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**(İM)POSSIBILITY OF IDENTITY FORMATION:
PHILIP K. DICK'S *DO ANDROIDS DREAM OF ELECTRIC SHEEP*
AND WILLIAM GIBSON'S *NEUROMANCER***

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ÖZET

Doruk Bayvas, Philip K. Dick'in *Do Androids Dream of Electric Sheep* ve William Gibson'ın *Neuromancer* adlı kitaplarındaki Kimlik Oluşturma İmkani. Sosyal Bilimler Enstitüsü. Amerikan Kültürü ve Edebiyatı Yüksek Lisans Programı. 2022.

Gelişen teknoloji ile hayatlarımız ekonomi, bilgi, insan iletişimleri ve hatta duygular da dahil olmak üzere her geçen gün hızla değişmekte. Bu teknolojik çağ gelişmeye devam ederken insanlar, teknolojinin birer kuklası haline gelerek insanlıktan uzaklaşmaya başladı. William Gibson'ın *Neuromancer* ve Philip K. Dick'in *Do Androids Dream of Electric Sheep* adlı eserlerinin ikisi de gelişmiş teknolojinin topluma olan faydaları yerine bu teknolojilerin devlet tarafından toplumu kontrol altında tutmak için birer araç haline geldiği siberpunk distopik birer dünyayı tasvir etmektedir. Bu romanların her ikisi de günümüzün ve gelecekteki teknolojik gelişmelerin toplumu nasıl yuttuğunun ve bunun devlet tarafından toplum üzerinde güç kazanmak için nasıl kötüye kullanıldığının mükemmel bir eleştirisidir. Başlangıçta Katherine Hayles ve Donna Haraway'in siborg ve insan sonrası teorileri, kimlik oluşturma imkaniyi analiz etmek için kullanıldı. Bu tez, her iki romanın da kıyamet sonrası dünyaları betimleyerek, hızlı teknolojik ilerlemeler karşısında ortak duygu yetisini kaybetme korkusunu ele aldığını ve duygular olmadan bir kimliğe sahip olunamayacağını gösterdiğini iddia etmektedir. Duygular insanı tanımladığı için kimlik oluşturma sürecinde önemli bir rol oynar. Bu bağlamda, bu tez, kahramanların devlet gücü ve kontrolü olarak kullanılan teknolojiyle mücadelelerine ve insani özelliklerini korurken teknolojik gelişmelere uyum sağlayabilen bir eşik kimliği oluşturma stratejilerine odaklanarak bu romanları incelemektedir. Ayrıca teknolojik unsurların duygu, düşünce ve etik hareket etme yeteneği gibi insani özelliklerle birleştirilmesiyle, her iki roman da insanlığın ancak bu eşik kimliği benimseyerek hayatta kalabileceğini göstermektedir. Her iki roman da fikirleri ve distopya ve insan sonrası unsurları uygulama biçimleriyle; gelecekte insanlığın kurtulabilmesi için; insan sonrası ve insan kimliklerinin birleşmesinin gerekliliğini destekliyor.

Anahtar Kelimeler: Distopya, Donna Haraway, Philip K. Dick, Kimlik, William Gibson

ABSTRACT

Doruk Bayvas. (Im)Possibility of Identity Formation in Philip K. Dick's *Do Androids Dream of Electric Sheep* and William Gibson's *Neuromancer*. Sosyal Bilimler Enstitüsü. Amerikan Kültürü ve Edebiyatı Yüksek Lisans Programı. 2022.

With the evolving technology, our daily lives are changing extremely fast; the economy, knowledge, human connection and even emotions. As this technological era proceeds humans are straying away from humanity and turning into puppets of this said technology. William Gibson's *Neuromancer* and Philip K. Dick's *Do Androids Dream of Electric Sheep* both depict a dystopian world in which the technology is extremely advanced but instead of benefiting the society, these advancements turn into control tools for the government over the society. Both of these novels are a perfect criticism of how the present and future day technological advancements swallow the society, and how this is abused by the government in order to gain power over society. Initially Katherine Hayles's and Donna Haraway's cyborg and posthuman theories were used to analyze the (im)possibility of identity formation. This thesis claims that by portraying post-apocalyptic worlds, both novels address the collective fear of losing the ability of feeling in the face of rapid technological advancement and show that without emotions one cannot possess an identity. Since emotions define human beings, they play an important role in the identity formation process. In this respect, this thesis explores these novels by focusing on the protagonists' struggle with the technology used as a state power and control, and their strategies to form a liminal identity that can adapt to technological developments while preserving their human traits. They also offer ways to survive in a dystopian world by using technology in a beneficial rather than a harmful way. In other words, combining technological elements with human traits such as feeling, thinking and the ability to act ethically, both novels show that the humanity can only survive through adopting this liminal identity. Both novels through their ideas and their way of applying the elements of dystopia and posthuman; support the idea of a necessity combination of both posthuman and human identities in order for a chance of survival in the future.

Keywords: Donna Haraway, Dystopia, Identity, Philip K. Dick, William Gibson

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INTRODUCTION

1. The Aim of the Study

This thesis aims to compare Philip K. Dick's *Do Androids Dream of Electric Sheep* (1968) and William Gibson's *Neuromancer* (1984) in terms of representations of the protagonists' identity formation process and show how this process is technologically constructed. Both novels are categorized as cyberpunk fiction, a sub-genre of science fiction, with a dystopian setting. Technology, in these novels, is used to portray an apocalyptic world, which highlights the failure of the Enlightenment project that perceives scientific and rational thinking as progress. These novels indicate that technological or scientific progress does not transform the oppressive societal structures. On the contrary, it reinforces them. These oppressive structures only change in terms of forms but they continue to serve for the capitalist ideology and maintain hierarchical relationships. In *Do Androids Dream of Electric Sheep* and *Neuromancer*, technology functions as a state power and control by offering new forms of religion, economy, and identity. This thesis claims that by portraying post-apocalyptic worlds, both novels address the collective fear of losing the ability of feeling in the face of rapid technological advancement and show that without emotions one cannot possess an identity. Since emotions define human beings, they play an important role in the identity formation process. In this respect, this thesis aims to explore these novels by focusing on the protagonists' struggle with the technology used as a state power and control, and their strategies to form a liminal identity that can adapt to technological developments while preserving their human traits. They also offer ways to survive in a dystopian world by using technology in a beneficial rather than a harmful way. In other words, combining technological elements with human traits such as feeling, thinking and the ability to act ethically, both novels show that the humanity can only survive through adopting this liminal identity. In order to pursue such a study, this thesis aims to employ theories of posthuman subjectivity presented by Donna Haraway, Rosi Braidotti and Katharine Hayles.

Philip K. Dick (1928-1982) was one of the most influential science fiction writers of all time. He was a novelist, short story writer and essayist. His first story *Beyond Lies the Wub* set his career as a full time writer, he won the Hugo Award with his novel *The Man in The High Castle*. Canaan claims that; "His influence during this time period beyond the boundaries of his science-fiction novels suggest how Dick's satiric and visionary, yet

distinctively proletarian, sensibility has captured some thread in the texture of American culture in the second half of the twentieth century.” (Canaan, 2013, p. 1) His works mainly focus on the themes of artificial intelligence, advanced technology and dystopia. He situates his characters in such an environment and throughout the stories his characters try to form their own identities in virtual and alternate realities. In his novels he deals with the relationship between drug culture and technology and how they have a destructive effect on society and individual. Philip K. Dick mainly writes about the confusion caused by virtual realities, which are constructed and controlled by the capitalist governments and corporations. Very much like William Gibson, he criticized mass and misuse of technology and how it dominates our lives.

Philip K. Dick’s novel *Do Androids Dream of Electric Sheep*; is set in a post-apocalyptic world, after the World War Terminus takes place and the earth became uninhabitable. The smart and wealthy leave the earth to migrate to Mars. The colony on Mars gives out free android servants, which hints at modern slavery, to the survivors and these androids are extremely advanced and physically similar to humans. Christopher Sims states; “The novel explores the moral implications of enslaving a human—like biological machine, but more centrally uses the invention of a humanoid replica to critique and define the essence of humanity; whatever qualities distinguish humans from androids become the essential aspects of humanity.” (Sims, 2009, p. 67) The main thing that separates humans from the androids is the ability to feel empathy. Dick criticizes the issues of the dystopian future and he believes that the world we are living in right now is heading towards a future dystopia and Dick in his novels, tries to warn us via the use of his characters and dystopian worlds he depicted in his works. In an interview four years after his novel was published, *The Android and The Human*, Dick says;

Our environment, and I mean our manmade world of machines, artificial constructs, computers, electronic systems, interlinking homeostatic components -- all this is in fact beginning more and more to possess what the earnest psychologists fear the primitive sees in his environment: animation. In a very real sense our environment is becoming alive, or at least quasi-alive, and in ways specifically and fundamentally analogous to ourselves. (Dick, 1973, p. 1)

The posthuman elements he uses in his works are the warning signs of how the humans are heading towards a future where there is little humanity left and that everything becomes automated, non-biological and humans are left isolated in their own world and

forced into becoming co-dependent to a virtual fake world hence losing the war between machine versus human beings. According to Kevin McNamara the novel “registers its protest against the dehumanizing effect of the bureaucracies and technology as it follows bounty-hunter Rick Deckard on what begins as a search for six renegade androids and becomes a quest for an uncontested essence of human being that separates “us” from the ever more human-seeming androids.” (McNamara, 1997, p. 422) Dick portrays the androids within the novel very similar to humans with their intellect and physical appearances hence the thin line between human and nonhuman is clearly portrayed within the novel. Ironically the androids in the novel are described as having more humanly features and behaviors than humans do.

The narrative point of view in *Do Androids Dream of Electric Sheep* changes between two protagonists; Rick Deckard and John Isidore. Through two completely different perspectives readers are able to experience two different people trying to survive in the same story, the same world and the same situations but with different coping mechanisms. Both protagonists are trying to feel empathy and their sole purpose is to obtain more and more of it, empathy becomes the symbol of status and for Deckard the main way of obtaining empathy is through owning a real life animal. Owning a real animal is the ultimate goal of Deckard. After the death of his real life sheep he buys an electric one and is now trying to deceive people that it is real. He is also trying to adapt to this virtual world through a mood organ which allows him to manipulate his feelings and emotions, further dehumanizing himself. On the other hand, John Isidore is considered to be a special person due to his low IQ and physical state. He isolates himself from the society and lives in an abandoned location where he has nothing but a hoax religion he believes in, Mercerism. Through Mercerism, Isidore is able to feel empathy and somewhat satisfies his lack of human connection. Because of his loneliness and lack of human contact, Isidore becomes fond of androids and believes that the androids that are supposed to be inhuman in every way are more humane than the humans themselves. Hence the reason for his empathy towards the androids is born. Similar to Dick’s portrayal of identity formation and the way of applying both posthuman and dystopian features, William Gibson is also arguing about the same issues from another perspective.

William Gibson was born in 1948 in South Carolina and he started his career as a writer at the end of the 1970s. His early works mostly focused on the themes of technology, the Internet and how technology will eventually create a downgrade in human

life standards. Gibson is considered to be the pioneer of cyberpunk genre. In his novels, he mainly criticizes the effect of technology on our lives how it has become a part of our biological bodies and the negative effects of our addiction to the technology our individual lives. He talks about how this addiction creates an unwanted and unnecessary struggle for the individuals whom are trying to keep up with the technology. Today technology's rapid growth is unimaginable and if it continues at this pace, it will cause an economic, social and mental crises and continue to support the capitalist system. Gibson, portrays, this struggle between human beings and technology, reality and virtual reality. Gibson does not want technology to be a defining tool for identity. He argues that technology constructs a fake reality and creates a space for people to avoid their real world problems and pushes them into an ignorant state. He perceives the virtual reality or alternate worlds as having both a destructive and salvatory potential. Through his writings Gibson forms a roadmap for dystopian fiction. It is Gibson who has coined the term "Cyberspace" in his "Burning Chrome". In an interview with Larry McCaffery, Gibson says;

When I arrived at the cyberspace concept while I was writing "Burning Chrome", I could see right away it was resonant in a lot of different ways. By the time I was into *Neuromancer*, I recognized that it allowed for a lot of moves, because characters can be sucked into apparent realities- which means you can place them in any sort of setting or against any backdrop you want. (McCaffery & Gibson, 1988, p. 226)

Cyberspace is a term which defines the virtual reality of computer networks. It is a collection of links travelling through the internet via links that connect computers and other devices. Gibson in his *Neuromancer* defines cyberspace as;

[a] consensual hallucination experienced daily by billions of legitimate operators, in every nation, by children being taught mathematical concepts... A graphic representation of data abstracted from banks of every computer in the human system. Unthinkable complexity. Lines of light ranged in the nonspace of the mind, clusters and constellations of data. Like city lights, receding. (Gibson, 1989, p. 128)

Cyberspace is today's virtual reality, a location where people can access through the Internet and virtually interact with other people in online game platforms, chat rooms or various other activities. Hence it is a creation of fake reality, it is a virtual world for people that are trying to avoid reality. In *Neuromancer* the cyberspace (The Matrix) is what Case uses to perform his hacks and it is the place where Case ironically lives, he avoids reality and is addicted to cyberspace. Punday mentions that; "According to Gibson, the concept of

cyberspace developed as a way of manipulating traditional narrative elements to produce new effects.” (Punday, 2000, p. 195) Both in the novel and in reality the cyberspace concept creates its own rules and regulations, which becomes dangerous in both cases. Although it is used for sharing knowledge, ideas and culture as well so it does have beneficial aspects to it too. The cyberspace provides a virtual realm for people seeking refuge from their realities and biological identities hence it has become a mainstream platform for the society.

William Gibson’s *Neuromancer*, relates the story of a man called Henry Dorsett Case, who lives in a dystopian world and his identity is taken away from him. He must overcome and go through obstacles to regain his humanity and individuality. This is portrayed through Case’s struggle to normalize his life and feels like human again and find his own self while trying to use but also fights with the technological beast. In Dick’s *Do Androids Dream of Electric Sheep* the lack of empathy is the main issue, and it later on becomes the uniting factor for humans. Owning an animal became the only sign of having empathy. Both novels depict a dystopian world in which the reality is blurred and the concept of humanity is corrupted because of the advanced technology which makes human relations and emotions almost invisible. “Traditional notions of the human body as a discrete and clearly delineated unit dissolve and the focus shifts to aspects that posit the in relation to its environment and other bodies. What is important is the -connectedness- of the body and the subject.” (Siivonen, 1996, p. 227) Gibson used posthuman elements to describe his characters. For instance, Molly in *Neuromancer*, is a cyborg, she is beyond humanity and is very powerful physically but lacks identity and freewill. She cannot think like a human can, thus she fails to overpower another AI by herself and needs a mind that is not corrupted like Case in order to survive. Thus the idea of posthuman is not enough to overpower advanced technology and that it is in need of the help of humanity to survive. However, the concept of technology and posthuman theory is changing everyday due to the fact that both technology and the concept of posthuman is growing accordingly thus both of these concepts will never be completed.

Between the years 1968 and 1984 the understanding and the concept of technology changed drastically and is still changing every day. With that change posthuman theory is also changing continuously. In addition, portrayal of technology and its effects on the society, individual and environment also changed. In Dick’s novel *Do Androids Dream of Electric Sheep* the concept of technology is presented through advanced items such as the

mood organ and empathy box, these items symbolize several modern day technological items such as the computer and smart phones however the main concern of the novel is that these technological advancements are effecting the way humans feel, connect and behave. Dick argues that because of the said technologies the human is dehumanizing themselves and start to identify themselves via the use of technology. Thus in Dick's novel the concept of technology is used for criticizing the lack and loss of humanly emotions, norms and values. Within the story technology is used to portray religion, emotions, physical behavior, human connections and even unity. Dick also used animals as a way of portraying humanly emotions because if an individual cannot show empathy towards an animal that person cannot possess empathy towards another individual hence Dick questions humanity by their lack of emotions, connection and affection towards one another. During the time Dick was writing his *Do Androids Dream of Electric Sheep*, the society had zero similarities to the society portrayed in the novel, thus Dick's vision on technology and how it could change the world is extraordinary. The way Dick applied his foresight and criticism into his novel is through the use of manipulation created by technology and dehumanization due to automation. Dick used androids in order to enforce his vision on dehumanization and by making his androids more humane than humans and strip emotions from humans, Dick managed to portray a society in which the technology has more emotions and more humane behavior and by doing so Dick criticized the issue of man versus machine. According to Dick's vision if humanity continues to misuse and abuse technology the outcome will result in the downfall of the human concept as it is known today. Similar to Dick's foresight and vision Gibson also argued the concept of technology and its effects on society and individual but instead of using animals, religion and manipulation tools, Gibson created a whole new universe via the use of technology, cyberspace. Gibson's novel argues that in near future there will be a virtual reality in which humans will spend their lives and will value their virtual identities more than their biological identities. Thus today the concept of metaverse is similar if not the same to what Gibson portrayed in 1984. Both Dick and Gibson foresights about technology, nature and human behavior are slowly coming to reality in modern world thus their criticism should be taken into consideration. They both criticize the possible effects of the technology upon humans and the society as well as the environment and their predictions are spot on and almost exactly came true in modern day civilizations. Platforms such as metaverse and social media platforms are an example of these manipulative, controlling and virtual tools that are depicted within these novels.

Philip K. Dick's *Do Androids Dream of Electric Sheep* and William Gibson's *Neuromancer* are such novels which depict dystopian worlds in which the technology is extremely advanced but instead of benefiting the society, these advancements turn into oppressive tools of surveillance in the hands of the government. Both novels are a perfect criticism of how the present and future day technological developments destroy society, and how technological inventions are abused by the government in order to gain power over society. In both novels, the technology is used for manipulating the humans by controlling their brains, emotions, communicative tools and prevent them from forming a collective existence. Both novels include posthuman representations and that criticize the dominance of technology and the main purpose of this criticism in both novels is to create an awareness about the fact that technology is replacing everything and as humans we cannot prevent this from happening because we are dependent on and even addicted to technology. That is how we are becoming posthumans every single day. We are unable to see how this mass technological use and late capitalism lead us to a world which is soon to be a dystopian one. In both *Do Androids Dream of Electric Sheep* and *Neuromancer* the characters struggle to choose and realize the reality they are in due to the fact that in both novels the line between virtual and biological reality is extremely thin as well as the line between human and posthuman. Hence the characters struggle to form their own identities and are swinging between two realities and identities until they realize that in order to achieve their true identity they must merge both of their identities together.

In order to fully understand the way these three protagonists form their identities and stabilize their realities in post-apocalyptic dystopian worlds and the pressure created by advanced technology and posthuman elements, the theoretical framework of this thesis is based on posthuman theories, especially on the theories presented in Katherine Hayles's *How We Became Posthuman* and Donna Haraway's *Cyborg Manifesto*. In addition to Hayles's and Haraway's theories, Rosi Braidotti's concept of the posthuman as an "assumption about the vital, self-organizing and yet non-naturalistic structure of living matter itself" (Braidotti, 2013, p. 86) is used. Yet the said technologies that are portrayed in these dystopian novels are extremely interesting and necessary technology, the twist is that although these technologies could and most probably will help us in the future, in dystopian novels such as William Gibson's *Neuromancer* and Philip K. Dick's *Do Androids Dream of Electric Sheep* these advanced technologies are used by evil structures to have power and control over the society. Both novels show that there cannot be the

Posthuman concept without the human concept. The posthuman theory claims to be superior to human kind with the help of technological and scientific elements. In the case of both *Do Androids Dream of Electric Sheep* and *Neuromancer* instead of a character whom is only considered to be posthuman, the characters with both Posthuman and humanistic features are overpowering cyborgs and AIs. Both novels are enforcing the fact that both human and posthuman representations should be blended in order to achieve true identity and for future humankind to survive.

2. Theoretical Background

Dystopian literature is a form of literature that began as a response to Utopian literature. Before diving deeper into the dystopian literature first the concept of Utopia must be mentioned. The word Utopia is coined by Thomas More in 1516, the word Utopia is used to describe a perfect imaginary world in which every individual has access to whatever they dream of and are able to roam freely without obstacles. The Utopia is accessed through the use of advanced technology within Dick's *Do Androids Dream of Electric Sheep* and Gibson's *Neuromancer*. Dick used technological tools to manipulate and create a virtual Utopia by creating artificial emotions, connection and behavior and criticized that in order to achieve Utopia one must be delusional because the concept of a Utopia is and can only be achieved through artificial means. Schmeink in his work says that; "In posthumanism lies not just the utopian dream of a new evolutionary step but also the potential for a dystopian nightmare." (Schmeink, 2016, p. 35) Posthuman contains both dystopian and utopian settings within itself because utopian understanding is also lies within the dystopian concept as well as the other way around because neither of them can exist without the other. Vivien Greene argues that; "Utopia is a malleable and elastic concept. The term can refer to an ideal society, but what constitutes this society remains a point of disagreement. Whether a real utopia can exist and, especially, endure is a knotty question for debate." (Greene, 2011, p. 1) Utopian understanding is unstable because it can change accordingly to the individual dreaming of it. One individual's Utopia can be someone else's dystopian nightmare thus both the concept of Utopia and Dystopia are unique to the individual. The society and the system that humans live with is not capable of achieving a Utopian world thus Dick argues that the current state of the society has to change or they are bound to live in a dystopian world rather than a Utopian one. Similar to Dick, Gibson also creates a virtual Utopia within the cyberspace, in Gibson's virtual reality, individuals have access to any information and thus they value their virtual identity

more than their biological identity because outside of the cyberspace the same individuals are exposed to a dystopian setting. Thus both novels argue that with the current state of humanity the concept of Utopia is unreachable and can only be experienced through fake and artificial means. Dystopian literature features a futuristic world that is devastated by a catastrophic event and the human conditions of survival have changed significantly. According to Beauchamp, “[t]he dystopian novel, in projecting an admonitory image of the future, fuses two fears; the fear of utopia and the fear of technology. By utopia I mean those imaginary models of static, regimented, totally ordered—in short, ‘perfect’—societies” (Beauchamp, 1986, p. 53). Dystopia is an image of a society that is nowhere close to being perfect rather it portrays the imperfect society in order to create an awareness of what humans are leading towards if they do not act cautiously. Governmental surveillance acting through late capitalism and consumer culture, environmental issues such as extinction, climate change and pollution, technology getting control over the human minds through the representations of androids and cyborgs, struggles for survival due to racial, class and gender discrimination and loss of human characteristics such as feeling, relating and communicating are the main themes of dystopian fiction. Raffaella Baccolini says that; “Utopia is maintained in Dystopia, traditionally a bleak, depressing genre with no space for considering dystopia as a warning can we as readers hope to escape such a dark future” (Baccolini, 2004, p. 520). Dystopian fiction acts as a warning about the political, social and economic structure and system that will eventually bring our own destruction. Most examples of dystopian fiction revolve around a rebellion against the dominant capitalist system, which starts from the bottom of the society to the top and it eventually destroys the current system by freeing the people inhabiting the dystopian world. Dystopian literature digs deep into futuristic scenery and has a huge role in displaying post-war, apocalyptic and futuristic settings. In this respect most of the dystopian literary works present a posthuman setting. By the use of the elements of posthumanism, dystopian literature manages to create futuristic characters who are losing their humanity and identity because of their addiction to and lifestyles dependent on advanced technology.

