

People's democratic republic of Algeria
Ministry of Higher Education and Scientific Research
Amar Telidji University of Laghouat
Faculty of Letters and Languages
Department of English



**Reading Philip k. Dick's Futuristic Vision of Posthumanity
in his cyberpunk novel *Do Androids Dream of Electric
Sheep?*(1968)Through Jean Baudrillard's Theory of
Hyperreality.**

A Dissertation Submitted to the Department of English in Partial Fulfilment of the
Requirements for the Degree of Master in Literature and Civilization

Subervised by
Mrs. Soumia Bentahar

Submitted by:
Delassi Abdelmounim
Aissaoui Affaf

Academic Year:
2018-2019

Dedications

This dissertation is dedicated first and foremost to my dearest Parents Mr. and Mrs. Aissaoui for raising me to believe that everything is possible. All My Respect and Love to you.

Affaf.

I dedicate this work to my beloved mother and my dear father for their love, devotion and unlimited sacrifice and whom without them, I might not be the person I am today. I also dedicate this work to my sisters and brother for their support and encouragement.

Abdelmounim.

Acknowledgements

So much from others went into this dissertation that it is certainly not wholly our own. First of all, it is an opportunity for us to express our endless gratitude to our professional supervisor, Mrs. Soumia Bentahar, who did not hold back any effort, and whose help, guidance, and pieces of advice were of a great help to us, not to mention her patience with us till the end of this research even in her hard times with sickness. We are everywhere indebted to her for her assistance. May Allah bless her and grant her health. Second, we would also give much thanks to all the teachers of the department of English at Amar Telidji University of Laghouate, as they were our guides in this sacred path of knowledge.

Abstract

This current dissertation seeks to read Philip K. Dick's vision of posthumanity through the lens of Baudrillard's theory of simulacra and simulation in his cyberpunk novel; *Do Androids Dream of Electric Sheep?* (1968). Through the interplay of hyperreality and posthumanity, we assume that Dick attempts to offer a different futuristic vision about life that is accentuated and dominated by a technological revolution. Dick's vision, also, perceives of science fiction as a privileged site for understanding his critical insights into the future of humanity which unfolds a hyperreal posthuman condition in which humans are replaced by cyborgs and find themselves lost in a world of simulations. However, what seems interesting about Dick's novel is its reconsideration of the future of humanity. Actually, his fictional exploration involves more than a plain depiction of the technological aspects of artificial life, but it also involves the exploration of human nature and the value of life. So, we seek to do an analytical approach that includes describing and analyzing the novel through the main critical lenses: Posthumanism and Hyperreality, in order to make Dick's futuristic vision more understandable.

Keywords: Posthumanity, Hyperreality, *Do Androids Dream of Electric Sheep?*, Cyberpunk, Technology and artificial Life, The Future of Humanity.

Table of Contents

Dedications	i
Acknowledgements.....	ii
Abstract	iii
Table of Contents.....	iv
General Introduction	1
Chapter one: Science Fiction, Cyberpunk and Hyperreality	6
Introduction:	7
I.1. Science Fiction: A Historical Background.....	7
I. 2. The History of Science Fiction between Past and Present:	9
2.1. From 17 th -Century SF to 20 th -Century SF:	9
2.2.The New Wave of SF:.....	11
2.3. Modern Science Fiction:	13
I. 3. Main characteristics Of Science Fiction.	14
3.1. Time Travel	14
3.2. Space -Time Continuum	15
3.3. Setting and Science Fiction.....	15
3.4. Technology and Science Fiction	15
II.4.Cyberpunk and Hyperreality	17
Conclusion:.....	18
Chapter two:The Posthuman Condition as a Hyperreal Condition.....	19
Introduction	20

II. 1. Towards a Definition of the Posthuman	20
1.1. Distinguishing Posthumanism from Transhumanism	22
1.2. Posthumanism as a Philosophy	23
II. 2. Posthumanism and Science Fiction	24
2.1. Posthumanism as a philosophy to read Science Fiction	25
3. The Posthuman Age and Hyperreality	27
II. 4. Baudrillard's Simulation and Simulacra	28
Conclusion	30
Chapter Three: Reading Philip K. Dick's Futuristic Vision of Posthumanity in <i>Do Androids Dream of Electric Sheep?</i> Through Jean Baudrillard's Theory of Hyperreality	31
Introduction:	32
III. 1. Reading the Novel as Science Fiction:	32
1.1. Science Fiction Themes Illustrated in the Novel:	33
III. 2. Identifying Hyperreality within the Storyline: Signs of Hyperreality in some Characters:	36
2.1. The Role of Simulations in Creating Hyperreal Characters:	37
III. 3. From Hyperreality to the Posthuman: Traces of the Posthuman in the Novel:	40
Conclusion:	46
General conclusion:	47
Works Cited	50

General Introduction

The modern world is going through a radical change. Humans despite their different races, classes, genders, religions, and even cultures are facing new challenges to identify themselves properly with this new world. Humanity, human existence, and most importantly human life all start to be questioned. With a modern world that is characterized mainly by its dependence on artificial intelligence and technological advancements, human reality and the conditions of human existence become contingent on whether these changes are of a good or bad impact. In this regard, the future of humanity has started to be the concern of many scholars who have attempted to offer different futuristic and apocalyptic visions about life that is accentuated by a technological revolution. This idea starts to haunt many writers, especially science fiction writers, who have endeavored to find the right medium of representation that aims at rendering their futuristic visions of humanity.

In this sense, science fiction writers have developed new thematic discourses tackling different elements like space travel, robots, aliens, and cyberpunk among others, in order to engage readers in a situation where they start contemplating seriously about the future of humanity and how technological advancements are to shape the world. These works of science fiction are regarded as privileged sites for understanding authors' depictions of critical insights into the future of humanity. Some of these works identify their critical insights with the notion of 'posthuman'. The latter denotes how some science fiction writers perceive of a futuristic human condition where humanity might be coming to an end. A posthumanist literature, in this sense, has emerged to unfold different fictional constructions of a posthuman world where the posthuman subject takes centre stage. To elucidate the significance underlying this type of literature, we see it necessary to define the notion

'posthuman' first. As a notion, the posthuman centers on understanding human subjectivity and ontology in an age of highly-advanced biotechnology and artificial intelligence. Thus, posthumanist literature reflects a fictional endeavor towards envisioning different, if not alternative in some cases, worlds where human beings do no longer constitute the centre of the universe as they are being replaced by posthuman subjects like cyborgs (a creature composed by biological elements and cybernetics devices) for instance. As a response to this imaginative endeavor, a new philosophy comes to the fore which is posthumanism. According to philosopher Ted Schatzki, the philosophy of posthumanism can be apprehended according to two lines of reasoning: the first focuses on the role of nonhuman agents in changing the face of humanity and the second serves as a context into which we come to understand human practices within a posthuman condition. Therefore, the philosophy of posthumanism serves as a good lens through which readers are to understand and interpret how science fiction writers construct posthuman worlds.

Another major aspect defining a posthuman society is its anxiety and vulnerability that stems mainly from the increasingly rapid development of digital and virtual technologies that create a condition where man and machine are inextricably part of a new merged reality. The latter reflects a posthuman reality that does not mark the death of the human but is the moment that the human is made manifest in its hyperreal form. In this respect, hyperreality will be regarded as an inevitable aspect to predict the arrival of a new mode of being, posthumanity, that defines the relationship between humans and virtual technologies as hyperreal. We may assume then that Jean Baudrillard's theory of simulacra and simulation provides a perfect theoretical scope to contextualize posthuman societies as hyperreal where no absolute demarcations or essential differences between bodily existence and computer simulations are to be spotted.

In this sense, the posthuman takes its relevant position in science fiction novels that have been written to anticipate and imagine how a posthumanity is to replace humanity due to the impact of technology and hyperreality. Contemporary science fiction, in this regard, has witnessed the emergence of a distinctive subgenre that deals mainly with notions of posthumanism and hyperreality and which is known as cyberpunk. Cyberpunk novels blend visions of science with technology and they are mainly concerned with the depiction of future posthuman societies. This type of novels is used as mediums of critique, where authors shape speculative narratives about how paradigms of life and humanity are being modified because of the great and rapid development of technologies and artificial intelligence.

One of the most significant cyberpunk writers of the contemporary age is, Philip K. Dicks. In his book, *Do Androids Dream of Electric Sheeps?* (1968) Dicks' vision about the future of humanity is promoted by an apocalyptic imagination. In the novel, life is envisioned on a future Earth, where the elements which constitute humanity such as empathy, morals and ethics are destroyed. In their insightful research paper entitled, "The Apocalyptic Vision of Philip K. Dicks" (2003), Steven Best and Douglas Kellner have used a critical social theory to read Dicks' fictional assumptions underlying his definition of a future human reality. However, according to M. Brand's "Empathy and Dyspathy between Man, Android and Robot in *Do Androids Dream of Electric Sheeps?*" (2013), Dicks' primary focus underlying his speculative fiction is highlighting the implications of technology as manifested in moral and ethical questions. Another significant academic work is Jill Galvan's 1997, "Entering the Posthuman Collective in Philip K. Dick's *Do Androids Dream of Electric Sheep?*". In this paper, the author critical insights fall on how androids threaten a community of authentic human subjects. Apart from this posthuman vision, conceptualizing the novel as promoting a dystopian vision of a future society is present in a

number of studies like Dyanne Heibloem's 2014 "Discovering the Electric Dystopia: an Analysis of Conversation in *Do Androids Dream of Electric Sheep?*" and Sayyed Ali Mirenayat's 2015 "Philip K. Dick and the Question of Dystopia and Utopia".

