

**THE POSTHUMAN CONDITION: A COMPARATIVE STUDY OF KAZUO
ISHIGURO'S *NEVER LET ME GO* AND MARGARET
ATWOOD'S *ORYX AND CRAKE***

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ABSTRACT

Recently, numerous scientific and technological advances have taken place and the humanist attitude that *man is the measure of all things* has been challenged by the flourishing manifestations of trans-/posthumanism. Therefore, what it means to be human has been questioned by various theoreticians like Cary Wolfe, N. Katherine Hayles, and Donna Haraway. In this regard, concepts like Self/Other, human/non-human, body/mind are analysed anew in the framework of trans- and posthumanism. As part of dystopian literature, Kazuo Ishiguro's *Never Let Me Go* (2005) and Margaret Atwood's *Oryx and Crake* (2003) not only indicate a posthuman condition but also illustrate the question of identity regarding the characters. Consequently, this study discloses breaking points which involve issues of authenticity, othering, as well as identity explorations of the individuals based on post-/transhumanist theories and significant issues of the contemporary age. Besides developing self-awareness to gain individual autonomy, the subjects' ability to liberate themselves through the rejection of grand narratives is discussed with references to posthuman ethics in *Never Let Me Go* and *Oryx and Crake* in a comparative manner.

Key words: Kazuo Ishiguro, Margaret Atwood, metanarrative, othering, posthuman subject, posthumanism, self-awareness, transhumanism

ÖZET

Son yıllarda çeşitli bilimsel ve teknolojik gelişmeler meydana gelmiştir ve *insan her şeyin ölçüsüdür* fikrini savunan hümanist bakış açısına karşı trans-/posthümanist akımlar meydan okumaya başlamıştır. Üstelik insan olmanın anlamı, Cary Wolfe, N. Katherine Hayles, Donna Haraway gibi kuramcılar tarafından sorgulanmıştır. Bu noktada ben/öteki, insan/insan olmayan, beden/akıl kavramları trans-/posthümanizm çerçevesinde yeniden şekillenmiştir. Distopya türünün örneklerinden Kazuo Ishiguro'nun *Beni Asla Bırakma* (2005) ile Margaret Atwood'un *Antilop ve Flurya* (2003) romanları sadece insan sonrası durumu gözler önüne sermekle kalmaz, aynı zamanda karakterlerin kimlik sorununu da gösterir. Bu çalışma özgünlük, ötekileştirme, kimlik arayışı kavramlarını post-/transhümanist kuramlar ve dönemin öne çıkan meseleleri bağlamında değerlendirerek ana karakterlerin kırılma noktalarını inceler. Bireysel özerklik elde etmek için gerekli olan öz-farkındalığın kazanılmasıyla birlikte *Beni Asla Bırakma* ile *Antilop ve Flurya* romanlarındaki öznelerin üst anlatıları reddederek kendilerini özgürleştirmeyi başarıp başaramayacakları karşılaştırmalı olarak posthuman (insan sonrası) ahlak değerleriyle ilişkilendirilerek incelenir.

Anahtar kelimeler: Kazuo Ishiguro, Margaret Atwood, üst anlatı, ötekileştirme, posthuman özne, posthümanizm, öz-farkındalık, transhümanizm

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INTRODUCTION

As we move into a posthuman age where rapid changes in science and technology take place, certain notions regarding human nature have started to be questioned. Due to the progress in culture, philosophy, science, as well as ethics, challenges against the essence of humanity have increased, and the boundaries between human, non-human, and *posthuman* have been blurred by the developing approaches of trans- and posthumanism. Since both manifestations comprise similar areas of study, along with the investigation into what it means to be human in relation to humanism, the emergence of the terms overlaps, and a confusion concerning the terminology occurs. To clear this miscomprehension up, it must be noted that these terms refer to different concepts, but in the framework of *beyond humanism*, they are taken as movements having an affinity to each other, yet differentiating highly in what they stand for.

Being a significant genre, fiction carries a huge capacity, which includes a large extension of events with various characters that might be linked to technology. Since dystopia and science fiction indicate a possible future that projects the constant change in humanity, the issues concerning the progress can be materialized in them. At the same time, they contain the effects of technology as well as the interaction of humans with science. Concordantly, dystopia is considered to be a type of novel usually written by socially concerned writers who are dissatisfied with the current circumstances and it demonstrates a future which is worse than the present condition. Therefore, dystopian literature can be associated with science fiction. James E. Gunn describes science fiction as:

the branch of literature that deals with the effects of change on people in the real world as it can be projected into the past, the future, or to distant places. It often concerns itself with scientific or technological change, and it usually involves matters whose importance is greater than the individual or the community; often civilization or the race itself is in danger (Gunn, 1977).

With regards to post- and transhumanist concerns, science fiction represents an apocalyptic vision being a field exploring the essence of humanity, concept of the

posthuman, and transformations in society. It moves beyond the boundaries presenting a future full of enhancements. Hence, the interaction of humans with science and technology and the effects of this relationship on the planet as well as other beings gain a new meaning. Furthermore, this genre helps the reader to investigate points about what being human means signifying the end of human-centrism as one of the main subjects in posthumanist thinking. While talking about science fiction, Donna Haraway mentions:

Science fiction is generally concerned with the interpretation of boundaries between problematic selves and unexpected others and with the exploration of possible worlds in a context structured by transnational technoscience (Haraway, 300).

Moreover, in *A Cyborg Manifesto*, Haraway promotes the image of the cyborg as a metaphor related to humans. Defining the cyborg in multiple ways (a *cybernetic organism*, a hybrid of *machine* and *organism*, a creature of *social reality* and *creature of fiction*, *animal* and *machine*, *natural* and *crafted*), Haraway rejects the dualities between all kinds of mechanical and biological entities and offers a form of unity by concluding that we are all cyborgs. Here the cyborg motif becomes a tool to introduce the correlation of *problematic selves* and *unexpected others* in science fiction and is therefore broadly used by the authors who are interested in the representation of the future worlds.

In this respect, the distinction between trans- and posthumanism has to be emphasized. Transhumanism is regarded as a techno-optimist stance related to a radical change in the human. It allows the transformation of human beings with the use of growing technology. Therefore, this phenomenon includes the alterations of mental, physical, and intellectual capabilities of humans, and aims at improving the condition of human species biologically. Because these changes are connected to human enhancement, they reach a level turning people into the *posthuman*, which is the last stage of technologically transformed human being. Being other than human with new physical and cognitive qualities, a kind of evolution takes place, so this transitional human between the human and the posthuman is called the *transhuman*.

In other words, transhumanism, having optimism in it, works for human perfection liberating them from their limits such as aging and death. It looks for permanent solutions for diseases using scientific advances in neuroscience and genetics. Max More defines transhumanism as:

both a reason-based philosophy and a cultural movement that affirms the possibility and desirability of fundamentally improving the human condition by means of science and technology. Transhumanists seek the continuation and acceleration of the evolution of intelligent life beyond its currently human form and human limitations by means of science and technology, guided by life-promoting principles and values (More, 2011:137).

Moreover, transhumanism, through a positive attitude towards humanity is understood as a continuation of humanism. As Robert Ranisch and Stefan Lorenz Sorgner emphasize, “It embraces and eventually amplifies central aspects of secular and Enlightenment humanist thought, such as belief in reason, individualism, science, progress, as well as self-perfection or cultivation” (Ranisch & Sorgner, 2014: 8).

As a discourse continuing the ideas of humanism, this approach focuses on expanding the lifespan, and even goes further by establishing new life forms via nanotechnology, information technology, genetic engineering, and artificial intelligence, which might eliminate human weaknesses. Hence, concepts regarding this movement bare a utilitarian perspective making transhumanism an *intensification* of humanism (Wolfe, 2010). However, although transhumanism is a type of radical humanism focusing on the individual improvement, human reason, and better life conditions, it differs from humanism with regard to *progress*, and goes further by providing this progress with science and technology. It not only offers a transformation in human capabilities but also offers a change in the body. There is a quest for the posthuman condition. In *Transhumanism: Towards a Futurist Philosophy*, Max More explains the difference:

Humanism is a re-liberium or philosophy of life that rejects deities, faith, and worship, instead basing a view of values and meaningfulness on the nature of humans and their potentials given rationality and science. Transhumanism is

similar but recognizes and anticipates the radical alterations in the conditions of our existence resulting from various sciences and technologies such as neuroscience and neuropharmacology, nanotechnology, artificial ultraintelligence, space habitation, and so on (More, 1990:6).

In addition to all the benefits such as immortality and overhuman condition without any diseases, weaknesses, as well as aging, transhumanism contains ethical dilemmas, and deals with potential threats accompanied by technological advancement. Considering expanding lifespan of humans, certain questioning about overpopulation emerges. If humans start living a long life, the world may face a global disaster due to lack of resources. Therefore, it might lead to an ultimate end, namely, apocalypse. Furthermore, unless there are child bearing and death, human beings cannot develop themselves and transcend their human status. In this case, an ambiguity about whether they will face stagnation or not arises. Likewise, the problems regarding people who are wealthy emerge. If the rich have full access to technology, and other humans are deprived of its advantages, this can create reactions in the society. Here, one important issue is that when a part of the population receives the profit of genetic enhancement or intellectual augmentation, this may lead to inequality. It forces us to reconsider what being human means and the outcomes of the demarcation between the human and the posthuman in the transhumanist sense. What is more, moral implications about genetic manipulation applied to human species are brought into question. Nevertheless, on a broader perspective, transhumanists advocate a better future, and a human life that is in continual development.

Posthumanism, on the contrary, establishes itself as an umbrella term rejecting the ideas and values of humanism: It refers to a particular *post*-humanism, and transhumanist concerns might help us understand this “break with humanism”. In this approach, the construction of human is understood as hazardous, ideologically loaded, and even paternalistic. To give a specific example, paternalism refers to the intervention of a government or a person in another individual’s life against his/her wish by a claim that this individual needs protection or will be better off with their help. Since paternalistic attitude signifies manipulation, it disregards one’s rationality and choices. In other words, paternalism limits a person’s liberty and prevents his/her

autonomy to emerge. It even exploits and takes advantage of people's condition. In this sense, rather than demonstrating a more or less clear agenda like transhumanist thinking, there is complexity in posthumanism. Just as there is not a single humanism, which cannot be the only source of posthumanist reactions, there are various issues being discussed in this movement. What is accepted as binary oppositions by the Western tradition, such as body/mind, human/non-human, male/female, subject/object, or self/other is clearly neglected. However, it must be emphasised that not all criticisms are related to posthumanism. For instance, there are feminist, post-colonial, and animal studies having different theories, and including issues about man and woman, centre and margin, human and nonhuman. In this respect, the main concern in posthumanism, which might be the main cause of the miscomprehension between trans- and posthumanism, is the relationship of human beings with technology. When there is a discussion about the indicated topics, they might receive a posthumanist analysis due to emerging influences of science. Also, the terror of a posthuman future based on technological advancements can be brought into discussion in posthumanism. As N. Katherine Hayles points in *How We Became Posthuman* (1999), what is created as artificial beings can transgress the capacities of actual humans, and having greater skills due to their intelligence, they inflict fear in humans. Therefore, by means of ingenuity, these synthetic bodies might decentre human beings any time creating a type of horror in them which signifies a posthuman future.

With regards to transhumanism, both approaches focus on technology, and rely on the concept of the *posthuman*. However, for posthumanism, this notion gains a new significance. While discussing the utilisation of the motif about the posthuman in both trans- as well as posthumanism, Robert Ranisch and Stefan Lorenz Sorgner state a particular difference:

[...] in posthumanism the concept serves as a new label for a new narrative, which may replace that of "the human", rather than one for a radically enhanced human being. Transhumanism, on the other hand, is characterised by a straightforward affirmation of technological augmentations and visions of an enhanced posthumanity (Ranisch & Sorgner, 2014: 8-9).

In this respect, a new way of comprehending human subject beyond humanism emerges. Since posthumanism challenges a human-centred universe, posthumanists disregard Cartesian dualism like mind and body, and the foundations accepted by the Western culture. Although, like transhumanists, they aim at freeing human beings, they differ in the theoretical framework. As already mentioned, transhumanism focuses on the liberation of human beings from their physical limitations and the evolution of them into the posthuman by means of science and technology. Hence, it renews humanism. However, posthumanist design of freeing human is related to the attitude of liberating human species from the accepted notions of humanism that are considered to be wrong by posthumanist thinkers. Therefore, posthumanism is investigated as a criticism of humanism. Nevertheless, both movements agree that “human” in the humanist sense is outmoded, so they prefigure the end of human beings moving beyond humanism.

Since I have briefly discussed science fiction and dystopian novel as discourses compatible with trans- and posthumanist concerns, my aim for this study is to explore the *posthuman* condition. Therefore, at first, the roots of post- and transhumanist approaches as well as philosophical attitudes towards them shall be brought into discussion.

Then, I shall focus on Kazuo Ishiguro’s *Never Let Me Go* (2005) and Margaret Atwood’s *Oryx and Crake* (2003) in the context of trans- and posthumanism. Here, posthuman subjects based on the issues of othering, authenticity, self, and cloning are going to be presented. The moments the individuals have gained self-awareness to liberate themselves from metanarratives shall be stressed, thus whether the protagonists will transcend their condition (to be regarded as actual *human* in trans- and posthumanist sense) or not shall be discovered.

Lastly, I shall compare and contrast *Never Let Me Go* (2005) and *Oryx and Crake* (2003) with each other in relation to the posthuman condition.

1. THE ROOTS AND PHILOSOPHY OF TRANS- AND POSTHUMANISM

1.1. Transhumanism

Throughout the centuries, the concepts of perfection, and the ideas about human values have been discussed. Many thinkers have focused on the quest for immortality, and looked for solutions to heal incurable diseases, hence, all these tendencies have accelerated the process of progress.

In this respect, the word transhumanism has a complex origin. Nevertheless, contemporary transhumanists (Bostrom 2005, Hughes 2010, More 2013) point out that it has its birth in secular humanism and Enlightenment thinking. It is also a well-known fact that Dante in his *Divine Comedy* (1312) used the term “transumanare” referring to going beyond bodily limits to reach spiritual existence. In order to develop a consciousness which will result in the transformation of the protagonist, the poet introduces a journey motif to the reader, so at the beginning of this narrative poem, Dante finds himself in Inferno, then arrives at Purgatory that leads him to Heaven, which is the last station of his trajectory. Here, we understand that the word “transumanare” prefigures the use of transhumanism in the current sense. Due to the change in Dante’s condition, even though his arrival in Heaven to meet God differs from the transformation through technology, it signals transhumanist issues related to going beyond boundaries.

Concerning the precursors to transhumanism, Max More in *The Philosophy of Transhumanism* (2013) mentioned that early alchemists looked for the Philosopher’s Stone as well as the Elixir of Life, and tried to manipulate the biology of the matter. Similarly, Nick Bostrom in *A History of Transhumanist Thought* (2005) suggested that there was a search for the Elixir of Life everywhere and many explorers tried to find the Fountain of Youth. He also emphasised the ancient yearning to transcend human status by giving examples from myths of Gilgamesh and Prometheus. Nevertheless, the Medieval Age was governed by the religious doctrine, therefore, attempts about unravelling what is unknown to human beings demonstrated a demonic

attitude towards God, and these issues caused serious controversies between religious authorities and liberal thinkers who had experimental aims. However, the disagreements between two groups and the socio-economic changes in society gave rise to a new mentality in the Renaissance period opening ways of innovation. Here, becoming the main object of study, human beings received a privileged position among other beings. By means of humanism, they were given countenance to do research based on their own observations. An ideal of man that is moral and progressive was promoted. While humanist ideas spread, Francis Bacon published *Novum Organum* (1620), which offered a scientific method focusing on experience rather than simple logic. Along with the impact of other Enlightenment thinkers (Locke, Descartes, Hobbes, etc.), “empirical science, and critical reason – rather than revelation and religious authority – as ways of learning about the natural world and our place within it and of providing a ground for morality” (Bostrom, 2005: 2), have become the source of knowledge assigning a special role to science.

In the following centuries, the significance of science has doubled, and Charles Darwin in his *Origin of Species* (1859), challenged the nature of humanity which was accepted to be unique earlier. Since humans were in a continuous evolution, his ideas became influential for the progress of transhumanism. Decades later, Friedrich Nietzsche with the concept of superman (übermensch), showed the ways in which humans can cross the boundaries both physically and intellectually. Although his idea of overman implied a personal development rather than a transformation through technology, focused on exceptional humans who can defy and exceed limitations induced by authorities that slave humans via the system of ethics, such humanistic attitude based on freedom of choice makes Nietzsche’s overman quite important for the improvement of transhumanism, thereby Nietzsche wrote:

I teach you the overman. Man is something that shall be overcome. What have you done to overcome him? All beings so far have created something beyond themselves; and do you want to be the ebb of this great flood and even go back to the beasts rather than overcome man? (Nietzsche, 1908)

At the beginning of the 20th century, the speculations about the enhancement of technology have already started. A British geneticist, J. B. S. Haldane in his article *Daedalus; or, Science and the Future* (1924), discussed that humans would be healthier if they took advantage of science in general, genetics in particular. He estimated a community where genetic transformations occurred, and people became wiser, taller, and ectogenesis (growth of a fetus in an artificial womb) was common. Moreover, famous authors such as Aldous Huxley, H. G. Wells, George Orwell became concerned with technological advancements and produced a type of fiction called dystopia. While speculating how far technology can go, they also demonstrated the dangers it might bring.

However, transhumanist philosophy has started to emerge at the end of the twentieth century. The coinage of the term “transhumanism” is attributed to Julian Huxley. Brother of the writer of *Brave New World*, namely, Aldous Huxley, Julian Huxley used the word transhumanism in *New Bottles for New Wine* (1957) in the following passage:

The human species can, if it wishes, transcend itself – not just sporadically, and individual here in one way, an individual there in another way, but in its entirety, as humanity. We need a name for this new belief. Perhaps *transhumanism* will serve: man remaining man, but transcending himself, by realizing new possibilities of and for his human nature (Huxley, 1957: 17).

When we consider Huxley’s interpretation of transhumanism, we understand that he emphasizes human in the sense of “remaining human”, but creating better conditions for themselves in the environment. According to him, human beings who comprehend their abilities can discover new possibilities, and strengthen their status. Thus, Huxley’s representation of the word differs from the contemporary usage of transhumanism.

In addition, Robert Ettinger introduces the term “transhuman” in his *Man into Superman* (1972). With Ettinger’s mention of transhuman, the ideas of preserving the body to be renewed after death and technologies helping to increase human intelligence as well as human enhancement are brought into discussion.

However, the introduction of the term in its current sense is associated with FM-2030 (originally named Fereidoun M. Esfandiary). According to FM-2030, having a traditional name limits human perception about an individual. Thus, the thinker changes his name into FM-2030. As a futurist philosopher, he believes that he will come back to life after his death due to the preservation of the body cryogenically. For that matter, he emphasises a transhumanist concern about ending aging and increasing the lifespan of human beings. In his *Are You Transhuman?* (1989), he argues that social or political problems do not necessarily matter. What matters is the biological limitations preventing immortality. Therefore, first, these confinements must be eliminated. He states that transhuman is a transitional human, and transhumans refer to “evolutionary beings” connecting the human and the posthuman, and through the use of technology, humans can transcend their condition to something new. It must also be noted that FM-2030 has influenced transhumanists like Natasha Vita-More who wrote *Transhuman Manifesto* (1983). Still, since FM-2030 believes in rebirth, his transhumanism is considered to be strange. Here, it is obvious that longevity is a central issue in transhumanism.

Interested in cryonics and running an organization called the Alcor Life Extension, Max More is recognized as one of the most significant figures of the transhumanist movement. He even claims that he established the first definition of transhumanism in his *Transhumanism: Toward a Futurist Philosophy* (1990), and added –ism into transhumanism coining the name of the present movement. For him, the word “trans-humanism” implies an association with Enlightenment humanism, however it does not only signify that the development will be achieved by means of education, but technology will also play a major role in the progress. Therefore, “Transhuman-ism” becomes the given name of the philosophy determined to free human beings from their physical limitations in a continuously changing process. Since human beings have wishes and make new advances each day, they do not stay in the same state. Max More, bringing this issue into discussion, emphasizes our constantly changing status.

Moreover, with recent emerging technologies and the expansion of science fiction, a broad attention has been paid to the future representations of life. The interest

in genetic engineering, nanotechnology, and artificial intelligence has grown creating an awareness about the importance of science. In the 1990s, when transhumanist notions have become mainstream by means of the internet, many organizations such as *The World Transhumanist Association* (WTA), which is established in 1998 and known to be *Humanist* + now, the *Extropy Institute* (1990), and the *Institute for Ethics & Emerging Technologies* (2004) have been founded. In this respect, although the usage of the term has changed since 1998, WTA gives a widely recognized description summarizing the features of transhumanism:

The intellectual and cultural movement that affirms the possibility and desirability of fundamentally improving the human condition through applied reason, especially by developing and making widely available technologies to eliminate aging, and to greatly enhance human intellectual, physical, and psychological capacities (Humanity + n.d.).

