REDESIGNED POSTHUMAN AS A CONSEQUENCE OF MISUSE OF TECHNOLOGY IN CYBERPUNK; AN EXAMINATION OF TWO SCIENCE FICTIONAL WORKS *THE MACHINE STOPS* AND *DO ANDROIDS DREAM OF ELECTRIC SHEEP?*

ASLI SEKENDİZ

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REDESIGNED POSTHUMA AS A CONSEQUENCE OF MISUSE OF TECHNOLOGY IN CYBERPUNK; AN EXAMINATION OF TWO SCIENCE FICTIONAL WORKS *THE MACHINE STOPS* AND *DO ANDROIDS DREAM OF ELECTRIC SHEEP?*

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THESIS APPROVAL PAGE

I certify that in my opinion the thesis submitted by Aslı SEKENDİZ titled "REDESIGNED POSTHUMAN AS A CONSEQUENCE OF MISUSE OF TECHNOLOGY IN CYBERPUNK; AN EXAMINATION OF TWO SCIENCE FICTIONAL WORKS *THE MACHINE STOPS* AND *DO ANDROIDS DREAM OF ELECTRIC SHEEP?*" is fully adequate in scope and in quality as a thesis for the degree of Master of Science.

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This thesis is accepted by the examining committee with an unanimous vote in the Department of English Language and Literature as a Master of Science thesis. 06/07/2020

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DECLARATION

I hereby declare that this thesis is the result of my own work and all information included has been obtained and expounded in accordance with the academic rules and ethical policy specified by the institute. Besides, I declare that all the statements, results, materials, not original to this thesis have been cited and referenced literally.

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FOREWORD

The successful completion of this work came about as a result of a massive contribution made by several people. I thus believe it is necessary to express my profound gratitude first to my dynamic and patient supervisor Assoc. Prof. Harith Ismael TURKİ who did not only encourage me to write on this topic but also, guided me through accomplishing.

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ABSTRACT

The present study aims at demonstrating how mechanization and industrialization led to the creation of 'posthuman' which is what being deemed as 'modern human'. It presents a criticism on the evil sides of technoscientific advancements and how human race most likely brings its end by its own. To depict a clear picture of Cyber world in which people are living today, the reader will find out how devices, bodies, buildings, and the whole environment suddenly began to be altered. Thus, the focus of this study is on the two dystopian stories which illuminate our world at this present day and the world in the future; *The Machine Stops* by E.M. Forster and *Do Androids Dream of Electric Sheep?* by Philip K. Dick. Both of the works illuminate humanity's struggle for survival despite bloody and violent experiences that human species had after the exploration of a labyrinthine milieu. Therefore, both of the stories give familiar lessons; how humanity tragically prepares grim scenarios for the future. In addition, the reader is going to maintain required information about the detrimental results of misuse of technology during the millennium.

The first chapter is an introduction to Science Fiction. It reflects a short history of the genre with significant examples from literature, such as *Frankenstein, Brave New World* and *The War of Worlds* since these have been regarded as cornerstones of the Science Fiction. This chapter also presents development of Cyberpunk which is debated from many aspects, such as initiators and effects leading to a new era. Thus, the chapter consists of two inner sections: 'Cybernetics, Cyborgs and VR' and 'Artificial Intelligence'.

The second chapter analyzes the exploitation of the machine by alluding to one of the main stories of this study, *The Machine Stops*. It shows how the world is depicted in a doomed future. It also touches upon the mechanized humanity's survival in a mechanized world.

The third chapter is an analysis of *Do Androids Dream of Electric Sheep?* in terms of referring to the destroying effects and results of the Age of Enlightenment (the Age of Reason). It portrays what it resembles to live without any hints of humanity, emotions, compassion, conscience, care, or love on a world whose soil, water, air, and animals annihilated.

Finally, the reader will encounter misuse of technology in the Pre-Cyber era and a brief comment on Posthuman in the light of the findings of the study. At the end, the study is continued by References.

Key Words: Science Fiction, Cyberpunk, misuse of technology, *The Machine Stops, Do Androids Dream of Electric Sheep?,* posthuman, conscience, hyper-tech world, boundless technological advancements, Pre-Cyber era.

ÖZ

Sunmuş olduğumuz çalışmanın temel amacı, sanayileşmenin ve makineleşmenin modern insan olarak atfedilen "insan-sonrası"nın yaradılışına nasıl yol açtığını göstermektir. Bu çalışma ek olarak, zararlı teknobilimsel ilerlemelerin ve bu ilerlemeler eşliğinde insan ırkının olasılıkla kendi sonunu nasıl getireceği konusunda bir eleştiri sunacaktır. Bu çalışmada insanların bu gün içinde yaşadığı siber dünyanın net bir resmi çizilmesi amacıyla, okuyucular cihazların, vücutların, binaların ve yaşanılan tüm çevrenin birden bire dönüştürülmeye başladığını göreceklerdir. Böylelikle, bu çalışmanın odağı günümüz dünyasını ve geleceği aydınlatan iki distopyan hikaye üzerinde olacaktır; E.M. Forster tarafından yazılan *Makine Duruyor* ve Philip K. Dick tarafından yazılan *Androidler Elektirikli Koyun Düşler mi?*

İki eser de, insan türünün bu labirentvari yeni çevreyi keşfederken edindiği kan ve şiddet dolu tecrübelere rağmen yine de hayatta kalma mücadelesine ışık tutar. Bu nedenle, iki hikayede de benzer dersler verilir, trajik bir biçimde insanlığın gelecek için korkunç senaryoları nasıl hazırladığı. İlaveten, okuyucu milenyumda teknolojinin yanlış kullanımının yıkıcı sonuçları üzerine gereken bilgiyi de edinmiş olacaktır.

İlk bölüm bilim kurguya bir giriştir. Bu bölüm, *Frankenstein, Cesur Yeni Dünya* ve *Dünyalar Savaşı* gibi edebiyatta bilim kurgu türünde mihenk taşı kabul edilen bu önemli eserleri örnek vererek bilim kurgunun kısa bir tarihini göstermektedir. Bu bölüm aynı zamanda, türün öncülerini ve yeni bir çağa yol açan etkileri gibi bir çok açından tartışılan Siberpunk'un gelişimini sunar. Böylelikle bölüm iki alt başlıktan meydana gelmektedir: 'Cybernetics, Cyborglar ve Sanal Gerçeklik' ve 'Yapay Zeka'.

 İkinci bölüm bu çalışmanın ana hikayelerinden biri olan *Makine Duruyor* eserine değinerek makinenin kötüye kullanımını analiz eder. Bölüm, kaderine terk edilmiş bir gelecekte dünyanın nasıl betimlendiğini gösterir. Ayrıca bu bölüm makineleşen insanın makineleşen bir dünyada verdiği yaşam mücadelesine de değinir.

Üçüncü bölüm Aydınlanma Çağı'nın (Akıl Çağı) yıkıcı etkilerine ve sonuçlarına atfetme anlamında *Androidler Elektrikli Koyun Düşler mi?* eserinin bir analizidir. Bu bize insanlıktan izler taşımadan, duygular, merhamet, vicdan, ilgi veya sevgi olmadan; toprağı, suyu, havası ve hayvanları yok edilmiş bir dünyada yaşamın nasıl olduğunu gösterir.

Son olarak okuyucu Siber çağ öncesinde teknolojinin kötüye kullanımı ve çalışmanın bulguları ışığında insan-sonrası üzerine kısa bir yorum bulacaktır. Sonunda çalışma referanslar bölümüyle devam edecektir.

Anahtar Kelimeler: Bilimkurgu, Siberpunk, teknolojinin kötüye kullanımı, *Makine Duruyor*, *Androidler Elektrikli Koyun Düşler mi?*, insan-sonrası, bilinç, hiper teknoloji dünyası, sınırsız teknolojik gelişmeler, siber çağ öncesi.

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ARŞİV KAYIT BİLGİLERİ

ABBREVIATIONS

Etc.   **:** Ve benzeri gibi

ed.   **:** Baskı

Ed. by   **:** Editör

p./pp.   **:** Sayfa/sayfalar

Vol.   **:** Sayı

Vs.   **:** Karşı

SUBJECT OF THE RESEARCH

This study fundamentally aims at demonstrating how mechanization led to the creation of 'posthuman' by focusing on the two sci-fi novels *The Machine Stops* and *Do Androids Dream of Electric Sheep?*

PURPOSE AND IMPORTANCE OF THE RESEARCH

The purpose of this study is to compare two dystopian stories that illuminate contemporary perplexing millennium and dim future; *The Machine Stops* by E.M. Forster and *Do Androids Dream of Electric Sheep?* by Philip K. Dick. Both of the works describe humanity's struggle for survival despite violent and uncontrollable experiences that human species had after the exploration of a labyrinthine milieu. Therefore, both stories present core information on how humanity tragically prepare grim scenarios for the future of the earth. Besides, the reader provides the fundamental traits of the cyber era which is an inescapable outcome of the misuse of technology.

METHOD OF THE RESEARCH

The terms cybernetics, cyberpunk, and posthuman are defined by prestigious dictionaries, encyclopedic works, and articles from the respected writers and philosophers of the Cyberpunk genre. Additionally, analysis of the two novels is shown in such a way that the reader can find out what effects and results have been brought about by the misuse of technology.

HYPOTHESIS OF THE RESEARCH / RESEARCH PROBLEM

E.M.Forster and Philip K. Dick both portray a dim and blurred future of humanity by depicting how the historical reasons such as wars, nuclear weapons, industrial revolution, mechanization, consumerism, and capitalism, etc. brought about AI and robot technology. In this respect, the modernity created its Frankensteins; Posthuman.

SCOPE AND LIMITATIONS / DIFFICULTIES

Whereas Cyberpunk literature was deemed to emerge first at the beginning of the 1970s, one of the examples of the current study, The Machine Stops, was published in the early 1900s. Although it might seem difficult to be applied to the Cyberpunk genre, plenty of associations and connections inferred from the texts.

CHAPTER ONE

INTRODUCTION TO SCIENCE FICTION

The machine turned country into city, serf-like peasants into slave-like workers, distance into time, hours into minutes, land into capital, and the ideal of a primitive arcadia into the idea of a highly-industrialized utopia...

--- H. Bruce FRANKLIN, *Future Perfect (141)*

1.1. A Short History of Science Fiction with Particular References

This section focuses on providing core information about the rise of cyberpunk as the subgenre of Science Fiction. To do so, it is indispensable to provide a brief history of the genre by introducing some remarkable examples, such as *Frankenstein, Brave New World* and *The War of Worlds*. Following the chapter, various key concepts of sci-fi such as cybernetics, cyborg, AI and posthuman will be referred in order to fill in the necessary terms of the genre. When one searches the sources for Science Fiction, it is generally deemed as a twentieth-century phenomenon. However, science-fictional idea had already appeared through the great works of art including a number of novels and short stories belonging to older times. Therefore, there is going to be a short history of Science Fiction in the following lines below. It is highly necessary to mention the term Science Fiction, which is currently abbreviated as ``sci-fi`` in the mass media area. From one of the precise descriptions, *Oxford Dictionary* states the term as follows,

> A type of book, film/movie, etc. That is based on imagined scientific discoveries of the future, and often deals with space travel and life on other planets (*Oxford English Dictionary*, 2019).

As the word itself revealed, it is connected with the scientific developments and technological advancements that surely cure even desperate patients and enable us to journey into space within a few centuries. It is certain that the future is proceeding not day by day but second by second. The outsider world is becoming something strange and unusual to those who cannot become a part of it. As a matter of fact, people have permanently experienced all these changes since the revolutions in science and

technology which were initiated at the very beginning of the 17th century. Afterwards, the Industrial Revolution had commenced spreading among the other European societies, which was, in fact, likely to bring the end of the generous nature. At the beginning of the 17th century, grand discoveries about physics, chemistry, mathematics, astronomy, biology, genetic engineering, etc. by Copernicus, Galileo, Newton, Darwin, Einstein, and the other scientists led to a significant change of thoughts in the universe, the future of the world and humankind. However, the astronomical discoveries had already commenced emerging as early as 300 BCE (even presumably earlier). After Aristarchus and Hypatia, who were the great astronomers proposed many astronomical hypotheses about which the Sun was claimed to be the main center of the universe and the classification of the celestial bodies, planets' motion laws and magnetism of the ground commenced to be questioned and devised by Copernicus who was both an astronomer and a churchman. Although Galileo and Kepler had many obstacles with the church as much as Copernicus had, they kept persisting the studies on gravitation and cosmology until the end of the 17th century. Consequently, this led to bear witness to the use of science and fantasy in literature. As is primarily mentioned, Copernicus, Columbus, Galileo, and Newton considerably engendered humanity's intellectual comprehension and contributed to the fundamentals of Sci-fi literature.

A new age has commenced with the radical changes in humanity's perception of the universe. Advancements allow humans to comprehend what exists beyond the limits, such as out of the earth, on the moon, interstellar or unexplored space travels. *The Man in the Moone,* written by Francis Godwin and first published in 1638, is regarded to be the first example of Science Fiction literature. The protagonist, Domingo Gonsales sets out a journey to the moon in a room carried by magical and special birds. After Godwin's book had become popular across Europe, Margaret Cavendish, the writer of *The Blazing World* (1666), and Aphra Behn, the writer of *The Emperor of the Moon* (1687) were thoroughly influenced by the first fantastic fiction of Godwin. It was also influential in initiating a new chain at fantastic travel stories, such as *Gulliver's Travels,* written by Jonathan Swift in 1726.