However, a little research has been conducted to look into Dick's novel, *Do Androids Dream of Electric Sheep?* As a posthuman novel where notions of posthumanity and hyperreality take centre stage. Accordingly, the current dissertation seeks to demonstrate Philip Dick's futuristic vision about a posthuman society and reality in his cyberpunk fiction.

While, his works can definitely be categorized as science fiction, Philip K. Dick was notable for focusing not on a speculative rendering of futuristic technologies, as many writers in the genre do, but on the perilous effects that these technologies have on characters. In this sense, his cyberpunk novel is presented as a form of critiques that warns readers to look at the dreadful course humanity is undergoing. Moreover, through his novel, Dick unravels a metaphysical secret about humanity, identity and nature of reality as it probes into the depths of characters. Yet, what is more intriguing about this masterpiece is the collaboration of different interesting concepts such as posthuman and hyperreality. Hence, reading for Philip K Dick will make the reader absorb a posthuman vision as an insightful warning about the coming implications of this concept for the twenty-first century. Thus, what seems to be important about Dick's science fiction is its exploration and reconsideration of humanity. Actually, his reconceptualization involves more than a plain depiction of the technological aspects of artificial life, but it also involves the exploration of human nature and the value of life.

Accordingly, the significance of our dissertation lies in exploring Dick's insightful vision about human nature in a posthuman hyperreal society. Through his unique vision about

humans' ability to change life conditions, we assume that Philip K Dick relies on the power of science fiction in transforming human life. Hence, we aim at identifying the ways whereby Philip K Dick reflects the influence of technological advancements on humanity.

For the purpose at hand, and in order to undertake a proper academic investigation, a number of research questions are raised to reflect on the main research problem:

- To what extent do the notions of posthumanity and hyperreality help Philip K. Dick construct his speculative vision of a futuristic society in his novel, *Do Androids Dream of Sheep?*?
- How to contextualize the posthuman within the larger context of science fiction?
- How are hyperrealposthuman societies characterized and depicted in cyberpunk fiction?
- What does the act of reading Dick's novel through the lens of posthumanism and Baudrillard's theory inform about Dick's futuristic vision?

In this vein, to provide answers to the abovementioned research questions, we consider it necessary to depend in our interpretation on an analytical approach that comprises describing and analyzing the novel through two main critical lenses: posthumanism and Jean Baudrillard's theory of hyperreality. Accordingly, this research is divided into three chapters and each chapter is constructed as an attempt to provide an answer to a research question. In this sense, the first chapter provides a theoretical background in which the reader will find definition to the genre of science fiction by stating its main characteristics. In the second chapter, which is the link between the first and the last chapter, the reader will form an insightful knowledge about definitions of the posthuman and its relationship with science fiction and how Jean Baudrillard's theory helps us to read a posthuman condition. As for the third chapter, we will show how Philip K. Dick novel *Do Androids Dream of Electric Sheep?* is considered as a posthuman work and how it is a successful endeavor at depicting, not only the society, but the whole world through a futuristic vis

Chapter one: Science Fiction, Cyberpunk and Hyperreality

Introduction:

Science fiction as genre gained a very important place in the literary world. And that's for its interesting imaginary stories related to fiction and technological advancements. This chapter will introduce science fiction genre, starting from its origins, to the contemporary sci-fi, and the importance it gained in literature through time. In addition to that, presenting the main characteristics of science fiction, and lastly, showing its relationship with technology, and the concept of Hyperreality.

I.1. Science Fiction: A Historical Background

The term science fiction or sci-fi is difficult to define, mainly because it involves basically two things: what is, or what could be possible? So, because imagination does not seem to have any limits, our only limitation are the things we consider "possible", and the way to consider something possible to understand rationally need to focus on the findings of science.

We have two elements of Science Fiction:

- Science is the systematic organization of knowledge that can be rationally explained by the way of empirical observation, testing, formulation of theories and which results seems to be stable to finally function as facts to all of us.
- Science involves every area: humanistic, chemical, biological, physical and mathematical, and make possible all the technology and advances we know. In another hand, Fiction is an imaginative creation of the mind. Science Fiction explores the premise "what if?" and uses science to explain this imaginative creation of our mind.

A common belief situates science fiction only in the future, and that is not true, this is an exercise of fiction, of imagination, and our imagination is limitless, so we imagine actual technology in the past, or a historical event happens different, or we simply travel on time to

a previous era like *The Time Machine*, or we travel to the past and change it like *The Butterfly Effect*? That is set on the Past, it's called alternative history. The society evolved to be like in George Orwell's 1984 or *Brave New World* or a dystopian society divided on classes like *The Hunger Games*, or a movie like *Wall-E*, or we have the technology to pursue crime before it happens like in *Minority*.(Camilio.)

Moreover, we cannot deny the important role of imagination in science fiction. Actually; a lot of imagination goes into writing science fiction and building a world of possibilities. And that's why we maybe find most of science fiction stories contains unreal things that may could be real in our world in the future .the unreal things in sci-fi could be those amazing spaceships or robots or aliens, and any other kind of technologies or a scientific discoveries that just make things possible that would be impossible in the present. Generally, it has one easy definition that any reader can recognize.

Most of these writings contain futuristic settings and highly advanced technologies, such as spaceships, aliens and so on. These are the most common characteristics that define science fiction among other fantastic genres in literature; and that's because it usually introduces the readers to unfamiliar things; more fictional and imaginative than the world we actually live in. But, if we come to define science fiction precisely, we would find many and different definitions by some critics who technically opposed each other.

Edward James¹suggests that, "SF is what is marketed as SF" (James 9)Also, Norman Spinrad² argues that "Science fiction is anything published as science fiction" (Roberts 11). Moreover, *The Oxford English Dictionary* defines science fiction as "imaginative fiction based on postulated scientific discoveries or spectacular environmental changes, frequently

1 . Edward Fredrick James, a British scholar of medieval history and science fiction. He is an Emeritus professor of medieval history at the University of Dublin.

2 . Norman Richard Spinrad , an American sci-fi author , essayist and a critic.

set in the future or on other planets and involving space or time travel”. These different opinions and opposed criticisms, made it hard to give science fiction a final definition and even made science fiction itself complicated to be understood.

Adam Roberts³ in his book *Science Fiction* comments on this idea saying that, “Definitions of SF like histories of SF, are manifold not because critics and historians of the form are confused, or can’t agree on key points, but because science fiction itself is a wide-ranging, multivalent and endlessly cross-fertilizing cultural idiom” (11). It is known that science fiction is very vague genre with many interpretations indeed, which made this genre a little bit hard to be understood. And for that, it should be divided into two parts in order to fully understand science fiction. The first part will be about its history in literature, how did it begin, and how it became recognized among the readers (the old science fiction). And the second part will talk about the new or modern SF in the literary works through time.

I. 2. The History of Science Fiction between Past and Present

Many of us who want to know about science fiction, and dig deeper in the history of this genre, have one common question in the beginning, how did it begin? Many critics opposed each other on this specific point. Some of them say that science fiction has started alongside with literature itself; where they spotted some science fictional elements in some old fictional literary writings. Thus, this made science fiction an old genre that could be studied in the old literary works, and prove or deny these hypotheses.

2.1. From 17th-Century SF to 20th-Century SF

For some old literary works, it is somehow hard to identify science fictional elements. Like for example, the short book written by the German astronomer Johann Kepler, *A Dream, or Lunar Astronomy*, where its story takes place on the Moon. And that is because at that

3 . Adam Charles Roberts, a British sci-fi and fantasy novelist.

time technology and scientific explorations were not achieved yet, and since science fiction focuses more on technological worlds and outer space settings, it made it a bit hard to use imagination alone. Yet, there were some writings that describe outer space, and use the Moon for instance as a setting for their stories like Kepler's story. Adam Roberts took as an example from *Mad Orland* by the Italian poet Ludovico Ariosto; where in one of the episodes a character in that poem goes to the Moon (where everything is lost goes to the Moon) on the back of a Hippogriff to recover the lost sanity (Roberts 47). Later on, and with some scientific progress, especially in understanding more the Solar system, the 17th and the 18th century science fiction writings became stronger.

The scientific discoveries were a major help in the creation of several works that take space and the Moon as a setting, which made it interesting and gained fame all over Europe, especially in the 18th century. For the 19th century, this genre witnessed a very interesting development, and this can be seen in the work of Mary Shelley's short novel *Frankenstein* (1818), even though most of the story is gothic, but the use of the advanced technologies for reaching a specific achievement makes it considered as a SF work. Afterwards, the term SF became a well-known genre in the 20th century. And even for some critics, this was the era that witnessed the birth of the (real) science fiction. And all this, thanks to the cheap magazines that appeared at that time, which became known as "The pulp magazines". The latter, were a major factor and a great boost for the science fiction writings among the people. The very first "pulp magazine" that started, was *Amazing Stories*, founded by Hugo Gernsback in 1926, adding to that, Gernsback is known as the first critic who coined the term science fiction in 1927. This magazine was devoted only for sci-fi writings, which helped a lot in making it recognized as a literary form. *Amazing Stories* competed with many other pulp magazines at that time, among them "Astounding Science-Fiction", but it was

Gernsback's era, who helped a lot in making it famous, and establishing a name for it since back then.