Here, as recurrently stated, we understand that transhumanism is related to enhancement. Through the developments in many areas of science and technology, it aims at constantly increasing human capabilities. Although there are ethical debates about non-therapeutic technologies as well as genetic manipulation, the main focus in this movement continues to be the augmentation of human functions bodily, mentally, and emotionally with cognitive sciences, nanotechnology, biotechnology and so on. Due to this transition, Extropianism emerges as a subset of transhumanism. Going beyond humanist ideals, extropy intends to explore broader perspectives regarding human progress. It discusses perpetual development of technology and self-transformation. Moreover, since dogmas restrict people, extropianists reject them by relying on rational thinking. The term is explained by the *Extropy Institute* as “the extent of a living or organizational system’s intelligence, functional order, vitality, and capacity and drive for improvement” (extropy.org).

1.2. Posthumanism

Posthumanism is a generic term adverting the crisis of humanism and rejecting anthropocentric worldviews regarding the human. For Cary Wolfe, it provides a particular questioning which occurs when we cannot count on humans

anymore as autonomous and rational entities who provide knowledge about the state of the world. By doing so, he opposes humanism, and explains how his understanding of posthumanism comes *before and after humanism*:

before in the sense that it names the embodiment and embeddedness of the human being in not just its biological but also its technological world, the prosthetic coevolution of the human animal with the technicity of tools and external archival mechanisms [...] But it comes after in the sense that posthumanism names a historical moment in which the decentring of the human by its imbrication in technical, medical, and economic networks is increasingly impossible to ignore, a historical development that points toward the necessity of new theoretical paradigms (but also thrusts them on us), a new mode of thought that comes after cultural repressions and fantasies, the philosophical protocols and evasions, of humanism as a historically specific phenomenon (Wolfe, 2010).

With regards to the roots of posthumanism, we have to mention that since there are disagreements about its antecedents, objectives, and notions, tracking the origins of posthumanism is a more difficult attempt than that of transhumanism. It is even asserted by Andy Miah in *Posthumanism: A Critical History* (2007) that posthumanism does not have an apparent “beginning, middle, or end” (20). Distinguishing cultural posthumanism from philosophical posthumanism, Miah lists a number of perspectives varying from social to moral, from philosophical to political and which are distinct from each other regarding posthuman history. He points out that the cultural approaches usually focus on the interrogation of the human, destroy uniformities defined by humanistic universalism, as well as social and political implications putting human species at the centre. The moral ground about human control of the non-human is discussed, whereas philosophical posthumanism emphasizes ethical dilemmas related to medical enhancements which link it to transhumanist movement. Miah writes as follows:

Thus, cultural theorists are concerned about narratives of Otherness and their capacity to be politically divisive. On this view, the appeal of the posthuman is in the destabilizing of human values – such as the aspiration of perfectibility

or the value of controlling nature. In contrast, philosophers of posthumanism often seem to share this view, but are engaged in a broader project that aims, nevertheless, to continue the Enlightenment ideal of *aspiring* to bring about progress through the employment of technology (as knowledge) (Miah, 2007:20).

However, Cary Wolfe describes a detailed genealogy in *What is Posthumanism?* (2010) varying from Foucault's influence to Macy Conferences on Cybernetics. Also, some scholars like Stefan Herbrechter, and Pramod K. Nayar suggest that there are turning points indicating its beginnings. For instance, Stefan Herbrechter emphasises posthumanist rejection of Nietzsche's "revaluation of all values", while Nayar mentions feminism and poststructuralism that criticise humanism. In addition, although Neil Badmington claims he does not have an intention to disclose an *absolute* history of posthumanism, he states the significance of Marx and Freud at least for questioning the validity of humanism. Because Marx and Engels in *The German Ideology* indicated the effects of history and society on the individuals, they shattered traditional views on the pure human essence. According to the idealist philosophers like Hegel, everything derived from consciousness and that gave authenticity to the human. Nevertheless, these two philosophers demonstrated there was an outside world. In this respect, idealism was replaced by materialism, which put an emphasis on the social conditions determining human beings' lives; so they described humanism as an ideology attempting to create a universal man, and the subjects were not the cause, but the effect of socio-political circumstances. Thus, Marx defined individuals as social and economic entities. Furthermore, he suggested the emergence of a communal system based on a classless society. According to Marx, the society was in conflict due to the imbalance between the proletariat (working class) and the bourgeoisie (middle class). He believed that the proletariat can alter their condition through education and personal development. However, to achieve such a radical change, he offered revolution. In the *Communist Manifesto*, he emphasised the rise of the working class against those who held the means of production. Only then, a new egalitarian system in which everything was common would be established. It must be noted that this situation might give rise to violence, and signify a reversal in the position of the repressed and the repressor. For instance, with Lenin, and thereafter

Stalin, Marxist ideas were reinterpreted. Stalin thought it would be better to industrialise the Soviet Union before reaching a classless society. Thus, he enforced new policies to the citizens. To control people and prevent revolts, the Gulag (prison camps) was founded. A socialist system turned into an authoritative organisation. The individual needs were neglected for the welfare of the society. Here, we discover that Marxist emphasis on a communist system lost its significance. However, although Marxism is now associated with the Gulag, Louis Althusser mentions that Marx produces a *theoretical anti-humanism* with a recognition of distinct material situations that generate different subjectivities.

While Marx extracted the forming relationship of society and human, years later, Freud in his essay *The Question of a Weltanschauung* (1933) stressed another crucial factor which signified unconsciousness. Although he was fascinated by Karl Marx's ideas about how economic status can affect people's way of life, he found them insufficient having "developed illusions which are no less questionable and unprovable than the earlier ones" (Freud, 1933). For Freud, there were psychological drives problematizing humanism in general, the Cartesian model in particular, so the humans were no longer rational beings, but stimulated by hidden motives. Therefore, Badmington considers Marx and Freud to be inspirational for posthumanism.

Furthermore, Rosi Braidotti, in *The Posthuman* (2013), describes a genealogy from humanism to anti-humanism which generates a posthuman turn in history. In the first chapter named "Post-Humanism: Life Beyond the Self", she talks about the ideal of "Man", and briefly mentions the qualities attributed to human beings like reason and morality, which are combined by the doctrine of Humanism so that they lead to progress. Then, she continues by pointing that "this model sets standards not only for individuals, but also for their cultures" (Braidotti, 2013:13). That is why, Europe has positioned itself in the centre as the model for civilisation. In this respect, a Eurocentric approach has emerged producing dichotomies between the Self and the Other. While the Self signified "consciousness, universal rationality, and self regulating ethical behaviour", the Other became the opposite suggesting "the sexualised, racialized, and naturalized" (Braidotti, 2013:15). Here, a transition to anti-humanism begins with the realisation that humans are capable of discrimination. Since separation might lead to

suppression and control, human beings' position as moral and civilised has been shattered. What is more, the notion of humanism as well as the so-called ideal of "Man" have been questioned.

Around the 1960s and 1970s, the generalised attitude of humanism has received criticisms from many movements such as feminism and post-colonialism. However, although there have been rejections against humanism, this period witnessed ideological turmoils. "Fascism and the Holocaust on the one hand, Communism and the Gulag on the other, strike a blood-drenched balance on the comparative scale of horrors" (Braidotti, 2013:17). In a way, such dogma and violence gave rise to anti-humanism. In France, radical thinkers came in sight representing poststructuralism. It is observed that Marxist ideals such as "democracy", "liberation", and "equality" failed, and turned into narcissism, domination and uniformity. Therefore, anti-humanists grounded a moralistic query beyond binary oppositions. In this sense, they opposed liberal humanistic claims about perfection of individuals having self-determination and autonomy and always going further by means of the mind. Michel Foucault in *The Order of Things*, announced the "end of Man" due to the change in human condition, and claimed that "man is an invention of recent date. And one perhaps nearing its end" (29). As a critique of humanism, Foucault indicated the humanist image of "Man" was generated in a historical time, but because the *episteme* changes, the new modes of understanding emerge. Thus, a rearrangement of knowledge is necessary, which manifests the disappearance of the humanist subject related to the human. This anti-humanist shift is explained by Rosi Braidotti in the following passage:

It turned out that this Man, far from being the canon of perfect proportions, spelling out a universalistic ideal that by now had reached the status of a natural law, was in fact a historical construct and as such contingent as to values and locations. Individualism is not an intrinsic part of 'human nature', as liberal thinkers are prone to believe, but rather a historically and culturally discursive formation, one which, moreover, is becoming increasingly problematic (Braidotti, 2013: 23-24).

As discussed, humanism puts great emphasis on individualism, equality, human emancipation, autonomy, respect for science, secularism, universalism, and so on, but it induces contradictions. It is observed that self-determination can lead to excessive use of power on others, whereas individualism might be geared towards self-interests. In other words, as Neil Badmington briefly states, “if, anti-humanists argued, ‘we’ accept humanism’s claim that ‘we’ are naturally inclined to think, organise and act in certain ways, it is difficult to believe that human society and behaviour could ever be other than they are now” (Badmington, 2000:7). Here, based on these contradictions, Derrida comes up with deconstruction as a particular approach of poststructuralism, and shows nothing is definite, but everything can be deconstructed from within. Like meaning emerging from its disunity, the essence of the human as well as the basic humanistic concerns can be challenged, and a rethinking of humanity is necessary. In a way, it is impossible for humanism to neglect its “post-”. Because the crisis in the human condition goes on, the rewriting from within turns humanism into posthumanism.

Thus, what is generally accepted as the roots of this movement lies in “postmodern and continental philosophy, science and technology studies, cultural studies, literary theory and criticism, poststructuralism, feminism, critical theory and postcolonial studies” (Ranisch & Sorgner, 2014:14).

Whereas there are different suggestions about the origin of posthumanism, the coinage of the term is attributed to Ihab Hassan. In an essay called *Prometheus as Performer: Towards a Posthumanist Culture* (1977), he underlines the word “posthumanism” while mentioning that humans change radically, so first we have to grasp this human form transgressing from his/her condition. According to him, humanism has come to an end being replaced by posthumanism, but this transformation of man differs highly from transhumanism. Here, the end of man is used to describe “the end of a particular image of us” (Hassan, 1977:845). In other words, posthumanist philosophers and theoreticians employ this notion while referring to an alteration in selfhood with the dialogue of technology rather than the change in the nature of man biologically. Hassan writes:

We need first to understand that the human form – including human desire and all its external representations – may be changing radically, and thus must be revisioned. We need to understand that five hundred years of humanism may be coming to an end, as humanism transforms itself into something that we must helplessly call posthumanism (Hassan, 1977:843).

As other important voices of posthumanism, N. Katherine Hayles and Donna Haraway also offer the concept of the posthuman. In this respect, in *A Cyborg Manifesto* (1991), Donna Haraway uses the metaphor of the cyborg focusing on the rejection of the Western dualisms between man and woman, human and non-human, as well as machine and organism. For her, we are all cyborgs representing a relation to technology. Her conception of the cyborg “is about transgressed boundaries, potent fusions and dangerous possibilities which progressive people might explore as one part of needed political work” (Haraway, 1991:154). Furthermore, N. Katherine Hayles in the conclusion of her *How We Became Posthuman: Virtual Bodies in Cybernetics, Literature, and Informatics* (1999) maintains that the posthuman is regarded as antihuman due to “self-construction” and “self-assurance”. However, it does not mean “the end of the human” in the literal sense. It refers to:

[...] 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, 286).

In this respect, N. Katherine Hayles is aware that it is an age of posthumanity, but the aspect she demonstrates is how humans will sustain their humaneness emerging along with various technologies.

While it is difficult to pinpoint common grounds for posthumanist thinkers, in general terms, they react against the humanist idea of man as the measure of all things as well as dualities of Western culture. In this case, special emphasis must be placed on Protagoras. In the Antiquity, philosophers were preoccupied with finding the origins of things. Thinkers like Anaxagoras and Democritus tried to explain the order of the universe based on the movement of atoms, whereas sophists (itinerant

teachers who educate young people for a fee) such as Protagoras and Gorgias focused on practical issues necessary to overcome daily problems. Furthermore, a new approach regarding the nature of “Man” began in the Sophist era. Attributing to humans a central role about the search for knowledge, Protagoras of Abdera stated man as the measure in the world. By this announcement, he claimed that whatever appears to be true to an individual is true for that person. However, Plato, in the *Theatetus*, criticizes Protagorean relativism. In order to vocalise his concerns, he chooses Socrates as the speaker of his dialogue. There, he argues that if man is the ultimate source of everything, and knowledge derives from perception, then any sentient being like a dog or a baboon can be the measure of all things. Also, if everybody perceives truth distinctively, they produce various realities, but as an intellectual, Protagoras teaches the youth what he believes to be “true”. In the light of this, how can he be sure that his knowledge is true although others’ right and wrong might be different? Plus, according to *homo-mensura* theory of the sophist philosopher, human beings are able to comprehend matters by themselves, so why do they need another person’s opinion of a subject? Plato, hence, finds the sophist thinker’s statement irrelevant.

However, Protagoras’ maxim became quite appealing for humanist thinkers due to its emphasis on mankind covering the central place on earth. Most humanists (Erasmus, Boccaccio, Pico della Mirandola, Montaigne) relied on human potential to explore the world, and go forward by means of their uniqueness – rationality, freedom of choice, authenticity, and vice versa–, but maintained a stereotypical attitude about universality of “Man” (white, male, rational, moral, scientific), which left the non-human outside, and caused an unequal relationship between human species. This situation frequently ended up with people getting marginalised. Therefore, humanism manifested itself as a self-contradictory paradigm marking a crisis in humanity. Just to give one example, the classification of humans can be indicated by the notion of *othering*. In simple terms, “othering” refers to a process in which a person or a group is excluded from another individual or group based on racial, religious, ethnic, gender or any minor differences. The marginalised party is usually defined with negative aspects (perverse, irrational, distraught, undeveloped), and reduced to the position of

the “Other”, while the centralized body acquires positive characteristics (moral, rational, sane, civilised) and represents the “Self”. Thus, the excluded subjects’ essential humanity is neglected exposing their vulnerability for domination and exploitation. Lajos Brons describes othering as:

the simultaneous construction of the self or in-group and the other or out group in mutual and unequal opposition through identification of some desirable characteristic that the self / in-group has and the other / out-group lacks and / or some undesirable characteristic that the other / out-group has and the self / in-group lacks. Othering thus sets up a superior self / in-group in contrast to an inferior other / out-group, but this superiority / inferiority is nearly always left implicit (Brons, 2015: 70).

Therefore, the concept of “othering” plays a significant role in continental philosophy and feminist discourses. Through “othering”, the voice of the Other is silenced, and the individuals’ chance to speak for themselves is ignored. Thus, the formation of one’s identity is constantly threatened. In this sense, anthropologist Claude Lévi-Strauss offers two methods used by human beings to cope with the Other: the first one is to include them, erasing borders between the same and the divergent elements, while the second one is to exclude the Other, and form strong boundaries between in-group and out-group. (Lévi-Strauss, 1955-92) Another important voice theorising the Other is psychoanalyst Jacques Lacan. Investigating how the ego is generated, Lacan focuses on the “mirror stage”. (Lacan, 1988) This period refers to a phase in which an infant meets his/her image in the mirror for the first time and realizes that s/he is not an extension of his/her mother. The moment the infant comes across his/her face, first, s/he recognises him/herself as an Other, then, acknowledging his/her own body, the infant’s self-identification as an “I” begins. However, since the baby is under age, s/he cannot fulfil his/her physical needs. According to Lacan, this issue leads to a constant strife for an ideal “I” in a person’s lifetime. Being bound to external objects, or to put it differently, an Other, the mirror stage indicates that “the ego is an object rather than a subject. In other words, the ego, despite conscious senses to the contrary, is not a locus of autonomous agency, the seat of a free, true “I” determining its own fate” (Adrian, 2016). Furthermore, philosopher Emmanuel Levinas provides a

moral perspective on the Other. He claims that on a face-to-face encounter with another person, the Other affects the Self. At this moment, “I” can notice that the Other is like “me”. Therefore, “I” cannot diminish the status of someone relying on the established ideas. Being similar to the Self, the Other might need him/her. For that reason, Levinas calls for responsibility. (Levinas, 1969) He writes as follows:

The irreducible and ultimate experience of relationship appears to me in fact to be elsewhere: not in synthesis, but in the face to face of humans, in sociality, in its moral signification. But it must be understood that morality comes not as a secondary layer, above an abstract reflection on the totality and its dangers; morality has an independent and preliminary range. First philosophy is an ethics (Levinas, 1985: 77).

With regards to posthumanism, the transformation into otherness induces demarcations between human, non-human and *posthuman*. Robert Pepperrell, in *The Post-Human Condition* (1995), says: “Post-Humanism is not about ‘the End of Man’ but about the end of a ‘man-centred’ universe, or, put it less phallogocentrically, a ‘human-centred’ universe” (176). Based on Pepperrell’s description, we understand that posthumanism does not revolve around a particular type of being, but includes other objects. This time, not only humans’ treatment but also the use of technology takes part in the practice of “othering”. The non-human animals face the danger of extinction due to uncontrolled developments. What is more, the environment is exploited by people’s excessive use of resources. That is why, posthumanism aims at liberating non-human others. In this respect, posthumanist approach departs from postcolonial as well as feminist studies regarding the Other, and proposes new alternatives by showing the crisis of humanism.

2. THE POSTHUMAN SUBJECT IN *NEVER LET ME GO*

2.1. What does it mean to be *human*?

While dystopian literature presents a vision of life in the future which is dangerous and quite frightening, it creates an awareness about technological novelties, totalitarian power structures, social realities, religious as well as ethical issues. Since dystopia indicates dehumanisation of humanity, it already becomes a form of fiction warning the reader about the posthuman future.

In this regard, Kazuo Ishiguro, in his dystopian novel *Never Let Me Go*, predicts a future investigating the question of what it is to be human from a posthumanist perspective. Biologically, species that belong to *Homo Sapiens* are called human, but as a starting point, Ishiguro bases his story on the issue of cloning, and organ harvesting. When the novel begins, we immediately find ourselves in 1990s England where a huge development in technology has taken place, and clones are created through genetic engineering to provide better life conditions for humans. Lacking complete knowledge of their predicament as in “being told and not told” at the same time, clone children are raised in certain schools like Hailsham, which provide institutional education for them.

Here, our first questioning of humaneness related to clones’ otherness arises. Although school is a place of civilisation, we observe that it subdues clone children by controlling their lives. Even when a guardian called Miss Lucy tries to warn the children about their mission in the future, such a person is silenced and sent away. Therefore, since Kathy’s school life has left a great impact on her, our protagonist and the narrator of the novel, Kathy H. frequently travels back into her memories, and depicts her experiences explaining the events of her life in detail. In a way, not only Kathy but also her close friends Tommy, and Ruth play a huge part to make us understand what they are subjected to, which demonstrates totalitarian treatments of the society against something *other than human*. For instance, soon after we meet the characters, we learn that their lives are predetermined. As products of technological advancements, they will donate their organs and get completed, which signifies the

ultimate death. Also, we learn that they are not regarded as *humans* in their culture. This treatment shows naturally born *humans*' inhumaneness, so outside the existence of Hailsham, people do not realize the clones have personality, autonomy or even emotions. In fact, they choose not to think about it. Melanie Joy, a professor of psychology and sociology, discusses this issue with regard to non-human animals. Since people think that consuming meat is "normal, natural and necessary", they do not consider animals' suffering. That is why, she coins the term *carnism* as an ideology and explains:

There is an invisible belief system or ideology that conditions us to eat animals. And I named the system: Carnism. We tend to assume that only vegans and vegetarians follow a belief system. But when eating animals is not a necessity – which is the case in much of the world today – then it is a choice. And choices always stem from beliefs. Now carnism is a dominant ideology. Meaning that it is so widespread, its doctrine is seen as a given rather than a choice. Eating animals is just the way things are. And it is a violent ideology. Meat cannot be procured without violence. And egg and dairy production cause extensive harm to animals. Ideologies such as carnism run counter to core human values – values such as compassion, justice, and authenticity. And so they need to use defense mechanisms that distort our thoughts and numb our feelings so that we act against our values without fully realizing what we are doing (TEDx Talks, 2015).