Following fantastic travel literature, critical realism was elaborately added into the Gothic tradition of fantasy by Mary Shelley, Edgar Allan Poe and et al. Gothic and

fantastic literature led to the appearance of this contemporary genre of the 20th century as a result of a notable transition to a new age. Throughout the lines within the next paragraphs of this chapter, discussions about various Gothic and dystopian stories will be presented in an extensive way including a range of peculiar examples.

The natural process has been instantly corrupted from the age of Enlightenment onwards. Due to the civilization of humans from the ape, human patterns have shown synthetic characteristics in the history timeline (some of those with force as was mentioned in the history of the societies). Humans, being exceptionally intelligent species on the earth, initiated to use the tool yet since then, no one could predict that it would have destructive and lethal returns to be abused in wars. Thus, one currently cannot draw a comparison between the natural and artificial ones due to the fact that people are stuck in the shopping malls and it seems to be an ordinary event to anyone in there. This can be called the beginning of an artificial future. As Russell Blackford (2017) stated in his criticism book, *Science Fiction and the Moral Imagination*,

> We inhabit an incomprehensibly vast universe whose origins lie deep in time. Our own beginnings as a species are temporally remote, and our final destiny is unknown. We are ourselves the results of natural processes, much like other living things. From the new perspective, human exceptionalism is no longer tenable. All known social and cultural forms, and specifically those we have experienced in our individual lifetimes are significantly mutable. Even the relatively near future may turn out very strange by the standards of those now living (2017, 4).

Russell Blackford supports the view that human exceptionalism is not acceptable due to the fact that occasions and events including past experiences might turn into odd by time. It also indicates a human's temporality and variability during its lifetime.

Science Fiction represents an apocalyptic interpretation of a hyper-technology world where deterioration of the soil caused by the factories increased to such an extent that serious water and food shortages will presumably accelerate in a few centuries. One way or another, ultimate inventions have contributed to mechanization, so sci-fi writers all demonstrate a transformed environment where Clareson mentions as an entry into; "the evolution of the motive power and destination of space flight in the stories" (1971, 6). Likewise, sci-fi writers create predictable futures, imaginary

universes, and future technology devices not even invented yet. While doing this, they depict human's small place in the universe contrary to a common clichéd idea of intelligent human exceptionalism so far. For Blackford (2017), human has limited comprehension as people improve their understanding of grand cosmos;

> At the same time, there is the sense of a physically greater cosmos than was previously imagined. Along with this goes a recognition of our relative smallness in the total scheme, and of our limited understanding (Blackford, 2017, 6).

Blackford's analysis revealed that humankind is noticeably fragile and dependent subjects from past to the present though men pioneered a great number of advancements and the latest technological inventions. As a matter of fact, sci-fi writers inspired the reader to ask numerous questions such as how immense the universe can be, where people are standing in that massive and immeasurable space, and more significantly what their missions are as residents. As a consequence, *Frankenstein, Brave New World* and *The War of the Worlds* explain these contemporary issues. Furthermore, characters get their deserts in return for what they have done to the earth at the end of the stories.

On the issue of the interpretation of Science Fiction as one of the current literary genres, Asimov defines it as; "...Science fiction can be defined as that branch of literature which deals with the reaction of human beings to changes in science and technology" (1981, 82). From this statement, one can regard sci-fi in the literature as what people have been dealing with during scientific and technological developments in the past few ages. Being considered as humans' reflection in the mirror, to tell people about themselves is actually what only literature has been able to do for centuries. It is symbolically reflective in terms of being a copy of people's daily lives or struggles. For these reasons, it is much more attracting for the reader since s/he can find him/herself into that new kind of life in the middle of a hyper-tech age which particularly includes robots, androids, aircraft, in short, is surrounded by exceedingly mechanized area.

Human has constantly created more. Since the Enlightenment, it has been unavoidable to improve but rather to become simpler because once it started to push the limits. The two characteristics, human conscience and desire to produce, are revealed in the most famous classics, such as *Faustus* and *Frankenstein* which gave

shape to the mainstream of cybernetics and Science Fiction in literature. The will for reaching more that makes the future nearby human as a neighbor has never decreased or ceased. Besides, this seems to be going to progress increasingly moment by moment. To give a relevant example, a humoristic up to date version of *Frankenstein* was produced by Bruce Sterling (1990), who is notably considered as one of the pioneers of cyberpunk. Sterling suggests a question to his readers; what would happen if Shelley's Monster lived in cyberspace? Here is Sterling's reply;

> In this imaginary work, the Monster would likely be the well-funded R&D team-project of some global corporation. The Monster might well wreak bloody havoc, most likely on random passers-by. But having done so, he would never have been allowed to wander to the North Pole, uttering Byronic profundities. The Monsters of cyberpunk never vanish so conveniently. They are already loose on the streets. They are next to us. Quite likely *WE* are them. The Monster would have been copyrighted through the new genetics laws, and manufactured worldwide in many thousands. Soon the Monsters would all have lousy night jobs mopping up at fast-food restaurants (*Cyberpunk in the Nineties*, 4).

It is worth noting that Sterling created a contemporaneous environment in which an archaic monster existed and witnessed an egregious life due to a myriad of bad intended corporations and factories. This description shows similarities between the way humans and the Monster are treated by capitalist governors. Correspondingly, this is a potential beginning and end of life at morally lacking cyberspace. In 'lawless cyberspace', humans suffer from the lack of empathy and sympathy for living organisms, crimes, violence, hatred, natural formations that are abused and deprived. The world becomes like a computer that regularly requires being formatted.

Mary W. Shelley developed a story of a man-made living organism and its struggles of the creator in *Frankenstein*, which is similar to the story of Prometheus, who had stolen 'fire' from the Gods and gave the fire to mankind. It might also be noted that many critics have seen the progress of science as boundless and permanent on bio-engineering and a new form of humanoid. *Frankenstein* is usually regarded as a Gothic novel in terms of its genre shared a set of characteristics with the popular horror stories of its time. However, it symbolizes and indicates for much broader themes. It is not only the story of Victor Frankenstein who is terminated by his own creation, but also the tragedy of the modern man who is indeed ill-fated by his own

scientific production. Hence, the creature that prominently Dr. Victor is able to create is what humankind considers as a threat to their future.

At this stage of the study, it is indispensable to give an additional piece of information about those conditions of the period which belonged to Shelley's time in England. As the chronic sore of humanity throughout the history, otherness is the most outpouring concept in the novel just as, being a female, an indigent, a voiceless (voteless), a disabled or an outsider in all the nations which was not far more different in the 19th century. It also shows how a pure and considerate being has been turned into an evil by human being. Furthermore, there is no doubt that it is not the revolting body of the monster which is giving him that awful monstrosity, but the only system itself and its irresistible power. One can be of the opinion that a certain clash between human and machine or nature and culture have been structured since the Enlightenment. As demonstrated in the 2004 movie version of Isaac Asimov's great book, *I, Robot*, the development of modern science has led to unbridled production, which has given human an agony of being dehumanized like the monster in Frankenstein, who is only a scientific subject matter in a mankind experiment, but nothing more. Similarly, *I Robot* presents a similar scenario of humanity which might be possible in the future. In the movie, the audience witnesses a future with robots that are capable of making decisions and even have ethical comprehension. It is apparently detected in Robot Sonny's words:

> (pause) Will it hurt? I think it would be better not to die, don't you? (Mark, L., Davis, J., Dow, T., & Godfrey, W., 2004, 51:11).

At this point, Robot Sonny appears to feel scared of death, besides appreciates the holy life. The events and the situations are mostly identical in the two works. Thus, necessarily to observe another example from Frankenstein, the monster, as well;

> Life, although it may only be an accumulation of anguish, is dear to me, and I will defend it (Shelley, 78).

As illustrated above that these creatures are able to achieve self-awareness, thus Artificial Intelligence demonstrates how machines may have their own ideas and decide on their lives. Following the parallel aspect, Van Der Laan, in analyzing science fictional elements in *Frankenstein; Or, The Modern Prometheus*, notes this aspect: "...

however, is the challenge Mary Shelley's novel presents to the ostensibly high-minded and well-intentioned hopes and promises of the scientist/technologist." (2010, 1). If one focused on the results of creating consciousness, it would be rather hypocritical to expect very normal and ordinary living things out of the experiments. Science dares to create new inventions in defiance of humanity and emotions as if only building anything concrete like kitchen robots, but nothing else.

Moreover, Huxley's *Brave New World* beside being an example of sci-fi novel, is also engaged with the satirically social issues listed as the scientific process of birth, checked population growth, babies' conditioned to dislike about books and flowers, hypocritic mottos; Community, Identity, Stability, etc. The things that are purely natural in a way are severely destroyed by the World State in the novel. A dark future of civilized man has depicted how science began to apply mechanical power to control both nature and the peoples. Undoubtedly, men's mastery over nature had to start big chaos among the societies.

At any rate, throughout the chapters in the novel, the reader will encounter with a technique called "hypnopaedia" which is basically sleep-teaching or more specifically a form of thought control, or the imposing of a mind script. While the kids are taking a nap at the Central London Hatcheries and Conditioning Centre, there is no way to resist that imposition. David Seed explained in *A Companion to Science Fiction* that the production of similarly converted humans come as a result of "general uniformity of habits, customs and beliefs is the most obvious signs of identity in the sense of sameness" (Seed, 2005, 482). People should think exactly the same as the others do and never question anything happening around them. A senseless and careless lifestyle is precisely what is being intentionally created by the most powerful states. Ruthless state management (that most of the governments apply) gives harm to not only one nation, but also the whole world since capitalism grows like a dreadful vampire that can never be satisfied. For Science Fiction examines humanity and where it goes, the reader can observe those events which have been depending upon the progress in time.

With the intention of presenting a small number of quotations from the dystopic and symbolic novel, it can be stated that *Brave New World* includes many certain satires on the system as follows; "One believes things because one has been

conditioned to believe them." (Huxley, 1932, 261). Such a pathetic condition was deliberately and clearly aimed to be visible by the reader so as to make them think twice about his/her own life. Brainwashing keeps captivated young minds in a visual hallucination successfully. Another example from Huxley's novel might be; "Stability," said the Controller, "stability. No civilization without social stability. No social stability without individual stability."(1932, 44). And Huxley continues to add; "Stability was practically assured." (1932, 55). The ideology of the system is praised and commercialized with a large amount of acceptance from societies unless some of them feel lonely and anomalous in their jar. In case some minds start to question occasions which become by far more severe and unfair in terms of the corrupted concept of reality by the states, infants are being kept away from books and flowers, which implies that manipulation is efficient when preventing people to learn about the things and to touch the nature. As directly as possible, the novel is composed as a harsh criticism of the dreadful effects of power manipulators' actions. Above all, the reader is going to find out more elaborate samples in the following parts.

So as to examine the novel by H.G.Wells, *The War of Worlds* (1898/2003), it is essential to indicate many characteristics of Science Fiction. The novel provides a forecast and possibilities which bring unusual fear about unknown creatures likely existing somewhere with the development of science and technology. Likewise, there is a broadly dark universe invaded by the Martians in the story. Until that day, people had known so well about everything on the earth, but ironically they could not predict such a horrible alien attack. Humans put themselves in a sacred and special place from the beginning of their life on the earth; hence they considered themselves as the governor of the whole planet. As a grim response to the civilized humankind, it is irresistible to claim that Well's Martian invasion was necessary to make human down since s/he treated the nature as if it was at his/her own service. As a matter of fact, it might be a painful circumstance to cope with such a destructive price for human; however, punishment has been deserved for so long. Besides, one can also discover a feeling of terror from unknown space, as emphasized in most Science Fiction novels. Additionally, it can be inferred that the Martians invasion and the Industrial Revolution are alike in many aspects. With the advance of machinery, bossy exterminator institutions caused to damage natural vegetation, to abuse weak human nations, to contaminate living organisms and to kill authentic life which meant to touch

the soil, trees and pure water. In Wells's novel, everywhere filled with 'blood' which symbolically means the blood of impoverished minority and the Mother Nature.

As shown earlier, the savage and dreary atmosphere of the world comes as a result of the ill-use of technology. The worst one has been happening since the last century. Just like me, sitting at my desk and typing the first chapter of my dissertation by using a sort of Artificial Intelligence programme which helps to make it faster and easier, everyone carries technology in their hands and pays attention to it much more than realities. Instead of seizing the view, a posthuman takes a picture of it and shares with hundreds then gets more likes. The person does not need to use five body senses, so s/he may order everything to the door. Moreover, people do not move, do not think, do not take fresh air, but just watch the decadence of the world. Quietly and passively live with no difference from dead people. This is sad but truly what humankind has turned into recently.