To move later on to the Golden Age of sci-fi, as the American wealth grew after WWII, it gave to the literary mode a boost to be developed even more. This period of time witnessed quite a special writings that were published in the late 30's and 40's. and to be more specific, it lasted from 1938-1946. It is a short period indeed, but it was the period that included many and different brilliant writing talents, such as: Isaac Asimov, Clifford Simack, Sprague De Camp... and so on. Critic's opinions differ on when exactly SF became a mass phenomenon rather than a minority interest. According to Edward James, science fiction witnessed a boom in America during the 50's, which led to its expansion among the readers. Whereas John Huntington, on the other hand, says that it was until the 1960's, the so called New Wave SF made it extremely popular in the world wide.

2.2.The New Wave of SF

During the 1960's, a number of novels became notoriously popular internationally; mentioning among these writings: *Stranger in a Strange Land (1961)* by Robert Heinlein, and *Dune (1965)* by Frank Herbert. It was noticeable that by the 1960's, science fiction ceased to be an interest of only specific readers and became a well-known genre thanks to these two literary works that became remarkably famous at that time. Also, one of the other changes that appeared at that time was the way other writers publish their literary works, where the magazines always had been the only way to deliver these works. So by 1950's, the publishing policy shifted to the books and by 1960's the magazines faced a huge decline, while more and more novels were being published. To be more specific, the term New Wave, represents some of the writers of the 1960's and 1970's who started this updated forms of writings as a reaction to the previous sci-fi writings, and aiming to raise the quality of this genre in terms of writing style. At its beginnings, new wave was in association with the London magazine

New Worlds, under the editorship of the English SF and fantasy writer Michael Moorcock, which became the primary source of these new science fictional works. And shift this movement later on to the American writers as well, to make by the 1960's the science fiction megatexts very large and available so that coming up with new writings became difficult a little bit. What the New Wave did to science fiction, is that it took a genre at its peak, concerned with ideas and content, to change it and focus more on form, style and principles. Even though it faced a rejection by some fans calling this movement a betrayal of the traditional sci-fi and what's all about. One of this oppositionists is the English novelist and science fiction fan Kingsley Amis where he commented on this point:

“The new mode abandoned the hallmarks of traditional science fiction; its emphasis on content rather than style and treatment, its avoidance of untethered fantasy and its commitment instead to logic, motive and common sense.” (qtd. in Roberts 72).

To conclude with, it is true that this movement faced some rejections by many oppositionists, but New Wave was a very important part of in science fiction history, alongside Golden Age, and that shaped what this genre is in the present day. Adding to that, it was one of the significant factors that helped science fiction genre to be more famous than it was before, famous enough to attract TV and Cinemas. Starting from *Star Trek* as one of the most successful sci-fi TV shows in the 1970's, moving to the famous movie *Star Wars* (1977), which also a greater reason for Hollywood to engage more with science fiction works. And that as a result, the most famous films of all time in Hollywood are science fictional; mentioning among them: *Jurassic Park*, *The Matrix*, *The Terminator* films...and so on, that have made many earnings.

2.3. Modern Science Fiction

With the development of the technological devices, and scientific discoveries through time, science fiction also developed concerning its stories and content. The different technologies and advanced machines have been always associated with science fiction. After all, it is what actually characterizes this genre from other fantastic literature genres. So, we can say that modern science fiction, and even the contemporary, is characterized with these advanced technological machines and cyberpunk. And by saying advanced technologies, we mean: robots, cyborgs, advanced computers and spaceships. As it is mentioned, cyberspace⁴ or cyberpunk⁵, is one of the most important aspects in science fiction. Also, one of the most common sub-genres used in modern science fiction writings, and that's for its futuristic setting, and the advanced life and societies it contains, besides virtual reality; that considered as one of the most modern and interesting aspect in this area. And since it relies on advanced technologies, without these technologies, cyberpunk could not exist. Also, what is more interesting in that , is that many critics talked about the relation of this sub-genre, and the reality of existence, or what's called by some critics "Postmodernism". Just like Adam Roberts discussed on his book "Science Fiction" about this idea:

We encountered this earlier, In Baudrillard's argument that contemporary culture involves us a supersession of reality by simulacra. The extent to which postmodernism as a cultural logic depends upon today's advanced technology is rarely stressed by critics of that phenomenon; but it is precisely that technology, and most especially today's technologies of mass reproduction, the TV, the computer, that determines and defines postmodernity. And it is the coming together of computer that

4 . Cyberspace is a widespread, interconnected digital technology. It entered the popular culture from SF and the arts, became popular at the 1960's, and a conventional means to describe anything associated with the internet.

5 . Cyberpunk is a sub-genre of sci-fi in a futuristic setting that tends to focus on a combination of low life and high tech. Featuring advanced technological and scientific achievements, such as the artificial intelligence.

informs cyberspace, one of the most potent of the technological metaphors to come out of SF. (134)

What Roberts said, is that there is a big reliance and today's advanced technologies, adding to that, these technologies like the TV and computers paved the way to cyberspace, one of the most important technological metaphors in science fiction. To conclude with, cyberspace was, and has been one of the most famous sub-genres in the modern science fiction. And by the end of the century, cyberspace as a simulacrum to reality became very famous and common enough so that it opened the door to the coming of one of the best science fiction and cyberpunk movies, which is *the Matrix* (1999).

I. 3. Main characteristics Of Science Fiction

Characteristics of science fiction can be found throughout literary history. But it was not until at least the 18th century that science-fiction works became distinguishable from the main body of literature, except in their contributions to the 18th- and 19th-century works that atone for the basis of the science-fiction genre. It gradually introduced a number of essential subjects and themes such as, travel in space, the future as a place different from the present, and the use of science and scientific knowledge to may make a prediction about life in the future, space time continuum among others(lmwummel 2010).

3.1. Time Travel

Time travel is common theme in science fiction and has been depicted in a variety of media such as, literature, films, television, and advertisement, so in general, time travel concept focus on the consequence of traveling into the past or the future. And since, time travel provides a (necessary distancing effect) that allows science fiction to address contemporary issues in metaphorical way (en.wikipedia.org).

3.2. Space -Time Continuum

Science fiction texts are often set in a space, in a different world or on a different universe or dimension. When Einstein first offered the concept of space-time continuum, which implies the possibility of time travel, there were critics who derided this revolutionary idea, which propounded the existence of four dimensions in the universe: the three physical dimensions of length, breadth and height, plus the fourth dimension of time. And here an important question is rising up, what is the actual problem with time? The problem is that while the three dimensions of length, breadth and height are physical and visible, however, the fourth dimension of time is abstract, intangible. To put it another way, time could be interpreted as seeable by the naked eye and touchable by physical touch. But time is actually a psychological, not a physical element (it is all about sense, consciousness or an idea of time passing (Wong)).

3.3. Setting and Science Fiction

Setting plays a major role in the field of science fiction, it is an important element in a narrative and in some works, the setting becomes a character itself. It refers to the social milieu in which the event of then over occurs. Settings in science fiction are often against the consensus reality, but most science fiction relies on a considerable degree of suspension of disbelief, which is facilitated in the reader's mind by potential scientific explanation or solutions to diverse fictional elements. And that, include a time setting in the future, an alternative time line, it could include also, a spatial setting or outer space (e.g. spaceflight) on other words, or on subterranean earth. (Godoy).

3.4. Technology and Science Fiction

With new developments in science and technology, many SF writers felt the need to incorporate and elaborate on these subjects in their stories. Technology in science fiction examines the possibilities and implications of new technological concepts. Authors have

taken, or created, innovations, new technologies, and elaborated on what they might be and how they might be used. This exchange goes in both directions – sometimes the technology appears first in science fiction, then becomes reality (such as space travel) and other times the real technology comes first, and science fiction authors speculate about how it might be used, and how it might affect the human condition. Science fiction is very much about exploring the limits of being human by focusing not only on human, but non-human character. (Technology In Science Fiction), and the best example for that is, the Novel Of Necromancer1984 by William Gibson, the world of Necromancer is the world of the high-tech, which stands for a technological advanced future, and this means that we see a lack of speed in social advancement. So, now there are companies that are fully devoted to creating robots and artificial intelligence, these ideas were long present in science fiction before they started to become real technology.

Mechanical and artificial technology has given writers, as well as other forms of art; the inspiration to create non-human characters such as, robots and androids. And that is why science fiction writers tend to force us through their stories to consider what do we even mean by the “human”. In fact, the final purpose of science fiction is to not only blow your mind or just describe incredible things. Actually, the main purpose of good Science fiction is to put human beings as well as the society in new situations, and how humans can solve or deal with them if they once become real. (Bertrand) Therefore, as it was discussed above, we can understand that the tool is used to reinforce this idea, is the one of the real and its simulation.