Posthuman is a concept that argues a person or entity becoming superior or beyond human by the use of technological or scientific enhancements, upgrades or attachments. Posthuman is an umbrella term to refer to several philosophical, cultural and critical approaches. In order to fully understand what posthumanism is, humanism should be

defined first. Humanist approach locates the concept of human as the center of everything and focuses on individual identity, improvement and prosperity. Humanism argues that “human” is exceptional, intentional and conscious in every aspect of life and the ultimate life form (animal) that is superior to its counterparts and that it has no limitations. According to Corliss Lamont; “The philosophy of Humanism represents a specific and forthright view of the universe, the nature of human beings, and the treatment of human problems.”(Lamont, 1997, p, 12) Humanism is a theory which focuses on the worth of human without religious boundaries and that the human is capable of discovering the meaning of world, the identity of human within the world solely by science, reason, culture and nature. During the Enlightenment in the 17th and 18th centuries, the values that humanists adopt were able to separate them from the default form of enlightenment and as a result of their beliefs, the term Enlightenment Humanism was born. The Enlightenment was still bonding with religion. Although later on they rejected the religious dogmatism and reduced to the basic values of religion and enforced rational behavior, during the first years of the movement they were still walking on a religious path. Whereas Enlightenment humanists as is today focus on the human, its values and human being exceptional except on religion, hence they differed because of Humanist approach being more secular in practice as well as more focused on the enlightenment of the human mind. Humanists see the human as a product of nature and believe that; reason, purpose and meaning are created by the concept of human, the world itself has no pre-set meaning or purpose. Hence this creates a limitation of imagination, belief and meaning, according to Rubin; “The idea that we should respect some of the limitations of our given humanity, and the belief that our limits might be inextricably linked with our virtues, stands in stark opposition to those who proudly advocate a “post-human future.”(Rubin, 2004, p. 33) Thus posthumanism argues that the concept of human is constantly changing and is nowhere near to its final form; hence posthumanists argue that the “human” today is fragile and primitive and believes that “human” will eventually evolve and improve by time via the use of technology. Posthumanists claim that human is not limitless and the posthuman theory argues against human exceptionalism. In addition to these, with the advancements of today’s world via the use of technology, the concept of human changes constantly because today by the use of smart phones, computers and other technological tools, humans have separate identities: one is the biological self and the other being the online, virtual self. In addition to the issue of severed identities caused by advanced technology, the mass production and capitalist ideology are causing a massive greed within the society. This greed leads to the creation of

a massive wasteland consisting of pollution, nuclear and technological waste, garbage and global warming. The Anthropocene, known as the Age of Human Impact on Earth; refers to the age human beings are living currently. In this era, the human kind managed to surpass any other era in cases of global waste and pollution by the means of capitalist consumption and technological energy production. To sum up Anthropocene argues about the effect and impact humans leave on the environment and other life forms. The view of Anthropocentrism (human centered ethics) supports the idea of caring and protecting the environment's effect on humans rather than human's impact on the environment. In his article John Nolt argues that; "[t]he idea that although we have duties to act solely for the good of non-humans, these are typically weaker than our duties to act for the good of humans. All the most extreme forms of environmental and animal ethics, are however, anthropocentric in this sense." (Nolt, 2013, p. 443) The view of Anthropocentrism argues that human beings are at the center of the nature, environment and universe, they are at the top of the food chain. They have the ability to determine which species deserve protection and are necessary for the humans. Thus the view point of Anthropocentrism is rather egoistic and in order to protect and preserve a species, they must have a benefit for the humans and also deal with the issues of global warming, pollution and general waste which should be discouraged by the use of politics and governmental ways so that these issues will not cause harm for humans in the future. Hence it is again a "human dominion of nature" because the cause of these issues is the human kind yet the view is still trying to enforce human central ideas. In their *Posthuman Glossary*, Rosi Braidotti and Maria Hlavajova argue that; "[t]here is an implicit challenge here to the Humanities. It is hence no wonder that it becomes itself a useful trigger for a variety of approaches that are interested in the non- human and posthuman." (Braidotti & Hlavajova, 2018, p. 52) Posthumanist theory's aim is to undermine the traditional boundaries between the human, the animal and the machine and emphasize how human beings are closely connected to the non-human world. According to Scott Jeffrey, "For scholars in this tradition, posthumanism becomes either an interrogation of, or an outright denial of, Enlightenment humanism" (Jeffrey, 2016, p. 21) Posthuman is always in the form of becoming by combining itself with the living or non-living things in its environment. It is in this sense that the posthuman is never complete and never finished therefore, posthumanism implies an organic subjectivity that continuously changes.

Posthumanism argues that the idea about the concept of human as not being able to portray the “human” of today correctly due to the fact that it is still not fully developed and cannot be simply described since it is unknown what can and will happen in the future. Posthumanism’s main argument and goal is the concept of human enhancement. Fukuyama argues that “[h]umans must wrest their biological destiny from evolution’s blind process of random variation and adaptation and move to the next stage as a species.” (Fukuyama, 2004, p. 42) They are leaving some of their human characteristics behind and moving onto another state of existence, but this has not finished yet, therefore they cannot be called posthuman yet. In his *The Posthuman Body in Superhero Comics*, Scott Jeffrey argues that; “[t]he posthuman is distinguished by a markedly Enlightenment form of Humanism, premised on rationality and faith in progress.” (Jeffrey, 2016, p. 12) As is observed, the definition of human has changed significantly during 21st century and posthumanism has become a way of understanding and defining what human is in the 21st century. By asking “what makes us human”, posthumanists try to come up with specific definitions about what “human” is in this century and what it might be in future centuries.

The history of posthumanism and the history of technology and medical advancements are not synonymous but they are intertwined because technological change has certainly become the main subject and cornerstone of the posthuman theory. However, the theory is not defined via the use of advanced technological and medical advancements but via arguing how an individual could ascend into posthuman by breaking the norms of the human concept. According to Andy Miah, “[t]he post of posthumanism need no imply the absence of humanity or moving beyond it in some biological or evolutionary manner. Rather, the starting point should be an attempt to understand what has been omitted from an anthropocentric worldview, which includes coming to terms with how the Enlightenment centring of humanity has been revealed as inadequate.”(Miah, 2009, p. 2) Although it seems as if posthuman theory enforces the idea of complete dehumanization, on the contrary posthuman theory does not enforce the idea of absence of humanity or evolving beyond human by destroying the concept of humanity but to enhance and increase the effectiveness of humankind, posthuman argues that this evolution can happen naturally or artificially. Thus without the concept of human there cannot be the concept of posthuman and without mentioning the subject of technological change one cannot define posthumanism. Posthuman theory argues that it is the next step in human evolution but the posthuman theory is a constantly changing concept due to the fact that the theory changes

accordingly to technology and technology is a never ending innovation. Thus posthuman is never complete and it cannot be taken in consideration as a sole and true identity. Thus we live in a postmodern era, with constantly changing technology, the society continuously becomes more automated and lazy whereas humans stray away from each other, from emotions, from connection and live within a technologically manufactured world in which the virtual identity is more valuable than the biological one. With the evolving internet and technology today, platforms like metaverse and social media applications people are tend to display their fake lives in the sake of fake approvals and emotions. Modern science and advanced technology also evolves posthuman concept as well as the human concept.

Modern science and technology are growing rapidly and with that growth comes a new perspective and idea of human, today most of the scientists and technology geniuses are focusing on upgrading the human instead of improving life conditions. “Having an electronic connection means that “your physical capabilities extend as far as the Internet will take you, but so too your powers of absorbing information. You are limited to taking in information from your local vicinity via your eyes and ears.” Being directly jacked in to the computer transcends human and machine.” (Dinerstein, 2006, p. 582) Today the mainstream is to upgrade biological bodies, minds and even emotions with the help of technology and the irony is that these so called advancements are damaging the characteristic attributed to human beings in a sense that we are getting so close to being machines that we lose track of our own identities. “The most familiar form of this vision in our times is genetic engineering; specifically, the prospect of designing better human beings by improving the biological systems.” (Rubin, 2003, p. 88) Similar to what readers experience throughout dystopian literary fictions; the idea of enhancing the human body and mind is the core conflict between human beings versus machine. Throughout both novels it is displayed that the characters lack self-identity and forced to adapt to a life style that is no longer “human”. They are living connected to virtual reality which causes them to alter their emotional state, ideas and even their mind structures, which ultimately poses a conflict between human beings and society. Technology and advanced science are in their early stage and the future they will bring is unknown. In addition to this issue, human beings have always been afraid of the unknown. The worlds that are portrayed in the works of Dystopian and posthuman fiction are always post-war settings and have chaotic atmosphere with high amounts of violence, discrimination and lack of human empathy and compassion. “[H]uman extinction will result from some combination of transforming

ourselves voluntarily into machines and losing out in the evolutionary competition with machines. Some humans may survive in zoo-like or reservation settings.” (Rubin, 2003, p. 89) According to Rubin, instead of using technology for our benefit and capitalize its communication abilities human beings are becoming addicted to technology and create a prison for themselves within the online world. Today most people value their online avatar, identity, more than they value their own biological body. Some people are living life like they are imprisoned by the technology although, nobody is forcing them to live like this, this lifestyle is their own choice and Rubin argues that an “evolution” like this will result in “zoo-like” life style. Many people are living like animals in reality but living like kings in virtual reality, hence the line between reality and virtual reality gets thinner by day.

The problem human beings are facing is that they are trying to combine two different evolutions into one body, technological evolution and human evolution should be kept separated. If people combine the two, the outcome will be similar to the ones Gibson and Dick present in their works. According to these theories and works of authors such as Gibson and Dick; in the greed of achieving strength and unlimited physical capabilities, human-beings will eventually give up their most humanly attributes; emotions, dreams, ideas, identities and their biological selves. Ultimately leading to the defeat of human as we know it, the conflict between humans and machines is a war that both posthuman and human should fight, they need to merge together in order for humanity to survive because without the traditional human attributes the concept of human would get destroyed.

[T]he extinctionists do their best to claim that the end of humanity as a biological life form is not only possible but necessary. It matters greatly whether or not we reject, on principle, the promised goods of post-human life. By examining the moral case for leaving biological life behind, we will perhaps understand why someone might find this prospect appealing, and therefore discover the real source of the supposed imperative behind bringing it to pass. (Rubin, 2003, p. 90)

Human-beings have to consider the moral perspective of the issue of giving up on the biological body, it is neither ethic nor moral, the ideas, emotions, minds and our natural self are the only things that separate us from machines. The values human beings follow and adapt can no longer survive in a futuristic setting because these new values are not human, by giving up on their biological selves, they practically become machines hence this situation will eventually cause a dystopian future. Nowadays human beings struggle to sustain a good lifestyle due to wars, capitalism and nature and because of this a

virtual/online reality where these people can feel more human than they do in real life becomes more desirable. When today's circumstances of the world is considered; global warming, nuclear waste and technological waste are piling up and the ignorance surrounding these issues are continuing to grow. The world as we know it is slowly dying and although it is public knowledge, there is little to none action towards solving these issues. The biggest reason for this is the recklessness and stubbornness of humankind; the greed of achieving the "best" humans are consuming everything and everyone around them straying further away from their own existence and nature of humanity. However, breaking this stubborn and ignorant behavior of humans is almost impossible due to the fact that many people like Rubin argues above are valuing their virtual identities more and they are investing in their fake realities instead of their actual reality. Many people believe that the life in this fake reality is more humane and more peaceful than the real one and they argue that the reason is depending on these pillars. All things considered, becoming posthuman is necessary for survivability in the future but for "humans" to survive we have to protect the source of humanity, emotions, freewill, ideas and identity hence the survival of a near future dystopia requires both posthuman elements and that of humanity.

In addition to posthumanism; dystopian literature's use of futuristic settings adds further display of a world which is set in a post-war apocalyptic scenario. With the advancing technology, the way we live our lives changed drastically, technology became essential for most of us hence literature also got affected by this change. Science fiction writers were influenced by the idea of advanced technology dominating our lives and our futures they began to write about technology and its effects on men and society. By the end of New Wave movement in 1960s and 1970s, science fiction was already highly influenced by technology, cybernetics, AIs and future of science in general. Dystopian worlds mostly portray a devastating event occurring and several massive companies and corporations start to control the whole world with the money and technology they have. Via the use of capitalism, these companies eventually turn the society into their modern day slaves / puppets, ultimately corrupting both the world and the human nature, removing reality and replacing it with a virtual reality in which they still control the course of action. According to Rosi Braidotti; "Posthuman powers of the technologies we have developed, does not call for a return to humanist values, but for pragmatic experimentation." (Braidotti, 2013, p. 45) Braidotti argues that the advanced technological achievements are an invitation for greed and competition. Because of human's greed for achieving and owning the best; mass

production of so called inventions are causing materialist issues within the society hence it is an “experimentation” of human values in a sense of who will surpass this addiction and return to their human values, and who will adapt to technological evolution.

The usage of technology is separated into two groups; the first group is the creators who focus on improvement and progress like scientists and inventors, second group is the consumers, which includes every single person on the planet and this group is the representation of the misuse of technology. The second group allows technology to grow in power and control over the society through capitalist means, as well as this issue effects the social norms and damage the society. Human-beings should find a way to surpass the addiction and depended lifestyle to technology otherwise the dystopian future which is represented in works such as Gibson’s and Dick’s will eventually happen in reality. Posthuman argues that all must change and improve in order to truly enhance the human concept, which includes the mind as well as the biological body. Altering the mind would result in corrupting the humanity and would require manipulating emotions, senses and ideas. Such persona is portrayed in many works of dystopian literary fiction such as Gibson’s *Neuromancer* and Philip K. Dick’s *Do Androids Dream of Electric Sheep*; in order to dive deeper and truly understand the persona of such settings and characters like Molly and the concept of cyborg, Donna Haraway’s *A Cyborg Manifesto* will be helpful.

The term Cyborg was coined in 1960 by a scientist named Manfred Clynes. There are different approaches to cyborgs, through Donna Haraway’s vision of cyborgs as she defines cyborgs as hybrids of machine and flesh merging together to create one unit which is neither completely human nor completely machine but a combination. Donna Haraway says that; “By the late twentieth century, our time, a mythic time, we are all chimeras, theorized and fabricated hybrids of machine and organism—in short, cyborgs.” (Haraway, 2016, p. 7) Based on Haraway’s view of cyborgs today most of the human population can be considered to be cyborgs due to the fact that there are millions of people cured by advanced medical procedures such as electronic chips, ear pieces or prosthetic limbs. The terms Cyborg, android and robot are similar but not the same; androids are human like entities like the ones in Dick’s *Do Androids Dream of Electric Sheep*, they resemble humans physically but they are artificial. Robots are pure machinery to make our lives easier for example a coffee machine can be considered as a robot, whereas a cyborg is a combination of both biological and technological parts within a human. For Haraway we are already cyborgs since our adaptation and addiction towards technology made us

inseparable from technology and our virtual identity comes to the fore with every passing day.

The concept of cyborg plays a huge role as it is the next step in human evolution. Yet the concept of cyborg is worrying due to the fact that it is destroying the line between human and machines in a sense that, becoming a cyborg means that technology and machines are now becoming self-aware and do not need human administration anymore. For Haraway, there are several ways to portray a cyborg; one which is a cybernetic organism, second, a hybrid of machine and organism and finally that cyborg is both a social and fiction reality. “A cyborg is a cybernetic organism, a hybrid of machine and organism, a creature of social reality as well as a creature of fiction.” (Haraway, 2016, p. 5) The concept and display of the cyborg differs from work to work, Dick and Gibson also portray it differently, but the main issue of mind and body never changes. In almost every dystopian work which has posthuman attributes; there is a strong support and enforce towards the idea of keeping the human mind safe is the way of human salvation. Haraway above argues that a cyborg has several ways to portray a cyborg and that a cyborg is a combination of human and machine and it is a “creature of fiction”, it is a fictional concept because the human mind ultimately creates it. Although it is created by the human mind, it has the potential of evolving further than the human mind and break free from the administration of humans which means a destruction between hierarchy since the servant which is technology becomes the master and the master either becomes the servant or its equal at best, and that is what Haraway is criticizing. Through her vision of the cyborg, Haraway wants to portray a world without gender. “The cyborg is a creature in a postgender world; it has no truck with bisexuality, pre-oedipal symbiosis, unalienated labor, or other seductions to organic wholeness through a final appropriation of all the powers of the parts into a higher unity.” (Haraway, 2016, p. 8) Haraway’s main concern about the society and the future is feminism and gender, Haraway wants to portray a society without gender, hence applies this vision into her cyborg theory. She wants to break the generalization of women’s role in the patriarchal society, reproduction and being a mother.

Another point Haraway makes in her manifesto is that because of human’s addiction to technology and their dependency to technology has increased too much that the automation caused humans to become lazy and unmotivated. Today many people are replaced by robots and people lose motivation to connect and communicate because it is

effortless thanks to smart phones and computers. Haraway argues that; “Late twentieth-century machines have made thoroughly ambiguous the difference between natural and artificial, mind and body, self-developing and externally designed, and many other distinctions that used to apply to organisms and machines. Our machines are disturbingly lively, and we ourselves frighteningly inert.” (Haraway, 2016, p. 11) Machines are replacing humans day by day and in near future cyborgs may even replace a person. Today a person can take their phone and reach any information without moving a muscle hence all the work is done by the machines and the AIs so that the machines actually have more life into them than we anticipate where as humans are becoming objects. Biological self and virtual self of an individual should be separated but the human mind, like in Gibson’s *Neuromancer*, should be protected as Hayles reveals.

In her *How We Became Posthuman*, Hayles argues that instead of leaving the biological body to rot, the mind should be separated from the biological body. The mind is preserved by the flesh of the biological body and without the body the mind will also get corrupted. Enhancing the body solely will not affect the mind but removing the flesh will. Most dystopian literary fictions portray posthuman characters which have enhanced minds, manipulated brains or some sort of manipulation to their system hence they are unable to control themselves freely. However, in these works the protagonist of the stories always have a way to fight against the supreme technology; such as their biological body, mind or human values. The mind/brain is one of the most important themes the writers of posthumanism try to keep intact because of its representation of human’s ability to think.

Embodiment as I thought about it for the *Posthuman* book and then later has, for me, two very distinct connotations. One is human embodiment, or we could even say more broadly “biological” embodiment. There I was particularly concerned with the complexity of human embodiment and the intimate and highly elaborate feedback systems between different parts of the body. There is also a different sense of embodiment – embodiment of material artifacts. (Hayles, 2010, p. 328)

For Hayles, the concept of posthuman should not be stripped out of the human mind and that trying to separate mind and biological body is futile since the two are inseparable. The biological body of human will always contain the mind, similar to Gibson’s portrayal of posthuman and cyborg, if the mind is not manipulated that person or being is not a cyborg or posthuman but just a human. “[h]uman being is first of all embodied being, and the complexities of this embodiment mean that human awareness unfolds in ways very

different from those of intelligence embodied in cybernetic machines” (Hayles, 1999, pp. 283-284) Hayles argues that the artificial intelligence(AI) will eventually evolve further from its human counterparts but the intelligence of the human body will always prevail, because it is the human mind that keeps the biological body of human intact as well as gives life to its counterpart; the AI. AIs are men made hence they cannot surpass the awareness of humans and that is why if humans transfer into cybernetic machines, their awareness and concept of information will not adapt to that new machine body.

Hayles also talk about patterns and randomness of information, in which she argues that patterns and randomness are taking over presence and absence because of the digital age. That information, connection and communication became a code in a screen hence it becomes a pattern; “Information viewed as pattern and not tied to a particular instantiation is information free to travel across time and space” (Hayles, 1999, p. 13) that information rather than having a presence, became abstract and pattern like because it is not non-material but virtual.

If information is pattern, then noninformation should be the absence of pattern, that is, randomness. This commonsense expectation ran into unexpected complications when certain developments within information theory implied that information could be equated with randomness as well as with pattern. Identifying information with both pattern and randomness proved to be a powerful paradox, leading to the realization that in some instances, an infusion of noise into a system can cause it to reorganize at a higher level of complexity (Hayles, 1999, p. 25)

The concept of information being virtual is also displayed in both Gibson’s *Neuromancer* and Dick’s *Do Androids Dream of Electric Sheep* and in both novels the concept of information is solely virtual and random. It is random because the information provided, the source of the information is random, since there is no physical root for the said information, anybody that has the same virtual/online connection can alter information hence making the information random as Hayles argues.