On the other hand, the literary background of Science Fiction must be highlighted after the historical initiators that have been mentioned throughout the Introduction section. At the early 1900s, Hugo Gernsback was the first person to mention the Science Fiction as a genre with well-known names; "Jules Verne, H. G. Wells, and Edgar Allan Poe type of story - a charming romance intermingled with scientific fact and prophetic vision" (1926, 3). Gernsback and John Campbell wrote the first pulp magazine *Amazing Stories* which led to a widespread concern about Sci-Fi genre as a new step to the literature. Humanity entered a new age at the end of the 19th century because of the change in their lifestyle and needs. A new term suddenly began and computer-centered age was started by industries, such as engineering, banking, advertising, manufacturing, marketing, travel industry, oil and motor industry and so on. World people rapidly adapted to those radical changes as if those were all expected and usually happened. Nations were to start to sit in front of TVs and only use their fingers for changing the channels. Billions of people began to think as much as the commercials did let them. Theodor Adorno and Max Horkheimer noted in their book *Dialectic of Enlightenment*; "The truth that they are nothing but business is used as an ideology to legitimize the trash they intentionally produce." (2002, 95). Media functioned as 'mass culture' in other words 'culture industry' to persuade manipulable brains to consume, to obey and to die. Most importantly, this new era requires a lot of

blood to gain more recognition, and so mere 'trash' that was imposed along the advertisements was deemed to be normal and ordinary. As the governments dream for, people suddenly gave up questioning. Moreover, they became deaf and insensible as they were supposed to be eventually.

1.2. Development of Cyberpunk as a Subgenre of New Wave Science Fiction

This section aims at analyzing social and literary development of Cyberpunk as the subgenre of Science Fiction which has been elaborately discussed in the previous section. Cyberpunk, similar to other genres, cannot be interpreted apart from the historical, cultural and social environment to which it belongs. Initially, to expand the reader's knowledge about this era, the meaning of the term Cyberpunk must be mentioned along the subsequent lines;

> Cyberpunk, a science-fiction subgenre characterized by countercultural antiheroes trapped in a dehumanized, high-tech future *(Encyclopedia Britannica,* 2017).

As highlighted above, Cyberpunk is a genre whose protagonist deals with high-tech future issues, such as sophisticated computer systems, the representation of the human mind in computers, machine intelligence (AI) and related matters. With the appearance of New Wave Science Fiction in 1960s, which was a far more redesigned movement than hard sci-fi preciseness, sci-fi utterly addressed marginal issues including not only technological advancements but also suppressed issues, such as sociology, politics, psychology, and feminism. In spite of broadly assumed to contribute alter; Science Fiction had turned out to be traditionalist for New Wave SF writers by the middle 1960s. Characteristics of the late 1960s comprising an extreme sense of fulfillment in ruining taboos, involvement in mind state-changing drugs and sex, pessimism and skepticism about politics (judgment) of capital governments, impedance by Wars, and so on completely changed the style and content of old mere Science Fiction genre. By the same token, postmodernist reality was always standing there as the world-changing consequences of non-stop progressing technology and capitalism. In other words, it can be stated that Cyberpunk, in both literary and social terms, grew up in a postmodern environment. As a result of all these outcomes of the decade mentioned

above, J. G. Ballard as pioneering, Michael Moorcock and Brian Aldiss brought out their magazine, *New Worlds,* which made tremendous impact on the other New Wave SF writers, such as Ursula Le Guin, Michael Bishop, Ian Watson and many others. Similarly, Sterling (1990) asserted in one of his essay series, *Cyberpunk in the Nineties;*

> Cyberpunk, like New Wave before it, was a voice of Bohemia. It came from the underground, from the outside, from the young and energetic and disenfranchised. It came from people who didn't know their own limits, and refused the limits offered them by mere custom and habit (Cyberpunk in the Nineties, 1990, 5).

As can be seen from Sterling's viewpoint, there are numerous elements in common among the emergence of New Wave and Cyberpunk due to the fact that these are intermingled with each other. First of all, they are both based on the symbolization of being an outsider or deprived as a postmodern human is supposed to be. Second, they contact with the rebellious subterranean soul that Cyberpunk protagonists have in veins. Last, Cyberpunk characters, like NW SF charaters, follow an unconventional, marginal and anti-system lifestyle. In other words, the characters are dehumanized creatures in the eye of capitalist rulers, so predominantly black ruins all around reflect it to humans' lives (only if it can be considered as life). It can be concluded that New Wave appears to be the main basis for the social, political and literary frame of the Cyberpunk movement. To give an example for this, Ballard's *The Burning World* (the first story printed in the first issue of *New Worlds* magazine) discusses a dark world in which millions of tons of industrial waste poured into the oceans, so it causes a severe drought. As is suggested before, New Wave intensified with a unique fiction style in which rather sociological, political, and psychological issues had been questioned than the mere technological advancements. Again Ballard postulates that the real Science Fiction must be searched in the lives of today, not in the future since it should tell about what we experience today. In other words, Science Fiction should be somewhere inside of us. For that reason, NW SF has considered not only concrete but also abstract concepts. From a wider perspective, how skyscrapers, enormous buildings, high-speed devices look is not meant to be revealed as a message, rather how those uber-changes affect the way every single living organism lives.

William Gibson, known as the writer of one of the best-known works in the cyberpunk genre, 1984 Science Fiction novel Neuromancer, defined the word

'cyberspace' as "the creation of a computer network in a world filled with artificially intelligent beings" (Bussell, 2013, para. 1). In this world filled with artificial beings, technology is not deemed as a tool anymore, regarded rather a destination. Neuromancer established in cyberspace, the common pseudonym for the Internet since then, where the characters from a dystopian, apathetic and alienated society battle against AI and the capitalist system. The reader can postulate that AIs, cyborgs, computer hackers, crimes, virtual bodies and thieves frequently embodied in cyberpunk novels. In a similar way, Sabine Heuser defines the genre as " ... 'shock value' between 'high tech' and 'low life' represented by a version of cyberspace or virtual reality and a romanticized, usually male, hacker or cowboy who fights against corporations." (2003, 17). In a cyberspace, there is often a struggle with corrupted order and an alienated protagonist *who* obsessively feels something is wrong with the things in colorless atmosphere. Cyberpunk literature takes place in a depressing cyberspace that one cannot distinguish embedded dichotomies: the authentic entity from the inorganic entity. As a depiction of general atmosphere, it reflects problematic individuals, sense of melancholia, exterminating machinery, addicted drug users, violent anti-heroes, Artificial Intelligence, virtual reality, the loss of nature and so on. Moreover, turbid situations including robbery, murder and violent crimes appear for being solved by some agents or cops whose movements are anti-systemic throughout the stories. On the other hand, the weather and soil depicted so dark and muddy that the reader cannot separate days from nights. Green, yellow, blue and brown are no more the main colors of vivid nature.

Cyberpunk which can be situated as the subgenre of dystopian narratives is mainly based on bizarre adventures of imaginary societies controlled by the computers and the other numerous technologically advanced machines. During the popularization of Science Fiction, people believed that technology had brought high-speed and power to all human nations in order to solve most of challenging problems. Time and space travel were expected so as to explore alternative places with the awareness of sudden changes in the last few centuries. Scenarios about the end of the world became prominent after starting to live in concrete buildings and to work at factories that released harmful chemicals to the environment.

Cyberpunk also explores the dark side of high technology. In a cybersociety, the city is filled with androids and criminals, transformed human bodies, ineffective governments separated from each other, electronic networks and computer-mediated relationships. The notions of values and morality are left behind in the lives of humans. Henceforth, humans are trapped in a degree of breakdown of dehumanization. Men are depicted as passive creatures manipulated by the technological landscape.

Recent developments in robotics and AI have heightened the need for more literary study in the criticism field so that various analyses can be improved in support of the future of the Cyberpunk field. Thus, after the 1990s, myriads of stories shaped on cyberpunk's posthuman basis of the interface between humans and machines. Considering the issues which were pointed out, the reader can meet the main characteristics such as cyborgs, techno-cities, gigantic ad screens, VR popularity, AI, etc. J.G. Ballard (2002) also restates the tragic point that humanity is facing now, "The twentieth century ended with its dreams in ruins. The notion of the community as a voluntary association of enlightened citizens has died forever. We realize how suffocatingly humane we've become, dedicated to moderation and the middle way. The suburbanization of the soul has overrun our planet like the plague." (*Super-Cannes*, 263)

In a similar manner, Larry McCaffery (1993) points out that mass media generation was absorbed in consuming virtual pop culture products including drug over-use, punk rock, console games, etc. as follows;

[T]he cyberpunks were the first generation of artists for whom the technologies of satellite dishes, video and audio players and recorders, computers and video games (both of particular importance), digital watches, and MTV were not exoticisms, but part of a daily 'reality matrix'. They were also the first generation of writers who were reading Thomas Pynchon, Ballard, and Burroughs as teenagers, who had grown up immersed in technology but also in pop culture, in the values and aesthetics of the counterculture associated with drug culture, punk rock, video games, Heavy Metal comic books, and the gore-and-spatter SF/horror films of George Romero, David Cronenberg, and Ridley Scott (McCaffery, 1991, 12).

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In this regard, McCaffery conveys that, in reality, cyberpunk authors have experienced the creation and development of technology in such a way that the former authors could not even imagine or picture. Body and identity conversion is successfully and meticulously done following humanity's social and cultural habitat. To Adam Roberts, a sci-fi writer, "Cyberpunk is a genre that said new technologies will colonize our bodies and interpenetrate our lives". Roberts adds more, "The reality is that technology has colonized not so much our bodies as our social interactions, with Twitter, Facebook, Instagram and so on – with far-reaching consequences." (*The Guardian Post,* 2018).

In order to be able to fully grasp the meaning of the topic, the reader should be familiar with the meanings of some significant terms which need to be read by the cyberpunk genre. Hence, there will be another section later in this section that explains the characteristics that led to the beginning of cyberpunk in the high-tech world.

1.2.1. Outcomes of AI and Computer Technology: Cybernetics, Cyborgs and Virtual Bodies

Artificial Intelligence has emerged from computer programmes rather used for the replacement the human intelligence than being used in engineering or industry. For most of the originators of AI field, however, it is far more than possible that any skills special to the human can be restructured by computing systems in the future. With the major changes in computer technology, a vast step was put forward from hardware to software, which had led to the appearance of the wireless network. For this reason, one can regard this process as a transition from material to abstract.

With the advancements in computer science in the early 2000s, computer-assisted life became popular in the world. Over the last few decades, software and computer technologies have appeared in education, health and all industries. Computational rationality, which is the simulation of human intelligence, carries several duties such as facial recognition, cognitive science, robotics, neural network, reasoning, self-correction and so on. Since the 1950s, it has been proved that computational intelligence can deal with many fields, such as mathematics, patterns, and chess.

Formerly Alan Turing, a successful British scientist and recognized as the pioneer in the AI field, developed a code-breaking Enigma to prevent those millions of people's death during World War II. Turing Test included the main idea which was presupposing the intelligence of a machine could be equivalent to the human's intelligence, so Turing assumed that it would happen in almost 50 years from then, by the year 2020. Hence, there is no doubt that humanity has entered a machine learning part of cognitive developments since then. Related to ongoing improvements in plenty of areas from genetic to robotic engineering, Best and Kellner demonstrated an evolving atmosphere of the world moment by moment as in follows;

> Moon and Mars landings, genetic and tissue engineering, cloning, xenotransplantation, artificial birth technologies, animal head transplants, bionics, robotics, and eugenics now exist (Best and Kellner, 2001, 103).

From the very beginning of the 21st-century innovations, in this context, it can be concluded that all these advancements have their own impact on the spiritual as well as the moral life of human beings. As the first step, the physical transformation of either living species or plants has occurred within a few centuries. The second step could include the creation of artificial beings via cloning for the use of scientific experiments. Another step, as a result, is genetical ruin and alters which people make with their own will. Very similarly, Professor Kroker initiates his hypothesis by declaring that "the organic body is about to be replaced, redesigned, and left behind as gene kill by bio technology acting as a predatory war machine" (2004, 187). The citation from Prof. Kroker is thoroughly summarizing what has been discussed along this paragraph. However, the structure and nature of genes in animals, foods and even humans have been contemporarily transformed since DNA modifying caused various apparent and unavoidable defects. Additionally, industrial machine changed shape and name while concrete building turned into network building. Each item virtually decoded, which means the 21st-century people have suddenly begun to live in their virtual reality cages. As a result, how genetic engineering could evolve will stay as a mystery in the coming decades.

After the accurate emergence of The New Wave SF in terms of social and literary conventions, the popular issue became computer technology and networks, hackers, cyborgs (cybernetic organisms) and cybernetics. In this point, it is significant

to make a definition of cybernetics to clarify our main subject. The definition by *Cambridge Dictionary* is given below;

> Cybernetics is the scientific study of how information is communicated in machines and electronic devices, comparing this with how information is communicated in the brain and nervous system (*Cambridge University Press*, 2019).