In *Never Let Me Go*, the choice situation is quite apparent. Because organ donation will be to humans' benefit, although some people are uncomfortable with this fact, they shut their eyes to the clones' existence. They let them live on the outskirts of the country and choose to believe that the clones are not like humans, so we grasp this cruelty even more. When Kathy and Tommy visit Madame (Marie-Claude) for deferral, Miss Emily explains the behaviour of humans:

[...] by the time people became concerned about... about *students*, by the time they came to consider just how you were reared, whether you should have been brought into existence at all, well by then it was too late. [...] There was no going back. However uncomfortable people were about your existence, their overwhelming concern was that their own children, their spouses, their

parents, their friends, did not die from cancer, motor neurone disease, heart disease. [...] And if they did, they tried to convince themselves you weren't really like us. That you were less than human, so it didn't matter (Ishiguro, 257-258).

Here, an ironic situation emerges between human and non-human. David DeGrazia, in one of his articles *Great Apes, Dolphins, and the Concept of Personhood*, mentions that traditionally being human includes personhood with “agency (the capacity for intentional action), autonomy, self-awareness, rationality, moral agency, sociability, and language” (DeGrazia, 1997:304). However, these conditions can be “arbitrary”, and “too strong a requirement”. When we consider humans in *Never Let Me Go*, we see that the opposite is possible. Although human beings are thought to be moral and rational, their behaviours indicate indifference. While clones, despite their creation by science, show *humaneness* with goodness, feeling, and suffering, in other words sentience, humans represent *inhumaneness* with their irrationality, immorality and selfishness. Since people do not want to think about their actions carefully, they do not come to an awareness that organ harvesting equals murder.

In this case, we find out that it is *the end of the human*, hence two types of *posthumans* emerge. The first one is indicated by the example of the clones. In the beginning, they are understood as the entities of the advances in genetic engineering and because their organs will be transferred to humans through organ donation, the existence of the clones will provide a transformation in humans biologically, so we observe that they represent a kind of posthuman body in the transhumanist sense. Moreover, naturally born humans reveal themselves as the *posthuman* by means of organ donation. Here, both the presence of clones and humans get intertwined as an example of moving beyond boundaries. Cloning is achieved through a utilitarian perspective to protect human beings from death and diseases. Still, despite crossing the limitations, it presents a negative situation due to death of the non-human presented by the posthuman clones, but a new kind of *posthuman* living with the organs of the clones is born. Thus, we understand that transhumanist aims of extropianism can be dangerous and create circumstances that are ethically wrong. Francis Fukuyama, in *Our Posthuman Future* (2003), brings the necessity of regulations regarding scientific

advances into discussion. He suggests that although we can keep growing rapidly by means of technology, we should be hesitant about innovations in particular about genetic engineering in this context. For Fukuyama, such dangers can and must be overseen by the government, so *Never Let Me Go*, with the British Government that allowed organ harvesting goes against his ideas, and indicates a frightening posthuman future which rejects human rights. Nevertheless, tragically, humans become what they reject and continue their lives at the expense of clones' dissolution from this planet.

The second posthuman is presented by the naturally born humans' cruel treatment. N. Katherine Hayles, in *How We Became Posthuman: Virtual Bodies in Cybernetics, Literature, and Informatics* (1999), emphasises the end of humanity. For her, we change and the posthuman signals "the end of a certain conception of the human" (Hayles, 286). According to Hayles, we are already posthumans. It is not a change in the flesh referring to an alteration of the body biologically to overcome human limitations, but it is a condition and the question revolves around the type of posthumans we are becoming. In addition, these issues break a metanarrative relying on technology providing progress. Here, we see a deconstruction that signifies technology does not bring progress, but it contributes to dehumanisation of humanity to suppress as well as strengthen the dualities of the Self and the Other, the human and the posthuman, organism and machine.

Concentrating on these issues, the characters continuously feel that they do not have a place where they belong. Still, following Kathy's experiences, we learn that Hailsham is the only place they feel at home. However, at one point, it is unhomey to them. There, the clone children are obliged to obey the rules of the school, visit the doctors for constant medical checks, and be sensitive about their health. It is even forbidden for them to read Sherlock Holmes in the library, because the characters in the book usually smoke, and this habit can affect the students' behaviours.

Also, some grand narratives are formed to keep control over the children. They are usually reminded of being special kids. This way, they make sure that the clones will be loyal to authority. It is a strategy to create strong conditioning in the clones. As David McWilliam suggests in his article "To Speak Without Being

Heard: The Ethics of Ownership Surrounding the Creation of Cloned Life”, these attitudes cause Kathy and her friends to be indecisive about their “agency” and “freedom”, since they are “excluded from their society, are very carefully conditioned through their upbringing, and their inability to reproduce sexually makes them dependent upon scientific reproduction for continuation as a group” (McWilliam, 2009:67). Even when they are supported by the school officials to be creative, there lies a hidden fact signifying whether these kids have humaneness or not, and again, although Tommy does not have the ability to demonstrate his talent, he is pushed aside making him feel alienated from his own -clone- friends. Also, when Madame fears the children the moment they surround her, Kathy feels a kind of estrangement to the place she lives. In this instance, seeing the horror in the eyes of Madame, she understands that she is the Other, and we sense that Hailsham is not a perfect place for the children. Even the ones who try to support their humanity like Madame and Miss Lucy create an uncanny feeling as posthumanism suggests.

Thus, throughout the novel, via the memories and the present condition of Kathy, Tommy, and Ruth, we observe that the characters, especially Tommy and Kathy struggle to explore their identity and by means of that, to liberate themselves from the subjection imposed on them. In order to comprehend post- and transhumanist approaches and their relation to *posthuman* subject more, it is necessary to emphasise the posthuman condition and breaking points of the characters regarding their moments of awareness.

2.2. The Posthuman Condition

With the flourishing in bioengineering, borders between humans and everything other than humans have been crossed. This situation introduces the posthuman condition in *Never Let Me Go*. First of all, although clones are sentient beings with emotions, souls, humanly behaviours, they are regarded as “things” or “creatures” by the humans. The ethical dilemma arising by this issue forces the reader to consider the posthuman version of the human.

In this sense, Pramod K. Nayar identifies six cases denoting posthumanism in *Never Let Me Go*. For Nayar, humans in this novel have incrementally become

posthuman as “cyborg bodies” and through “xenotransplantation”. First, the clones are regarded as blank frames produced for organ donation, so they are called *homo sacer* “devoid of autonomy, agency, and political identity” (Nayar, 2014:9). That is why, it is approved by the law that they can be murdered to save human lives. Second, the clones represent a new world order. Technology is growing and it can lead to monstrosity even more in the near future. Third, due to this new order, the clones are suppressed. As it is already mentioned, they are raised with a certain amount of conditioning. For instance, when Ruth becomes a donor, she explains that she was quite ready for organ donation and “it felt right”. Since these clones are indoctrinated while young, they quickly accept their future. Even when Kathy and Tommy try to postpone their death, they only look for a “deferral”, do not aim stopping death completely proposed by the system. Fourth, the presence of the clones’ organs within live humans, and the creation of these clones from real humans blur the lines making both of them posthumans. Fifth, as the clones owe their being to technology and receive a continuous medical care during their life, and especially after their first donation, they are always considered to be “cyborgs”. Therefore, Nayar explains:

They are *cyborged* clones, or posthumans. This is the crucial aspect of the body theme in Ishiguro. The clones do not have a “full life” even as clones: bits and pieces of them are removed until such time as the body cannot be kept alive any longer. Life as we know it is “completed” for the clones at the time of the first donation itself because *afterwards* they are cyborgs kept alive by machines and medicine for their organs (Nayar, 2014:11).

The sixth issue is related to the organ donation which shows humanity of the clones. This time, it is not about Kathy or Tommy’s creativity and emotions proving their humaneness. It is the clones’ organs that are transferred and adapted to human bodies. Replacing rotten human organs, the clones achieve their missions, yet we see that their harvested parts live, and suggest life despite their creation as the Other. Therefore, what matters is that both human and clone bodies become one demonstrating the rejection of Western distinctions clearly in the sense of posthuman condition.

2.3. The Question of Identity

Having discussed what it means to be human and the posthuman condition connected to the posthuman subject, an analysis concerning the characters' exploration of identity is necessary. Although Tommy, Ruth, and Kathy are the main characters of the novel, because the story is based on Kathy's perspective, mostly, I shall focus on her identity explorations with regards to significant moments of her life.

As emphasised earlier, Kathy is a clone produced by the developments of genetic engineering with a utilitarian purpose. The clones provide organs for the human beings in order to cure their diseases and expand their lifespan in the transhumanist sense, so the issue of cloning is the first thing to consider about the question of identity. Since they are copies of human beings, human prototypes or mirror images, this situation lets us introduce the investigation related to subjectivity, authenticity, as well as the essence of the clones, but the clones are not accepted as original humans in the society. Hence, from the beginning of her life, Kathy is excluded in the society; first in the school of Hailsham, then in the Cottages and later as a carer for the donors. When the novel begins, she describes herself as a thirty-one-year-old carer approaching her first donation, so we hear her first words in the following passage:

My name is Kathy H. I'm thirty-one years old, and I've been a carer now for over eleven years. That sounds long enough, I know, but actually they want me to go on for another eight months, until the end of this year. That'll make it almost exactly twelve years. [...] So I'm not trying to boast. But then I do know for a fact they've been pleased with my work, and by and large, I have too (Ishiguro, 3).

In this fragment, Kathy starts describing herself. She begins her narration by pointing that she has been a carer for almost twelve years and sounds very pleased with her work. What attracts our attention here is that she is quite self-conscious and aware of her actions. Her attitude indicates she already has a personality like a *human*. Even from her first words, the author plays with the reader focusing on her gratification, and thoughts typical to humans. Not only her self-awareness about

herself discloses her humaneness but also the fact that she grows older biologically presents Kathy as a human. However, we realize a kind of acceptance in Kathy about the “end” of her job, but she does not quit her job by her wish. She says she “will miss being a carer”. In the pages to come, we learn the real reason behind it, yet her early words make the reader understand that Kathy’s days as a carer are limited.

Later, Kathy starts remembering her friends in the boarding school she studied at and we get to know the facts about the clones. At first, they are not recognized as humans, however the students are not aware of it. Some facts are concealed from the kids. Lyotard, in *The Postmodern Condition* (1979), describes the postmodern as “incredulity toward metanarratives”. According to him, the Western mind is based on a continuous order. To sustain this order, it requires disorder, so binary oppositions such as centre/margin, Self/Other, West/East, and the like emerge. In order to maintain this stability, inordinate elements must be eliminated. That is why, grand narratives (totalising narratives) are produced to control disordered parts in the culture. In *Never Let Me Go*, as already mentioned, a certain conditioning for the Hailsham children is generated by the procedures of the school. Mostly, the guardians and the director of the school say that these students are special and they have to be careful about their health instilling them with ideas to be beneficial for humanity. Here, we understand that the students are manipulated by the language, and indoctrinated by the concerns that they will perceive as normal in the future. This situation already shows their subjection to an established discourse. Also, the kids are supported to be creative as well as happy without negative feelings so as not to affect their psychology, and therefore well-being. They have to be innovative and prepare their artworks for the Exhibition. Plus, they have special days corresponding to the Sales and the Exchanges. These days become very important for the children, since they provide a way to socialise with other people. While remembering the past, Kathy thinks that the Exchanges covered a significant role for them. It signified they had “possessions” like any other people. This gave them the chance to assert their identity in the form of choosing whatever they want by their own will. Therefore, she maintains:

Looking back now, I can see why the Exchanges became so important to us.
For a start, they were our only means, aside from the Sales – the Sales were

something else, which I'll come to later – of building up a collection of personal possessions. If, say, you wanted to decorate the walls around your bed, or wanted something to carry around in your bag and place on your desk from room to room, then you could find it at the Exchange. I can see now, too, how the Exchanges had a more subtle effect on us all (Ishiguro, 16).

In this respect, any of these children suspects that they are trained to be obedient to the administration, but when we think about Kathy in her present life, she seems quite aware of the things that are going on. If we connect her ideas in the past to the present, we can find a few points helping her gain awareness.

The first moment that makes Kathy think about her condition as the Other emerges with the arrival of Madame. As one of the proponents of the secret programme of Hailsham aiming to show the kids who are *inhuman* in the minds of the people have souls, Madame comes to school at intervals, and picks up the best artworks created by the children. However, Ruth claims that she fears the students of Hailsham, and in order to test whether she is right or wrong, the kids follow the signs the day she will visit. With her coming, an important event takes place. The children surround Madame when she is out of the car, and Kathy depicts her reaction:

I'll never forget the strange change that came over us the next instant [...] And it wasn't even as though Madame did anything other than what we predicted she'd do: she just froze and waited for us to pass by. She didn't shriek, or even let out a gasp. But we were all so keenly tuned in to picking up her response, and that's probably why it had such an effect on us. As she came to a halt, I glanced quickly at her face – as be suppressing, the real dread that one of us would accidentally brush against her [...] Ruth had been right: Madame was afraid of us. But she was afraid of us in the same way someone might be afraid of spiders. We hadn't been ready for that. It had never occurred to us to wonder how we would feel, being seen like that, being the spiders (Ishiguro, 35).

In that instance, Kathy sees there is something odd about their existence. Although she does not fully grasp the reason of it, she realizes they are like spiders in Madame's eyes. Even when a friend of theirs called Laura asks why Madame picks up the stuff they produce if she does not like them, no one says anything, for they do not

know the answer. That moment creates an uncanny feeling in both the children and Madame. For Kathy, they signify what Haraway describes as “inappropriate/d others” referring to cyborgs, clones, and something artificially created by the science, and for Madame, they are the production of bioengineering which generates a kind of “technophobia”. Although she works for freeing these kids, Madame knows the intention of their formation, and combined with mercy, that increases the uncanny senses within her more. Here, ethical debates arise regarding the clones’ existence. For instance, just like Fukuyama, Habermas claims that technologies should be brought under control legally, since they might be dangerous for the rights of the “being” that comes into existence. Because the clones do not have definite origins (at least it is not specified in the novel), and are produced by the science, the right to control the lives of these entities is possessed by the officials which we do not come across in *Never Let Me Go* except hearing about their existence from Miss Lucy or Miss Emily. Thus, the clones are exemplified in the book as subjected to technology.

Besides the recognition of their difference which is related to an identity exploration through the behaviour of Madame, certain consideration to Miss Lucy should be given. Teachers who educate students are called guardians at Hailsham. As one of them, Miss Lucy is significant for attempting to awaken the children from their illusions in the simulated world of Hailsham. Baudrillard, in *Simulacra and Simulation* (1981), describes Disneyland as a microcosm of the United States. Being a perfect example of simulation, it hides childishness of people and makes us think that adults are in the actual world. Hailsham displays a similar effect for the clones. Within Hailsham the children are happy, but outside, they are not even considered to be humans. They are simply taken as *things* created for the needs of the people. Therefore, responding to a student’s desires in the future about going to America and being an actor, Miss Lucy says:

The problem, as I see it, is that you’ve been told and not told. You’ve been told, but none of you really understand, and I dare say, some people are quite happy to leave it that way. But I’m not. If you’re going to have decent lives, then you’ve got to know and know properly. None of you will go to America, none of you will be film stars. And none of you will be working in

supermarkets as I heard you planning the other day. Your lives are set for you. You'll become adults, and then before you're old, before you're even middle-aged, you'll start to donate your organs. That's what each of you was created to do (Ishiguro, 79-80).

Hearing these words, the students are shocked, but soon after, they accept their fate. After all, they are programmed for this fact during all their education. Still, we face the brutality of humans and question the nature of mankind again. After her indiscretion in front of the students, Miss Lucy leaves the school, but she becomes one of the factors that makes Kathy, Ruth, and Tommy come into an awareness about their existence.

When the education process at Hailsham is over, the students go to the Cottages. This place gives the characters a little free space and the chance to rest. During that time, they become mature enough for their first donation. Meanwhile, some situations that indicate the characters' individuality and authenticity occur. The protagonists start fulfilling their own wishes there without many limitations. While trying to finish their assignments, they read, and talk about philosophy. We realize they also improve their intellectual capacities. Ruth and Tommy become lovers – which is another proof of being human. Kathy, in this process, reads books and realizes that she has sexual needs that cannot be suppressed. In order to come up with an explanation for her constant desire to have sexual intercourse, she looks at pictures in pornographic magazines. Kathy receives this idea from Ruth in a quarrel. When they go to Norfolk to discover Ruth's possible (potential human that a clone is modelled from), which is another attempt of self-discovery connected to a glimpse to find out who they are by looking at the future they will never have, they understand that it is a vain initiative. Getting angry, Ruth claims “We all know it. We're modelled from *trash*. Junkies, prostitutes, winos, tramps. Convicts, maybe, just so long as they aren't psychos. That's what we come from” (Ishiguro, 164). Although Kathy's struggle to deliver a solution is quite naïve, she presents a kind of purity in her action, and inability to grasp she is actually different from the person she has been copied. However, within the period they stay at the Cottages, Kathy observes Ruth and other older clones mimic the characters in television shows, and tries to argue that they are not simply imitations.

Once, she even says it to Ruth, but her best friend does not accept it bringing the topic to Kathy's sexual desires. Ironically, we understand that even Kathy fails to depict her personality other than her possible. Her conditioning in the past is so strong that she cannot dissociate herself from early Hailsham trainings. Although she becomes aware of their uniqueness as *posthumans*, and claims they do not have to imitate others, the way she looks at the magazines shows that she is not fully ready to depart from the discursive practices she has been indoctrinated with.

At that point, Ruth becomes the first clone who accepts her destiny to become a donor. Experiencing an identity crisis closely when she goes to Norfolk, she realizes all these attempts are futile. Once, their friends at the Cottages, namely, Rodney and Chrissie talk about the rumours the Hailsham students can get about deferral. They say that Hailsham people can get to live longer if they prove they have true love. Nevertheless, Ruth also understands she and Tommy do not belong to each other. Thus, she does not try to postpone her donation. When their days at the Cottages come to an end, Tommy and Ruth break up. Kathy chooses to be a carer while her friends accept their future as organ donors, and feel quite right about it.

As the last breaking point, I shall point to Kathy's decision to be Ruth's carer, and her realization of *love* necessary for deferral. When she becomes Ruth's carer, Ruth is already near reaching completion, and after she dies, Tommy and Kathy finally begin a love relationship. Soon after, they resolve to visit Madame to postpone their death which will come by means of xenotransplantation. For that, they use Tommy's drawings as well as their emotions, however, when Kathy and Tommy arrive at the house of Madame, they realize that although they are now adults, they believe childish rumours, because this is the moment when they learn Marie-Claude's real purpose. Her aim is to prove to the rest of the world that these clones have souls like *humans* based on their creativity. In other words, she has struggled to assert the clones are a part of them rather than *others*. As Miss Emily explains, they have taken their art because they "thought it would reveal your souls. Or to put it more finely, we did it to *prove you had souls at all*" (Ishiguro, 255).

Thus, first, Miss Emily tells them about the Morningdale scandal signifying posthuman fears in actual humans. She talks about a scientist named James Morningdale who has tried to increase the possibility of children with enhanced intelligence capacities. It was illegal, so his research was banned. After all, no one wants kids that can replace them through their power, so she says:

It reminded people, reminded them of a fear they'd always had. It's one thing to create students, such as yourselves, for the donation programme. But a generation of created children who'd take their place in society? Children demonstrably superior to the rest of us? Oh no. That frightened people. They recoiled from that (Ishiguro, 259).

With this scandal, their political objectives for clone rights are interrupted. Since no one in the society wants to stop something beneficial that can provide the chance of power and longevity, the humanitarian activities of Hailsham are terminated, but because of naturally born humans' dependence on the clones, they keep them in the shadows.

Through the revelation at the end of the novel, both Kathy and Tommy comprehend that they cannot liberate themselves from the regulations coming from above. Although this time, Kathy and Tommy fully realise who they are, construct their true selves, they face the brutal posthuman condition. They know that they love each other, and try to assert their identity, but the "outside world" is bigger than their "small world", therefore, these characters are depicted like typical postmodern characters bound to discourse, ideology, as well as technology as posthuman subjects.

However, the novel ends with an ironic situation making both Tommy's and Ruth's death, and Kathy's future death ambiguous. Since this book illustrates a posthumanist concern about *the end of the human*, even though they die, their organs continue to live inside naturally born humans breaking the boundaries between the human and the nonhuman. In other words, as suggested earlier, they become *one* materialising the concept of the *posthuman* in *Never Let Me Go*. In this regard, the clones do not refer to *Other*. They include humaneness, agency, rationality, as well as emotions like each human. This issue shatters the views related to dualities. Rejecting

all the metanarratives produced to eliminate disordered features in the society, posthumanism provides an alternative for the future. Therefore, we understand that like Katherine Hayles believes, the posthumanity has arrived and it keeps blurring the lines turning the essential beliefs about the man upside down.



