

Posthumanism in Modern Fiction Analyzing the Posthuman in Ishiguro's Never Let Me Go, Huxley's Brave New World, and Bradbury's Fahrenheit 451

Švec, Lea

Undergraduate thesis / Završni rad

2020

Degree Grantor / Ustanova koja je dodijelila akademski / stručni stupanj: **University of Zadar / Sveučilište u Zadru**

Permanent link / Trajna poveznica: <https://um.nsk.hr/um:nbn:hr:162:368802>

Rights / Prava: [In copyright](#) / [Zaštićeno autorskim pravom.](#)

Download date / Datum preuzimanja: **2025-02-03**



Sveučilište u Zadru
Universitas Studiorum
Jadertina | 1396 | 2002 |

Repository / Repozitorij:

[University of Zadar Institutional Repository](#)



Sveučilište u Zadru

Odjel za anglistiku
Preddiplomski studij anglistike



Lea Švec

**Posthumanism in Modern Fiction
Analyzing the Posthuman in Ishiguro's Never Let Me Go,
Huxley's Brave New World, and Bradbury's Fahrenheit**

451

Završni rad

Zadar, 2020.

Sveučilište u Zadru

Odjel za anglistiku
Preddiplomski studij anglistike

Posthumanism in Modern Fiction
Analyzing the Posthuman in Ishiguro's *Never Let Me Go*, Huxley's *Brave New World*, and
Bradbury's *Fahrenheit 451*

Završni rad

Student/ica:

Lea Švec

Mentor/ica:

Monika Bregović, PhD

Zadar, 2020.



Izjava o akademskoj čestitosti

Ja, **Lea Švec**, ovime izjavljujem da je moj **završni** rad pod naslovom **“Posthumanism in Modern Fiction. Analyzing the Posthuman in Kazuo Ishiguro’s Never Let Me Go, Aldous Huxley’s Brave New World, and Ray Bradbury’s Fahrenheit 451”** rezultat mojega vlastitog rada, da se temelji na mojim istraživanjima te da se oslanja na izvore i radove navedene u bilješkama i popisu literature. Ni jedan dio mojega rada nije napisan na nedopušten način, odnosno nije prepisan iz necitiranih radova i ne krši bilo čija autorska prava.

Izjavljujem da ni jedan dio ovoga rada nije iskorišten u kojem drugom radu pri bilo kojoj drugoj visokoškolskoj, znanstvenoj, obrazovnoj ili inoj ustanovi.

Sadržaj mojega rada u potpunosti odgovara sadržaju obranjenoga i nakon obrane uređenoga rada.

Zadar, 24. rujan 2020.

Table of Contents

1. Introduction	1
1.1. <i>Posthumanism in Popular Culture</i>	2
2. The Relationship Between Posthumanism and Technology	3
2.1. <i>Philosophical, Critical, and Cultural Posthumanism</i>	3
2.2. <i>The Influence of Technology on the Development of Posthumanism</i>	5
2.3. <i>Approaches to Posthumanism in Theory</i>	6
2.4. <i>Posthumanism and Technology in Science Fiction</i>	7
3. Ishiguro's <i>Never Let Me Go</i> as a Posthumanist Novel.....	9
3.1. <i>The Story</i>	10
3.2. <i>The Human-Clone Relationship</i>	12
3.3. <i>The Humanity of Clones</i>	13
3.4. <i>The Posthuman Bildungsroman and the Discussion of (Post)human Rights</i>	14
4. Huxley's <i>Brave New World</i> as a Posthumanist Novel	16
4.1. <i>Science and Technology in Brave New World</i>	18
4.2. <i>The Effects of Technology and Science On The Human Being</i>	20
4.3. <i>The Role of Politics in Brave New World</i>	22
4.4. <i>The Loss of Humanity Caused by Techno-Scientific Development</i>	23
5. Bradbury's <i>Fahrenheit 451</i> as a Posthumanist Novel.....	24
5.1. <i>Degradation of Books and the Rise of Technology</i>	26
5.2. <i>Television as Means of Technological Control</i>	28
5.3. <i>Other Ways That Technology Invades the Human Mind</i>	30
6. Conclusion.....	32
Works cited	34

7. Posthumanism in Modern Fiction. Analyzing the Posthuman in Ishiguro's *Never Let Me Go*, Huxley's *Brave New World*, and Bradbury's *Fahrenheit 451*: Summary and Key Words
38
8. Posthumanizam u modernoj fikciji: Analiza posthumanizma u Ishigurovom *Nikad me ne ostavljaj*, Huxleyjevom *Vrlom novom svijetu* i Bradburyjevom *Fahrenheit 451*: Sažetak i ključne riječi 39

1. Introduction

In order to understand the notion of posthumanism, first it is important to specify the conceptualization of humanism. Humanism is a philosophical stance that was developed by humans during the Renaissance as the Europeans' response to realizing their sense of power over other living beings (Kordic et al., "Posthumanism and Contemporary Art"). Seeing as humanism insolently centers on the human and human rationality, posthumanism on the other hand "disaggregates, distributes, and dislodges the human subject" (Murdoch 1356). There are various approaches to posthumanism and what it entails, each challenging humanism in different ways.

In this paper, I employ the term posthumanism to describe the desire to transform the human body in order to improve it by affecting the boundaries of the human body and/or mind and therefore developing what is known as a 'posthuman' entity. Due to the fact that the posthuman self is no longer associated with the general human being, it can also be liberated from the general human traditions and rules, such as ethnicity, race, language, religion, etc. Taking this into consideration, posthumanism is a notably liberal practice, whereas humanism relates to a strictly presupposed idea of a universal human entity. Michel Foucault comments on the origin of humanism and its relevance to the past, present and future in his work, *The Order of Things*: "It is comforting, however, and a source of profound relief to think that man is only a recent invention, a figure not yet two centuries old, a new wrinkle in our knowledge, and that he will disappear again as soon as that knowledge has discovered a new form." (qtd. in Gomel, 340) Therefore, humanism, as an idea developed by humans with the goal of differentiating themselves from the 'non-human' animals, plants, and the environment, is challenged by the idea of posthumanism.

Ferrando explains that the term 'posthuman' should be regarded as an 'umbrella term' because it consists of various perspectives and movements ("Posthumanism, Transhumanism, Antihumanism, Metahumanism, and New Materialisms" 26). Notably, two movements are oftentimes misunderstood with one another: posthumanism (critical, cultural and philosophical) and transhumanism. This is because each of the movements considers the process of changing and/or enhancing the human as we know it today and are oftentimes interchangeably connected. To specify, Ferrando states that transhumanism considers technology and science as the leading factors of altering the human, and he utilizes the term "posthuman" in order to describe "an era in which such reformulations will have irredeemably impacted the evolution of the human, giving raise to the posthuman" ("Posthumanism" 170). However, in the case of posthumanism, some theorists consider the posthuman as something that is in fact presently achievable and does not necessarily depend on technology, but on questioning the notion of humanity. According to them, "we have never been human: 'human' is a human concept, based on humanistic and anthropocentric premises" ("Posthumanism" 170).

1.1. Posthumanism in Popular Culture

The posthuman entity is oftentimes described as a "physical counterpart (and successor)" to the universal human (Seaman 247). To illustrate, the posthuman self is directly tied to its predecessor of the general human due to the fact that it develops from the universal human that is defined by human nature and human rights. Indeed, technology and science are the main cause of such a development. This kind of a posthuman being is represented in popular culture as a physical entity that is created as a result of specific techno-scientific developments. Moreover, techno-scientific development is omnipresent in our everyday lives, as it is also widely popularized and commercialized by popular culture. These two are significantly interconnected, popular culture continues to grow thanks to technology, and it

also consistently promotes technology as something new that continues to improve and make our lives easier (e.g. robot vacuum cleaners). For example, once a large telecommunications company releases a new mobile phone model, it starts ‘trending’ on various social media platforms such as Instagram, Twitter, YouTube or Facebook, making it instantly popular and soon enough, sold out.

This thesis will focus on representations of posthumanism in popular culture, as well as discuss the way technology is used to challenge and alter our idea of the human. It will do so by studying three modern fiction novels, Kazuo Ishiguro’s *Never Let Me Go*, Aldous Huxley’s *Brave New World*, and Ray Bradbury’s *Fahrenheit 451*, all of which portray different realizations of a posthuman future as imagined by the authors while concentrating on how the notion of the human is altered as a result of techno-scientific development.