With the acceleration of technological progress, it is believed to be rather usual to encounter humans with machine components, technically called as 'cyborgs' or "cybernetic organisms". People with robotic prosthetics become half-bionic men. The cyborgs give different opportunities to the human body. As long as the body consists of artificial components, it does not require to be kept fresh and well-cared due to the fact that it does not include organic parts anymore. It does not need to renew itself, and furthermore, it will not suffer from the sicknesses or accidents. Biotechnology, implantation of body parts, electronic joints, genetic engineering and so more indicate that there could be no exact division between the organic and the mechanic. Wish for recovery or working the body as a healthy whole is vital and acceptable. Nevertheless, when it comes producing an artificial brain and nervous system, the complication arises. Stover (1968) asserts the situation as being "Extravagant fiction today... cold fact tomorrow" (p.380-81). It still did not happen, but how long will it stay stable? Will the grand machines be able to replace humans? No human can guess the answer, but only for now.

Due to humans have limited abilities, it is dreamed about being upgraded like a computer system. For that reason, Kevin Warwick, a famous professor of Cybernetics, first converted himself to one of the real-life cyborgs after a set of scientific experiments.
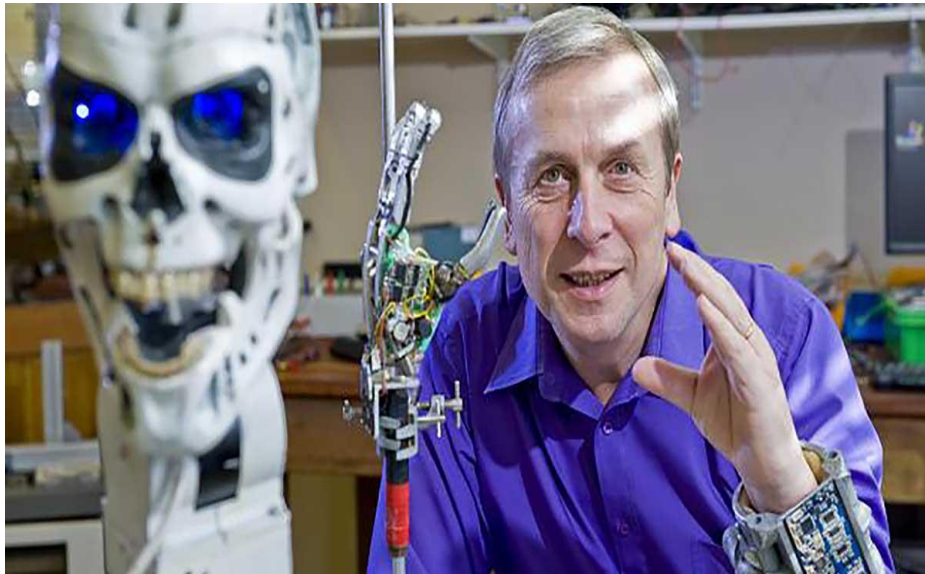
Image 1. British Engineer Kevin Warwick, Pioneer of cybernetics who put himself as the first test subject in a cybernetic study.

In 1998, Professor Warwick and his team headed complex neurosurgery to have Professor get the implantation of a chip on his arm that helped him turn on the lights, computers, and heaters without any manual effort. After that, Warwick had his wife, Irena; get implanted a similar chip transmitting thoughts and emotions from one to the other. It still stays as a mystery whether or not nervous and brain system will always accept this sort of unknown message sent and carried by a chip. Perhaps it will stop to get the messages, or it will obtain unity with it. Whatever the result is, there is no doubt that Artificial Intelligence is going to be at the highest progress.

The creation of the machine decides on several vital issues related to living organisms such as, how to live when to die, where to go or more surprisingly what to want or not to want. Primarily these matters have given an inauguration to the Era of Cyberpunk. Similarly, Fred Botting (1996), who has contributed a lot to the field of Gothic Studies, noted in his book, *"Gothic";*

> The loss of human identity and the alienation of self from both itself and the social bearings in which a sense of reality is secured are presented in the threatening shapes of increasingly dehumanized environments, machinic doubles and violent, psychotic fragmentation (*Gothic*, p.157).

From the quotation above, the reader deduces how detrimental and fragmented life is in a cyber world. It turns out to be far and strange to the people like Rick Deckard, the protagonist of the one of the main story of this study, *"Do Androids Dream of Electric Sheep?*. In other words, industry reshapes humans in a way that they are supposed to fragment their identities and to put them into a cage in which vitally connected to the industrial products to live on. Plastic surgeries and implantations were first considered as useful and helpful for life; however, in Anne Balsamo's belief "new visualization techniques contributed to the fragmentation of the body into organs, fluids, and gene codes, which in turn promotes a self-conscious self-surveillance, whereby the body becomes an object of intense vigilance and control" (1996, 5). As a result, these complete changes on the human body have been depriving people of their true selves. Apart from true selves, people are turning into illusions without any notice. The virtual body sector aims for not only women but both of the genders with the arguments being put forward about common beauty and esthetic judgments, and by the same token, archaic and cultural gender roles are mischievously abused by the producers of 'techno-bodies'. Apart from health concerns, people are willing to seem 'fit' instead of seeming 'fat' and ugly in terms of social beauty standards all over the world. Manipulation is achieved successfully by targeting humans' hearts and dreams, so it is put into practice by the demands of consumer people and with no force over anyone of them. TV, cinema, advertising, shopping, and social media decide on what people are going to pick, purchase and consume in accordance with the popularity and fashion. Control is beginning in houses (privacy), but how could this be likely? All google search engines are being registered every second when people go online for a website. Anytime that one intends googling for clothes, shoes, foods, cosmetics, products, or his/her favorite mannequins, actresses and actors, a vast amount of information about individual tastes and pursuits has been collected. Therefore, advertisements will offer the items in which that person is highly interested. As known by many, capitalism has a main role to introduce the most preferred and popularized products into the markets in order to embody perception management besides selling more and more. 'Consumerism game' probably will never decline throughout the centuries as long as powerful states cannot stop to create and sell more. From an anthropological aspect, individually human is a social being who is affected by certain circumstances, however, "circumstances are changed by men" (Marx, 1845/1969, 13-15). In this frame, men who Marx states here

refer to executives of the Machine. The Machine has been working non-stop for hour after hour as dreadfully shown in *Metropolis* (1927) movie. Every single human is an upcoming candidate to be another chain in the system of the machine or to be 'another brick in the wall' as in Pink Floyd's controversial banned song.

In particular, consumerist enlightenment ideals contributed to the setting of the detrimental events and tools innovated by humans. Accordingly, the humanist perspective advocated that everything on earth should be, in some way or another, working for man's good to be usable and useful for man's actions. Autonomous man could be an inextricable mixture of organic plus inorganic, thus a cyborg, which is implying a willing transformation of man into its unpredictable form after all. Hereby, the redesignation of human species requires a detailed definition of the term "posthuman" as in the following;

> [The posthuman] signals ... the end of a certain conception of the human, a conception that may have applied, at best, to that fraction of humanity who had wealth, power, and leisure to conceptualize themselves as autonomous beings exercising their will through individual agency and choice (*How We Became Posthuman*, p.286).

Kathrine Hayles (1999) supports the view that once autonomous so free-willed wise humans now turned into the fractured entity with the emergence of posthuman (after human) era. Hayles, therefore, anticipates a pessimistic future with an ineluctable AI takeover. Thus, it is a result of a vicious circle scenario of the world which signifies human takeover throughout history, now that it yields the turn for the next superior; humanoid. Biologic superiority can be upgraded to technological superiority employing genetics, computer technology, and nanotechnology. Humans have been extending their life spans with biotechnology stripped of the mortal body and therefore immortalized. Eventually, all of these possibilities lead to man's voluntary replacement by Artificial Intelligence, and as a result of cosmic tragedy, we might be imagining of a future with no human.

CHAPTER TWO

EXPLOITATION OF MACHINE IN E.M. FORSTER`S *MACHINE STOPS*

I am dying — but we touch, we talk, not through the Machine. He kissed her.

--- E.M.FORSTER, *The Machine Stops,* (25)

But Humanity, in its desire for comfort, had over-reached itself. It had exploited the riches of nature too far. Quietly and complacently, it was sinking into decadence, and progress had come to mean the progress of the Machine.

--- E.M.FORSTER, *The Machine Stops,* (20)

Even though E.M. Forster wrote his foreseeing story in the very beginning of 1900s, he could clearly predict today's high-tech style of life. He prophesied that today's life style was going to be changed and regulated in an unattained way by 'the Holy Machine' in a futuristic world that he created in *The Machine Stops*. The book is mainly about the story of a mother and her son who live in an underground world in which all people have to live alone, described in the story as "the cell of a bee", and all necessities are provided by the Holy Machine. People have to live underground due to the inconvenient conditions on the surface of the Earth. This scenario is so familiar with us for the story is not a mere work of art, but the allegory of the modern life and criticism for increasing mechanization. Nowadays in 2020, people communicate with each other via screens and are believed to accept that their governments provide them anything the society vitally searches for. Above all, people allow the Machine to become so critical in their lives that they lose their own essence.

Forster's setting is surrounded by a dark atmosphere which people's wishes are controlled by the Machine. The story begins with the description of a dull tiny room like a cell with no natural view. Although it lacks any form of energy, it still contains the basic needs for survival, no matter how synthetic sort of life cycle it has. At the very beginning of the story, the son, Kuno begs his mother to communicate for only once; "I have called you before, mother, but you were always busy or isolated. I have something

particular to say." *(The Machine Stops*, 2). Mechanic way of life has been accepted for a few decades, that's why advertisers produce TV series reflecting all layers of the current technology addicted society, as exemplified in one of the most known, *Black Mirror.* In most of the episodes, deep loneliness and discomfort of main characters during super technological times are displayed tragically. Main characters in the episodes, having been developed in parallel with Forster's characters, are unable to make a difference about their own lives until it is too late. More crucially, Kuno's speech justifies how humankind isolates them as if there were no need for emotional relationship like a dull or spiritless object. In addition, we may reckon that people are used to living that way due to the fact that "the actual essence of intercourse was rightly ignored by the Machine" (Forster, 1909, 2). The dominance of late capitalism has exceeded an unbridled consumerism and materialism of the technology age. It is pointed out in the story that connection is provided only by social media tools or virtual reality items, such as screens. In addition to that, the rooms where future people settle have nothing even though there is anything they care for in the world, which is actually depicting how people live nowadays.

From a routine of Vashti, a stereotyped way of living is described in the following quotation; "Complaint was useless, for beds were of the same dimension all over the world." (Forster, 3). The situation which is worse and possibly more tragically must have been indicated through these lines; "Ideas? Scarcely any. Events - was Kuno's invitation an event?" (Forster, 3). As it is apparent, no activity is allowed in the cell chained by technology. By rereading Forster's dystopia as a criticism of the vast social network www -World Wide Web- which connects world communities to each other, one perceives that human reconciliation is so disrupted that making a simple phone call is considered as being a rebellious or revolutionary movement in the story. Furthermore, ironically the characters who are closely akin -mother-son parental relation- avoid having any type of communication for "Vashti was seized with the terrors of direct experience." (Forster, 4). According to the historical and sociological studies conducted in Culture Studies field, as known by many, male sex is conventionally assumed to refer to culture, industry, modernization, system, order, mechanization, anti-nature, etc. In contrast to the archaic gender roles; the story reflects upside-down human relationships in which the son is into interaction with the mother whereas the mother is doubtful and alienated from any kind of direct real contact. In

other words, Kuno the son attempts fearlessly a communication with his mother and as a result, one way or another; he experiences non-recognition of the Machine and disobeys the law of the order. Needless to say that Forster formed it this way to stress desperate situation in the modern era. To do so, in the very beginning of the story, the woman represents an abruptly opposite motive; isolated creature who is irritated by the Sun light and unwilling to see her son personally in the real sense.

Moreover, the Machine ceases motherhood at the moment of birth, and mothers only recall them rather as babies than grown-ups. Despite every single hesitation and the avoidance of direct experience that Vashti displays, she sets off a journey to the capsule of her son, Kuno. Her first action begins with a discomfort and uneasiness since 'people never touched one another' owing to the Machine's custom (Forster, 6). A little touch causes a 'barbarical' reaction on Vashti; " 'How dare you!", she continues, "You forget yourself!" (Forster, 9). Here, then, P.M.Russel claims that any kind of communication, no matter verbal or fleshy, nerves Vashti since it is a forgotten habit for human race: "The attendant's invasion of Vashti 's physical space, in contravention of social custom, confirms her degenerate appearance in Vashti 's eyes." (2005, 59). The attendant should not have done this to a woman who has never been able to touch even her only child for many years. Even though here, she travels alone by her own will, one of the fascinating occurrences can inspire her;

> "No ideas here," murmured Vashti, and hid the Caucasus behind a metal blind. In the evening she looked again. They were crossing a golden sea, in which lay many small islands and one peninsula. She repeated, "No ideas here," and hid Greece behind a metal blind (*The Machine Stops*, p.10).

In this context, we recognize that human beings have become much more antisocial and uncaring organisms due to what has been designed eagerly as a result of a strong will to have access to or control of information during the Digital revolution. In Forster's term, the Machine represents an elementary level AI in the future's cyber world. The life directed by the machine and how harmful the consequences could be is mainly aimed to be emphasized throughout the story.

Forster continues to give more severe details: "For Kuno had lately asked to be a father and his request had been refused by the Committee. His was not a type that the Machine desired to hand on." (Forster, 9). Kuno is totally against the proletarianization

and dehumanization of the God Machine. It is vital to think about some questions such as: In what ways are individuals today supposed to behave in the eye of bosses, managers, governors, etc.? Who established those standards and criteria?

