A POSTHUMANIST STUDY OF THE DYSTOPIAN NOVEL: MARGARET ATWOOD'S *ORYX AND CRAKE*, JEANETTE WINTERSON'S *THE STONE GODS*, DAVID MITCHELL'S *CLOUD ATLAS*

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submitted by **MAHİNUR GÖZDE KASURKA** in partial fulfillment of the requirements for the degree of **Doctor of Philosophy in English Literature, the Graduate School of Social Sciences of Middle East Technical University** by,

Prof. Dr. Yaşar KONDAKÇI
Dean
Graduate School of Social Sciences

Prof. Dr. Çiğdem SAĞIN ŞİMŞEK
Head of Department
Department of Foreign Language Education

Assoc. Prof. Dr. Hülya YILDIZ BAĞÇE
Supervisor
Department of Foreign Language Education

Examining Committee Members:

Prof. Dr. Nurten BİRLİK(Head of the Examining Committee)
Name of University
Department of Foreign Language Education

Assoc. Prof. Dr. Hülya YILDIZ BAĞÇE (Supervisor)
Middle East Technical University
Department of

Assoc. Prof. Dr. Nil KORKUT NAYKI
Middle East Technical University
Department of Foreign Language Education

Assist. Prof. Dr. Mustafa KIRCA
Çankaya University
Department of Translation and Interpreting Studies

Prof. Dr. Zekiye ANTAKYALIOĞLU
Gaziantep University
Department of English Language and Literature

I hereby declare that all information in this document has been obtained and presented in accordance with academic rules and ethical conduct. I also declare that, as required by these rules and conduct, I have fully cited and referenced all material and results that are not original to this work.

Name, Last Name: Mahinur Gözde KASURKA

Signature:

ABSTRACT

A POSTHUMANIST STUDY OF THE DYSTOPIAN NOVEL: MARGARET
ATWOOD'S *ORYX AND CRAKE*, JEANETTE WINTERSON'S *THE STONE
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KASURKA, Mahinur Gözde
Ph.D., The Department of English Literature
Supervisor: Assoc. Prof. Dr. Hülya YILDIZ BAĞÇE

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Demonstrating the adverse effects of modernity on life practices, the politics of life emerges as a significant issue in the twentieth century dystopia. The twentieth century dystopia focuses on autocratic regimes' regulating life practices of the anthropos. With the advanced technology, rising trans-national corporations and ecological concerns, the contemporary dystopian novel shows a gradual transformation by revealing the fragility of the human in a similar manner with the othered figures of human-centred discourse. This non-anthropocentric tendency in the post-millennial dystopia resonates well with critical posthumanist perspective in its ability to embrace the difference as a sign of multiplicity and critique of the human-centred mindset of modernity. This dissertation aspires to underline the critical posthumanist horizons emerging in the contemporary dystopia by offering a new conceptualization of dystopian novel in line with politics of life. With this aim, this study offers zoe-oriented dystopia as a new conceptualization to underpin the entanglement of human and non-human in the contemporary dystopian novel. The study offers a critical posthumanist reading of Margaret Atwood's *Oryx and Crake* (2003), Jeanette Winterson's *The Stone Gods* (2007), and David Mitchell's *Cloud*

Atlas (2004), as precursors of *zoe-oriented dystopia*. These novels mark a transition in the dystopian novel genre in the twenty first century by foregrounding the following tenets: a transformation from autocratic governments towards transnational organizations, an intertwined relationality of nature/culture together with human/non-human, and lastly hybridity on the genre level. This dissertation argues that the mutual bonding between human and non-human life forms offers a cherishing of multiplicity in the contemporary dystopia as a reaction to the restrictive attitude of Humanism.

Keywords: Critical Posthumanism, The Contemporary Dystopian Novel, Bios/Zoe, Zoe-Oriented Dystopia

ÖZ

MARGARET ATWOOD'UN *ANTİLOP VE FLURYA*, JEANETTE WINTERSON'IN *TAŞ TANRILAR* VE DAVID MITCHELL'IN *BULUT ATLASI* DİSTOPYA ROMANLARININ POSTHÜMANİST BAKIŞ AÇISINDAN İNCELENMESİ

KASURKA, Mahinur Gözde
Doktora, İngiliz Edebiyatı Bölümü
Tez Yöneticisi: Doç. Dr. Hülya YILDIZ BAĞÇE

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Modernitenin yaşam pratikleri üzerindeki olumsuz etkisini gösteren yirminci yüzyıl distopya romanında yaşam politikası önemli bir husus olarak ortaya çıkar. Yirminci yüzyıl distopyası anthroposun yaşam pratiklerini düzenleyen otokratik rejimlere odaklanır. Gelişen teknoloji, artan çok uluslu şirketler ve ekolojik sorunlarla birlikte, çağdaş distopya insan-merkezli diskurdaki ötekileştirilmiş tüm diğer varlıklarla birlikte insanın da kırılganlığını ortaya çıkaran bir değişim gösterir. Çağdaş distopyadaki insan-merkezli olmayan bu eğilim eleştirel posthümanist bakış açısının farklılığı çeşitlilik olan görmesi ve modernitenin insan-merkezli bakış açısını eleştirmesi ile uyumludur. Bu çalışma çağdaş distopyada ortaya çıkan eleştirel posthümanist perspektifleri distopya romanının yaşam politikleri ile uyumlu olarak yeni bir kavramsallaştırmaya dikkat çekmektedir. Bu amaçla, bu çalışma zoe-yönelimli distopya roman kavramını çağdaş distopya romandaki insan olan ve olmayanın dolanıklığını destekleyen bir kavram olarak sunmaktadır. Bu bağlamda,

çalışmada Margaret Atwood'un *Oryx and Crake* (2003), David Mitchell'in *Cloud Atlas* (2004) ve Jeanette Winterson'ın *The Stone Gods* (2007) romanlarını eleştirel posthümanizm çerçevesinde *zoe-yönelimli distopya* romanın öncüleri olarak incelemektedir. Bu romanlar otokratik hükümetlerden çok uluslu şirketlere, doğa/kültür, insan/insan dışının dolanık ilişkiselliğine, distopya türündeki melez yapıya doğru geçişi ön plana almaktadır. Bu anlamda, çalışma çağdaş distopya romanında insan ve insan olmayan yaşam formları arasında karşılıklı kurulan bağın, kısıtlayıcı Hümanist tutuma tepki olarak, çeşitliliği kucaklayan bir tavır sergilediğini öne sürmektedir.

Anahtar Kelimeler: Eleştirel Posthümanizm, Çağdaş Distopya Roman, Bios/Zoe, Zoe-Yönelimli Distopya

To my mother and father, who taught me how to stay with the trouble

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CHAPTER 1

INTRODUCTION

The politics of life comes into prominence as a governing logic in the dystopian novel genre since its rise in the twentieth century. In close relationship with the growing tendency of depicting the ills of modernity on life practices, the dystopian novel of the twentieth century demystifies the autocratic governmental agenda shaping life itself. The powerful autocratic figures' keeping the white, European, heterosexual, male subject under strict control becomes one of the most significant dystopian sources in the canonical examples of twentieth century dystopia. With the technological advancements and their effects on life practices, the dystopian source in contemporary dystopian narratives shows a transformation when compared to the twentieth century canonical examples. This transformation from oppressive nation-states controlling the ones who can live and who cannot in the twentieth century dystopia towards trans-national corporations' seemingly utopian societies penetrating each and every aspect of life in contemporary dystopia requires a new conceptualization in the dystopian novel genre.

The twentieth-century dystopian novel revolves around the idea of an oppressive governmental organization's taking control of its citizen's life by implementing different ways of oppression. In these dystopian texts, the oppressive authority dominates the human with an agenda of negating all signs of differences by turning each citizen into a copy of each other. In this respect, the reader learns how all life practices of a seemingly marginal figure are under strict control. In the twentieth century dystopia, the human that has the agency to narrate *his* stories occupies a kind of anthropocentric tendency in his relationship with the others of this discourse. Thus, under the seeming oppression of tyrannical figures it is possible to observe that some humans are granted the ability to narrate how this dystopian vision govern their life practices. Yet, the ones who are not included in the twentieth-

century dystopia find their voices in the contemporary dystopian novel. This inclusive agenda of contemporary dystopia marks a significant passage from the anthropocentric agenda of the twentieth century towards a dis-anthropocentric position by critiquing what counts as human and non-human. This dissertation arises from the necessity to conceptualize the recent changes in the category of dystopia in relation to the politics of life.

This dissertation argues that the contemporary dystopian novel departs from the twentieth-century dystopia in line with the decentralization of the human figure. Unlike the previous examples of dystopia which cry over how a previously powerful anthropos faces the threat of losing his agency, contemporary dystopia tends to include the previously excluded figures of anthropocentric discourse. By departing from the acknowledgement of difference as *pejoration*, contemporary dystopia embraces difference as a sign of multiplicity with a tendency to negate any signs of hierarchy. This dissertation sees this transition as convenient to approach contemporary dystopian novel from a critical posthumanist perspective which also emphasizes the fragility of boundaries set by human-centred agenda. Accordingly, this study argues the dis-anthropocentric tendency of contemporary dystopia marks a new stage in the dystopian novel and aims to establish a new categorization of dystopia by drawing from a critical posthumanist perspective. Additionally, this dissertation aspires to analyse Margaret Atwood's *Oryx and Crake* (2003), Jeanette Winterson's *The Stone Gods* (2007) and David Mitchell's *Cloud Atlas* (2004) from a critical posthumanist perspective by laying bare how they erase the ontological superiority of the human and establish non-hierarchical relations of the self to the other as precursors of *zoe-oriented dystopia*[1]. In doing so, I also endeavour to demonstrate how the categorization that I propose in this study works well with prominent contemporary dystopian texts.

Dystopia has been the point of scholarly attention in the twenty first century in line with the consumerist practices of late capitalism, increasing power of corporations, ecological concerns, emerging infectious diseases, and Covid-19 pandemic affecting almost every walk of life. Within the chaotic mess of the contemporary age, dystopia turns out to be a representation of real life for the reader as now the reality of the reader gets closer to the dystopian implications of these

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[1] This term will be described in detail in the theoretical framework of this dissertation.

texts. Due to the fact that the everyday reality turns into another form of dystopia, there appears to be a remarkable critical response to the anxiety of the twenty first century from different perspectives. In his most recent book entitled *Becoming Utopian* (2021) Tom Moylan draws our attention to the point how the distance between life and dystopia is bridged in various aspects by stating:

> Ecologically, planetary nature (including humanity) is facing a downward spiral of near-total destruction. Economically, the global intensification of capitalism (in its latest neoliberal version) is producing the alienation and exploitation of all aspects of everyone's lives. Politically, the overdetermined matrix of corporate power, superpower aggression, and the inability of democratic politics to uphold modernity's utopian potential of justice, peace and freedom increasingly privilege the super-rich and super-powerful even as it subjects the great majority of people around the world to vulnerability; and the consequent surge of war, disease, starvation, and immiseration combined with the normalization of enslaved and precarious work is destroying the vitality and complexity of everyday life. (1)

By being aware of the dark dystopian tendency of our times, Moylan underlines the recent factors leading to an increase in the number of dystopian fictions. He points out the need for planting hopeful horizons within dystopian chaos as a way of *staying with the trouble* by making a reference to Donna Haraway (*Staying with the Trouble* 2016). Yet, Moylan does not delve into how dystopia can function as a way of negating *any* kind of boundaries. He does not elaborate on the way dystopian novel can work with a pedagogical purpose to lead humanity in regulating and re-organising their relations with non-human others. Moylan advises the reader to be hopeful about the future without giving in to the nightmarish visions of dystopia as it is possible to find a glimmer of hope even in the worst of times. His extending the scope of dystopia with the employment of hope blurs the boundaries between utopia and dystopia, yet it still falls short in extending this boundary-blurring attitude on the content level.

In a similar vein, Raffaella Baccolini in her article entitled "Hope isn't stupid': The Appropriation of Dystopia" (2020) argues that dystopia can work in embracing utopian hope. By criticizing the way hope turns into a tool of commodification in recent texts, she elaborates on several dystopian texts by addressing how the woman's body turns into a tool of commodification in these dystopian representations. Her critical engagement with the woman's body as a site of hegemonic control gives voice to the othered figure of anthropocentric mindset,

but it still reflects a human-centred perspective by not extending the commodification of non-human others in the contemporary dystopia. Erika Gottlieb in her book *Dystopian Fiction: East and West* (2001) pursues an analysis of dystopian fiction in the East and the West by relating the rise of dystopia with oppressive governmental organizations. In her concluding chapter, she strives to offer a unifying analysis on the similarities between Eastern and Western dystopian tendency. Thus, Gottlieb's inclusive agenda can be taken as an attempt to put an end to the hegemony of the Western dystopian novel in the field. Though negating the borders between the West and the East can be taken as a struggle to establish a non-hierarchical perspective, this study does not make any reference to species hierarchy by excluding the non-human dimension completely.

Numerous other studies have been carried out in laying bare how contemporary dystopia turns into an enmeshment of hope and despair by also foregrounding how dystopia emerges as a copy of real life before the reader's eyes. The coercive regime of oppressive governmental organizations working on the human body (especially on the woman's body) emerges as another point that critics mostly direct their attention to. Yet none of these studies has critically engaged with how anthropocentrism works only for the betterment of a limited group of humanity and problematized the excluded figures of this exclusive perspective. In this respect, this dissertation argues that the critical posthumanist perspective brings a new insight to dystopian novel genre by establishing a new set of categorization that explicates the relationality of human and non-human entities on a non-hierarchical manner. Rosi Braidotti does not delve into the category of dystopia. Yet, she points out that in the twenty first century we need a new understanding of the human in late capitalist system by being aware of its exploitative agenda and embracing it with an affirmative perspective. Braidotti's acknowledgement of the posthumanist perspective does not signal any kind of nightmarish future for humanity. On the contrary, she does not share any anxious concerns due to digital capitalism by stating that she is "less prone to panic at the prospect of a displacement of the centrality of the human and can also see the advantages of such an evolution" (*The Posthuman* 64). In this respect, it might appear contradictory at first to analyse dystopia from a critical posthumanist vantage point. However, a closer look at both uncovers a shared tendency in these seemingly divergent perspectives in multiple aspects.

Firstly, both critical posthumanism and dystopia originate from a critique of modernity and its dichotomous logic. The critical posthumanist perspective emerges as an attack on the Cartesian dichotomy which centralizes an acknowledgement of the human as the measure of everything by displacing all human and non-human others. In this regard, critical posthumanism problematizes the human that places *himself* at a central role starting from the Renaissance. This human at the centre can be defined as a white, male, heterosexual, European and able-bodied figure who becomes a source of inspiration for Humanist ideology by excluding more than what it includes. In accordance with this position, Braidotti underlines that "Eurocentric paradigm implies the dialectics of self and other, and the binary logic of identity and otherness as respectively the motor for and the cultural logic of universal Humanism. Central to this universalistic posture and its binary logic is the notion of 'difference' as pejoration" (*The Posthuman* 15). Hence, critical posthumanism undermines the idea of difference as marking a "lower than" status and instead offers multiplicity as an affirmative alternative. Thus, the critical posthumanist mindset does not foreground an exclusive agenda in constructing various categories. On the contrary, it suggests an enmeshment of all previously drawn boundaries by undermining human exceptionalism.

In a similar manner, dystopian novel in the twentieth century emerges as an attack on the ills of modernity by depicting the disillusionment it creates. The tendency to showcase nightmarish visions in this century is elucidated by Gregory Claeys in his article "The origins of dystopia: Wells, Huxley and Orwell" by stating:

> In many accounts we emerge from the hopeful, dream-like state of Victorian optimism to pass through what H. G. Wells called the age of confusion into a nightmarish twentieth century, soon powerfully symbolized by the grotesque slaughter of the First World War. Enlightenment optimism respecting the progress of reason and science was now displaced by a sense of the incapacity of humanity to restrain its newly created destructive powers. From that time ideal societies have accordingly been more commonly portrayed negatively in dystopian rather than utopian form. (107)

Thus, the critical agenda of the dystopian novel in the twentieth century functions as a way of depicting worse versions of current societies to point out how reason and progress also turned into other totalizing discourses. However, it falls into the same trap of dichotomous logic in its attempt to depict the ills of modernity as in the

twentieth century dystopian novel the excluded figures of Humanist discourse cannot claim their voice. The human in Eurocentric Humanism cries over his loss by silencing all the others in these narratives. By extension, this kind of dystopian novel cannot embrace the 'different' entities (whether human or non-human) and falls short in opening a new space of signification for them since the dictatorial regime present in canonical literary examples employs autocratic strategies to assimilate *any* kind of differences. That is to say, the dystopian novel in the twentieth century consolidates what critical posthumanism criticizes.