2. The Relationship Between Posthumanism and Technology

2.1. *Philosophical, Critical, and Cultural Posthumanism*

There are three different main approaches to discussing posthumanism: philosophical posthumanism, critical posthumanism, and cultural posthumanism. Philosophical posthumanism aims to diminish the rules of duality that are taken into consideration when human existence is observed from the humanistic perspective, meaning that social systems such as casts, gender, race, etc. would no longer be recognized as means of differentiating people. Considering the fact that the contemporary society functions according to certain ideologically shaped dualities, humanist features that have certain cultural significance such as gender and race, are misunderstood as significant ‘criteria’ and are consequently presented as indicators of dominance within the species. To illustrate, philosophical posthumanism could be very helpful in diminishing discrimination against people of a particular race and would therefore cause racism to become obsolete, which would allow equal job and education

opportunities for everyone, no matter their skin color. It would also insist on gender equality and would consequently end gender discrimination. According to Ferrando, this approach has been present for a long time, as evidence of it can be traced back to ancient Asian traditions, such as Vedanta schools of Indian philosophy. These schools proclaim that “the inner essence of an individual (Ātman) corresponds to the transcendent existence (Brahman), and no frontal dualism between immanence and transcendence can be established” (“Humans Have Always Been Posthuman” 5). Therefore, duality based on outer appearance is not as important as the individual’s spiritual self.

On the other hand, cultural posthumanism studies the historical perceptions of what is considered as ‘human’ and ‘human nature’ while also questioning general ideas of human embodiment and therefore aiming to transcend the usual widely spread notions of ‘human nature’, and to establish new perceptions that are adaptable to the contemporary developments in scientific and technological knowledge (Miah 6). Cultural posthumanism therefore considers new understandings of ‘humans’ and their ‘nature’, which usually stems from various developments of technology and how they affect the position of humans in the contemporary society. For example, many robots have started to replace humans in factories, causing large numbers of workers to lose their job; this happens because machines are considered to be more skillful and less prone to making mistakes, as opposed to people.

Another approach to posthumanism is critical posthumanism, described by Badmington as a “theoretical approach which maps and engages with the ongoing deconstruction of humanism” (qtd. in Herbrechter, criticalposthumanism.net). It rejects human exceptionalism (an anthropocentric view stating that humans are special and should always be at the centre of attention), as well as human instrumentalism (the belief that humans are meant to control the world). It also rejects the hierarchical dualisms that separate the mind from body and human from nature, while simultaneously perceiving humans as ‘continuous’ with technology and

other living beings (Zembylas and Bozalek 39). This approach to posthumanism could positively result in more respect and care for nature and other living beings because it disapproves of anthropocentrism, along with the belief that humans are supposed to control the world. However, it also brings humanist views to question as it perceives 'the human' as connected with technology and other living things.

2.2. The Influence of Technology on the Development of Posthumanism

Evidently, posthumanist theories are quite based on discussing the effects of technology on the contemporary society and how it perceives itself. Therefore, it is also important to further discuss the role of technology in defining the posthuman. According to Bynum, posthumanism is portrayed as a conceptual creation stemming from scientific and technological breakthroughs, inspired by real innovations with an addition of fiction, as well as reproductive technologies and genetic manipulation, while at the same time unveiling particular cultural anxieties about embodiment, considered as a direct representation of something in a specifically visible form (qtd. in Seaman 247). Pepperell states that posthumanism is represented by the obscurity of humanist naïveté, meaning that the posthuman entity is, on the contrary, more experienced and wiser than its predecessor:

Humans have imagined for a long time that the ability to develop and control technology was one of the defining characteristics of our condition, something that assured us of our superiority over other animals and our unique status in the world. Ironically, this sense of superiority and uniqueness is being challenged by the very technologies we are now seeking to create, and it seems the balance of dominance between human and machine is slowly shifting. (2)

The human being as a concept is constantly changing and evolving, and this has been especially accelerated with the development of technology and its effects on the human body and mind. Technology can affect the body by connecting people to specific machinery, such

as a device helping individuals to see colors. Through such methods, the socially constructed boundary between ‘the human’ and the machine is constantly being shifted. Technology can influence the mind as well due to the fact that people depend on technology to store their memories (e.g. in photographs, videos, etc.) and to remind them of important upcoming events, which consequently weakens the boundary between “human” and technology due to the growing dependence of humans on technology. Taking this into consideration, posthumanism can offer both positive and negative predictions of the future that solely depend on the humans’ perspective toward science and technology and whether they decide to use it to, for example, cure disease and help those in need or, on the other hand, to start wars over certain technologies.

2.3. *Approaches to Posthumanism in Theory*

Many theorists offer their views on the relationship between posthumanism and technology, such as Francis Fukuyama in his work *Our Posthuman Future* (1999), which is considered as one of the very first books on posthumanist theory. In this book, Fukuyama discusses the necessity of technology in the contemporary life of humans with the focus on the use of biotechnologies and genetic engineering in the process of human body enhancement. Moreover, Katherine Hayles’ body of work, *How We Became Posthuman* (1999), as well as Elaine L. Graham’s *Representations of the Post/Human* (2002) and Cary Wolfe’s *What is Posthumanism?* (2009) have made a significant impact in formulating and theorizing posthumanism. Hayles describes the posthuman as an entity emerging when human intelligence is co-produced with intelligent machines; she considers ‘human’ and ‘posthuman’ as notions that depend on historically specific conceptions of culture and technology. Similarly, Graham studies the effects of technological development on modern contemporary culture while concentrating on their ability to alter the human body and consequently question our understandings of human nature. On the other hand, Wolfe theorizes posthumanism as the

questions we ask ourselves when our notions of the ‘human’ as an “autonomous, rational being who provides an Archimedean point for knowing about the world” can no longer answer them (Pollock 235). However, technology such as artificial intelligence is capable of providing infinite amounts of information, and could hold the answers to the questions that the general human has trouble with. Additionally, Francesca Ferrando’s (2013) thesis on posthumanism defines a more specific and contemporary look on what is considered as posthuman while also discussing the notions of transhumanism, antihumanism, metahumanism and new materialisms. She discusses the developments in technology as interesting to posthumanist theorists due to the fact that they have a strong effect on (re)defining the human.

Taking the three main approaches to posthumanism in consideration, further analysis of posthumanism in Ishiguro’s *Never Let Me Go*, Huxley’s *Brave New World* and Bradbury’s *Fahrenheit 451* will be based on the cultural posthumanist approach in defining the ‘human’, ‘human nature’, ‘human rights’ and the lack thereof.

2.4. Posthumanism and Technology in Science Fiction

As already explained, posthumanism became especially prominent with the development of technology. This was due to the various technological advances that were made at the time, relating to the discovery of space, the rising success of robotics, and the anxiety these developments caused among scholars, theorists, scientists, and the general populace. Artists and writers in particular addressed this issue in movies, television series, and novels related to the subject. According to Kordic et al. (“Posthumanism and Contemporary Art”), posthumanism can be considered as an interdisciplinary field that not only includes technology and science, but also art. It is mostly through art that various posthumanist realities are discussed, focusing especially on the development of technology caused by scientific advancement. Moreover, posthumanism acknowledges human nature as constantly

changing and evolving, both as a way of expression, as well as a process of understanding. To specify, humans use their human nature in expressing their emotions, and it is also humans themselves that recognize and understand these same emotions through empathy and compassion.

When it comes to fiction, the genre that proved most adequate for discussing these topics is 'science fiction'. One of the many reasons why science fiction is so highly appreciated and popularized is because of its many different fictional realizations of the future and what they entail for what is considered as the present human race, currently in the middle of large developments of technologies such as AI ("artificial intelligence") and cyborgs. Cyborgs are usually described as either real or imaginary humans whose physical abilities exceed those of a normal human being due to mechanical implants (lexico.com).