Hayles sees the posthuman concept as; “the posthuman appears when computation rather than possessive individualism is taken as the ground of being, a move that allows the posthuman to be seamlessly articulated with intelligent machines.” (Hayles, 1999, p. 34) The limitation of biological body and human mind is modified through cyberspace and virtual reality concepts; hence Hayles argues that human mind will also fall into randomness and become abstract like information because human mind will also be in that

information and virtual flow that cyberspace provide and will lose its presence, ultimately achieving posthuman by modifying the mind itself. For example, in Gibson's *Neuromancer*, the protagonist of the story, Case, "who'd lived for the bodiless exultation of cyberspace, it was the fall. In the bars he'd frequented as a cowboy hotshot, the elite stance involved a certain relaxed contempt for the flesh. The body was meat. Case fell into the prison of his own flesh."(Gibson, 2016, p. 6) Addiction to virtual reality because the lives of our virtual persona and virtual mind are immortal and the flesh is mortal, that is why Case and most likely many people in the future will choose cyberspace over reality, Hayles is trying to avoid and warn about this issue because it will only end up with humanity losing its presence and materiality and becoming abstract. Haraway in her *A Cyborg Manifesto* argues that; "Late twentieth-century machines have made thoroughly ambiguous the difference between natural and artificial, mind and body, self-developing and externally designed, and many other distinctions that used to apply to organisms and machines. Our machines are disturbingly lively, and we ourselves frighteningly inert." (Haraway, 2016, p. 11) Haraway is warning about the AI, Cyborg and Androids getting more advanced by day and that they are starting to resemble, act and behave more like humans each day. She argues that machines are behaving more lively than humans do due to the fact that human got lazy because of advanced technology hence this created the issue of machines becoming more effective and more lively than their creators. Haraway also argues that the human mind is deteriorating because of this laziness and the benefit of advanced technology are evolving humans into this addicted and depended creatures who value more about their virtual bodies, consciousness and identities over their real values. In addition to the issue of consciousness and mind, the information as well as the human mind are becoming abstract and losing their material value, today humans need external items and tools in order to memorize hence supporting the claim of addiction and dependence to external sources such as computers and phones. Hayles contends

First, the posthuman view privileges informational pattern over material instantiation, so that embodiment in a biological substrate is seen as an accident of history rather than an inevitability of life. Second, the posthuman view considers consciousness, re-arded as the seat of human identity in the Western tradition long before Descartes thought he was a mind thinking, as an epiphenomenon, as an evolutionary upstart trying to claim that it is the whole show when in actuality it is only a minor sideshow. Third, the posthuman view thinks of the body as the original prosthesis we all learn to manipulate, so that extending or replacing the body with other prostheses becomes a continuation of a process that began before we were born. Fourth, and most important, by these and other means, the posthuman

view configures human being so that it can be seamlessly articulated with intelligent machines. In the posthuman, there are no essential differences or absolute demarcations between bodily existence and computer simulation, cybernetic mechanism and biological organism, robot teleology and human goals. (Hayles, 1999, p. 3)

The concept of consciousness is another important issue that surrounds posthuman theory. According to Hayles; “Writing nearly four decades after Turing, Hans Moravec proposed that human identity is essentially an informational pattern rather than an embodied enaction. The proposition can be demonstrated, he suggested, by downloading human consciousness into a computer, and he imagined a scenario designed to show that this was in principle possible.” (Hayles, 1999, p. XII) If biological human body and consciousness/mind are separated; the concept of human as is accepted today would be destroyed. Consciousness is the most unique attribute that humankind has which overpowers their counterparts. The ability to think, imagine and act freely is the most important human value, if this is lost “You are the cyborg, and the cyborg is you.” (Hayles, 1999, p. XII) Without consciousness the already thin line between humans and machines/cyborgs would completely disappear. William S. Haney II states that; “In exploiting the mind’s capacity for instrumental behavior, posthumanists seek to extend human experience by physically projecting the mind outward through the continuity of thought, body and the material world.” (Haney II, 2006, p. VII) Posthuman theory enforces the idea of fully getting rid of the human body, the flesh and evolve. However as is argued above, a full evolution where the human loses the consciousness/mind or gets separated from the biological body would result in the humankind becoming cyborgs instead of posthumans because the concept of “human” would be destroyed hence without human there cannot be posthuman. Haney II says that; “Posthumanists tend to define consciousness in terms of the mind’s conscious content, arguing that whatever consciousness may be inand-of itself, it is not a necessary entity for human existence.” (Haney II, 2006, p. VIII) Manipulating the conscious mind of humans would change the core of society, applying advanced technology to the mind would make human consciousness abstract “any attempt to enhance brain functioning by technologically interfering with consciousness may have devastating consequences for human identity and survivability.” (Haney II, 2006, p. IX) This would also decrease its defense against external factors such as hacking, viruses and the like. Thus by trying to achieve the real consciousness humans would have to sacrifice from the sole thing that separates them from animals and machines.

The concept of reality has changed with the advancement of technology, virtual reality and virtual bodies are becoming more and more sophisticated as well as more valuable because of both capitalism and issues of reality. Many people believe that their virtual selves have more identity and meaning than they have in real life hence they put more effort and money into their virtual selves. However, this should not be considered an evolution because humans are not evolving into cyborgs or become posthuman just by spending time in a virtual world but they do become addicted to technology and they become the modern slaves of it. Thus technology's core reason to be invented gets corrupted because its purpose is to serve not to control and manipulate. This manipulation and control over the human mind and body ultimately leads into a dystopian future because by allowing and forcing people to value more about virtual/fake reality by the means of making money, capitalism and technology breaks the concept of human and reality. It creates a generation who are unable to tell the difference of a real life problem or have the skills or motivation to cope with them, thus the fake reality that is created today leads the humankind into a dystopian path, in which a new generation and society with lesser humanly values and culture is forced to adapt and overcome either technological evolution or an apocalypse. Both Gibson and Dick argue about the capitalist manipulation by the use of technology in their works and most posthuman theorists like Haraway and Hayles talk about the structure of body and reality in their works. Capitalism became the center of life by oppressing society into a consumer culture and by abusing the greed of humans. Through the use of advanced technology the big corporations managed to create a puppet society in which people are forced to adapt to new technological information flow such as internet and social media. The Internet has become the most powerful aspect of advanced technology which has massive impact and control over individual and society. According to Cary Wolfe's *What is Posthumanism*; "[t]he human" is achieved by escaping or repressing not just its animal origins in nature, the biological, and the evolutionary, but more generally by transcending the bonds of materiality and embodiment altogether. (Wolfe, 2010, p. XV) The idea of human body has changed drastically because of this control and pressure, today almost all of humanity at least has two bodies, two identities, one is biological and the other one is virtual, fake. Because of capitalism these two bodies are driven into constant conflict because most humans began to value their virtual selves more in order to run away from daily problems but this action leads to a change to the concept of human. The posthuman theory might seem like it is enforcing these changes and that it support the change of human and human body but it does not. Posthuman theory

tries to shed light on these issues and it continues to evolve and grow each day, it tries to define human, its culture and values both scientifically and technologically and ultimately argues that in order for humanity and its values to survive in the near cybernetic or dystopian future that both humanly values and attributes and cybernetic, technological enhancements need to combine together and that they are both necessary to survive similar to Haraway and Hayles as well as Gibson and Dick. Both Haraway and Hayles argue that the human is becoming a vessel for information and that the combination of humans with machines will result in a breach of hierarchy between humans and machines. In addition to this Haraway also wants to portray a society without gender, hence applies this vision into her cyborg theory. She wants to break the generalization of women's role in the patriarchal society. Technology is created for the purpose of serving to humans, but nowadays this started to change, now humans are working, serving and punishing themselves in order to achieve technology and when they obtain it, they become too attached and addicted that they change roles with technology. Haraway and Hayles both being materialistic philosophers argue that the posthuman theory is ultimately a materialistic approach towards the future of human kind. Thus the concept of biological body and virtual body is the main issue they argue in their theories towards posthumanism and both Haraway and Hayles study posthuman theory in order to support but also justify this new perception of human life.

CHAPTER 1

A WORLD DOMINATED BY TECHNOLOGY:

PHILIP K. DICK'S

DO ANDROIDS DREAM OF ELECTRIC SHEEP

Do Androids Dream of Electric Sheep portrays a world which is dominated by advanced technology and the massive effect this technology has over the society and the individual. According to Hemmat and Shabrang, “Dick’s stories typically focus on the fragile nature of reality and the construction of personal identity.” (Hemmat & Shabrang, 2020, p. 161) Throughout the novel the characters are trying to define and prove their humanity by means of religion, empathy (human emotions), ignorance and adaptation. The story takes place in San Francisco, 1992 (2021 in different editions), however the science and technology are highly advanced and futuristic. The earth portrayed in Dick’s novel is devastated because of a war called World War Terminus. It was a massive war between an unknown number of nations, one of which was The U.S. they entered the war after receiving numerous intelligence that they would easily obtain victory but that was proven wrong. Ironically “no one today remembered why the war had come about or who, if anyone, had won. The dust which had contaminated most of the planet’s surface had originated in no country and no one, even the wartime enemy, had planned on it.” (Dick, 2012, p. 11) The World War Terminus symbolizes the humans’ tendency of eliminating nature, themselves and the environment around them. Due to the war the earth is covered with a radioactive coating which threatens human life, therefore human beings, who are able to afford, attempt to colonize other planets such as Mars in order to survive.

Do Androids Dream of Electric Sheep depicts a class-based society which is informed with social Darwinism right from the start. That is, immediately after the war, people are forced to take an IQ test, which is carried out to select the most efficient citizens to live on Mars and the ones who fail the test are left behind on the dying earth. Before the war, there was already a program for migration however it was still under construction by the United Nations (UN). The ones who failed to pass the test were considered to be special and were called chickenheads. The character that portrays this group of people within the novel is John Isidore. To be special in the terms of this particular occasion is rather unethical, because “special” people who are proved to be useless to the society.

They are forced to work hard with a little amount of wage, in factories. Adam Pottle claims that “Two points of interest arise with the speciesist perspective; the irony of the chickenhead label, and the fact that “chickenhead” and “special” are used interchangeably in the novel. It is ironic that Dick uses an animal name as derogatory label.” (Pottle, 2013, p. 5) The irony is that animals within the novel are extremely valuable and are essentially the symbol of life and human values hence naming a group of people that are considered to be useless and low with an animal name such as chickenheads is rather unusual. “Even though animals in the novel are highly valued commodities that symbolize true organic life, being called a chickenhead is a disparaging term meant to define both one's lack of humanity—as measured by a lack of intellect—and one's lack of value.” (Pottle 2013, p. 6) The society that is portrayed in *Do Androids Dream of Electric Sheep* value logic and mind over the human emotion hence the concept of intellect and identity is severed via the preference of corrupted logic. The issue is that the society believes that owning an animal and being able to pass the IQ test are the sole indicators of being a human and the only valuable emotion is empathy. “You are a great man, Isidore,” Pris said. “You are a credit to your race.” If he was an android,” Roy said heartily, “he would turn us in about ten tomorrow morning. He would take off for his job and that would be it. I am overwhelmed with admiration.” (Dick, 2012, p. 130) Therefore the characters within the novel are unable to portray their true identities due to the fact that the society labels them via the use of tests and status. Christopher A. Sims says that; “The hierarchy of humans, specials, and androids is established, and the novel works to emphasize the treatment of the three groups by one another by concealing the true identity of each character.” (Sims, 2009, p. 72) Therefore chickenheads or the specials are labeled as nonhuman and were given a virtual, handmade identity however Sherryl Vint also argues that; “[I]t is central to the connections the novel articulates among humans, animals, and androids. When he sees another being suffering, Isidore is unable to suspend his emotional response and work out logically whether it is reasonable.” (Vint, 2007, p. 117) Therefore chickenheads also symbolize the true human nature because of their connection to emotion and their “lack” of ability to see everything from a logical and intellectual perspective, they rather prefer to analyze the situation with their hearts instead of minds. Hence the chickenheads are “special” because they are not mechanized nor posthuman; they lack the funds and intellect to operate as posthuman and are unable to access to the advanced technology so they are unable to adapt to these new futuristic social norms by doing so, chickenhead becomes an identity that portrays true humanity.

The novel presents two separate perspectives told from the point of view of Rick Deckard and John Isidore respectively. The protagonist, Rick Deckard, this is also shown in Philip K. Dick's *Do Androids Dream of Electric Sheep* from the eyes of Rick Deckard. The story of Rick Deckard starts with an introduction of an item called mood organ. The mood organ is an advanced technology that allows people to alter their moods, emotions and behavior ultimately this technology allows people to create fake emotions and moods in order to block humans from facing the real world and their real selves. "If you set the surge up high enough, you'll be glad you're awake; that's the whole point. At setting C it overcomes the threshold barring consciousness, as it does for me." (Dick, 2012, p. 1) Rick says he is glad that Iran is awake but ironically Rick is the one who is asleep and Iran is the only one that is truly awake, at least tries to stay awake. Iran does not want to be manipulated by the mood organ but Rick forces her to use it so that she does not feel miserable all the time. Reality became torture for Rick hence he is happier within his virtual identity and wants his wife to also be happy within the fake world where he is currently living and adapting in. Thus, Rick does not want to help Iran to fix her problems and heal Iran, instead Rick forces her to bury her feelings by dialing the mood organ. According to Hemmat and Shabrang, "[t]hus this device indicates dependency on technology. Hence, in Philip K. Dick's world, pure feelings of human being have turned into the apathetic codes." (Hemmat & Shabrang, 2020, p. 163) This also shows that reality is miserable and although Rick knows this fact, he ignores this reality and forces her virtual reality and identity take over his real self. By enforcing and pressuring the use of the mood organ he also dehumanizes and forces a fake identity to his wife Iran as well. Hence Iran has to adapt to Rick's pressure and even sets herself a mood for depression and when Rick argues that she should not have done this, she says;

"I program an automatic resetting for three hours later," his wife said sleekly "A
481. Awareness of the manifold possibilities open to me in the future; new hope that—"

"I know 481," he interrupted. He had dialed out the combination many times; he
relied on it greatly." (Dick 2012, p. 3)

The lives these characters lead within the story are consumed by technology their lives are based on settings, fake paths and realities. However, Iran plays the role of the corner stone of the story she represents the humanitarian aspect of the posthuman dystopian world Dick has created. Iran is able to think like a real human being because she does not want to adapt to a life which manipulates her mind and body. She wishes to face

the issue and ignores becoming automated and lazy like the rest of the puppet society. Rick is dependent on advanced technology. He is familiar with the code and dials it many times to prove his dependency. According to Hayles; “Constituting identity through authorization codes, the person using the codes is changed into another kind of subjectivity, precisely one who exists and is recognized because of knowing the codes. The surface deception is under laid by a deeper truth.” (Hayles, 1999, p. 46) Rick’s identity becomes inseparable from technology. His definition of an identity other than him being a bounty hunter has become blurry since he is unable to live without the mood organ and blur his own reality by the use of this advanced technology. He also agrees that without the mood organ his life is just terrible and miserable. By the use of the mood organ people are able to manipulate their feelings, their mood, their free will, their needs, ideas and even choices hence not realizing the prison they have created for themselves. Rick and his wife Iran constantly use this item to alter their mood and emotions. Identity used to be accepted and is seen as a social, cultural and ethnic reformed concept. Nowadays the values that defined identity such as religion, culture and society are all connected and dependent on technology. Identity has become a reality that changes accordingly with the evolving technology. Societies started to alter and adapt their identities accordingly to the currently popular technology, media or platform. According to Botting, “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” (Botting, 1996, p. 102) Thus, identity evolves into an abstract form instead of a solid or material form and to become a reality that changes constantly hence creating a dilemma between real and fake identities. Nowadays people tend to care more about their virtual/online identities, their avatars more than they care about their daily, real identities because their real life does not fulfil their wishes and needs. This is ultimately called the main character syndrome, in order to fulfil their egos. Individuals prefer a virtual reality in which they are able to alter the environment, their economy, ideas and everything. Although this virtual reality creates a prison and most of the time the individuals are unable to realize that they are addicted and dependent to technology as Fyodor Dostoyevsky says; “The best way to keep a prisoner from escaping is to make sure he never knows he’s in prison.” by altering their minds and emotions the characters within the novel are creating a prison within their own bodies and identities, because they are giving up on their own realities by using the advanced technology such as the mood organ; after using the mood organ Rick’s wife Iran says;

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 realized 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. (Dick, 2012, p. 3)

During their morning Rick and Iran have a conversation about depression and the mood organ, how it is torture to be exposed to true reality; "you are apt to stay in it, not dial your way out despair like that, about total reality, is self-perpetuating." (Dick, 2012, p. 3) The lack of reality portrayed by the mood organ is vital; through the mood organ the reader experiences both a virtual fake reality and a fake human. Rick however is very determined to blatantly use the manipulation tool because as is mentioned before, he is not strong in the reality his biological self remains. He is rather stronger and more stable in the virtual and fake reality he has created to himself via the use of the advanced technology. Hence he is trying to adapt his wife to do the same because he wants to protect her from the harsh reality and wants her to feel powerful as well. However, Iran does not want to be manipulated and she rather prefers to face with the issues;

-“I don't feel like dialing anything at all now,” Iran said.

-“Then Dial 3,” Rick said.

-“I can't dial a setting that stimulates my cerebral cortex into wanting to dial! If I don't want to dial, I don't want to dial that most of all, because then I will want to dial, and wanting to dial is right now the most alien drive I can imagine; I just want to sit here on the bed and stare at the floor.”(Dick, 2012, p. 4)

Although there is a technology that manipulates the brain to feel positive emotions, Deckard's wife Iran refuses to use it "Keep your hand of my settings. I don't *want* to be awake." (Dick, 2012, p. 1) and is in a constant depression because of the corrupt world order she feels entrapped in. Iran does not want to live in a fake reality instead she desires to face the reality against all odds. Ironically "awake" is used to portray the fake reality in the story. However, in Iran's case, she is the only one that is awake whereas others are manipulated into a somewhat sleeping state. The issue with the mood organ is not just the manipulation of the mind but a violation of identity as well by giving other people the ability to change each other's "settings" and the ability to alter one's ideas, emotions and identity, thus destroying the concept of privacy and control. As is observed in the quotations above, Iran, Rick's wife, is more connected to her true self, she is able to

separate the two identities and the worlds but she is forced into living the fake reality by Rick. Humans, being able to control each-other's "settings" and manipulate not just themselves but each other by the use of the mood organ shows that the society within the novel is rather a puppet society. Although this shows that there are people who are capable of feeling emotions without the help of advanced technology like Iran, she feels like she is stuck between the two worlds and is pressured into accepting the fake world. The mood organ separates the world into two realities; fake and real. The real world of Dick's dystopian image is rather terrifying and depressing hence the society is in need of an escape from the devastating feeling and they pursue a life which has more happiness and hope. Throughout the story there is a constant manipulation of consciousness and this results in a virtually constructed identity.

The human consciousness is rather insignificant and manipulated within the novel because of the mood organ's presence. Through the use of the mood organ the characters are able to replace their realities with fake ones thus becoming a prisoner within their own minds because they are avoiding to face the issue, instead they are burying it down under their consciousness. This leads people to avoid the worldly problems of humanity in general, instead of benefiting the human, mood organ becomes the biggest enemy of humanity. Because humans, according to Hayles, separate biological body and mind which is the main reason for human extinction because the use of the mood organ by manipulating the mind, emotions and mood of a human being destroys the concept of human nature. According to Hayles, "When the body is integrated into a cybernetic circuit, modification of the circuit will necessarily modify consciousness as well." (Hayles, 1999, p. 115) Thus, in order for consciousness and mind to be upgraded, an individual must first adapt to posthuman body. Without changing the biological body there cannot be alterations to consciousness. One can conclude that posthuman individuals are dependent and addicted to technology to live their lives, technology has become an extension of their bodies, minds and beliefs through advanced technology they create virtual and fake realities to avoid their miserable realities. In addition, they alter their feelings and emotions which is one of the most valuable assets of being a human. By doing so they are losing their humanities and identities.