3. THE POSTHUMAN IN *ORYX AND CRAKE*

3.1. Beyond Human: Life or Death?

Margaret Atwood's *Oryx and Crake*, the first novel of *MaddAddam* trilogy was published in 2003 and caused various discussions about the genre of the book. Because the novel contained characteristics of other types such as science fiction, gothic fiction, dystopia, survivor story, Bildungsroman, and quest romance, numerous critics attempted to identify the genre of the text. However, Margaret Atwood describes her work as speculative fiction setting it apart from "science fiction proper":

I said I liked to make a distinction between science fiction proper — for me, this label denotes books with things in them we can't yet do or begin to do, talking beings we can never meet, and places we can't go — and speculative fiction, which employs the means already more or less to hand, and takes place on Planet Earth (Atwood, 2004: 513).

When we consider Atwood's words, it is not difficult to realize a multitude of developments taking place each day and assume that a lot more will take place in the years to come. In this respect, as a work of dystopian speculative writing, *Oryx and Crake* (2003) contains events which might happen any moment due to the rapid growth in technology. For instance, it is widely known that animal hybrids exist in nature. Recently, with the removal of certain genes and injection of stem cells enabling to create necessary organs, experiments about breeding mice with the pancreatic tissue of rats have become successful. Studies regarding the production of human-animal hybrids are also held in various institutes around the world. In 2017, scientists of the Salk Institute even published a paper titled "Interspecies Chimerism with Mammalian Pluripotent Stem Cells" and shared their findings about a chimera (an organism including cells from two distinct entities) project. They announced that they finally managed to grow human cells in pig embryos. Although a pig host's process of development differs from a human and it is necessary to solve this problem in daily life, the possibility of pigs as human organ carriers for transplants is brought into discussion in the novel. Moreover, *Oryx and Crake* contains a warning about the future of humanity and possible consequences of human actions whether they are committed

with positive or negative intentions. In fact, this concern becomes more complex when other issues regarding biogenetics, environmentalism, and commodification of non-human others in the light of critique of humanism are revealed. In *Never Let Me Go*, a similar approach about the production of the clones is observed. Just like Atwood, Ishiguro focuses on potential threats of technological novelties. Although the clones' creation bears favourable consequences, and, therefore, is supported by naturally born human beings, people's humaneness is questioned. In both novels, we realize that there is an arbitrary, in other words, a one-sided treatment about the *posthuman*. However, while the concerns in *Never Let Me Go* revolve around "cloning", *Oryx and Crake* adds complexity, examining the objectification of human beings, as well as global problems by the help of non-human others (environment, animals, hybrids, et cetera).

According to Rosi Braidotti, "the posthuman condition introduces a qualitative shift in our thinking about what exactly is the basic unit of common reference for our species, our polity and our relationship to the other inhabitants of the planet" (2013: 2). This turn discovers other alternatives without attributing to the subject of the human an exceptional position. Unlike humanistic universalism, an opportunity for representation of what is different emerges. Here, Atwood's novel presents many situations regarding the demise of human-centred position, and contemporary posthumanist debates about advanced capitalism, social construction, technological enhancement, as well as animal rights. Covering these issues, a repetition about the concept of death is revealed in several ways: first, as a warning about the destruction of the world; second, as a critique of the humanist subject; third, as a rebirth signalling the end of the so-called Anthropocene. The term "Anthropocene" refers to an epoch, where human actions have a huge impact on Earth as well as other beings. With the end of this period, the novel introduces "Post-Anthropocene", which marks the interrelatedness of other species with human beings.

Set in the late 1990s, *Never Let Me Go* corresponds to the age of the Anthropocene. Although the novel does not depict environmental problems resulting from humanity's recklessness, it places human species at the centre of the world. Despite various inventions that support progress, human beings choose to sacrifice clones, putting them in the position of the Other. With this cruel treatment, we discover

that clones are easily disposable in the eyes of the humans. As already mentioned, posthuman subjects represented by Kathy, Tommy, and Ruth cannot establish themselves as autonomous entities at the end of their journey. Therefore, they are subjected to technology and discursive practices of community. In this sense, *Oryx and Crake* presents a similar attitude about human beings' behaviours, and goes further providing a broader perspective about universal issues. In a world where science rules, not only non-humans but also humans are used owing to corporate interests. However, the author presents a transition from the Anthropocene to the Post-Anthropocene and accentuates the interconnectedness of humans, animals, nature, as well as technology. Unlike *Never Let Me Go*, we find out a positive tendency about the future in a dystopian environment. However, this time, the posthuman condition is achieved through the extinction of human species. Rosi Braidotti, in *The Posthuman* (2013), proposes a posthuman theory of subjectivity. In order to build a conception of the posthuman that ignores anthropocentrism and humanistic worldviews, she promotes vitalist materialism as a notion that considers matter both animate and moving. Advocating Spinoza's monistic philosophy, which rejects dualisms between humans, matter, and the planet, in other words, internal and external distinctions, as in Descartes' body and mind opposition, she claims "there is a direct connection between monism, the general unity of all matter and post-anthropocentrism as a general frame for reference for contemporary subjectivity" (57). For her, matter is "vital" and "self-organising". Therefore, it is quite dynamic, and can be reshaped by scientific advances. Although she admits that technology can result in advanced capitalism and commodify others for profit, she presents an affirmative aspect. Here, Braidotti draws attention to *zoe* which she describes as the "non-human, vital force of life". She writes as follows:

The relational capacity of the posthuman subject is not confined within our species, but it includes all non-anthropomorphic elements. Living matter – including the flesh – is intelligent and self organizing, but it is so precisely because it is not disconnected from the rest of organic life. I therefore do not work completely within the social constructivist method but rather emphasize the non-human, vital force of Life, which is what I have coded as *zoe* (Braidotti, 2013:60).

In this passage, Braidotti makes clear that objects in this world are not limited to one species, but they are related to each other. *Zoe*, being both dynamic and self-organising, can transgress boundaries and reconnect different species as a response to advanced capitalism. In *Oryx and Crake*, the relationality of species is best exemplified by the Crakers, which are presented as genetically designated hybrids including the qualities of both humans and nonhuman animals. Despite their artificiality, these beings live in peace with nature. They are simply vegetarian and adapt to their habitat easily. At the same time, these humanoids are harmless. They respect each and every creature in the world. Thus, their design and humans' extinction imply a new period in history. Moreover, these hybrids are significant, for they are produced as part of both trans- and posthumanist aims. In this respect, the Crakers are different from the clones in *Never Let Me Go*. When we consider Kathy and Tommy's purpose of creation, their future is already predetermined. They will donate their organs and then get completed. No matter what they do, these characters cannot take full control of their lives. They represent a transhumanist dream that comes true for naturally born humans. Through transplantation, humans defeat diseases like cancer, and get to live longer. That is why, the clones provide longevity for human beings. However, they show humanity's demise. We realize that human beings become posthuman due to their indifference. Compared to the clones, the Children of Crake present a better future. They diminish privileged human status by offering an alternate world. In *Oryx and Crake*, human beings harm the universe. They consume resources without thinking, and do not care about animals as well as other humans, producing hierarchical demarcations. As a form of punishment, Crake, the mad scientist of the novel, spreads a virus that kills almost all humans on Earth. Unlike *Never Let Me Go*, this time, the posthuman subjects are not sacrificed. As Marks de Marques claims:

Crake's post/transhuman project does the opposite: it uses bioengineering to destroy humans and science, reverting humans (which is, essentially, what Crakers are, based on their genome) to a pre-human status (humanity understood as a social and technological basis). The Crakers are, thus, posthuman by being pre-human if, according to Crake, culture is what makes us human (2015:139).

In this sense, the Crakers symbolise a better posthuman world as a part of Crake's utopia. This post-anthropocentric turn in the novel challenges human supremacy and causes the reader to rethink the modes of behaviour. Ironically, the loss of duality is accomplished by the collapse of human beings. Here, we can draw another parallelism between two novels. Just like normal humans becoming one with the clones in *Never Let Me Go*, the combination of human-animal features into a genetically enhanced species signifies unity in *Oryx and Crake*. However, there are things Crake cannot eliminate in the Crakers such as dreaming and singing, for these qualities are intertwined. We observe that Crake's attempt to destroy humankind fails not only because some humans survive the catastrophe but also because the Crakers start evolving. For instance, Crake designs his humanoids without what he calls "the G-spot in the brain" by claiming that "*God is a cluster of neurons*" (Atwood, 186). When a bobkitten bites one of the children, the Crakers harm the animal with rocks to defend themselves. Afterwards, they feel guilty and decide to apologize to Oryx. However, their behaviour clashes with Crake's objective. Seeing the event, Snowman/Jimmy contemplates:

They're up to something though, something Crake didn't anticipate: they're conversing with the invisible, they've developed reverence. Good for them, thinks Snowman. He likes it when Crake has proved wrong. He hasn't caught them making any graven images yet, however (Atwood, 186).

Furthermore, Crake disregards art, since it signifies downfall for him. He takes precautions about the emergence of creativity, yet the Crakers produce symbolical thinking. To illustrate, Snowman/Jimmy leaves the Crakers to provide supplies for himself. In his absence, they are worried about him. When he returns, he sees that the Crakers are in the middle of a ritual. Realizing that he is back, they become happy. They tell Jimmy they have made a picture of him to call him back. In the light of this, we understand that the Children of Crake start rationalising the events around themselves, and produce a belief system for their sins. Their transformation also signals one more thing: they are on the way of becoming human, and the future for them is certainly uncertain. In order to comprehend the posthuman predicament that leads to a new form of life, it is necessary to emphasise human augmentation in detail.

When *Oryx and Crake* begins, the reader is introduced to a world which has completely fallen into pieces, and the main character who is quite nostalgic about the past appears. Calling himself Snowman (also known as Jimmy), Jimmy specifies he is the sole survivor (at that time he thinks so) on planet Earth, and a fragmented narrative takes place between the past and the present, so the reader starts following the events through the memories of Snowman. Although the time period is never clarified in the novel, we understand a catastrophe has taken place leading to the end of human species, and this destruction serves as an alert by the author who has set the novel in an apocalyptic future.

Here, the first concern about the theme of death regarding human race makes its appearance. We learn that prior to the events, society is ruled by huge corporations that profit from both humans and non-human animals. The environment is exploited due to the desires of these corporations. Technology has reached a point that is almost uncontrollable. Despite the existence of a police force called CorpSeCorps (Corporation Security Corps), the community is separated into two parts represented by the Compounds and the pleeblands. While people in the Compounds live in luxury protected from diseases as well as provided with healthcare, humans in the pleeblands live in poverty, dirty conditions, and are exposed to various diseases. A frame of dystopia in the future is already generated. In order to clean this mess, a genetic engineer named Glenn/Crake creates a virus in the form of a pill called Blysspluss, which will supposedly increase humans' libido, protect them from multiple diseases, and act as birth control; but this pill spreads a pandemic throughout the world, and results in the extinction of almost all humans. Compared to *Never Let Me Go*, which presents a symbolic death of the human species, a literal form of death is discussed in *Oryx and Crake*. Here, the author alerts the reader about the disastrous consequences of science by the disappearance of Homo Sapiens, and furthers her investigation of the human subject by demonstrating a metaphorical type of death just like *Never Let Me Go*.

In this respect, certain points are crucial about the condition humans reach, which signifies the symbolical death of human species. It is not only about the punishment for the unlimited control of those who hold power over the nonhumans

but also for their own species. This issue becomes quite challenging when contemporary posthumanist aspects are introduced. Other than being a dystopia criticising the basic oppressive structures in the system, the novel brings the evolutionary stance carried out by science and technology into question, thereby, the status and relationship of the human with other beings become relevant.

As noted, posthumanism takes the former measure of all things out of its throne and places it into the same position of other beings breaking the boundaries. In a way, a critique of humanism is formed with “the disappearance of the modern metanarratives of the Enlightenment and human emancipation” (Herbrechter, 2013:78). Also, the rejections of “human or any subjectivity as self-contained, sovereign, and independent” (Nayar, 2014:53) begin. Since most views about the liberal humanist subject concerning the progress turn out to be racist, sexist, and even speciesist excluding others, becoming human is investigated just like *Never Let Me Go*.

Introducing the theme of death signifying the crisis of humanism, Atwood materialises the ideas mentioned above. First of all, *Oryx and Crake* discloses a social construction of the human and the nonhuman by the corporations in the Compounds. On the one hand, a positive stance regarding transhumanist issues about the use of technology is implied. However, on the other hand, the effects of highly developed technology on human subjectivity are introduced. Based on the memories of Jimmy, we recognise that scientific advances provide many opportunities for humans. Through bioengineering, both beauty products and animal hybrids are produced. The medication for fatal diseases to a certain degree is provided, and new cautions to prevent aging are taken. For parents who decide to have kids, genetic manipulations guarantee that the children will have better physical and cognitive capabilities. Nevertheless, the perception of humans has changed regarding their humanness, which signals the opposite of transhumanist aims and concentrates on the impact of this transformation. Just like Cary Wolfe indicates, a situation coming both *before and after humanism* occurs about posthumanist stance. We can even realize it by divulging into the memories of young Jimmy. As his earliest memory, he recalls a bonfire, and feels sorry about the death of the animals, but his father and mother assure him that

the cows and sheep had to die, otherwise they could spread their disease to humans. Although Jimmy as a naïve child feels sadness for the pain these animals go through, if not his mother, his father seems quite insensitive. When he sees how anxious Jimmy is, he says the animals “were like steaks and sausages, only they still had skins on”, without showing any emotions, however Jimmy rationalises:

And their heads, thought Jimmy. Steaks didn't have heads. The heads made a difference: he thought he could see the animals looking at him reproachfully out of their burning eyes. In some way all of this – the bonfire, the charred smell, but most of all the lit-up, suffering animals – was his fault, because he'd done nothing to rescue them. At the same time he found the bonfire a beautiful sight – luminous, like a Christmas tree, but a Christmas tree on fire (Atwood, 20).

Being both affected and in awe, partly because he is overwhelmed by the extent of the fire, Jimmy feels guilty. The imagery he creates in his mind reminds us of animals' gaze back at the human and alludes to Freud's *unheimlich* (uncanny) towards nonhuman others. Freud defines the uncanny as “that class of the frightening which leads back to what is known of old and long familiar” (Freud, 1985:340). When individuals encounter an event that makes them feel attracted and frightened at the same time, the notion of “uncanny” as something both strange and familiar might emerge. Unable to evade the event, Jimmy repeatedly asks his parents why the animals are on fire. Despite telling him that they can be dangerous, during most of their conversations, his father keeps working and assumes a distant position. Once, Jimmy asks whether the same thing will happen to him or not when he has a cough. His father confirms recklessly, so Jimmy starts crying. In this respect, by means of a simple conversation, which is quite similar to our conversations in daily life, the normalization of dehumanisation over the other is emphasised, and the concept of the human as both rational and moral is distorted. In addition, this condition causes some metanarratives to emerge leading to construction of identities. The children raised under these circumstances get accustomed to the treatment *others* receive. Jimmy's mother says he is too young for these kinds of jokes, however, her words imply he will get used to them in time.

In this sense, *Never Let Me Go* and *Oryx and Crake* employ the concept of uncanny in a similar manner. By the utilisation of this notion, both novels present a near future which might be appealing and terrifying at the same time. Despite the positive outcomes of technological enhancements such as curing diseases, breeding enhanced children, increasing intellectual and physical capacities of humans, providing longevity and perpetual youth, there is always a terror accompanied by such novelties. This posthuman environment already manifests a form of uneasiness in the reader. As noted earlier, although Madame in *Never Let Me Go* goes against societal rules to help the clones, she is afraid of them. Knowing that they are produced as donors, she wants to liberate them, yet, she cannot come to terms with their human essence. They are still creatures for her. For instance, on an afternoon, Madame sees Kathy singing and dancing with a pillow as if it is her own baby. When Kathy realizes her presence, Marie-Claude starts crying and leaves immediately. This moment generates an uncanny effect. Although the clones contain human genome, they cannot reproduce. They are deprived of some characteristics typical to human beings. The issue about whether they are fully human or not increases Madame's conflict. Despite trying to help the clones to establish their authenticity, she is unable to control her repulsion towards such beings. She is also aware that Kathy cannot reproduce as a clone. Thus, it is quite tragic for the protagonist to imagine such a life, but while acting like this, Marie-Claude projects her fears onto Kathy, and causes the central character to feel an estrangement from her own identity. In addition, Freud's uncanny conveys a posthuman future for humanity. When Kathy H. and Tommy D. visit Marie-Claude to postpone their donation, Miss Emily mentions James Morningdale's research and explains that his project has focused on augmenting cognitive and physical abilities of children. Whereas Morningdale's intention is positive, a generation of enhanced kids might replace humans, so it generates anxiety in the society. Therefore, when the scientist's aim is discovered, his study is banned. Here, the uncanny demonstrates future fears and the necessity of regulations. It also makes the reader question what being human means. Similarly, "Atwood's speculative fiction provides a perfect platform for the uncanny, since her imagined, near-future worlds bear a disturbing similarity to our own" (Northover, 2017: 124). Due to the progress, the community is divided into two groups. While one part of the society receives the advantages of it,

the other part is excluded. This time, an elite class represented by the scientists emerges, and those who cannot think statistically are left out. Technology has gone out of control causing various ethical debates among people. Sharon (Jimmy's mother), a former scientist, voices such concerns. Resembling Miss Lucy and Madame, she rebels against the Corporation system. For example, many hybrids are produced via genetic engineering. Getting disturbed, Jimmy's mother quits her job. She starts arguing with Jimmy's father about the excessive use of animals. She is aware that these entities can fix biological human condition. However, she feels guilty about the treatment they receive. Humans profit them and change their genetic material for their own interests. Just like clones who are modelled from humans in *Never Let Me Go*, the animals in *Oryx and Crake* provide favourable outcomes for human beings but increase a sense of terror in them. Thus, we discover a clash between inner wishes and actions. This issue is best exemplified by Jimmy's childhood experience. Here, we face a perverted form of the posthuman condition. Like Ebola or mad cow disease, the animals start spreading diseases. Therefore, they are burnt. Jimmy is disturbed. He finds the smell terrifying and thinks that animals' death is a mistake. He even blames himself for not helping these beings. However, he cannot stop feeling impressed by it. For him, the luminance is akin to a Christmas tree on fire, which is quite normal. Still, the character senses the demolition that takes place and does not approve of it. What is more, the reader cannot escape the familiarity of the event with current occurrences in life, thereby reconsider the enhancements.

Afterwards, Jimmy's father job as a genographer, and his position in the pigoon project at OrganInc Farms are revealed, so the irony intensifies. As a scientist, he seemingly works for the benefit of humans, but when the novel progresses, we see that other options are possible. While remembering the pigoon project, Jimmy adds:

The goal of the pigoon project was to grow an assortment of fool proof human-tissue organs in a transgenic knockout pig host – organs that would transplant smoothly and avoid rejection, but would also be able to fend off attacks by opportunistic microbes and viruses, of which there were more strains every year. A rapid-maturity gene was spliced in so the pigoon kidneys and livers and hearts would be ready sooner, and now they were perfecting a pigoon that

could grow five or six kidneys at a time. Such a host animal could be reaped of its extra kidneys; then, rather than being destroyed, it could keep on living and grow more organs, much as a lobster could grow another claw to replace a missing one. That would be less wasteful, as it took a lot of food and care to grow a pigeon. A great deal of investment money had gone into OrganInc Farms (Atwood, 25-26).

Here, the function of the pigeons is stated, and the reader is informed about what they are. Being a genetically engineered species, the pigeons serve as pig hosts to cultivate human tissue organs, so we realize that they increase the lifespan of human beings, which represents a kind of evolution, but this topic opens ethical dilemmas about whether these treatments are morally acceptable. In this sense, the production of the pigeons echoes the creation of the clones in *Never Let Me Go*. They are also manufactured for organ harvesting and kept under protection. Other than that, they are of no value to human beings. Unlike secluded clones, people do not even feel the need to conceal their existence. Because success in such experiments signals improvement, humans do not care about what is behind it. In addition, the first hints about the practices of advanced capitalist system are given. Although the pigeons can be disposed of easily, they do not cast them off. To raise healthy pigeons is expensive because they need care, and consume a lot of food. Therefore, experts look for other solutions such as growing five or six kidneys at a time. In that case, the extent of commodification represents how far humans can go destroying the idea of emancipation via science. We understand that the pigeons serve a more important mission than saving human lives: profit. The benefit gained from the project becomes so essential that it eventually surpasses the real reason behind it, which leads to inhumaneness towards humans and animals equally. Since the corporations even calculate the small amount of money spent for these *animals*, and are inconsiderate about *humans*, human virtues such as goodness, courtesy, generosity, and dedication are subverted. However, it should not be forgotten that rudeness, selfishness, and greed can be human properties as well. Keeping it in mind, the portrayal of humans in the process of transformation into something new, which is something *beyond human* is depicted in the novel, so the question of being human is exemplified through posthumanist anxieties regarding the role of science. At the same time, the scientists

acting god-like in their attempt to re/create are criticised. Since they are also commodified abiding to the power structures of the companies such as RejoovenEssence, HelthWyzer, and OrganInc, and become responsible for the objectification of others, the devaluation of life and lack of individual freedom are emphasised.