"SF does not predict the future; it investigates the present." (Gomel, 352) Therefore, the future of scientific development depends on its present and the way it is approached, as well as people's intentions in using it. Science fiction most often serves as an indicator of what the world would look like if scientific progress were to be used for a negative, detrimentally selfish purpose as it usually portrays negative possibilities of a technologically improved future. Fiction is especially important in this respect because it provides a platform for a discussion of posthumanism in terms of both human, as well as posthuman rights, and what exactly they entail. As stated by Gomel, posthuman rights strongly depend on the constituent rules that assign an ethical status to a being (340). This means that the human rights that are assigned to the posthuman entity depend largely on how much the entity fits the general notion of 'the human being'. The debate on the ethics of the posthuman is most prominently present in science fiction because it distinctly portrays new technologies and different realities that they can create. "The posthuman subject is both a vision of the future and an echo of the past" (Gomel, 340). With this quote, Gomel perfectly explains the importance of the issue of

human rights for posthumans, since the posthuman entity evolves from the human, therefore creating a future version of the past notion of what is perceived as human.

The works that will be discussed in this essay are no different, with Kazuo Ishiguro's *Never Let Me Go* (2005) and Aldous Huxley's *Brave New World* (1932) being focused on the subject of cloning human life and therefore 'improving' it, as well as Ray Bradbury's *Fahrenheit 451* (1953) portraying the loss of certain human capabilities (such as empathy, love, culture, and freedom of thought) through the means of oppression achieved by constant technological control. The following analysis of the mentioned works of fiction will be based on posthumanist theory, with the main focus on human and posthuman rights, as well as the way technology simultaneously controls and enhances human life.

3. Ishiguro's *Never Let Me Go* as a Posthumanist Novel

Kazuo Ishiguro's 2006 novel *Never Let Me Go* takes place in the late twentieth century, and the story is told by an unreliable narrator Kathy, a clone scientifically developed by humans with the purpose of being solely used for growing organs which are later 'harvested' in order to help their creators recover from disease and other forms of physical trauma.

Considering the fact that the novel is focused on the lives of clones, there is not much information as to how exactly the clones are created and what technologies are used in the process. What makes Ishiguro's *Never Let Me Go* a posthumanist novel is the notion of xenotransplantation, which is usually described as the transplantation of a tissue, organ, or cells from other species/bodies with the goal of improving the capabilities (immunity to disease) of humans, and prolonging their life spans, consequently enhancing them physically (merriam-webster.com). Due to the fact that the clones were created by humans, their place in the society was also decided by them. In Chapter 22, Miss Emily, the head of school at

Hailsham, describes the process of development of such a dystopian society that has come to heavily rely on technology in order to prolong their lives:

You must try and see it historically. After the war, in the early fifties, when the great breakthroughs in science followed one after the other so rapidly, there wasn't time to take stock, to ask the sensible questions. Suddenly there were all these new possibilities laid before us, all these ways to cure so many previously incurable conditions. This was what the world noticed the most, wanted the most. And for a long time, people preferred to believe these organs appeared from nowhere, or at most that they grew in a kind of vacuum. (Ishiguro 202-203)

3.1. *The Story*

Still, the story is more focused on the psychological development of its three main characters, young clones who are also very close friends: Kathy, Tommy, and Ruth. Therefore, the reader gains information about the dystopian world and its customs at the same pace as the main characters. Seeing as the clones were created by humans, they are not accepted as equals and are specifically used for one purpose only, that is to offer their organs to humans and thereby help save human lives. Even though the clones consider themselves as human and are shown as such through their actions, emotions and thoughts, the real humans see no resemblance and tend to openly ignore the clones they have created themselves. This is because they are convinced that the clones are not capable of having deep emotions and reasoning, which for the humans means that they have no souls. This is why they are considered as 'non-human', and stripped of any 'human rights' whatsoever. The school where the main characters slowly and scarcely learn about their position in the society as clones, as well as their future in helping the said society by donating their organs, is portrayed in a positive light at the beginning of the story. However, as the narrator grows older, she and the other students realize that Hailsham is in fact a place that simply keeps the clones protected,

carefully nurtured and healthy so that they could be ready for successful organ donations. The clones are never given enough information about the donation process, but they stay in the school because they are provided with everything they need there. In the following quote, Miss Emily defines the main goal of Hailsham and similar schools and explains why they decided not to share such important information with the clones:

You see, we were able to give you something, something which even now no one will ever take from you, and we were able to do that principally by sheltering you.

Hailsham would not have been Hailsham if we hadn't. Very well, sometimes that meant we kept things from you, lied to you. Yes, in many ways we fooled you. I suppose you could even call it that. But we sheltered you during those years, and we gave you your childhoods. (Ishiguro 206)

They come to fully understand what their future holds once they transfer to 'the Cottages', which represent a transitional place between childhood (Hailsham) and adulthood (donating their organs). The Cottages differ from Hailsham because the clones are far less supervised there than they were by the guardians at Hailsham. Still, similar to Hailsham, the Cottages are isolated from the outside world, meaning that the clones barely get to communicate with humans as they are kept in distant facilities, proving the fact that the humans were uncomfortable with their creations. Another similarity with Hailsham is the fact that the older students in the Cottages avoid discussing donations and stray from talking about those who leave to become carers: "Another thing I noticed (...) was the big hush that would descend around certain veterans when they went off on 'courses'—which even we knew had to do with becoming carers. They could be gone for four or five days, but were hardly mentioned in that time; and when they came back, no one really asked them anything." (Ishiguro 101) In the end, the clones have the chance of fully comprehending their role in the society only after they become adults and start working as carers of those who had gone

through the process of donating their organs. The adult clones' sole purpose in life becomes donating their organs, which guarantees certain death that is mostly referred to as 'completion'. Even the use of such a word signifies the mistreatment and dehumanization of clones, showing that they are not seen as living beings. They are treated as mere objects whose death is not real and are only offered the expression of 'completion', which relates to the completion of their services to the humans. They will never be equal to humans even though they sacrifice their lives for them.

3.2. *The Human-Clone Relationship*

Miss Emily explains the reasoning behind the creation of clones in Chapter 22, where she explains the people's dependence on clones and what they truly see them for:

How can you ask a world that has come to regard cancer as curable, how can you ask such a world to put away that cure, to go back to the dark days? There was no going back. However uncomfortable people were about your existence, their overwhelming concern was that their own children, their spouses, their parents, their friends, did not die from cancer, motor neurone disease, heart disease. So for a long time you were kept in the shadows, and people did their best not to think about you. And if they did, they tried to convince themselves you weren't really like us. That you were less than human, so it didn't matter. (Ishiguro 203)

Evidently, the main reason as to why the clones are considered as 'non-humans' is because the humans themselves feel guilty about their actions and consequently refuse to address them as equal in order to make themselves feel better. It was easier for them to continue with the process of cloning if they were to look at their creations as non-human and completely inferior to them. It was the human selfishness of wanting a long life without disease that lead them to dehumanize the clones. In the end, the clones were described and presented by their creators as nothing more than emotionless organ donors, which provided

legitimacy to the human cloning system. Therefore, just as we can argue that the notion of ‘human’ was developed by humans themselves, we can also say that the humans defined clones as non-human, and made their position in the society an inferior one, causing the clones to never have any ‘human rights’ whatsoever, because they were not considered as part of the species from the beginning. Clearly, they did not want the clones to become their equals because that would ruin the plan of using their organs for the ‘human’ well-being and perseverance.

3.3. *The Humanity of Clones*

Throughout his novel, Ishiguro indirectly portrays the fact that the true humans of the story are not the humans themselves, but the clones they have created. He does this by making life experiences, emotions and thoughts of Kathy and her close friends the focal point of the story and thus proves that they are no different from their creators. In particular, the clones are equally concerned as humans about competition within their relationships (Ruth and Kathy’s friendship constantly evolves through numerous trials), interested in sexual relations (clones have sexual needs as much as humans do) and eager to find their own identity (portrayed by their unwavering curiosity about their ‘possibles’, the people they were cloned from).