With the advancement of cybernetics, globalization, which is already complicated issue, brought about privatization, modernization, capitalism, connectivity and other detrimental dimensions such as global warming, over-fishing, unemployment, poverty, inequality, and so on. There is a wide misconception and misuse of all these concepts by the force owners. Elwes (1993) notes:

> Computer technology was developed to promote and speed up global communication and yet somehow the effect is one of disconnection and distance. Individuals are increasingly locked into the isolation of their homes (it isn't safe to go out) and they only make contact with the outside world through telecommunications and networked computer-information systems. Not so much distance learning as living at a distance (*Gender and Technology*, 65).

E.M. Forster also reflected a world in which one can spot similarities with the current internet-based visual life. In other words, what has been aimed to invent technological breakthroughs is not dividing, isolating, or discriminating fleshly or spiritually since via advancements it is believed either to make long ways shorter and faster or to heal incurable diseases. Contrary to the common belief, improvements do not give us much spare time and speed yet take much more in return. Similarly, Gibson names that unreal world as 'matrix' by referring to cyberspace and virtual reality in which people agree to live with dermatrodes placed on their brains as signal transmitters functioning as altered human sensorium. Alike Forster, Gibson (1984) questions and foresees how cyber transmission has been accelerated in contemporary cyberspace:

> Cyberspace. A consensual hallucination experienced daily by billions of legitimate operators, in every nation, by children being taught mathematic concepts . . . A graphic representation of data abstracted from the banks of every computer in the human svstem. Unthinkable complexity. Lines of light ranged in the nonspace of the mind, clusters and constellations of data (*Neuromancer*, 51).

Gibson, here, discusses the state of affairs of the people surrounded by clusters of data and evaluates the results of high-technology and its reflections in the human mind. On that account, his technique and approach are, in all respects, relevant to the

atmosphere built by Forster since a machine-based lifestyle is a vogue of the time being in his work. In the same way, Forster underlines further effects of the machine for humans; "The Machine hums! Did you know that? Its hum penetrates our blood, and may even guide our thoughts. Who knows?" (Forster, 9). At this point Forster , at the very least, makes the argument that how people are being over-dependent on the Machine and as a result of letting it rule their actions; the Machine begins to control everything including the fate of the people.

Being an example of the dystopian nightmares, readers, while deep-analyzing or scanning through this work, may imagine a growingly intimate connection between human beings and cyber-technologies. It must also be stressed that only if there is a high-tech environment, then rebellion and anti-authoritarianism exist as pictured in many cult sci-fiction movies such as *Robocop, Ghost in the Shell, Lawnmower Man,* and so forth. To illustrate, protagonists generally fight with corrupted order for their reality and authenticity in dystopic worlds. To Forster, like many other Science Fiction writers, the world is likely to face an expected catastrophe with the uncontrollable advancements in technology as regards individual, social and environmental aspects:

> We created the Machine, to do our will, but we cannot make it do our will now. It has robbed us of the sense of space and of the sense of touch, it has blurred every human relation and narrowed down love to a carnal act, it has paralyzed our bodies and our wills, and now it compels us to worship it. The Machine develops - but not on our lies. The Machine proceeds - but not to our goal. We only exist as the blood corpuscles that course through its arteries, and if it could work without us, it would let us die (Forster, 1909, 11).

On the other hand, 1800s industrial machine changed shape and entitled 'network building'. In the future we most possibly will be experiencing 'deterritorialization' because we all humans from various ethnicities or origins around the world have terminated our values and worthy humanity which crucially differentiates us from non-living things by replacing that with more mechanical living. Our natural and spontaneous being is lost due to the mechanization of our lives. Soon, it is likely to happen that the machines which the most nations have been actively using at any part of their daily lives will be indistinguishable for all of us, but not for the last exceptionally remaining humans such as the protagonists of this thesis, Rick Deckard

and Kuno. Needless to say, there will always be a truly more special and distinct type of humans than ordinary and carefree humans, as well, since looking and seeing are completely dissimilar actions to experience. In Forster's story, it is voluntarily indicated to a "human extinction" which reveals a posthuman future without humans established as a punishment or lesson for all humankind. Alike early Science Fiction writers, E. M. Forster and P. K. Dick also suggested the view that an unknown future could be prophesized, foreseen and explored unless imagination would be harmed.

> "The Machine," they exclaimed, "feeds us and clothes us and houses us; through it we speak to one another, through it we see one another, in it we have our being. The Machine is the friend of ideas and the enemy of superstition: the Machine is omnipotent, eternal; blessed is the Machine." At the end, the pressure to stop the machine is overcome by the machine itself and all is destroyed (Forster, 1909, 13).

In the indicated part of the text, Man's essential need and dependence on the machine are revealed in a melancholic way. The reader obtains the deification of the machine, which is the most fundamental part of human life, because it governs the way of thought, decisions, material needs and spiritual needs of mankind, and also because it is 'eternal' and 'omnipotent'. Having boasted of all the technological developments since the Enlightenment, and taking firm steps in the paths of reason and science, humans felt the pride of having super-fast machines that facilitated all of their needs for a long time. As E.M. Forster pointed out, the man is dependent on receiving answers to all his questions with a button and the existence of his machine that it has not been expected that the end would come eventually.

The working class, low-class proletarians have to vanish due to robots having rechargeable and portable batteries. As is known, robots do not need food, water, any natural sources, motivation, emotions, resistance, spiritual power, will, and so on. By doing so, it will enable the system to use and abuse endurable machines eternally without any obstacles. According to the new humanities writer Francesca Ferrando (2019), 'posthumanism' has significant links to the emergence and rapid extension of AI very soon. As a critique of anthropocentrism, the ideology of transhumanism, in which individuals are not exalted but ultimately substituted by Artificial Intelligence, aims to achieve a posthuman future. As a result of these upgrading facilities, human-beings have been supposed to be, somehow or other, transmuted into anything far from

its essence. To imagine a world in which humans are linked only by technology to each other in immobility; and far from the natural environment, Forster (1909) enabled us to see the biggest vital picture of our contemporary lifestyle in his sci-fi story, *The Machine Stops.*

Besides, in Mirzoeff's term (1998), social formation and metamorphosis in cyberpunk is identified as "visual crisis of culture" (p.4). Furthermore; our visual gist depends upon the social acceptability or popularity of the object which is demonstrated by each one of us. Which is to say, Mirzoeff asserted that "people create meaning from the consumption of mass culture, so does visual culture prioritize the everyday experience of the visual from the snapshot to the VCR and even the blockbuster art exhibition." (7).

Furthermore, the potential of humans and the consequences of their actions have been not only underestimated but also ignored by whole world nations. Prior heads of the capitalist and cyber era have been accused and pointed at for dark sides of technology such as disasters and isolation since the beginning of the twentieth century. However, sociologically and financially every kind of human race from bottom to top rather embraced and promoted the alteration of the human body and mind by technological devices, rather than rejecting and resisting them. In the French sociologist and cultural theorist Baudrillard's term (1998), the scrupulously served motto leading communities might be "the beauty of the setting is the prime requirement for happy living" (*The Consumer Society: Myths and Structure*, 47) in Cyberspace, which will appear to be an outcome and reaction of current capital zones. By the same token, this transformation process could have only been accomplished by a successful perception management, thus Adorno and Horkeimer (2002) conveyed in their remarkable criticism book, *The Dialectic of Enlightenment*:

> However, just as the ruled have always taken the morality dispensed to them by the rulers more seriously than the rulers themselves, the defrauded masses today cling to the myth of success still more ardently than the successful. They, too, have their aspirations. They insist unwaveringly on the ideology by which they are enslaved. The pernicious love of the common people for the harm done to them outstrips even the cunning of the authorities (Adorno&Horkeimer, 2002, 106).

As a result of the overconsumption of technology (excessive integration with technology), Forster's omnipresent Machine severely directs social relations, products, and ideologies. Adorno (2002) suggests that contemporary fondness for enslaving and cunning ideology is what the future cyber society will be supplied with. In the following figure, it can be realized what contemporary lives of intelligent human species is like at present. Matrix-like capsules in which Forster's characters have a seat are displayed in a standardized format designed to make it more effortless to control. To restate the main points of Forster's novel, it is important to quote Alf Seegert (2010) commenting on Forster's 'futuristic fable'; as "dual threats severing us from nature and from our embodied human integrity" (34). In this regard, society has been disconnected from the physical world which is why they suffer from "modernist anxieties regarding the role of intuition versus rationality, sensation versus ideas, and the fleshly interface versus telecommunication." (34). Seegert also conceives E.M. Forster as being exceptionally different from other optimist sci-fi authors in terms of foreseeing the rise and perils of cybersociety. In Forster's vision, for Seegert, due to lack of actual experience we become a hypermediated society willingly selecting visual images but not real ones, electrical voices but not close ones. Engagement with nature has been severed by the isolation order given by the Machine directors.
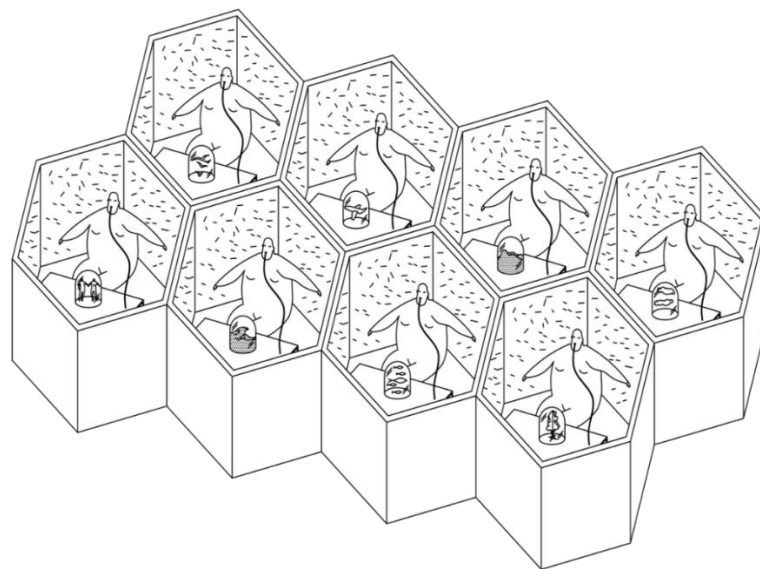
Figure 1. Illustration for *"Lost and Longing: the Sense of Space in E. M. Forster's The Machine Stops"*. Displaying the bee-hive like capsules in which Forster's characters placed (by Carolina Moscoso. Untitled. Original AutoCAD drawing. 2016).

Nevertheless, the actuality of technological progress activated the term 'cybersociety' today (Jones, 1995). S.G. Jones asserts that human species leave their origins, shelters, zones, essence for uplifting the standards. Cybersociety praised and improved the mass media tools and advertisements which make people impressed by other actions and likes. As known by many, it is accepted to be the best way to have consciousnesses does the demanded things, which means colonizing our brains and bodies. At this point, Arthur Kroker and Michael Weinstein (1994) define the inorganic body in cybersociety as 'a wired nervous system embedded in living flesh' (p.16), like utterly illustrated in the Figure 1 above. Towards the end of the story, apocalyptic figures enhanced the narration about the upcoming finale, as in follows;

> People were crawling about, people were screaming, whimpering, gasping for breath, touching each other, vanishing in the dark, and ever and anon being pushed off the platform on to the live rail. Some were fighting round the electric bells, trying to summon trains which could not be summoned. Others were yelling for Euthanasia or for respirators, or blaspheming the Machine. Others stood at the doors of their cells fearing, like herself, either to stop in them or to leave them (*The Machine Stops*, 16-17).

In this manner, E.M. Forster alerts us to exploitation and degeneration of techno cities, which doubtlessly bring the end of the social and cultural milieu in a few centuries. According to Dani Cavallaro's interpretation of Arthur Kroker's ideology (2000), technological reinvention of the human body is "responsible for the emergence of a schizophrenic sense of embodied subjectivity: we are torn between our new identities, as 'techno-mutants in the name of an expanding freedom' and our old identities, as 'critics of technology as degeneration'. The tension between the old and the new is dramatized by the ascendancy of virtual reality as the 'mass emigration of genes from the old world of the human body to the new world of digital reality'." (*Cyberpunk and Cyberculture*, 44). Re-designation of the human body (body modification), which is also depicted by Forster, is now at the core of diverse global sectors such as education, health, and social care, transportation, communication, food, construction, etc. According to several literary critics, advanced stereotype identities might be labeled and marketed in the post cyber era. Furthermore, in Forster's apocalyptic scenario, organic connections between people are dissociated in the same manner that present media culture advertises on massive techno-screens and smart

bulletin boards. Beyond triggering obesity and impeding the progress of creative thinking or problem solving, beyond concrete (physical) difficulties and anxieties, the last shape of the future society will be a result of more interfacial and virtual pursuits.