Furthermore, in *Oryx and Crake*, other forms of subjugation are detected. As in the example of pigeons bonding people to science, other hybrids, namely rakunks, wolvoggs, as well as liobams are generated artificially to meet the needs of human beings. While rakunks function as pets preventing people from getting bored, wolvoggs act as today's police dogs. Humans in the pleeblands are used lavishly for experiments, whereas people in the Compounds become more and more dependent on the medication promoted by the corporations. Companies are so greedy that as Sarah A. Appleton states:

Instead of relying on supply and demand, the corporations have created artificial demands and promoted engineered dependencies. Manufactured diseases necessitate manufactured cures; body enhancements need to be maintained with age (Appleton, 2011).

Therefore, under the disguise of development, the lives of the humans are simulated for them, and they come to represent simulacra losing their authenticity. Those who oppose the system are obliterated. For instance, when Crake's father discovers that scientists fabricate various viruses, but partially give their cures to the humans so that they need more, he loses his life in an accident. As a result, we comprehend not only animals but also humans are disposable. Jean Baudrillard, in his essay *Prophylaxis and Virulence* (1990), describes humans' growing reliance on technology:

[...] the irreversible process often referred to as progress tends to strip the human body and mind of their systems of initiative and defence, reassigning these functions to technical artifacts. Once dispossessed of their defences, human beings become eminently vulnerable to science and technology; dispossessed of their passions, they likewise become eminently vulnerable to

psychology and its attendant therapies; similarly, too, once relieved of emotions and illnesses, they become eminently vulnerable to medicine (34).

While explaining how people become bound to life supplied by science, he draws an analogy between “Boy in the Bubble” and contemporary human beings. Since the attachment to technology rapidly increases, the autonomous Cartesian subject is threatened. As humans in *Oryx and Crake* reach a point where they cannot forego the advantages of science, what makes them human (their essence) is questioned. Compared to *Never Let Me Go* which also centres around defining human, Atwood, in her novel, adds a new perspective. Presenting destructive nature of Homo Sapiens via scientific dependence, she emphasizes *human* versus *human*. Unable to understand how they are being manipulated, humans become more and more vulnerable. Being unaware of the loss of reality, these people come to live in a bubble, getting poisoned by the products they use, and eventually face death due to the pandemic spread by Crake’s invention, Blysspluss pill. Valeria Mosca, in one of her articles argues:

both the first and the second novel in the trilogy are apocalyptic tales about the apocalypse of anthropocentric cultural constructs and language. They are not so much tales about the end of humanity as tales about what is beyond traditional human boundaries – the ends of humanity” (Mosca, 2013:49).

In this respect, both literal and symbolical ways of death in *Oryx and Crake* call for a third form of “end”, which presents two alternatives regarding the demise of human beings: The first one signals rebirth starting with the end of the Anthropocene, while the second option revolves around the ambiguity representing human condition. Whereas the former creates a positive attitude about the posthuman, the latter signals a chaotic atmosphere that generates questions even after the extinction of human race.

When Jimmy first hears human voices on the radio, and then sees several human beings left alive, he finds out that he is not the only survivor. Nevertheless, the novel ends while Jimmy tries to decide what to do next, and the process of decision making leaves certain questions like “Are Snowman and the trio of survivors about to become the final players [...] Will it be ‘game over forever’, as Crake predicted? Or is

there some ray of hope that humanity will survive?" (Bouson, 152) unanswered. Also, because we cannot know what kinds of people these visitors are, how they have managed to survive, as well as on what purpose they have come, the amount of uncertainty is doubled. A posthuman condition which is similar to that of the previous one before the extinction is depicted, but this time a reversal concerning the place of humans and nonhumans emerges, and the issue about how the survivors will cope with upcoming events remains indefinite.

In *Never Let Me Go*, some hints about the threats of posthumanity are given to the reader, but Ishiguro does not actualise the problems that might be born in detail, if a replacement of human race takes place. The posthuman entities are dominated from the beginning. The attempts to prove the clones' humanness or produce something superior like enhanced children are precluded by the officials. Nevertheless, the production of the clones is not banned showing posthumanism in the novel. Likewise, Atwood focuses on the subjugation of numerous beings in general, non-human animals in particular. However, *Oryx and Crake* puts forward the posthuman uncertainty. The hybrids go out of control in the following days of the catastrophe. The replacement of the human/nonhuman is exemplified by the behaviours of genetically engineered animals. Once they are liberated, both pigeons and wolvogs get wild and constantly threaten Jimmy's safety. For instance, the pigeons carry multiple organs as well as human brain tissue, and due to this enhancement, they become extra smart crossing the lines between humans and nonhumans. While Jimmy is on the road for supplies, a group of pigeons trap him. Although he manages to escape and hide for the moment, he drops his garbage bag on the stairs. When he moves on to get it back, he sees "they were waiting for him, using the garbage bag as bait. They must have been able to tell there was something in it he'd want, that he'd come down to get. Cunning, so cunning" (Atwood, 319). Understanding Snowman might need something, the pigeons wait closer to the bag, and this situation proves that they have a form of consciousness which is quite significant because the way that they act demonstrates these hybrids are not simply hosts for transplantations. They improve themselves representing evolution, challenging the speciesist discourse created by the human race.

Likewise, when wolvogs (mixtures of wolves and dogs) are released, they start inducing anxiety in Jimmy. Although they are designated to provide security for the companies, they exceed their limits in time. Jimmy explains why he is afraid of them mentioning that their appearance still resembles dogs flicking their tails and making funny bounces, but once somebody gets attracted, they go for them, and eventually kill their targets. As opposed to wolvogs, nothing domesticated stands a chance. In a way, we realize that in a post-apocalyptic world, or to be more precise, in a post-humanist environment, even the power relations regarding domination and exploitation based on centrality of the human race might change. While biotechnology can be used to manipulate and assert individual freedom over *others*, it can signal the opposite deconstructing the established beliefs about Homo Sapiens. From the examples above, we understand that Cartesian wise “Man” who presents exceptionality through mind is challenged by the technologically developed *posthumans*. Still, since *Oryx and Crake* does not answer our questions about what happens to the survivors, the future seems unclear about whether human beings will face total destruction.

Here, on the one hand, humanity’s survival is in question. On the other hand, when we consider Crake’s bioengineered humanoids, this ambiguity is easily dissolved, and a rebirth is suggested. As a scientific genius, Glenn/Crake designs these “floor models” to replace human beings. For him, they are what humans lack: a symbol of perfection. Like other human/animal hybrids, the Crakers blur the divide between humans and nonhumans, but their reason for being differs radically from other hybrids. First, they do not function as commodities necessary for human race, so the Children of Crake convey a bigger aim. Second, unlike pigeons, bobkittens, and wolvogs, they have not gone out of control. We observe that they do not show any vengeful behaviours against others. Last, despite being the product of science, they are pure beings. They respect everyone and everything in the universe without putting themselves at the centre.

When we focus on the appearance and the qualities these creatures possess, the Crakers look like humans, but they do not have features typical to human species such as love, envy, greed, and lust. They are quite naive, polite, and generous. In

addition, the Crakers share identical features with animals adapting themselves to nature easily. To illustrate, the Crakers mate seasonally like baboons. Once in every three years, the genital of a Craker woman turns into blue signalling that she is in heat, so the males sing for her offering flowers to attract the attention of the Craker woman. As a result, the female chooses four of them as her partners, and the occasion continues until the woman gets pregnant. About the strength of the female, “Crake has equipped these women with ultra-strong vulvas – extra skin layers, extra muscles – so they can sustain these marathons” (Atwood, 194-195). Because Crake takes human jealousy and hormonal desires as part of human weaknesses, the Crakers do not contain such characteristics. At one point, even Jimmy thinks Crake might be right:

[...] No more prostitution, no sexual abuse of children, no haggling over the price, no pimps, no sex slaves. No more rape [...] It no longer matters who the father of the inevitable child may be, since there’s no more property to inherit, no father-son loyalty required for war. Sex is no longer a mysterious rite, viewed with ambivalence or downright loathing, conducted in the dark and inspiring suicides and murders. Now it’s more like an athletic demonstration, a free-spirited romp.

Maybe Crake was right, thinks Snowman. Under the old dispensation, sexual competition had been relentless and cruel: for every pair of happy lovers there was a dejected onlooker, the one excluded. Love was its own transparent bubble-dome: you could see the two inside it, but you couldn’t get in there yourself (Atwood, 194-195).

Similar ideas can be found in Plato’s *Republic*. The book portrays Socrates as the main character and includes various dialogues about the constitution of an ideal society. That is why, Socrates presents arguments to reach happiness in life. For instance, to provide justice, the author separates his community into three classes called guardians (rulers), auxiliaries (a sub-class among the rulers representing warriors), and producers (citizens having occupations other than fighting and ruling). The issues addressed by the speaker vary from politics to philosophy. In Book V, Plato also brings the disappearance of monogamy into discussion. When Adeimantus and Polemarchus ask about sharing wives and children with others, Socrates explains the rules pertained to the guardians. For rulers, sexual acts take place several times in a

year, and the couplings are determined by lot in mating festivals. Engaging in sexual intercourse other times of the year is banned. Some people who are talented enough are allowed to have sex with four or five women during such festivals. The children born to them are expected to be skilled just like their parents. However, when babies come into existence, they are taken away, and reared separately. People might get attached to their family more than their society. In order to prevent divisions about their commitment, such requirements are necessary. Also, every child produced during mating festivals accepts the people in the same group as their own parents. According to Socrates, because people share everything, their treatment represents equality. Thus, it is the only way to provide societal justice and unity.

In this sense, Crake's attitude about mating bears similarities with the ideas expressed by Plato. Both Crake and Socrates focus on justice, but their motives differ. Plato presents a humanist perspective about Homo Sapiens, while Atwood provides a posthumanist frame in which Crake works for the disappearance of human race. Unlike *The Republic*, a utopian world emerges in the form of a dystopia in *Oryx and Crake*. According to Crake, human beings use their power either to destroy or exploit both humans and non-human others. They represent frailties that cannot be fixed. Therefore, as noted earlier, he chooses to eliminate human frailties in the Crakers by strengthening these figures via animal features. This way, he also replaces monogamy with polygamy. Although both works include aspects like equality, unity, and justice, such attributes are embodied in Crake's technologically manufactured humanoids. This situation indicates that human beings do not cover a privileged position on Earth anymore. On the contrary, we criticise their actions during the novel.

What is more, Crake generates a posthuman environment for the Crakers. His hybrids maintain their lives in that protected area without human contact. Except Oryx, who is entrusted with the task of teaching simple concepts to the Crakers, no one is allowed to communicate with these humanoids. To accelerate their adaptation process, she instructs them about "what not to eat and what could bite. And what not to hurt" (Atwood, 363). During her lessons, she does not wear any clothes not to confuse these entities. Because the Crakers do not possess negative traits, they are presented as pure beings:

Gone were its destructive features, the features responsible for the world's current illnesses. For instance, racism – or, as they referred to it in *Paradise*, pseudospeciation – had been eliminated in the model group, merely by switching the bonding mechanism: the *Paradise* people simply did not register skin colour. Hierarchy could not exist among them, because they lacked the neural complexes that would have created it. Since they were neither hunters nor agriculturalists hungry for land, there was no territoriality: the king-of-the-castle hard-wiring that had plagued humanity had, in them, been unwired. They ate nothing but leaves and grass and roots and a berry or two; thus their foods were plentiful and always available. Their sexuality was not a constant torment to them, not a cloud of turbulent hormones: they came into heat at regular intervals, as did most mammals other than man (Atwood, 358).

The same posthuman environment can be detected in *Never Let Me Go*. The clone children live in a closed space from the first moment of their lives. First Hailsham and then the Cottages procure a protected space for the kids. At Hailsham, they receive recurring medical checks. As special kids, they are separated from human beings and conditioned to be careful about their health. When the students go to the Cottages, they learn how to cope with daily life. They get to socialise, improve their intellectual capacities, and even experience love, but they are not allowed to live among normal humans. Even after they start donating their organs, they stay out of sight, and other clones whose donations have yet to begin become their carers. However, we discover a crucial difference about the posthuman environment between two novels. In *Oryx and Crake*, an artificial habitat is generated by Crake, only for the Crakers, to make their adaptation to this world easier. The human contact is prevented not to affect their behaviours negatively. Plus, Crake erases evil characteristics in the Children of Crake by simply switching a mechanism in their nature. Thus, they do not need cyborg technologies to better their condition anymore. They also start breeding and evolving by breaking their dependency to the humans. However, the clones in *Never Let Me Go* neither reproduce nor are allowed to change. They are almost expelled from society on the outskirts of England just because naturally born humans choose to avoid their existence. They are kept alive by the aid of technological devices, and after several transplantations, their bodies collapse. In a way, both the Crakers and

the clones are artificially created through genetic engineering. However, the clones are marginalised, while the humanoids are designed to exceed humans for a new future.

Therefore, the Crakers indicate that the time period controlled by human species has come to an end. Having positive qualities, the humanoids of Crake suggest a renewal. Since these creatures enhance human condition as genetically modified beings, come after human, and replace him/her, they also present a posthuman future.

3.2. The Posthuman Liminality

Rozelle Lee, in her essay *Liminal Ecologies in Margaret Atwood's Oryx and Crake* (2010), discusses Jimmy/Snowman as a *liminal* figure. Derived from the Latin word 'limen', liminality means 'threshold'. This term is first introduced by anthropologist Arnold van Gennep in *Les rites de passage* (1909). According to van Gennep, the rites of transition refer to changes in status, age, or social position, and represent three phases: separation, margin (liminal), and aggregation. In the period of separation, the individual departs from his/her state that has acquired before the ritual. The liminal period marks the middle phase of the ritual. Since the subject cannot identify with his/her pre-status anymore, and has not completed the transition yet, it presents an ambiguity. In the third stage, the transition ends, and the passenger gains a new position. Later, Victor Turner takes up the concept of liminality, and broadens the usage of it by adding cultural and political transformations as well. Therefore, when a cultural change takes place, the societal structures might momentarily be shattered, and the future becomes uncertain until the transition is complete. In this sense, Jimmy/Snowman contains the characteristics of what Turner describes as liminal personae:

The attributes of liminality or of liminal personae ("threshold people") are necessarily ambiguous, since this condition and these persons elude or slip through the network of classifications that normally locate states and positions in cultural space. Liminal entities are neither here nor there; they are betwixt and between the positions assigned and arrayed by law, custom, convention, and ceremonial (Turner, 1969:95).

When *Oryx and Crake* begins, the reader is introduced to a post-apocalyptic future which represents a condition that we call *beyond human*. As stated earlier, the world has gone through a lot of changes, and resulted in the extinction of human species. However, Jimmy/Snowman has survived the catastrophe, since Crake immunized him before the outbreak. Thus, the present situation signals a liminal phase for the protagonist of the novel. It is even suggested by the watch of Jimmy/Snowman which constantly shows “zero hour”. Symbolically, the absence of time signifies a period of stability for human beings, and the main character embodies a liminal entity being “neither here nor there”. Firstly, we discover that Jimmy/Snowman is all alone on a desolate land full of genetically manipulated figures. He neither departs from his recollections nor continues his life properly. The future becomes uncertain for him as well, so the central character in *Oryx and Crake* indicates a kind of ambiguity; a situation of inertia unable to rewind or move on. This condition is depicted at the beginning of the novel:

Snowman wakes before dawn. He lies unmoving, listening to the tide coming in, wave after wave sloshing over the various barricades, wish-wash, wish-wash, the rhythm of heartbeat. He would so like to believe he is still asleep. [...] Out of habit he looks at his watch – stainless-steel case, burnished aluminum band, still shiny although it no longer works. He wears it now as his only talisman. A blank face is what it shows him: zero hour. It causes a jolt of terror to run through him, this absence of official time. Nobody nowhere knows what time it is (Atwood, 3).

The description of the scene creates a juxtaposition between human and nature. This opposition is suggested by the unwillingness of Snowman to participate in daily life. Although it is early in the morning, the character is not ready to start the day. He lies still against the motion of the waves, and his reluctance signifies a period of stagnation for humanity. Later, *out of habit* he checks what time it is, but his watch no longer works. This situation frightens Snowman, because lacking official time equals non-existence. Also, the uncertainty does not only affect one person. Since “nobody nowhere knows what time it is”, the whole humanity faces the same problem.

That is why, the obscurity of the present and the future causes the central character to feel an identity crisis regarding his condition as the last man on earth.

Likewise, the protagonists in *Never Let Me Go* present liminality. As clones, they do not have definite origins. They often get manipulated by the officials at the school and receive strange treatments such as Marie-Claude's repulsion and unknown reason for promoting the creation of artworks from the people around them. These attitudes confuse the children about who they are and what their aim is. Until the moment Miss Lucy reveals their purpose in this world, they are not aware that they are simply clones designed to cure human beings. While they are indoctrinated with the knowledge that they are special, they learn they are clones devoid of autonomy. Therefore, the protagonists of the novel present in-betweenness. Although they are not that different from normal humans, they are recognized as commodities due to their production by science. This issue causes the characters to feel an identity crisis. Like Jimmy/Snowman who cannot move forward, Kathy, Tommy, and Ruth are neither able to reject societal rules nor establish their freedom entirely. Throughout the novel, the protagonist Kathy H. goes back and forth, symbolising a posthuman liminal space between human and nonhuman. Unlike the protagonist of *Oryx and Crake*, who is a naturally born human stuck in a middle place, the clones call attention to human rights issues. Whereas Jimmy/Snowman might become someone he wishes to be and obtain what he wants to have, the clones' personal wishes clash with societal expectations, preventing their identities to emerge. The reader questions whether the treatment of "normal" humans is right or wrong. It is even possible to see this liminality in the locations of *Never Let Me Go*. One specific example is given by Megan E. Cannella in "Unreliable Physical Spaces and Memories as Posthuman Narration in Ishiguro's *Never Let Me Go*" (2017). In her essay, she describes the Cottages as a liminal area:

As the clones move from Hailsham and into the Cottages, they are no longer under immediate and obvious surveillance. They explore the woods, they mimic the characters they see in television shows in an attempt to perform convincing displays of humanity, and they even go to visit Norfolk, they have mythologized to be the place where all lost things can be found (Cannella, 2017).

Being a transitional space, the Cottages offer a form of freedom to the clones. However, although this place gives the clones a chance to escape, they do not attempt to change their subjugated condition. They still continue to live under constraints. The liminality also emerges by the fact that both humans and nonhumans seem to govern the Cottages. Nevertheless, it indicates binaries revolving around human-centric agenda. We understand that humans are able to otherize the clones even when they are absent. In Jimmy/Snowman's case, we find out that the character is subdued because he cannot alter his situation. Just like *Never Let Me Go*, many events have occurred out of his control, but the central character in *Oryx and Crake* does not choose to be in a liminal position. The clones do not represent an in-between identity by choice either, yet they accept their fate easily. When given an opportunity, they do not consider leaving the Cottages. Jimmy/Snowman, on the contrary, is both victim and culprit, which mean that he has played a part in the catastrophe. As already mentioned, we witness the transition from the Anthropocene to the Post-Anthropocene. Unlike *Never Let Me Go* which presents a critique of human control on the planet, *Oryx and Crake* shows the collapse of human race for the very same reason, and reveals unregulated desires' results by leaving a human who faces the dangers by himself behind.

Moreover, G. M. Elizabeth Alban, in her article *Hubris and 'Paradical' Destruction in Margaret Atwood's Oryx and Crake* (2016), states that Jimmy/Snowman is "left surveying the debris of the so-called progress of the twenty-first century towards which he had turned a blind eye, leaving him carrying the heritage of humanity alone" (91). At one point, the character admits that he is responsible for the present extinction of humanity. That is why, Jimmy/Snowman feels like a prisoner. He sometimes grows hopeful and imagines things to be normal, but then awakens from his illusions remembering what has happened. Even trivial events make him feel guilty. Although he forces himself to face the reality, Jimmy/Snowman searches for someone who will listen to him, yet ends up understanding the futility of his action. For instance, on one morning, he realizes that his beer bottles are empty. When he thinks about filling up these bottles, he imagines smelling beer inside them. This moment makes the character feel anger and sadness at the same time. Because it is

“wishful thinking”, he considers it to be a form of “torture”, so he should not deceive himself. In addition, we witness Snowman/Jimmy’s mental breakdown:

“I didn’t do it on purpose,” he says, in the snivelling child’s voice he reverts to in this mood. “Things happened, I had no idea, it was out of my control! What could I have done? Just someone, anyone, listen to me please!” (Atwood, 50-51).