Even though the reader has more than enough proof that the clones resemble humans much more than the humans would like to admit, they are expected to prove their humanity in some way, or prove that they have ‘souls’ and are therefore more than mere objects. One way in which they try to do this is by showing that they have the capacity to love, which is to be proven by their artwork. The reader later finds out that the Hailsham teachers gathered the most beautiful art pieces created by their clone students to confirm that clones have souls, and should therefore be treated with more integrity, “We took away your art because we thought it would reveal your souls. Or to put it more finely, we did it to prove you had souls at all.” (Ishiguro 201). Thus, the clones, just as any other living beings, have the wish to live. The

pro-clone movement could not free the clones from donations, but it did ensure better lives for the clones before their donations began. People like Miss Emily would hold art galleries presenting art works created by the clones in order to evoke compassion from the human society. However, these efforts were cut short once the ‘Morningdale scandal’ occurred. James Morningdale was working on developing super-human children, explaining that he wanted all children to be genetically superior, making them more intellectually improved. This worried the human population because it brought to question the position of the regular humans living in a society with superior humans. Therefore, the pro-clone movement lost its limelight and the schools promoting it (including Hailsham) were forced to shut down.

Ishiguro constantly points to the fact that the ‘original’ and biologically enhanced humans lack humanity in the way they treat their scientific offspring that are in many aspects more ‘human’ than the humans themselves. Proof of their humanity is scattered throughout the novel, some examples including their wish to live and to be free by relying on a myth that their service could be deferred if their childhood art proves that they have souls and are in love. And if proven that they do have souls, it would mean that they are human as well. This would also prove their moral and emotional nature in recognizing the right from wrong and feeling various emotions such as love, fear, empathy, happiness, etc.

3.4. *The Posthuman Bildungsroman and the Discussion of (Post)human Rights*

Joseph R. Slaughter claims that both “legal and literary forms cooperate to disseminate and legitimate the norms of human rights, to make each other’s common sense legible and compelling” (qtd. in Rollo 1). According to him, the Bildungsroman is used as a novelistic form that adopts and promotes human rights by portraying a story of self-growth through the eyes of the main character himself/herself and making the reader relate to them in some way. This consequently evokes empathy and compassion as the reader learns to understand the character by learning about their life story. Human rights belong to every single person in the

world and are described as the basic rights and freedoms that are based on dignity, equality, respect, fairness and independence. Such a take on the genre is a redefinition of the conventional concept which, according to Marc Redfield, refers to a “novel that focuses on the psychological and social development of its main character” (qtd. in Rollo 1). The main goal of this kind of a novelistic form is to portray the physical and mental journey of the main character through which he/she grows morally and emotionally, therefore achieving a certain level of maturity.

As opposed to the conventional Bildungsroman, the posthuman versions of the genre, which feature clones as main characters, such as Ishiguro’s *Never Let Me Go* and Huxley’s *Brave New World*, explore the notion of the loss of human rights. This happens because the clone is always developed and raised for a specific purpose and is therefore considered as a ‘non-human’ entity with no right to freedom. In *Never Let Me Go*, Kathy gradually realizes that she has no control over her own life path and decisions because she has no authority over her own being. After leaving the supposed freedom she had in Hailsham, she becomes a carer for other clones, and then finally a donor herself. Alternatively, this kind of plot development is different from the traditional Bildungsroman; while the protagonist does reach maturity, she learns that she has absolutely no control over her own life narrative and that everything has been pre-decided without any regard to her own wishes and opinions, which is similar to the once highly omnipresent system of slavery. The clones are used for a certain purpose, just as slaves once were; they are never given the right to make their own choices and are evidently stripped of any notion of freedom whatsoever, which is considered as one of the general human rights.

Another thing that subverts the traditional concept of the Bildungsroman is the discussion about the clones’ ‘possibles’, or the people they were cloned from. The clones’ longing for having control over their own life path and deciding what they want to do when

they grow up is evident in their search for their 'possible'. Sadly, the harsh reality lies in the fact that their lives are not truly their own, but they depend on a remarkably "predetermined plot with a predetermined outcome" (Rollo 6). They will never have the freedom of turning their fantasies into real life because they were never created for that purpose. The clones' only purpose in life is to serve the humans, to save them by prolonging the 'real' humans' lives and shortening their own. Even though this is not common for a traditional Bildungsroman, the protagonists of the novel are similar to the traditional version due to the fact that the human-like clones yearn for a sense of purpose and personal growth. They are eager to see what they could achieve if left to live, and they can do so by finding their 'possible'. This can be considered as another proof of the clones' humanity, envisioned by their need to learn about themselves, discover who they truly are as individuals and what kind of future could await them. They are curious about their origin, their identity, and are aware that the only way for them to learn more about themselves is to learn about their parents and in that way to see their own future.

4. Huxley's *Brave New World* as a Posthumanist Novel

Aldous Huxley's dystopian novel published in 1932 tells the story of a futuristic World State inhabited by people who are divided according to their respective casts based on intelligence and physical appearance (e.g. Alphas are significantly taller from the lower casts). The novel presents a posthumanist future where science and technology are extremely crucial in the creation of the world's population. Huxley discusses many different and advanced methods, such as biotechnology (known as genetically engineered manipulation of living organisms or their components) and hypnopaedia (described as a brainwashing technique achieved through the use of recorded lessons), that contribute to the development of the dystopian society of *Brave New World*. Fukuyama reflects on the development of technology

in his book *Our Posthuman Future* (2002) by turning to Aldous Huxley's *Brave New World* and stating that “many of the technologies that Huxley envisioned, like in vitro fertilization, surrogate motherhood, psychotropic drugs, and genetic engineering for the manufacture of children, are already here or just over the horizon” (qtd. in Badmington 1346).

Huxley's society is created through the means of intricate technological manipulation of the genetics, as well as personal thoughts and opinions of individuals, with the goal of retaining order and stability. What is more, order and stability are only achievable when everyone does, thinks, and feels what they are expected to. As opposed to Ishiguro's story, one of the focal points of Huxley's dystopian novel is the use and description of various biotechnological and psychological methods which are used to 'improve' the characters' physical and mental capabilities. Therefore, this analysis will be focused on observing technological advancement as a crucial component for discussion about a posthumanist future. The novel criticizes scientific development as a whole by portraying a society that is constantly affected by it, from the moment they are conceived (through genetic manipulation) to the moment they die (mostly due to overdosing on a drug called soma). Fukuyama warns his readers that biotechnology can be considered as a threat that could possibly alter humanity as we know it if it is not considered with serious precautions:

The aim of this book is to argue that Huxley was right, that the most significant threat posed by contemporary biotechnology is the possibility that it will alter human nature and thereby move us into 'posthuman' stage of history. This is important ... because human nature exists, is a meaningful concept, and has provided a stable continuity to our experience as a species. It is, conjointly with religion, what defines our most basic values. Human nature shapes and constrains the possible kinds of political regimes, so a technology powerful enough to reshape what we are will have possibly malign

consequences for liberal democracy and the nature of politics itself'. (qtd. in Badmington 1346)

It is clear that Fukuyama considers posthumanism from a critical perspective, and believes it could threaten human nature. To specify, human nature holds many different notions of understanding. For example, some religion scholars state that spiritual nature is the most important component of human nature (Judeo-Christianity portrays humans as God's creations that possess free will, while Buddhism proclaims that being human means to desire and be consciously aware of one's surroundings). On the other hand, Plato considered humans as rational, social souls and connected human nature with the human soul, while Descartes describes people as creatures capable of thought (reasonandmeaning.com). When it comes to Huxley's characters, their human nature is brought to question as they show a lack of logical reason (portrayed by their constant need to leave reality behind and participate in 'soma holidays'), as well as the incapability of free thinking because they had been conditioned in a way that disallows them to have unorthodox thoughts.

4.1. Science and Technology in Brave New World

Huxley's dystopian vision of the future is represented by genetically modified humans and constant social manipulation, which are successfully promoted by science and technology. Biotechnology plays a large role in bringing the World State's motto, "Community, Identity, Stability" to fruition (Huxley 1). The World State functions on developing and segregating people into casts, creating a kind of a social hierarchy that decides who is more important and who deserves more respect. The Alphas are the highest social class, they are the intellectually superior members of the society, and they run the factories. The Betas are placed just below the Alphas as they are intelligent, but their work requires less thinking. The Gammas' work includes doing repetitive tasks, while the Deltas are mass-produced, meaning that they lack individuality (they are genetically created twins), and they

also do repetitive and dull jobs. The lowest caste are the Epsilons, who are mass-produced as well, they cannot write or read and are given the most undesirable jobs such as sewage labor. Upon assigning casts, oxygen deprivation and alcohol treatment are used to condition members of the lower casts to have lower intelligence. This can be seen as a violation of the human right to freedom from torture and degrading treatment.