Rick used to work as a detective in San Francisco police department before and he is also a bounty hunt. His job is to "retire", kill, rogue androids that have fled from Mars to Earth. Deckard's biggest dream is to own a living animal because living animals are the

symbol of empathy, the sole emotion that separates humans from machines in this post-apocalyptic world. Because Rick does not own a living animal, he is unable to define his identity as human, because in the society he lives in the ultimate symbol of being a human is owning and caring for a live animal, empathy. Hence whole his identity is surrounded by a will of fulfilling the society's needs of owning an animal. Later on Rick travels to Seattle to get information about the androids that have fled to Earth so he goes to Rosen Association, the company that has invented and manufactures the Nexus-6 androids and to meet the owners of the company, Eldon Rosen and his niece, Rachael Rosen. After Rick applies the Voigt-Kampff test to Rachael, the test results show that she is an android. In fact, Rachael is a Nexus-6 android, but in order to save her, her uncle Eldon Rosen claims that she is a human being and the test results are flawed because she was raised aboard Salander 3 in a distant location. After the test results were shown, the Rosens become aggressive and try to enforce their power and status over Rick;

If our firm hadn't made these progressively more human types, other firms in the field would have. We knew the risk we were taking when we developed the Nexus-6 brain unit. *But your Voigt-Kampff test was a failure before we released that type of android.* If you had failed to classify a Nexus-6 android as an android, if you had checked it out as human - but that's not what happened. (Dick, 2012, p. 42)

At first, the Rosens try to blackmail and then to bribe Rick after Rick realizes that Rachael is in fact a Nexus-6 type android because she fails to answer to the last question incorrectly. The Rosens try to bribe Rick by insisting that his test is unable to separate humans from the androids and Eldon Rosen tells Rick to leave the Rosen Association compound and let the manufacturing of Nexus-6s continue as it is. After leaving the compound Rick starts his mission of finding the six rogue Nexus-6 androids scattered around San Francisco. Rick finds the first android, Polokov, which has failed the Voigt Kampff test. After researching Polokov's workspace and his apartment, Rick finds Polokov posing as a soviet police officer called Kadalyi in order to get closer to Rick and get to him before Rick can. But Rick manages to kill him. Secondly, Rick is able to locate another android called Luba Luft, posing as an Opera Singer. At first, Rick cannot help but be amazed by the performance of Luba and questions himself as a human because he believes that Luba can be useful and valuable to humans and that he believes such talent does not deserve to die. Because of his blurry line between reality and fake, Rick is unable to determine if he should carry on with his mission or just stop, at first he starts to feel pity

and realizes he has developed empathy towards androids. Rick tries to test her with the Voight-Kampff but she accuses him of assault and Rick gets arrested by another police force that he has never heard of before. Rick's identity is questioned and is resulted in him being considered as an android by a detective called Garland. During the confrontation between Garland and Rick, another bounty hunter called Phil Resch enters the room and together with Rick they realize that Garland is in fact another android imitating police, they kill him together. After the incident at the police station; Rick is confused and his vision of reality is blurred even more, they promise to each other that after killing Luba Luft they will test each other. They find Luba at an art gallery and capture it but since Resch is a psychopath he kills Luba in cold blood. Because of Resch's cold blooded murder and his previous promise, Rick tests Resch and finds out he is just a crazy human who enjoys killing for the sake of killing. After finding this out he is somewhat disgusted and starts to feel empathy towards the androids and decides to retire from bounty hunting.

He had never thought of it before, had never felt any empathy on his own part toward the androids he killed. Always he had assumed that throughout his psyche he experienced the androids as a clever machine-as in his conscious view...Empathy toward 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. (Dick, 2012, p. 112)

Rick's identity starts to change because of the sheer emotional and vivid art Luba managed to perform. Luba's art was so beautiful that Rick started to question the core of his own humanity. He started to feel empathy towards an android for the first time here. Although this has become an issue for Rick since now he is questioning to whether continue his work and claim the money or to stop being a bounty hunter. Although Deckard becomes doubtful about his identity and he is on the horns of a dilemma between his conscience and his job, he chooses the latter over the former." (Hemmat & Shabrang, 2020, p. 166) The killing of Luba causes Rick to feel empathy and pity towards the androids because Luba's request of an artwork showed Rick that androids can appreciate beauty like humans can hence Rick felt like he killed a human being and out of rage he destroyed the art work. It is ironic that a machine, android, is trying to preserve the art and beauty whereas a "human" is trying to destroy it. This event also enforces the fact that human beings have a tendency to destroy themselves and the environment surrounding them. However, Rick's destruction of the art work is also very emotional, he acts out with so much hatred because he is in conflict with his own identity and the identity that was set for him by the virtual reality. Rick's destruction of an art work, beauty, is ironic since a

machine desires to keep and protect the beauty whereas humans such as Rick are destroying them, which shows that humans are the ones that destroy the concept of humanity, beauty and nature the real enemy is not the androids or machinery but the society itself. Rick slightly understands this and regrets this hence his wish of retiring comes from this reason. Sherry Vint argues:

When Luba dies, Deckard shows his humanity by interacting with her on a level that is other than that of a commodity. Even though she is an android and must be retired, he still buys her a book of pictures from the art gallery gift shop. Deckard's humanity is expressed through his unwillingness to reduce Luba to simply a commodity or to allow his interactions with her to be on the level of commodity exchange." (Vint, 2007, p. 120)

With Luba's death, Rick's identity transforms, he used to see androids as objects and tools for serving humans, now after killing Luba and realizing the importance and intellect of the androids, and what they can achieve, Rick realizes that they are not just tools or commodities but rather they are a necessity for society. Rick's actions towards Luba shows that he is now capable of feeling empathy and that Rick now has more human values than before. Humans are the ones that destroy the concept of humanity, beauty and nature the real enemy is not the androids or machinery but the society itself. Rick slightly understands this and regrets this hence his wish of retiring comes from this reason.

The mood organ creates a phony world and an alternate universe in which people are ultimately controlled by a machine the irony is that people use this machine willingly in order to escape from their daily problems within the real world. In the case of Rick, he uses the mood organ in order to manipulate his feelings and emotions. Rick's journey to his real identity is rather problematic due to the fact that he is trying to ignore and adapt to the social norms instead of listening to his senses and reality. So that he is incapable of realizing the manipulated state of his mind until he is shell shocked by the disgusting killings he and his partner Resch do. Hence in order to accept his individual self, his real self, first he needs to destroy the virtual and fake reality and identity he has created for himself. Galvan argues; "Philip K. Dick's *Do Androids Dream of Electric Sheep* tells the story of one individual's gradual acceptance of these changing parameters. A bildungsroman for the cybernetic age, Dick's novel describes an awakening of the post human subject" (Galvan, 1997, p. 414) By hiding behind the fake and virtual identity Rick has created himself; Rick proves the fact that he is suffering from an identity crisis since he is unable to truly live with himself, his emotions and his actions. Rick's identity crisis is

caused by him realizing how the technology is manipulating his own reality and the destructive effects the humanity he follows has upon the real concept of humanity and the environment surrounding it. About Dick's way of portraying the issue of human's tendencies to destroy everything around them due to being manipulated by fake realities and identities created by advanced technology. Hemmat and Shabrang argue that, "The post-humanistic world is depicted in Dick's novels, in which technology, with its destructive effects, challenges human identity and attempts to penetrate every aspect of human life. In Dick's world the boundary between humanity and machinery has been removed." (Hemmat & Shabrang, 2020, p. 161) This is best seen when Rick kills a Nexus-6 Android called Luba Luft. At the beginning of the novel Rick identified himself as a bounty hunter but after he killed several Nexus-6 androids, especially after he killed Luba Luft; he started to feel empathy towards the androids. Rick started to question the reality of his humanity and realized that he is actually in the path of dehumanizing; "Do you think androids have souls?" (Dick, 2012, p. 107) Rick asked to Resch after killing Luba Luft. Hence this occasion changed the way Rick identifies himself because, after killing Luba Rick started to question whether or not to continue working as a bounty hunter. "I'm getting out of this business." (Dick, 2012, p. 108) Rick's realization of how dehumanizing being a bounty hunter is actually him realizing that humanity's capability of destruction of art, nature, and every human value there is, he reproached; "They can use androids. Much better if andys do it. I can't anymore; I've had enough. She was a wonderful singer. The planet could have used her. This is insane." (Dick, 2012, p. 108) Rick's biological, real identity began to shatter so he turned his face back to his virtual reality where he feels safe and powerful. He is trying to avoid his own reality hence he is using the mood organ to alter the reality.

By the use of advanced technological tools such as the mood organ the characters within Dick's dystopian world are able to manipulating their own realities, emotions, behaviors as well as the society and the individual becomes somewhat like a puppet thus becoming automated, virtual and fake. The mood organ symbolizes the real, biological organ which is brain, and portrays the replication of the organic organ as well as the manipulation of the real mind of the human body by altering the brain's capability of creating emotions, behavior, ideas and mood, ultimately this manipulates the individual's identity. The mood organ allows people to set up moods and emotions by dealing several numbers by which they are able to control every detail about their lives, hence this creates

both a fake reality and fake identity for the character. This leads to a conflict between the two identities the characters have both in real life and in virtual life.

The plotline presented through John Isidore's perspective starts by revealing how Isidore has become mentally damaged due to the radiation. He is not capable of migrating to Mars because he is at the bottom of the food chain, he is a chickenhead thereby he is considered to be at the bottom of the society. He is ultimately a modern day slave and repairs electronic animals. John meets Pris Stratton, who is actually one of the Nexus-6 androids and she does not hide this from John. Because of his isolation he is not able to separate humans from androids anymore and he lacks the ability to form an emotional attachment, John does not care about this and is happy to finally have "human" contact after so long. Unlike Rick, John manages to create a connection and bond with the androids, they become friends and John ultimately accepts them. John himself is an outcast, a person who is considered to be special "chickenhead" because of his disability to feel and his low IQ because of the mutation caused by nuclear fallout. Which means that androids not being accepted by the "society" but by the outcasts. John realizes that he is being used by androids but does not care, he finds out through media and news that the religion created by a man called Wilbur Mercer, John believed in "Mercerism" is a complete fake and after the torture androids did on the live spider he found, he is completely lost. During their encounter with Pris, John mentions Kipple, a constantly spreading mold like organism. "No one can win against kipple," he said, "except temporarily and maybe in one spot, like in my apartment I have sort of created a stasis between the pressure of kipple and nonkipple, for the time being. But eventually I will die or go away, and then the kipple will again take over. It is a universal principle operating throughout the universe; the entire universe is moving towards a finale state of total, absolute kipple-ization." (Dick, 2012, p. 52) Kipple symbolizes the corruption and loneliness that surround the world that John lives in. Kipple has the power to destroy everything in its path if given time and that there is no way of escaping from it. Kipple also symbolizes time, time consumes everything and Isidore slowly realizes that time is the ultimate reality hence his attachment to his emotions are caused because of this realization. Although he is labeled as a chickenhead and is considered to be not intelligent, John is the first person to realize the reality of time. Tony M. Vinci also argues that;

Dick disjoins specific traumatic experiences from his characters's everyday lives and conflates them with the mythic meta-forces of silence, entropy, and kipple, which stands in

cosmological opposition to the equally mythic anthropocentric human. As an ontological constant, the myth of “the human” cannot be created or transformed—it exists as the ultimate master narrative, the concrete center of the world that remains eternally protected from its effect on the world and on itself. (Vinci, 2014, p. 94)

Vinci argues that the concept of kipple is the humanbeing because of its tendency to destroy everything around it and it is true that the human is the core element of society, environment and ultimately the world.) Human creates its own demise and also creates their future, past and present thereby human controls time but eventually time controls human hence the human gets kipple-ized.

In the story the androids are not supposed to have empathy and ability to feel in general but in the case of Rachael this is different. She tries to help the other androids by trying to convince Rick Deckard by sleeping with him but later on she chooses to help Rick by giving him information about the remaining three androids. But her real intention is to stop Rick from Pris Stratton, the one that John befriended and cared about because Pris is a replication/twin of Rachel and she wants to protect Pris. This shows that androids are capable of developing human behavior by themselves. At the end of the novel Rick buys a live Goat with the money he got from the bounties, he brings it home to his wife whom gets really happy for the purchase. Later on Rick is called to a hotel by Rachael Rosen where Rick is told that there is an android who looks exactly like her and Rick is tricked into feeling empathy towards the androids so that he cannot finish the task. Thus, he finds the hideout, John’s apartment and finishes his job by killing the remaining three androids. Rick, later on, returns home to find out that his goat was killed, just like John, he is devastated and leaves to northern California where he realizes as he climbs a hill, that he became like Mercer. Realizing his defeat in fulfilling his dream of achieving empathy, he finds a toad which he thinks is live but is actually a machine, but Rick does not mind which shows that he lost all hope of achieving real empathy but enough empathy to love and accept machines. According to Donna Haraway the machines are becoming more lively and human whereas humans are becoming more like machines cold and lifeless, Dick portrays this through Rachael and Rick’s relationship; Although Rachael has feelings for Rick but uses these affections to manipulate Rick. Rick’s affection is cold and machine like whereas Rachael’s is warm, tender and genuine. This occasion is further enforcing the idea of Haraway. Rachael is becoming more and more humane while Rick is becoming

more and more machine each day. Katherine Hayles in her *How We Became Posthuman* notes;

After Deckard succeeds in killing the last three andys, he returns home to discover that Rachael has pushed the goat off the roof, an act that conflates her jealousy of the goat with revenge for Deckard's killing her friends. The mixture of human passion and cold calculation in Rachael's responses shows that she combines within herself attributes of the dark-haired girl and of the android. (Hayles, 1999, p. 173)

Since Rachael is self-conscious like humans she is able to tell the difference between humans and machines and her motives are about her own identity. Because Rachael's identity is ultimately non-existent due to the fact that she can be replaced by another androids like Pris, and Rachael also can be replaced by another android hence her identity is completely abstract whereas she tries to earn an identity by trying to create a relationship with Rick and later on when that fails she tries to seek her identity through the means of emotions, especially anger and revenge hence she kills Rick's goat further destroying Rick's chances of feeling human and driving Rick into a non-human existence. Rachael's identity dilemma is the issue of current society, today when a person feels like his/her identity is not sufficient and effective they tend to create one in virtual reality hence they are manipulating their reality by the means of advanced technology just like in Dick's novel. In the 21st century, the society is as manipulated by and dependent to technology. Dick also mentions;

[O]ur environment, and I mean our manmade world of machines, artificial constructs, computers, electronic systems, interlinking homeostatic components -- all this is in fact beginning more and more to possess what the earnest psychologists fear the primitive sees in his environment: animation. In a very real sense our environment is becoming alive, or at least quasi-alive, and in ways specifically and fundamentally analogous to ourselves. (Dick, 1973, pp. 2-3)

Do Androids Dream of Electric Sheep explores the Posthuman through the representation of androids. The androids within the novel are very much like humans. Just like in Haraway's view of cyborgs; they are built from flesh, blood and bones plus they can bleed and act like humans in general. "A cyborg is a cybernetic organism, a hybrid of machine and organism, a creature of social reality as well as a creature of fiction." (Haraway, 2016, p. 5) According to Haraway's view of cyborgs are a hybrid of flesh and machinery merging together to create one being. The only thing that separates androids from humans is the ability to feel empathy. The androids within the novel can be

considered as upgraded or enhanced humans because the only thing that separates them from humans is the ability to feel empathy. In the scene; “[y]ou’d better address me as Miss Stratton. Because we do not really know each other. At least I do not know you.” (Dick, 2012, p. 54) The android shows more humane attributes than the human, John here is automated and because of his manipulated brain via the use of empathy box, he believes that he is able to connect with everyone, but in reality he is socially awkward and thus acts like a machine instead of human. “I never heard of them; I don’t know anything about it. More of your chickenhead imagination, I suppose. John Isidore and his personal, private empathy box. Poor Mr Isidore.” (Dick, 2012, p. 54) Here, the machine, the androids mock with the human because of the dependency the humans have to the machines to feel humane emotions, whereas as an android Pris is able to control her emotions as well as by doing so she manages to outsmart John, a human being further suggesting that within Dick’s universe androids are more humane than humans.

Rick’s way of justifying his work is through the means that killing an android that has killed in order to save its own life and because of this, is considered to be a beast that should be put down. However, similar to humans that lived centuries ago; the androids escape from slavery and are killing their masters and trying to adapt to a society which considers them as outcasts and as the enemy. The androids have become so realistic that they are almost physically inseparable from humans hence the issue of androids going rogue is rather an important safety hazard. They are perfectly able to adapt and mingle with society. In order to separate the androids from the humans; the story introduces a test called Voight- Kampff, which allows the government and the police to identify androids by the use of several disturbing and genuine questions about animals and animal cruelty to indicate whether or not the participant is able to feel empathy and behave like a human. Although the test is flawed and sometimes it convicts innocent people as being androids and get them terminated; the test is the only “successful” tool that is available. The test being flawed and still being used as the main tool of testing shows the reader that the story enforces human oversimplification, the story only has good and bad, white and black and it has no neutral, gray area; the participant is either an android or a human; there cannot be a person who has low empathy or self-esteem. Deckard uses this test to test an android called Rachael, she works for the company that invented and manufactured the nexus-6 androids, same ones that Deckard is trying to retire. The androids lacking human attributes but humans do too, people that are not chickenheads are rather close to being androids than

humans, and the way they see and use the chickenheads is especially close to modern day slavery. John and people like John became the slaves of the technology they have created. However, the hypocrisy is massive and human beings are essentially blaming the androids for their mistakes; their destruction and selfishness.

The hate towards the androids within the story is like a preset attribute, most of the earlier generations raise their kids to feel no empathy, love, respect or anything towards the androids. To Rick androids are mere objects at first, and he sees them as machines that serve its creators and nothing more. Hence he does not need a reason to justify his work. However his identity changes along the way and after Luba and other he feels the need to justify his work because of his empathy. ” For Rick Deckard an escaped humanoid robot, which had killed its master, which had been equipped with an intelligence greater than that of many human beings, which has no regard for animals, which possessed no ability to feel empathetic joy for another life form’s success or grief at its defeat- that, for him, epitomized The Killers.” (Dick, 2012, p. 25) Dick here criticizes early racism towards African Americans; since they too suffered from same isolation, slavery and racism like the androids did. Even the television advertisements are using individual targeting and manipulation to enforce modern day slavery;

The TV set shouted, ‘ duplicates the halcyon days of the pre-Civil War Southern States! Either as body servants or tireless field hands, the custom tailored 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, 2012, p. 13)

In early history many people did not believe that African American could feel, empathize or were even considered human similar to androids in Dick’s novel and again similar to the story people like John who had empathy and affection towards androids or African Americans were outcasts and isolated from the society. The androids wish to self-preserve and stick to a community of their own further enforces this idea since earlier in American history African Americans also formed tightknit communities to defend themselves. However, they were hunted like the androids did in the story because they had to claim their independence via the use of violence since they had no rights like the androids. Hence the killings were seemed justified by the majority.

Animals become one of the most important commodities for human beings, since most of the animals are extinct and the ones that survived are extremely expensive to acquire and they have become the symbol of status. By trading animals many people within the society are trying to gain a higher status and owning an animal became the sole purpose of ordinary men. Having a living animal is expected by the society which creates a huge amount of pressure and stress on the lower class society whom cannot afford a living animal. Thus the lower class society, the working class has to obtain an animal by the means of advanced technology. They can acquire an animal which is cheaper and made out of machinery. They are also very detailed that these “animals” are able to fool anybody. Hence the title of the book *Do Androids Dream of Electric Sheep* symbolizes these machine animals and their role within the capitalist society of Dick’s dystopian world. In addition, the title of the novel also symbolizes the loss of humanity by portraying humans as asleep androids whom are counting sheeps while sleeping. Rick’s wish for a living animal is the starting point of the story. Vint says that; “When Deckard thinks of his dissatisfaction with owning the artificial sheep rather than the real one he used to have, his thoughts are about the status that each conveys as a commodity, not about a difference in relationship, affective or otherwise, that he has with the electric animal.” (Vint, 2007, p. 119) Rick is jealous of his neighbor’s horse and dreams of owning one himself but realizes that he will never be able to own such a luxurious animal. Rick says; “I do not want a domestic pet. I want what I originally had, a large animal. A sheep or if I can get the money a cow or a steer or what you have; a horse.” (Dick, 2012, p. 10) He is ashamed of the fact that the animal he owns is an electric one and he hides this fact from almost everyone. However, when his sheep gets “sick”, malfunctions Rick takes him to a fake vet in order to get it repaired so that he does not lose the one thing that symbolizes his empathy and humanity. “But they will look down on you. Not all of them, but some. You know how people are about not taking care of an animal; they consider it immoral and anti-empathic. I mean, technically it is not a crime like it was right after WWT but the feeling’s still there.” (Dick, 2012, p. 9) However, because it is a fake animal this also shows that Rick’s empathy and humanity are also a lie. That is why he tries so hard to obtain a real animal he wants to prove that he has humanity and empathy for the society. Also the love and affection towards animals is caused by the characters’ lack of connection towards nature and animals are the only thing left that reminds them of the natural world. The ironic part is that although they highly value animals they use them to trade and boost their own ego instead of letting nature play itself out hence further showing the domination of nature by

human beings. Ironically Isidore shows empathy towards animals although he is a “chickenhead”. He is capable of feeling empathy more than anybody else in the story. This also represents that even a “chickenhead” is able to reach humanity and salvation through empathy. John’s empathy towards the animals was shown when he finds a spider alive and the androids break its legs so John has to drown it in order to end its misery. The important part is that John here thinks about the well-being of the spider instead of the profit or status he can gain from it, he could just sell the spider and end all of his daily problems but instead he drowns it out of empathy. Another point is that animals are being used as a status symbol which also enforces the idea of the destruction of nature and humanity.

The colonization of Mars by the wealthy and middle class society has created the modern day slavery by the use of androids. When they arrived at Mars each family was granted with a “pet” android to serve them which enforces the factor of human domination over technology and nature. Humans already destroyed the earth, nature, animals and drained the resources of earth and now are trying to drain advanced technology as well. The issue of animal and seek for natural contact is rather ironic within in the story, because they lock the last remaining humane thing, animals, into cages to present them to others in order to boast ego and status and by doing so they are also locking down their human values by locking their empathy or trade their empathy by selling their animals. This creates a never ending capitalist cycle via the trade of animals. The members of this society are trading their natural and humane values which lead to the destruction of the human concept and the destruction of nature all together. Although the society is addicted to advanced technology and are depending on it; they are in need and search for natural contact hence the animal has become the symbol of status and empathy. The narrative jumps between the middle and the working class in order to fully demonstrate the destruction created by humans and to show this dystopian posthuman world from different angles and perspectives. Animals have become the sole cure of the alienation created by the blurry and thin line between humans and machines in the story.