Unable to recover the traumatic experience, Jimmy/Snowman accepts his role in the destruction. However, he mentions that he has not done it voluntarily. As another victim, he is deceived. We observe the character’s need to find someone who will understand him. In fact, this monologue indicates Jimmy/Snowman’s vulnerability. He is so desperate to believe his words that he firstly tries to persuade himself. Still, he is alone, and there is no one who can help Jimmy/Snowman get over his guilt. Even he is not “convinced by it” (Atwood, 51). In this sense, we witness the protagonist cannot forgive himself, and move on with a clear conscience on his path. Because these moments provide an insight into the mind of Jimmy/Snowman, they become significant tools for self-revelation. In addition, they exemplify the protagonist’s fragmented identity. Thus, J. Brooks Bouson uses the word “guilt-wracked” (2004:142) discussing how the main character came to be known as Snowman. Divulging into his thoughts, we learn that Jimmy has named himself “The Abominable Snowman” after the pandemic spread, but kept “abominable to himself, his own secret hair shirt” (8). For Jimmy, the adjective ‘abominable’ already indicates his position in the events that took place in the past, so he decides to shorten his name. Still, we realize that the name “Snowman” is also suggestive about the present circumstances. Since the protagonist has witnessed the disappearance of humanity, he believes himself to be the last man on the planet, and knows that his days are limited. Hence, his new name signifies the transitoriness of life. Furthermore, Jimmy becoming Snowman denotes his “in-between” identity even more, and we encounter this divide in the narration:

that alternates between two different moments in the future: a post-apocalyptic narrative line is intertwined with one that relates events from a nearer future,

all of them leading up to an environmental catastrophe of huge proportions (Mosca, 2013:39).

In the light of this, just like Kathy H. in *Never Let Me Go*, Jimmy/Snowman discloses his childhood, youth, friendships, love interests, early moments of happiness and sadness in his life retrospectively. That is why, the theme of memory plays a significant role for both novels. Through Jimmy/Snowman's memories, the reader discovers why he cannot establish himself as an autonomous human being. Moreover, crucial points about the protagonist's identity are revealed via his past. Because the character has had traumatic experiences, he cannot depart from his recollections. Looking back, he always tries to make sense of what has happened, how things have gone out of control, and where he has made a mistake. There are crucial breaking points in Jimmy/Snowman's life that explain his condition better. We discover these moments when the character embarks on a journey to the RejoovenEsense Compound. On the road, along with the struggle for survival, Jimmy reconsiders his past. In other words, he performs both physical and inner journeys, which make him contemplate the present posthuman condition. Thus, it serves as an identity exploration for the protagonist.

In *Never Let Me Go*, Kathy, both the protagonist and narrator of the novel, depicts the past through her memories. Like Jimmy/Snowman, she is in search for identity, and her narrative uncovers the character's previous traumas. What is more, Kathy's past provides a background information about the present circumstances. Although her life seems to be quite normal, she experiences the degradation of culture at first hand. Each day, she faces the knowledge of her upcoming death and beloved ones' loss. Unlike Jimmy, she becomes the voice of the marginalised groups, and her memories serve as a resistance against the society in which she lives. In a way, the character holds on to memory to keep her hope. Nevertheless, she is so passive in her actions that even though she tries to revolt, she fails, admitting her fate. At the end of the novel, Kathy accepts her future by pointing out the importance of her reminiscences. She remembers looking for Hailsham everywhere that she goes and says:

But as I say, I don't go searching for it, and anyway, by the end of the year, I won't be driving around like this any more. So the chances are I won't ever come across it now, and on reflection, I'm glad that's the way it'll be. It's like with my memories of Tommy and Ruth. Once I'm able to have a quieter life, in whichever centre they send me to, I'll have Hailsham with me, safely in my head, that'll be something no one to take away (Ishiguro, 281).

However, memory is a psychological phenomenon bound to remembering and forgetting. Throughout her narration, Kathy uses words like "maybe I'm remembering it wrong" and "I might have some of it wrong" so the protagonist's clinginess to memory might be misleading.

3.3. The Quest for Identity

Posthumanism promotes a non-uniformed subject connected with others (animals, earth, machine). Rosi Braidotti, in *The Posthuman*, describes this critical posthuman subject

within an eco-philosophy of multiple belongings, as a relational subject that works across differences and is also internally differentiated, but still grounded and accountable. Posthuman subjectivity expresses an embodied and embedded and hence partial form of accountability, based on a strong sense of collectivity, relationality, and hence community building (2013:49).

In this sense, the question for the protagonist of *Oryx and Crake*, from the beginning of the novel, is whether he will build a posthuman subjectivity or not. Since Jimmy/Snowman is not a machinic being, or to put it differently, non-human, he neither embodies perfection like the Crakers nor struggles to prove his humane essence to society like the clones in *Never Let Me Go*. However, as a human being born in a brutal posthuman future, he goes through a process of becoming. Therefore, in this chapter, Jimmy/Snowman's breakthroughs shall be pinpointed by illustrating his challenges with the posthuman condition.

When we observe Jimmy's childhood experiences, we discover the first hints about why Jimmy/Snowman is in a hopeless position for himself. Unlike Kathy H.

who narrates her memories at Hailsham in a positive manner, Jimmy starts depicting his past in a negative way. Following his first recollections, the reader goes back to the character's childhood, and comprehends that he feels disoriented even as a kid. Born in an age where science and technology have become the major tenets of control, Jimmy/Snowman grows up witnessing non-human experiments, and starts feeling dilemmas about his position towards animal *others*. Having scientist parents, he lives in the OrganInc Compound. Since his childhood, strong metanarratives are formed regarding his personality. First, just like clone children in *Never Let Me Go*, Jimmy learns abiding to rules. He is constantly reminded that he should not leave his Compound, since the cities called the *pleeblands* are dangerous. Although he has never been to a city before, he is taught "there were people cruising around in those places who could forge anything and who might be anybody, not to mention the loose change – the addicts, the muggers, the paupers, the crazies" (Atwood, 31). Despite only seeing the cities on TV, his father tells Jimmy that living like this is better, because outside the walls, nothing is certain. However, inside the walls of the OrganInc Compound, the people live under control. Due to ongoing inventions, the CorpSeCorps men are always on alert. As explained by Jimmy's father to him, there are "other companies, other countries, various factions and plotters [...] Too much hardware, too much software, too many hostile bioforms, too many weapons of every kind. And too much envy and fanaticism and bad faith" (Atwood, 32). In this sense, we realize that threats not only come from "outside" as Jimmy's father puts, they can also emerge "inside". The irony is that the ones who cause these problems might not even be the outsiders. A rich corporation in competition with another company can set a trap to obtain or destroy the product generated by the scientists. Human jealousy can prevent positive outcomes of technology, so we observe another critique of humanism concerning human progress. From his post-catastrophe present, Jimmy realizes all of these, but knows that it is too late to act now. The time has already passed for humanity, thereby, he considers himself "a creature of dimness, of the dusk" (Atwood, 6).

Similarly, Kathy and her peers live inside the walls of Hailsham. The impact of this institution on the protagonist becomes so strong that even after years it occupies a huge place in Kathy's life. Despite conditioning and strict rules at the school, she

treats it as a paradisiacal place and frequently mentions her longing to see her school. When she drives around the city, she usually catches glimpses of some places looking like Hailsham. She gets excited and thinks: “‘Maybe that’s it! I’ve found it! This actually *is* Hailsham!’ Then I see it’s impossible and I go on driving, my thoughts drifting on elsewhere” (Ishiguro, 6). However, the education of Hailsham provides both positive and negative effects. Just like *Oryx and Crake*, an opposition between the inside and the outside emerges in *Never Let Me Go*. While the students live happily unaware of their future and think that the outside world, which is best exemplified by the fearsome woods around the school, is dangerous, the guardians display a paternalistic attitude towards them. On the one hand, they warn the children about their health and encourage them about expressing themselves freely through their art. On the other hand, the guardians hide the truth from the kids and take part in the process of controlling their lives. Even people such as Miss Emily and Madame, who are members of a secret humanitarian project that aims to show the clones’ authenticity to the rest of the world, believe that they have done a favour to them. As already mentioned, when Kathy and Tommy visit Marie-Claude for deferral, Miss Emily finally explains the reasons of their actions. The characters learn that they cannot change their fate, since organ replacement is their ultimate duty. Before leaving the house, Tommy wants to learn if this is the reason behind Miss Lucy’s departure. Miss Emily confirms and defends the guardians’ behaviours:

We had run Hailsham for many years, we had a sense of what could work, what was best for the students in the long run, beyond Hailsham. Lucy Wainright was idealistic, nothing wrong with that. But she had no grasp of practicalities. You see, we were able to give you something, something which even now no one will ever take from you, and we were able to do that principally by *sheltering* you. Hailsham would not have been Hailsham if we hadn’t. Very well, sometimes that meant we kept things from you, lied to you. Yes, in many ways we *fooled* you. I suppose you could even call it that. But we sheltered you during those years, and we gave you your childhoods. [...] I’m so proud to see you both. You built your lives on what we gave you. You wouldn’t be who you are today if we’d not protected you (Ishiguro, 262-3).

In the stated passage, Miss Emily justifies deception at Hailsham. She admits determining the clones' lives, but adds that they have helped the kids live their childhoods by providing them protection. However, Miss Emily still speaks from a humanist perspective. While uttering her words, she assumes a distant position towards the clones, which strengthens demarcations between human and nonhuman. Her attitude signifies her inability to fully empathize with the Other. Thus, we discover a normalization of violence in *Never Let Me Go*.

The normalcy of brutality is likewise discovered in *Oryx and Crake*. While showing human change into something "posthuman" in a posthumanist manner, it emphasizes the construction of identity. Here, we observe how human behaviour acts on another human and shapes his/her personality, causing the loss of autonomy. Whereas Ishiguro alerts the reader about the Other by bringing human rights issues into discussion, Atwood, as recurrently stated, highlights both human and animal rights. Jimmy is portrayed as the Other, because he alienates himself from his family and society. Like the clones in *Never Let Me Go*, the community in which he lives also marginalises him, since he cannot meet their expectations.

In this sense, from a young age, Jimmy starts becoming aware of the treatment about non-humans. He senses that something is wrong concerning human behaviours towards animals. As his first vivid memory, he recalls a bonfire. Being an attempt to eliminate diseases spread by the animals, humans burn them. Still, Jimmy, as a child, feels sorry about what they have done, and starts questioning the reasons behind the event without discriminating these species from himself. Unable to draw a clear distinction between humans and animals, he feels confused. Later, he mentions his father's job at OrganInc Farms. To enhance human condition, scientists like Jimmy's father use a transgenic species called the pigoons. Nevertheless, Jimmy feels disturbed. Especially, the thought of eating one of the pigoons that carries human parts makes him face confusions about their essence. This issue is best exemplified when Jimmy visits a café named Andre's Bistro within OrganInc Farms for lunch with his father and one of his lab technicians, Ramona. He observes humans have become so insensitive that they make jokes about what they eat as:

“Pigeon pie again,” they would say. “Pigeon pancakes, pigeon popcorn. Come on, Jimmy, eat up!” This would upset Jimmy; he was confused about who should be allowed to eat what. He didn’t want to eat a pigeon, because he thought of the pigeons as creatures much like himself. Neither he nor they had a lot of say in what was going on (Atwood, 27).

Here, the attitude of human beings highly disappoints Jimmy. This disillusionment triggers a query within himself. Thus, the character is confused. In a way, Jimmy starts feeling restricted. He does not want to eat the pigeons perceiving them “as creatures much like himself”, but the humanity has reached a point that eating a figure which contains human organs has been a part of laughter. Although it is very irritating for him, Jimmy cannot say anything, because he knows that this is how life works now, and being a kid, he cannot stop these people from making jokes. What is more, Jimmy and the pigeons are depicted as equals. They receive similar treatments having no power to prevent it. Thus, he starts alienating himself from the society. Although he lives among them, he does not approve of what they do. Along with his alienation, because the protagonist cannot stop such behaviours coming from human beings and change his condition, he starts building a frustrated personality.

Furthermore, Jimmy is depicted as a kid who does not have a proper relationship with his parents. Partly because his father is concerned with his work, and his mother is depressed, Jimmy feels lonely. Since he does not have any siblings, he cannot spend time with them. Although Sharon (Jimmy’s mother) quits her job, and starts staying at home, Jimmy misses his former baby-sitter, Dolores. Compared to Sharon, Dolores appears to be friendly. She laughs at Jimmy’s jokes and cooks him eggs in a manner that he likes. In other words, she gives the attention that a child needs from a parent. That is why, Jimmy misses Dolores a lot and questions his mother’s position as a housewife. If Sharon wants to spend more time with him, Jimmy is a student at the OrganInc School full time now, so he wonders why his mother has chosen this period to be at home. Nevertheless, Sharon proves to be apathetic. For Jimmy, most of the activities he does to make her laugh or happy irritate his mother. On top of it, he thinks that she is tired of him. When he grows older, he starts annoying his mother on purpose to get a “reaction” unless there is any “approval” from her. The

protagonist does not even want to remember his birthdays, because his parents make trivial excuses about forgetting it. Neither Jimmy's father nor his mother seem to care about their child. According to Alfred Adler, each individual struggles for self-improvement. However, while moving forward in life, certain problems bring forth inferior feelings. In Jimmy's case, the behaviours of his family cause the character to have an inferiority complex at a young age. At times, they argue, and Jimmy eavesdrops on them. In a quarrel with Jimmy's father, while claiming she is demoralised, Sharon even says Jimmy depresses her. Thus, the protagonist tries to come up with explanations. Around ten years old, due to his father's lack of interest, Jimmy speculates that he has disappointed his father. He comes to believe that since Jimmy is not a numbers person, he does not meet the expectations of his father. However, what upsets him the most becomes his parents' pretence regarding his wellbeing:

It wasn't the bad stuff they did that made Jimmy so angry, it was the good stuff. The stuff that was supposed to be good, or good enough for him. The stuff they patted themselves on the backs for. They knew nothing about him, what he liked, what he hated, what he longed for. They thought he was only what they could see. A nice boy but a bit of a goof, a bit of a show-off. Not the brightest star in the universe, not a numbers person, but you couldn't have everything you wanted and at least he wasn't a total washout. At least he wasn't a drunk or an addict like a lot of boys his age, so touch wood. He'd actually heard his dad say that: touch wood, as if Jimmy was bound to fuck up, wander off the tracks, but he just hadn't got around to it yet. About the different, secret person living inside him they knew nothing at all (Atwood, 66).

Having no connection, or to be more precise, having an artificial relationship with his father and mother, Jimmy feels afraid. To deflect his frustrations and receive a little bit of attention, he concentrates on the people at school more and manages to make his friends laugh at his jokes. When his father changes his job, they move to the HelthWyzer Compound. His mother becomes more paranoid there. For her, everything such as email or phones becomes bugged. Her complaints about their life style increase, whereas his father begins spending more time at work. However, it does not

sadden Jimmy anymore. On the contrary, he is pleased, for he does not come home for lunch. He eats more, thereby he gains weight. Plus, he feels “light-headed” because there is no one around from his family. This situation shows that Jimmy also distances himself from home. Even when he wants to learn something, no one gives him proper explanations. They tell him he will find out when he is old enough. Recalling this, Jimmy/Snowman gets angry, because he knows that he “himself isn’t old enough for this, this – what can it be called? This situation. He’ll never be old enough, no sane human being could ever...” (Atwood, 26). In his post-catastrophe present, Jimmy understands he is manipulated by the people around him, and the knowledge that he cannot change the past makes the character more and more guilty.

In *Never Let Me Go*, the clones do not have actual parents, but there are parental figures such as Miss Lucy, Miss Emily and Madame, who leave a great impact on the characters. Unlike Jimmy/Snowman, Kathy, Tommy, and Ruth are quite obedient to the regulations. They neither question their upbringing nor have childhood dilemmas. Also, Ishiguro does not present a homely environment for the clones. The only place resembling a house is Hailsham, an institution established to educate and prepare the kids for their future donations. Like Jimmy’s parents and the Compound people in *Oryx and Crake*, the guardians at Hailsham manipulate the kids, playing a role in the clones’ process of othering. Years later, even though Kathy H. keeps idealizing her previous school, at some point, she accepts the deceit at Hailsham. Remembering her friends’ denial to talk about their future task after Miss Lucy’s outburst, as well as their tendency to say “Well so what? We already knew all that” (Ishiguro, 81), she thinks that their conditioning about being “told and not told” has definitely worked. Therefore, she mentions Tommy’s theory about Hailsham:

Tommy thought it possible the guardians had, throughout all our years at Hailsham, timed very carefully and deliberately everything they told us, so that we were always just too young to understand properly the latest piece of information. But of course we’d take it in at some level, so that before long all this stuff was there in our heads without us ever having examined it properly (Ishiguro, 81).

In this respect, both Jimmy and Kathy acknowledge dishonesty of people around them. While Jimmy feels constant anger and the need to change everything around him, Kathy is compliant with the system. Although she realizes her suppression, she does not want to blame anyone by saying “I don’t think our guardians were that crafty – but there’s probably something in it” (Ishiguro, 81). Conversely, Jimmy has taken part in the catastrophe that subdued almost all humans on Earth. Therefore, the *posthuman* clone is oppressed, whereas the *posthuman* human presents an ambiguity, which means that s/he is in a continuous transition. Despite the fact that Jimmy is manipulated, he has a chance of transcending his condition by creating a moral consciousness about it. Since the past is gone, he should build his future, but *Oryx and Crake* ends without explanations by forcing the reader to ask the question of “what if”.

Donna Haraway, in *The Companion Species Manifesto* (2003) demonstrates the bondage of humans with other beings. For Haraway, the term companion species refers to a “heterogeneous category” comprising not just one species but also including organic entities such as “rice, bees, tulips, and intestinal flora, all of whom make life for humans what it is – and vice versa” (15). Using dogs as examples, she chooses to narrate stories of “co-habitation, co-evolution, and embodied cross-species sociality” (4). By doing so, she aims at bringing all living creatures together. Likewise, in *A Cyborg Manifesto* (1984), Haraway employs the notion of the cyborg (a hybrid of machine and organism) and challenges the Western dualities. Compared to cyborgs (she calls them junior siblings), companion species comprises a larger whole. Nevertheless, both cyborgs and companion species serve the same purpose. Donna Haraway writes:

Cyborgs and companion species each bring together the human and non-human, the organic and technological, carbon and silicon, freedom and structure, history and myth, the rich and the poor, the state and the subject, diversity and depletion, modernity and postmodernity, and nature and culture in unexpected ways (Haraway, 2003).

In this sense, the relationship of Jimmy and his rakunk materialises how a person can get attached to a being other than his species. As explained by

Jimmy/Snowman, this genetically engineered animal is his tenth birthday present. Around that time, the rakunks (hybrids of racoons and skunks) are produced as an “after-hours hobby” (57) at OrganInc laboratories. That is to say, playing God, the scientists bring these creatures into existence for entertainment. When his father gives the animal to Jimmy, he names it Killer. However, this rakunk becomes more than a distraction for Jimmy. At one point, he finds comfort in Killer as his best friend. Since the rakunk is the only being that seems to understand him, he forms a bond with his pet. Although he tries to avoid his parents calling his father a “cork-nut” and his mother a “drone”, he only talks to Killer. His strong relationship with the rakunk indicates that it becomes a part of Jimmy. In other words, Killer comes to represent a companion species proving that it is possible to demolish the demarcations between humans and animals. Also, Jimmy’s closer ties with a genetically enhanced hybrid call for a distanciation effect.

Therefore, alienation is a relevant term for the posthumanist thinking. It might occur when a human being estranges him/herself from home, work, or even his/her own product. According to James Williams, the utilisation of this concept for the posthuman subject is beneficent in three ways:

First, it allows for a critique of the alienation forced upon us as multiple processes by false ideas of human essences and properties. Second, it allows us to track the positive kinds of alienation effect involved in becoming posthuman, where new assemblages and alliances increase our powers. Third, it allows us to pay attention to the ways we can still fall into the negative sense of alienation as destructive, when a process of becoming is taken too far or too fast and a line of transformation disappears or loses power, thereby leading us to be alienated from collective creative powers (Williams, 2018: 29).

At this point, Jimmy’s connection with Killer signals a critique on the human essence. Despite possessing rationality, humans treat other beings in an inhumane manner. They laugh at jokes about eating pigeons. Personal interests take precedence over everything. With scientists playing God through bioengineering, the aim of science also changes. Like *Never Let Me Go*, humans become “posthuman” because of their insensitive behaviours. Apart from that, Jimmy’s bondage with his rakunk

shows a “positive kind of alienation effect” which suggests oneness with other creatures. Since he does not perceive them as *non-humans*, he is able to recognize the cruelty such beings receive. Thus, the protagonist starts forming a moral consciousness when his mother leaves home, and this event marks an important breaking point in Jimmy’s life. However, in *Never Let Me Go*, no one is truly able to connect with the clones. As mentioned before, even the ones who try to help them keep their distance without much help. In addition, because the clones are considered to be nonhuman by the people around them, Jimmy’s connection (from a human perspective) with the rakunk is important, for it breaks the differences between species.