In a point of fact, the science fiction writer Arthur.C Clark says that science fiction is no longer an elsewhere; it is an everywhere, in the circulation of models here and now, in the very axiomatic nature of our simulated atmosphere. In a world such the one that we are living in, it becomes difficult to distinguish between the real and its simulation .we live in a world

dominated by simulated experiences and feelings in which simulation have replaced the real and for as much as technology has become a central focus in people lives. The understanding of the real is mediated by simulation of the real. Humans are no longer valued for our creativity, in a world dominated by digital technology, we are now just valued for our data .so it repressed what makes us most human. (Rushkoff 13)

II.4.Cyberpunk and Hyperreality

When we come to talk about Hyperreality and Cyberpunk, both terms were born in an association with the development of high technological and digital devices, that create a fictitious world, and throughout history of science fiction, these two terms have always been resilient and complementary to each other. What Hyperrealism theory talks about specifically, is that the world nowadays is full of illusions from many and different sides. We can find many examples in society such as in economy arts ... and so on; where the copied looks more real than its original, and that what hyperrealism theorists are trying to show us in their critics. And as it is mentioned, most of the illusions depends the most on the advanced and recently developed technologies, otherwise it won't just exist. This goes to the sub-genre known as Cyberpunk as well, where it has connected permanently to the advanced computers, technologies and related also with humans. So, we can see that these two terms are somehow related, as it is mentioned before.

So as a result, we find ourselves in a situation asking a number of essential questions such as, what is man? What is the real meaning of humanity? And is it true that the posthumanist scenario of the (end of man) is becoming near (or possible to happen)? (Herbrechter³) and now the posthumanism establishes itself.

Conclusion:

Finally, Along with presenting the Science fiction history and its characteristics, highlighting what differentiates the old SF from the new one. The theoretical background introduced in this chapter. Besides, the hyperreality epoch, that came alongside with cyberpunk; one of the main features of SF, and its big relation to hyperrealism. Which all these, led men into another situation or a concept called posthumanism.

Chapter two: The Posthuman Condition as a Hyperreal Condition

Introduction

The future of humanity and the questions of what makes us human and what does it mean to be posthuman has been not only one of the main questions made by humans since the origins of rational thought but a relevant question in the 21 century particularly in the contemporary universe. The posthuman was originated under the belief that it is possible to reframe the definition of human. This chapter displays the definition of posthuman differently according to the context in which this term is being used. The first section will first deal with the different positions where the posthuman could be found, by selecting the two main theories that they belong to; which are transhumanism and posthumanism. Furthermore, since posthuman was theorized and developed mainly in cyberpunk, a subgenre that belongs to science fiction, this study will spotlight the interference of posthumanism within the science fiction and how this philosophy helps us to read particular science fiction texts. Moreover, Jean Baudrillard's Hyperreality theory that is based on simulation and simulacra concepts (known as the notion of the copy) will be included to explain the complicated and interesting posthuman world.

II. 1. Towards a Definition of the Posthuman

Posthuman originates under the belief that it is possible to reframe the definition of humans, which appeared in Humanism and the Enlightenment, thanks to the effects of technological and scientific developments. This subject matter stands for a series of quite different perspectives and positions. These different uses of the term reflect often radically and opposed approaches to the category of the human. On the other hand, it can be addressed (from the philosophical perspective) in different ways; because, the posthuman is an umbrella term which might be defined differently according to the context in which this term is being used. It actually offers both an introduction and major contribution to contemporary debates

on the digital second life. According to Rosi Braidatti, the challenge of the posthuman condition consists in seizing the opportunities for new social bonding and community building, while pursuing sustainability and empowerment. However, according to Hayles in her study, *How We Become Posthuman?* (1999), the posthuman is born under the belief that information may circulate unaltered among different material substrates. This means that the identity would be an informational pattern that takes its embodiment in a certain material substrate.

On one hand, the term posthuman focuses on the idea that technological modification is the direct cause of evolution and that there is no linear way for it to happen, on the other hand, this concept should seek to achieve better conditions for living in the earth, so the term is often used for a new type of progress regarding the adaptation of new conditions and the connection of individual brains through a system of collective networks. In other words, the term posthuman may give an answer to the questions formulated by the development of science and technology, which evaluate the universal values for the whole humanity and put the human in the central position of experience. Braidatti⁶ argues that the posthuman helps us to make sense of our multiple identities, according to her posthuman does not define a dystopian future condition. However, it provides a frame to understand the ongoing processes of becoming subjects in our fast-changing time.

Despite that, there are numerous academic researchers and definitions about the posthuman for it became an umbrella term for different schools of thoughts and movements such as posthumanism, transhumanism, antihumanism, and philosophical posthumanism among others. It is interesting to see how all these movements refute the human subject to understand better the posthuman discourse (Robles 3,8).

⁶Rosi Braidotti is a Philosopher and Distinguished University Professor at Utrecht University as well as the founding director of the Centre for the Humanities in Utrecht. <http://rosibraidotti.com>

1.1. Distinguishing Posthumanism from Transhumanism

Julian Huxley who was a British evolutionary biologist eugenicist and internationalist coined the term transhumanism¹⁹⁵⁷, in an essay titled *Transhumanism* that appeared in *new bottles for a New Wine*. He believes that in transhumanism world perhaps the man will be remaining man, but transcending himself, by realizing new possibilities of and for his human nature. He states that “I believe in transhumanism: once there are enough people who can truly say that the human species will be on the threshold of a new kind of existence, as different from ours as ours is from that of Pekin man. It will be, at last, consciously fulfilling its real destiny” (17).

The rapidity of technological change in recent times leads naturally to the idea that continued technological innovation will have a profound effect on humanity in the decades ahead. Meanwhile, transhumanism may be defined as the possibility of trespassing human condition through technology, cybernetics, and networks. In 1998, an international group of authors such as Nick Bostrom⁷, Max More⁸ among others, signed the *Transhuman Declaration*, postulating the principles of transhumanism as:

- 1- Humanity will be radically changed by science and technology in the future.
- 2- We recognize that humanity faces serious risks, especially from the misuse of new technologies.
- 3- We favour allowing individuals wide personal choice over how they enable their lives.

The transhumanist believes that the smarter we are the more effectively we can develop techniques for developing human capacities. In his insightful essay, *The*

⁷Is a Swedish philosopher at the University of Oxford known for his work on existential risk, the anthropic principle, human enhancement ethics, superintelligence risks, and the reversal test. en.wikipedia.org

⁸Is a philosopher and futurist who writes, speaks, and consults on advanced decision-making about emerging technologies. en.wikipedia.org

EmergingGalacticReligion, a German cell biologist Dr. Erdmann, briefly sums up the intentions of those actively involved in this movement he wrote: “Transhumanism takes human enhancement further, in morphing the vision of perfect man into a human-machine complex properly called posthuman” (Herescope 2014).

1.2. Posthumanism as a Philosophy

Posthumanism is a broad and complex ideology. It attempts to redefine social structures without inherently, humanly or even biological origins but in terms of psychological and social systems where communication and consciousness could possibly exist as unique disembodied entities. In other words, the term posthumanism enforced to a range of contemporary theoretical positions put forward by researchers with disciplinary backgrounds in philosophy, science and technology studies, literary studies, critical theory, theoretical sociology, and communication studies. For these groups, posthumanism establishes a series of breaks with foundational assumptions of modern Western culture: in particular, a new way of understanding the human subject in relation to the natural world in general (Bolter 3).

Posthumanist theory claim to offer a new epistemology that is not anthropocentric⁹ and therefore not centered in Cartesian dualism the term dualism has a variety of uses in the history of thought. In general, the idea is that, for some particular domain, there are two fundamental kinds or categories of things or principles. It seeks to undermine the traditional boundaries between the human, the animal, and the technological. Moreover, Posthumanist scholars focus on a few core characteristics: above all, the notion that the proper study of man is a man. According to Wolf Cary, He is a series editor for Minnesota Press's Posthumanities Series, posthumanism is not about a thematic of the decentering of the human in relation to either evolutionary, ecological, or technological coordinates only, but it is also about how

⁹Regarding humankind as the central or most important element of existence, especially as opposed to God or animals when we assess animal intelligence we tend to take a very anthropocentric view. Oxford Dictionaries

thinking confronts that thematic and what thought has to become in the face of those challenges. In this sense, posthumanism is going in the direction of the restoration of natural/artificial fracture by mixing technology with the living world, in this perspective, posthumanism indicates the fact that the possibility of human realization lies in the ability of man to go beyond himself (VaLera).

Besides, Ihab Hassan¹⁰ asserted that five hundred years of humanism might be coming to an end. In other words, it seems that the traditional concepts of what it is to be human is now in free fall, because societies today are facing a new challenges so, the idea of human agency alone cannot seem to find the right answers to the ongoing technological, political, and epistemological changes and transformations any more (The Posthuman Condition: Who or What is in control? Workshop 2018).

II. 2. Posthumanism and Science Fiction

The relations between Science fiction and posthumanism entwined discourses that ask similar questions about what it means to be human and whether the humans should be the limit of our ethical obligation. In this sense, many science fiction novels investigate the way artificial life in this world is used to explore what it means to be human and to determine the value of life. It seems that the authors through SF stories do not only explore humanity and the worth of life, but also the effect of advanced technology. Hence, most of the times these stories formulate a certain anxiety humans have about technology and at the same time, it expresses that there is no need for that anxiety. By the mid to late 1990s, numerous science fiction stories had been written about the possibilities of implanting technology into humans to extend their capabilities (17). In other words, despite the success of humans on earth, the last few centuries in particular humans have employed technology to dig tunnels,

¹⁰ Was an Arab American literary theorist and writer born in Egypt. en.wikipedia.org

communicate instantly around the world, and perhaps most diversely of all, enable us to fly (Warwick16).