Due to the line between advanced technology, androids, and humans has become reasonably thin; the characters are unable to identify the difference between themselves and the androids. They are also incapable of understanding what is real and fake as well as what is human and what is not. While Dick tries to warn his readers about the probable destructive power and role of advanced technology; he is also criticizing the loss of humanity through technological automation and the laziness and deception that shapes the

future and current generation's identities. Hayles argues that; "[W]hen system boundaries are defined by information flows and feedback loops rather than epidermal surfaces, the subject becomes a system to be assembled and disassembled rather than an entity whose organic wholeness can be assumed". (Hayles, 1999, p. 175) Because of emotions, information has become abstract the concept of human is also becoming abstract. The way Dick portrayed emotions and information destroys the value of these concepts because like posthumanism these concepts also enter a never ending cycle thus both emotion and information become meaningless which results in human becoming meaningless like an empty shell. Hence like Hayles argues the organic wholeness is nonexistent because an individual who is incapable of feeling and understanding is not considered human but rather a machine. Dick drew a very thin line between the androids and the humans he portrayed in his novel. Hence the androids and their actions within the story are very similar if not the same with humans. Their emotions are more humane than the humans portrayed within the story. Vint says that "Thus, like the test for empathy that divides androids from humans, the line drawn between human and nonhuman that justifies the use of violence without ethical consequence exists only when and where its existence needs to be constructed."(Vint, 2007, p. 115) This thin line causes the system of boundaries very thin as well because after Rick kills Luba Luft and the other androids, he slowly dehumanizes and he is disgusted by himself, his partner and his job because although this is not mentioned as the sole reason; Rick is disgusted because he feels like he is killing humans rather than machines. Rick talks about his disgust and questions his work; "I see a pattern. The way you killed Garland and then the way you killed Luba. You don't kill the way I do; you don't try to – Hell," he said, 'I know what it is. You like to kill. All you need is a pretext. If you had a pretext you'd kill me.'" (Dick, 2012, p. 109) Here Rick questions the purpose of being a bounty hunter, after he sees his partner Resch kill androids in cold blood and in a psychotic manner, Rick can no longer keep his disgust to himself and further realizes the dehumanizing aspects of his job. He ultimately realizes that his identity as a bounty hunter is just a cover and a tool for justifying his violent feelings, the ones he manipulates via the use of advanced technology like the mood organ.

The concept of information also becomes blurry and abstract. Because of the advanced technology and mass use of technology information has become unreliable since any person can reach and upload any type of information to the Internet, Hemmat and Shabrang argues that, "[t]hey are undistinguishable from human beings. Hence, replicants,

androids that are indistinguishable from human being are perfect copies of human beings and as such they challenge the possibility of identifying the humans.” (Hemmat & Shabrang, 2020, p. 163) Throughout the novel there is a huge clash between the biological human characters such as Rick and John and the advanced androids about which side of this scale have the true definition and meaning of humanity. Although the androids are created by humans, they are very similar to humans by the means of physical appearance, behavior and body structure thus they are almost impossible to identify or to separate from humans both physically and intellectually. Since both John and Rick struggle with defining their own identities, they are also uncertain about their realities and their humanity hence the reason why they feel empathy towards the androids by the end of the novel. Their lack of the ability to define their own reality and humanity is also an idea that supports the destruction of human concept by giving the androids the ability to identify themselves almost as humans Dick enforces the idea of technological dominance and warns against destruction of the human concept as we know it. Hayles notes that;

[B]ut the posthuman does not really mean the end of humanity. It signals instead the end of a certain conception of the human, a conception that may have applied, at best, to that fraction of humanity who had the wealth, power, and leisure to conceptualize themselves as autonomous beings exercising their will through individual agency and choice. (Hayles, 1999, p. 286)

As Rick’s realization of dehumanized aspects of his reality, his job and his behavior his real and virtual identities start to conflict with each other. On the one hand, Rick tries to adapt to this modern and technological society where the power and status as well as humanity is received by empathy and empathy is earned through a third party source, animals. On the other hand, he is trying to feel empathy by just feeling it, he starts to feel empathy and pain when he kills the androids, he feels pity and when he destroys art he feels disgust. He falls in love with another android and is tricked by her. According to Tony M. Vinci “In *Do Androids Dream of Electric Sheep* the essentializing myth of the empathetic human becomes a safeguard against trauma by coding both the androids and the animal as unreal subjects, scapegoats that must suffer so that humans can avoid painful realities.”(Vinci, 2014, p. 95) In order for Rick to achieve his true self he has gone under several problems, he had to kill androids to realize how humane they actually are and realize the dehumanizing his job is as well as he had to lose several animals in order to realize that he does not need an animal to feel empathy, to be human but he has to break free from his virtual identity and create his own identity through choices and free will.

Instead of adapting solely to posthuman attributes of the advanced technology he realized he needs humanity as much as posthuman features hence he was able to reach peace after demolishing both androids and animals in order to achieve his goal. Throughout Rick's journey Rick learns how to become human from the start. He is building a new identity for himself by choosing individual choices. At the start of the story Rick was posthuman, because of his dependency, adaptation and addiction to technology. However, by the end of the story, he also becomes human and combines his human and posthuman identities together in order to achieve salvation and peace. He is only able to reach wealth, power and will after he manages to break free from his ego and virtual prison. Like the information, emotions and feelings become abstract within the story as well. Since there is no real and authentic affection and emotion the concept of material humanity is destroyed and replaced with abstract flow of emotions and moods. Similar to androids being manufactured by people, emotions instead of a genuine human behavior becomes a product of human as well by making the emotions, mind and identity artificial just like the androids; Dick further supports the posthuman concept. Christopher A, Sims argues; "The inevitable despair that comes from facing the reality of the universe's drive to entropy in this novel is alleviated by invoking what might also be considered a technological development: religion." (Sims, 2009, p. 78) In addition to information and identity and body becoming abstract because of the advanced technology, the tools that are used to manipulate these human values are also abstract and technology based. Dick uses religion to manipulate these features but he also creates a technological and virtual religion, which is fake and full of manipulation through fake and false hopes.

Another tool used for manipulating the mind and the identity of the society in Dick's *Do Androids Dream of Electric Sheep* is the use of religion. Ironically the religion that manipulates the society is actually a fake religion itself. It is empowered by technology and is created to control and subdue the society. Mercerism is said to be created by a man called Wilbur Mercer and is advertised through TV and media constantly, the followers of the Mercerism are using empathy boxes in order to feel connection to humanity. Although Mercerism enforces the idea of empathy and affection, the tools it uses are doing the opposite which raises the question if Mercerism is even a human made religion, it could very well be an automated religion created by an AI in virtual reality. Because the tools Mercerism uses are the ones that manipulate and enslave the society into the virtual reality by creating false and fake emotions and worlds for its followers. By the use of the mood

organ humankind turns into machines because naturally humans do not have settings that can be altered but a posthuman tool like mood organ allows the human to become posthuman and turn them similar to androids further thinning the line between androids and humans. Mercerism uses advanced technology like the mood organ and empathy boxes to manipulate the society and Mercerism is Dick's way of criticizing the current issue of technology becoming a religion like dependence and portrays the issue and how unhealthy it is through his characters such as Iran. Iran's effort to face her issues while her depression in earlier quotations argues that she is trying to face her issues but was not able to due to Rick's pressure, she also tries to experiment with advanced technology by the means of at least feeling something;

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 realized 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. (Dick, 2012, p. 3)

Although she is grateful that she is able to afford the advanced technology that is a necessity according to the society, she is also aware that the technology is not beneficial rather it is manipulative and fake. Although she does not want to use it, she has to because of the oppression. She is unable to feel life as it is and feels empty because she is not able to feel her own presence and she lacks free will. She is sickened by the ignorance created by technology and religion that has swallowed the society hence she is considering the current state of Rick and the society as mentally ill. According to Mercerism, the only way for people to feel empathy is through the empathy box. According to Nigel Wheale; “This religious empathy, or feeling-with, is generated and experienced through technology. By tuning in to an ‘empathy box’ each individual shares in the Ascent of Mercer, and shares the antagonism directed to their god-figure by some unknown enemies, ‘the old antagonists.’” (Wheale, 1991, p. 299) The followers of the religion are blinded by the media and TV enough that they believe this. John's surprise and claim after realizing Pris Stratton has not got one is as follows: “But an empathy box, he said, stammering in his excitement, ‘is the most personal possession you have! It's extension of your body; it's the way you touch other humans, it's the way you stop being alone. But you know that. Everybody knows that. “(Dick, 2012, p. 53) The empathy box in the story symbolizes the mobile phones of the current society. Nowadays the mobile phones are also the extension of the

biological body. Like the empathy box, they are used for communication between humans. Sims draws attention to the importance and significance of the empathy box, according to Sims, “The experience of Mercerism through the empathy box is an extraordinary event that merges the consciousnesses of all individual users and deposits them into the consciousness of Wilbur Mercer on his climb.” (Sims, 2009, p. 79) Mercer enforced the idea of collective consciousness, where the worshippers of the religion unite and create one consciousness, one identity that goes through the issues and successes hence creating one fake identity for several individuals. This leads to the loss of identity for the whole Mercerism followers because their individual identity is demolished and they are, without realizing, giving up their identities in order to help and support the “community” they have created which is also a fake and virtual one. In order to be a follower of the Mercerism one must own a living animal to prove of their empathy otherwise they are considered to be immoral and anti-empathic. Although Mercerism is a fake religion, the ideas of it are effective and somewhat beneficial to society, the idea of enforcing empathy is a way of enforcing humanity hence the intention of Mercerism could be justified.

[u]ltimately, the emphatic gift blurred the boundaries between hunter and victim, between the successful and the defeated. As in the fusion with Mercer, everyone ascended together or, when the cycle had come to an end, fell together into the trough of the tomb world. Oddly, it resembled a sort of biological insurance, but double-edged. As long as some creature experienced joy, then the condition for all other creatures included a fragment of joy. However, if any living being suffered, then all the rest the shadow could not be entirely cast off. A herd animal such as man would acquire a higher survival factor through this, an owl or a cobra would be destroyed. (Dick, 2012, p. 24)

Hence like Haraway claims today most of the population of humanity is already cyborgs because of the said dependence to advanced technology. Mercer wants to demolish the understanding of the individual identity by the use of this advanced technology. It enforced the idea of empathy among the followers via fusion by the use of the empathy box. Through the box, like a phone the followers can reach out to either mercer or another follower to share their success or trouble hence they are able to feel a human presence. According to the belief, Mercer has the ability to revive dead animals and is seen as the savior and protector of empathy. The concept of Mercerism is that Mercer has to climb a hill in order to ascend back to earth while his followers throw stones at him, after he succeeds and reaches the top of the hill the cycle starts again. Mercer’s never ending suffering symbolizes the suffering of the humankind caused by lack of meaning and

identity hence their easy manipulation towards Mercerism. The empathy box however creates another identity for the worshippers of the religion by connecting several people and mercer's mind together, in theory they merge together creating one unique identity.

John's devotion towards Mercerism is extensive yet he is still questioning the fact that he is tormented by something he cannot even see as in he is talking about Mercer. "I up here alone like this, being tormented by something I cannot even see? And then, within him, the mutual babble of everyone else in fusion broke the illusion of aloneness." (Dick, 2012, p. 18) Although through the use of his empathy box John is able to fix his issue of loneliness he is unable to find meaning and identity within his faith and his life. Hence he questions why he keeps his faith towards Mercer yet he is way too manipulated and Mercer has become a corner stone of John's identity so that he cannot get rid of it and is in constant torment and loneliness. According to Sims; "This is the remedy that humanity has created for itself to manage the destruction of its most sophisticated and powerful attempt at civilization and the dispersal of the remaining human population." (Sims, 2009, p. 79) Through John's struggle Dick criticizes the current social structure of people feeling lonely and tormented because of their addiction towards advanced technology and their wish of turning their faces to alternate solutions such as virtual realities where they can alter their existence hence ending their torment even though it is a fake and temporary solution. The line between real and fake is so blurred that even the religion and the prophet the society believes is in question of being real or fake since it carries both elements of reality hence the characters are believing in Mercer even though it is fake. Rick claims to become Mercer later on the story after he suffers a lot of pain like Mercer did, he believes he fused with Mercer permanently and has become Mercer himself, collecting another false identity because of his lack of self-identity. Ironically Rick is still unable to realize that his reality is virtual and because of that he claims that Mercerism cannot be fake due to reality also not being a fake one. This enforces the idea of Hayles's theory of information being random and not having a physical root. Since Mercerism has no solid background there is no real information but just random and irregular information that has spread within the cyberspace by time. Just like Hayles claims, the society in Dick's dystopian world information and humanity becomes abstract and loses its materiality. While Rick struggles to find his own true self, he starts to idolize Mercer and realizes that his struggle of obtaining his true identity is far worse than Mercer portrays. He starts to believe that Mercer is all put together and is able to survive against all odds.

On the screen the faint, old, robed figure of Mercer toiled upwards, and all at once a rock sailed past him. Watching, Rick thought, my God; there's something worse about my situation than his. Mercer doesn't have to do anything alien to him. He suffers but at least he isn't required to violate his own identity. (Dick, 2012, p. 140)

After Rick developed empathy and affection towards the androids after killing Luba Luft; he decided to stop "retiring" androids. However, in order to gain his confidence and manipulate him yet again Mercer appears in front of him and forces him to finish the task, forcing him to go against his identity which Rick has developed throughout his journey. Since Rick feels like he is betraying his own identity and starts to question Mercer's intentions and honesty. "I am your friend, the old man said. But you must go on as if I did not exist. Can you understand that? He spread empty hands." (Dick, 2012, p. 141) Mercer talks to Rick and tries to convince him that he does not exist and spreads "empty" hands which symbolizes the fact that Mercerism is a fake religion with empty hopes and salvation. Mercer himself even claims that "How can I save you, if I can't save myself. Don't you see? There is no salvation." (Dick, 2012, p. 141) Rick does not realize the fact that he will not be able to reclaim his humanity by following this path and that Mercerism is not the way to salvation, rather it further destroys Rick's humanity. In order to regain his humanity Rick has to violate his identity. "You will be required to do wrong no matter where you go. It is the basic condition of life, to be required to violate your own identity." (Dick, 2012, p. 141) Mercer supports Rick's thought of killing the androids as a wrong choice but claims that doing wrong is a necessity and that he must do it anyway further portrays the hypocrisy of Mercerism. Although Rick questions Mercer at first, his faith gets stronger because Mercer as well claims that doing wrong is a necessity. It is required to define what is right or wrong in this world where the difference between black and white, good and bad cannot be told. According to Hemmat and Shabrang, "in this society, the main purpose of Deckard is not searching for androids, on the other hand, he is seeking himself; his search is the quest for authenticity of human nature." (Hemmat & Shabrang, 2020, p. 168) From these quotations one can conclude that Rick's only way of regaining his humanity lies within the natural means, by the use of the mood organ, empathy box or Mercerism. Neither Rick nor anybody else can achieve salvation and regain humanity. Thus, they must overcome these dependencies and addictions to the advanced technology and virtual realities. Mercer's request from Rick to go against his identity is actually a warning for Rick so that he can realize that he will always fail to achieve his true identity if he does not demolish his remaining ego and virtual identity completely.

Although Deckard does not yet understand this, Mercer's comment suggest that so long as Deckard continues to be dominated by the logic of commodity fetishism, he will have to violate his own identity, his species being. It is only when he find a way to reconnect to nature that he will be able to overcome his alienation and be a full human being. (Vint, 2007, p. 122)

They have to return to their reality and face the issues they have caused or had in prior to these events yet Rick is still blinded by everything around him and his vision is blurred. He is unable to reach salvation even at the end of the novel. Rick has become posthuman due to the fact that he is unable to live his true reality without the help of advanced technology. His torment and misery is too heavy for him. He needs the help of technology to prolong his reality. Instead of facing the issues he has he is creating a fake reality for himself where he feels more human than he does in reality. From Hayles's perspective of the concept of posthuman one must keep the mind intact with the biological body, but in the case of Rick, even though his body and mind are still biological he has lost his humanity due to lack of empathy and his mind is in constant manipulation further effecting his identity and further support his lack of humanity. However, Hayles argues that the biological body and mind will eventually fall under the influence of advanced technology and manipulation and become abstract, here Rick's identity is abstract and his mind is also abstract since he can alter it by the use of advanced technology. Ultimately Rick achieves posthuman from the perspective of Hayles.

In addition to mood organ and empathy box there is also a TV and media manipulation by the use of a show called Buster Friendly. Although it is a radio and TV program which never repeats itself, it is always daily and fresh with new content. The show constantly uses advertisements to further manipulate its audience with capitalist ideas and further distract them from the reality by changing the subject and creating different thought paths. Ultimately creating a reality that nobody is able to escape from because the influence it has over the society, the society is as addicted to the show as they are to technology. Buster himself has become the biggest cultural icon, especially for John Isidore after John's encounter with Pris for the first time, John realizes that Pris has never heard of Buster and gets suspicious immediately of her because of this particular reason. "It seemed odd to him that this girl had never heard of Earth's most knee-slapping TV comic." (Dick, 2012, p. 51) It is a comedy reality show and it always criticizes Mercerism and its followers. Mercer is depicted as a deity and is the symbol of religion within the novel. On the other hand, Buster's constant opposition towards Mercerism portrays that

Buster is the antagonist of the religious community. Mercer symbolizes the god-like figure within the story whereas Buster symbolizes the devil. Because of Buster's ability to be everywhere all the time and know everything while keeping everything fresh and up to date is suspicious and John starts to question this behavior:

How did Buster Friendly find the time to tape both his and vid shows? Isidore wondered. And how did Amanda Werner find time to be a quest every other day, month after month, year after year? How did they keep talking? They never repeated themselves—not so far as he could determine. Their remarks, always witty, always new, weren't rehearsed. (Dick, 2012, pp. 58-59)

According to John, it seems like Buster Friendly could be an android because of the fact that the show is way too perfect for it to be human made. Humans are flawed even Mercer claims that doing wrong is a necessity and Buster's show has no flaws almost as if it was setup beforehand and is constantly upgrading itself to present new daily content. How can a person be so consistent about attending to a show and speak about a new adventure or event? It is merely impossible because Buster's identity is most likely an android. Buster Friendly could have replicants like Rachel does and have several same androids working on other parts of the program in order to influence and reach to the whole society. "Isidore said. 'I think Buster Friendly and Mercerism are fighting for control of our psychic selves; the empathy box on one hand, Buster's guffaws and off-the-cuff jibes on the other.'" (Dick, 2012, pp. 59-60) The clash between Mercerism and Buster Friendly also indicates a war for the control of the human mind and identity. Mercerism wants to establish empathy within its followers by uniting them, stripping them from their individual identity and creating one true identity by the use of religion, faith and community whereas Buster Friendly desires to demolish the idea of Mercerism and concept of empathy boxes and wants to manipulate the masses by the use of comedy, advertisement, media and entertainment. Later on Buster Friendly makes a 60 minute broadcast where he exposes Mercer as being fake, he claims that Mercer is an actor called Al Jarry and debunks the idea of Mercerism;

It has often been said by adherents of the experience of Mercerism that Wilbur Mercer is not a human being, that he is in fact an archetypal superior entity perhaps from another star. Well, in a sense this contention has proven correct. Wilbur Mercer is not human, does not in fact exist. The world in which he climbs is a cheap, Hollywood, commonplace sound stage which vanished into kipple years ago. And who, then, has spawned this hoax on the Sol System? Think about that for a time, folks" (Dick, 2012, p. 165)

According to Buster Friendly's claim, Mercerism is a totally fake religion and is created by the government for the sole purpose of controlling the masses. That Mercer does not exist and is just an actor playing his part in a corrupted scheme. According to Galvan, "Buster's intention to conquer the minds of his audience members strikes us as hardly more palatable than the state's own attempts at prosthetic control. Yet the android's success bodes well, if nothing else, as a sign that currently duped citizen/consumers have themselves the capacity to chip away at the government's technological dominion." (Galvan, 1997, pp, 422) Although Buster Friendly is an android, he is exposing a scheme which manipulates the human beings hence he is helping them but his intentions are still not in the right because he does not stop with only exposing Mercer, he also attacks on the concept of empathy. Buster argues that empathy is also meaningless. The exposing of Mercer could be considered as a rebellion of androids because his true intentions are to replace Mercer with himself, he wants to control the society and attain more power. "We may never know. Nor can we fathom the peculiar purpose behind this swindle. Yes, folks, swindle. Mercerism is a swindle!" (Dick, 2012, pp, 165) Although Mercer has been proven fake, every character still believes in his method because their identities are too entangled with Mercer, they are unable to throw it out. Especially John is unable to cope with this situation because he is addicted and dependent on his empathy box, otherwise he has no true connection to empathy, humanity since he is unable to create connection in his real life, in his reality, he has to do it via the use of advanced technology and create a reality in which he is not alone and isolated. Empathy box and Mercerism have become extensions of John's body hence making him posthuman. Other reason why these characters are unable to get rid of their faith towards Mercerism is because they are unable to tell what is real and what is fake, the thin line between the two concepts blurs their judgement. After being exposed by Buster Friendly, Mercer's true identity is revealed and Mercer's constant appearance to Rick is a symbolism towards Rick's journey of reaching his own true identity.