Prior to Sharon’s escape, Jimmy eavesdrops on his parents, and hears that they argue a lot. One night the protagonist’s father comes home late with a bottle of champagne. From the way he speaks, Jimmy understands his father is drunk. He tells Sharon that a celebration is necessary for their new accomplishment at work. When she wants to learn what they have done, he explains to her that they have finally managed to grow a human neocortex tissue in the pigeons. That is why, she gets disturbed, and they start arguing with each other. Whereas Jimmy’s father considers this achievement an opportunity for stroke victims to get better, Sharon disagrees claiming that it is a method for ripping people off. When his father accuses her of being cynical, because they might give hope to innocent people, she opposes: “It’s wrong, the whole organization is wrong, it’s a moral cesspool and you know it” (Atwood, 64). For Sharon, the only hope ill humans can receive comes up with expensive prices at NooSkins. She says to her husband:

You hype your wares and take all their money and then they run out of cash, and it’s no more treatments for them. They can rot as far as you and your pals are concerned. Don’t you remember the way we used to talk, everything we wanted to do? Making life better for people – not just people with money. You used to be so . . . you had ideals, then (Atwood, 64).

With the help of science and technology, new cures are found. As claimed by Jimmy’s father, scientists can induce hope in people. Human beings can regain their health and live longer. However, Sharon’s emphasis on economic disparity

deconstructs such transhumanist objectives that focus on bettering human condition. If, only the rich can afford the cure, the people who have a limited source of income fail covering the charges, thereby quit the treatment. What is more, the poor cannot even get any treatment. The inequality represented by the present posthuman condition is intensified when Sharon brings humans' sense of superiority into discussion. They intervene in others' lives changing their substance without any permission. Since it is unethical, she tells her husband "What you're doing – this pig brain thing. You're interfering with the building blocks of life. It's immoral. It's . . . sacrilegious" (Atwood, 64).

Therefore, the quarrel of Jimmy's parents shows the reader that Sharon is one of the voices representing morality in this novel. However, her activism in matters of humans' arbitrary use of other beings and the greedy corporation system is shadowed by her contrasting behaviours. While she tries to raise awareness of the atrocity of human actions, she does not pay enough attention to her son. Due to his parents' pretence, Jimmy even feels inadequate. As already stated, during his childhood, he looks for an approval from his mother. He constantly tries to make her happy or at least smile, but she ends up getting irritated. Also, his father, spending most of his time at work does not show any affection to Jimmy. In order to suppress his frustration, the protagonist makes fun of his parents. For instance, Jimmy is known as a joker at school. In time, he begins drawing eyes on his fingers and delivers public performances. During his hand-puppets shows, his "Evil Dad" and "Righteous Mom" (68) argue with each other. These performances make his friends laugh, but, sometimes, Jimmy feels remorse. On the one hand, he admits his friends push him, and that he cannot resist the applause. On the other hand, he cannot appease his conscience because his shows bare similarities with his parents' arguments in real life. Here we understand that Jimmy is in search for attention. He tries to compensate for his disillusionment at home by his friends' requests to perform more. However, his remorse indicates that no matter he tries to depart from his family, he cannot fully succeed. In a way, he tries to assert his authority by being resistant to them. He pretends as if he does not care about his parents' behaviours, but we observe that his feelings and actions clash. Therefore, a split in Jimmy's identity emerges.

On the day of Sharon's escape, Jimmy finds a note written by his mother on the table. This paper informs him that she has gone, and taken Killer with her to liberate the rakunk. In her note, she tells Jimmy she will try to connect with him, but since the CorpSeCops men will check everything, she cannot give an assurance. At the same time, she crashes the computers at home with a hammer so that no one can discover the messages she has sent as well as the people she has contacted. Here, Jimmy gets angry with his mother, but his rage does not only stem from her disappearance. It is related to a more significant issue. She goes away because she cannot cope with her guilty conscience, but what she does creates an ironic situation: first although Jimmy might need her, she leaves her own son without even implying where she goes, so he thinks that she does not trust him; second, she takes the rakunk that has grown up at home. Therefore, an inquiry with regards to her position as an ethical person occurs. Jimmy says "Killer was a tame animal, she'd be helpless on her own, she wouldn't know how to fend for herself, everything hungry would tear her into furry black and white pieces" (Atwood, 69-70). Through the voice of Jimmy, who is still a child at that time, the reader questions whether Sharon's action is right or wrong. Also, this issue brings back the necessity of regulations in bioengineering. As already discussed in Chapter 2, both Francis Fukuyama and Jurgen Habermas warn the reader about the threats of unchecked biotechnological advancements. According to their theories, genetic modification for enhancement should be restricted by the state, since it denies choice or consent, therefore individual autonomy. In *Never Let Me Go*, human beings intervene in the clones' lives and dominate them via certain metanarratives just because they owe their existence to technology. It is not only unethical but it is also against human rights. In *Oryx and Crake*, a similar concern is detected. Because the government does not limit the production of hybrids such as pigeons, rakunks, wolvogs, et cetera, humans break in others' lives. However, in Sharon's case, even morality attributed to human nature is subverted. This time, the criticism does not result from inhumaneness of human beings. It emerges from the complexity of the posthuman condition. Sharon lets Jimmy's rakunk go out of mercy. However, since Killer does not know the wilderness, the animal cannot adapt to it. Therefore, it is difficult to accept Sharon's action as a favour to the rakunk. On the contrary, we notice an ambiguity about the animal's survival.

This particular incident alludes to Madame's first face to face encounter with the clones in *Never Let Me Go*. Although Sharon and Madame have distinct personalities, they have similar ideals. Other than being parental figures, they are both activists who oppose the social order. Sharon is usually depressed. When she finally decides taking an active role in rebellion against the capitalistic corporate system, she chooses to disregard her son's needs, leaving him in conflict. Likewise, despite fighting for clone rights, Marie-Claude is unable to suppress her fears. As mentioned earlier, she freezes when the clone kids surround her. Her attitude makes Kathy and her friends feel like insects. At that moment, Kathy recognizes herself as something other than human. Acknowledging her difference, she says:

So you're waiting, even if you don't quite know it, waiting for the moment when you realise that you really are different to them; that there are people out there, like Madame, who don't hurt you or wish you any harm, but who nevertheless shudder at the very thought of you – of how you were brought into this world and why – and who dread the idea of your hand brushing against theirs. The first time you glimpse yourself through the eyes of a person like that, it's a cold moment. It's like walking past a mirror you've walked past every day of your life, and suddenly it shows you something else, something troubling and strange (Ishiguro, 36).

These two moments are significant, for the characters come into an awareness about the Other. Kathy understands that although she is biologically human, she is not recognised as one by the people around her, while Jimmy achieves what his mother lacks. Due to his relationship with Killer, he is able to empathise with the animal. Nevertheless, we realise that neither Sharon nor Madame become successful in their attempt of "humaneness". In contrast, they lead both Kathy and Jimmy to identity crises.

At the same time, Glenn/Crake's arrival plays a huge role in Jimmy's life. Crake is one of the main characters in *Oryx and Crake*. As already stated, he is the scientist behind the destruction of human beings. He first appears in the novel as Glenn, but later gives himself a nickname and becomes Crake. In time, this nickname surpasses his real identity. Remembering him, Jimmy/Snowman mentions that he

actually has a hard time thinking Crake as Glenn. For him, he is just Crake now. As Jimmy's childhood friend, Glenn starts HelthWyzer High as a transfer student. He comes there a few months before Jimmy's mother leaves and turns into both Jimmy's best friend and rival. For instance, unlike Jimmy, who is good at words, he is portrayed as a numbers person. As soon as he becomes one of the students at HelthWyzer High, he proves himself as a scientific genius. Even Sharon approves of Jimmy's friendship with him. She thinks that he is very mature. Once, she says that Glenn is "intellectually honourable". The moment she utters these words she looks at Jimmy expectantly. He, thus, thinks that she is implying he should be "intellectually honourable" as well. However, Jimmy ignores this comparison between two friends because he knows Glenn better than his mother. Here, we find out that the protagonist is able to overcome his inferiority, but the opposition is clearly demonstrated between Jimmy and Glenn. In fact, this rivalry begins the day they meet each other. When Jimmy shows Glenn around the school, he expects a reaction from his new classmate. However, his friend seems to be quite distant. He observes everything but does not make any comments on them. That is why, Jimmy wonders what Glenn thinks about him. At that moment, the central character confirms that "it was one of his weaknesses, to care what other people thought of him" (Atwood, 83). Later, he invites his friend to the mall. They see one of their female teachers with a man there. While speculating about these people's relationship, Glenn tells Jimmy that the position of the man's hand on her thighs indicates whether they have an affair or not. At the same time, he imitates the scene. Jimmy likes Glenn thinking that he has a sense of humour, but feels threatened because Jimmy is also good at making people laugh via imitation. However, as time passes, Glenn does not perform anything to people, so Jimmy does not consider him a threat anymore. The way that Jimmy accepts his weakness proves he still feels inadequate about himself. In a way, the character tries to hide it by being an extrovert. He is very popular at school. He has public shows and is attractive. He hangs out with girls, yet his wish to be approved by others reveals his insufficiency.

Likewise, Kathy and Ruth in *Never Let Me Go* are both best friends and rivals. A similar superior/inferior relationship is also present between them. From the beginning, Ruth is depicted as a leader. Unlike Kathy, who is usually easy going, Ruth

decides what to do among her friends. At times, she is caring, but, mostly, she seeks attention and likes controlling her peers. The first example of it can be seen when she makes up a game to protect Miss Geraldine (the kids' favourite guardian) from plotters who will abduct her. Kathy claims that even after they outgrow, Ruth keeps the secret guard, because "she'd known about the plot much longer than the rest of us, this gave her enormous authority" (Ishiguro, 52). In addition, Ruth is all-knowing. She behaves as if she can play chess and lies about Miss Geraldine giving her a pencil case for affection. Although Kathy is by no means inferior to Ruth, she does not challenge her. She implies that the pencil case is not a present from Miss Geraldine once, but Kathy sees the look on Ruth's face and feels sad for upsetting her close friend. All these events show that Ruth has a superiority complex. Alfred Adler describes the superiority complex as "a compensation for the inferiority [feeling] complex" (1956:260). He writes:

The superiority complex is one of the ways that a person with an inferiority complex may use as a method of escape from his difficulties. He assumes that he is superior when he is not, and this false success compensates him for the state of inferiority which he cannot bear. The normal person does not have a superiority complex, he does not even have a sense of superiority. He has the striving to be superior in the sense that we all have ambition to be successful (1956:260).

Ruth is accustomed to getting attention from everyone around her. However, Kathy is independent and not afraid of challenging anyone. Although most of her friends at school make fun of Tommy, she always defends him. Soon after, they become close friends. Ruth, feeling excluded, establishes a form of insufficiency, but she suppresses such feelings by pretending that she is good at everything. For that reason, she even comes between Kathy and Tommy. In her youth, she becomes lovers with Tommy. By doing that, she tries to prove that she is better than Kathy. Similarly, Jimmy in *Oryx and Crake*, struggles with an inferiority complex resulting from societal expectations. Unlike Ruth, Glenn does not attempt to show any superiority over Jimmy. Although he is controlling and obsessive over things, he does not do anything to compete with his friend. While Ruth's pride prevents her from going

further, Jimmy is constantly reminded of his place in the world and cannot compensate for it. Instead, he desires to be appreciated by others, but it does not help the character overcome his problems.

Considering Jimmy's relationship with the girls, he falls in love with Wakulla Price for the first time, but gets rejected by her. Instead, he has other girlfriends. For instance, he mentions that he is with LyndaLee, but he admits he does not love her. The reason he hangs out with her is because he wants to keep the girl on his list. (84) To put it more precisely, he does not want to face another loss or rejection from somebody. Thus, he has fake relationships with other women. Such issues indicate that the central character is not able to overcome his frustrations induced by his family. No matter what he does, he looks for approval. Instead of trying to solve his problems, he runs away from them unconsciously. By trying to replace his inner turmoil with other things, he increases his inferiority complex even more. Therefore, his future relationships with other women appear to be fake until he falls in love with Oryx. However, the treatment of the poor by the society at that time affects their affair. Oryx's obedience to everything around her and the complexity of her past make Jimmy angry as well as jealous problematizing their relationship. Because Jimmy insists, Oryx tells him about her past, and we learn that first she is sold to a so-called businessman, then she has been a part of child pornography receiving a lot of sexual abuse. Learning all of these, Jimmy is infuriated, but Oryx seems to be indifferent. When she dies, none of these issues is solved, therefore the protagonist is deeply wounded. What is more, due to Oryx's disloyalty (she also sleeps with Crake), and death, this love affair does not end up well. Because it is unconsummated, the protagonist is obsessed even more with her and left with another trauma.

When Glenn and Jimmy become close friends, they start doing various activities together. With the help of these activities, three crucial aspects that shape Jimmy's identity appear. First, the character attempts to construct his identity via resistance. For example, in this period of his life, Jimmy and Glenn meet Extinctathon. This game becomes so influential that Crake bases his plan on it. Second, Jimmy discovers art. Third, he establishes genuine feelings for a girl.

As teenagers, the characters usually meet at Glenn's house, and play violent computer games. Sometimes they watch banned videos or surf the internet. On the days they come together, Jimmy realizes Glenn becomes obsessed with anything until he gets perfect on it, so he lets him choose the games and the videos. Unlike Glenn, Jimmy does not have any intentions to be a master in the games they play. He just obeys Glenn's wishes and continues doing the same activities. However, we realize that this is how Jimmy reacts to authorities around him. Because there are strict regulations under the guise of protection in the Compounds, he is disappointed. Therefore, he finds the pleeblands attractive. Comparing the Compounds to the pleeblands, he explains:

There wasn't much else to do after school in the HelthWyzer Compound, or in any of the Compounds, not for kids their age, not in any sort of group way. It wasn't like the pleeblands. There, it was rumoured, the kids ran in packs, in hordes. They'd wait until some parent was away, then get right down to business – they'd swarm the place, waste themselves with loud music and toking and boozing, fuck everything including the family cat, trash the furniture, shoot up, overdose. Glamorous, thought Jimmy. But in the Compounds the lid was screwed down tight. Night patrols, curfews for growing minds, sniffer dogs after hard drugs. Once, they'd loosened up, let in a real band – The Pleebland Dirtballs, it had been – but there'd been a quasi-riot, so no repeats (Atwood, 83-84).

In this sense, Jimmy represents a protest against the constraints in his life. He cannot do it by himself because ironically he does not have enough equipment. Glenn is smart and uses the passwords of a relative of his to visit prohibited sites. Also, no one disturbs them at Glenn's place. His parents do not even get suspicious about what they do. They are either very busy to pay attention or think that these kids do homework together. What is more, the CorpSeCorps men constantly visit Jimmy and ask him questions about his mother's disappearance as well as the postcards he receives. Therefore, Jimmy's behaviour shows his entrapment, and serves as an act of freedom from his family and the rules in the society. Here, Jimmy poses a negative identity. Nevertheless, this form of liberation might be misleading. The protagonist has not been to the pleeblands before, but he comments on the city he does not know

about as if it is better than where he lives. Since rumours do not represent facts, they might misguide the character creating fake realities. The author, hence, presents a post-human anxiety exemplifying the attitude of Jimmy. Although there has been a huge enhancement in technology, a questioning of the human condition is brought into discussion. We observe that the characters are able to reach anything due to human achievements, however, the way that they act indicates a decline. As J. Brooks Bouson puts, the writer “conveys her uneasiness as she describes the degradation of culture in a society where violence and pornography become cheap, and readily available, forms of entertainment” (2004: 143). That is why, we notice that science does not only bare positive aspects. The negative consequences of such improvements are also reflected in Atwood’s novel.

Based on the violence of the games (Barbarian Stomp, Blood and Roses, Extinctathon) they play and the videos (open-heart surgeries, footage of executions, pornography, contests about eating live animals) they watch, the reader is introduced to a world where bestiality is normalised. For instance, in this stage of Jimmy’s life, the protagonists start playing Extinctathon. Jimmy describes the game as an “interactive biofreak masterlore game” with the slogan of “*EXTINCTATHON, Monitored by MaddAddam. Addam names the living animals, MaddAddam names the dead ones. Do you want to play?*” (Atwood, 92). It must be noted that this game becomes very crucial in the characters’ lives. To log on, the protagonists choose codenames which belong to extinct animals. Glenn decides to be called Crake, while he picks the nickname Thickney for Jimmy. Despite the destructive qualities of such games, and bloodiness of the videos, Glenn and Jimmy have fun. Only when Jimmy sees a girl (supposedly Oryx) in a global paedophilia site, namely, HottTotts, and she looks at the camera in a way that Jimmy interprets as “I see you watching, I know you. I know what you want” (Atwood, 104), he feels guilty. Realizing her look, Glenn captures the moment and prints the photo of the little girl. When Glenn asks Jimmy if he wants a copy of it, he accepts. However, we observe that the protagonist’s guilt does not stop him from getting the photo Glenn has printed. On the contrary, he becomes obsessed with the girl’s gaze. That is why, this moment of Jimmy’s life must be marked as a breaking point. Despite being aware of his wrongdoing, the protagonist

keeps living in the same manner. In a way, adolescent Jimmy builds an identity which is opposite to his previous personality. We encounter his transition from a compassionate kid to someone he has questioned before. As mentioned earlier, his father tells him stories about the perversity in the pleeblands and the serenity in the Compounds. In Jimmy's case, such metanarratives act in a stronger manner, and they shape the protagonist's identity. We see that he does not get irritated by the distinction between the Compounds and pleeblands. He watches violent sites considering animal treatments, yet is not disturbed by the corruption of the humans anymore. Whereas Jimmy tries to form a rejection, he gets adapted to the treatments of the society, and forgets his aspirations in the past easily. Like human beings in *Never Let Me Go*, Jimmy almost becomes numb to the pain other entities receive. While discussing responses to atrocity in *Never Let Me Go*, Titus Levy writes:

In particular, the novel deals with two very different but equally disturbing types of empathetic response: a feeling of numbness towards atrocity that preempts substantive action and the perverse, voyeuristic pleasure offered by aesthetic distillations of human suffering (Levy, 2011: 12).

Although the clones die of transplantations in *Never Let Me Go*, people receive treatments for their illnesses and enjoy their lives. They do not even want to think about other beings' pain. Somehow they avoid establishing empathy. Even the places the clone children are raised show humans' wish to keep it that way. As we can see from both Glenn and Jimmy's actions, a similar issue is presented in *Oryx and Crake*. This time, a detailed description of atrocity is illustrated by means of the internet. They watch violent videos as well as play bloody games. Although killings are presented online, no one finds it disturbing. Unlike human beings in *Never Let Me Go* who frequently ignore the clones, or to be more precise, avoid facing the harm they cause, people in *Oryx and Crake* entertain themselves by such barbarous actions. Thus, the decline of the moral humanistic subject is intensified.

After high school graduation, Jimmy enters Martha Graham Academy, while Glenn gets accepted to prestigious Watson-Crick Institute. Even then, Jimmy does not attempt to change his condition. He indulges into a life of hedonism. He takes lovers,

but leaves them using his mother's disappearance as an excuse. He simply deceives the girls by saying he cannot get attached to somebody. We discover that he even makes fun of the artists who criticise the present problems in the community. However, Jimmy is described as a "words person" throughout the novel. Attacking the artists, he betrays his own personality.

Jimmy's interest in art begins when he comes up with a programme called "At Home With Anna K." on one of the online channels he watches with Glenn. This show is significant, for it reveals the position of art in a scientifically developed world and Jimmy's devotion to something. Anna K. is an installation artist who presents her life to the viewers around the world via the cameras in her apartment. During one of her shows, she reads Shakespeare's *Macbeth* attracting Jimmy's attention. From then on, the protagonist forms an interest in art, but since the quality of the programme that exposes Anna K. "tweezing her eyebrows, waxing her bikini line, washing her underwear" (Atwood, 96) is low, art is reduced to a kind of joke. However, in his present condition, Jimmy/Snowman feels grateful to her, because art and language become tools that provide hope for him in the future.