Secondly, there emerges a departure starting from the dystopian novels of the second half of the twentieth century in relation to its engagement with the inclusion of non-human voices in the narrative in line with critical posthumanist perspective. With the rising impact of global warming and climate crisis, the non-human figure now appears as agentic as the human in the contemporary dystopian novel. The non-anthropocentric endeavour in these contemporary texts make it clear that the previously centred human now holds a horizontal position together with others. This transition in the history of dystopia is in line with the critical posthumanist dictum with an emphasis on the destabilization of human and non-human boundaries.

Thirdly, both critical posthumanism and the contemporary dystopian novel work as a warning for humanity before it becomes too late to undo the ills of modernity. The contemporary dystopian novel closes the distance between the reader and the text by employing a familiar dystopian pattern for the contemporary reader. As a result of facing the ecological concerns and contagious diseases in the twenty first century, the apocalyptic events turn into an everyday reality especially in post-Covid-19 period. Thus, the author now does not need to construct an authoritative figure holding power in his hands and regulating his citizens' lives in the way he finds suitable. Instead, contemporary dystopia now voices what might happen if we do not take any precautions by being aware of the coalescence of several agencies mutually affecting each other. In a similar manner, critical posthumanism draws attention to the urgent need of changing our relationship with late capitalist system's consumerist practices. Braidotti underlines the significance of "ecology and environmentalism" in her critical posthumanist perspective by establishing a link between "the humanistic emphasis on Man as the measure of all things and the domination and exploitation of nature" (*The Posthuman* 48). With the aim of

disaffirming this tendency of Humanism, Braidotti foregrounds a new ethical posture which "proposes an enlarged sense of inter-connection between self and others, including the non-human or 'earth' others by removing the obstacle of self-centred individualism" (*The Posthuman* 50). This acknowledgement necessitates collapsing all kinds of hierarchies to create an affirmative sense of inter-connection.

A considerable number of studies have been carried out on the entanglement between posthumanism and literature, the most noteworthy ones of which are *Posthuman Bodies* (1995) edited by Judith Halberstam and Ira Livingston, *Renaissance Posthumanism* (2016) edited by Joseph Campana and Scott Maisano, and *Cambridge Companion to Literature and the Posthuman* (2017) edited by Bruce Clarke and Manuela Rossini. These books contribute to the current scholarship by revealing posthumanist reflections into literary works ranging from the Renaissance towards contemporary science fiction. There are some other significant studies that have benefited from posthumanist acknowledgement in their critical engagement with literary works and/or genres such as Elaine L. Graham's *Representations of the Post/human* (2002), Kevin LaGrandeur's article "Art and the Posthuman" in *Posthumanism* (2018), Jami Weinstein and Claire Colebrook's article entitled "Critical Life Studies and the Problems of Inhuman Rites and Posthumous Rites" in *Posthumous Life* (2017). These studies can be considered as bringing significant insights in the development of posthumanist literature by giving a new twist to the field from a variety of perspectives. Though these studies are considerably worthwhile in laying bare how posthumanism is closely related with several forms of literature, none of them has addressed the relationality between the consolidation of Humanism in the twentieth century dystopia and the erasure of the exclusionary tendency of Humanism with an emphasis on critical posthumanism in contemporary dystopia. By relating contemporary dystopia with the critical posthumanist perspective in respect to the politics of life this study aims to make a significant contribution both to dystopian studies and academic discussions of posthumanism in relation to literature.

The politics of life gains significance in this dissertation since the categorizations offered by drawing from Braidotti's acknowledgement of critical posthumanism are closely related with categories of *bios* and *zoe* as two different segments of life. Braidotti defines *bios* as "the life of humans organized in society

while *zoe* refers to the life of all living beings. *Bios* is regulated by sovereign powers and rules, whereas *zoe* is unprotected and vulnerable" (*Posthuman Knowledge* 10, italics in the original). Yet she does not find this distinction suitable anymore, as a result of which she stresses "the generative potential of *zoe* as a notion that can engender resistance to the violent aspects of the posthuman convergence" (*Posthuman Knowledge* 10). As it is clear, *bios* is equated with the one who resides in the polis as a politically representable figure while *zoe* is the one that can be turned into disposable/tradable bodies. By rejecting the acknowledgement of life as only a prerogative of the human, Braidotti suggests her set of rules in her categorization of *bios/ zoe*. At first, she underlines "life is not exclusively human: it encompasses both *bios* and *zoe* forces" (*Posthuman Knowledge* 45, italics mine). Then she highlights the negation of "[the] dialectical view of consciousness based on the opposition of self and others" (*Posthuman Knowledge* 45). This inclination for collapsing the dialectical frame of thinking paving the way for decentralization of the human constitutes a significant paradigm change in the contemporary dystopia.

This dissertation asserts that the paradigm change in contemporary dystopia requires re-conceptualizing the twentieth century dystopia in line with its attitude towards human and non-human relationality. In this sense, it claims that the dystopian novel in the twentieth century is a failed effort to go beyond the hierarchical structure of society. It is still governed by a linear logic leading towards progression and causality. The dystopia in the twentieth century acknowledges technology in a dialectical frame as it only serves to increase the disciplinary mechanisms. The difference is erased with an emphasis on creating a certain conception of the human bearing significant features to be counted as human. The narrative excludes the racialized, sexualized others together with non-human entities. The dystopia that still bears the overtones of Humanist tenets by setting its agenda to bring back the splendid, old times of the anthropos coincides with *bios-orientation*. In line with the transformation in politics of life starting from the second half of the twentieth century, the dystopian novel shows a gradual transformation by re-formulating human's relationship with the non-human. This dissertation claims that in contemporary dystopian studies the human and non-human are entangled on a horizontal frame without any hierarchy by not valuing life only as a prerogative of the anthropos anymore. Boundaries in several aspects have been blurred and the

dystopia stresses porousness both on the level of content and genre. The anthropocentric narrative now gives its place to the stories of affirmative collaboration of human and non-human in troubled times. Due to these reasons above, the contemporary dystopian novel evolves into *zoe-orientation*. Yet, this dissertation does not aspire to offer a strict categorization, instead it proposes to reveal the working mechanisms of dystopia in relation to the politics of life by acknowledging there might be exceptions to the categorization offered in this dissertation.

With this aim, this dissertation analyses Margaret Atwood's *Oryx and Crake*, Jeanette Winterson's *The Stone Gods* and David Mitchell's *Cloud Atlas* in the light of the categorical framework this study proposes. These authors' critical engagement with dystopia by collapsing the previously set boundaries both on the level of genre and content constitutes one of the main reasons for bringing them together. Atwood plays with the category of dystopia by expanding it to include utopian hope as a result of which she establishes her own category of dystopia. Winterson as an author undoes the borders anew each time in her novels. As she is against any kinds of categorizations, she plays with several genres by bending them in her texts which results in the difficulty of situating her as an author. Mitchell takes the blending of utopia and dystopia which emerges as an intentional endeavour in Atwood's texts one step further by establishing a larger frame of hybridity among different genres. He attempts to fictionalize a kind of dialogue in two ways: both among his different texts and among his different characters. It is because of this situation that he aspires to go beyond the generic borders by creating a dialogue beyond the limitations. Considering these authors' diverse strategies in their relationship with the dystopian novel leads to a wider perspective in this dissertation. These authors' different engagements with the category of dystopia paves the way for comparing their various treatments of the category of contemporary dystopia.

This study aims to analyse Margaret Atwood's *Oryx and Crake*, Jeanette Winterson's *The Stone Gods* and David Mitchell's *Cloud Atlas* from among these authors' different texts and the texts that have been written in the twenty first century as they bear shared tendencies in certain aspects: Firstly, these novels all question how power shows a gradual transformation from nation states towards trans-national organizations. In doing so, they unveil the intricate relationality between digital

capitalism, human and non-human entanglement together with ecological concerns. Thus, they embody the transversality that Braidotti highlights in her critical posthumanist agenda by stressing the impossibility of separating "[the] assemblage of human and non-human actors" (*The Posthuman* 45). Secondly, these novels problematize environmental degradation in relation to late capitalist practices. Yet, the way they reflect the ecological crisis does not sound too dystopian to hope for a salvation. On the contrary, these texts offer an affirmative human and non-human collaboration that might lead to having glimpses of utopian hope on a damaged world. Furthermore, these texts bring forward a distinct type of non-human entity by enabling them to make their voices heard within the narrative unlike the previous dystopias. They ask the question "What does it mean to be human and non-human in the contemporary age?", by depicting how all forms of life are interrelated with each other. In this respect, Atwood's *Oryx and Crake* hosts both hybrid animals and humanoids, Winterson's *The Stone Gods* brings to the fore Robo sapiens, and Mitchell's *Cloud Atlas* portrays clone proletariat. In this way, this dissertation aims to present different kinds of human and non-human entanglement by having various non-human representatives in each novel. Moreover, these texts tend to hybridize genre in line with hybridity in the content.

As stated before, in each novel the authors host a different non-human counterpart. This dissertation proposes that the hybridity on the content level has a significant impact on the generic hybridity. In Atwood's *Oryx and Crake*, the genetically engineered hybrid animals are used as profitable tools of advanced capitalism and cannot be freed from this cruel system until Crake designates a pill that prepares nearly the end of whole humanity. Crakers, the humanoids Crake has created, live under the guidance of Snowman. Thus, the non-human counterparts do not fully establish their agentic potentialities in this novel. On the genre level, the author does not eliminate the glimmer of hope since Snowman continues living together with Crakers. They learn to "stay with the trouble" in Haraway's sense of the term. Yet, the novel does not have any nightmarish end leading towards hopeless visions. In this respect, it blends utopian hope with dystopian imagination by creating hybridity on the genre level.

In Winterson's *The Stone Gods*, the content is populated with Robo sapiens, a robot that reincarnates in different times and spaces. The reader encounters Robo

sapiens in the first chapter as a guide for humanity in space mission, and throughout the end we see that this robot goes against the orders of government/ trans-national organization by claiming her right on her life. This objection is significant in demonstrating the non-human entity's establishing their agentic potentials on the same degree as the human. Winterson also makes use of hope by blending the dystopia with a utopian inclination. She extends generic hybridity further when compared to Atwood in her attachment of autobiographical writing blended with the dystopian narrative in *The Stone Gods* since in the third and fourth chapters, the reader encounters the autobiographical references of the protagonist, Billie Crusoe. Hence, it becomes obvious that the hybridity of the genre and the content goes one step further than Atwood's *Oryx and Crake* in relation to non-human's agentic powers. By fully acknowledging the agency of the non-human on a horizontal plane, the boundaries of many kinds begin to blur, which also makes itself visible on the genre level.

Mitchell's *Cloud Atlas* extends the scope of hybridity on both genre and content to the utmost in comparison to the previous novels. Sonmi-451 is a representative of clone proletariat who refuses to work for the betterment of humanity and writes her own *Declarations* with the aim of enlightening the *zoe*, namely the othered figures of the dominant discourse. In comparison to Crakers and Robo sapiens, Sonmi-451 is the one whose agentic powers can penetrate into the human sphere by altering it. Sonmi-451's position as debunking the totalising truth provides the text with an affirmative attitude of blurring the borders. On the generic level, Mitchell's text establishes the bigger circle among these analyses by using a different genre in each chapter. These chapters are not a continuation of each other but somehow the author creates a bigger link among these different genres and characters across time and space.

With the aim of demonstrating the gradual transformation in non-human agency in the content and generic hybridity the novels in this dissertation do not follow a linear[2] and hierarchical structure. This dissertation pursues a non-linear order as the way these novels cherish generic hybridity is in line with their employment of growing non-human agency. The non-human achieves their own

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[2] In the employment of non-linear order, it is implied that the publication years of these aforementioned novels are not taken into consideration in the order of analysis. The order is designed in line with growing non-human voice and genre hybridity in these works of literature.

voice in their struggle against anthropocentrism in harmony with generic fluidity. In other words, there appears to be an affirmative relationality between hybridity on both genre and the content levels. The non-linear and non-hierarchical structure should also be taken into consideration in drawing the cartography of analytical analysis of these novels. In each novel analysis chapter, this dissertation's focusing on dystopian trans-national organizations, leading to environmental degradation with a reference to non-human and human entanglement in a non-linear manner by embracing hybridity in the form do not propose a progressive, linear, and hierarchical form of writing. These sub-chapters of the discussions all *intra-act* with each other by strengthening the text's position as refusing hierarchies. The order of the discussion is given so as to shed light on the changing paradigm in the contemporary dystopian novel. The presupposition of a hierarchical form of writing (by implying sequencing of sub-chapters in line with their importance in the whole discussion) will stand in direct opposition to what this study aspires to do in the entire dissertation.

With the aims stated above, Chapter 2 will provide a theoretical background on the analysis of the category of the human starting from its construction in Humanism and moving towards its collapse in posthumanism. After delving into the significant posthumanist scholarship that will guide this study, a posthumanist analysis of the dystopian novel will be established in which the conceptual framework of this study will be explained in detail. This chapter will pursue the intersection of the human-centred agenda and twentieth century dystopia in line with posthumanist agenda and contemporary dystopia. Chapters 3, 4 and 5 will respectively analyse Atwood's *Oryx and Crake*, Winterson's *The Stone Gods* and Mitchell's *Cloud Atlas*. These novels will be analysed as forerunners of *zoe-oriented dystopia* by mainly dwelling on the blurring line in several boundaries. With this aim, these analyses will provide the metamorphosis from dictatorial nation states towards trans-national organizations with an attempt to depict how these organizations lead towards a destroyed environment. In this respect, this study will analyse how interrelated nature and culture are with each other by drawing from posthumanist horizons. After elaborating on the collapse of the assumed ontological divide between culture and nature, this dissertation will focus on the non-human representation and non-human agency on a horizontal alignment of all living and

non-living entities. Furthermore, non-linear flow of time debunking the boundaries of linear logic will be highlighted in reference to how posthuman memory works in a zigzagging fashion to de-familiarize the old ways of living. Lastly, the analyses of these novels will elaborate on generic hybridity transgressing borders in a different way. In chapter 6, this dissertation will examine how these novels solidify posthumanist agenda by paying special attention to bridging the gap both ontologically and epistemologically. To conclude, this dissertation will discuss how the zoe-proletariat novels of late capitalist societies evolve into a *zoe-egalitarian* system by emphasizing the importance of collective resistance.

CHAPTER 2

THEORETICAL BACKGROUND

In this dissertation, *Oryx and Crake* (2003), *The Stone Gods* (2007) and *Cloud Atlas* (2004) will be studied from a critical posthumanist perspective in order to explore how human and nonhuman entanglement leads towards *zoe-centred egalitarianism* in Braidotti's sense of the term. These novels first construct an anthropocentric perspective in their pre-apocalypse parts of the narration and then they collapse it with an emphasis on the affirmative collaboration of living and non-living entities on a horizontal frame of thinking. With this aim, it is necessary to explain how posthumanism debunks the human-centred vision of anthropocentrism and instead offers a more egalitarian frame of thinking. Thus, in the forthcoming subsection of this dissertation, I will present an overview of posthumanism by revealing how it attacks the human-centred perspective of Western ideology. This section will explore the transition from anthropocentric position to post-anthropocentrism in order to highlight how posthumanism enables us to create assemblages on a non-hierarchical frame by collapsing all the previously established boundaries[3].

2.1. Posthumanism as an Answer to the Need for a Paradigm Change

Posthumanism marks the need for a new kind of acknowledgement in dealing with the politics of life in relation to both human and non-human entities. It asks the following fundamental question: "What does it mean to be human and non-human in the twenty first century?" by undermining the central position of the human in defining *his* relationality with the marginalized others (including both human and

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[3] This dissertation does not aim to follow a chronological path in explicating the rise and development of posthumanism as a critical theory since a linear discussion will entirely stand in opposition to what this dissertation argues. In contrast, what I aim to showcase in the theoretical background is forming a trajectory of how posthumanist thought endorses an affirmative transformation by paying attention to the need for a paradigm change in relation to human and non-human entanglement.

non-human counterparts). When looked from this perspective, posthumanism essentially arises from the necessity to question who can be regarded as human enough and it also problematizes if the human as a category promises a kind of privileged position in comparison to other species.

It will not be correct to draw a limited cartography of posthumanism as various scholars in the field define posthumanism differently, as Cary Wolfe also draws our attention in his book *What is Posthumanism?* (2010). He states, posthumanism "generates different and even irreconcilable definitions" (xi). The same tendency is also pointed out by Cecilia Åsberg and Rosi Braidotti in their "Introduction" to *A Feminist Companion to Posthumanities* (2018) as various definitions of posthumanism can even be "incompatible" with each other (7). This plurality enables us to transcend borders in different ways and leads us towards a multiplicity in our understanding of what posthumanism entails.