In *The Machine Stops*, the reader encounters a new concept of cyberspace in which they come to feel trapped and caged in a way that is formidable and disrupting in a general sense. Vashti and Kuno, the main characters of the novel, are entirely immersed in a colonizing artificial domain. That domain is the only personal space subjugated and allowed by the authority. There is a consensus among a great number of prominent social scientists such as Adorno and Horkeimer that modern times and circumstances will break out repulsive and inhumane scenarios for nature and finally and inevitably for human species. Here, then, Adorno and Horkeimer pointed to the watertight cruelty of human beings who abused nature to learn how to operate the rest including its species that "What human beings seek to learn from nature is how to use it to dominate wholly both it and human beings." (2002, 2). That is to say, Forster's *Machine* has recently initiated to terminate its producer by impeding direct human interaction and reciprocity. For being the one who does not see the sun with bare eyes, Vashti feels excessively irritated due to her outside journey and enforced social contact. She speaks as follows:

> Here I am. I have had the most terrible journey and greatly retarded the development of my soul. It is not worth it, Kuno, it is not worth it. My time is too precious. The sunlight almost touched me, and I have met with the rudest people. I can only stop a few minutes. Say what you want to say, and then I must return (*The Machine Stops*, 10).

As she expressed openly, it is due to her isolation that she rather avoids being in touch with anybody. As a result, according to the story, she is the representative of the Machine's management system considering her deeds and manners. That is to say, Vashti, without a doubt, can be deemed as a cybernetic organism (with an innate mechanical mindset) for displaying characteristics of partly human and partly Machine.

On the other hand, Professor Kroker (2004) holds the view that, as an outcome of the mixture of the authentic and the electronic "with or without our consent or public discussion the digital future leaps beyond the old forms of twentieth century politics, finance, culture, and society to create an unpredictable future in which the programmer,

the engineer, the eugenicist, the multinational multimedia czar install the ruling codes of the digital eye" (185). Therefore, Cyberpunk stories, such as Forster's, present a grim vision of a future in which individuals are exposed to computation systems, are completely separated from each other and to desert the flesh, yet are caught in a physical labyrinth of garbage.

In addition, enormous techno-screens meet almost whole basic human needs; however, for some it means more than that. Some might satisfy their hunger with chemical industry food, some might have high-speed vehicles for outstripping standards, some might possess a cell phone and reach everyone and everywhere by hitting buttons, virtual characters, objects, and temporary happiness and possessions. VR experiences last for a couple of hours, yet at the end of the day, there is nothing, but numb immobilized brains left behind. In this context, the characterizations and the story can be considered as a form of satire on civilization and degeneration. Technology, then, overtakes humane specialties and essence such as imagination, speech, extraordinary brain, and hands to be able to reshape materials. As E.M. Forster portrays an extreme mechanized isolation and eager captivity, he aims to put forward a critique of cyber era and its detrimental impacts on the society. In the same way as Forster, Adorno and Horkeimer (2002) advocate the fact that controllers and industry leaders disguised themselves and created various profitable opportunities for the industrialization progression. In this sense they assert that;

> The "relations of production" become "economic forms," "class domination" becomes "domination," "exploitation" becomes the more neutral "enslavement," "control" becomes "utilization," "those in control" become "leaders." "Class history" disappears completely." (Adorno&Horkeimer, p. 251).

Forster's criticism centers on Vashti's negligence and ignorance to communicate with the outer world and to experience any physical activity. His writing style contains way more sarcasm and satire in the storyline which elevates both the criticism of modernity and intended meaning given through the characterization and the period. Today mega corporations, back then the Machine, regulated surveillance of the society. Forster's focus on restricted individuals envisions a shallow and blurring future for cyber society. Vashti's paradoxical representation conveys primarily the meaninglessness and absurdity of the present situation in which posthuman, who is

surrounded by online interactions and network technologies, inhabits. Nonetheless, all that time, the mere mood that Vashti has is 'the delirium of acquiescence'. From a similar perspective, Seegert suggests that "Vashti as pure mentality dissociated from direct physical experience" (2010, 37) put the first-hand step onto the earth's surface yet still with her extreme terror. Machine oriented surviving in a post-apocalyptic time is fastidiously portrayed by Forster as shown below;

> She made the room dark and slept; she awoke and made the room light; she ate and exchanged ideas with her friends, and listened to music and attended lectures; she made the room dark and slept. Above her, beneath her, and around her, the Machine hummed eternally; she did not notice the noise, for she had been born with it in her ears. The earth, carrying her, hummed as it sped through silence, turning her now to the invisible sun, now to the invisible stars. She awoke and made the room light (Forster, p. 5).

On the other hand, Kuno's struggle against technological alienation introduces omnipresent machine power and the loss of personality in cyberspace. Despite that, he manages to displace the authority of the machine by reacting and more importantly acting against it insofar as he is able to do. Having considered whole attempts and efforts Kuno makes for a presumed reconciliation, Forster plans to compose, in my own terms, the ballad of the posthuman;

> Century after century had he toiled, and here was his reward. Truly the garment had seemed heavenly at first, shot with colours of culture, sewn with the threads of self-denial. And heavenly it had been so long as it was a garment and no more, man could shed it at will and live by the essence that is his soul, and the essence, equally divine, that is his body (Forster, p. 25).

Kuno's actions and motivations are indicative of anti-rationalism and anti-modernism. Even though posthumanity terminates air, soil, and irreplaceable nature, the reader witnesses his rebellion against the order and the Holy Machine. Similarly, cyberpunk stories include these reactive and responsive protagonists as well as bleakness and hopelessness.

Forster's posthuman also responds to the high-tech changes such as obeying the Machine's rules, repeating the daily routines programmed by the Machine, following the screens managed by the Machine. Entire regulations and pursuit of the Machine's

doctrines uplift humanity to the cyber age in which they similarly lose their identity and reality as well. In this sense Paul Kincaid (2010) puts forward that;

> Cyberpunk was giving way to what might be seen as its natural successor, a fiction of posthumanity in which identity and often environment are uploaded into advanced computer systems (Kincaid, 2010, 176).

Forster's story comes to a finale with Vashti's tears burst for whole pseudohumanity as a result of comprehending the value of the earth yet; "Man, the flower of all flesh, the noblest of all creatures visible, man who had once made god in his image, and had mirrored his strength on the constellations, beautiful naked man was dying, strangled in the garments that he had woven." (24-25). As a result, men admit that humans have shown over-readiness to be destructive since the beginning of industrialism.

In the light of the information given above, we have confronted with global corruption, more isolation, unsatisfactory simulacra of reality, and as a result deceptive representations with fake identities. Beyond that, the 2000s human is eager to be abused and abuse, and more importantly, according to a vast majority of the social and cultural scientists, this fact does not seem to lessen with time.

CHAPTER THREE

EXPLOITATION OF MACHINE IN PHILIP K. DICK'S *DO ANDROIDS DREAM OF ELECTRIC SHEEP?*

> Do androids dream? Rick asked himself. Evidently; that's why they occasionally kill their employers and flee here. A better life, without servitude. Like Luba Luft; singing Don Giovanni and Le Nozze instead of toiling across the face of a barren rock-strewn field. On a fundamentally uninhabitable colony world.

> --- Philip. K. DICK, *Do Androids Dream of Electric Sheep?, (83)*

> Empathy towards an artificial construct? he asked himself. Something that only pretends to be alive? But Luba Luft had seemed genuinely alive; it had not worn the aspect of a simulation.

> --- Philip K. DICK, *Do Androids Dream of Electric Sheep?, (64)*

The purpose of this section is to demonstrate the traits of cyberpunk genre in Philip K. Dick's foundational novel *Do Androids Dream of Electric Sheep?* with the help of the analysis of settings, characters and particularly the relationship between humans and andys (Iran, 3). To do that, this section argues how one of the main novels of this study reflects our relationship with the cyber and computerized era.

In a world in which self-perpetual dials and personal mood organs decide citizens' lives and emotions, Dick's protagonist bounty hunter Rick Deckard struggles with hunting androids escaping from Mars. Ironically, the story begins with an automatic alarm from the Penfield mood organ which has wakened Deckard up 'without prior notice'. Besides, the characters of Dick are involuntarily awake under such an air, overflowing with radioactive bits, dark and sun-obscuring. In Dick's world, atomic pulverization and radioactive residue lead to the termination of various creature species, individuals' annihilation and degeneration. It is an extremely dim future where companies have all the force and residents are persecuted, continually under a ubiquitous surveillance and the consistently watching eyes of the Corporations. Plenty of the inhabitants are motivated to emigrate to alternative planet, Mars, and they become more advanced by using androids as their proletarians. On the other hand,

another form of the androids outperforms human species by the extent of knowledge and mind.

Preliminary works in the SF field resulted primarily on an unquestioning belief on machinery and technology as the answer for the human predicament, since it inaugurated various explorations of robotics, networks, neuroscience, virtual reality, and AI. To suggest a post scope on cyber life, cyberpunk literature centered on myriads of 'technocracy' such as corporate power, social inequality (urban destitution) and diverse other new forms of high-tech. From another perspective, the genre does not rather aim to present an inky picture of the earth's imaginable tomorrow. Due to the fact that globalization and capitalism potentially led to, in some way or another, catastrophic and tragic outcomes to a great extent, the depiction of agony, as a consequence, fits into that picture perfectly in a future replaced by virtuality.

Samuel Gerald (2003) has argued that "1960s SF was very much bound up with postwar cybernetic functionalist understanding of society" (83). In a post World War 2 environment, it is prominent and perceptible to have wide use of web or net and advanced robots which inspired a great number of sci-fi writers back then. As anticipated, Dick's story also proves that cyberpunk aims to utilize a variety of augmented realities to make an allegory of an ongoing virtual atmosphere: "Never in his life had he personally seen a raccoon. He knew the animal only from 3-D films shown on television. For some reason the dust had struck that species almost as hard as it had the birds – of which almost none survived, now." (Dick, 19). Virtual concepts and figures make life way more intricate and sophisticated away from the flow of natural irregularity. Like Dick depicted, animals lose their independently existence in their habitats due to the dust and chemical components in the air. As a result, human kind produces fake animals as a substitute for real ones to refill emotions.

> ...humanoid robot designed specifically for YOUR UNIQUE NEEDS, FOR YOU AND YOU ALONE - given to you on your arrival absolutely free, equipped fully, as specified by you before your departure from Earth; this loyal, trouble-free companion in the greatest, boldest adventure contrived by man in modern history will provide - " It continued on and on (Dick, 1968, 9).

So as to convince humans to immigrate to Mars, individuals are supplied and accompanied by androids which are 'humanoid robots'. Baudrillard's speculations

(1994) about hyperreality prove that the requirement for robots or the requirement for counterfeit animals is certifiably not a vital and real need, but only a hyperreal need. As emphasized in the beginning, the new form of the android workers outperforms men in intellect and power; above all, they murder their creators on Mars. The simulacrums of human beings lack empathy as well as sympathy. Along the lines above, Dick intends to show us that the things which we created to serve us decades before all of World War Terminus or the rest are, all of a sudden, to threaten our lives. In the same way, for our protagonist Deckard, androids have been "equipped with intelligence greater than that of many human beings, which had no regard for animals, which possessed no ability to feel emphatic joy for another life form's success or grief at its defeat - that, for him, epitomized The Killers." (Dick, 15). Furthermore, Baudrillard proposes that the motivation behind the humanoid robots being made is ultimately to compensate for the annihilation of any other species which had lived once. This is to say this oppressed world is a dystopia where individuals create simulacra to repair what they have demolished millenniums ago.

> According to Baudrillard, in a modern society there are no boundaries between the real and the image; these two have converged and became a "hyperreality" where the image is more real than the real, and even continues its presence in the absence of the real (Segall et al, 2006, 37).

Segall et al. (2006) assert that the real and the virtual substances entirely switched each other as a result of hyper technologies, in other words, misuse of technology. This idea focuses on the debates between authentic and counterfeit matters. The theory of our experiencing a virtually simulated world has been debated from various angles by the vast majority of scientists and philosophers for the last decades. Philosopher Nick Bostrom (2001), who proposed simulation theory, indicated computing power and simulated individuals in the near future. To illustrate, a similar subject was rephrased in the 1999 film *The Matrix*, which illustrated an atmosphere in which AI robots subjugated humankind in a simulation. Also in cyberpunk narratives, unlike an accurate distinction between the fake and real, they are so intermingled or integrated with each other that it is arduous to put a clash and comprehend the fact that the computerized space is not the actual place where the things really exist. Dick's dystopia similarly shows social disappointment over political technology and its recklessly and uncontrollably misuse by the authoritarian rulers. After the Cold War

period, Dick, like many others, revealed the deteriorating results and a breakdown of modernity in his fiction, *Do Androids Dream of Electric Sheep?*, "which presents his most convincing post-apocalyptic vision, and typifies Dick's original themes of the collapse between the real and unreal, human and technology, and natural reality and simulation in high-technology world." (Mirenayat and Soofastaei, 2015, 2).