This semantic change in Mercer's character is borne out by the fact that he continues to appear to Rick even though Buster Friendly has uncovered him as a fraud, as a political expedient to corral the masses who have fused with him. For Rick nonetheless, Wilbur Mercer remains the emblem of compassion—but of a compassion radically refigured by his practical awareness of the posthuman community. (Galvan, 1997, p. 427)

After seeing Mercer, Rick feels like he has become like Mercer, "I am Wilbur Mercer; I've permanently fused with him and I can't unfuse" (Dick, 2012, p. 185) Rick indicates that his

identity is fully merged with Mercer's and that he believes that his struggles are the same with Mercer's. Rick's life has become so painful that his reality is full of torment and misery hence he puts himself equal to Mercer. However, he knows that Mercerism is proven fake, he does not believe it because his ability to empathy with Mercer's struggle and pain after the loss of his live goat Rick has lost his ability to feel human again so he is driven into loneliness, Rick has become like John and isolates himself. Further becoming like Mercer he climbs on a hill and accepts Mercer's existence claiming that "Mercer isn't fake. Unless reality is fake." (Dick, 2012, p. 186) For the first time, Rick is able to feel true empathy and gets rid of his ego. Rick's concept of reality yet again changes and further supports the idea of Dick's characters within *Do Androids Dream of Electric Sheep* have abstract and constantly changing identities. After he reaches the top of the hill and claims he is Mercer, he starts to walk back to his hover car and on the way back he stumbles upon a toad. Toads are supposed to be extinct but Rick believes it is a real toad and gets very excited, he then takes the toad back home. Although Rick had given up on his ego and was feeling empathy after finding the toad he yet again thinks about the fame and profit he will gain from it. Thus, he fails the empathy and humanity test again. When he returns home, Iran realizes that the toad is indeed an electric one however this does not upset Rick, he realizes that he can have affection and empathy towards an electric animal. The ending could suggest two things, first is that Rick is now able to feel empathy towards androids and is capable of loving them, that he is able to find humanity in androids. Secondly, it could also suggest that Rick is further lost in the concept of what is real and what is fake. He loses his entire reality as well as his identity within the world because in this case he would have no empathy and humanity left within him which would end up with him being an empty cover of a mind that lives in a prison of his own making.

Do Androids Dream of Electric Sheep by Philip K. Dick is a perfect resemblance of dystopian fiction which is filled with posthuman ideas, technologies and characters. The concept of identity as is known today is completely shattered in Dick's universe, identity has become fluid and abstract via the use of technology. Identity used to be described with social, cultural aspects but nowadays all of these social, cultural, ethnic or religious aspects of identity are constructed by technology. According to Hayles, mediated by a technology that has become so entwined with the production of identity that it can no longer meaningfully be separated from the human subject (Hayles, 1999, p. 13) Identity is described through virtual and fake realities. Dick argues that identities change alongside

with technological advancements. Thus, the mood organ in the story is an example of this issue. The characters are able to alter their moods, identities according to the day, issue or technology. The primary aim of Philip K. Dick in writing of his *Do Androids Dream of Electric Sheep*, Dick wants to warn the world against the upcoming technological dominance upon the humans. By the use of mood organ, empathy box, religion and media advertisements, Dick portrays the amount of manipulation the society is suffering from. The androids and the human beings are created with almost no difference by Dick because Dick believes that the current and future societies will be too addicted and dependent on advanced technology that their identities are and will be always bound with technology. Both androids and humans within Dick's story are artificial. The androids are created by humans but humans are also artificial due to the fact that they are able to alter their moods and thereby they are able to alter their identities. The concept of empathy within the story creates the corner stone of the novel, through the use of animals Dick manages to portray the destruction of humanity and nature. By providing two protagonists Rick Deckard and John Isidore, Dick presents two entirely different perspectives to the same story. From the eyes of Rick the reader is able to follow a path of a middle classed bounty hunter whom goes through adaptation and manipulation to and by society. Rick goes through a stream of consciousness where he goes from being addicted to mood organ and empathy box in order to feel empathy and avoid his own reality by creating a virtual one, to a person who is able to feel empathy towards the androids that he was appointed to kill. Rick's affection towards the animals is caused by his sense of humanity due to him not being able to convince himself that he has a meaning in life other than being a bounty hunter, hence the main reason behind his seek of an animal comes from his lack of identity. This lack of identity is caused by Rick himself yet again, his abusive use of post human tools are creating several different paths which are all fake and virtual thus because he is running away from his real self, his current identity is also a lie. On the other hand, through John Isidore's eyes the readers are going through an isolated and special "chicken head" individual whom ironically has the most empathy throughout the story. John is able to feel empathy and find humanity within the androids from the get-go and is easily manipulated due to him being naïve and lower in IQ. John's identity is also flawed and non-existent due to the fact that he identifies himself through Mercerism and empathy boxes, which are both fakes thus John's identity is also a lie just like Rick's. Hayles notes that; "If some humans can be as unfeeling as androids, some androids turn out to be more feeling than humans, a confusion that gives *Do Androids Dream* its extraordinary depth and complexity" (Hayles,

1999, p. 162) the thin line between fake and real, good and bad, and human and android is so thin that it blurs the existence of reality for all the characters within the novel. Dick as well as Hayles argues that a pessimistic, dystopian future where androids take over humanity is a certain possibility. According to Haraway, the individuals are already cyborgs due to the mass use of advanced technology and that the identities of the individuals are impossible to describe without technology. In addition, Dick also enforces the idea of humanity not being able to survive without the help of posthuman, Mercerism is debunked by another android which awakened thousands of human beings. John Isidore's life gained meaning because he was able to create connections with the androids and through posthuman objects such as the empathy box. Rick and Iran also survived because of the mood organ, and Rick himself would not be able to feel empathy and gain humanity if he did not encounter androids and along the way saw how humans could act like androids as well. Thus, enforcing the idea of both Haraway and Hayle's human identity cannot exist without the posthuman identity.

CHAPTER 2

BEYOND A FUTURISTIC WORLD:

WILLIAM GIBSON'S *NEUROMANCER*

William Gibson's *Neuromancer* has contributed a lot to the concept of post humanism and cyberpunk genre in terms of its representation of a dystopian futuristic world in which the definition of "human" does not fit in a specific frame anymore. From the first sentence of the novel, "The sky above the port was the color of television, tuned to a dead channel" (Gibson, 2016, p. 3), Gibson portrays a world where the reality and the virtual is blurred because of the mass technology. The novel is highly intertwined with advanced technology and science as well as posthuman identities and themes. The story follows Henry Dorsett Case's journey through a dystopian City called Chiba Japan. He is a former hacker whom goes under the nickname of Case. He is also known as a "console cowboy" from *The Sprawl*, and he had been one of the best hackers until he betrayed his former employers by stealing money from them. Case started to work in the hacking business from a very early age and moved up the ranks rapidly due to him having very good mentos and natural skills. However, because of his greed and selfishness he could not proceed with his career path for a very long time.

Case was twenty-four. At twenty-two, he'd been a cowboy, a rustler, one of the best in the Sprawl. He'd been trained by the best, by McCoy Pauley and Bobby Quine, legends in the biz. He'd operated on an almost permanent adrenaline high, a by-product of youth and proficiency, jacked into a custom cyberspace deck that projected his disembodied consciousness into the consensual hallucination that was the matrix. (Gibson 2016, pp. 5-6)

Gibson introduces *The Sprawl* both as a setting and a culture. It is a collection of several former American cities like New York, Atlanta and Manhattan. *The Sprawl* is the base of the data exchange and information trade where most hackers live and operate from. The occupiers of *The Sprawl* have a special ID card called BAMA, without BAMA they cannot access to anything or travel to anywhere within *The Sprawl*. Case used to live in *The Sprawl* and operate from there and *The Sprawl* was a part of Case's identity as well. His betrayal against his former employer cost him his identity. Case becomes a hacker at a very early age and he builds his reputation quickly. However, this process has turned him into a drug addict and he had to spend his entire youth working, which made his addiction to both drugs and advanced technology extremely severe. Case's addiction to the flow of

information throughout the cyberspace and his desire to embody his consciousness in the system to become as abstract as the information that flows with The Matrix was caused because of the period and society he grew up. In The Sprawl the community and society valued the console cowboys and their abilities to go against the big companies and corporations which were supported by the government facilities. Thus, Case's abilities were praised but they had become a burden due to high pressure and stress. Case's desire to solely exist within the virtual reality is also caused by the issue of this said burden. Case desires to access to the information, he wants to know everything and everyone therefore he has mastered the ways of the cyberspace, but in order to fully access and understand the cyberspace he believed that he had to fully merge with the system. Case's motives were corrupted from the start because he did not want the information for education or for the information itself, he desired to make money from it thus his betrayal to his former employer is not a surprise. However, due to his betrayal, Case's former employers take away his ability to access cyberspace and the database known as The Matrix by infecting Case's nervous system with a Russian mycotoxin. Since he defines his identity by his job, he loses his will to live. He cannot find another job and his drug addiction increases. He also starts to have suicidal thoughts. After leaving The Sprawl and arriving at Chiba, Case starts to look for a miracle cure for himself throughout Chiba. Since such a cure does not exist, his quest turns into a futile effort. Case visits every clinic in Chiba but cannot find a way to access the cyberspace again. Thus, Case falls into depression, he starts to think that the life he lives is meaningless;

A year here and he still dreamed of cyberspace, hope fading nightly. All the speed he took, all the turns he'd taken and the corners he'd cut in Night City, and still he'd see the matrix in his sleep, bright lattices of logic unfolding across that colorless void... The Sprawl was a long strange way home over the Pacific now, and he was no console man, no cyberspace cowboy. Just another hustler, trying to make it through. But the dreams came on in the Japanese night like live wire voodoo and he'd cry for I, cry in his sleep, and wake alone in the dark, curled in his capsule in some coffin hotel, his hands clawed into the bedslab, temperfoam bunched between his fingers, trying to reach the console that wasn't there. (Gibson 2016, p. 5)

The Matrix is a virtual platform that has streams of data and information much like the Internet and people like Case are accessing this virtual reality through manipulating their minds by the use of advanced technology. The Matrix allows people to create a virtual identity and reality by streaming their consciousness into the virtual reality and

leaving their biological body behind. According to Amanda Fernbach; “Through the matrix the technocowboys attempt to escape embodiment in the postmodern world.” (Fernbach. 2000, p. 249) In *The Matrix* people can trade information, socialize and live a life without consequences. Hence for many people including Case, *The Matrix* provides a free life, an escape from the reality’s pressure and needs. “When we first meet Case in Gibson’s text, he is a suicidal drug addict, who has fallen out of the cyberspace/paradise and into the world of flesh or “meat.” (Zwaan, 1997, p. 463) Case’s addiction to both drugs and technology is rather significant, he is unable to live an ordinary life because he is lost in between two kinds of realities and two identities and he cannot leave one to live the other. The virtual reality, where the information is abstract and resides in the webs of the cyberspace and the society is co-existing with advanced technological tools and methods. Case is uncertain about his place in society due to his career being destroyed. He thinks that his biological body is only slowing and limiting his abilities, and his virtual identity gives him freedom and power. He is able to control his feelings and mind more accurately and freely when he adopts his virtual identity. His constant longing for *The Sprawl* and *The Matrix* shows that he is addicted to the technological freedom the cyberspace provides. Case describes the life he has outside of the cyberspace as depressing, dark and void like and he is trying to get rid of his true self, his true identity and leave his body behind to live in a virtual reality. Case values the virtual reality way more than the reality his biological body lives because he wants to stream his mind and leave his body behind to fully become abstract within the virtual reality.

Gibson separated the setting of Japan into two as *The Night City* where the poor and the hard-working lives and *Tokyo Bay* where the rich and the powerful live. *The Night City* is portrayed as dark, moldy and dusty whereas *Tokyo* was lit with neon lights and which made it seem so alive and well. There is also a borderline between the two “cities”, some sort of a no man’s land which has no name that separates the rich and the poor.

Now he slept in the cheapest coffins, the ones nearest the port, beneath the quartz-halogen floods that lit the docks all night like vast stages; where you couldn’t see the lights of *Tokyo* for the glare of the television sky, not even the towering hologram logo of the *Fuji Electric Company*, and *Tokyo Bay* was a black expanse where gulls wheeled above drifting shoals of white styrofoam. Behind the port lay the city, factory domes dominated by the vast cubes of corporate arcologies. Port and city were divided by a narrow borderland of older streets, an area with no official name. *Night City*, with *Ninsei* its heart. By day, the

bars down Ninsei were shuttered and featureless the neon dead, the holograms inert, waiting, under the poisoned silver sky. (Gibson, 2016, p. 7)

The significant difference between the two settings is that while one is bright the other one is foggy. Tokyo Bay is bright and lively with neon lights and there are corporations everywhere whereas the Night City is gray, misty and dark. Also Case is portrayed as a living dead because he sleeps in a hotel room which resembles to and is called coffin. He lives in poor conditions because he cannot earn money anymore. He cannot even afford his basic needs such as shelter and food. The life in Night City is negatively described. The sky is the color of toxin gray, the society is miserable and the drug addiction has skyrocketed. Besides, the class system within the Night City is very fragile.

Night City was like a deranged experiment in social Darwinism, designed by a bored researcher who kept on thumb permanently on the fast-forward button. Stop hustling and you sank without a trace, but move a little too swiftly and you'd break the fragile surface tension of the black market; either way you were gone, with nothing left of you but some heart or lungs or kidneys might survive in the service of some stranger with New Yen for the clinic tanks. (Gibson, 2016, p. 8)

The society that lives within the Night City has limited options, either to work endless hours with a minimum wage or make risky and bold moves within the black market trade to earn money fast. However, the second option brings issues with it for obvious reasons and having a debt to people within that genre of work is rather problematic. Case's situation with Wage, a drug lord within the Night City whom is considered to be one of the most dangerous drug lords in the city, Case's selfish and greedy nature causes problems for him because he does not want to hustle through his life like he did before during his youth but rather he wants to make fast and efficient money for himself. His fear from Wage when he thinks that Wage is going to kill him is an example of how dangerous this trait is. It is rather difficult to break the class system in Chiba Japan. Within Chiba Japan the society is divided, the classes within the society are very distinct and fragile. The high class society is filled with crime lords or corrupted politicians whereas the rest of the society, including middle and low classes, are barely living and are dependent on the high class society's mercy. Since it is almost impossible for the people within the city to find their meanings within life, settle, and have an ordinary life, they run to virtual reality where they create another identity and reality for themselves which they cannot afford or find within the true reality. "[t]hroughout Neuromancer, the metropolis is troped by cyberspace, and vice versa, in a series of substitutions that finds each element

operating as the deep structure and regulatory frame of the other. In other words, we can understand cyberspace by reference to the city and we can understand the city by reference to cyberspace.” (Myers, 2001, p. 897) The city and society portrayed in Gibson’s *Neuromancer* have several layers to them. As is mentioned, the Night City is the lowest layer of the society in which people live reckless lives without really acknowledging the laws and order. These people are doing anything that would earn them money and respect on the streets. However, they mostly die or vanish during the process whereas the top layer of the city, Tokyo Bay, has no limitations. Its inhabitants are able to access and do anything they desire. However, for people like Case the true desired layer of the city lays within the virtual reality of cyberspace, therefore Case wants to merge into cyberspace because he wants to debunk this class system. He realizes his biological identity will never achieve the riches of Tokyo Bay and that he is bound to live in bottom layers of the society, in the Night City, so he holds on to his posthuman identity within the cyberspace.

For Case, being a hacker defines his identity, and when his access to cyberspace and The Matrix are taken away, his identity is shattered. Thus, he immediately jumps to the opportunity given by Armitage without hesitation with the sole purpose of reclaiming his identity. For Case, his biological body is a set back and he wants to get rid of his body and live in the virtual reality he has created for himself. However, his reality constantly interrupts him as in his biological body needs food, water and urinate so when Case’s nervous system gets damaged by his former employer and his ability to the cyberspace is no longer available.

For case, who’d lived for the bodiless exultation of cyberspace, it was the Fall. In the bars he’d frequented as a cowboy hotshot, the elite stance involved a certain relaxed contempt for the flesh. The body was meat. Case fell into the prison of his own flesh. (Gibson, 2016, p. 6)

Case wishes to return to the Matrix because he is addicted to the Matrix. He craves the virtual reality, his virtual identity and to numb the feeling of his lack of identity he uses drugs excessively. He believes that his biological body is a weak and vulnerable vessel that prisons his mind and consciousness. Gibson portrayed the concept of the biological body under the name of Meat, in Gibson’s novel *Neuromancer* the meat is a concept, seen as an obstacle which should be overthrown and transgressed because the biological body is considered to be weak and vulnerable. Therefore, Case’s wish of getting rid of his biological body is caused by this ideology.

Clearly the mind-body problem has not been solved in the near-future world of *Neuromancer*. For Case, his body is un-savory “meat,” while by the slightest revision of the Cartesian duality essential self- his soul- becomes liberated only as cyberspatial presence, in other words as “pure” information. (Ruddick, 1994, p. 88)

Case believes that his biological body is just a weak vessel for his mind and consciousness that imprisons his mind and consciousness. His addiction to drugs is caused due to his inability to break free from this prison. Amanda Fernbach in her *The Fetishization of Masculinity in Science Fiction: The Cyborg and the Console Cowboy* argues that “In *Neuromancer* Case is only whole in cyberspace. As a genre, cyberpunk celebrates technofetishism: those bodies not “jacked in” or in some other way wired are incomplete.” (Fernbach, 2000, p. 245) Case’s obsession with the Matrix is stronger than his addiction to anything else, Victoria de Zwaan claims that “[T]he obsession with cyberspace is, like gonorrhea, a disease. Moreover, it may be a sexual disease. Certainly, Gibson’s Case, who cannot even take responsibility for his own urination when he is “jacked in,” is sexually dysfunctional when he is in cyberspace.” (Zwaan, 1997, p. 463) While Case is in his virtual identity, his biological body still remains within the reality. It still functions and needs to eat, but Case does not worry about any of this. His sole purpose is to stream his consciousness to the virtual reality and remain there for eternity.

Case desires to disembodiment his consciousness into the virtual reality of the cyberspace. Case portrays his experience of jacking into the cyberspace as if it was a drug and he got high. He experiences hallucinations, adrenaline boost and a sense of freedom. His addiction is so severe that he is dreaming of the cyberspace after his access was taken away from him. His desire for disembodiment has surpassed his ordinary desires like lust, love even hunger. Case sees the biological body and mind as two separate parts of the body. He believes that separating the mind from the biological body is possible. Case desires to become posthuman by passing the line between being a human and a machine. Hayles argues that “In the posthuman, there are no essential differences or absolute demarcations between bodily existence and computer simulation, cybernetic mechanism and biological organism, robot teleology and human goals.” (Hayles, 1999, p. 3) As Case desires to pass the boundaries between human and machine and become abstract within the cyberspace, he ultimately desires to die and go to paradise. Stevenson adds that “Cybernetic transcendence of the human is often represented as an escape from the shackles of the flesh and the bond of mortality. In our new bodilessness, we can experience

limitless access to information and explore new and previously unimagined vistas of physical and mental possibility.” (Stevenson, 2007, p. 87) For Case, the cyberspace is paradise because in there he is free and capable of doing anything he desires. However, he thinks he is unlimited within the cyberspace which is ironic because while his mind is in there he is unable to perform actions that his biological body can. On the other hand, Case still thinks that his biological body is a distraction and slows him down the path of true salvation. As Daniel Punday argues; “[c]yberspace subculture frequently takes the disembodied integration into electronic information systems quite literally as a next stage in human evolution.” (Punday, 2000, p. 200) Case is following an illusion of his own making, he is so intertwined with his virtual identity and reality that he is unable to see pass through it. He is unable to realize that his true self is the only vessel that can carry his mind and he does not realize he is dehumanizing himself by the means of transcendence and evolution.

The first cyborg character that is introduced within the story is Ratz, who is a bartender at The Chat/Chatsubo bar. Ratz tends the bar with “his prosthetic arm jerking monotonously as he filled a tray of glass with draft Kirin.” (Gibson, 2016, p. 3) His “ugliness was the stuff of legend.” (Gibson, 2016, p. 3) Ratz tells Case that he saw Wage and that he might have some business with Case later on. Case owes Wage money and has worked for him previously. Later on Ratz tells Case that he saw Linda Lee, Case’s former girlfriend. Linda left Case because Case introduced drugs to Linda’s life, turning her into an addict like himself. When they meet again Case realizes that he has missed her existence but yet again claims that it his biological body, meat and his flesh’s basic needs are talking; “Not if I remember to take my pills, he said, as tangible wave of longing hit him, lust and loneliness riding in on the wavelength of amphetamine. He remembered the smell of her skin in the overheated darkness of a coffin near the port, her fingers locked across the small of his back. All the meat, he thought, and all it wants.” (Gibson, 2016, p. 11) This scene is a perfect example of how Case’s view of two separate identities collide, his biological identity is seeking Linda’s existence, her presence and her biological body, identity. On the other hand, Case’s fragile identity is in a loop trying to convince one identity to another and is stuck between the virtual and biological identities. Case’s view on desire being a biological need, meat need, shows that he wants to get rid of that part of him as well, he wants to forget desire and move on with virtual reality. Case’s greed blurred his vision about Linda and instead of taking care of her he only focused on what

Linda can provide for him. He ruined his relationship in the process. However, when they meet again Linda still cares for Case and warns him against Wage, telling him that Wage might make an example out of Case by killing him. “Wage she said, narrowing her eyes. ‘He wants to see you with a hole in your face.’ She lit her own cigarette.”(Gibson, 2016, p. 11) However, at first, Case just shakes this information away by telling that he does not owe Wage that much money and that he will be fine. Offers Linda some money because he realizes that Linda does not have a place to stay and sleep but Linda refuses because she thinks that Case needs it more to pay of his debt to Wage. This is the first time Case cares about someone one than he cared about himself, which shows that his personality is starting to change. Case slowly realizes that technology is not essential for his journey to obtain his identity, through the need of Linda’s existence, Case is able to determine a connection between his two identities, biological and virtual as well as his two realities and is able to save himself from technological addiction by the use of his love, his emotions towards Linda. Case is struggling to simply exist within a society in which he is unable to identify himself. Thus, human emotions, biological identity, overpower the virtual ones, and become a major step towards Case’s identity formation process. This is one way of Gibson’s support towards the necessity of a combination of the two identities in order to have a healthy and accurate identity formation process. Later on Gibson introduces another posthuman character to support and help Case in his journey.