Despite the lack of consensus over the definition of posthumanism, there is a common acknowledgement that the core identity markers of Humanism fall short in decoding the dialogue between living and non-living entities. In this respect, Rosi Braidotti calls for a paradigm change and puts forward her own understanding of posthumanism "as a convergence phenomenon between post-humanism and post-anthropocentrism, that is to say, the critique of the universal ideal of the Man of reason on the one hand and the rejection of species supremacy on the other" ("Introduction" *Philosophical Posthumanism* xi). This dissertation finds Braidotti's critique meaningful in demystifying two questions emerging in the light of human-centred perspective: Firstly, what is the criterion to be defined as human within Humanist agenda? Secondly, what about non-human others that cannot raise their voices in the human-centred mindset? Posthumanism endeavours to answer these questions by re-forming the definition of subject/object from a non-hierarchical mindset. It is necessary to ask firstly how the human as a category has been established in Western epistemology to have a broader perspective on the consolidation of the human as a category. Thus, this dissertation aims to depict the construction of the human in the Western ideal before delving into its posthumanist agenda.

The categorization of the human dates back to the ancient Greek period in which the equivalent of the human is taken as "anthropos[4]". Francesca Ferrando stresses the significance of the category of "anthropos" in a posthumanist context as it gives way to different categorizations by stating: "the Greek understanding of *anthropos* has had a deep influence throughout history on the reformulation of the notion of the human" (*Philosophical Posthumanism* 90, italics in the original). In line with this "anthropos", Aristotle in his book *Politics* identifies the human (anthropos) as a political animal that resides in the city by stating: "Man is by nature a political animal, and a man that is by nature and not merely by fortune citiless is either low in the scale of humanity or above it" (Book 1, 1253a). Thus, the political animal living in the city is privileged as Ferrando argues: "in Athens, women, slave, and resident aliens were excluded from the political life. Following, Aristotle defines the human through 'logos' (that is speech, language, but also, reason): 'Man alone of the animals possess speech" (*Philosophical Posthumanism* 90). The ancient Greek culture relates the central human figure as a male one who possesses rationality, and this categorization is pregnant with an exclusive agenda of leaving out many others.

Aristotle marks speech as a distinctive feature that showcases the human as bearing a superior position in comparison to other animals. In light of this, he points out: "speech.....is the special property of man in distinction from other animals that he alone has the perception of good and bad and right and wrong and the other moral qualities, and it is partnership in these things that makes a household and a city-state" (*Politics* Book I, 1253a). From a critical perspective, it is not difficult to note that Aristotle's perception of the human excludes sexualized and naturalized others of the discourse. The political animal addresses a male representative, acknowledges speech and rationale as solely belonging to *him*. Hence, this definition of the human foregrounds a hierarchical frame of reference and it gives shape to life practices for a long time in history.

In Renaissance period, Leonardo da Vinci emerges as an impressive figure that establishes the human as a category with his *Vitruvian Man* (1490). This figure

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[4] The category of anthropos later leads to Paul Crutzen and Eugene Stoermer's coining the term "anthropocene" to denote for the age that is characterized by human-dominated impact on the geological epoch ("The Anthropocene" 2000). This category is later problematized by Haraway due to its human-centredness as a result of which she offers *chthulucene* in her book *Staying with the Trouble* (2016). Haraway offers affirmative ways of dealing with the present chaos. The human-dominated impact on the environment and Haraway's proposition of affirmative resistance will be explored in detail in the forthcoming part of this subsection.

of Leonardo da Vinci consolidates a certain conception of the human by showcasing an able-bodied, heterosexual, white, European, male figure. As a result, the ones who fall outside this category are thought to occupy a *less than* human status. This discriminative agenda arising in the Renaissance period illustrates the working mechanism of Humanism which does not assume each human as human to the same degree. This point is what mainly constitutes the core of Rosi Braidotti's criticism of the Enlightenment ideal of man in her posthumanist agenda. Braidotti points out the thematic relationality between Humanism and da Vinci's *Vitruvian Man* by stating: "that iconic image is the emblem of Humanism as a doctrine that combines the biological, discursive and moral expansion of human capabilities into an idea of teleologically ordained, rational progress" (*The Posthuman* 13). In Enlightenment ideology, placing a certain figure of human at the centre is what gives way to the exploitation of the ones that are othered in this process. In their "Introduction" to *Conflicting Humanities* (2016) Paul Gilroy and Rosi Braidotti clarify the exclusive mindset of European Humanism by stating:

> The humanist core of 'Man'- namely the universal powers of reason, self-regulating moral inclinations and a set of preferred discursive and spiritual values- asserts an ideal of mental and bodily perfection. Together, they spell out a political ontology that combines belief in human uniqueness with enduring faith in teleologically-ordained view of rational progress through scientific and cultural development manifested in European history. (2)

As it is clear in the above quotation, the Renaissance ideal of man falls inadequate in two aspects from a critical posthumanist perspective: Firstly, it does not cover any human, as a result of which some humans are more human than the others. Secondly, placing the human at the centre brings with itself the idea that non-human others (naturalized others) are open to the exploitation of man. As man occupies a central position, the exploitation of human/non-human others is not to be questioned. The emblem of the human in Western Humanism works in decoding the difference and does not contain many others by labelling their difference as a sign of *inferiority*.

The exclusive practices of human-centred frame do not only constitute the separation between Europeans and non-Europeans as Cartesian separation of body/mind in the Enlightenment period also foregrounds another kind of duality that posthumanism aims to go beyond. Descartes's infamous proposition of "I think therefore I am"

acknowledges reason as the central organizing element in his *Discourse on Method* (1637). With this famous proposition, Descartes suggests that the mind can exist without the body, yet the body cannot exist without the mind. Thus, Descartes constructs a distance between mind/body by signalling a hierarchical mindset that paves the way for Humanism. The hierarchy between body and mind makes itself visible in another kind of hierarchy that becomes obvious in Carl Linnaeus's categorization of *Homo sapiens* in his text *Systema Naturae* (1758).

In his attempt to categorize living beings, Linnaeus establishes a hierarchy in his study by dwelling on the similarities of different organisms. He separates life into three spheres such as plant, animal, and mineral by coining the term *Homo sapiens*, in which "*Homo*" means genus and "*sapiens*" the species. Linnaeus's study on the categorization of *Homo sapiens* establishes a significant source for racial theories since he not only offers a categorization of life into different spheres but also foregrounds several characteristics of racial classification. In line with this, he describes "Europeans as white (Europaeus albus), Indian Americans as red (Americanus rubescens), Asians as yellow (Asiaticus luridus), Africans as black (Africanus niger)" (qtd. in Ferrando *Philosophical Posthumanism* 94). By classifying different races in this way, his schema presupposes a hierarchy among them. On this reductionist agenda, Ferrando also adds that these classifications work "in a hierarchy which, in tune with the ideological paradigm of the Enlightenment, emphasized reason in contrast with tradition, or opinion, and so accorded the moral primacy to the government by law, characteristic of the Europeans" (*Philosophical Posthumanism* 95). After having seen the establishment of a classification based on difference working as a sign of *negativity*, the inclination towards a certain male model as the representative of humanity arising in the Enlightenment period comes as no surprise. Thus, this central patriarchal figure's aims and intentions govern the lives of racialized, sexualized and naturalized others.

The idea of centralizing a certain human entity becomes effectual in the colonization process with a mission to *civilize* the non-Europeans especially in the nineteenth century. Also, there emerges a tendency to acknowledge the lands waiting for European people to invade them. In this respect, the human-centredness underestimates the non-human aspect living on these lands. From a posthumanist perspective, even if Western man cannot see any traces of humans living there, there

is a habitat for animals, plants and all other microorganisms. Against this background, Thomas J. Bassett's article entitled "Cartography and Empire Building in Nineteenth-Century West Africa" (1994) pinpoints how Europeans draw maps of African countries with a purpose of manifesting the lands waiting for them. In this respect, he brings to light how using cartographic techniques work in an imperialist mindset by also underlining the human-centred vision embedded in it. Bassett mentions: "evidence from the late nineteenth century indicates that map readers interpreted blank spaces as areas open for exploration and ultimately colonization… In the absence of human habitation and signs of indigenous territorial control, the public might be more willing to support ventures overseas" (324). Thus, the colonizing mission in the nineteenth century works in a mindset that neglects the significance of any kind of *life* except for the lives of European ones. From this perspective, the consolidation of a certain human in line with Leonardo da Vinci's *Vitruvian Man* governs the exploitative agenda of imperialism. Posthumanism links this imperialist attitude with Humanism as Tony Davies also asserts: "all Humanisms, until now, have been imperial. They speak of the human in the accents and the interests of a class, a sex, a race, a genome. Their embrace suffocates those whom it does not ignore" (*Humanism* 141). Within the imperial project, the embrace of Humanism evidently *suffocates* both human and non-human others. Due to this restrictive frame of reference, posthumanism emerges to voice the rights of racialized, sexualized and naturalized others.

2.1.1. The Theoretical Framework Leading towards the Dissolution of Boundaries in Posthumanism

Posthumanism marks the need for a new kind of acknowledgement in dealing with the politics of life in relation to both human and non-human entities. This need for a new understanding that is aware of the exclusive agenda of the Enlightenment ideal shows itself as "posthumanism" for the first time in Ihab Hassan's article entitled "Prometheus as Performer: Toward a Posthumanist Culture" (1977) in which he underlines the following:

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

In his essay, Hassan's stress on the need for a new perspective in dealing with the human evolves into human's entanglement with technology. He highlights the significance of technological advancements "from the humblest calculator to the most transcendent computer, help to transform the image of man, the concept of the human. They are the agents of a new posthumanism" (846). Yet, his perception of technology does not only refer to cyborgization of the human with the help of scientific improvements. As it is clear from the title of his essay, he acknowledges Prometheus as the first one to make use of technology. Thus, in his understanding of posthumanism he emphasizes a kind of human and technology entanglement by portraying the impossibility of drawing strict borders between them. Hence, posthumanism emerges as a framework that blurs the boundaries of hierarchical, binary logic.

Starting from Hassan's essay, posthumanism has always had an intertwined relationality with technology, yet how posthumanism approaches technology differs greatly from transhumanism, a category that is mostly confused with posthumanism. Given the fact that technology and the human are enmeshed in a posthumanist context, in what follows, it would be helpful to discuss how transhumanism diverges from posthumanism. Transhumanism can be regarded as a consolidation of Enlightenment ideology, as it mainly aims to utilize technology with an end to better human lives. In this respect, transhumanism still centralizes a human figure in its agenda and approaches technology as a useful vehicle that will enable to pursue a better life. Joel Garreau elucidates it as a perspective that depends on "the enhancement of human intellectual, physical, and emotional capabilities, the elimination of disease and unnecessary suffering, and the dramatic extension of life span" (*Radical Evolution* 247). As it becomes obvious from the excerpt above, in transhumanist agenda the negation of illnesses with an aim of prolonging life span serves the purposes of the privileged human. Yet, this issue raises some other ethical questions: Firstly, who will benefit from these technological advancements? In other words, will these advancements serve each human being to the same degree? Secondly, how does this lust for immortality affect the other than human counterparts of the earth? Transhumanism does not suggest any satisfying answers for these interrogations as it still centralizes human benefit by disregarding other

species. As a result of its exclusive agenda based on exploiting the rights of others, posthumanism diverges from transhumanist visions.

Transhumanism and posthumanism may also be used interchangeably in some context due to transhumanists' categorizing the state of the human that will be fully enhanced with technology as "post-human". Even though it is not quite certain what will mark the end of this transition, "transhuman" is acknowledged as "those who are in the process of becoming post-human" (Garreau *Radical Evolution* 247). As it becomes obvious, the human enhancement with technology turns into the ultimate goal of transhumanist viewpoint as a result of which David Livingstone in his book *Transhumanism: The History of a Dangerous Idea* (2015) stresses the fact "transhumanism is the quest to use all the advances of the modern science to augment human potential, and ultimately, to achieve immortality'' (5). Posthumanism falsifies any kind of vision that centralizes an entity by placing the others in a hierarchical structure.

However, posthumanism does not reject human and technology enmeshment and does not propose a kind of conservative mindset in relation to technology. On the inseparable status of technology and human in her essay "Wrestling with Transhumanism" (2011) Katherine Hayles highlights: "technology is involved in a spiralling dynamic of coevolution with human development" (216). It should be noted that human beings have always been intertwined with technology. Yet, posthumanism does not acknowledge this enmeshment as a promised opportunity, as "a generic answer for hope in the constitution of 'better' individuals and ecosystems as well as the golden key to access the forbidden fruit: immortality" which directs the transhumanist ideal (Ferrando *Philosophical Posthumanism* 35).

Ferrando describes the posthuman that we see in posthumanism "as a paradigm shift which is already occurring by approaching and performing the human in post-humanist, post-anthropocentric and post-dualist ways" ("Transhumanism/Posthumanism" *Posthuman Glossary* 439). After having described how posthumanism deviates from transhumanism, it is necessary to expand on posthumanism's critique over species hierarchy and species supremacy by stressing how it finds a way to transcend the boundaries in different ways. By leaving behind Cartesian duality of mind/body hierarchy, posthumanism reveals the categories that

have been set in opposition to each other such as culture/nature, human/non-human, man/woman, discourse/matter are already in a state of fusion.

The following discussion will provide how various posthumanist scholars categorize the amalgamation of several binaries by offering new categories. With this aim, firstly the collapse of boundaries between several dualisms in the cyborg metaphor of Donna Haraway will be explained. In relation to this, the negation of culture/nature dichotomy will be foregrounded by drawing from *naturecultures* in Donna Haraway's and Bruno Latour's uses of the term. Secondly, human and non-human entanglement will be explicated by mainly stressing the agentic capabilities of the non-human and the impossibility to draw strict borders between human and non-human zones (if there can be such a division). In this part of the study, I will refer to Karen Barad's category of *intra-action* which enables us to understand the reciprocal relationality that is freed from any kind of hierarchy. This-non-hierarchical perspective is closely related with Latour's sense of *flat ontology* that I find quite necessary in re-forming human's acknowledgement of self/other.

The non-hierarchical network between human and non-human ontological zones will be explicated by dwelling on Stacy Alaimo's category of *transcorporeality* and Nancy Tuana's *viscous porosity*. With the aim of demonstrating how the non-human can narrate their stories, Serenello Iovino and Serpil Oppermann's category of *storied matter* which gives inspiration to Başak Ağın's *mattertext* will also be foregrounded. Lastly, how posthumanism arises as an affirmative collaboration from Braidotti's perspective and how it will guide this dissertation will be indicated by drawing from Braidotti's affirmative posthumanist agenda. For a similar purpose, Haraway's *chthulucene* to find glimpses of hope in the middle of this chaos in the end of times will be reflected as Haraway and Braidotti enable us to continue living in the worst of times by being aware of the new opportunities that life presents us.

The distinction between nature/culture mainly arises from the tendency to separate the human and non-human realms from each other. Starting from the Renaissance idealization of *man*, the human is thought to be a self-contained entity that has clear boundaries between *him*self and the others. Elaine Graham in her book entitled *Representations of the Post/Human* (2002) underlines the same tendency by addressing it as *ontological hygiene* which functions in separating "human from non-

human, nature from culture, organism from machine" (35). According to Graham, posthumanism can be understood as "a promise to engender a future in which the boundaries between humanity, technology and nature will be ever more malleable" (3). I do not share the concern that posthumanism cherishes the idea of transgressing these borders in the future as what posthumanism essentially points out is that the previously separated areas have been always in a constant state of becoming. Hence, posthumanism does not address a point in the future to transcend these boundaries; instead, it suggests undoing the old traditions of Cartesian duality. Against this background, the cyborg emerges in posthumanist agenda as an attempt to put an end to Humanism's restricted notion of the human.

The cyborg metaphor indicates the blurred lines between human and non-human in Donna Haraway's essay entitled "A Cyborg Manifesto: Science, Technology, and Socialist Feminism in the Late Twentieth Century" (1985). Haraway positions cyborg in a way that resists all kinds of boundaries established in the shadow of restrictive Humanist agenda. She clearly reflects how the cyborg goes beyond teleological dualisms:

> The cyborg is a creature in a post-gender world; it has no truck with bisexuality, pre-oedipal symbiosis, unalienated labour, or other seductions to organic wholeness through a final appropriation of all the powers of the parts into a higher unity. In a sense the cyborg has no origin story in the Western sense- … an ultimate self-untied at last from all dependency, a man in space. ("A Cyborg Manifesto" 71)

As it becomes obvious from the excerpt above, Haraway provides the means with her proposition of the cyborg in a post-gender world. This understanding works as a double coded strategy since it goes beyond the distinctions of both man/woman and human/non-human. Haraway further clarifies how her cyborg metaphor is aimed to negate the duality:

> A cyborg exists when two kinds of boundaries are simultaneously problematic: 1) that between animals (or other organisms) and humans, and 2) that between self-controlled, self-governing machines (automatons) and organisms, especially humans (models of autonomy). The cyborg figure is born of the interface of automaton and autonomy. (*Primate Visions* 139)

Hence, the cyborg crosses the boundaries and demolishes the dual logic of bourgeois ideology by opening up a new space of signification to fight against the epistemic

violence of Humanist ideology. In this respect, the cyborg functions as a significant catalyst in destabilizing the traditional acknowledgment of the human.