The methods that are used with the purpose of conditioning the human race include the Bokanovsky Process, Podsnap's Technique and Hypnopaedic conditioning. The egg is shocked into dividing into the maximum of ninety-six identical embryos through the Bokanovsky Process (Huxley 5). However, Alpha and Beta embryos are not exposed to this dividing process because it could weaken the embryos and cause damage, which is unacceptable for those of the higher casts. Podsnap's Technique is another important method used by Huxley's society because it causes the eggs within a single ovary to ripen faster and therefore produces 11.000 siblings in 150 batches of identical twins.

Still, 'hypnopaedia' plays the most crucial role in the loss of humanity as it is a process through which children and young adults are brainwashed during their sleep into hating nature, art, and literature so that they could be more focused on 'what is more important' (working for the State and enjoying their 'soma-holidays'). This procedure is the main reason behind why the citizens of the World State think so much alike, and also why there is no discord between the lower and the higher classes. "'Till at last the child's mind is these suggestions, and the sum of the suggestions is the child's mind. And not the child's mind only. The adult's mind too—all his life long. The mind that judges and desires and decides—made up of these suggestions. But all these suggestions are our suggestions!' The Director almost shouted in his triumph." (Huxley 30) Due to the fact that the citizens of the World State are developed to think and act in a preferable way, they are incapable of independent reasoning, which is one of the most important human qualities. Furthermore,

children are 'taught' about the caste system through this process, while at the same time being told what to think of each class. This is done in a way that creates a specific bias toward one's own class, while at the same time promoting dislike toward the lower classes and admiration toward the higher caste class of Alphas ("They work much harder than we do, because they're so frightfully clever.") (Huxley 29).

4.2. The Effects of Technology and Science On The Human Being

Individuality is highly looked down upon because everyone is cloned and conditioned to think and act in almost the same way. Still, there are a few rare cases of people fighting for their individuality, as well as their opposition to the policies of the World State. These people are either alienated and excluded from their caste (e.g. Bernard), or are sent away to an island in order to distant their unorthodox opinions from the rest of the society. Most of the reason as to why Bernard is alienated from the other Alphas, even though he is an Alpha himself, is due to being physically different, he is evidently shorter than other male Alphas. Therefore, there was a rumor stating that alcohol was added into Bernard's test tube, which is a technique used in creating the lower classes that are also physically shorter. This caused everyone, including Bernard himself, to question his belonging among the Alphas.

Even though Huxley's characters have a rather ordinary human life expectancy and physical traits, it is their minds and science that prevent them from being truly human. To illustrate, science and psychology are commonly omnipresent and therefore affect every part of the characters' lives. They show almost no emotions, morals, rational thought, or spirituality and when they do, they are taught to suppress them by enjoying 'soma', which is used as a form of a tranquilizer that helps people relax from their everyday worries. It is interesting how 'soma' is a crucial part of everyone's lives even though they are well aware of the fact that their favorite pass-time is slowly killing them. An important moment proving the lack of humanity of Huxley's clones is the interaction that occurs right after Linda's death.

Upon witnessing his mother's predetermined death, John calls for help, but everyone that is present seems impeccably unconcerned with the fact that somebody had just died before their eyes. Death and negative emotions toward it, along with the ability to empathize with those affected by it, are also part of what makes one human. However, as revealed by the nurse's inner monologue, death is no longer seen as something that should be given much attention to, nor should it induce any negative emotions whatsoever; everybody dies and nobody's death matters. She is utterly shocked and disgusted by John's emotional outburst and shows no concern for him, but for the "poor children" whose "death-conditioning" is being rudely interrupted (Huxley 228-229). Death-conditioning is particularly crucial so that the children could normally function within the modern society that no longer considers death as something terrible and sad; the focus is no longer on the loss and the feelings it invokes, but on the natural order of life, which is why the mourner should almost instantly 'move on' with their life because there is no use in wasting their time on negative emotions. Negative emotions cause distress, and distress prevents the individual from doing their job within the system properly, causing consequences to the functioning of The World State.

Hypnopaedia strips the humans from their right to think freely and independently, to be rational. Their thoughts are not truly their own, they are simply whispers spoken by the system, whispers that keep the whole body of the State alive. Due to the fact that nobody actually thinks about anything other than work and pleasure, they never fully come to their senses and realize the oppressive position they are in. The brave new worlders are taught to be disgusted by the notion of family, as well as the idea of love. They are taught to be happy with who and where they are, and as they do not truly understand what family and love are, they do not crave them, nor are they curious about them. They are taught to be content with their comfortable lives and feeling no emotional pain, but it is also questionable if they truly feel anything at all. This is because the moment that they feel the slightest emotional discomfort,

they turn to consuming soma and consequently nullifying the negative emotions. Therefore, the fact that they are not accustomed to some of the most basic human emotions such as love, pain, hate, and sadness, brings their humanity to question. Moreover, the people consider Henry Ford as their savior from all of the negative things from the past connected to love and family, which is evident in the following example: “Our Freud had been the first to reveal the appalling dangers of family life. The world was full of fathers—was therefore full of misery; full of mothers—therefore of every kind of perversion from sadism to chastity; full of brothers, sisters, uncles, aunts—full of madness and suicide.” (Huxley 41).

4.3. *The Role of Politics in Brave New World*

The sole reason why the clones are conditioned in both their lifestyles and personalities is so that they could serve the ‘higher purpose’ of The World State, which is achieving high prosperity along with power over its subjects, without questioning its motifs. According to the story, after a detrimentally damaging ‘Nine Years’ War’, the global economy collapsed and the whole world was stuck in a crisis. As this crisis affected everyone similarly, the world leaders attempted to solve the problem by forcing citizens to stimulate the economy and become large consumers. However, the new ideologies were not accepted by the people, causing many riots and massacres to occur, both from the side of the citizens, as well as the government. When the world leaders realized that their ideas would never be peacefully accepted by the population, they decided to unite the countries into the One World State as their peaceful campaign striving for a change began. In the campaign, all museums were closed down and art and literature were banned. Still, hypnopaedia and ectogenesis (a process that considers development of a mammalian embryo in an artificial environment (merriam-webster.com)) played a crucial part in changing the previous society and turning it into the society described in Huxley’s novel, citizens listening blindly to their leaders and

caring for nobody but the State and themselves. Therefore, it is extremely important that the citizens of the State are conditioned to strive for unity and have no sense of individuality and independent rational thinking, to make everything predetermined and predisposed through the previously mentioned methods. However, it is the recognition of one's own identity that makes an individual 'human'. "*Brave New World* is not a tale of human enhancement gone amok, but is rather a tragedy of technology and social engineering being deliberately used to cripple moral and intellectual capacities" (Bostrom 206).

4.4. *The Loss of Humanity Caused by Techno-Scientific Development*

In the following quote, Kass conceptualizes the members of Huxley's transhumanist society, which has been genetically enhanced through the means of technology and that has qualities beyond those of standard humans: "The Brave New World has achieved prosperity, community, stability, and nigh-universal contentment, only to be peopled by creatures of human shape but stunted humanity. They do not read, write, think, love, or govern themselves. Art and science, virtue and religion, family and friendship, are all passé." (Kass 2). Genetic conditioning of humans through the means of technology represents elements of transhumanism, consequently impacting the evolution of the human and contributing to the rise of the posthuman. Additionally, the notion of posthumanism in Huxley's *Brave New World* is evident as science and its development of technology have become superior over the human subject whose life and daily functioning solely depend on using certain posthumanist technologies. The posthumanist technologies include Bokanovsky's Process, hypnopaedic conditioning, 'the feelies' (cinemas that offer a chance to not only experience sights and sounds, but to also feel touch.), and 'soma'. The people's lives are controlled by technology and science, and they are solely focused on self-indulgence. Humans are no longer conceived naturally by copulation, their creation solely depends on technology and how it conditions

them (whether they become a superior Alpha or the most inferior Epsilon), meaning that their place in society is also predetermined.