However, with their finite limited brain size Professor Kevin Warwick is a professor of cybernetics at the University of reading in United Kingdom, believes that the humans also exhibit only a small range of mental abilities. He further explains this belief by making a comparison between the human brain and the machine (computer) brain for example, a computer brain is able to carry out millions of mathematical calculations accurately, in the same time, it takes a human to do one calculation inaccurately. Furthermore, this means that the technological advancement and its influence on humanity and the world is one of the important themes in science fiction novels. Therefore, since most SF novels have some sort of conflicts relating to society and usually technology, writers try to find a way to express their fears of where technology and humanity might be heading (3).

Moreover, they attempt to explain what would happen if technologies and science were developed enough to shift actual human boundaries. For instance, Science fiction authors deal with more or less rational imagined consequence of space colonization in the future. Therefore, for reaching those conclusions, writers of SF try to analyze how the world is functioning right now and try to guess how future events would take place accordingly. So, this is the reason why the posthuman is usually appears in science fiction novels (Westhoek).

2.1.Posthumanism as a philosophy to read Science Fiction

In a posthuman condition, there are no important to differences or absolute demarcation between bodily existence and computer simulation, cybernetic mechanism, and biological organism, and this in turn, leads to artificial intelligence (AI), which is a feature in many science fiction stories. In this sense, according to some science fiction writer's belief if humans working side by side with intelligent machines this will be a logical development in the future. Nevertheless, this exploration involves more than the technological aspect of

artificial life, it also involves the exploration of human nature and the value of life. Artificial life is an imitation of biological life, and therefore it asks the question of whether or not that life is real enough to total as valuable. In this sense, the links between posthumanism and science fiction are most obvious in the cyberpunk subgenre that imagines a mixture of human and machines (Sherryl). Concerning this discussion, *Neuromancer* is a 1984 science fiction novel by American-Canadian writer William Gibson. It is one of the best-known works in the cyberpunk genre and the first novel to win the Nebula Award, the Philip K. Dick Award, and the Hugo Award. It deals with a hacker that is hired by an anonymous employer to complete a hack in the cyberspace that will change the established system (en.wikipedia.org). For many cyberpunk authors' computers, videos, video games, among others were not part of fiction anymore, but part of the reality. In 1997 Christian Kirtchev, published a cyberpunk manifesto, which explains the domain through data and information perceptive. He stated in the manifesto the vision about the world that the cyberpunk shared:

Some people denote care much about what happens globally. They care about what happens around them, in their micro-universe. These people can only see a dark future, for they can only see the life they live now. Others show some concern about global affairs, they have a more optimistic view. We are Cyberpunks, Society does not understand us, and we are weird and crazy people in the eyes of the ordinary people who live far from information and free ideas. The Cyberpunk is a stand-alone new culture, offspring of the new age. In a culture that unites our common interests and views, we are a unit. (Kirtchev, 1997)

On the other hand, humanity is an important theme in science fiction, which is also where the concept of posthumanism comes in. In fact, they both question it in terms of Identity, empathy and Self- Destruction. Empathy, for example, is an emotion and therefore attributed to humans, which in contrast Machines, do not possess emotions yet, and this is where science fiction comes in ,because it explores a world where technology is so advanced for

example, machines can actually display emotions and this leads to the question of whether or not these emotions are real, and if artificial intelligence can therefore be seen as human. Then, In *Stone Gods* by Jeanette Winterson the android falls in love and therefore proves she has feelings. The feelings the android and protagonist develop for each other illustrate that the android can feel and that someone sees her as more than an object by feeling something for her. This indicates that the android is worthy of being seen as human and valuable. In other words, the impact of cybernetic technologies provides a fundamental change of human and social life (Westhoek 5).

3. The Posthuman Age and Hyperreality

In the modern age, there is a new era called hyperreality or as it is known as the world of self-referential signs in which computerization, information processing, media and cybernetic control the system. Hyperreality is the blurring of distinctions between the real and the unreal. Jean Baudrillard is a French philosopher and sociologist (1929-2007), uses the term hyperreal to refer to the process whereby the image or simulation and reality collapse on each other and become the same. Some theorists argue that a huge numbers of people in modern culture exist in a state of hyperreality; it is exploited in advertising for almost everything using a simulated world to enable people to be the characters they wish to be. In places, such theme parks like Disneyworld or malls and consumer fantasylands, TV sports among others are hyperrealities in which, human can get lost for as long as his or her money lasts. Baudrillard also states that Disneyland is presented as imaginary in order to make us believe that the rest is real when in fact, the question is no longer of false representation of reality, but of concealing the fact that the real is no longer real. Jean Baudrillard gives another interesting example of hyperreality of America. In his book, *America* that first published in France in 1986. He says that in society in particular America, everything is hyperreal, and all Americans are participating in it. He further explains this by giving an example of plastic

surgery and how it interferes in most all humans' species. In another words, there is no reality in these places, only a construct that is arranged to represent reality, allowing the person to exist temporarily in a world outside of what is real (Chapter V, 236-248).

Meanwhile, according to David Guignon, Baudrillard's famous theory hyperreality elusively attempt to map a world where the unreal has crept in and may have become the chief aspect of our reality or in which everything eludes itself, where everything scoffs at its own truth. Jean Baudrillard state that: "Everywhere one seeks to produce meaning, to make the world signify, to render it visible. We are not, however, in danger of lacking meaning; but quite the contrary, we are gorged with meaning and it is killing us" (Lecture notes 3).

In this sense, many theories of posthumanism suggests that the posthuman turn marked an end to the human and the arrival of a new mode of being which, according to Katherine Hayles postmodern literary critic most notable for her contribution to the fields of literature and science, electronic literature, and American literature, argument on the notion of the real humans figure that they are at risk of disappearing as it falls in into the closeness of technological advancement (How we become Posthuman? 1999). Finally, the hyperreal might be already reproduced in the posthuman world, which this last is full of simulation and simulacra. Accordingly we need to understand how a world of simulation is theorized according to Jean Baudrillard's insightful vision.

II. 4.Baudrillard's Simulation and Simulacra

The meaning of simulation in Baudrillard work is a copy of reality. For example: fashion, theme park, telecommunication and cybernetics are the part of simulations. In one hand, a simulation is an imitation of a real state or object it can be used in many contexts including the modeling of natural systems like Disney World or the human's system, in a situation that

shows the behavior reaction of a sick patient toward technology, or the technology of defense where the goal is to test real-world practical scenarios to gain insight into those systems. On the other hand, simulacra are (plural of simulacrum) from the Latin word, *simulare*, which means to make like, or to put on an appearance of. For Baudrillard, modern societies are organized around simulation and the play of images and signs, denoting a situation in which codes, models, and signs are the organizing forms of an anew social order where simulation rules. Moreover, in the society of simulation, Economics, politics, social life, and culture are all governed by the mode of simulation, whereby codes and models determine how goods are consumed and used, politics unfold, culture is produced and consumed, and everyday life is lived (Selected Writings 168-174).

In a world such the one we are living in, it becomes difficult to distinguish between the real and its simulation, we are facing a situation where there is no relation to any reality. In other words, Baudrillard believes that this world denies all access to the real so as a result, simulation takes over people relationship that according to him, the world as we know it now is constructed on the representation of representations. That is to say, simulation is the process in which a representation of something comes to replace the thing which actually being replaced, the representation then becomes more important than the real thing. In this sense, Baudrillard through simulation and simulacra breaks the signed order into four stages:

- 1- The first stage is a faithful image/copy. Where we believe that the sign is a reflection of a profound reality in what Baudrillard called the sacramental order.
- 2- The second stage is a perversion of reality, this is where we come to believe the sign to be an unfaithful copy, ere, signs, and images do not faithfully reveal reality to us, but can hint at the existence of an obscure reality.
- 3- The third stage masks the absence of a profound reality, where the simulacrum pretends to be a faithful copy Baudrillard calls this the order of sorcery signs, and

images claim to represent something real, but no representation is taking place and arbitrary images are merely suggested as things which they have no relationship to.

4-The fourth stage is a pure simulation, in which the simulacrum has no relationship to any reality whatsoever. Here, signs merely reflect other signs (Kang 2014).

Conclusion

Questioning humanity is an essential theme in the posthuman world that led many scholars to look for the reasons why humans are about to lose their humanity and could be even possible to be replaced in the future. In addition to, Studying the posthuman concept from science fiction and hyperreality perspective shows that the posthuman condition, the life when a person or entity exists in a state beyond being human urges us to think critically and creatively about who and what we are actually in the process of becoming. Humans believe that they could create any future they could imagine; as a result humans try to use all the energy that they have on creating and developing a simulated world where they can live the life that they want. Human beings think that they are powerful and they could control technology where in fact they ended up being controlled.

**Chapter Three: Reading Philip k. Dick's
Futuristic Vision of Posthumanity in Do
Androids Dream of Electric
Sheep? Through Jean Baudrillard's
Theory of Hyperreality.**

Introduction:

The science fictional novel has been one of the interesting literary works in the literary world, for its contribution in tackling many philosophical questions and interesting theories up to now. Therefore, this chapter will present Philip.K.Dick's novel *Do Androids Dream of Electric Sheep?* As a science fictional novel; by showing the main SF elements visible in the novel confirming its belonging to the science fictional writings. Moreover, since Jean Baudrillard's theory, Hyperreality is represented in the story as well; some examples will be presented with its analysis to make this theory more understandable. And lastly, the Posthuman theory takes its relevant place in the novel, as it will be explained with examples as well, to show more the relationship between them (posthuman and the novel), and the point of its appearance in the novel.