In connection therewith, Elaine Graham takes the cyborg figure a step further by illustrating how cyborg overthrows modernity: "Cyborgs thus transcend the processes of dualism upon which Western modernity, patriarchy and colonialism has been founded, speaking not of the hierarchy of humanity, technology and nature but one which realizes the interdependence and permeability of all these categories" (309). With the help of Haraway's proposition, posthumanism mainly works in de-linking the inherited dualisms of Humanist ideology.

In her further studies, Haraway explicates how to form *kinship* relations between human and non-human by widening our strategies to cohabit this damaged world. In her book *Staying with the Trouble: Making Kin in the Chthulucene* (2016) and her later talk at Yale University entitled "Making Oddkin: Story Telling for Earthly Survival'' (2017) Haraway suggests by forming affirmative bonds with the non-human, the human can establish an *intra-species kinship*. In this way, human and non-human can find a way for survival in these troubled times by becoming with each other. This *kinship* functions as forming a large circle of human and non-human entities on a non-hierarchical scale. Haraway's proposition of "we require each other in unexpected collaborations and combinations… we become with each other or not at all" introduces a new perspective to think through our connections (*Staying with the Trouble* 4).

Against this backdrop**,** Haraway's categorization of *naturecultures* in her book *The Companion Species Manifesto: Dogs, People and Significant Otherness* (2003) adds to her endeavour to establish a manifesto for transcending the borders of the culture/nature dichotomy. Haraway dwells on the relationship between dogs and humans. By drawing from dog and human relationship, she stresses nature and culture both play significant roles in the dog's domestication process. In this respect, Haraway draws our attention to "the impossibility of separating domains such as history and biology" as Iris van der Tuin explicates this situation by pointing out: "any biological question has an immediate historical dimension, and any historical issue is entangled with biological processes and phenomena" ("Naturecultures" *Posthuman Glossary* 269). By indicating how cultural practices coexist with natural

factors, Haraway's conceptualization is further extended by Bruno Latour in his book *The Politics of Nature: How to Bring the Sciences into Democracy* (2004).

In line with Haraway's foregrounding how the natural and cultural merge into each other by exemplifying the way dogs and humans have affected their relationship with one another, Latour also emphasizes the tendency to equate nature as a uniform, singular entity as well as culture. He stresses the fact that there might be differences in cultures as well as natures as a result of which it is not possible to approach them as representing single, unified forms. With an intention of underlining this difference, Latour's conceptualization of *naturecultures* signposts the primary cause of discrimination working against non-Westerners. By blaming the Western culture due to the divide between nature and culture, Latour proposes to see their synthesis as they cannot be thought independently from each other.

Latour makes a great contribution to posthumanist framework not only with his conceptualization of *naturecultures* but also by his emphasis on the non-human agency. In the Cartesian mindset, as a natural result of the division between subject and object, the non-human is reduced to the status of the object by associating it with passivity and inertia. Yet, in the posthumanist mindset, several scholars bring forward the agentic potentialities of the non-human by placing human and non-human on the same scale. In this respect, Haraway and Latour's *naturecultures* signals the way leading towards the erasure of the human/non-human boundary.

Latour exemplifies asbestos as an indication of once passive non-human entity which now bears traces of agentic capabilities. The human and asbestos entanglement turns out to be harmful for human counterparts of this process and this realization proves the idea that asbestos, as a non-human force, engages in a dialogue with their human counterparts. It does not mean that humans will be able to understand this communication by paying enough attention to the assemblage of agents. Latour indicates non-human agency by dwelling on asbestos as an example:

> The case of asbestos can serve as a model, since it is probably one of the last objects that can be called modernist. It was a perfect substance (was it not called a magic material?), at once inert, effective, and profitable. It took decades before the public health consequences of its diffusion were finally attributed to it, before asbestos and its inventors, manufacturers, proponents, and inspectors were called into question; it took dozens of alerts and scandals before work-related illnesses, cancers, and the difficulties of asbestos removal ended up being traced back to their cause and counted among the properties of asbestos, whose status shifted gradually: once an ideal inert material, it

became a nightmarish imbroglio of law, hygiene, and risk. This type of matters of fact still constitutes a large part of the population of the ordinary world in which we live. Yet like weeds in a French garden, other objects with more extravagant forms are beginning to blur the landscape by superimposing their own branchings on those of modernist objects. (*Politics of Nature* 23)

As is clear from the quotation above, Latour indicates why it is impossible to divide the cultural and natural realms from each other with a definite border. Başak Ağın also elaborates on Latour's asbestos example in her dissertation in which she delineates: "A chemical substance, its bodily effects, and the medical ethical, political, financial, and legal outcomes of these effects are intermingled in an enmeshed network of agents, both natural and cultural" ("Posthuman Ecologies" 97). Hence, asbestos depicts how non-human agency works in an active dialogue with human. Yet, by focusing on the negative effects of asbestos, the non-human agency should not be taken into consideration within a dualist frame as posthumanism is an attempt to collapse these 'either/or' schemes. Considering this, posthumanism signals the synthesis of several categories by highlighting fragility of boundaries among themselves.

Latour's **e**xample clearly depicts the way posthumanism demystifies porosity as a remarkable factor to be taken into consideration in deconstructing the human-centred mindset. In a similar vein, Nancy Tuana endeavours to answer how nature and culture reciprocally affect each other by drawing some conclusions from Hurricane Katrina in her essay "Viscous Porosity: Witnessing Katrina" (2008). In line with Latour's basing his argument on the effects of asbestos on humans, Tuana uses Hurricane Katrina to improve her idea of viscous porosity "as a means to better understand the rich interactions between beings through which subjects are constituted out of relationality" and she adds "agency is diffusely enacted in complex networks of relations" ("Viscous Porosity" 188-9). Tuana's deconstructing a natural phenomenon such as a hurricane by explicating how cultural practices closely affect the environment shows that it is not possible to draw certain boundaries between them. With an emphasis on the constant flow between human and non-human, she clearly defines why she rejects the idea of strict borders between our bodies and the *flesh of the world* in her words. On the non-hierarchical flow among human and non-human entities affecting each other, she stresses "material agency is often involved in interactions, including, but not limited to, human agency ("Viscous Porosity"

194). Tuana further elaborates on the intertwined relationality between cultural and natural:

> We cannot sift through and separate what is 'natural' from what is 'human-induced', and the problem here is not simply epistemic. There is scientific consensus that carbon dioxide and other greenhouse gases are raising the temperature of the Earth's atmosphere. These 'natural phenomena' are the result of human activities such as fossil fuel combustion and deforestation. But these activities themselves are fuelled by social beliefs and structures. ("Viscous Porosity" 193)

Tuana's focus on the incessant interplay among different factors delinks the Cartesian causality of Humanism and instead offers an enmeshed network of agents by negating the connotations of matter as passive recipients. Seen in this light, Tuana's Hurricane Katrina example marks the fragility of boundaries in posthumanist paradigm.

Posthumanist thought finds the idea of body as a self-contained entity that can set strict borders between the body and the material world. Stacy Alaimo remarks how body and nature affect each other in a constant flow by pointing out: "nature, environment, and the material world itself signify, act upon or otherwise affect human bodies, knowledges and practices" (Alaimo *Bodily Natures* 8). Within this framework, Alaimo coins the term *trans-corporeality* by placing an emphasis on the porousness of human body and environment in relation to their interconnectedness. Alaimo defines her understanding of *trans-corporeality* as "a new materialist and posthumanist sense of the human as perpetually interconnected with the flows of substances and the agencies of environments" (Alaimo "Oceanic Origins" 187). Therefore, there is an inseparable link between the human and the environment which refutes Cartesian understanding of the self. Alaimo elaborates on the erasure of human in Humanism as she points out: "Trans-corporeality contests the master subject of Western Humanist individualism who imagines himself as transcendent disembodied and removed from the world he surveys" ("Trans-corporeality" *Posthuman Glossary* 436). Hence *trans-corporeality* reveals the human body as a conglomeration of human and non-human agents by negating the recognition of human's "sovereign [and] central position" in a posthumanist context (*Bodily Natures* 16).

Trans-corporeality enables us to approach the human as an amalgamation of several substances by giving voice to the non-human aspect on the same scale with

human. This inclusive agenda of posthumanism is also marked by Bruno Latour's emphasis on *flat ontology* which can be defined as collapsing any subject/object dichotomy. *Flat ontology* presupposes the idea that the non-human can also act upon the human by falsifying humanist hubris that is injected in the Enlightenment ideal of the man. On the posthumanist critique of subject/object division, Francesca Ferrando indicates "posthumanism offers a generative critique to the subject/object dualism by not prioritizing one instead of the other, or assimilating one to another, but by embracing both relationally, as intra-connected actants in an open and respondent context, which is also constantly shifting" (*Philosophical Posthumanism* 165). Posthumanism cherishes a kind of non-hierarchy in itself by embracing each entity in its own way and undoing the tendency to assimilate the difference embedded in discriminative horizons. To be more precise, Graham Harman beautifully articulates what *flat ontology* suggests as a process in which "all natural, human, artificial, simple, composite, and imaginary entities [are] equally linked together in networks" (*Bruno Latour: Reassembling the Political* 81). Latour's bringing all entities on the same scale by paying attention to their potentialities of affecting each other resonates well with Karen Barad's category of *intra-action*.

From a posthumanist position, *intra-action* requires a mutual 'becoming' process in which no entity, either human or nonhuman, is privileged. Barad recontextualizes the notion of the human by fusing them with other material agencies. In this respect, *intra-action* has a significant impact on posthumanist discussions by explaining why *interaction* falls short in defining the reciprocal relationality between human and non-human agents. In her book *Meeting the Universe Halfway* (2007) Barad argues the following: "Existence is not an individual affair. Individuals do not pre-exist their interactions; rather, individuals emerge through and as part of their entangled intra-relating" (ix). Thus, *entangled intra-relating* demystifies the posthumanist dictum by recognizing how an enmeshed network of agents are in a constant flow with each other. Baradian sense of *intra-action* paves the way for debunking the dichotomy between matter/meaning as she argues that "matter and meaning are not separate elements. They are inextricably fused together, and no event, no matter how energetic, can tear them asunder" (*Meeting the Universe Halfway* 4).

By drawing from the amalgamation of matter/meaning, Serenella Iovino's *storied matter* and Başak Ağın's *mattertext* emerge as signifying the enmeshment of these categories at a deeper level within the posthumanist context. Serpil Opperman and Serenella Iovino have conceptualized the term *storied matter* in their article "Material Ecocriticism: Materiality, Agency and Models of Narrativity" (2012) by foregrounding *intra-active* forces of the human/non-human. What they argue in their article is that narrativity is not a prerogative of the human. In contrast, the non-human entity also has stories on their own which are retold for ages in a non-linguistic manner. It should be underlined that Oppermann and Iovino do not offer the human as the interpreter of their stories. Instead, they stress that matter does not need a human to recount their own stories. Yet, if seen in this light, the human can easily grasp the *stories of matter*. Thus, *storied matter* does not presuppose the human to interpret matter's narrative capability.

Opperman further clarifies *storied matter* by claiming that matter "is not only lively, agentic and generative as it is theorized in the new materialist paradigm, but also densely storied" ("Storied Matter" *Posthuman Glossary* 411). Accordingly, the stories of human/non-human become a fusion of their *intra-active* relationality. In a similar manner, Başak Ağın coins *mattertext* in her essay "Animated Film as an Eloquent Body: Seth Boyden's *An Object at Rest* as Mattertext" (2018) by consolidating "embedded narrativity within matter" (28). Ağın stresses the significance of non-human agency by stating: "the agentic power of what we consider to be non-living or abiotic cannot be disregarded" (33). She also explains *mattertext* in her book entitled *Posthümanizm: Kavram, Kuram, Bilim Kurgu* (2020) arguing that posthumanism goes against the idea of placing nature and culture, matter and text in different ontological zones[5] (66).

As the discussion on the posthumanist paradigm reveals, posthumanism functions in undoing the ontological divide between various actors by offering a horizontal acknowledgement of agency. In a similar manner, Andrew Pickering in his book *The Mangle of Practice: Time, Agency, and Science* (1995) argues: "human and non-human agents are associated in networks and evolve together in those networks" and this actually creates "a space in which the human actors are still there,

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[5] Ağın's book *Posthümanizm: Kavram, Kuram, Bilim Kurgu* (2020) is originally in Turkish, the translation from Turkish to English belongs to the author of this dissertation.

but now inextricably entangled with the non-human" (11-26). By being aware of the impossibility of setting borders between these realms, this dissertation finds the abovementioned posthumanist tools that have been discussed until here as illuminating in setting the theoretical framework. Before delving into the categories offered by this study for the analysis of dystopian novels, a closer look into Braidotti's critical posthumanism is essential to highlight the critical frame.

2.1.2. The Critical Posthumanist Paradigm

Posthumanism embraces all the othered ones of the discourse without discriminating in relation to their ontological status. Due to this inclusive perspective of posthumanism, there appears to be several posthumanist tendencies in the field. Yet, this dissertation is mainly centered around Braidotti's acknowledgement of critical posthumanism by also utilizing the posthumanist tools that have been mentioned above with an aim of depicting the merging of several categories. As Braidotti's critical posthumanism will be referred to all through this study, it would be helpful to discuss how and why Braidotti's perspective enlightens this study.

Braidotti primarily lays bare her posthumanist approach as a convergence of "post-humanism on the one hand and post-anthropocentrism on the other hand" in her chapter entitled "Posthuman Critical Theory" in *Posthuman Glossary* (339). To be more precise, critical posthumanism attacks two tenets of human-centred discourse: species supremacy and white supremacy. This perspective cherishes an extensive approach in its agenda to take into account both the othered human and non-human agentic potentialities.

The critical posthumanist perspective rests on negating the Enlightenment ideal which dictates that subjectivity is a prerogative of *man*. With an emphasis on erasing subject/object duality, the critical posthumanist focus falls on celebrating life not as solely belonging to *bios*, the privileged member of the class but *zoe* in Braidotti's sense of the term. In her own words:

> Posthuman critical theory celebrates the diversity of life-as-*zoe* as non-hierarchical matter, which recognizes the respective degrees of intelligence and creativity of all organisms. This implies that thinking is *not* the prerogative of humans alone, which allows for a form of relational and collaborative ethics. ("Posthuman Critical Theory" *Posthuman Glossary* 340).

Debunking the idea that thinking is only granted to the human collapses any kind of divide between several species by offering an affirmative and collaborative link among them. This collaboration is what critical posthumanism utilizes as a strategy to deal with the chaos of contemporary age. All the dwellers of this age are now facing the threat of climate change, environmental degradation, different kinds of epidemics, etc. From a critical posthumanist perspective, lamenting over our loss will not work in solving these problems. On the contrary, posthumanist tendency indicates a *zoe-centred egalitarianism* "based on respect for the non-human, as the vital force that cuts across previously segregated species, categories and domains" by bringing a joyful affirmation of life to the chaotic reality of the twenty first century ("Posthuman Critical Theory" *Posthuman Glossary* 340).

The joyful affirmation of life as a strategy opens up new possibilities of embracing trouble. Haraway's proposition of *chthulucene* is a similar attempt to highlight that we are living in an age "made up of ongoing multispecies stories and practices of becoming-with in times that remain at stake, in precarious times, in which the world is not finished, and the sky has not fallen-yet'' (*Staying with the Trouble* 55). Thus, Haraway proposes having affirmative alternatives by replacing the rhetoric of the end of life on earth due to humanity. Posthumanism does not suggest blaming the anthropos as the only one responsible in this process. Barad's re-formulating *response-ability* acts as a key element here since she does not underestimate the role that the human has in their acts, yet she stresses that the non-human element also has agency by affirming the concept of agency as something dispersed to the entire universe. Baradian acknowledgement of non-human agency does not reduce the accountability of the human. On the contrary, agency should be taken as "an enactment, not something that someone or something has" (*Meeting the Universe Halfway* 178). Hence, the posthumanist paradigm allows for unlearning the restrictive dictates of the past by revealing a belief in the interconnectedness of all life on the planet.

The affirmation of life entails "learning to think differently about what we are in the process of becoming" in Braidotti's words ("Posthuman Critical Theory" *Posthuman Glossary* 341). To be able *to think differently* about life requires recalibrating the interconnections among "non-human agents and factors, including technological mediation" ("Posthuman Critical Theory" *Posthuman Glossary* 341).