Case visits Julius Deane, a posthuman character who is a 135 years old smuggler and who stays alive through advanced medicine and technology like hormones and attachments. Deane is as selfish as Case and is only interested in his self being. However, Case sees him as a friend and asks for advice about the Wage situation. To Deane’s knowledge Wage is not after Case. After leaving Deane, Case realizes he is being followed by Molly, at first he thinks Molly is working for Wage and panics, he runs away and after a small encounter with Molly without any dialogue or actual sight of his predator. His encounter with Molly is significant because although Case claims that he wants to leave his biological body behind, when things get heated he runs away to save his biological body, his life, his reality and this further proves that Case is struggling in between two identities and worlds that he cannot exist solely in one of them. After escaping from Molly he returns to The Chat where he encounters Wage and has a conversation with him which clears the air as Wage claims that he does not want to kill Case and that this is all a misunderstanding.

'Who told you I was going to hit you, Case?' Wage asked.

Linda.

'Who told you, man? Somebody trying to set you up?'(Gibson, 2016, p. 27)

After the conversation Case is relieved and hands over a flask containing black market hormones called Pituitaries and evens his debt. Realizing Linda has tricked him by using Wage as a distraction, he returns back to his coffin hotel only to find out that Linda has stolen his RAM (Random Access Memory, a type of data storage unit) which Case thinks he deserved the betrayal and does not think much of it. When he approaches to his coffin, he realizes the lock is broken and when he enters the room Molly is there waiting for him.

Gibson's introduction of Molly as the second protagonist of the novel and also as the future lover of Case is rather significant due to Molly being a cyborg and a posthuman being. Molly has several body modifications and enhancements such as blades for fingers, and implanted lenses. "He realized that the glasses were surgically inset, sealing her sockets. The silver lenses seemed to grow from smooth pale skin above her cheekbones, framed by dark hair cut in a rough shag. The fingers curled around the fletcher were slender, white, tipped with polished burgundy. The nails looked artificial." (Gibson 2016, p. 29) For Haraway, there are several ways to portray a cyborg; one which is a cybernetic organism, second, a hybrid of machine and organism and finally that cyborg is both a social and fiction reality. "A cyborg is a cybernetic organism, a hybrid of machine and organism, a creature of social reality as well as a creature of fiction." (Haraway, 2016, p. 5) Haraway argues that cyborgs are defined as hybrids of machine and flesh merging together to create one unit which is neither completely human nor completely machine but a combination of both. For example, in Gibson's *Neuromancer*, cyborg is portrayed in a different manner through Molly and Case. Case is portrayed as human, although his body is enhanced with advanced prosthetics even his brain is upgraded, because he has freewill and his mind is not tempered, he is not considered a cyborg. Whereas Molly is not able to think like a human being and has lost her ability to control her mind, she is portrayed as a cyborg. Molly wants to take Case to meet with her employer; "You, One live body, brains still somewhat intact, Molly, Case. My name's Molly. I am collecting you for the man I work for. Just wants to talk, is all. Nobody wants to hurt you." (Gibson, 2016, p. 29) Molly calling Case, "One live body" is another point that is implying Case is not yet posthuman, and not a cyborg because he does not have any modifications to his biological body, and

his mind is intact, it is not manipulated by advanced technology so he is able to think freely. For Hayles, “As I have repeatedly argued, human being is first of all embodied being, and the complexities of this embodiment mean that human awareness unfolds in ways very different from those of intelligence embodied in cybernetic machines” (Hayles, 1999, pp. 283-284) The concept of posthuman should not be stripped out of the human mind and that trying to separate mind and biological body is futile since the two are inseparable. The biological body of human will always contain the mind, similar to Gibson’s portrayal of posthuman and cyborg, if the mind is not manipulated that person or being is not a cyborg or posthuman but just a human. Case’s wish for existing in solely in virtual reality is rather difficult from Hayles’s perspective because to Hayles, data and information are already abstract but she is unsure how a human consciousness and mind can transfer fully into data or virtual reality. She argues that it is uncertain if a human mind can be fully abstract.

Molly wants to take Case to meet her employer, a mysterious figure called Armitage. Armitage is an ex-military, shadow operative in an operation called Screaming Fist. Armitage claims that he survived from the operation. “That isn’t true. One unit made it back to Helsinki, Case.” (Gibson, 2016, p. 32) However, it is unknown how Armitage managed to get out of the operation since the military operation was a complete disaster and the Russians knew about it, ambushing and killing every operative except for Armitage. Molly takes Case to a Hilton Hotel, where they meet with Armitage. Armitage tells Case that his addiction and behavior will get him killed soon. “We’ve built up a detailed model. Bought a go-to for each of your aliases and ran the skim through some military software. You are suicidal, Case. The model gives you a month on the outside. And our medical projection says you will need a new pancreas inside a year.” (Gibson, 2016, p. 33) Armitage offers Case a deal; “What would you say if I told you we could correct your neural damage, Case? Armitage suddenly looked to case as if he were carved from a block of metal; inert, enormously heavy. A statue. He knew now that this was a dream, and that soon he’d wake. Armitage wouldn’t speak again. Case’s dreams always ended in these freeze-frames, and now this one was over.” (Gibson, 2016, p. 33) Case is astonished by Armitage’s figure and thinks he is having another hallucination, but later on realizes that Armitage is very much real and listens to his offer. Case’s healing process is rather different from a normal surgery; “Cold steel odour. Ice caressed his spine. Lost, so small amid that dark, hands grown cold, body image fading down corridors of television sky. Voices. Then black fire found the branching tributaries of the nerves, pain beyond

anything to which the name of pain is given..." (Gibson, 2016, p. 36) The healing process of Case is portrayed like if it was a repair of a machinery. His healing process is not biological but rather artificial. When Case claims that his back hurts after the surgery; "That's where they replaced your fluid. Changed your blood too. Blood cause you got a new pancreas thrown into the deal. And some new tissue patched into your liver. The nerve stuff, I dunno. Lot of injections. They did not have to open anything up for the main show." (Gibson, 2016, p. 37) Referring to a change of fluid, a newly advanced pancreas and liver, Case implies becoming posthuman because with his new features Case is not able to use excessive drugs without harming his body.

'Wasting your time, cowboy', Molly said, when Case took an octagon from the pocket of his jacket.

'How's that? You want one?' He held the pill out to her.

'Your new pancreas, Case, and those plugs in your liver. Armitage had them designed to bypass that shit.' She tapped the octagon with one burgundy nail. 'You're biochemically incapable of getting off on amphetamine or cocaine.' (Gibson, 2016, p. 42)

However, the new features Case has because of his surgery will help him overcome his addiction to drugs, he did not want this to happen. He loved the high and the numb feeling the drugs gave him. Since Case is an addict he is not happy with the new modifications he has. This also foreshadows that Case will not be happy with the posthuman attributes that he might and will receive throughout the story. Although he desires to become posthuman by leaving his biological body behind, when the opportunity arrives and his wishes come to reality, he is not grateful for them. In his article, Olivier Dyens also argues as follows,

Through its "natural" over-materialization, the cyborg questions both the fundamental characteristics of what it means to be human and the boundaries of that same humanity. The cyborg is thus an essential concept, suggesting both a representation adapted to technoculture, and the "end" of organic identity. The idea represented by the cyborg is not simply that of the amalgam or entanglement. The cyborg suggests a fundamental, but certainly definitive change in representation, for if one uses the model of the cyborg, one must then abandon the classic biological model (since the cyborg is founded on the idea of fusion, where biology and technology are inseparable from one another). Using the model of the cyborg, the human becomes an Other. (Dyens, 2000, p. 7)

The concept of cyborg challenges the concept of human, throughout Case's journey, he desires to get rid of his biological identity and achieve posthuman identity. Case ultimately wants to kill his biological, organic identity and stay only in the virtual realm of the cyberspace, however he later realizes that without his biological identity, his mind is also non-existent. According to Dyens, the concept of cyborg endangers the concept of individual identity. For Gibson's *Neuromancer* this is correct, because for Case after he becomes a cyborg because of Armitage, he loses both of his identities, posthuman and biological because Armitage is able to alter and manipulate both of them thanks to the poison he admitted into Case's system. Thus, in the process Armitage shatters Case's desire to be able to obtain freedom within the cyberspace again and by doing so Armitage holds the strings of Case's identity and reality. Case's identity formation process is on a halt during this chapter and scene because Armitage's posthuman attributes are overpowering Case's fragile human identity due to him being in a constant loop between two identities and realities and not having a stable true self. Gibson adds a weakness for every future he adds in order to boost the importance of human, posthuman identity combination. Gibson also creates the two main characters dependent on each other so that biology and technology can meet and work together to survive. Gibson chooses to combine the two identities together and refuse to adapt to the norms of posthuman identity. Hence the combination of both posthuman and human is a necessity for survival within the dystopian environment of Gibson's *Neuromancer*.

The environment surrounding *Neuromancer* is so virtual and artificial that there is no natural value left behind. Humanity has collapsed due to mass use of advanced technology and people became numb after abusing the said technology. Thus, Case and Molly want to run away from this decaying environment, Case runs off to the Matrix where he feels safe and powerful and Molly upgrades her body to perform efficiently and to survive through the environment. The duo is separated into mind and strength; Molly's intellect is weaker than Case's. On the other hand, her physical strength is way more powerful than Case's due to Molly's technological advancements. Molly being not so bright, is not reliable mentally is or can be easily manipulated by a superior posthuman being such as an AI, cyborg or android. On the other hand, Case's mind is really strong and is reliable against such posthuman entities due to Case preserving his biological mind, it is harder and more difficult to manipulate or overpower. Therefore, Case's brain functions normally and he is smart as well as his mind is intact and it is impossible to manipulate his consciousness or

mind. Gibson combines the human and posthuman so that they can survive together in his dystopian world.

Gibson builds into his text a self-conscious awareness on the part of Case that he rejects the “meat” emotions of love, attachment, and bodily pleasures; and the Case-Molly partnership is deliberately set up as a mind-body combination. Even as he sneers at “meat” technologies, Case is fascinated, in fact seduced, by the way Molly moves, and by her unfathomable survival instinct. Furthermore, the fact that Gibson’s Case literally dies, flatlines, when he is in cyberspace makes Case’s death-wish very explicit. (Zwaan, 1997, p. 463)

Case’s wish of only existing in the cyberspace also enforces Case’s suicidal thoughts because him only existing in the cyberspace means that his biological body, his flesh prison is destroyed. After his surgery, he is again able to access his long lost reality and identity that has been waiting within the cyberspace. Thus, his desire for flattening is postponed. Flattening means to biologically die, and solely exist within the cyberspace, becoming a code within the system and float like the abstract information that surrounds the cyberspace. In order to flatline, one must completely get rid of their biological identity, body and mind. After Case’s surgery Molly and Case have sex, and the occasion is portrayed vividly and unusual;

Now she straddled him again, took his hand, and closed it over her, his thumb along the cleft of her buttocks, his fingers spread across the labia. As she began to lower herself, the images came pulsing back, the faces, fragments of neon arriving and receding. She slid down around him and his back arched convulsively. She rode him that way, impaling herself slipping down on him again and again, until they both had come, his orgasm flaring blue in a timeless space, a vastness like the matrix, where the faces were shredded and blown away down hurricane corridors, and her inner thighs were strong and wet against his hips. (Gibson 2016, p. 38)

Gibson portrays their intercourse vividly in order to further enforce Case’s lust for technology and his technofetishism, although Case considers sexuality as the part of his biological identity, having sex with a cyborg whom is technically a machine is normal even extremely pleasurable for Case. “Case compares the orgasm he has with Molly to the ecstasy provided by the matrix.” (Fernbach, 2000, p. 245) Case’s value and love for his virtual, technological identity is so strong that even the most primal instinct, breeding, is intertwined with technology. Case cannot even imagine a life, or a moment without thinking about the Matrix or his virtual self. During the scene with Molly, Case imagines

about the Matrix as in if he was having intercourse with the Matrix itself, his sexual desires have become abstract as well as the line between his two identities. As Fernbach argues, “Ironically, in cyberpunk fiction the fantasy of abandoning the body is often the one in which sensations of pleasure are most heightened. The eroticization of the technological and the very sexual enjoyment evident at the male-computer interface belies that body’s constructions as “meat” to be transcended in the all-mind of cyberspace.” (Fernbach, 2000, p. 244) That is the first time Case was able to match the excitement of how the cyberspace makes him feel when he jacks in to it. Case’s desire to leave his biological body behind is also his desire to get rid of his lust for technology because when he is one with the abstract data, he will not be dependent on technology again, he will be the technology.

Previously Armitage’s intentions on why he chose Case to heal, and improve for his cause was unclear and rather suspicious because Armitage could have done so much more with the money he spent on Case. Both Case and Molly had no idea of the motives Armitage had and when Case starts to get suspicious he seeks guidance from Molly;

“Look, Case, I been trying to suss out who it is backing Armitage since I signed on. But it doesn’t feel like a zaibatsu, a government, or some Yakuza subsidiary. Armitage gets orders. Like something tells him to go off to Chiba, pick up a pillhead who’s making one last wobble through the burnout belt, and trade a program for the operation that’ll fix him up. We coulda bought twenty world class cowboys for what the market was ready to pay for that surgical programme. You were good, but not that good.” (Gibson 2016, p. 57)

Molly claims that Armitage is just another employee of someone or something larger, but claims that it is not a corporation nor a governmental facility or the military for instance. However, she is uncertain about how and why Armitage chose Case for this particular mission. When Armitage arrives to speak with Case and Molly, Case starts to talk about his new features and how he did not like or ask for them. Case’s arrogance annoys Armitage and Armitage says;

‘You are a lucky boy, Case. You should thank me.’

‘Should I? Case blew noisily on his coffee.’

‘You needed a new pancreas. The one we bought for you frees you from a dangerous dependency.’

‘Thanks, but I was enjoying that dependency.’

‘Good, because you have a new one.’

‘How’s that?’ Case looked up from his coffee. Armitage was smiling.

‘You have fifteen toxin sacs bonded to the lining of various main arteries, Case. They are dissolving. Each one contains a mycotoxin. You are already familiar with the effect of that mycotoxin. It was the one your former employers gave you in Memphis.’

‘You have time to do what I am hiring you for, Case, But that’s all. Do the job and I can inject you with an enzyme that will dissolve the bond without opening the sacs. Then you will need a blood change. Otherwise, the sacs melt and you are back where I found you. So you see, Case, you need us. You need us badly as you did when we scraped you up the gutter.’ (Gibson, 2016, pp. 51-52)

Armitage makes his intentions and plan clear when he wants to use Case as a pawn for his upcoming mission. Armitage takes the control of Case’s biological body and ultimately by claiming his body, Armitage is able to control Case’s mind too because without his body, his mind cannot survive as well. Thus, Case has to listen to Armitage’s orders to survive. As previously mentioned, Armitage is holding the strings of Case, and his identity, Armitage is able to control Case as a puppet because Case desires to obtain his freedom within the cyberspace and is willing to do anything to gain it back, thus Case’s greed is again causing problems for his identity formation process. Although Case thinks that he has reclaimed his identity as a console cowboy, as a hacker again, because Armitage is the one who has created this new hacker identity, Case yet again is unable to form his own identity and is still under the influence of a posthuman entity. He is able to access to The Matrix soon but he will not be able to flow through it as he wishes. Even his virtual reality is in the hands of Armitage now. After Case learns about Armitage’s true intentions Molly suggests that Case should look into Armitage and learn about his background and tells him what she knows about Armitage so far; “For starters, nobody named Armitage took part in any Screaming Fist. I checked. But that does not mean much. He does not look like any of the pics of the guys who got out. She shrugged. Big deal. And starters is all I got. But you are a cowboy, aren’t you? I mean, maybe you could have a

little look around.” (Gibson, 2016, p. 58) However, Case is scared that Armitage would kill him if he finds out, he still decides on listening to Molly’s advice. Meanwhile Armitage finally reveals their first mission; they must steal Case’s mentor Dixie Flatline’s ROM (Read only memory that stores constructs like Dixie’s) module which has Dixie’s consciousness saved in it. The ROM is located in a corporation facility called Sense/Net. The duo will work with another mercenary crew named the Panther Moderns. “The Panther Moderns differ from other terrorists precisely in their degree of self-consciousness, in their awareness of the extent to which media divorce the act of terrorism from the original sociopolitical intent.” (Gibson, 2016, p. 66) They are considered to be terrorists because of their random acts of violence. However, they do have norms and values that differ them from the common understanding of terrorism. Panther Moderns are a youth subculture located in The Sprawl, their leader is a man called Lupus Yonderboy. They are using high technological tools and they have polycarbon suits that can make them invisible. For Case “The moderns, he’d decided, were a contemporary version of the Big Scientists; The Moderns were mercenaries, practical jokers, nihilist technofetishists.” (Gibson, 2016, p. 66) It is ironic how Case is able to call someone else a technofetishist while he is the one with the huge addiction and lust towards technology and disembodiment. Hence the Moderns are the perfect crew for a diversion. While the other crew creates a diversion Molly will break into the facility while Case hacks the facility’s systems. Molly managed to obtain Dixie’s ROM from the facility. After the heist Armitage argues with Yonderboy because Armitage claims that Yonderboy let thing go out of control and created havoc. Yonderboy claims that havoc and chaos is their culture; “That is our mode and modus. That is our central kick. Your woman knows. We deal with her. Not with you, Mr Who.” (Gibson, 2016, p. 77) Yonderboy does not trust Armitage because he does not know who Armitage is, he does not have a stable identity hence Yonderboy prefers to work with Molly whom has a more stable identity. Before leaving Yonderboy leaves Case a message containing the name of Wintermute. After hearing the message from Yonderboy, Case begins to further research Armitage’s background and find out that his former identity was Colonel Willis Corto and he indeed was part of the Screaming Fist operation he was the only survivor and was seriously injured after the operation. “He’d need eyes, legs, and extensive cosmetic work, the aide said, but that could be arranged. New plumbing, the man added, squeezing Corto’s shoulder through the sweat-damp sheet.” (Gibson, 2016, p. 92) This scene shows how Corto lost his biological body and gained a new identity as a cyborg called Armitage, whom is later realized by Case and

Molly with the help of The Finn who is a “fence, a trafficker in stolen goods, primarily in software” (Gibson, 2016, p. 82) and a close friend of Molly’s; to be manipulated by the AI called Wintermute. Later on it is revealed by The Finn that Wintermute is a powerful AI built by the Tessier-Ashpool SA. “Wintermute is the recognition code for an AI. I’ve got the Turing Registry numbers. Artificial Intelligence.” (Gibson, 2016, p. 82) Tessier-Ashpool SA is a wealthy industrial shadow corporation hidden behind a law firm, which is founded by Tessier and Ashpool families and they are controlling the field of AI with their wealth. They have built Wintermute to have super intelligence but they also restricted it severely so that it could not use its full potential. The information of Armitage being a puppet of a superior AI is significant because Case realizes that there will always be a superior being behind everything. As Sarah Brouillette argues;

[T]he privatized space of corporate power and the public space of daily life—are thus structurally dependent on each other in crucial ways. In Case’s world, corporate technologies disseminate among the criminal underclasses because the owners of those technologies can usurp the experimentation that ensues. Case and others like him can usurp the powers of the corporate elite only within the bounds of that elite’s dependence on the bodies and minds of its underclass others.” (Brouillette, 2002, p. 204)

The government supported corporations such as the Tessier Ashpool SA and they are the cause of corruption and extreme discrimination within the society. As well as these companies are forming the class slices within the society by dividing them according to their own values and norms and then feeding those slices into bigger parts so that the line between the classes become severe. These companies are aiming to obtain cheap labor from people whom lost their jobs, their meaning or their identities. At first glance the companies that provide work to such people could seem efficient and honorable but the twist is that the companies are the ones that create the issue of unemployment at the first place by the use of advanced technology they automate everything thus creating a massive backlash to the industrial workspace. Thus they use these people as modern day slaves and control the whole society within the city.

Case had always taken it for granted that the real bosses, the kingpins in a given industry, would be more and less than people. He’d seen it in the men who’d crippled him in Memphis, he’d seen Wage affect the semblance of it in Night City, and it had allowed him to accept Armitage’s flatness and lack of feeling. He’d always imagined it as a gradual and

willing accommodation of the machine, the system, the parent organism. It was the root of street cool, too, the knowing posture that implied connection, invisible lines up to hidden levels of influence. (Gibson, 2016, p. 225)

The realization of Armitage being a pawn of an AI is rather significant for Case because he further realizes the importance of his biological identity. Although Armitage seems very strong from outside with his posthuman identity and cyborg features because he has no biological features left within his body he is easily manipulated by a superior AI hence this enforces the previous argument of biological identity being a necessity for the posthuman identity's survival. Before this essential scene Case always believed that his biological body was a prison for his mind and would do anything to get back on the cyberspace hence the reason why he jumped directly on the deal that Armitage has offered. However, the hidden, shadow AIs and corporations are controlling the identity and individual within Chiba Japan. In addition to that Case always knows that there was a stronger figure which controlled the bosses that tortured him in the past and in the present. Timo Siivonen argues, "Cybernetic organisms are formed also through the blending of religion and technology or through the blending of art and technology." (Siivonen, 1996, p. 228) Case sees AIs, advanced technology and posthuman identity as a religious concept. The cyberspace is his church where he feels safe and in presence of the greater power he claims that controls the society and him finding out that Armitage is controlled by Wintermute further empowers this perspective. Cyberspace has a lot of different meanings for Case, virtual reality, virtual identity where he feels safe and powerful, religious ideology which he portrays through advanced technology and cyberspace. However, this behavior only separates his identity and reality into two.