The whole system of ideologies in *Brave New World* stems from a single person who created the model that would best fit capitalism, Henry Foster, known and celebrated as Henry Ford. While focusing on production and manufacture, Ford managed to achieve a state of prosperity for his country and its people, but this also resulted in the loss of what truly makes everyone human. Capitalism traded human qualities such as emotions, empathy, art and literature, spirituality, and freedom for financial stability and power by creating conditioned and genetically improved beings whose sole purpose is to serve the grand system, just as Ishiguro's clones are used to help the humans survive and live longer. According to da Costa, *Brave New World* portrays a "violation of human rights" because "even the sexual function – the most intimate human relation – is changed: there is a common interest to reduce birth rates and to spend less on learning and on human formation." (155) Due to the fact that there are no families, children are also not conceived in a biologically natural way, with the embryos stored and grown in the Hatchery instead of inside the mothers' wombs. What is more, the various forms of technology were in fact developed with the goal of governing and manipulating the society as a whole in order to control and consequently own the respect and devotion of every individual. This is done by bluntly brainwashing them into believing that they are happy and content with their lives. Through this method, the World State became the ruling force of the world and therefore achieved power and prosperity at the expense of the loss of humanity of its own citizens.

5. Bradbury's *Fahrenheit 451* as a Posthumanist Novel

Ray Bradbury's *Fahrenheit 451* is a dystopian novel that is set in an unreported time period, supposedly the 1990's or the beginning of the 21st century. It portrays a future

American society whose characters are living in a futuristic world signified by militarization, wealth and high levels of control performed by technology, rather similar to the society of *Brave New World*. What is curious about this future is that it bans books and employs 'firemen' who ironically burn the books that are found. Another interesting development of Bradbury's society is the fact that all buildings have been fireproofed, therefore drastically changing firemen's jobs, they are no longer to put down fires, but to cause them. The story is focused on Guy Montag, a fireman who begins to question his job of burning books. In the end, he is recognized as a conspirator, forcing him to run away and join a group of people whose sole purpose is to memorize literary texts and therefore carry the knowledge gained from those books with the hope of retelling it to the newer generations who would appreciate it. This novel can be perceived from a posthumanist point of view because it portrays a dystopian society that has banned literature and lives in a state of passive ignorance to everything happening around an individual. This happens due to constant exposure to technology, making humans almost incapable of logical thought and empathy.

Technology plays an important role in the novel, as the focus and the most important part of every household is the television, which is completely controlled by the state and committed to entertaining the viewers while simultaneously praising the government's policies. Although they include the viewers and let them participate in the scripted television plays, the television shows are very bland as they portray vague characters. And as the state controls what people watch, think and enjoy through the means of technology, it has also managed to criminalize books; when a person is caught for possession of books, the fire department is immediately contacted (either by neighbors or by the family members themselves), the books are burned and the person is arrested for committing a crime.

5.1. Degradation of Books and the Rise of Technology

In the novel, Bradbury reveals cultural anxieties about possible negative consequences of television and other forms of technology on the future society. This proves that, even in the fifties, there was already a fear of technology diminishing the status of art and literature, and taking control over the human mind. Faber, a retired professor, laments over the diminished status of books and lack of interest in reading by stating: “It isn’t as simple as picking up a book you laid down a half a century ago. Remember the firemen are rarely necessary. The public stopped reading of its own accord People are having fun.” (Bradbury 83) Here it is evident how low the society has fallen in terms of reading and learning, making its people depend on the fast-paced forms of entertainment with no deeper meaning that would provoke critical thinking and make them question their way of life in the way literature would. Art and literature can bring various realizations about people and the way they think and do things, which could also help the reader to understand himself/herself better. Bradbury’s society is not in touch with its emotions, which makes the people rely on shallow entertainment shows while simultaneously making them uninterested in reading books. Upon Montag's inquiry as to why books are no longer accepted as forms of information in the society, Captain Beatty explains that, as writers focused on appealing to everyone's expectations and needs, books no longer invoked emotions, nor did they attract attention for their storylines as they did before, causing them to become banned:

Now let's take up the minorities in our civilization, shall we? Bigger the population, the more minorities. Don't step on the toes of the dog lovers, the cat lovers, doctors, lawyers, mechanics, chiefs, Mormons, Baptists, Unitarians, second-generation Chinese, Swedes, Italians, Germans, Texans, Brooklynites, Irishmen, people from Oregon or Mexico. . . . The bigger your market, Montag, the less you handle

controversy, remember that! All the minor minor minorities with their navels to be kept clean. Authors, full of evil thoughts, lock up your typewriters. (Bradbury 54)

Consequently, the worry of offending a specific minority, as well as the development of technology, has caused books to lose their value and to become degraded and unappreciated by the people. Peculiarly, the loss of interest in books was not necessarily due to the government's appeal, seeing as "there was no dictum, no declaration, no censorship, to start with, no. Technology, mass exploitation and minority pressure carried the trick" (Bradbury 55).

Notably, similar to Huxley's society, the people of *Fahrenheit 451* decided to rid themselves of books completely and to commit entirely to the entertainment offered by technology. By incorporating technology into their everyday lives and completely omitting themselves of literature, the people of Bradbury's dystopian future have lost the ability to empathize with others and to care for them, and they also seem to avoid feeling any complicated emotions such as fear, anger, sadness, discomfort, etc. This is evident in Mildred and Montag's marriage, as they rarely communicate about their problems and worries because she is constantly immersed in her television shows. Mildred goes through various measures in order to avoid feeling emotions altogether. To illustrate, she fills her days by spending time with her television 'family', listening to her thimble radio, as well as driving her car at maximum speed in order to neutralize any unwanted negative emotions. Therefore, because technology has introduced people to a new and fun form of entertainment that makes them escape from their daily worries, Bradbury's society has found itself completely immersed into it so as to keep away from the negative emotions. However, a human must feel both the positive and the negative emotions in order to be complete, in order to truly feel things. Mildred avoids feeling negative emotions by going through various methods in order to numb herself. But if living in order to numb negative emotions becomes one's main focus in life,

can they ever be truly happy? How do we recognize happiness if we have forgotten what sadness feels like? Are we ever really happy then? Therefore, does Bradbury's society actually feel anything at all or are all of their emotions fake?

As technology has taken over the space that was originally occupied by art and literature, it has been the main and only cause to dehumanization of people; people have become empty shells that live but do not feel. Emotions make us who we are, and without them we do not understand the life and people around us, including ourselves. Bradbury's society is alive but they do not truly live. This is why literature holds so much importance, it helps in understanding and learning about the world. For example, a character's introspection explains the situation and the feelings it provokes so that the reader can better understand how the person feels and what they think about a certain subject. Literature also teaches right from wrong and can further deepen one's morals. It has the ability to teach humans about themselves and to help them discover new depths, as well as to better understand their thoughts and emotions.

5.2. Television as Means of Technological Control

As stated by Bradbury, the citizens "receive all the information that the government feels is good for them through state-run television" ("Fahrenheit 451: The Temperature at Which Books Burn" 98). For instance, Guy Montag's home is equipped with a three-wall television system, indicating that three of the living room walls are in the form of a television screen (Bradbury 17). What is more, television is 'interactive', meaning that an individual can communicate and participate in playing roles in pre-scripted scenes with their television 'aunts and uncles':

She didn't look up from her script again. "Well, this is a play comes on the wall-to-wall circuit in ten minutes. They mailed me my part this morning. I sent in some box-

tops. They write the script with one part missing. It's a new idea. The home-maker, that's me, is the missing part.” (Bradbury 17)

Hence, the television ‘family’ governs the thoughts and opinions of its viewers while at the same time destroying their interest in reading books. An example of how the television has an effect on the viewers’ perception would be an episode showing a man and a woman constantly fighting and Mildred assuming that they are married because they fight a lot. Here, the television shows the ugly side of family life, which could also affect its viewers to fear the same from happening and wanting to avoid it. In Bradbury’s novel, technology has the power to take control over people’s thoughts by being present and encompassing their everyday lives and therefore manipulating them into behaving and thinking in a preferable way.