Thus, critical posthumanism proposes an enmeshment of several agencies working together on a flat ontology in Latour's sense of the term. Moreover, critical posthumanist agenda offers using "de-familiarization" as a strategy to displace linearity and causality in Humanist ideology (Braidotti *The Posthuman* 93).

Applying de-familiarization as a tool to create a new way of thinking free from the burdens of hierarchical logic also requires leaving behind the anthropocentric practices of Enlightenment ideology. Anthropocentrism is a problematic attitude as it is mainly based on "a sense of separation and individuation of the human from the rest of beings" in Ferrando's words (*Philosophical Posthumanism* 103). This positioning reveals constructing a privileged class based on "the autonomous view of the human as a self-defying agent" (Ferrando *Philoosphical Posthumanism* 103). Posthumanism denies granting the anthropos as the mightiest of all species and instead suggests a post-anthropocentric praxis.

Before explicating post-anthropocentrism as one of critical posthumanism's major tenets, it is essential to describe "anthropocentrism" as a category. Paul Crutzen and Eugene Stoermer coined the term "anthropocene" to showcase the increasing impact of human-induced practices on Earth in their essay "The Anthropocene" (2000). As it is obvious, the term denotes naming a geological epoch after human impact, yet this idea consolidates the human's divergence from non-human factors. Posthumanism finds this inclination disputable since anthropocene still dictates the human as the most powerful one within this fusion of the organic and the inorganic. Furthermore, it reduces the human into a single category by denying the social and cultural differences among themselves. By directing our attention to this reductionist attitude, Ferrando asks "does an indigenous tribe living a traditional life in the Amazon Forest have the same environmental impact of people leading a regular life in an industrialized country, consuming groceries that come from far away and that are packaged in disposable plastic containers" to highlight different social and economic backgrounds' impact on cultural practices (*Philosophical Posthumanism* 104). As a result, blaming the human intervention in different parts of the world might be a misleading inference.

The critical posthumanist vantage point implies an estrangement from the profit-driven system of anthropocentrism by replacing them with a post-anthropocentric practice based on *zoe-centred egalitarianism* in Braidotti's sense of

the term. In her posthumanist agenda, Braidotti unveils "*zoe* as the generative power that flows across all species" (*The Posthuman* 103). In doing so, she replaces the shared vulnerability with affirmative collaboration. Even though this study gives importance to affirmative collaboration across species, I do not find shared vulnerability of human and non-human as signalling a pessimistic portrait. Contrarily, I acknowledge the shared vulnerable condition of human and non-human as a sign negating the humanist hubris as now the human has to leave *his* throne and face the situation that *he* is not exempt from the mess *he* has created on Earth.

In conclusion, the road critical posthumanism establishes for us an opportunity to deconstruct the sorrows of modernity-driven logic. In this respect, posthumanism can be acknowledged as a framework that draws attention to the agentic powers outside the control of the human by collapsing human exceptionalism. The rising environmental concerns emerge as a signpost of non-human agency that appear so often in the contemporary dystopia. Before going into how the politics of life transforms in line with the construction and erasure of anthropocentric mindset in dystopia, it would be useful to refer Deniz Ayral's collage "Kuru Akıl" as the collage itself might better represent the posthumanist critique of modernity that this subsection of the study attempts to present.
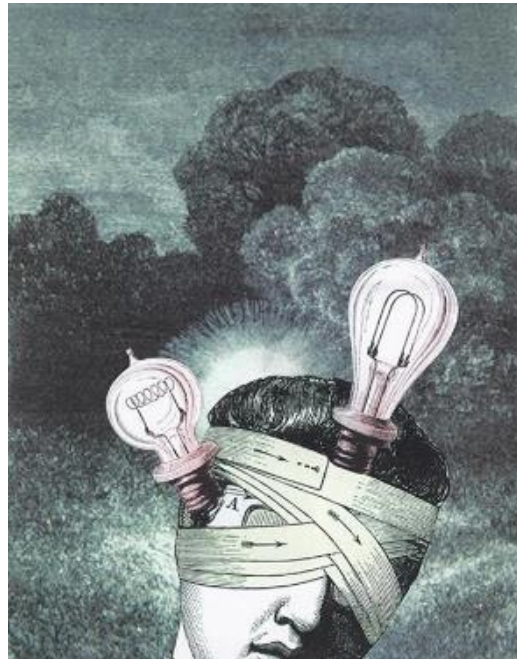
Figure: 1. Deniz Ayral "Kuru Akıl"

As Braidotti constructs the core of her argument on the criticism of Leonardo da Vinci's *Vitruvian Man* figure due to its centralizing a male, able-bodied, rational, white Westerner as the emblem of humanity by disregarding the excluded ones that can be taken as *zoe*, Ayral's collage freezes the posthumanist critique by symbolizing an advantaged member of *bios*. The collage clearly depicts a white man's head by showcasing the lightbulbs as symbols of rationality. Depicting rationality on a white male body can be taken as an intentional attempt to criticise the modernity driven logic. Also, the represented man's eyes cannot see anything which hints at the mind's distrust towards sensorial perception. The gloomy environment behind the man also depicts the forthcoming crisis on Earth as a result of rational man's exploitation of *zoe*. This study finds an affinity between the critique of modernity in posthumanism that becomes obvious in contemporary dystopia and Ayral's collage. Still, being aware of the governing logic of anthropocentrism may be opening a new path for us towards *zoe-centred egalitarianism* working on a *flat ontology* in Latour's sense of the term. The contemporary dystopian novel calls for the rise of a posthuman subject by exterminating the privileged anthropos. The erasure of the Cartesian subject in the contemporary dystopia is a way of striking back with hopeful and affirmative resistance based on collaboration.

2.2. A Posthumanist Analysis of the Trajectory of the Dystopian Novel

The main focus of this part is to discuss the factors leading to the dystopian novel's rise in the twentieth century by pointing out the features of fictional texts written in this century and their relationship with the binary logic of modernity. The way these texts pose a challenge to modernity and how they are trapped in the same logic will be foregrounded by giving some examples from the twentieth-century dystopian novel, which will be conceptualised by benefiting from posthumanist conceptual tools. With this aim, the rise of the dystopian novel in the twentieth century will be discussed with the canonical examples from Yevgeny Zamyatin, Aldous Huxley, and George Orwell. The contemporary novel's departure from the ideals of the twentieth-century dystopia will be presented from a critical posthumanist perspective. With this aim, the links between human-centered discourse and twentieth-century dystopia, posthumanism, and contemporary dystopia

will be established. In doing so, a new conceptual frame is proposed to lay bare the logic behind the twentieth century and the contemporary dystopian novel.

The twentieth century became a source of disillusionment for humanity in many aspects by laying bare the sorrows of modernity. It can be said that there has been an extensive amount of scholarly researches on twentieth-century dystopian literature that mainly focus on oppression, surveillance mechanisms, autocratic systems negating individuality, yet the working mechanisms of these oppressive systems have gone unnoticed in these studies. In other words, the way twentieth century dystopian novels challenge the Humanist ideal and the way they end up forming an *inverted Platonism*[6] has not been problematized.

This dissertation focuses on the contemporary dystopian examples by showing how they represent the non-human in relation to the human and interprets these works from a critical posthumanist perspective. With this aim, this study underlines the blurred distinctions between utopia and dystopia as a genre by focusing on selected contemporary novels. The dystopian novels written in the twentieth century establish a dual logic by mainly focusing on the way surveillance shapes the human within the system. In these works, at the end of the novel, the reader[7] witnesses a closure, as the logic behind the narrative finds its way in establishing the subject within the frame of logos. The narrative unfolds itself in a linear time frame by underlining the shadow of binary logic. The reader witnesses an attempt to show the wrongdoings of modernity in twentieth-century dystopian novels, yet these texts indoctrinate the subject according to the dictates of the Humanist ideal. Even though the protagonist can see the horrific image within the narrative world, throughout the end, the protagonist is left without any hope for betterment as if s/he is stripped of any (possible) horizons of hope. Hope as a theme reflects the utopian impulse, and as a reaction to progress-driven modernity, this understanding of hope reflects one leg of this binary logic. Even though each utopia

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[6] By *inverted Platonism,* I aim to underline the endeavour to erase the dual logic which ends up turning this mechanism upside down. Hence, *inverted Platonism* is still trapped in the binary logic of modernity, as it only achieves the reversal of pre-existing binaries. Even though what is aimed at first is going beyond these binaries, the result shows that the existing dual logic is only inverted, and as a result of this, it is still Platonic. Therefore, I call this unsuccessful process, which turns out to be another form of binary logic, *inverted Platonism*.

[7] Hereafter I will refer to implied author as author and implied reader as reader, yet the intention here is to acknowledge that the flesh and blood author is different from the implied author and the same is valid for the reader. Therefore, my purpose in using the concepts as author and reader will be in accordance with implied author and implied reader.

hides a dystopia within itself, and each dystopia is the latent version of utopia, it is difficult to witness the enmeshment of these two genres in the way that we see in the contemporary novel. These narratives of the twentieth century offer a possible nightmare in the distant future as if the world reflected is a frozen image in time. Thus, the attempt to negate the logic of modernity turns into another binary field, namely, the text turns into the thing it tries to negate.

However, twenty-first century dystopian texts show a gradual transformation from the twentieth-century's hopeless dystopian visions towards hopeful dystopian endings. This transformation makes itself visible with the employment of multi-layered hybridity. To be more precise, in contemporary dystopian novels the reader witnesses hybridity both on the genre and content levels. These novels include a utopian glimpse within the dystopian setting and the way leading to the utopian glimpse is possible to acknowledge interrelatedness of living and non-living, biotic and abiotic, silicon-based and carbon-based life forms on a non-hierarchical manner. In this way, contemporary dystopia distances itself from the twentieth-century dystopian novel with the inclusion of previously excluded figures. Therefore, the politics of life works differently in the twentieth century and contemporary dystopian novels. With the aim of establishing their differences in their attitudes, it is significant to underline how the politics of life brings a posthumanist dimension to contemporary dystopia.

2.2.1. The Categorization of the Politics of Life as *Bios* and *Zoe*

In this subsection, I aim to expand on the categories of *bios* and *zoe* as governing the politics of life by laying bare their relationship with posthumanist practices in the contemporary dystopian novel. With this aim, I aspire to make specific references to Rosi Braidotti as a remarkable posthumanist contemporary critic to describe how critical posthumanism plays with the categories of *bios* and *zoe* by problematizing the politics of life in the twenty first century. Therefore, this study intends to explicate the move from a human-centric perspective towards a decentralized position of the shared partnership between the human and the non-human in this part of the dissertation. In this line of thinking, I attempt to explain how Braidotti relates *bios* and *zoe* with the politics of life compared to Giorgio Agamben, who injects a human-centred perspective in his approach on *bios* and *zoe*.

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The politics of life gains more importance in the contemporary dystopian novel, as it problematizes how advanced capitalism exploits life itself by reducing it to a mere tool of commodification. The acknowledgement of life as the subject in contemporary dystopian novel clarifies how it has been engaged within a hierarchical frame in previous centuries and how the epistemology of the twenty first century reacts to it. Braidotti defines the acknowledgement of the politics of life from a critical posthumanist perspective. In doing so, she bases her argument on her criticism of another contemporary critic, Giorgio Agamben, who goes back to the Ancient Greeks to define "life" in his book entitled *Homo Sacer* (1995). Agamben's approach to *bios* and *zoe* cherishes a dual logic, due to which Braidotti criticizes him. To underline how *bios* is conceptualized in a manner that excludes more than what it includes, Agamben's engagement with these categories should be elucidated with reference to Braidotti.

Agamben echoes a dual logic in his engagement with life in his work, as he interprets the Ancient Greeks' engagement with the life as *bios* and *zoe*, which contain the residues of binary logic. According to him, the Greeks defined *zoe* as "the simple fact of living common to all living beings (animals, men, or gods)" and *bios* as "the form or way of living proper to an individual or group" (*Homo Sacer* 1). From this perspective, *zoe* emerges as a feature shared by all living entities, yet *bios* is exclusive to some groups. This hierarchy between these two terms also leads to a division between public and private life. On drawing boundaries between public and private life, Louis van den Hengel, in his work entitled "Zoegraphy: Per/forming Posthuman Lives" (2012) states: "bios is socially qualified life, the life of the elite male citizens that make up the polis, whereas *zoe*, as simple natural life, remains confined to the private sphere of the home or oikos" (2). In that vein, the division between the public and the private also extends to acknowledging the polis in Greeks as a place reserved for politics and exclusive to those who hold power in their hands (which only include male representatives). Thus, *bios* denotes a hierarchically upper position by belonging to the public life compared to *zoe*, which is reduced to bare life. By equalling *zoe* to bare life, Agamben stresses its lower position in contrast to sovereign power. Therefore, *zoe* is reduced to a state of non-life when compared to the politically powerful state of *bios*. He claims *zoe* should be linked to *bios*;

otherwise, it will be annihilated. This perspective deprives life of its generative power by reducing it to a state of non-life.

Braidotti as a posthumanist thinker goes against Agamben's engagement with *bios* and *zoe*, as she stresses "the primacy of life as zoe" ("The Politics of Life as Bios/Zoe" 177). By highlighting the significance of *zoe*, she underlines its status as "the mindless vitality of Life carrying independently and regardless of rational control" in her book *Transpositions* (37, capitalization in the original). In this line of thinking, *zoe* implies a non-rational state attributed to the non-human from a logocentric perspective. The non-rational state of *zoe* makes it plain to witness *bios* as the rational one. The rationality, which is supposed to be exclusive property of the human in contrast to the irrationality of the non-human from a Humanist perspective, manifests the segregation between them. Braidotti explains this division and how modernity approaches this division:

> Life is half-animal, non-human (zoe) and half-political and discursive (bios). Zoe is the poor half of a couple that foregrounds bios as the intelligent half; the relationship between them constitutes one of those qualitative distinctions on which Western culture built its discursive empire. Traditionally, the self-reflexive control over life is reserved for the humans, whereas the mere unfolding of biological sequences is for the non-humans. (*Transpositions* 37).

Engaging with *zoe* as non-human life and *bios* as intelligent life consolidates logocentric logic that constitutes signposts of human-centric discourse. In this respect, *zoe* illustrates the others of Humanist ideology which come to the fore in posthumanism by not bearing the label of being the outsider anymore. Braidotti's approach underlines the vitality of life while criticizing Agamben's focus on the non-life quality of *zoe*, which is equal to death. What Braidotti offers in this respect is being aware of the privileged status of the human in comparison to the non-human, which draws boundaries between them. Therefore, critical posthumanism aims to erase the markers of this dual logic. On this oppressive segregation of the human and the non-human, Bruno Latour also stresses "two entirely distinct ontological zones: that of human beings on the one hand, that of non-humans on the other'' (*We Have Never Been Modern* 10-1). The establishment of the non-human life force as *zoe* underlines the tendency to strip the non-human of their agency which is problematized in critical posthumanist discourse, as critical posthumanism is aware of the entanglements of *intra-active* human and non-human manners. The long-held

idea of the human as the agency's sole owner is now replaced with stress on a horizontal acknowledgement of agency.

From a critical posthumanist perspective, Braidotti approaches *zoe* as a way leading to consolidating an ethical bond between the human and the non-human, which was not there in previous centuries. Therefore, an acknowledgement of ethics based on *zoe* is cognizant of interdependence among different species including human, non-human and nature. Braidotti formulates what comes to the fore with the politics of life under the shadow of posthumanism:

> What returns with the return of Life… under the impact of advanced technologies is not only the others of the classical subject of modernity: woman/ native/ nature. What returns now is the other of the living body in its humanistic definition: the other of face of *bios*, that is to say *zoe*, the generative vitality of non- or pre-human or animal life. Accordingly, we are witnessing a proliferation of discourses that take 'Life' as a subject and not as the object of social and discursive practices. (*Transpositions* 37)

In the advanced capitalist world of the twenty first century, life emerges as an enmeshment of the human and the non-human, forming a new relationship between them. As a result of this enmeshment, a new form of body that challenges the traditional acknowledgement becomes the locus of attention. In this line of thinking, I propose to give a posthumanist hearing of the contemporary dystopian novel by emphasising how the human and the non-human are represented, as the contemporary dystopian novel lays bare the transition from the discriminatory tendency of Humanism towards cherishing an amalgamation of various life forms in posthumanism. With this aim, it is not difficult to witness the logocentric logic of human-centric discourse, which underlines a privileged status of political life in the twentieth century dystopian novel.

The dystopian narratives of the twentieth century cherish oppressive governments by dividing life into political and bare lives. As a result of this division, the reader perceives overtones of logocentric thinking such as linearity, degradation of nature and the non-human other by drawing strict boundaries between them not only in the content level but also on genre level by displacing the utopian hope in dystopian narratives. The details of *bios-orientation* in the twentieth century dystopian novel will be elaborated in the next chapter, followed by the tendency to blur the lines between the human and the non-human in the late twentieth century dystopian novel that brings forth the anxiety of facing the outcomes of modernity.