III. 1. Reading the Novel as Science Fiction

The novel *Do Androids Dream of Electric Sheep* is among the famous novels that helped introducing science fiction to the readers around the world, especially in the 1960's, alongside Heinlein's *Stranger in a Strange Land* (1961), and *Dune* (1965) by Frank Herbert. These sci-fi works played a major role in making science fiction an interesting genre in the modern literature, which in turn, made these novels famous as well. *Do Androids* talks about the futuristic Earth, characterized with modern societies full of technologies and androids sharing this futuristic world with the humans. The thing that made this novel interesting for most of the readers is that this work was published in 1968, but its story takes place in the year 1992. By this, it shows the reader the futuristic world that he always has been curious about it, and introduces him to futuristic Earth and the technologies developed in it through time. Since the novel is categorized as one of the science fictional works, there are many sci-fi elements that can be spotted within the story, that help to distinguish it from the other

fantastic genres. Thus, these sci-fi elements will be shown in order to demonstrate them, and help the reader to easily recognize this novel as a science fictional literary work.

1.1. Science Fiction Themes Illustrated in the Novel:

The elements of science fiction in the novel are numerous, and could be found easily. The first category of this elements illustrated in the novel is the space travel. Since the story is told in a modernistic world, inventing advanced technologies like spaceships is something easy for humans, which facilitates space travel and makes exploring space an easy task for everyone. In the novel, space travel serves another purpose here. After the disastrous nuclear war that effected planet Earth, and made it inhabitable, space travel is the only solution for humans to find a better planet where they could live without fearing the contamination of the radioactive dust. And indeed, they were able to find a better planet than Earth, which is Mars, the savior planet for people of Earth: ““A recent immigrant to Mars, Mrs Klugman in an interview taped live in New New York had this to say. Mrs Klugman, how would you contrast your life back on contaminated Earth with your life here in a world rich with every imaginable responsibility?””(Dick 6, 7). Here, it is obvious that everyone sees Earth as a dangerous planet and since living in space is possible, then any other colony is better than their mother planet. Time travel, is another interesting field in sci-fi; which is traveling by body or consciousness to the past or the future, by advanced machines or sometimes by drugs. In *Do Androids*, the novel itself can be seen as a way of time travel, for its futuristic world, a complete strange and different world than the 1960's world. Here, it take the reader with his consciousness into the future, and experience it with his imagination. Introducing him to this futuristic world through the perfect description used in the story, such as the society, their way of clothing, new generation of the humanoid androids, which is a new thing to the reader of course, and also the description of Earth after the nuclear war (the World War Terminus):

In a giant, empty, decaying building which had once housed thousands, a single TV set hawked its wares to an uninhabited room. This ownerless ruin had, before World War Terminus, been tended and maintained. Here had been the suburbs of San Fransisco, a short ride by monorail rapid transit; the entire peninsula had chattered like a bird tree with life and opinions and complaints, and now the watchful owners had either died or migrated to a colony world. (5)

The most involved element in the novel and one of the main characteristic of modern science fiction is technology, or the advanced technologies. In the story technologies are very important and have an important role in everyone's daily life. For example this device called Penfield Mood Organ, which people use to adjust and control their emotions and moods. It has emotion number dials, and people have just to dial the emotion number they want, and the device will grant their wish. For instance, if the number 888, the user receives "the desire to watch TV, no matter what's on it"(2). This example shows how technology can control completely the feeling's section on the brain and changes it easily. Moreover, transportation a is for them is also advanced thanks to the developed technologies, like for example the hovercar; a flying car which future citizens use in order to transport Instead of the ordinary cars: "When he landed the police department hovercar on the roof of the Rosen Association Building in Seattle he found a young woman waiting for him" (14). Adding to that, the weapons used by the policemen are advanced as well and developed. Like the laser gun the bounty hunters use; which fires a laser beam instead of an ordinary gun with normal bullets: "Rick left his superior's office and ascended once more to the roof and his parked hovercar. And now let's visit Me Polokov, he said to himself: He patted his laser tube" (30).

Among the most involved elements in scientific practices also are the androids, and the artificial intelligence. The term android in sci-fi is used as a man-like or artificial human; a humanoid. In *Do Androids*, robots or androids are considered a property, created as servants to facilitate life to humans who live in Mars and also to motivate people to move emigrate. It can be seen in the commercial on TV talking about these androids:

The TV set shouted, ‘-duplicates the halcyon days of the pre-Civil War Southern states! Either as body servants or tireless field hands, the custom-tailored humanoid robot – designed specifically for YOUR UNIQUE NEEDS, FOR YOU AND YOU ALONE – given to you on your arrival absolutely free, equipped fully, as specified by you before your departure from Earth; this loyal, trouble-free companion in the greatest, boldest adventure contrived by man in modern history will provide.’(6)

Even though they are slaves in the novel, but these androids are super intelligent, and perfectly manufactured to look exactly like humans in every physical side.

Cyberpunk is also one of the main elements related to the modern sci-fi, which is visible in every work that it is related to this genre, especially the modern ones. The cyberpunk is a virtual world that could be logged in by many people, wherein they can be connected together and communicate. It appears under the name of cyberspace as well in some stories, and in the novel *Do Androids*, this cyberspace is represented in the Empathy box; which is a kind of a neural network, which connects users to each other receiving and transmitting emotions in a video simulation: “The visual image congealed: he saw at once a famous landscape, the old, brown, barren ascent, with tufts of dried-out bonelike weeds poking slantedly into a dim and sunless sky.”(8)As for the connection between users sharing thoughts and feelings, it can be seen also in the next example:

he rubbed the cut on his arm which the stone had left. God, he thought in weariness. In what way is this fair? Why am I up here alone like this, being tormented by something I can't even see? And then, within him, the mutual babble of everyone else In fusion broke the illusion of aloneness.

You felt it, too, he thought. Yes, the voices answered. We got hit, on the left arm; it hurts like hell. Okay, he said. We better get started moving again. He resumed walking, and all of them accompanied him immediately. (8)

This empathy box used by people allows them to feel other's feelings and thoughts as well. It connects them together in another space other than their own. Finally, these elements illustrated here show and prove that this novel contains what characterizes it as a science fictional novel, and also distinguishes it from the other fictional literary genres. Furthermore, the given examples from the novel strengthen these elements and help the reader to recognize it as science fictional writing.

III. 2. Identifying Hyperreality within the Storyline: Signs of Hyperreality in some Characters

The concept of Hyperreality has been always an interesting theory for many literary critics. Among these literary figures, the French sociologist and philosopher Jean Baudrillard, who is best known for these two concepts of Simulation and Hyperreality. The science fictional novel of Philip Kindred Dick, *Do Androids Dream of Electric Sheep?* Is a perfect example to understand these concepts and know more about them. The human's attempt to recover what he had destroyed, meaning the nature he ruined and lost leads to Baudrillard's concept of Hyperreality and Simulacra and Simulations; which is the confusion between the real and the unreal. In the post-apocalyptic novel *Do Androids*, what is real and what is fake

are not easily indistinguishable. For most of the characters, nothing can be seen as real, and everything for them is real and fake at the same time. Even the title of the novel itself manifests confusion and query.

2.1. The Role of Simulations in Creating Hyperreal Characters

The real animals and the artificial ones in the novel are very similar, which makes it difficult for everyone to tell apart between them. For example, when Rick Deckard, the main character in the novel is having a conversation about animals with his neighbor Bill Barbour, the neighbor was not aware all the time that Rick's sheep is electric and artificial:

Going over to his sheep, Rick bent down, searching in the thick white wool – the fleece at least was genuine – until he found what he was looking for: the concealed control panel of the mechanism. As Barbour watched he snapped open the panel covering, revealing it.

‘See?’ he said to Barbour. ‘You understand now why I want your colt so badly?’

After an interval Barbour said, ‘You poor guy. Has it always been this way?’(4).

For the neighbor, if Rick didn't reveal the truth about his fake sheep, he wouldn't know that this sheep is an artificial animal and this because of the perfect production of these electric creations. Likewise, Rick, the main character in the story, also faces an artificial animal, which looks so real, which caused him confusion. On his way to the Rosen association, the company responsible for making androids, he encounters an artificial owl; a long-extinct species. But, for Rick, it was a bit hard to recognize its fakeness. And knowing that it is artificial only after the head master of the company, Eldon Rosen tells him so: “ ‘ He's leaving anyhow,’ Eldon Rosen said. ‘ It doesn't matter; the owl is artificial. There are no owls.’”(22). Moving now to another character in the story, who has also the same problem as

of distinguishing the real animals from the fake one. J.R. Isidore, another character whose story is alternated with Rick's story is a radioactive infected man with low IQ, and works as a driver for a veterinary clinic that repairs artificial animals. While he's doing his job as a driver, he finds a real ill cat. But, since he is familiar only with artificial animal he couldn't recognize this real animal, and takes it to repair it thinking that it's only another malfunctioned artificial animal: "Wow, Isidore said to himself, it really sounds as if it's dying. Maybe its ten-year battery has shorted, and all its circuits are systematically burning out."(25). This non-recognition caused the cat's death, and he wasn't aware of that until the one who repairs the animals, Mr Sloat told him that: " ' This cat,' Sloat said finally, 'isn't false. I knew sometimes this would happen. And it's dead.' " (27).