As one of the main attributes of cyberpunk fiction, Dick is an expert user of contemporary issues like his other SF writer colleagues, such as how hyper-tech caused people to have a low quality of life and their struggle under savage attacks from the totalitarian governor. As the philosopher and social activist Michel Foucault (1980) postulated, capitalism and consumerism caused myriads of obscurities in modern life *(Power/Knowledge: Selected Interviews and Other Writings).* Modernism limited humans to a great extent and are now positioned in a shell, alienated and isolated from real and natural experiences; "In a giant, empty, decaying building which had once housed thousands, a single TV set hawked its wares to an uninhabited room."(Dick, 8). Reproduction of the reality rules mass media tools, young brains, and thence future of nations. In the ultimate analysis, it shapes the frame of simulation in which whole nations are convinced to gain their demands and possess their redesigned 'electric dream life'. Foucault's view is quite applicable to Dick's narrative in terms of including the characters' loneliness and despair in a controlled and surveilled society. Empty and decaying buildings symbolize oblivion and unconcern of human species about the upcoming apocalypse. For instance, Rick Deckard purchases a genuine goat by resigning andys in a post-apocalyptic world, which reflects, indeed, failure and devastation of man's power control. However, the feeling of insurrection and insecurity can be openly examined from characters' dialogues; "Why am I up here alone like this, being tormented by something I can't even see?" (Dick, 11). To have a better comprehension of the dominance of high-tech abusers, it should be pointed out that psychological torture and loneliness are without a doubt modern returns sustained by the creators of the omnipresent vicious circle. Unlike our character's questioning for a limited moment, distorted reality misleads humans in real life.

Iran's reality approach is another uncanny point that should be underlined here since she is one of the exceptionally ironic characters in the storyline. Kraus (2011) significantly discusses Iran's apathy by naming it as "her only 'genuine' emotion,

undercuts the divisive line drawn between humans and androids."(2). He distinguishes the two by uttering what makes a human is basically his/her ability to feel empathy whereas an android lacks 'its' ability to feel empathy. Yet, it is admitted that androids are "equipped with intelligence greater than that of many human beings" (Dick, 32) and what makes it way more absurd and unreasonable that androids are also "subjugated to a life of servitude (i.e. enslavement) by their so-called emotional superiors."(2). Dick portrayed her as desperate yet still conscious of every gist of the events happening around. Besides, Iran is aware of the scenarios arranged behind the curtains and what awaits for them. She differently feels futility of life as in follows;

> "At that moment," Iran said, "when I had the TV sound off, I was in a 382 mood; I had just dialed it. So although I heard the emptiness intellectually, I didn't feel it. My first reaction consisted of being grateful that we could afford a Penfield mood organ. But then I read how unhealthy it was, sensing the absence of life, not just in this building but everywhere, and not reacting - do you see? I guess you don't. But that used to be considered a sign of mental illness; they called it 'absence of appropriate affect.' So I left the TV sound off and I sat down at my mood organ and I experimented. And I finally found a setting for despair (Dick, 1968, 4).

As is highlighted above, postmodern human very much depends on the internet, TV, social media, etc. Consequently, this fact is, indeed, putting us into a posthuman position, in which we can no longer recall the emotions like Iran requiring a mood organ as substitutes for original emotions in the very near decades. The characterization of Iran particularly illuminates another relevant issue, which is the number one product of cyberculture; fake devices, social media lie, and consciously deceiving ourselves. At the beginning of the 21st century, our generation developed magical screens which seem at first help people avoid feeling lonely or isolated. By having smart screens beside, alike Iran, humans limit themselves from their actions up to the way of thinking. Additionally, Dick reflects a cyber-society in which residents are caged or restricted under destroyed environment conditions, which are the fundamentals of the Cyberpunk literature. In a cyber society, characters are generally from rural area, a bounty hunter (like Rick Deckard), street violence, cyborgs or humanoid robots (like Rachel or Luba Luft and so on). Rick Deckard, who fights against institutional control, is an abundance tracker who resigns the fugitive androids.

Meanwhile, Iran is a supporter of Mercerism which is, some way or another, a religion that is directed by a machine, as occurred in *the Machine Stops*.

To deduct from either narratives, Holy Omnipresent Machine governs lives of humans in both dystopias. Besides, Mercer is described as a non-existent concept whose only purpose is to distract the residents' or users' attention, thus Dick states; "Wilbur Mercer is not human, does not in fact exist." (Dick, 94). The post World War Terminus caused by massive nuclear fallout drags the characters into meaninglessness and dead end in their lives. Dick activates the reader to conclude beyond the reality and thus to notice the difference between fact and fiction, organic and inorganic, and man and machine. Hereafter, Dick tragically continues to terminate the faith for a real governor idea as he said; "Wilbur Mercer is not suffering at all." The research chief said, "We've at last managed, Mr. Friendly, to track down a former Hollywood special-effects man, a Mr. Wade Cortot, who flatly states, from his years of experience, that the figure of 'Mercer' could well be merely some bit player marching across a sound stage." (Dick, 93). Mercer is believed to be rather a on-screen effects man than an actual human being. Reality is completely corrupted and degenerated in cyberspace which is nothing but an imaginative dimensional space heading nowhere in real sense.

On the other hand, the fact that the replicants or androids are able to play more human than an original human is unanticipated considering the period when the story had been written. In scanning for the androids, Rick explores a drama vocalist, Luba Luft, who unreasonably but as a wise counterattack denounces Rick. Here's a remarkable one from an android agent Luba Luft; "On tile stage Luba Luft sang, and he found himself surprised at the quality of her voice; it rated with that of the best, even that of notables in his collection of historic tapes. The Rosen Association built her well, he had to admit." (Dick, 44). Luba Luft, similar to Rachel Rosen, is also created successfully and ideally by the company to convince actual humans not only not to be replicants but also to gain their empathy and respect.

To identify and finish the androids, Rick utilizes the Voigt-Kampff test that inspects them dependent on their empathic reactions. In the same guise, Deckard is desperately unable to detect an imperfect replicant who can simulate mimics and emotions beyond additional cultural knowledge. Dick's posthuman appears here by portraying resourceful and calculating cyborgs proving the transformation of the

human to the non-human subject. Milburn (2002), thus, points out that "nanotechnology participates in techno deconstruction of humanism, forcing us to think otherwise through its ambiguous hyperreal status..." (286). Shells or mind vehicles have been rendered obsolete by cyborgs. Information technology maintains hyperreal occasions and as the fundamental stage it necessities to alter humans to "the alienating social forces that turn people into cogs in the machine." (Kraus, 2011, 1). After the machine cog stage, it is time to integrate with the machine in such a way that it is inextricably integrated with each other. In Dick's novel, it is impossible to separate, in Milburn's word, 'deconstructed humans' from natural replicas. To support Dick's statement, the following citation from the novel should be presented; "Maybe you're an android," Officer Crams said. "With a false memory, as they give them. Had you thought of that?" (50).

In this regard, Dick's dystopia can be considered as one of the early examples of Cyberpunk genre in SF literature. As Bruce Sterling thoroughly reconfigured the field, cyberspace, to him, is a space where we go online for our cyber-needs. Additionally, he makes further explanation on the content of genre; "Cyberpunk is supposedly about computers. Our work is basically design punk, it is about technology and gadgets, or impact of gadgets, or about politics." (1990, 133).

However, the novel's main attention is to indicate the importance of empathy believed as a distinctive quality that only belongs to humans. At the point where machines evolve in the future, robots can be brought into consciousness (aspiration of the robotics field), so having the chance of making choices by any means bear very frightening consequences. In a very similar aspect, Clarke and Rossini asserted that "its focus is the question of when the artificial life of androids stops being merely mechanical and becomes the feeling and willing of subjects with existential and aesthetic needs."(2010, 95). Clarke and Rossini's claim justifies the format and essentials of Cyberpunk literature and scientific developments. The most critical question has been put forward by a large number of experts from computer science and robotics disciplines for the last two decades; could humanoid robots become conscious or be aware of their existence? There is no doubt that robots experiencing self-awareness stage will change the dynamic between machines and humans. In Dick's full of replicants world, there is no place for 'chickenheads'. Moreover, the intellectual

capacity of andys is beyond sufficient and that is the reason why Dick deemed the situation as "the servant had in some cases become more adroit than its master." (Dick, 14). In a world where replicants replace their masters as a result of dehumanizing aspects of intellectual achievements, humanoids will take the management of the world and initiate the cleaning and saving nature from humans, conceptualized in the novel *I, Robot* by the prolific writer Isaac Asimov.

Simultaneously, the vigorous theoretical discussion that accompanied the appearance of the cyberpunk movement emerged from literary postmodernism and later posthumanist approach as a reflection of the time. Thus, cyberpunk narratives are linked to man-machine opposition. Krevel also studied on cyberheroes and the atmosphere thus pointed to "the questions that cyberpunk heroes ask themselves as they travel through the non-space of the Net, as they are wired on a "simstim" unit, as they move through the islands of wealth, poverty and war." (Krevel, 1999, 70). Like Krevel pointed out, 'sim stim unit' which is Gibson's term for TV back then, or any other smart tools connect us in the world of the net. Dick, accordingly, emphasizes the crucial possession of social networking along with these statements; "But an empathy box is the most personal possession you have! It's an extension of your body; it's the way you touch other humans, it's the way you stop being alone." (Dick, 31). As is highlighted in the novel, the only method to reach other humans is- if they exist- desperately to stick to the empathy boxes which generates a sense of union even though it is impossible to encounter any of fleshy existence outside the network.

In Gibson's term "an unthinkable complexity", which is another definition of cyberspace, is a result of intense information territory. The icons of Cyberpunk contain complex elements such as "high tech electronics, computers, pop culture, and dark, glossy streets" (Jones, 1991, 82). Mass media and gigantic screens, as said before, compose what cyber citizens will consume hereby Jones (1991) establishes a relation between an ideology, based on information consumption via computer networks and mass media and screens. Due to the degeneration, in the novel individuals are isolated into the two gatherings of the ordinary and the chicken head. Isidore, alike in the entire population, is viewing the most acclaimed TV broadcast, 'Buster Friendly' and his benevolent companions which is communicated twenty three hours every day. Similarly, the motto of the novel, like Dick mentions as "the desire to watch TV, no

matter what's on it" (4) can fit best in the standard configuration of the cyber era. Originality or authenticity is, then, deriving from a copy of another copy in the post-WWT period. Relatively another example from *Do Androids Dream of Electric Sheep?* demonstrates where we are or will be soon; "TV ads, and government junk mail, ran: "Emigrate or degenerate! The choice is yours!" (Dick, 5). The futuristic system suggests two options yet in, either way, citizens have to deal with emptied of meaning. Thus, Simulacra by Philip K. Dick defined by Baudrillard (1994) as follows;

> Perhaps science fiction from the cybernetic and hyperreal era can only exhaust itself, in its artificial resurrection of "historical" worlds, can only try to reconstruct in vitro, down to the smallest details, the perimeters of a prior world, the events, the people, the ideologies of the past emptied of meaning, of their original process, but hallucinatory with retrospective truth. Thus in Simulacra by Philip K. Dick, the war of Secession. Gigantic hologram in three dimensions, in which fiction will never again be a mirror held toward the future, but a desperate rehallucination of the past (*Simulacra and Simulation*, 1994, 123).

For Baudrillard depicts the cybernetic era from pessimist yet still realistic angle, in vitro performances, what we can only experience is a collection of synthetic remembrances of the past, in other words, hallucinatory truth. Since the emergence of techno scientific empire led to an effortlessly colonizable 'Wired Empire' for cyber governments, societies are impossible to realize whether they live in a hologram or not. On the other hand, Baudrillard's pathetic yet also disturbing comment on the current age shows that the 21st-century conditions had always been prophesized by sci-fi authors and literary critics, "People no longer look at each other, but there are institutes for that. They no longer touch each other, but there is contactotherapy. They no longer walk, but they go jogging, etc." (1994, 174). Philip Dick, additionally, speculates about the mood organs enabling fake exchanges of human emotions through the Wired Empire, " "They'll have our joy," Rick said, "but we'll lose. We'll exchange what we feel for what they feel. Our joy will be lost."" (Dick, 78).

The Rosen Association, the organization that produces Nexus-6 androids, can be linked to megacorporations, in Gibson's word, which anticipatory supreme authority operates the states by legally controlling over armies, markets, and the law. The fact that a large extent of control exercised over the minority of societies (in other words,

imperialism) legitimately gave rise to the achievement of such organizations to take sovereignty.

Besides, the rebellion of andys to escape mistreatment and slavery, so in this context, they attempt to defend their 'lives' or 'freedom will' given by their masters who now intend to destroy them as being a threat against. It is deemed that another story was written with "Frankensteinian tradition" to Blackford. Traditionally, it has been argued that "portrayals of monsters created by the abuse of science" (Blackford, 2017, 40) prove technocracy will take over the function of real human beings since the latest researches on the future of AI and VR promise how rapid and immediate practice will be. Cyberspace usually offers "a disturbing vision of a mechanized and dehumanizing future city" (Blackford, 2017, 110) with a lifelike robot and its creator master. In Dick's cyberspace, android robots are believed to be humans by the Rosen Association's casting. Rick tragically questions how Eldon Rosen advocates his company and evades the responsibility afterward Rick's questioning. "This problem," Rick uttered, "stems entirely from your method of operation, Mr. Rosen. Nobody forced your organization to evolve the production of humanoid robots to a point where-" (Dick, 25). Mr.Rosen's response is precise yet full of bitter truth; "We produced what the colonists wanted. We followed the time-honored principle underlying every commercial venture. If our firm hadn't made these progressively more human types, other firms in the field would have." (25).