Throughout the end of the twentieth century, the dystopian novel starts to show a metamorphose in its engagement with the non-human. However, it still has the residues of duality, which will be negated in the contemporary dystopian novel by offering an amalgamation of the human and the non-human in a non-hierarchical manner. Therefore, this dissertation aims to call the dystopian novel that establishes basic tenets of Humanism as *bios-oriented dystopia*. The dystopian novel that is aware of the duality and struggles to go beyond it but ends up reversing the hierarchical thinking is acknowledged as *anxiety-oriented dystopia* (regarding its emphasis on the anxiety as an outcome of the ills of modernity). Lastly, this study intends to conceptualize the contemporary dystopia, which cherishes difference by not approaching it as a label of degradation and embraces hybridity in various levels as *zoe-oriented dystopia*. Therefore, this dissertation aspires to conceptualize the contemporary dystopian novel by drawing from critical posthumanism, which enables to lay bare the shared partnership of the human and the non-human. A detailed analysis of the conceptualization of dystopian novels by problematizing their engagement with the human and the non-human will be foregrounded by giving examples in the following subsection. The focus of this dissertation will be on the contemporary dystopian novels' cherishing the human and non-human entanglement. As this study mainly focuses on contemporary dystopian novels, it will not be possible to expand on the twentieth-century dystopian novels in line with the categorization this dissertation establishes. Yet, this dissertation aspires to illustrate the gradual transformation starting from the twentieth-century dystopian novel in its critical engagement with the excluded figures of Humanist ideology.

2.2.1.1. *Bios-Oriented Dystopia*

The twentieth-century dystopian pattern[8] is embedded in Humanist ideals of the Enlightenment. Yet, dystopian novel of the twentieth century actually strives to go beyond these ideals by heralding the worst scenario that might happen in the future. The rise of dystopia is indeed a reaction against the Enlightenment ideals, which are characterized by the increasing importance of reason as the dominant

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[8] In each dystopian novel, the author constructs a dystopian source to depict what makes the text a possible worst scenario for the reader. In other words, the protagonist starts their journey from the anxiety that the text offers to its readers. For example, in Orwell's *Nineteen Eighty-Four* the autocratic government's oppressive regime is presented as the source of anxiety. Henceforth, I aim to call the source of anxiety in the text as "dystopian pattern'' to point out what/ who creates the dystopian tension that causes the protagonist to start off the journey.

governing mechanism and the human as the measure of everything. The dichotomous logic, linearity, causality and progression for the future can be taken as signposts of the human-centric discourse of the Enlightenment. The dystopian novel rises in the twentieth century to foreground a protest against these false ideals. Yet, the dystopia of the twentieth century falls into the same trap by positioning the protagonist within the system that s/he tries to escape from. It is set in a linear flow by separating time into distinct categories such as past, present, and future. It is usually constructed in the distant future by warning the reader about being prepared for what is to come. Therefore, dystopia in the twentieth century is not concerned about the reality. According to this acknowledgement, if the lessons are learned, the future can be better. This understanding brings the attempt to establish causality and closure within the text by giving no place to the non-human and placing the human at the center of the narrative.

In twentieth-century dystopian novels, technology is used to strengthen the oppression and control mechanisms ruled by the government and provide the means to negate individuality by enabling a suitable ground to indoctrinate citizens to turn into the same model offered by the system. Thus, it is possible to perceive the acknowledgement of technology as an enemy of the human (as a citizen in the totalitarian system). I aim to categorize this hierarchically established dual logic within the twentieth-century dystopia as *bios-oriented dystopia* which underlines the human-centric tendency behind the dystopia of the twentieth century. *Bios-oriented dystopia* foregrounds the twentieth-century dystopia's failed reaction against modernity. There are remarkable examples of *bios-oriented dystopian* novels in the twentieth century that construct societies of oppression and exploit technology as a means of surveillance. In this respect, Raffaella Baccolini and Tom Moylan, as influential thinkers in utopian studies, refer to Zamyatin, Huxley, and Orwell as their works "came to represent the *classical*, or canonical, form of dystopia'' (*Dark Horizons* 1, emphasis in the original). Therefore, these writers' fictions constitute the most prominent examples of the twentieth-century dystopia, which are still quite human-centric.

Yevgeny Zamyatin's *We* (1924) is a canonical example of twentieth-century dystopia, which bears traces of modernity although it starts its journey as a reaction to it. The novel is set in One State, in which an authoritarian government takes

control of its citizens' lives. Even the name of the state shows the consolidation of logocentric logic by promoting monolithic thinking. Each citizen is given a number instead of a name. There is a constant reference to reason and science throughout the novel, which underlines the author's attempt to subvert modernity ideals. The novel is set in the distant future, and all the activities of citizens are scheduled by One State since they are not given any permission to have control of their own lives. Even sexual intercourse is organised by One State as they determine each citizen's partner and the hour it should take place. Not every woman is allowed to have a baby, as there is a set of maternal norms, the features that will enable a woman to have a baby, and even if a woman has a right to become pregnant, she and her partner cannot have the baby. The government takes care of it on behalf of the mother and father. The protagonist, D-503 does not question this over-monitoring at first. Yet, the reader can quickly realize the negation of individuality after witnessing those citizens are not given any names. They wear the same clothes, and their actions are all organized by the system. They even do not have the right to decide on their bodies.

As a typical feature of the twentieth dystopia, the protagonist is a male figure who does not question the system, and the reader reads the narration from his point of view. Therefore, the monolithic logic also shows itself in the narration of the novel by not giving any chance of hearing other voices. Instead, they can only be heard through the words of D-503. The plot moves forward by presenting the metamorphose of D-503, who questions government's acts and ends the novel by reassuring the government's ideal as he states: "Reason must prevail" (Zamyatin 217). There is no going back or forward in narrative, and it is set in a time that One State uses technological advances to control its citizens. Also, the government is planning to use technology to conquer other planets and bring the peaceful state of One State based on reason and science. Thus, there is a reference to exploiting distant places to bring reason and science to them. The citizens living in glass apartments enable the government to have constant control over their lives. Technology is used in all means to negate individuality and have direct control over the lives of citizens. Therefore, technology functions as a weapon against the individual all through the novel. Moreover, the narrative world presented is surrounded by Green Wall, and nature behind this wall constitutes an opposition to

the world presented on the other side of the wall. By using the wall, the author creates a literal division between nature and culture. This division makes itself apparent in placing a distance between human and technology, human and nature. Therefore, the attack on the Enlightenment ideals turns into a weapon against itself by instructing the protagonist in the direction of One State's objectives in the end. The reader can find no glimpse of hope at the end of the novel, and the closure is given so that it leaves no possibility of dreaming the end in another way. Zamyatin's *We* has become an inspiration for many writers in his age and the twenty first century. His approach towards constructing a control mechanism that positions itself with reason is aimed initially to present the faulty image. Yet, the reader of the twenty first century can now understand that this image is only reversing the binary logic, away from enabling a new space of signification.

Aldous Huxley's *Brave New World* (1932) fashions itself similarly in its treatment of linearity, causality, closure, and placing the human at the center of the narrative by strengthening the dual logic in many ways. The novel is set in a futuristic World State, in which the citizens are positioned in line with a strict caste system based on intelligence. Alphas are the ones who have the duty of leading in society, Betas are the ones that work in positions in which they can use their intelligence, Gammas and Deltas work in jobs that require no intelligence, and Epsilons are the ones who are physically strong but not intelligent. This strictly divided society does not have a possibility for change, and the babies are not born in natural ways anymore. Instead, they are technically produced outside the mother's womb. There is a highly advanced technology, and diseases, ageing, psychological problems are all erased thanks to excellent developments in technology. There is a constant reference to the citizens' being in a blissful mood, and they continually take drugs called "soma'' to ensure their submission to the system. Like the narrative world presented beyond the Green Wall in Zamyatin's *We*, "Savage Reservation'' directly opposes the technologically advanced World State and its citizens in *Brave New World*. Thus, in both novels, the authors create a narrative world based on the binary logic of modernity; since the reader sees both the place that takes side with reason and the opposite, which is presented as the place where the characters are devoid of technological advances. The protagonists of the novel, Bernard Marx and John the Savage constitute two different poles of this narrative vision. Bernard Marx

is an Alpha male, and he questions the system he is in, as he does not fit in due to his size, as a result of which he is disillusioned with the system. In contrast to Bernard, John has been raised traditionally, and he is not technically produced. They both challenge the ideals of the World State, yet they cannot give a hopeful message in the end. The nightmarish ending becomes obvious when Marx is removed from the state due to his potential to challenge and John the Savage commits suicide. With Marx's removal from the state, he is reduced into the status of *zoe* by stripping him off his politically representable identity.

The novel is established in a linear flow which signals the logic of modernity, and it also cherishes a binary logic all through the novel. The creation of two opposing world orders represents the dual logic, and this division of the world into a cultured one and a savage one goes along with binarism itself. Setting the novel in a far distant future is again aimed at giving the reader a warning about what is to come so that s/he can be prepared about the future. Thus, the agenda is set to save tomorrow, which turns into narrating a world close to the reader's reality in the twenty first century, and this attempt carves out the endeavour to be prepared for tomorrow in contemporary dystopia. The aim of subverting Enlightenment ideals constitutes the agenda of utilizing a reversed utopian society. Yet, the author is not aware that this attempt is doomed to fail since it falls into the same trap with modernity. To be more precise, the author aims to show the possible worst outcomes of a modernity-driven society. Yet, in the end, it still utilizes the tools of modernity. The novel is indoctrinated with a hierarchical dual logic and cannot go beyond this tendency even though the author strives to do it. It is no coincidence that the author uses technology to provide the means for eternal blissful life in World State, but science and technology work against the human who incorporates the center of the narrative. There is no reference to the non-human, and the novel does not show any awareness of the human and the non-human *intra-acting* together. The narrative world others nature by creating "Savage Reservations'' in opposition to "World State''. Therefore, *Brave New World* still approaches difference together with a negative connotation. It defines it as "being less than'' by comparing two poles instead of giving them a chance to become together.

George Orwell's *Nineteen Eighty-Four* (1949) exemplifies another dystopian vision of the twentieth century, which approaches difference as something negative

and aims to turn the citizens into identical members of society. Like Zamyatin's *We*, it also depicts an authoritative regime called "Oceania" which uses advanced technology to control its citizens constantly. Contrary to *Brave New World,* which pretends to use science and reason to extend the happiness of its citizens, in Oceania, the government is not interested in the joy of the citizens. The reader witnesses a language called "Newspeak", a manipulated signifying system that works for the betterment of the government. Like *We*, sexual intercourse is also controlled by the government and turned into a mere tool for reproductive aims. The history is rewritten in line with the government's needs, and the government constructs an enemy towards which the citizens can gather for hate rituals. Thus, by enabling people to hate a common enemy, the government directs their attention towards that construct by negating the possibility to oppose the current system.

Orwell's protagonist is a white male European citizen, Winston Smith, who works as a clerk in the Ministry of Truth by constructing the news according to the government's guidance. Winston Smith opposes the government by having secret intercourse with Julia, yet their challenge to the system does not reach victory as it is in the previous examples. In the end, they are prisoned, and they give in to the system due to the tortures. This submission to the system is depicted in the end as "He loved Big Brother" (Orwell 311). In *Nineteen Eighty-Four,* the critique of the society is aimed at warning people for a possible nightmarish future rather than demonstrating a concern for the present. Even though it is clear that excessive use of science and technology can work for an extreme form of control for the citizens, the narrative still works toward the ideal of progress. Because of this reason, the author is aware of the dual logic embedded in the spirit of the age, but he is unable to get rid of its dictates. The novel's historicity is a telling feature in this attempt to warn people, as it is written during political unrest worldwide. The first half of the twentieth century has witnessed World Wars, the cruel actions of Nazis, and the Cold War. As a result of this political unrest, Orwell could foresee how a future dictatorship can be constructed; this vision leads him to write a warning about it. Thus, the text can be taken as a precaution for the future, which signals its progressive agenda. This progression towards a better version by modelling the worst scenario is a shared attempt in the rise of dystopia in the first half of the twentieth century. This struggle makes itself visible for a lament on the future of a white male

European protagonist, who acts in British dystopian fiction. There is no reference to the other, including woman, nature, and non-human. In these early examples, nature serves as a vehicle to constitute the opposite of culture as a category.

The linear flow towards a hopeless closure and the human-centric view embedded in these early examples of dystopian texts establish a *bios-oriented* narrative that comes into existence in the rise of dystopia in the twentieth century. *Bios-orientation* indicates the human-centered vision in a linear flow towards a telos by combining a causal relationship for a future warning. *Bios-oriented dystopia* leaves hope out of the narrative in the end and does not open any alternatives for the protagonist. Instead, the protagonist is indoctrinated in line with the oppressive power in the end. There is no problematization of the non-human, the system is usually problematized by a European male and the narration does not voice the other in these narratives. The other within the narrative is traditionally created by constructing two opposite poles, one of which is away from the civilization, close to nature, and has not been instilled with the reason and science of the dystopian regime. The boundaries between these worlds are so strict that it also has a shadow within the form by not letting hope appear within dystopia. Since hope empowers in a utopian novel, and it is sent to exile in the early examples of dystopia. It can be seen as an attempt to underline the boundaries between utopia and dystopia by not letting any porous alternatives within the text. This strict classification shows itself in leaving out the voice of the other by establishing a center and placing the ideal European man as the victim in the center. This victim struggles to bring back the old ways of living in which he is still the privileged one. Thus, in this type of dystopia, the protagonist endeavours to re-establish the kind of life that he bears the traces of being a representative of a privileged citizen within the system.

This anthropocentric endeavour is criticized severely by Rosi Braidotti, as she also problematizes the recognition of life "as the exclusive property or the unalienable right of one species, the human, over all others'' (*The Posthuman* 60). Therefore, *bios* refers to the one who resides in the polis and is acknowledged within the system. This privileged figure is most often represented as a white, male, able-bodied, European and heterosexual figure. That is why this dissertation aims to call *bios-oriented dystopia* accordingly to refer to these novels that have the same tendency in their narratives.

2.2.1.2. *Anxiety-Oriented Dystopia*

In the second half of the twentieth-century, the dystopian novel as a genre started to depart from the dictates of Humanist discourse. This break makes itself more apparent in the twenty-first century dystopian novel, as the world has noted strikingly nightmarish events such as 9/11, the ecological crisis, and the rising of digital capitalism. As a result of these terrific events, there were remarkable changes in the form and content with the rise of digital capitalism and the problematization of the human at the center of the universe in the twenty-first century dystopia. Therefore, the dystopian genre started to depart from canonical dystopian examples of the first half of the twentieth century in various manners which will be highlighted in the following part of the study in detail. Under the influence of postmodernism, the departure in dystopia becomes obvious starting from the second half of the twentieth century. Still, it is not a sudden break with the norms of Humanist discourse.

The move from the human-centered vision to posthumanist horizons makes itself apparent with a gradual shift in acknowledging binary logic. Thus, it cannot be said there is an abrupt break from the human-centered hopeless dystopian vision of the first half of the twentieth century to the negation of human-centered discourse in a hopeful dystopia, suggesting a possible version of the present in the twenty first century. This paradigm shift places dystopia that emerges in the second half of the twentieth century somewhere in between *bios-oriented dystopia* and *zoe-oriented dystopia*. That is why in this chapter, I aim to conceptualize the transition from human-centered dystopia to a decentred view of the human that does not construct the narrative over the supremacy of one species. It cannot be claimed that the twenty-first-century dystopia shows a sudden break from its Humanistic values. The shift in the authors' attitude towards Enlightenment ideals starts to shape itself in the second half of the twentieth century. Still, it finds its voice in the early examples of the twenty-first century's early dystopian texts. To be more precise, the change that can be seen in the twenty-first century dystopian novel requires a departure from the *inverted Platonism* of *bios-oriented dystopia*. When we consider the novels written in the second half of the twentieth century, we see that transition since the authors' attitude towards Enlightenment ideals and how they react against them have changed remarkably. Thus, the way leading to *zoe-oriented dystopia* can be seen in the second

half of the twentieth century and the early examples of the twenty first century. Margaret Atwood, as an influential dystopian author, is also aware of that metamorphosis in dystopia as a genre starting in the second half of the twentieth century as she underlines this situation by stating:

> In the latter half of the twentieth century, two visionary books cast their shadows over our futures… *Nineteen Eighty-Four*, with its horrific vision of a brutal, mind-controlling totalitarian state…the other was…*Brave New World* (1932) which proposed a different and softer form of totalitarianism-one of conformity achieved through engineered, bottle grown babies and hypnotic persuasion, rather than through brutality, of boundless consumption that keeps the wheels of production turning… Would it be possible for both these futures- the hard and the soft- to exist at the same time, in the same place? And what would that be like? (Atwood "Introduction'' to *Brave New World* vii)

As it is clear, Atwood is trying to find if it is possible to bring them together by paying attention to the needs of the age. Atwood as a writer tries to go beyond the limits of these hierarchical norms of Orwell's and Huxley's examples which is evident in her attempt to voice the female characters in her dystopian visions. These two canonical examples have established how a possible dystopia might be in the future. The break from these visions is visible starting from the second half of the twentieth century in new examples of the genre.