The problem of not distinguishing the real from the unreal in the novel is only with animals but also in the humans too. Since the technological advancements made it is to create humanoid androids; as a simulacrum of real human beings, and only they can be recognized by running tests on them. So the confusion for Rick appears when he starts his mission retiring (killing) some very intelligent and dangerous escaped androids. After a short period, he encounters one of them impersonating a soviet police officer under the name Polokov, in order to hide and trick the bounty hunter Rick, and kill him before he discovers its true identity. But eventually Rick discovers that and eliminates it: "Christ that came close, he said to himself. I must have overreacted to Rachael Rosen's warning; I went the other way and it almost finished me. But I got Polokov, he said to himself."(33). The intelligence of these androids, and their great similarity between them and the human beings almost got Rick's life. And also, it made it challenging for him at the beginning to recognize the police officer is actually an android. The use too many simulations is the main reason for this confusion between the real and the unreal (hyperreality), because of the involvement of these simulations in everyone's life, which created a new serious problem for some characters in

the novel, which is doubting their true identity. One of these characters is Rick Deckard, after a discussion between him and another escaped androids about the cruelty of his job provoking him to question his identity, he experiences this feeling:

‘An android,’ he said, ‘doesn’t care what happens to another android. That’s one of the indications we look for.’

‘Then,’ Miss Luft said, ‘you must be an android.’

That stopped him; he stared at her.

‘Because,’ she continued, ‘your job is to kill them, isn’t it? You’re what they call - ’ she tried to remember.

‘A bounty hunter,’ Rick said. ‘But I’m not an android.’(36).

Resembling to Rick’s situation, Phil Resch is another character who also falls in this problem. Resch, is also a bounty hunter who becomes Rick’s partner for a short period in the story. This problem of questioning the true identity for Resch appears when an android called Garland suggests to Rick that Phil Resch might be an android, with fake memories. And indeed, Resch believes that and starts questioning his true identity, and both Rick and Phil start questioning his humanity, which makes Resch thinking of taking empathy test to know the truth about himself:

‘Listen, Deckard,’ he said suddenly. ‘After we retire LubaLuft – I want you to –’ His voice, husky and tormented, broke off. ‘You know. Give me the Boneli test or that empathy scale you have, to see about me.’

‘We can worry about that later,’ Rick said evasively.

‘You don’t want me to take it, do you?’ Phil Resch glanced at him with acute comprehension.

‘I guess you know what are the results will be; Garland must have told you something. Facts which I don’t know.’(45).

For a moment, Phil Resch denies the fact that he’s an android. And this for awning a real Squirrel, as he tells Deckard: ““I own an animal; not a false one but the real thing. A squirrel. I love the squirrel, Deckard””(45). The reason of saying that, is because an android can own a real animal or care for it, since caring and empathy are related to human beings only. In spite that, Rick is not fully satisfied, which makes it difficult for him to believe him and recognize Phil’s true identity. But eventually, Rick decides to use the test on Resch and know the truth, to find out that Phil Resch is actually a human being and not an android. And lastly, there is this interesting dominant religion in the novel called Mercerism. Run by a man called Wilburt Mercer, who preaches empathy by the use of the empathy box. Mercerism in fact is a simulacra and not a real thing as it looks like. The communication via this empathy box is a big example of hyperreality, where people try to make up the lack of communication in their societies by this simulated device, escaping from isolation and the depression that pervades their world. To conclude with, the use of simulations in the society is a huge problem given to people by technology. Leading them to a hyperreal society where there is no distinction between the real and the fake. The given examples from the novel, revealed the negative consequences of the hyperreality, where the meaning of (real) has disappeared completely, and taking with it the originality of the human beings

III. 3.From Hyperreality to the Posthuman: Traces of the Posthuman in the Novel

The novel *Do Androids Dream of Electric Sheep?* (1968), is among the novels that deal with some interesting philosophical questions, such as: what makes us humans? And what makes human being’s life valuable? At the same time, it shows the worries the author has

from the future that awaits humanity and planet Earth, under the condition of posthuman. Thus, since this novel is related to the theory, posthuman signs represented in the novel will be presented and analysed to prove it as a posthuman novel, to demonstrate the success of Philip.K.Dick, in representing the world through a futuristic vision, and also in delivering his message to the readers through this novel.

In *Do Androids*, the posthuman can be seen from many sides. First, it appears in the setting; which is the post-apocalyptic world the people of earth live in after the nuclear war destroyed most of the live existed in it in the past, and turned it into a planet full of radioactive dust and different types of pollution:

The dust which had contaminated most of the planet's surface had originated in no country and no one, even the wartime enemy, had planned on it. First, strangely, the owls had died. At the time it had seemed almost funny, the fat, fluffy white birds lying here and there, in yards and on streets; coming out no earlier than twilight as they had while alive the owls escaped notice. Medieval plagues had manifested themselves in a similar way, in the form of many dead rats. This plague, however, had descended from above.

After the owls, of course, the other birds followed, but by then the mystery had been grasped and understood (6).

The nuclear war caused by humans destroyed most of their planet. By developing nuclear weapons and using it irresponsibly and recklessly, brought them self-destruction and destroying the other creatures as well. To leave the most of it abandoned and life almost non-existent on it, as it's described in the novel:

This ownerless ruin had, before World War Terminus, been tended and maintained. Here had been the suburbs of San Francisco, a short ride by monorail rapid transit; the entire peninsula had chattered like a bird tree with life and opinions and complaints, and now the watchful owners had either died or migrated to a colony world (5).

This self-destruction that led to the extinction of most of the humans and animals, and also what makes them humans as well. Regarding this point, there are many examples that show how this futuristic society from a posthuman perspective is full of immorality, depression and the lack of empathy and emotions. This can be seen at the beginning of the novel, where the story begins with a pessimistic tone, when Iran Deckard, Rick's wife decides to program depression for herself in the morning: “‘ My schedule for today list a six-hour self-accusatory depression,’ Iran said.” (2). In spite of the diversity of the moods available in the mood organ, like for example, selecting to be happy or relaxed, she directly chooses depression, and decides to stay in bed all the day. Showing how desperate and hopeless this futuristic society has become. Also, this pollution is one of the major factors in immersing this depression in the people. By forcing them to stay in their homes fearing of the high radioactive dust carried in the air. The latter, in fact, infected many people on earth, creating special kind of humans called the Chickenheads, causing them reduction in their mental skills, and IQ due to its damaging effect to the human brain. Because of their special condition, these chickenheads face huge discrimination, and get distant from most of the people and find themselves obliged to live their whole life alone. In the story, John Isidore belongs to this special group of people. Through the story, the discrimination and the isolation he faces appears in the way he lives his life, alone in an abandoned, empty building:

He wondered, then, if the others who had remained on Earth experienced the void this way. Or was it peculiar to his peculiar biological identity, a freak generated by his inept sensory apparatus? – interesting question, Isidore thought. But whom could he be compared notes with? He lived alone in this deteriorated, blind building of a thousand uninhabited apartments which like all its counterparts, fell, day by day, into greater entropic ruin. (7).

Although Isidore is a human being, but because of his condition, he receives a special treatment from people, and consider him less human. This immorality and lack of empathy shown by people toward these special kind of people, made them look exactly like androids; with no feelings and emotions, and lose their human side. Adding to that, this treatments complicates these special's lives and causes them depression and low self-esteem, like the reaction of Isidore in the next example, when he has been asked to make a video call to one of the customers: “‘ I c-can't use the vidphone,’ Isidore protested, his heart labouring. ‘Because I'm hairy, ugly, dirty, stooped, snaggle toothed, and grey. And also I feel sick from the radiation; I think I'm going to die.’”(28). Furthermore, the lack of ethics and immorality in the characters, are very visible in the story. it appears when the bounty hunter, Rick Deckard cheats on his wife by making an affair with an android, and feels completely normal about it. And also, in doing his job as a bounty hunter, he shows the androids no mercy, and kills them ruthlessly. Which makes it look exactly like them, a man without feelings and emotions. In fact, this lack of empathy he shows made it easy for others to question his identity and classify him as an android:

‘An android,’ he said, ‘doesn't care what happens to another android. That's one of the indications we look for.’

‘Then,’ Miss Luft said, ‘you must be an android.’

That stopped him; he stared at her.

‘Because,’ she continued, ‘your job is to kill them, isn’t it? (36).

By showing no empathy towards androids, it made him lose the human side in him, the only side which distinguishes him from androids, and becomes just like them. The irony behind all this, is when Rick feels some empathy, and has some feelings of regret for what he did (cheating and killing androids), Mercer, the spiritual guide of this religion on in the story tells him that is completely normal to do wrong, and it’s a part of living on Earth:

The old man said, ‘You will be required to do wrong no matter where you go. It is the basic condition of life, to be required to violate your own identity. At some time, every creature which lives must do so. It is the ultimate shadow, the defeat of creation; this is the curse at work, the curse that feeds on all life. Everywhere on this universe.’ (63).

By talking to mercer, this conversation shows that it is acceptable to be corrupted, cheat and do immoral actions in this world. This leads the humans even further with their sins, and mistakes creating chaotic, immoral societies.