When Jimmy graduates from college, he finds a job at AnooYoo. His job is to sell beauty products. Therefore, he prepares slogans for the company. Because he is good at words, he becomes successful in this job, but Jimmy is dissatisfied. In addition to his recklessness, the character now gets depressed. For him, people who work there are ignorant. Thus, he feels alone. He even complains that he cannot find a girlfriend. In his fifth year at AnooYoo, the CorpSeCorps men visit him. This time, the purpose of their arrival is different. They make him watch his mother's execution video. Before she dies, she looks at the camera, and tells Jimmy "*Goodbye. Remember Killer. I love you. Don't let me down*" (Atwood, 303). This moment becomes very crucial in the character's life, for it is both constructive and destructive. On the one hand, Jimmy comes to understand his mistakes, so this event functions as an epiphany. On the other hand, it marks Jimmy's self-destruction, which leads him to get manipulated by others. On the following days, he laments for the past he has wasted. Every significant thing turns out to be meaningless for him. Mostly, the protagonist gets angry with the "Great

Indifference of the Universe” (Atwood, 305). All he wants is revenge, but finally comes to understand his blindness:

He knew he was faltering, trying to keep his footing. Everything in his life was temporary, ungrounded. Language itself had lost its solidity; it had become thin, contingent, slippery, a viscid film on which he was sliding around like an eyeball on a plate. An eyeball that could still see, however. That was the trouble.

He remembered himself as carefree, earlier, in his youth. Carefree, thick-skinned, skipping light-footed over the surfaces, whistling in the dark, able to get through anything. Turning a blind eye. Now he found himself wincing away. The smallest setbacks were major – a lost sock, a jammed electric toothbrush. Even the sunrise was blinding. He was being rubbed all over with sandpaper (Atwood, 305-306).

However, although Jimmy realizes the fallacy of his behaviours, he does not attempt to make a change in his life. Day by day, his depression increases making him vulnerable to manipulation. At that point, Crake/Glenn seemingly comes to rescue, and helps his friend get a promotion. Jimmy’s new job is in RejoovenEsense. There, Crake/Glenn is in charge as the head scientist. He wants his childhood friend to advertise his new invention, the BlyssPluss Pill. Crake tells Jimmy that they work for “immortality” in his unit, and this prophylactic protects humans from sexually transmitted illnesses, increases libido, and provides longevity. Based on Crake’s explanation, this pill is compatible with basic transhumanist concerns which indicate bettering human condition. It eliminates human frailties biologically, and turns people into *transhuman*. Nevertheless, there is an unmentioned aspect of this pill: birth control. In this sense, Crake/Glenn sterilizes people without their knowledge, and acts as if his action carries a utilitarian purpose. Due to overpopulation, the world is in danger. “Demand for resources has exceeded supply for decades in marginal geographical areas, hence the famines and droughts; but very soon, demand is going to exceed supply *for everyone*” (Atwood, 347). Therefore, he works on decreasing birth rate. In *Power/Knowledge*, French philosopher, Michel Foucault discusses power relations which are developed to characterise a society. Accordingly, power is applied

and sustained by the production of discourse. Moreover, those who possess scientific knowledge generate truth. Thus, “we are subjected to the production of truth through power and we cannot exercise power except through the production of truth” (1980:93). Analysing the relationship of discourse and power, Cristian Zagan writes as follows:

[...] cultures are shaped by many discourses, which they are in a constant competing relationship. Some types of discourse can end up "dominating" that culture, when they start to manifest into creating precepts that shape medical, academic or political institutions, thus infiltrating at different levels in the daily lives of the subjects. In some way, Foucault warns about these types of manifestation of discourse in modern time's science (Zagan, 2015: 35-36).

Like Ishiguro's manipulated clones, *Oryx and Crake* depicts subjects that are bound to discourse from the beginning of the novel. During the whole text, we observe that human beings are concerned about health, food, youth, beauty, as well as immortality. Since science and technology provide products for their well-being, they become dependent on them. Therefore, they accept inventions without questioning their negative effects. Given the role of science in the novel, scientists hold control through various discourses, thereby dominate the lives of human beings. Paula López Rúa, in her essay *The Manipulative Power of Word-formation Devices in Margaret Atwood's Oryx and Crake*, states that “in a world where inequality and segregation arise at all levels, "number" people (scientific minds) are the group in power, whereas "word" people are marginalized” (2005:150). This duality is even exemplified by the sharp difference, first, between Jimmy and his scientist parents, and then, Jimmy and his best friend, Crake. Jimmy is interested in art and language, whereas Crake sees art as “an empty drainpipe. An amplifier. A stab at getting laid” (Atwood, 198). Also, he believes in love, while Crake thinks feelings make humans “hormone robots”. Thus, Jimmy represents “otherness” in the age of post-humanity, where everything is defined by their relation to science. People like him are not considered to be sufficient. Being aware of it, the central character suppresses his real identity and does not establish himself as an independent individual, who acts in accordance with his own interests.

In this respect, Crake/Glenn, hiding his real purpose from the society, uses scientific power to manipulate the truth. In fact, the Blysspluss Pill is a deadly device which contains the JUVE virus. When activated, this virus spreads a pandemic, and results in the extinction of almost all humanity. While talking about the effects of this pill, Crake does not even mention it to Jimmy. Here, he not only deceives the public but also tricks his own friend. During the period Jimmy works for Crake, he falls in love with Oryx, and starts sleeping with her. Although he learns that his friend has captured the masters of Extinctathon, forced these scientists (the ones responsible for the creation of bioforms to attack the Compounds) to take part in the Paradise Project, and produced humanoids called the Crakers, he does not foresee anything. In his present condition, Jimmy/Snowman knows that the signs of Crake's secret plan were apparent, but because he was distracted by Oryx and lost in his unresolved traumas, he could not realize any of it. The irony is that Jimmy has studied Applied Rhetoric at college. He is good at manipulating people through words, but he does not act carefully about his own situation. That is what makes Jimmy subjected to discourse. Thus, the outbreak is marked as the most important breaking point in the protagonist's life.

As discussed earlier, Jimmy's role in the destruction leaves him in a liminal position. When the pandemic bursts, Jimmy locks himself inside the airlock. Then, he receives a call from Oryx. She tells him that the pill is the reason behind the disease and that she is sorry about what has happened. After a while, Crake appears on Jimmy's door with Oryx. He wants his friend to open the door and explains that Jimmy is immune to this virus, because on the days Crake and Jimmy have been to the pleeblands, he has taken precautions. The moment Jimmy opens the door, Crake kills Oryx. Seeing that, Jimmy shoots his friend and lets him die there. This event creates a shock in the character. Nevertheless, the protagonist spends the following days in the Paradise unit. The next days, he witnesses the destruction of human species, so he comes to believe that he is the only survivor of the catastrophe.

However, Jimmy does not give up on his life during this period. Although he is manipulated, he tries to fight his subjugation in two ways. First, he clings to the existence of the Crakers. Second, art and language help him overcome his loneliness. In the first instance, we observe the influence of the figures in Jimmy's previous life.

The protagonist constantly remembers the words uttered by his mother before her death: “*Don’t let me down*” (Atwood, 303). Although Jimmy does not understand what exactly it means, he senses that Sharon has expectations from her son. Likewise, Crake relies on Jimmy considering the Crakers’ adaptation to the world. He says: “I’m counting on you” (Atwood, 385) before he cuts Oryx’s throat, and, therefore is murdered by Jimmy. Oryx also wants him to take care of the Crakers if something happens to her, so Jimmy makes a promise about protecting these entities. Now that both Crake and Oryx are gone, and there is no one left to prepare the Crakers for the wild life outside their artificial environment, Jimmy feels the need to take care of the Children of Crake. Knowing that the solar system and the backup won’t work soon, Jimmy decides to get the Crakers out of the Paradise dome. From then on, the character forms close ties with these humanoids. He somehow saves them and leads these beings to the seashore. In a way, the protagonist becomes their Moses. For example, on the road, two people who are sick appear. They want their help, but Jimmy shoots these human beings in order to protect the Crakers. At the same time, the process of guiding and mythmaking begins for the character. When Jimmy meets the Crakers, he constructs a new identity. The protagonist now becomes Snowman. He places himself in the position of a messenger, and tells these new technologically enhanced hybrids stories about the existence. He discovers that the Crakers are curious and prone to asking questions about the organisation of the universe as well as their creator. Thus, Jimmy starts guiding these beings. He teaches them how to live. Since these creatures do not possess negative qualities such as violence, hatred, deceit, jealousy, theft and even love, they are not able to understand what Crake considers as frailties of human nature. Thus, Snowman/Jimmy chooses not to reveal the past. By the use of language, he constructs a new type of reality for these beings. Here, we discover that the character uses manipulation techniques not to complicate the existence of the Crakers. In other words, he tries to hide the truth for the sake of these entities. For instance, when they are out of the Paradise, they see the remains of the destruction, and one of them asks:

“Please, oh Snowman, what is that?”

It's a dead body, what do you think? "It's part of the chaos," said Snowman. "Crake and Oryx are clearing away the chaos, for you – because they love you – but they haven't quite finished yet." This answer seemed to content them. "The chaos smells very bad," said one of the older children. "Yes," said Snowman, with something he meant for a smile. "Chaos always smells bad" (Atwood, 410).

The conversation above illustrates how Jimmy/Snowman changes the facts in order to clear away the complications. However, this situation has both positive and negative consequences. The character's retelling of history (or mythmaking) suggests a regeneration, in other words, a utopian dream coming true in the posthumanist sense. The reader understands that these posthuman species can now live without the negative qualities of human beings. However, since Jimmy/Snowman tricks them, he directs their identity in the way he wishes them to be. Also, there are other human beings who have survived the catastrophe, so the goodness of the Crakers might be dangerous for them. Just to give one example, male Crakers are able to mark their habitat by urinating. This act protects them from animal attacks. Still, sometimes they get injured by the predators. Once, a bobkitten bites one of the kids. They defend themselves by throwing stones at the animal. Here, the Crakers feel sorry and think that self-defence is wrong, thus they should ask for forgiveness. This kind of naivety turns them into a target exposing these beings to the dangers of the world. It might also leave the Children of Crake defenceless against the human race, which is another sign of vulnerability for them.

As for Jimmy, although he starts protecting Crake's humanoids to keep his promise, he forms a relationship with them. In this respect, they come to represent hope, a way of survival, as well as a distraction for the protagonist. Once again, the creativity of the character makes its appearance. By narrating stories to the Crakers, Jimmy/Snowman employs language in several ways. Dunja M. Mohr explains the utilisation of language in the following passage:

In *Oryx and Crake*, language is thus restorative as well as creative, it provides the means by which Snowman remembers 'Jimmy,' the form of remembered human contact and communication; and allows him to probe the (old and new)

dimensions of the words. [...] For Atwood language then causes reality, it restores the past and a potential future as anchors of thought for Jimmy, and it helps to create a whole new reality and new meaning for the Crakers (Mohr, 2007: 18).

At the same time, art is considered to be all that is remained for Jimmy/Snowman. In a conversation with Crake/Glenn, the main character even claims: “‘When any civilisation is dust and ashes,’ he said, ‘art is all that’s left over. Images, words, music. Imaginative structures. Meaning – human meaning, that is – is defined by them’” (Atwood, 197). Therefore, Jimmy/Snowman tries to remember the words he has learned in the past. For him, the words carry the vitality of life. They are somehow alive, and as long as they are used, they will preserve human values. However, there is a crucial aspect to note. Jimmy/Snowman cannot transmit these words to the Crakers. Because they do not share the same history, or to be more precise, culture, they cannot comprehend the meaning behind the character’s words. First he has to explain to the Crakers what they represent. Jimmy/Snowman, thus, tries not to forget anything and constantly reminds himself:

“Hang on to the words,” he tells himself. The odd words, the old words, the rare ones. *Valance. Norn. Serendipity. Pibroch. Lubricious.* When they’re gone out of his head, these words, they’ll be gone, everywhere, forever. As if they had never been (Atwood, 78).

Here, Atwood suggests art and language are significant tools which do not lose their impact even in the era of posthumanity. We observe that science might disappear with the near extinction of Homo Sapiens. Nevertheless, once something is uttered, and, thus transmitted, it can provide continuity.

Likewise, in *Never Let Me Go*, Kathy and Tommy rely first on genuine feelings and then on art to liberate themselves. However, their destiny is already predetermined, so they cannot prove their authenticity to the humans. Also, their conditioning is so effective that the clones do not even try to escape. As the last solution, Kathy clings to her memory. Her narration becomes an instrument to protest the cruelty they receive. Still, her passivity and memory, being bound to remembering

and forgetting, show that her attempt is vain. Nonetheless, in *Oryx and Crake*, art and language gain a new significance, marking permanency in the future.

However, Jimmy/Snowman presents an ambiguity about his present condition. Although he tries to liberate himself from the negative effects of the past, he cannot establish himself as an autonomous being. He keeps wandering around his memories. In this sense, Jimmy/Snowman's early traumas do not leave the character alone despite the use of creativity and language. Moreover, he becomes the *other* among these new species called the Crakers. Jimmy/Snowman does not fit in their lifestyle. He looks for a human voice wherever he goes. That is why, he gets excited when he hears human voices on the radio during his journey. Here, the last breaking point concerning Jimmy/Snowman's identity in *Oryx and Crake* must be marked. As discussed in the previous chapter, when the central figure returns to the seashore, he sees three human beings left alive. He approaches them, but cannot decide what to do. These people might be good; or they might be cruel. Given the harsh circumstances, these beings might hurt Jimmy as well as the Crakers, so he does not know what to do. While speculating about his next move, the novel ends increasing the ambiguity first for the character; second for the Crakers; and third for the future of humanity.

Therefore, the posthuman subject regarding the *human* represents obscurity in the novel. We discover that Jimmy/Snowman is manipulated, and, thus subjugated through discourse. Due to his traumatic experiences, no matter what he does, he cannot depart from his past. He is also an alien signifying otherness in the new posthuman world. Since Atwood does not give the answers about the character's exact condition, we consider that his identity exploration is incomplete.

CONCLUSION

While scientific and technological advancements have increased, the themes connected to genetic engineering, artificial intelligence, cybernetics as well as nanotechnology have started to be introduced in literature. As the contemporary manifestations flourished rapidly, trans- and posthumanism have focused on the emerging technologies and provided a frame to materialise such topics in science fiction and dystopian novels.

In this respect, transhumanism is a positive stance depicting the transformation of humans' intellectual and physical capacities. It aims to enhance human species moving beyond their biological limitations. Hence, this movement is considered to be an *intensification* of humanism. Posthumanism, on the contrary, is an umbrella term criticising the Western attitude about binary oppositions and humanist ideas putting man at the centre, so it is regarded as a critique of humanism. However, in the context of *beyond humanism*, both approaches study the relationship between humans and technology. Thus, numerous concepts concerning the question of what it means to be human and the *posthuman* emerge.

Although there are ethical dilemmas about the alteration of humans in both trans- and posthumanist perspectives, fiction gives them a form to be expressed. As part of dystopian literature, Kazuo Ishiguro's *Never Let Me Go* and Margaret Atwood's *Oryx and Crake* bring many moral debates into discussion referring to identity, cloning, authenticity, othering, and humaneness. Despite displaying human features, the protagonists in *Never Let Me Go* are excluded as "non-humans", "things", "products", or "creatures" by human beings. This treatment makes the reader realise the grand narratives produced to control the clones in the society. At the same time, it indicates inhumaneness of naturally born humans deconstructing the reliability of human rationality and morality. In this case, the concept of the posthuman makes its appearance in two ways: first, normal humans represent the posthuman because of their insensitive behaviours; second, biologically engineered clones present the posthuman as machinic beings. With the emergence of the posthuman subjects, the protagonists' identity explorations are revealed. Although the characters, especially

Kathy and Tommy, perform a quest for identity, at the end of their journey, they cannot assert their freedom due to strong conditioning and regulations in the community. Their attempt also demonstrates an ironic situation about the posthuman condition. Despite inclusiveness of posthumanism, the clones are reduced to the position of the Other. Rather than establishing themselves as autonomous subjects, they become objects in the hands of Homo Sapiens. Still, clones' xenotransplantation keeps human beings alive, turning them into what they mostly fear: a cyborg. Therefore, the activity of organ donation indicates a new world order which is a period of posthumanity breaking the boundaries between what is accepted as normal and abnormal.

Similarly, *Oryx and Crake* presents the blurring of lines between humans and non-humans. However, although both novels share identical themes such as the relationship of humans and technology, enhancement, identity, death as well as memory, Atwood's representation of the posthuman is more detailed than that of Ishiguro. While warning the reader about the consequences of biotechnological changes, *Never Let Me Go* revolves around cloning. It depicts the Anthropocene in which the voice of the nonhuman or the posthuman is silenced and does not give many details about the pain the clones receive. Nevertheless, *Oryx and Crake* marks a transition period from the Anthropocene to the Post-Anthropocene and shows the ambiguity concerning the posthuman condition. Likewise, the end of the human is illustrated by both metaphorical and literal ways of death. First, it is observed that human beings act in an irrational manner by creating demarcations between both human/nonhuman and human/human. They not only suppress and exploit animals but also objectify human species based on corporate interests, so a scientist called Crake spreads a virus throughout the world and causes the disappearance of the human race as a punishment. Second, the theme of death reveals a critique of humanism. Even though there is a so-called progress, an elite class represented by the scientists emerges. The objectives about helping others by genetic engineering turn into selfishness. We discover that animal hybrids are produced even for entertainment; people who do not think statistically are marginalised; and the society is degraded into bestiality. Again, what it means to be human is questioned, and human entities become the posthuman due to unethical human behaviours. Nonetheless, the extinction has a

positive consequence which signals the end of a human-centred epoch, in other words, rebirth. With Crake's genetically engineered humanoids taking over the world, a union between the Self and the Other occurs. Since the Crakers are a mixture of humans and animals, they cross species boundaries. Moreover, these entities are designed to replace the human race, so they do not have typical human characteristics such as jealousy, hatred, lust, as well as love and are in peace with nature. After the catastrophe, they start communicating with Jimmy/Snowman. In time, they develop religious beliefs and symbolical thinking against their creator's ideals as ultimate signs of evolution. That is why, unlike subjected clones in *Never Let Me Go*, the posthuman Crakers gain autonomy. Still, their interaction with Jimmy/Snowman and the change in their nature suggest an ambiguity about the future.

Likewise, Jimmy/Snowman is portrayed as another posthuman subject. This time, we observe a human who is marginalised, manipulated, and lost his true self. In this case, Jimmy/Snowman bears many similarities with the clones in *Never Let Me Go*. Just like Kathy and Tommy, he performs a quest for identity. The character's breaking points leading up to the present crisis are revealed. Through a retrospective narration, Jimmy/Snowman discloses his fragmented identity. We observe how the posthuman condition affects an individual's development from childhood to maturity. Due to his scientist parents' expectations, he develops an inferiority complex and starts looking for approval everywhere. At the same time, like Hailsham procedures controlling the clone kids, Jimmy is conditioned to be obedient to Corporate system. Realizing that he cannot change his condition, he feels both frustrated and alienated. When his mother leaves, unable to recover his traumas, he tries to rebel against the society. He makes friends with Glenn/Crake, and involves in forbidden activities, but his attempt of liberation only results in Jimmy/Snowman getting adapted to the social order. Therefore, the character reaches a point which he cannot distinguish right and wrong. He simply does not care about anything. When his mother dies, he finally realizes the futility of his actions. However, his depression is doubled making him vulnerable to manipulation. There, Glenn/Crake tricks Jimmy/Snowman by offering him a job. Unable to solve his inner problems, Jimmy/Snowman starts advertising Crake's invention BlyssPluss Pill. Since the pill contains a virus, it kills almost all

humans. However, Jimmy/Snowman survives the calamity. In a way, Jimmy's condition resembles the clones. First, the protagonist is marginalised among humans, since he is not a scientific genius like Glenn/Crake, and then, he becomes the Other among the Crakers. His loneliness and guilty conscience stop him from going further. Being stuck in a middle (liminal) place, the character tries to fight subjugation via art and language. However, the novel ends without illustrating whether Jimmy/Snowman liberates himself or not. Thus, unlike the clones in *Never Let Me Go*, the posthuman "human" presents complexity.

In this respect, both *Oryx and Crake* and *Never Let Me Go* depict the effects of technology on the individuals. While Ishiguro focuses on the innovations which lead to inhumaneness, Atwood, depicting the same issue, follows a twofold direction: The first one is suggested by the condition of the human. No matter how hard Jimmy/Snowman tries, he cannot separate himself from the society. Whilst protesting, he is used to dehumanisation of culture, and ends up getting manipulated by his best friend. As one of the few survivors of the catastrophe, he holds on to art and language, but there is uncertainty regarding his future. Second, although the Crakers present a better future in collaboration with nature, they are evolving into something new. Therefore, their situation increases the ambiguity even more.

However, unlike Ishiguro's *Never Let Me Go*, Atwood's *Oryx and Crake* presents hope to the reader. Even though there is uncertainty, we are able to ask: What if?

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