The departure from canonical examples of the twentieth century has also been underlined by Raffaella Baccolini, and Tom Moylan, who state that: "in the 1980s, [the] utopian tendency came to an abrupt end. In the face of economic restructuring, right-wing politics, and a cultural milieu informed by an intensifying fundamentalism and commodification, sf writers revived and reformulated the dystopian genre'' (*Dark Horizons* 3). This *reformulation* in dystopia is eminent in terms of linearity, causality, and the source of despair within the text. In canonical examples, the text leaves the reader with a sense of hopeless dead-end clear in Zamyatin's Huxley's and Orwell's texts, yet starting from the 1970s, the reader is given a bleak shadow of hope in the end by resisting closure. On leaving out the hope in the text or covering it within the narrative Fatima Vieira in her chapter in *The Cambridge Companion to Utopian Literature* entitled "The concept of utopia" argues the following:

> Although the writers of dystopias present very negative images of the future, they expect a very positive reaction on the part of their readers…The readers

are to understand that the depicted future is not a reality but only a possibility that they have to learn to avoid…Dystopias which leave no room for hope do in fact fail in their mission. Their true vocation is to make man realize that, since it is impossible for him to build an ideal society, then he must be committed to the construction of a better one. The writers of dystopias that have been published in the last three decades [1990s, 2000s and 2010s], in particular, have tried to make it very clear to their readers that there is still a chance for humanity to escape, normally offering a glimmer of hope at the very end of the narrative: because of this, these utopias have often been called critical dystopias. (17)

Thus, Vieira underlines the significance of the author's attempt to escape and visualise an image of the future in dystopian works. The hopeful vision finds itself a place in critical dystopia, a term coined by Lyman Tower Sargent referring to "a non-existent society described in considerable detail and normally located in time and space that the author intended a contemporaneous reader to view as worse than contemporary society, but that normally includes at least one eutopian enclave or holds out hope that the dystopia can be overcome and replaced with a eutopia[9]" ("US Eutopias" 222). This endeavour shows the intention of dystopian authors' bringing utopia closer to dystopia. Tom Moylan and Raffaella Baccolini define critical dystopias as "texts that maintain a utopian impulse…The new critical dystopias allow both readers and protagonists to hope by resisting closure: the ambiguous, open endings of these novels maintain the utopian impulse within the work" (*Dark Horizons* 7). Yet, the resistance to closure and intention of constructing an open ending turns out to be a bleak vision for the reader at first. Dystopia's opening a space for a hopeful, open ending is indeed a gradual shift, and this hopeful ending is fully voiced in the *zoe-oriented dystopia* of the twenty first century.

In the dystopian fiction of the second half of the twentieth-century, the author constructs their narrative on a source of anxiety, which leads to a nightmarish vision. The narrative world does not utilize an autocratic government as the source of anxiety anymore. The environmental crisis is now on the stage, and the human now has to face the apocalypse at the end of the world. As is apparent, Sargent, Moylan, and Baccolini underline that as a result of the change in the epistemology of the age,

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[9] Eutopia is explained by Sargent in his article entitled "Three Faces of Utopianism" as "a non-existent society described in considerable detail and normally located in time and space that the author intended the contemporaneous reader to view as considerably better than the society in which the reader lived" (9). As a result, the stress on narrating a society better than the reader's current one is a defining feature here.

there has been a change in how dystopian fictions have been constructed starting from the second half of the twentieth century. Sargent, Moylan, and Baccolini focus on dystopian novel's bridging the gap between utopia and dystopia, which were once taken as two opposite poles in the newly emerging dystopia. However, in these analyses, there have not been any references to the status of the human and the non-human. Even though there is no reference, in this newly emerging dystopia, an anthropocentric biased system annihilates itself. The human is usually left in a world where they are trying to find a way out. Therefore, this study aims to dissolve the link between the human and the non-human in this newly emerging dystopia.

As we have seen in my discussion so far, the dystopian novel has been acknowledged as a genre that displaces the utopian hope within itself in its first canonical examples, yet dystopia's affiliation with hope has increased in time. Starting from the second half of the twentieth century, dystopian tendency makes its move towards utopian hope, and the dystopian novel starts to speak from "a more strategically ambiguous position'' (*Dark Horizons* 6). This ambiguity reveals itself in rejecting closure but still insisting on a bleak form of hope for the reader. Moreover, this new air also brings dystopia closer to the reader's reality. As a result of the climate crisis all over the world and the outcomes of anthropocentrism, the reader does not aim to construct the narrative world in a far distant time, instead s/he constructs it in a possible dystopian crisis which also gives voice to advanced technology, but in a hostile manner. In these narratives, the technological advancements (especially biotechnological advancements) are often represented in an unwelcoming way, which underlines that the narrative still holds a binary logic behind all the challenges to erase it. As a result of this dualistic perspective embedded in these texts, the human is represented in opposition to technology, and transhumanist intention underpins these narratives. Thus, if technology should be utilized, it should be in favour of the human. As a result of this hostile attitude towards technology, there is no emphasis on multiplicity in the way that can be seen in *zoe-oriented dystopia*[10]. The author does not prioritize cherishing multiplicity, as it is clear from their position regarding the human's relationship with technology.

However, the dystopian author is now aware that ecological crisis is an outcome of anthropocentric actions. The world has now been reduced into a barren

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[10] *Zoe-oriented dystopia*'s approach towards technology will be elaborated in the next subsection.

land that is infertile for all living organisms, but still, the human is the saviour for these species. Thus, this pessimistic understanding is in line with Francis Fukuyama, an acclaimed American political scientist. Fukuyama has a rather pessimistic vision towards posthumanism, and he reflects his fear for it: "the posthuman world could be the one that is hierarchical and competitive and the one that currently exists and full of social conflict'' (*Our Posthuman Future* 218). Fukuyama's fears are embedded in his understanding of the posthumanist vision, which finds itself a place in the literature of anxiety. Therefore, this dissertation henceforth calls this form of dystopia *anxiety-oriented dystopia*. I aim to categorize the dystopian novel, which signals its departure from *bios-oriented*, but still has a long way to reach a posthumanist horizon as *anxiety-oriented dystopia*, which paves the way for *zoe-oriented dystopia* of the twenty first century.

In *anxiety-oriented dystopia*, the struggle to go beyond monolithic logic is apparent on different levels, yet it becomes too difficult to defeat in points related to gender issues. To be more precise, the need to go beyond the dictates of Humanist discourse comes to the surface, but it is not hard to say that even most of the narratives imagining the end of the world are still trapped in patriarchal rationale. It should also be noted that Rosi Braidotti as a posthumanist thinker, firstly criticizes the Vitruvian man figure of Leonardo da Vinci as it excludes the other by structuring the ideal human body on a male point of reference. This perspective can still find itself a place in dystopian post-apocalyptic visions which do not try to move beyond the hierarchical structures of this rationale. On resistance towards breaking man-dominated discourse, Claire Colebrook coins the term "sextinction'' and defines it: "One might say it is easier to imagine the end of the world, and the end of capitalism, than it is to think outside the structuring fantasies of gender. There must always be an active male heroism driven by feminine fragility that appears to hold the promise of the future'' (*Sex After Life* 150). Thus, in *anxiety-oriented dystopia*, the patriarchal discourses on gender still find themselves a place within the text, and this shows that the ideals of Enlightenment are not left behind.

Dualism finds itself a suitable place by creating hierarchies and insisting on a hierarchy between man and woman, as a result of which it is not possible to negate the hierarchies between the human and the non-human. Therefore, these texts cannot lead to post-anthropocentric visions. Cormac McCarthy's novel *The Road* (2006) can

be taken as an impressive example that emerges as an *anxiety-oriented dystopia* focusing on bringing civilization back. The text is about the journey of a father and his son trying to go to the south after an extinction. The reader is not given the reason for the apocalypse, yet nature is not pristine anymore; it is barren, all turned into dust. It is also essential that the father and the son are not given any names, signifying their position as any man left on earth. As a result of the apocalypse, some of the survivors turn out to be cannibals as a result of the difficulty in finding anything to eat. Therefore, they attack people and savagely kill them to turn them into edible sources. The story does not unfold in a linear flow, the father has visions of the past as flashbacks, and in these visions, the reader learns about the mother who goes wild to commit suicide. The woman figure's being suicidal from a male perspective and her not being able to face what is to come by fear of a possible rape of cannibals is a point that lays bare how the text constructs its logic on male-dominated discourse. The text ends in a bleak tone by the father's death and the boy's coming across a family and going with them by not being sure whether they are also cannibals or not. The novel does not use an autocratic regime as its anxiety source; instead, it places an apocalyptic vision. This departure from oppressive control mechanisms to the tales of the end of the world lays bare how the tendency to construct a dystopia has shown a change in time. The break from the linear flow is also significant in underlying the attempt to leave the monolithic discourse. The vague ending by rejecting closure makes the reader witness a bleak vision of hope in the end. Yet, it is clear that there is still not an emphasis on multiplicity; the non-human is not given any space within the text, the woman is narrated only through the visions of the male protagonist. Moreover, the text still recognizes the hu*man* as the saviour of the planet by underpinning the extension of anthropocentrism in a post-apocalyptic narrative.

Anxiety-oriented dystopia is either hostile towards the woman or the non-human in its approach. It does not embrace the woman and/or various technological advancements. These others seem to be either an enemy of the civilization or not strong enough to face the apocalypse. Kazuo Ishiguro's *Never Let Me Go* (2005) is another text which ends in presenting a bleak image in which it is hard to find posthumanist hope, yet the reader witnesses merciless transhumanist visions of Enlightenment ideology. The whole narrative tries to answer the question "What

does it mean to be human?'' and it problematizes the understanding of clone bodies. The narrative is unfolded from a female's perspective this time, Kathy, who is a clone and works as a carer for the other clones who will donate their organs for the well-being of the human all through the narrative. The narrative is not structured in a linear fashion, instead Kathy remembers her childhood days at Hailsham, the boarding school she went with Tommy and Ruth. From beginning to end, there is a strict hierarchical division between the clone and the human, and surprisingly the reader feels overwhelmed not due to the end of the world narrative as there is no such narrative, but due to the inescapable death of these clones by their "completion''. As it is clear, the non-linearity shows the attempt to go beyond the logocentric patterns within the narrative.

Ishiguro's novel does not offer a collective resistance based on human and non-human partnership. Thus, it is still an *anxiety-oriented dystopia* that ends by not underpinning multiplicity as a way of "staying with the trouble'' (Haraway 2016). This human-centred vision does not enable the clones to find a way to live; on the contrary, they learn that the sole purpose of their existence is to let "possibles'' namely "humans'' live longer by organ transplantation. The novel does not underline posthumanist visions of negating hierarchies, instead, it offers a merciless transhumanist vision by placing 'possibles' at the center of the narrative. The clone body here is not given from a perspective that implies a threat to humanity. Yet, the struggle to divide the clone from the human places this text in the shadow of an Enlightenment ideology, as it is still based on the idea of difference as something negative. As it is clear from the examples of *anxiety-oriented dystopia* are twenty-first century literary works. This dissertation does not offer a strict hierarchy in its proposition of the categorization of the dystopian novel. Thus, in the forthcoming subsection, I will elucidate on the contemporary dystopian novel that tends to depict shared partnership of human and non-human by breaking the previously set negative link between them. Thus, the move from *bios-oriented dystopia* towards *zoe-oriented dystopia* does not offer a linear logic. That is why, in the twenty first century it is possible to see literary examples of both *anxiety-oriented dystopia* and *zoe-oriented dystopia*.

2.2.1.3. *Zoe-Oriented Dystopia*

The change in the contemporary dystopian novel cannot be evaluated with the vocabulary of the traditional understanding of dystopia, which requires conceptualizing a new vocabulary that can discover both the fear and the hope represented in the narrative world. This new conceptualization should offer an acknowledgment that focuses on the nightmarish vision offered in the text and underlines the alternative leading to affirmative possibilities. Thus, contemporary dystopia goes beyond presenting a blurred vision of hope within the text. Moreover, the contemporary novel's struggle to suggest a non-linear frame by representing the non-human and the human is another factor leading to the increasing need for a new conceptualization. Thus, in this dissertation *zoe-oriented dystopia* is used to refer to the contemporary dystopian novel which gives place to the environmental crisis as the emblem of nightmare by negating the boundaries between the human and the non-human and establishing affirmative possibilities of convergence as a result of bringing dystopian chaos together with utopian hope.

The contemporary dystopian novel takes its inspiration from the drastic results of anthropocentric actions, instead of creating strictly ruled countries and the citizens kept under constant surveillance. In *zoe-oriented dystopia*, the author deconstructs the anthropocentric view by laying bare the ills of that position. This transformation in the source of anxiety in the contemporary dystopian novel leads to a paradigm shift in the dystopia canon, which results in the de-familiarization of the progress-driven acknowledgment. The non-human is now on the stage, and they are not depicted as the enemy of civilization on earth. On the contrary, the narrative unfolds itself by hinting at an affirmative collaboration between the human and the non-human. The negation of the acknowledgment of the human at the center means the human and the non-human form a new relationship by placing themselves on an equal scale with each other instead of giving one of them a central position. Therefore, it will not be wrong to claim that the contemporary dystopian novel tends to embrace both *bios* and *zoe* by making reference to the human and the non-human other, unlike *bios-oriented dystopia* of the twentieth century. Contemporary dystopian fiction cherishes various life forms and does not apply a hierarchical structure. On the contrary, it is clear that this type of dystopia struggles to enable a

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flat ontology by emphasizing the equal importance of each life value on an ontological level and acknowledging a continuous process of becoming all together.

In the contemporary dystopian novel, with the aim of embracing a flat ontology, old habits of the past are unlearned as they do not provide the means for the spirit of the age. Thus *zoe-oriented dystopia* of the twenty first century establishes a new acknowledgment of the subject which is formed in terms of its *intra-action*[11] with multiple others. In this line of thinking, the human is not acknowledged as the saviour of humanity since the text now negates the traces of dual logic in itself. The rhetoric of creating a saviour brings with itself the acknowledgment of an enemy, as a result of which the narration limits itself to binary thinking. Yet, *zoe-oriented dystopia* is aware of the invisible patterns of this binarism and undoes them with an emphasizing on the cherishing of multiplicity.

The enmeshment of the human and the non-human foregrounds the resistance to purity in different levels. This emphasis on multiplicity makes itself visible both in the form and the content in *zoe-oriented dystopia* since the reader both witnesses the diversity in the characters ranging from the human and the non-human and also combination of dystopia and utopia by making use of utopian hope within dystopia. Therefore, the boundaries between the species are negated together with the boundaries among different genres. Raffaella Baccolini and Tom Moylan refer to genre-blurring without making any reference to content which also blurs the boundaries between the human and the non-human:

> By self-reflexively borrowing specific conventions from other genres, critical dystopias more often blur the received boundaries of the dystopian form and thereby expand its creative potential for critical expression…Recognizing the importance of difference, multiplicity, and complexity, of partial and situated knowledges, as well as of hybridity and fluidity, the critical dystopias resist genre purity in favour of an impure or hybrid text. (7)

As is clear, critical dystopia problematizes *genre purity* by foregrounding the significance of difference not as a category limited to negative connotations. Instead, in Baccolini and Moylan's acknowledgement of critical dystopia, difference gains

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[11] Karen Barad coined the term *intra-action* by proposing it instead of *interaction*, as she acknowledges agency not as a prerequisite for the human, but as the negation of causality (Barad *Meeting the Universe Halfway* 2017). According to Barad, the human and the non-human *intra-act* with each other and this process does not prioritize the human as the subject and the matter as the object. On the contrary, the human has lost its position as the one holding agency in its hand, the agency is shared among the human and the non-human by not centring one of them.

another meaning signifying the cherishing of multiplicity, and there is an essential emphasis on the porousness of genres. Yet, there is not a touch on the blurring of the boundaries between the human and the non-human in the contemporary dystopia in this definition. The attempt to combine various genres is apparent in the level of the form, but the content remains untouched in this definition. Therefore, *zoe-oriented dystopia* goes one step further to foreground the hybridity also in another level, namely in content itself. The contemporary dystopia is now cognizant of the attempt to erase boundaries in both the form and the content. That is why, the contemporary dystopia is now crowded with diverse species, all of which *intra-act* with each other by decentralizing any species over another. As a result of this attempt to negate boundaries, *zoe-oriented dystopia* gives place to clone, hybrid and cyborg creatures. Yet, it is important to underline that it does not evaluate these others of the Humanist ideal within the dual logic of either as an enemy or as a friend of the human. Instead, *zoe-oriented dystopia* visualizes the way technological advancements are used to serve the needs of late capitalism, but it does not blame technology for providing the means for surveillance mechanism, on the contrary, it foresees the politics of affirmation which is made possible in the aftermath of technological advancements. On the grounds of this, the human is now on the same grounds as the non-human.