The androids in the novel, also embody the posthuman .giving them a big role in creating this chaotic world. By the help of their advanced artificial intelligence, which allows them to communicate and use reasoning. They try to outsmart humans in many occasions in order to trick them and win a place among them. These attempts the make against humans are represented in faking emotions, impersonation, and also, killing to survive to free themselves from slavery. Emotions are only inherent to human beings, and technology cannot create artificial emotions, like it did with intelligence. So, the only way for androids to hide their

true identities, and trick humans is by pretending to have empathy, especially towards animal. Owning a real animal for humans is the only way to show morals and appreciation towards the life remaining on Earth. And since most of the animals are extinguished, they are seen as very valuable properties. So, this pretending of having empathy can be seen in the Rosen Association; the company that manufactures androids owning many animals. Pretending that these animals are real, in order to demonstrate that they have empathy towards the living creatures. This made even Rick question that: “‘A major manufacturer of androids,’ he said thoughtfully, ‘invests its surplus capital on living animals.’”(15).

In fact, these androids have no empathy towards any living creature, neither humans, nor animals. It's easy for them kill any creature for their benefit, which is surviving. And that's what they did to escape Mars and come to Earth. Additionally, killing or torturing animals is not a problem for androids. This can be seen when an android called Pris, starts cutting the legs of a spider found in their apartment, to see whether he can walk with less legs or not : “How's the spider? She bent over Pris's shoulder. With the scissors Pris snipped off another of the spider's legs. ‘Four now,’ she said.” (75). On top of this, they keep torturing the spider mercilessly, by one of the other androids: “‘I can make it walk.’ Roy Baty got out a book of matches, lit a match; he held it near the spider, closer and closer, until at last it crept feebly away.” (75). These actions made by these androids are a big proof that they don't have empathy towards anyone. The only thing they care about is their individual benefit, and survival. By all what is represented in this novel, chaos and disorder are inevitable something in this world, which create endless conflicts between humans and androids leading to another disaster that probably cause damage worse than the previous war.

Conclusion:

Science fictional writings have always been interesting works in the literary world. Its main purpose is dealing with the different philosophical questions, and interesting theories. *Do Androids Dream of Electric Sheep?* (1968), is one of these novels that can be read through many theoretical perspectives. One of the lucid theories that can be spotted in its story, is the theory of the French philosopher Jean Baudrillard's Hyperreality. The introduced theory by Baudrillard, can be illustrated and explained easily by the use of some examples from the Philip.K.Dick's novel, who is famous for this literary genre as well. Furthermore, *Do Androids* is also known for the imagination and the prediction of the future of the human beings. And for this novel, it came as an opposition to the use of technologies advancements and the scientific developments, for its serious damage it would cause to the human's environment, the animal species, and the human race as well. And as far as what science has reached, it is not overstated to say that this would happen in the near future. That's why the novel came to the reader to show him how the future would be if humans follow science and technologies blindly, realize the responsibility towards their planet, and avoid falling in a posthuman world.

General conclusion:

Science fiction genre and science fictional writings gained an important place among other genres and writings in the literary world, starting from its beginnings in the early innovative writings, to its new and developed ones. This genre, succeeded in finding its way to become well-known and distinctive literary form. Unlike the other literary genres, science fiction succeeded in breaking the boundaries between what is familiar and unfamiliar, what is real and imaginative, bringing new writing styles to its readers by adding such as discovering the influence of science and technologies on the life of the human beings. Also, it contributed significantly in the development of technologies and science, by the use of creativity of the authors and their imaginations. Making what was impossible, possible to reach, such as landing on the Moon surface, and exploring the different places of the outer space. So, technically, thanks to science fiction, the desire to reach the outer space and developing technologies grew more in scientists, and most importantly, its huge contribution in helping critics studying interesting theories and other philosophical questions, to become one of the most considerable and influential literary genres of all time.

Jean Baudrillard's theory, Hyperreality has always been related to science fictional writings. The latter, and in relation to hyperreality could be used to study the posthuman concept in order to answer some philosophical questions, such as what makes us humans? And is it good to live in an artificial life? Questioning humanity became an essential theme in the posthuman world, which led many critics to look for the reasons that made humans lose their identity, because studying posthuman concept from hyperreality perspective urges us to think critically about our true identity, and to know who we actually are. And this created an integrative relationship between them. if we come to talk about hyperreality, the cyberpunk should be mentioned too. Since both terms were born in an association with the development of high technological and digital devices. These two terms, have always been integral to each

other. What the theory of hyperreality talks about is this problem of illusion, where the copied looks more real than its original. These illusions depend mostly on the advanced technologies, otherwise it won't just exist, and this what makes it related to the sci-fi sub-genre known as cyberpunk, since it's related to the advanced computers, the high technologies and humans as well, to make it clear that hyperreality and cyberpunk are indeed related and contribute in a situation where the human identity is questioned, and thus, creating a posthuman condition. The novel *Do Androids* (1968), is among many science fictional novels that embody these two theories perfectly, giving us several and different examples of hyperreality. And also, it exemplifies the posthuman world, resulted from the excessive use of technologies and scientific developments as a form of critique, negative consequences, and as a message to avoid them both.

The huge contributions of some sci-fi novels in predicting the future embodied in giving examples on posthuman, and showing its negative sides. In *Do Androids* case, it comes against the use of different types of technologies, and science showing us that these technologies are the main reason for dehumanizing us, also, as a warning about the coming implications of this concept, fearing of the dangers that Earth, humans and animals would face in the future. So by reading the novel and living its events, one could realize the risks humans will face, and understands his duty towards his planet, in order to preserve it and his origins as well. And thus, avoids living in a posthuman condition full of all the negative qualities. The androids in Dick's novel came as a human fear of the products of technology which developed very quickly and escaped the human control so that humans became more alienated and powerless against these machines, which threaten to replace human beings, and destroy the human qualities and values.

The point from Philip.K.Dick's novel and some other avant-guardist novels is sending their messages to the coming generations, who want to develop technologies passionately to

reach what is now considered impossible, such as the manipulation of the human species by technology through such process as cloning, the creation of hybrid beings of human, which threaten the existence and the fate of humankind in the future. These messages are knowing the responsibility they bear towards the fate of humanity and planet Earth. Also, to show them that human's life is already simple, and the human existence should be simplified rather than enhanced. It cannot be denied that technology and sciences have been always great help to humans, especially in fighting diseases, and many of the health problems that humans face in their life. But we should not also forget that by using these two blindly, our world would be exactly like the one shown in the novel *Do Androids Dream of Electric Sheep?*, making our future, a dystopian world instead of a utopian one. And even things might get worse than it is expected, maybe some new problems would be created that will end the human's existence and planet Earth with it too, which was the main reason for Philip.K.Dick to publish this novel, to show the dark side of technologies, aware people and prevent the happening of any kind of these problems in the near future.

However, we countered some difficulties in conducting our research due to the lack of sources that would help us read posthumanity and hyperreality in cyberpunk fiction. Besides, we were limited and bonded by the short amount of time which makes it difficult for us to extend the work more than 50 pages. We would like to invite and recommend future researchers to probe more into the ways how writers of science fiction depict future worlds to the lenses of posthumanism and hyperreality.

Works Cited

Primary source:

Dick, Philip.K. *Do Androids Dream of Electric Sheep?*. Garden City, N.Y, Doubleday.1968.

Secondary sources:

Baudrillard, Jean. *Simulacra and Simulations*, lecture note.1981.

Bertrand, Wong. *Space-Time and Time-Travel*, 2014.

Botler, Jay David. *Posthumanism*.Wiley Online Library, 2016.

Chaoter V. *Chapter V : Simulacra, Simulation And Hyprreality: Jean Baudrillard*.

Guignon, David. *The Mirror of Humanism; or Towards Baudrillardian Posthuman Theory*.The University of Western Ontario,2018.

Huxley, Julian. *New Bottles For New Wine*.Chatto and Windus.

Hyles, Katherin. *How We Become Posthuman?*. The University of Chicago,1999.

James, Edward. *Science Fiction In The 20th Century*.Oxford University Press, 1994.

Kang, Yiyun. *Jean Baudrillard. The Orders of Simulacra*. 2014. PhD dissertation.

Kirtchev, Christian. *As A Cyborg Manifesto*.1997.

Poster, Mark. *Jean Baudrillard Selected Writings*.

Roberts, Adam. *Science Fiction Second Edition*.Taylor &Franciss e-Library, 2006.

Robles Lorite, Maria.*Posthuman Identities in Philip K. Dick's Do Androids Dream Of Electric Sheep? And Marge Piercy's He, She, and It*. 2016

Rushkoff, Douglass. TED Salon Samsung. Filmed Sep 2018.

The Characteristics of Science Fiction. Imwummel,2010.

The Posthuman Condition: Who or What is In Control?.A workshop in cooperation by
Monash University & Justus Liebig University Giessen, 2018.

Transhumanism: A Posthuman Paradigm Shift, End-Time Scenarios of The New Alchemists.
Herescope,2014.

Valera, Luca. *Posthumanism: Beyond Humanism?*.University Campus Bio-Medico di
Roma,2014.

Warwick, Kevin. *A study in Cyborgs*.University of Reading.

Westhoek, Marjik. *Science Fiction Artificial Life and Posthumanism*.Including an Original
Piece of Fiction.

Webliography:

Bostrom, Nick. <https://enen.wikipedia.org/wiki>.

More, Max. <https://enen.wikipedia.org/wiki>.

Time Travel In Fiction. https://en.wikipedia.org/wiki/Time_travel_in_fiction