The intercourse with an android is another stunt of the Rosen Association to keep our protagonist Rick from chasing the androids. He cannot retire Rachael, who Deckard once asks for help to retrieve the rest of the replicants, however, it does not alter his perspective in murdering other Nexus-6s. Ironically, once Rick says ""If you weren't an android," Rick interrupted, "if I could legally marry you, I would."" He adds; "... But really you are. Biologically. You're not made out of transistorized circuits like a false animal; you're an organic entity." (Dick, 88). Regarding his relationship with an andy, Rick has a strong feeling of empathy towards these androids. He, after all, feels discomforted by the hunting money that he earns for retiring fugitive androids. Philip Dick intends to intensify the nihilist idea by suggesting that cyber society does maintain neither justice nor God-like spiritual support any more thus it is vain to seek for anything authentic.

Timothy Leary (1994), on the other hand, made the following claim concerning the dehumanizing effects of mass media and misuse of technology; "We are mutating into another species-from Aquaria to the Terrarium, and now we're moving into Cyberia. We are creatures crawling to the center of the cybernetic world. But cybernetics are the stuff of which the world is made. Matter is simply frozen information. ..." (1994, 2). Leary, afterward, revealed what the term 'Cyberia' exactly conveys; "This universe of electronic signals, in which we now spend so much time, has been called Cyberia." (1994, 3). He also indicates how human bodies and brains adapt to the datasphere which is one of the additional statements for cyberspace and the space of VR in which posthuman dwells. This must be originally called 'matrix' the hallucinatory state where all paranoid and twisted intelligent human beings are brought together and mistreated in their private capsules. In this sense, numerous studies, like Dick also illustrated, suggest that Cyberia will have resulted in the colonization of the Earth by the apparatus of government which was blended into society decades ago.

The novel thus suggests that the cyber society members have to deal with the system's entitled domination over its citizens and the world's natural resources. As noted, the matter of the modern age arose from the modes of domination by rather the executives than the slaves. Rationality, modernity, enlightenment, and scientific revolutions take humanity indeed to the past (an underdeveloped form) to such an extent that humanity can now declare decadence: as a strong reference to Forster, 'Now, Human Stops'.

From the very beginning of the novel, the cyber city landscape gives a clear demonstration of the hyperreal, in Baudrillard's term, architectural spaces of the near future. For instance, Deckard's flat is filled with angular mechanic items and decorated to the extent of no aesthetic and spiritual concerns. Two inseparable causes: depression and the sense of belonging to neither the past time nor the present time lead to the loss of personality and attachment to the consciousness and memories. Considering Deckard's spiritual motivations for retiring the replicants, he is both in essential need of a victory over the machine and unity with an enhanced human-like creation. For that reason, Deckard the protagonist is after Rachel the Andy to gain any possible attachment (physical or spiritual) which he cannot manage to access from an authentic human being. As concluded from Deckard's conflicts throughout the storyline, it is

still an attempt to subvert the authority whereas making use of its outcomes with a humanistic instinct inherited from the ancestors. Replacing the real humans, replicants succeed overthrowing reality in such a similar way that their inventors (technology creators) accomplished once.

Even though there is no solution to slow down the rapid metamorphosis of the environment, 'rehumanizing human' message is the main concern of the cyberpunk stories. In a world that is terminated and abused by agents and corporations, priority should be on to rescue and save organic entities. To indicate global issues, SF writers always strived to illuminate the mechanical developments, rocket science and space travels, use of technological appliances, and so on in their earlier works. Early SF and Cyberpunk writers, including Philip K. Dick, took global problems so seriously that the main themes often focused on several major topics such as global warming, ecological risks, destruction of the animals' habitats (containing air, water, forests, and soil) and end of the world scenarios. Understanding it this way, Russell Blackford (2017) argues as indicated below;

> Quintessential cyberpunk consists of fast-paced stories set in a near-future world where the power of national governments has been supplanted by that of wealthy corporations. These, in turn, are likely to be challenged by sub-cultures, cults, and criminal organizations. Cyberpunk writers depicted direct interfacing between human minds and advanced computers, events in computer-constructed virtual realities, and the activities of powerful artificial intelligences. All of this provided the "cyber" aspect of their writing, with blurring lines between reality and virtuality, and between human and machine. The "punk" aspect involved portrayals of street life, youthful rebellion, tough-guy attitudes and dress codes, and certain specific images, such as chrome, reflective glass, and architectural ruins (*Science Fiction and the Moral Imagination,* 2017, p. 36).

In this manner, Dick exhibits perceptible contradiction between men and machines in a way that is roughly exaggerated yet very much convenient for the predictions of the foreseen future. It is the fiction of posthuman whose life was stuck in advanced computer systems. Like other remarkable Cyberpunk SF writers, Dick also brings a focus on the discussions of spirit and consciousness that is disembodied, or which lacks a physical presence. Besides, in the story, empathy boxes are mainly assumed to be the most special and private possession citizens can ever have. Social

network systems represent a crucial step in getting lost in an unknown space among unfamiliar avatars or in irreversible eternity. Fact and fiction intermingle with the help of the presence of one-sided scenarios made up by authority (called 'MERCER' in the novel) yet as a result, ironically 'chickenheads' are the only allowed types to dwell on the Earth. The system Mercerism needs formulated type of person to constrain actions and lives and make use of. Abuse and surveillance never end throughout the chapters of Dick's novel. In the same token, Sara Mirmobin and Ensieh Shabanirad (2017) analyzed Foucault's discipline concept concerning its representation in *Do Androids Dream of Electric Sheep?* and asserted that:

> According to Foucault, this schema has been spread and generalized throughout the social body; "it is running through society without interruption in space or time" and led to the formation of disciplinary society (Discipline and Punish 208,209). He argues that the power is exercised through constant surveillance in a way that all the people are observed permanently by invisible, faceless gaze (Discipline and Punish 214). According to him, the modern society is not only in need of prisons-since it creates the deviants-but also is prison like; the individuals are trained, watched and normalized through different institutions (Discipline and Punish 215) (2017, 230).

From Dick's perspective, it has always been easy to make humans believe the fancy illusions. Beyond that, after experiencing corrupted low-life quality, illusionary scenery turns out to be more real than real for posthuman.

Looking at the human being from a different angle, David Huebert (2015) uses a radical concept. He points to the applicability of multi-disciplines and names futuristic humans as "humanimalchine". He, of course, explains what occupies this domain for humanimalchines; "they occupy shifting positions on a series of spectrums, where human, animal, and machine bleed into one another." (Huebert, 245). From an archaic perspective, animals and humans have always accompanied and emit blood for each other, but human being defeated animals in this race and declared its inevitable superiority. Now that humanoid machines take control of 'intelligent human beings', the decision of the relationship between these three (human-animal-machine) can be made by lifelike AI at the end.

Image 2. Redesigned Posthuman, observing its ancestor's skull.

All in all, references throughout this section show the fact that "a very extensive range of Science Fiction across all media warns us that intelligent robots and other artificially intelligent beings are inevitably our enemies." (Blackford, 2017, 145). This chaotic space erased memories and all of a sudden substituted fake ones instead. Now, humans' hunger is for not replicant but real sheep (real animals) as shown by Dick throughout the novel. In this manner, this illustration of a post-apocalyptic world has to do with the outcomes or consequences of degeneration or, in more specific saying, decadence. Here, therefore, it can be reminded that Cyberpunk literature, containing Dick's story as well, aims to manifest certain norms and features of cyber cities full with criminals, drug addicts, subculture conflicts, conscious robots, dull life cells, polluted air and water, dreary chores, regularly wired human body, computer-centered sort of order, etc.

CONCLUSION

The present study provides the reader with a criticism of the Age of Reason and Industrialism in terms of effects and results on the creation of Posthuman. Researches and novels gathered in the introduction section accelerated the criticism since it includes Sci-fi and Cyberpunk elements.

With the emergence of the Enlightenment, literature thereby began to change shape as can be seen in the three novels which were examined in the first section. Shelley, Asimov and Huxley discussed a common subject that the world has become a very intricate and chaotic place to live and experience. They dealt with the reaction of human beings to advancements in science and technology. The main characters from these stories are surrounded by morally and spiritually lacking cyberspace which makes them struggle or cope with the blurred atmosphere in the Cyber era as well as Pre-cyber era. Being cornerstones of Cyberpunk sci-fi genre, these novels reveal a confrontation with new paradigms and so a new concept of humanity. Therefore, human exceptionalism (human uniqueness), one of the main 18th century phenomenon, had to leave the stage to the mortal and temporal facts, because of the development of posthumanist thinking which still remains speculative. On a larger scale, this means modern man experiences so intense interactions with techno-bodies that human-nonhuman entanglement is made visible by Cyberpunk sci-fi writers as well.

With the development of cybernetics, robotics, artificial intelligence, and information technologies, cyberpunk has mainly become a literary expression of mechanization, consumerism, and late capitalism. Thus, Cyberpunk elements such as the pervasiveness of detrimental technologies and mega corporations are captured in both novels. According to the analysis of the selected works, Cyberpunk writers have to illuminate reflections of the dehumanizing effects of this new era such as manipulation, surveillance, control, and repression. Cyberpunk writers witnessed a virtual culture atmosphere and invasive advancement of computers and biotechnologies in cyberspace.

On the other hand, Cyberpunk sci-fi authors investigate the potential of technology to transform human relationships and intimacy. Enlightened modern man's overdependence upon technology deprives them of their essence or humanness whose characteristics are 'individuality' and 'communality' (spirit of cooperation and sharing).

Cyberpunk, one way or another, displays pseudo-computerized connections used as dopamine deliverer and counterfeit memory in a virtual space where individuals endeavor to modify their surroundings. Paradigms determining human identity, sociality, thoughts, and aspirations are in the hand of oppressive governments in cyberspace, which makes life way more intricate and perplexing for living organisms than ever.

Even though *The Machine Stops* was written in the very beginning of the twentieth century, it includes a broad variety of Cyberpunk issues as much as Dick's novel. It proposes modern human shelters identical to one another provided by the Machine in subterranean world. Isolated people of our century, as well as Forster's protagonist Kuno, operate their devices with various buttons. Humanity's dependence upon technology facilitates corporations' control and abuse via virtual reality screens. In the same manner, the analysis of cyberspace presents entirely abstract-simulated environment for posthuman patrons to direct diverse grids and substructures.

In this regard, the reader feels sympathy for the victims of 'the state apparatuses' leading to discomfort and loneliness for citizens. Vashti, as a symbol of fertility, finds the direct experience of touching and communicating with someone frightening. In the cells of the omnipresent Machine, individuals are allowed to experience only hallucinatory images blurring human relations and acts. Deterritorialization achieved by power holders led to the destruction of our values and humanness and now poisons contemporary societies with oppressive ideologies of the states.

Another book selected for this thesis, *Do Androids Dream of Electric Sheep?,* indicates self-struggle of Deckard in a robot and association generated atmosphere. Annihilation and degeneration of human in Dick's story signifies decadence and corruption of humanity in a setting where simulacrums/replicas are not able to be differentiated from authentic humans. In other words, fact and fiction become inseparable with the misuse of scientific and technologic advancements in a post-apocalyptic space.

Both works studied in this thesis prove that posthuman will be deprived of certain human qualities such as 'compassion, civility, empathy, and individuality'. As lacking human nature, humanity, thus, equated to inorganic objects with the massive

technological leap ahead of the world. Personal digital assistants and smart phones (ironically assisting us to socialize) are inextricably linked to our personality.

In this manner, all in all, the story of Cyberpunk is the story of outsiders and misfits. In both novels studied in this thesis, Forster and Dick touch upon the identity crisis of a hacker or hacker-like protagonist. Both characters, Kuno and Deckard intend to undermine the government and corporation in order to retrieve their grasp on reality. Loss of identity and alienation process led to psychological and social fragmentation in the characters' development. After all, obligatory combination of human and machine caused sort of foreseen disagreements in human values and aspirations because seductive promises of scientific advancements did not work for the sake of human kind.

Misuse of technology, one way or another, led to deem human as less than a human who lives in commercials on giant techno-screens. As much as the multidimensional cyberspace expands, its inhabitants diminish their bodily existence. In other words, ancient bodily travels are replaced by mind travels in the Matrix. Currently, VR devices tend to be utilizing an innovative type of brain-machine interaction to immerse each user in the simulated environment, mirroring required physical experiences. As a brief consequence, there is no more need to experience paths or troublesome in real life since contemporary citizens have turned their attention to the digital space than the authentic one.

Many scholars and social science researchers, therefore, anticipate a nightmarish vision of the future ending up with AI takeover. Thus, this is the result of the worst-case scenario in the world, and it marks the human takeover throughout history, shifting people from now on to the next superior: humanoid. Biologic superiority can be upgraded to technological superiority employing genetics, computer technology, and nanotechnology. Humans have been extending their life spans with biotechnology that stripped of the mortal body and hereby immortalized. Eventually, all of these probabilities lead to a voluntary replacement of the man with Artificial Intelligence, and as a consequence of cosmic tragedy, we may be imagining a future with no human.

Thus, the study comes up with a warning to humanity, that as much as there is progression in the human thinking and technological advancements, there is a regression in the human virtues. The more advanced the world, the less human it becomes.

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