/New Delhi: Sage Publications.

Welsch, Wolfgang (2005) "Sports Viewed Aesthetically, and Even as Art?" in Light, A. & Smith, J.M. *The Aesthetics of Everyday Life.* New York: Columbia University Press, 135–155.

Wickham, Gary (1986) "Power and power analysis: beyond Foucault?" in Gane, M. (ed.) *Towards a critique of Foucault*. London & New York: Routledge & Kegan Paul, 149–179.

Wiener, Norbert (1954/1988) *The Human use of Human Beings. Cybernetics and Society.* Boston: Da Capo Press.

Wiggins, David (2001) *Sameness and Substance Renewed*. Cambridge: Cambridge University Press.

Zahavi, Dan (2004) "The embodied self-awareness of the infant: A challenge to the theory-theory of mind?" in D. Zahavi, T. Grünbaum & J. Parnas (eds.) *The Structure and Development of Self Consciousness: Interdisciplinary Perspectives.* Amsterdam/Philadelphia: John Benjamin's Publishing Company, 35–64.