The concept of Cyberspace is causing people to have two separate identities and realities within the *Neurmancer's* society. The cyberspace provides people to access The Matrix where the information and data is abstract and flowing without a start or an end. Virtual reality and identity became more important and more valuable to the society within Gibson's *Neuromancer*. "When Gibson represents identity in cyberspace, however, it becomes clear that cyberspace can exploit fundamental ambiguities in the agency implied by these narratives to complicate stereotypes and to contextualize discourse." (Punday, 2000, p. 204) Their addiction to technology blurs their vision on how the real life actually continues without them realizing. For instance, Case wants to get rid of his biological body

and wants to strip himself from the pleasures of the “meat” like feeding and breeding. Thus his understanding of transcendence is through merging with cyberspace and fully exists within the virtual reality of cyberspace. Therefore, Case values his virtual identity more than his true, biological identity, but when he is faced with a great danger he is defensive and is in fear of losing his biological identity. Thus he wants to preserve his biological body since he has realized that the only cover and shell that can accurately preserve a biological mind is the biological body itself. He realizes that without his biological body, his mind cannot stay alive. Katherine Hayles argues that;

Case, the computer cowboy who is the protagonist of *Neuromancer*, still has a physical presence, although he regards his body as so much "meat" that exists primarily to sustain his consciousness until the next time he can enter cyberspace. Others have completed the transition that Case's values imply. Dixie Flatline, a cowboy who encountered something in cyberspace that flattened his EEG, ceased to exist as a physical body and lives now as a personality construct within the computer, defined by the magnetic patterns that store his identity. (Hayles, 1999, p. 36)

Case is not happy with his life, he wants to get rid of his flesh and ascend into abstractness of cyberspace because he does not feel like a human within his reality Case wants to dehumanize himself in order to feel more human within the virtual reality. However, when Case finds Dixie and has a conversation with him;

‘Remember being here, a second ago?’

‘No.’

‘Know how a ROM personality matrix works?’

‘Sure, bro, it’s a firmware construct.’

‘So I jack it into the bank I am using, I can give it sequential, real time memory?’

‘Guess so,’ said the construct.

‘Okay, Dix. You are a ROM construct. Got me?’

‘If you say so,’ said the construct. ‘Who are you?’

‘Case.’

‘Miami,’ said the voice, ‘joeboy, quick study.’

‘Right. And for starts, Dix, you and me, we are gonna sleaze over to London grid and access a little data. You game for that?’

‘You gonna tell me I got a choice, boy?’ (Gibson, 2016, pp. 88-89)

Case realizes that living like Dixie is rather insignificant, more vulnerable and weak, because although Dixie was one of the best hackers of his time, cannot even remember the conversation they had ten seconds ago because Case had turned off his stream and turned it back on. However, he is able to recall to past events like how he met Case and who Case is. Dixie’s whole identity is gone, he has become an abstract source of data which can only perform basic things and has no control over what he does or where he goes, ultimately Dixie is dead and only a copy of his consciousness is still present. He asks Case if he has a choice, and obviously he does not because he has no biological body that can sustain and vessel his mind hence he has indeed managed to do what Case wished for and became posthuman but Case realizes that this way of living is not efficient “It was disturbing to think of the Flatline as a construct, a hardwired ROM cassette replicating a dead man’s skills, obsessions, knee-jerk responses.”(Gibson, 2016, p. 86) Case’s addiction to cyberspace blurred his reality and Dixie’s status was an awakening moment for Case. In his article, Ollivier Dyens argues that; “Because of technology, the models of the world we now create are less and less grounded in human terms. And so it becomes increasingly difficult to define life, intelligence, consciousness, and what it means to be human in a stable way. Faced with this phenomenon, the living body no longer has an absolute identity.” (Dyens, 2000, p. 4) The advanced technology allows people to access someone else’s mind. RAM and ROM drives are acting as flash drives for memories and consciousness. It is ironic how Case desires to become a construct, an abstract image of his real self, a virtual identity because he believes that in virtual reality he is stronger and more free, claiming that his biological body is weak and fragile. Case’s desire for breaking free from his biological body, from his flesh cell is caused by his technofetishism rather than his desire for freedom and power.

Later on Armitage, unaware of the investigation Case and Molly conducted, starts the second phase of their shadow mission. The team goes to Istanbul, Turkey to find a man called Peter Riviera. Riviera is a skilled thief who has cybernetic modifications to his body such as holographic implants that give him his ability of creating horrific illusions. Case’s research reveals that Tessier-Ashpool family has created Wintermute as a super AI entity for unknown reasons however Wintermute is not the only one that has been created.

However, Wintermute being a super entity passed its limitations and created the identity of Armitage to serve as a foot soldier. The identity of Armitage for instance has been created by Wintermute to serve and Wintermute is the one who gathered the team for the heist, hence Wintermute also manipulated Case and Molly throughout the story, turned Case into a cyborg during the process. The identity of Armitage has been created by Wintermute to serve and Wintermute is the one who gathered the team for the heist, hence Wintermute also manipulated Case and Molly throughout the story, turned Case into a cyborg during the process. Wintermute's true intention is later revealed that it desires to merge in with its other half, Neuromancer and become an unstoppable force. Wintermute desires to combine its consciousness with Neuromancer's in order to achieve its creation purpose, becoming a hyper intelligent, self-aware entity which is beyond any human or creation made by human, hence to become the biggest and strongest posthuman entity. However, Neuromancer is rather different from Wintermute, Wintermute wants to dominate, cease and control the masses however Neuromancer is innocent it portrays itself as a child and talks about the meaning of its name;

“Neuromancer,” the boy said, slitting long gray eyes against the rising sun. “The lane to the land of the dead. Where you are, my friend. Marie-France, my lady, she prepared this road, but her lord choked her off before I could read the book of her days. Neuro from the nerves, the silver paths. Romancer. Necromancer. I call up the dead. But no, my friend,” and the boy did a little dance, brown feet printing the sand, “I am the dead, and their land.”
(Gibson, 2016, p. 270)

Neuromancer wants Case to get rid of his body and emerge into the Matrix, be abstract and live within his virtual identity because Neuromancer claims that its immortality. However, Case knowing from experience that he needs his biological body to survive as well does not fall for this and refuses Neuromancer's ideology. However, he still wants to reunite the two AIs, Gibson portrays the two AIs as two separate parts of a biological human; “Wintermute was hive mind, decision maker, effecting change in the world outside. Neuromancer was personality. Neuromancer was immortality.” (Gibson, 2016, p. 295) Wintermute symbolizes the brain, intellect and improvement that human mind can achieve whereas Neuromancer symbolizes the biological human body and mind the personality trait comes from Neuromancer's innocence which is similar to the biological body portrayed in the story, Wintermute wants to get rid of Neuromancer's innocent traits like Case wanting to get rid of his biological body. The two AIs also

symbolize the progress of Case; Wintermute portrays Case at the beginning of the novel, smart, reckless and trying to get rid of his flesh, personality in order to achieve greatness within the cyberspace via creating a virtual identity. On the other hand Neuromancer portrays Case at the end of the story; innocent, determined and Case has realized that the biological body is the only vessel, only shell that can protect the mind hence both mind and body should be kept together to achieve greatness this further enforces the idea of posthuman and human concepts should be intertwined in order for reality and identity to have a place within future dystopian settings. Zwaan also adds that;

In Gibson's text, this is a reference to the "reconstruction" of biological into artificial "mind": the "Dixie Flatline" is the "downloaded" mind of what used to be a real person: and Neuromancer is itself a scientifically produced artificial intelligence. These beings are "written" or constructed as data entry, but there is nevertheless something prior to the construct, namely the biological entity, as well as a scientific principle involved in its creation. (Zwaan, 1997, p. 464)

Throughout the story of *Neuromancer* the concept of human, identity, individualism, biological body, virtual body and identity are in constant conflict. Case's desire is ultimately a conflict between a choice of biological, natural identity and posthuman identity. Ironically while Case is trying to select an identity in between biological and posthuman, his process and ideology is equal to a loss of identity. Case becoming an abstract construct would end up with him losing his identity like Dixie had become; no choice, no freewill and dependent on another person or AI to sustain "life".

Wintermute being kept in the families' villa called Villa Straylight which is located in a space habitat for the wealthy, it is unable to do it alone hence it gathered the crew and created Armitage. In the second phase of the heist, Case is tasked with hacking into the software barriers while Riviera tries to seduce and take the Turing lock and the password from Tessier-Ashpool's leader's frozen daughter clone called 3Jane. A fight breaks out as Case is arrested by police, Wintermute kills the police to free Case but during Wintermute's attempt to manipulate the casino's guards to kill the police, it loses the track of Armitage and Armitage regains his consciousness and identity as mind shattered Corto, but is killed by Wintermute. "Armitage is dead." "Armitage never existed, more to the point, but the news hardly comes as a shock." "Wintermute killed him. He's in orbit around the spindle." (Gibson, 2016, p. 274) Later on Riviera betrays the crew and with Jane

captures Molly, but Case follows her trail with the help of his pilot friend Maelcum. Neuromancer on the hand tries to trap Case in cyberspace and wants to turn him into a construct. It tries to convince Case to stay by showing Linda Lee, Case's ex girlfriend within the construct so Case would stay there. "They were there by the edge of the sea, Linda Lee and the thin child who said his name was Neuromancer. His leather jacket dangled from her hand, catching the fringe of the surf." (Gibson, 2016, p. 270) but Case is able to escape from flatlining/killing himself within the construct thanks to Maelcum giving him an overdose of drugs which is able to surpass Case's new enhanced liver and pancreas. Later on Case confronts Riviera and 3Jane, Riviera tries to kill him but 3Jane betrays Riviera and saves Case. Reunited with Molly, Case, 3Jane and Molly open the locks completing the mission. He later finds out that Dixie's construct was wiped clean;

'Where is Dixie? What have you done with the Flatline?'

'McCoy Pauley has his wish,' the boy said, and smiled.' His wish and more. He punched you here against my wish, drove himself through defences equal to anything in the matrix. (Gibson, 2016, p. 286)

Dixie managed to achieve what Case always wished for, complete existence in the Matrix. However, his biological existence is completely deleted, his reality and identity is completely deleted and he is only a data flow within the matrix now. Case realized that this was not how he wanted to live long ago. At the end Wintermute unites with Neuromancer and merge into the super entity it desired since the beginning. Case's body is cleared from poison and is paid a lot of money for his work. "Wintermute had won, had meshed somehow with Neuromancer and become something else." (Gibson, 2016, p. 294) at the end of the novel Case mocks the merged Neuromancer and Wintermute asking; "So what's the score? How are thing different? You running the world now? You God?"(Gibson, 2016, p. 296) Case clearly ignores the new identity that has been created from the merge of Neuromancer and Wintermute, he does not accept the power or control that it claims it has over the society or the individual, at the end Case managed to create a solid identity for himself via fighting against the ideology that he had at the beginning which was to adapt a virtual identity that only existed within the cyberspace but during his journey he realized that biological body is as important as the mind. Hence Case changed his view he had on his flesh, instead of seeing it as a prison he began to see it as a shell, as a cover for his

mind and realized that to achieve true identity, he had to combine both his biological and posthuman identities together.

Case's identity formation process started with the conflict between his biological identity in which he identified as a low level hustler who has a weak and fragile biological body due to drug abuse and excessive cyberspace and advanced technology exposure. On the other hand, his posthuman identity which was in the virtual reality of the matrix where he identified as one the best console cowboys, hackers, of his era. He felt powerful, complete and free within the cyberspace and desired to fully ascend into the cyberspace by leaving his biological body/ identity behind and merge into the cyberspace solely existing in the matrix. However, through his journey he witnessed the weaknesses of only having a posthuman identity. The characters like Molly, Dixie and Armitage showed that existing only with posthuman identity is way more fragile than having to keep the biological identity and biological mind. In molly's case, she was very strong physically but lacked the intellect and was easily manipulated by a superior entity. Dixie became a ROM drive which is close to what Case desires at the beginning, Dixie exists only in the virtual world but is not free, he is dependent to someone or something to turn him on in order to "live" or process. He has no biological identity but is lost between life and death because of this choice. Case mocking the newly merged wintermute/neuromancer is ironic because as mentioned earlier the two AIs symbolize Case's identity growth through the story and him mocking the merge of the AIs to become one, and exists within the matrix as Case's desire at the beginning however now he is mocking asking if Neuromancer and Wintermute had become God or if it was ruling the world now. Case realized the existing in the matrix solely had no meaning and efficiency at the end. Case however does not want to live between the thin line of life and death, he does not want to be lost within time and space but he wants to exist in a free and abstract matter. However, he realizes that is not possible, that he needs to combine both his biological body, his biological identity and his virtual, posthuman identity together to achieve greatness and survive against all odds of life.

CONCLUSION

This study has examined two dystopian novels through how the novels depict the identity formation process of the characters in the light of posthuman theory. Through the analysis of the use of dystopia, posthuman, human, dehumanization, artificial intelligence and virtual reality concepts this study analyzed Philip K. Dick's *Do Androids Dream of Electric Sheep* and William Gibson's *Neuromancer*. These novels are selected because of their significance within the dystopian literature and due to their similarities in describing the posthuman entities within dystopian culture as well as their similar process of applying identity to their characters. In order to understand and analyze how these concepts are portrayed within the novels, this study used mainly Katherine N. Hayles's and Donna Haraway's theories about embodiment, cyborg and their views on what effects the futurist advanced technology might have over the human identity and reality. This study also used several other theorists such as Cary Wolfe, Rosie Braidotti to name a few, for their insights about the identity formation, and portrayal within these novels. In addition, in order to understand the novels better this study also contains brief background information about the authors and the novels.

In both *Do Androids Dream of Electric Sheep* and *Neuromancer*, there is a clear class discrimination which effects the formation process of identity. In Philip K. Dick's *Do Androids Dream of Electric Sheep*, the story portrays a dark setting of a dying earth with many animals extinct and humanity in crumbles. The story provides two separate protagonists, two separate perspectives and two separate ways of achieving true identity. In Dick's novel the main obstacles in the formation process of identity are status through animal ownership, intelligence decided by an IQ test, a test called Voigt- Kampff, which tests the empathy and decides whether or not the individual is an android or a human and also a fake religion which manipulates the whole American society which gets exposed to another AI surveillance by a TV show. These tests create the discrimination within the society. The unintelligent, old and useless people are named "Chickenheads" and are isolated from the society. On the other hand, in William Gibson's *Neuromancer*, being the founding father of cyberpunk literature, contains the main themes of and main features of the cyberpunk culture and applies these features via the use of dystopian elements. The characters portrayed within the novel such as cyborgs, AIs and super intelligent entities as well as mega corporations enforce this. The path to forming an identity is blocked by the virtual reality created within the cyberspace, the Matrix. Cyberspace creates a new setting

all by itself and provides a free data flow to whoever accesses the platform. However, the desire to exist within the cyberspace blurs the minds of the characters within the story, especially the protagonist Case. Within the novel, the class system is obviously discriminating, the society and the city is divided into layers, Night City contains the poor and weak whereas Tokyo Bay contains the powerful and rich. Hence the reason why most people within the Night City are addicted to the cyberspace where they feel more free and powerful and people within the Night City has no guarantee of living hence their desire of leaving their biological identity, their biological bodies are insignificant for them since they are already at risk. In addition to these, both novels argue about the technology's use on both good and evil, at one side people are able to go to space, colonize other planets and on the other side people are doomed because of the advanced technology. In both novels, technology brings laziness and an automated life style. Thus, because of technology, while the rich keeps on getting richer, the poor keeps on getting poorer because automation means lack of employment. Thus, in both novels, there is a criticism of modern day slavery. *Do Androids Dream of Electric Sheep* portrays modern day slavery from the second protagonist's, John Isidore's, perspective whereas in *Neuromancer* this is portrayed through Case's life.

In both novels the concept of reality is blurred for different reasons. In Philip K. Dick's *Do Androids Dream of Electric Sheep*, the concept of reality is blurred due to several advanced technological tools that are manipulating the society. Mood organ is the primary tool of manipulation. Through the use of this advanced technology people within the novel are able to alter their moods, ideas, feelings and emotions by simply dialing a code into the mood organ. Characters, such as the protagonist Rick Deckard, is addicted to the mood organ because he is unable to cope with his own reality and identity, he dislikes everything about his real life because he is dependent on the mood organ to progress through his life. On the other hand, his wife Iran hates the mood organ and wants to stay awake and face the problems life presents. However, she is also forced into using the technology by society and by Rick himself. Hence because of the social norms and pressure characters are yet again are unable to form their identities as they wish and are sharpened by external elements. The second tool that manipulates the characters while their attempt to achieve their identities is connected to the fake religion called Mercerism. Mercerism by itself is created by the sole purpose of manipulating and controlling the masses through media and religious values. Mercerism enforced the idea of merging into

one individual entity by the use of an advanced technology called the empathy box. Since the main distinctive feature that separates humans from androids is the lack of empathy the religion enforces people to use the empathy box to fill the lack of empathy by connecting them to each other. This creates a virtual, temporary empathy which results in a temporary identity and reality. Ultimately, by the use of these advanced technologies and manipulation tools Dick manages to change the concept of identity into a fluid and abstract concept. The characters within the story are not able to describe their identities without mentioning technology because they are intertwined with advanced technology at the beginning of the novel. However, throughout the novel they are able to separate their identities from the technology and gain empathy by natural paths, they gain their humanity back and stop their dehumanizing identities and realities to take over. The ironic part is that although Dick portrays the terrible effect of advanced technology such as manipulation, pressure and artificial realities, he also awakens and achieves the identities of the characters by the help of advanced technology yet again. In the story the manipulative fake religion, the mood organ, the empathy box and their effects on the society were exposed by another AI controlled TV show. On the other hand, in William Gibson's *Neuromancer*, the concept of reality is blurred by advanced technology. Yet, instead of manipulation tools there is a complete platform called Cyberspace which creates an artificial reality and people "jack" into it in order to access their virtual identities/avatars and roam around the virtual reality. The cyberspace is very much the same with 21st century metaverse. The issue this virtual reality presents is that people within the novel value their posthuman identity in the cyberspace more than they value their biological identity. The protagonist Case is one of those people and at the beginning of the novel he desires to get rid of his biological body and merge into the cyberspace by the means of solely existing within the Matrix. Thus the line between virtual reality and reality is blurred as well as the line between the posthuman identity and real identity is very thin and fragile. The events Case goes through during his journey resembles a sway between the lines of two identities and two realities which further implies the uncertainty of Case's identity and reality. Thus, the novel is portrayed and narrated from a dream type of state. This is similar to *Do Androids Dream of Electric Sheep's* mood organ and it also creates a virtual reality that blurs the reality and the identity of the characters as well as the manipulation created by the religion, both novels use these tools to control the society and shape their identities.

In both novels the concept of human is unusual, in *Do Androids Dream of Electric Sheep*, empathy is the only feature that separates humans from the androids. The only way to obtain empathy is described as owning a live animal. Thus, every person is bound to have a living animal in order to both prove that they are human and to feel human. However, this is later debunked through the novel as the characters within the novel attain empathy by natural means. In both novels, there is a portrayal of posthuman beings that are almost exactly the same with humans with very small differences. Although these creations are meant to solve the daily problems of consumer culture, existence, reality and identity, these creations add more to it. Dick purposely created the androids almost exactly the same as humans, physically and mentally. The androids are portrayed more humanly than the humans themselves. Because of the manipulation tools mentioned before such as the mood organ, humans lost their humanity and because of this dehumanization machines, androids have become more human. In addition, the main features of the androids as machines are that being emotionless, reactionless to certain events are features. However, the human characters within the novel also suffer from these issues. Thus, it is almost impossible to separate human and nonhuman from each other even with the tests provided within the novel. In *Neuromancer*, the concept of human is directly questioned and is portrayed through cyborgs and AIs, Case's desire to exist solely within the cyberspace and leave his biological identity behind is a symbolism of him wanting to dehumanize himself in order to achieve posthumanism. He later realizes that without biological identity and the body, he is unable to preserve his mind. Thus, he is unable to achieve posthuman identity. Both novels are not trying to boast or glorify the posthuman theory. In fact, they are enforcing the concept of humanity. The posthuman theory claims to be superior to human with the use of advanced technology and science. Within the novels *Do Androids Dream of Electric Sheep* and *Neuromancer* it is analyzed that posthuman characters and entities are unable to survive or overcome the biological human by themselves. Therefore, both Dick and Gibson are enforcing the idea provided by Hayles and Haraway which is that posthuman identity is inevitable. Such an identity is fragile and is not stable or complete enough to survive solely by itself because the biological identity is a necessity. Although posthuman is inevitable and human will eventually either be forced into evolving or will do it by preference, the human mind must be protected by all means, because the mind is the core value of humanity and in both novels this concept is enforced.

Through the use of these advanced technologies, both novels argue about the alienation created by the advanced technology and how this alienation causes fragmented identities. The formation process of identity in both novels are similar yet different in their own way, the obstacles portrayed through both novels are connected and intertwined with advanced technology. However, the way of the protagonist's use and overcome these obstacles differ from each other. In the beginning of both novels the characters were not able to define their identities without mentioning or connecting it with technology. Their adaptation and dependency on technology were shaping their identities and the misuse and abusive use of advanced technology also fed that dependency. In both *Do Androids Dream of Electric Sheep* and *Neuromancer* these dependencies and abuse creates a virtual, fake reality in which the characters create a fake identity for themselves in order to run away from their reality and their fabricated identities. However, while trying to run away from the fabricated identity they dehumanize themselves within the advanced technology. Thus, they also fabricate a fake identity for themselves. In short at the end of their formation process they realize that they have to combine both their posthuman identities and human identities together to achieve their true identities. Although human mind is capable of ascending into posthumanism, the human biological body is the only vessel, shell that can contain the mind hence like Katherine Hayles argues thus achieving true identity by solely posthuman or human identity is not possible within dystopian novels.

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