The fact that technology starts to serve as a proxy for authentic human contact contributes to a transhumanist erasure of boundaries between humans and technology, with technology not only mediating, but also supplanting authentic human communication and relations. To explain, the television characters become true members of the family (which is mostly stagnant in the number of its members), making the boundary between ‘the human’ and technology almost non-existent. This can be further substantiated by the fact that, similar to Huxley’s society, which does not conceive children naturally, Bradbury’s society has no interest in conceiving and raising children whatsoever. This is because both societies are utilitarian, meaning that people only care about their own pleasure and well-being, and are not concerned with anyone other than themselves. The traditional family is therefore significantly distorted, as the novel questions what true human interaction should be like. For example, due to the omnipresence of technology in her life, Montag’s wife, Mildred, seems to have lost human qualities, such as the need to give and receive love and affection. She rarely shows any emotions or empathy while communicating with her husband because she is too focused on maintaining her relationship with technology: “Every night the waves came in and bore her

off on their great tides of sound, floating her, wide-eyed, toward morning. There had been no night in the last two years that Mildred had not swum that sea, had not gladly gone down in it for the third time.” (Bradbury 10)

One of the reasons why people have turned more towards technology than one another could be due to the fact that technology would never intentionally hurt them as much as humans themselves would. This can be seen in the fact that Mildred finds comfort in her monotonous relationship with technology because she has more trust in it than in her own husband. People have always been complicated, their emotions oftentimes hard to explain and to be understood by others. Technology, on the other hand, has no emotions, and thus there are no relevant complications in interacting with it. However, while constantly interacting with something that is evidently not human, humans also tend to lose their capability of communicating and sympathizing with each other. They become cold and unaffectionate, forgetting how to feel and reciprocate love and empathy, making them more similar to technology.

5.3. *Other Ways That Technology Invades the Human Mind*

Another way technology enforces control over humans in Bradbury’s society is through ‘thimble’, portrayed as ‘shell’ radios plugged into the ear of an individual, making them physically connected to a machine and therefore becoming similar to cyborgs. This form of technology has multiple purposes, as it can be used as an entertainment center, but also as a cell phone. This is another example of the government’s control and invasion of the citizens’ private lives by always making sure that they are busy listening to something that is promoted by the government, making the citizens incapable of thinking on their own. Therefore, Bradbury’s society is victim to the loss of privacy, one of the many human rights that are violated in dystopian posthuman fiction. Montag’s wife, Mildred, uses thimble in order to fall asleep. The radio transmits music and news to everyone who plugs it into their ear and listens,

helping them escape from reality. Once a person plugs these radios into their ears, it is as if they have ‘unplugged’ from reality and are in a world of their own, consequently making them transhuman by connecting the human with technology. Evidently, technology has found its place in-between people by obtaining them with everything they need, happiness, entertainment, and pleasure.

Furthermore, as stated by Bohanon, the notion of true leisure has been lost, and this contributes to the lack of time to think (28) due to technology taking control over the whole day of an individual. This becomes evident during Guy Montag’s conversation with Professor Faber, where Guy proclaims: “we have plenty of off-hours”, and the Professor states: “off-hours, yes, but time to think?” In this quote, it is evident that the government has rid its citizens of two human rights, the right to freedom of opinion and information (which is highly violated by government-run technology), as well as the right to rest and leisure. The Professor thereafter explains that “the fast-paced electronically-induced pleasures of the dystopian society preclude reflective thinking” (Bradbury 80). This consequently makes people indifferent to thinking about anything other than themselves and their own well-being and pleasure.

What makes Bradbury’s novel a posthumanist work of fiction from the view of cultural posthumanism is the fact that it portrays a society that no longer cares about its members and is solely focused on the individual’s pleasure and enjoyment. Therefore, human relationships have lost deeper meaning. For example, spouses oftentimes betray each other for possession of books, proving the lack of mutual trust, love, and empathy, which are also general human qualities. Moreover, due to the fact that literature is forbidden, people are not supported to use their skills of reasoning and independent thinking and are completely focused on the entertainment offered by technology.

6. Conclusion

The posthuman discourse encompasses various approaches which have become more popular as a result of present-day attempts to reevaluate what it means to be human (Ferrando “Posthumanism, Transhumanism, Antihumanism, Metahumanism, and New Materialisms” 32). Posthumanism can signify the transformation of the human body aided by science with the aim of enhancing the general quality of human life. Still, it also considers deconstruction of the notion of humanity. All of the novels that have been discussed throughout this thesis have one main point in common, that being the use of scientific advancement and technology for the purpose of control, which simultaneously causes the loss of some specifically ‘human’ qualities, such as the freedom of thought and action, the ability to connect emotionally with each other, as well as the capability to create art.

Taking cultural posthumanism and its focus of discussion into consideration, all of the analyzed novels shift the boundaries of what it means to be ‘human’ by stripping the characters of ‘human rights’, which is done through the means of technology. Violation of human rights could be considered as a violation of human nature, which simultaneously contributes to, as well as stems from, the deconstruction of the concept of ‘the human’. For example, the right to a free will that is considered as the main factor of humanity proposed by Judeo-Christianity is taken from Ishiguro’s and Huxley’s clones, while the notion of being consciously aware (proposed by Buddhism) is brought to question with the constant drug abuse present in Huxley’s and Bradbury’s societies. Finally, neither Bradbury’s nor Huxley’s society has the right to freedom of thought, which is perceived as part of human nature by Descartes, seeing as they are biotechnologically created (Huxley’s clones) and are consistently manipulated and conditioned by the omnipresent technology and pharmaceutical stimuli (Bradbury’s and Huxley’s characters).

On the whole, the three dystopian science fiction novels portray the possible anxieties that the authors had about technology and its imminently fast development and inclusion in people's everyday lives. Some of these fears have become part of our everyday lives, such as Bradbury's seashell radios that are unmistakably similar to earphones, which are used by large masses of people for the purpose of listening to music, news, and even books. Audio books have been gaining more and more attention each year and many people have turned toward this form of entertainment rather than actually reading books because listening to them takes less effort. What is more, television shows are starting to become audience-inclusive, such as the *Black Mirror* series, which allows its viewers to choose what decisions the character is going to make in the future, consequently creating many different storylines depending on the choices that were previously made.

Technology has most definitely changed and evolved since the time when Ishiguro, Huxley, and Bradbury wrote about their fears about the near future. And even though it can be used for malicious purposes, it can also help in improving people's everyday lives by, for example, making it easy to contact loved ones from far away, which can be either through a text message, a phone call, or a video call, which is much faster than writing and sending letters. The development of technology has also aided toward the development of science; faster and smarter machines are now being used in developing cures and medications for many diseases, causing lower mortality rates and improving healthcare. Therefore, it is important that we as humans keep a strong grip on technology and how we choose to develop it in order to avoid the realization of many dystopian fiction novels so that we can improve for the better and keep our humanity as intact as possible.

Works cited

- Badmington, Neil. "Mapping Posthumanism: An Exchange." *Environment and Planning A: Economy and Space*, vol. 36, no. 8, 2004, pp. 1344–1351.,
https://www.researchgate.net/publication/23539454_Mapping_Posthumanism_An_Exchange
- Blackford, Russell. "Human Cloning and 'Posthuman' Society." *Monash Bioethics Review*, vol. 24, no. 1, 2005, pp. 10–26., doi:10.1007/bf03351425.
- Bohanon, Cecil E., and W. Allen Hutson. "The Economics of Ray Bradbury's Fahrenheit 451." *Annual Conference of the Association of Private Enterprise Education (APEE)*. 2009.
- Bostrom, Nick. "In Defense Of Posthuman Dignity." *Bioethics*, vol. 19, no. 3, 2005, pp. 202–214., doi:10.1111/j.1467-8519.2005.00437.x.
- Bradbury, Ray. *Fahrenheit 451*. fsusd.org.
- . "Fahrenheit 451: The Temperature at Which Books Burn." *Cape Tech Library*, 1950, www.capetechlibrary.com/.
- Buteanu, Ioan. "The Role of Technology in Survival Movies." *Ekphrasis. Images, Cinema, Theory, Media*, vol. 17, no. 1, 2017, pp. 119–131., doi:10.24193/ekphrasis.17.8.
- Da Costa, Luana Signorelli Faria. "Totalitarian Literature: Realism and Reality." *The (Un)Certain Future of Empathy in Posthumanism, Cyberculture and Science Fiction*, edited by Elsa Bouet, Brill, 2019, pp. 153–161.
- "Definitions, Meanings, Synonyms, and Grammar by Oxford Dictionary on Lexico.com."
Lexico Dictionaries / English, Lexico Dictionaries, www.lexico.com/.

“Dictionary by Merriam-Webster: America's Most-Trusted Online Dictionary.” *Merriam Webster*, Merriam-Webster, www.merriam-webster.com/.

Ferrando, Francesca. "Humans have always been Posthuman: A spiritual genealogy of Posthumanism." *Critical Posthumanism and planetary futures*. Springer, New Delhi, 2016. 243-256. doi: 10.1007/978-81-322-3637-5_15, researchgate.net

---. “Posthumanism.” *Tidsskrift for Kjønnforskning*, vol. 38, no. 2, 2014, pp. 168–172. *IDunn*, www.idunn.no/file/pdf/66712130/posthumanism.pdf.

---. “Posthumanism, Transhumanism, Antihumanism, Metahumanism, and New Materialisms Differences and Relations.” *Existenz: An International Journal in Philosophy, Religion, Politics, and the Arts*, vol. 8, no. 2, 2013, pp. 26–32.

Gomel, Elana. “Science (Fiction) and Posthuman Ethics: Redefining the Human.” *The European Legacy*, vol. 16, no. 3, 2011, pp. 339–354., doi:10.1080/10848770.2011.575597.

Herbrechter, Stefan. “Critical Posthumanism.” *Critical Posthumanism Network*, 17 Nov. 2017, criticalposthumanism.net/critical-posthumanism/

Huxley, A. *Brave New World*. Coradella Collegiate Bookshelf Editions.

Ishiguro, K. *Never Let Me Go*. www.intexblogger.com.

Kass, Leon. “Preventing a Brave New World.” *Ethics and Emerging Technologies*, 2014, pp. 76-89., doi:10.1057/9781137349088_6.

Kordic, Angie, et al. “Posthumanism and Contemporary Art.” *Widewalls*, 6 Oct. 2016, www.widewalls.ch/magazine/posthumanism-contemporary-art.

Messerly, John. “Summary of Plato's Theory of Human Nature.” *Reason and Meaning*, 11 Oct.

2014, reasonandmeaning.com/2014/10/11/theories-of-human-nature-chapter-7-plato-part-1/.

Miah, Andy. "A Critical History of Posthumanism." *Medical Enhancement and Posthumanity The International Library of Ethics, Law and Technology*, 2008, pp. 71–94., doi:10.1007/978-1-4020-8852-0_6.

Murdoch, Jonathan. "Humanising Posthumanism." *Environment and Planning A: Economy and Space*, vol. 36, no. 8, 2004, pp. 1356–1359., doi:10.1068/a37127.

Pepperell, Robert. *The Posthuman Condition: Consciousness beyond the Brain*. Intellect, 2003.

Pollock, Greg. "What Is Posthumanism? by Cary Wolfe (2009)." *Journal for Critical Animal Studies*, vol. 9, no. 1/2, 2011, pp. 235–241.

Rollo, Katherine. "The posthuman Bildungsroman: The clone as authentic subject." MA Modern and Contemporary Literature. University of York (2012).

<https://pdfs.semanticscholar.org/e8ff/90455a0fccaac88686ef9ef3ce7904753d76.pdf>.

Seaman, Myra J. "Becoming More (than) Human: Affective Posthumanisms, Past and Future."

Journal of Narrative Theory, vol. 37, no. 2, 2007, pp. 246–275.

doi:10.1353/jnt.2008.0002. <https://www.jstor.org/stable/41304860>.

Simon, Bart. "Introduction: Toward a Critique of Posthuman Futures." *Cultural Critique*, vol. 53, no. 1, 2003, pp. 1–9., doi:10.1353/cul.2003.0028.

Zembylas, Michalinos, and Vivienne Bozalek. "A Critical Engagement with the Social and Political Consequences of Human Rights: the Contribution of the Affective Turn and

Posthumanism.” *Acta Academica*, vol. 46, no. 4, 2014, pp. 29–47., journals.ufs.ac.za/.

7. Posthumanism in Modern Fiction. Analyzing the Posthuman in Ishiguro's *Never Let Me Go*, Huxley's *Brave New World*, and Bradbury's *Fahrenheit 451*: Summary and Key Words

The main goal of this paper is to present an analysis based on posthumanism of the following dystopian fiction novels: Ishiguro's *Never Let Me Go*, Huxley's *Brave New World*, and Bradbury's *Fahrenheit 451*. The paper is focused on discussing general notions of 'humanity', 'human nature', as well as (post)human rights and how our understanding of them can be altered as a result of specific techno-scientific developments. The paper begins with an introduction to posthumanism as a theoretical field, and it further discusses the three main approaches to posthumanism, as well as its relationship with technology and science fiction. The following chapters are based on analyzing the mentioned works of dystopian fiction. The first one discusses notions of humanity and (post)human rights in Kazuo Ishiguro's *Never Let Me Go*. Then, the work continues on to the analysis of Aldous Huxley's *Brave New World* by commenting on techno-scientific developments and how they lead to the creation of a largely dystopian society that is solely focused on work and self-indulgence, bringing their humanity into question. Lastly, an analysis of Ray Bradbury's *Fahrenheit 451* is also based on discussing the relationship between 'the human' and technology, as it comments on the repercussions caused by constant exposure to government-run technology, resulting in violation of various human rights, but also the loss of humanity. The final chapter provides a conclusion as it comments on contemporary developments in technology and how they can be connected to the anxieties portrayed by the authors of the previous century.

Key words: posthumanism, the posthumanist novel, dystopian fiction, human nature, (post)human rights, Aldous Huxley, *Brave New World*, Kazuo Ishiguro, *Never Let Me Go*, Ray Bradbury, *Fahrenheit 451*.

8. Posthumanizam u modernoj fikciji: Analiza posthumanizma u Ishigurovom *Nikad me ne ostavlaj*, Huxleyjevom *Vrli novi svijet* i Bradburyjevom *Fahrenheit 451*: Sažetak i ključne riječi

Cilj ovoga rada je pružiti analizu posthumanizma u sljedećim romanima distopijske fikcije: Ishigurov *Nikad me ne ostavlaj*, Huxleyjev *Vrli novi svijet* i Bradburyjev *Fahrenheit 451*. Rad se temelji na raspravi osnovnih ideja o 'ljudskosti', 'ljudskoj prirodi' te (post)ljudskim pravima te govori o tome kako se njihovo poimanje može promijeniti kao rezultat znanstveno-tehnološkog napretka. Rad započinje uvodom u posthumanizam kao teorijsko polje te zatim predstavlja tri glavna pristupa posthumanizmu, te obrazlaže njegovu povezanost s tehnologijom i znanstvenom fantastikom. Sljedeća poglavlja analiziraju spomenuta distopijska djela. Prvo raspravlja o idejama o ljudskosti i (post)ljudskim pravima u Kazuo Ishigurovom *Nikad me ne ostavlaj*. Zatim slijedi analiza Aldous Huxleyjeva *Vrlog novog svijeta* uz opis znanstveno-tehnološkog napretka te njegovog utjecaja na razvoj distopijskog društva koje je potpuno usredotočeno na rad i zadovoljstvo, što dovodi do preispitivanja njihove ljudskosti. Na kraju, analiza Ray Bradburyjeva *Fahrenheita 451* također se odnosi na raspravu ljudsko-tehnološkog odnosa tako što komentira posljedice neprestanog izlaganja tehnologiji kojom upravlja vlada, što dovodi do kršenja raznih ljudskih prava, kao i gubitku ljudskosti kod likova. Zaključno poglavlje govori o suvremenom tehnološkom razvoju te ga povezuje s problematikom koja je mučila pisce prošloga stoljeća. Ključne riječi: posthumanizam, posthumanistički roman, distopijska fikcija, ljudska priroda, (post)ljudska prava, Aldous Huxley, *Vrli novi svijet*, Kazuo Ishiguro, *Nikad me ne ostavlaj*, Ray Bradbury, *Fahrenheit 451*.