Zoe-oriented dystopia functions as an exemplary practice dealing with anxiety by having glimpses of hope within itself. It opens up a space in which the reader can find a source of inspiration not to give in but to resist the dystopia from within. The subject presented in contemporary dystopia negates her/his bonds with human-centred ways of thinking, which is also underlined by Rosi Braidotti as a feature of posthuman critical theory's erasing "old habits of thought and the forms of masculinist and Eurocentric representation'' ("Posthuman Critical Theory" *Posthuman Glossary* 341). Thus *zoe-oriented dystopian* novel lays bare the subject's forming new relationships by not crying over the loss anymore, unlike the *anxiety-oriented dystopia*, but by forming affirmative relations with the non-human. It should be underlined that this paradigm shift can sometimes result in nostalgia which is unlike the nostalgia seen in *anxiety-oriented dystopia*[12]. In *zoe-oriented dystopia*, the

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[12] In *anxiety-oriented dystopia*, the nostalgia is usually given as a cry over the loss of civilization in the Humanist ideal, and the protagonist is usually in search of a possibility of bringing the old habits of the past back. Yet in *zoe-oriented dystopia*, the nostalgia is given as the reader witnesses the pain caused by the de-familiarization of old habits. Thus, the protagonist does not struggle to bring the

reader perceives *affirmative nostalgia*, a category that I propose in this dissertation. *Affirmative nostalgia* is used to underline the regenerative force of memory, which does not construct itself on the sorrows, instead offers affirmative possibilities. In this respect, affirmative nostalgia enables a way by being aware of the reality of the present and the predicament that the twenty first century provides, by not directing towards past or future. As a result of this, *affirmative nostalgia* works on two levels, as it both generates affirmative horizons and positions itself on the remnants of today. With this aim, henceforth, the nostalgia that cherishes both hope and despair by orienting itself on the present will be referred to as *affirmative nostalgia* within this dissertation.

With its emphasis on the predicament of the present situation, *affirmative nostalgia* aligns with Haraway's *chthulucene* which recognizes the current crisis and proposes affirmative alternatives. The subject in the contemporary dystopia now becomes aware of collective endurance in times of environmental crisis. Therefore, the ending does not give the reader a sense of closure, unlike the protagonist internalizing the dictates of the autocratic system in *bios-oriented dystopia* and the vague and ambiguous ending, which can lead to hope as well as despair in *anxiety-oriented dystopia*. In contrast to these previous examples, *zoe-oriented dystopia* unfolds itself in a manner that does not leave out hope in the end by resisting closure. Indeed, hope manifests itself at the end, which is offered as a way of "staying with the trouble'' from Donna Haraway's perspective. *Zoe-oriented dystopia*'s position is in line with Haraway's perspective since Haraway goes against the idea that it is too late to change the wrongdoings of modernity. As a result of this, she offers the term *chthulucene* instead of anthropocene, since she proposes that the former implies "an era made up of ongoing species and practices of becoming-with in times that remain at stake, in precarious times in which the world is not finished, and the sky has not fallen- yet'' whereas the latter means "times… of great mass death and extinction… of refusing to be present in and to onrushing catastrophe in time; of unprecedented looking away'' (*Staying with the Trouble* 55-35). That is why Haraway offers staying away from extinction narratives and foregrounding the importance of

ideals of Humanist ideology back, instead tries to familiarize themselves with the existing reality. To achieve this s/he learns to "stay with the trouble'' from Donna Haraway's perspective which means that s/he abandons the fight against the chaos and learns to live within the chaos by forming affirmative relationships and acknowledging the dethronement of the human (Haraway *Staying with the Trouble* 2016).

resisting together with the human and the non-human. *Zoe-oriented dystopia* proposes the same attempt to resist together by forming affirmative collaborations, as it is aware that the human and the non-human are inextricably connected, as a result of which *zoe-oriented dystopia* is closely affiliated with going beyond the anthropocentric narratives of *anxiety-oriented dystopia*.

Zoe-oriented dystopia constructs its narration on the remnants of the twenty-first century's catastrophic events. Thus, it is not possible to claim that contemporary dystopian authors warn the reader about the worst that can happen in the future; instead, they already build upon the worst that has happened or the one that is likely to happen, but this vision does not bring with itself a lamentation. Instead, it brings with itself a joyful affirmation of life from a neo-Spinozist point of view[13]. It is also possible to say that *zoe-oriented dystopia* works as a warning text. Still, it does not work for a worst-future scenario, rather than that it constructs itself on the likelihood of today. Therefore, in *zoe-oriented dystopia*, the agenda is not established on prioritizing the future over the present, as a result of which, it focuses on the transformative effect of the present. To be more precise, in these texts, the reader witnesses what s/he is experiencing currently. Margaret Atwood clarifies the distinction between science-fiction and speculative fiction on bringing dystopia closer to today's reality: "What I mean by 'science-fiction is…things that could not possibly happen- whereas for me, 'speculative fiction'…means that things really could happen but just hadn't completely happened when the authors wrote the books'' as a result of which she classifies her novels as speculative fiction (Atwood "Introduction" *In Other Worlds*: *Sf and The Human Imagination* 6). Thus, it is not surprising that Atwood constructs her narratives on the remains of today, not by modelling what the future can bring under the shadow of dystopia.

Zoe-oriented dystopia is constructed upon the remains of today's catastrophic events, and environmental disaster holds a significant place within these texts. That is why, Peter Boxall calls these novels "environmental dystopias'' which include the role of nature in these newly emerging dystopias but lack the idea that the human and the non-human are *intra-acting* with each other to stay with the trouble of end times (*Twenty-First Century Fiction* 217). These novels focus on environmental ruination,

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[13] I approach the neo-Spinozist view in line with Rosi Braidotti's acknowledgement of it, which values each organism as it is by not placing a hierarchical structure, but by cherishing the multiplicity and relationality.

but they also offer alternative ways of dealing with this situation by benefiting from collective endurance during global crises. On this issue of ecological crisis, Ashley Dawson argues there are two significant predicaments in the twenty first century: "the destruction of nature by an economic system predicated on ceaseless expansion, and our inability to emphasize with the lives of others, both those who are geographically distant from the affluent consumerist cultures of Anglo-America and who will be the worst afflicted by climate chaos'' (*A Companion to the English Novel* 83). Dawson underlines the inability to act not for ourselves but on behalf of others in contemporary dystopias, yet my concerns on this issue are not in the same direction. The contemporary dystopian novels that are categorized as *zoe-oriented dystopias* in this study are well aware that there is no division between 'we' and 'they', as stated in this statement. To be more precise, these novels underline the human's *intra-acting* with the others and becoming with them as a result of which it is not possible to try to save the privileged ones from the ecological crisis. In these texts, the authors are aware "We are in this together and we are not one and the same'' as Rosi Braidotti claims (*Posthuman Knowledge* 11). These novels demonstrate the recognition of today's catastrophe. Still, they do not focus on the survival of the human as the author has now internalized the idea that life is not only the prerogative of the white, Western, male, able-bodied character in the text. As a result, *zoe-oriented dystopia* is cognizant of environmental disaster and sees the solution by emphasising collective endurance of the human and the non-human forces together.

Zoe-oriented dystopia rejects dual logic and linearity by negating the centrality of the human in the text. It unfolds itself in a non-linear way, showing its close affinity with posthumanism. Since non-linearity is also a defining feature of critical posthumanism[14]. Rosi Braidotti calls this non-linear frame "zigzagging'' in her critical engagement with posthumanism: "zigzagging is indeed the operative

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[14] The critical posthumanist perspective of Rosi Braidotti constitutes the theoretical framework of this dissertation and it is going to be elaborated in detail in the posthumanism chapter, yet it should be underlined that critical posthumanism establishes itself on the negation of species hierarchy and human exceptionalism by replacing nature-culture divide "with a philosophy of relationality and multiple interconnections'' (Braidotti *Posthuman Glossary* 341). It also benefits from non-linearity "by putting the creative powers of the imagination and the strategy of de-familiarization'' into work (Braidotti *Posthuman Glossary* 341). Its close affinity with non-linearity and de-familiarization of the Humanist ideal finds itself a place in contemporary dystopian novel as a result of which this dissertation finds it suitable as a theoretical framework to enlighten the human and the non-human relationality from this perspective.

word for the next building block of posthuman critical theory, namely non-linearity''
(*The Posthuman* 164). Therefore, the *zoe-oriented dystopian* novel has an agenda of
de-familiarizing the linear narrative frame by letting the characters go back and forth
in time within the narrative by stripping off the narrative from the logocentric
perspective. The struggle of establishing a non-linear frame strengthens itself by
constructing the narrative within pre-modernity. In *zoe-oriented dystopia*, the author
usually finds a way of negating the ills of modernity by attempting to return to pre-
modernity. This acknowledgement of dystopia enables one to have a post-
apocalyptic vision, which hints at a resistance negating Enlightenment ideal. Even
though the post-apocalyptic vision equals life to a zero point, this is not given in a
pessimistic manner in this form of dystopia. Instead, it offers the inhabitants (of all
kinds, the human and the non-human) a chance to start anew by being aware of the
catastrophe they have just had. This post-apocalyptic vision also implies that a new
story may now begin from where it has ended with the remnants of the human and
non-human by forming collective bonds. Thus, there is an affirmative possibility of
starting anew by acknowledging the joyful affirmation of life in the post-apocalyptic
vision. The acknowledgement of life as something not as a prerogative of the human
brings the reader closer to critical posthumanism since "life' is not only defined as
bios but also as a zoe-centred, non-human process'' (Braidotti *The Posthuman* 60).
Therefore, I propose using critical concepts of *bios-orientation* and *zoe-orientation*
to conceptualize the transformation of dystopian fiction in the twenty first century.
Thus, as I have argued in this section, human-centred dystopia finds itself a place
under the category of *bios-oriented dystopia*. The inclusion of the non-human in
dystopian fiction is conceptualized under *zoe-oriented dystopia*.

In the following chapters, this dissertation will expand on critical
posthumanist features of Margaret Atwood's *Oryx and Crake* (2003), Jeanette
Winterson's *The Stone Gods* (2007) and David Mitchell's *Cloud Atlas* (2004) as
examples of *zoe-oriented dystopia*. These novels foreground varying forms of the
non-human in non-linear narratives by employing a strategy based on the fluidity of
genres in the form and blending of species in the content. They all go back to pre-
modernity and end their narratives by resisting closure and imply a hopeful
affirmative alternative depending on the collaboration of the remnants of the
universe. These texts are aware of the loss caused by modernity, but they still offer

another possibility, underlining both the pain and the joy of *staying with the trouble*. In other words, these texts employ de-constructive strategies and de-familiarize the traditional concept of dystopia by stripping it from its dichotomous logic and opening a new space of signification as an answer to the epistemic and physical violence of the Humanist ideal.

CHAPTER 3

MARGARET ATWOOD'S ORYX AND CRAKE (2003) AS ZOE-ORIENTED DYSTOPIA

> But he doesn't know which it
> is, bigger or smaller, because
> there's nobody to measure
> himself by. He's lost in the
> fog. No benchmarks.
> Margaret Atwood, *Oryx and
> Crake* 279

This chapter aims to discuss *Oryx and Crake*[15] as an example of *zoe-oriented dystopia* from a critical posthumanist perspective. For this aim, I will first discuss Atwood's position as a dystopian author, who does not draw distinct lines between utopia and dystopia on the generic level. Atwood's engagement with dystopia shows a tendency towards an enmeshment of these genres by negating the binary logic of 'either or' acknowledgement. Then, I will offer a detailed analysis of *Oryx and Crake* as an example of *zoe-oriented dystopia,* and draw attention to the representation of nature in relation to post-anthropocentrism, the non-human concerning the politics of life and the non-linear frame of the narrative that gives way to *affirmative nostalgia*. With this intention, in the discussion part, the novel's move from autocracy towards environmental crisis will be foregrounded under the light of critical posthumanist perspective. The outcomes of anthropocentric actions will be related to the representation of extinction narrative within the text. Moreover, the inclusion of the non-human as the one who is usually excluded from previous dystopian narratives will be explained in reference to multiplicity in various layers (on both content and genre level). The bio-genetic advancements and their impact on

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[15] Hereafter the references to Margaret Atwood's contemporary dystopian novel *Oryx and Crake* will be referred to as *OC*.

pharmaceutics and modified food will also be presented as signposts of strengthening the dystopian pattern of the text. The politics of life gains significance *in zoe-oriented dystopia* by interrogating if survival is the prerogative of the human. *Oryx and Crake*'s critical engagement with the politics of life will be dealt with in reference to the non-human agency. In the last part, the non-linear narration of the text will be foregrounded by laying bare how the text resists closure and how it employs de-familiarization as a strategy for survival. *Zoe-oriented dystopia*'s inclination to go back to pre-modernity to negate the binary logic of Humanist discourse will be foregrounded in respect to *Oryx and Crake*, which manifests both the pre- and post-apocalypse in a zigzagging flow of time within the text.

3.1 Margaret Atwood as a Dystopian Author

Margaret Atwood (1939-…) is a prolific author who opens new horizons within dystopia by theorising it in line with the drastic results of the anthropocentric perspective. Atwood started writing at an early age, and she defines her position in creating dystopian fiction in several essays in her book entitled *In Other Worlds* (2011). Atwood problematizes the relationship between utopia and dystopia by going against the acknowledgement of utopia and dystopia as strictly separated genres. On the relationship between utopia and dystopia in "Dire Cartographies" she states: "within each utopia, [there is] a concealed dystopia: within each dystopia, [there is] a hidden utopia" (Atwood 78). Due to her disapproval of the category of utopia and dystopia, she offers another category as *ustopia* which is founded on the negation of the hierarchies between utopian hope and dystopian nightmare and *ustopia* is elucidated as a "yin and yang pattern" by having both on the same plane ("Dire Cartographies" 75). Therefore, Atwood's critical engagement with dystopia is far from constructing strict boundaries between genres. Atwood foregrounds her acknowledgement of utopia and dystopia and their close relationship by pointing out the porous tendency of them: "For the sake of freedom, freedom must be renounced. To move us toward the improved world- the utopia we are promised- dystopia must first hold sway. It is a concept worthy of doublethink" (*In Other Worlds* 128). This endeavour to negate the boundaries between utopia and dystopia does not firstly emerge with Atwood's engagement with dystopia since Raffaella Baccolini and Tom Moylan point out this issue as the emergence of critical dystopia in *Dark Horizons* by paying particular attention to dystopian novels that come after the 1980s.

According to Baccolini and Moylan, these dystopian works of fiction "make room for a new expression of the utopian imagination'' as a result of which they open up a possibility of overcoming the dystopian nightmare. Thus, Baccolini and Moylan lay bare critical dystopian texts' "maintain[ing] a utopian impulse'' in a similar fashion to Atwood's attitude towards dystopia in her works. Although Atwood does not refer to critical dystopia in her explanation about *ustopia*, her acknowledgement of negating the strict binaries between utopia and dystopia depicts a similar preoccupation. It should be underlined that this attitude of blending utopian hope with dystopian despair by negating the binaries between genres is in line with this dissertation which expands on the tendency to erase the remnants of dual logic on both form and content level in contemporary dystopian novels.

Atwood's desire to unite utopian and dystopian imaginations turns out to be another form of narrative that has been already there starting from Thomas More's *Utopia* (1516) as the text that gives birth to a genre. Even if *Utopia* intends to portray a good place, it will not be far-fetched to imagine the hidden dystopia there since the author joyfully talks about the slaves who are punished for working there without having the utopian chances of its citizens: "slaves are kept at perpetual labour and are always chained'' (*Utopia* 181). The slaves are silenced in the narrative, but these silences in the text become as telling as the stories voiced within the narrative. This existence of dystopia within utopia goes against the idea of genre purity which may not be an intentional attitude in his categorization of utopia for Thomas More. Still, Atwood intentionally goes against the tendency of drawing strict lines between these two genres. Her inclination towards porous genres is apparent in her coining the term *ustopia*, which turns out to be an example of genre hybridity. Jane Donawerth also foregrounds this tendency of creating narratives that are examples of porous genres by defining dystopia "as a genre [which] is the site for generic blends" ("Genre Blending and the Critical Dystopia" 29). Going against the idea of purity on genre level is apparent in Atwood's burying utopian ideals in dystopian imaginations in her *ustopia*.

Ustopia becomes a space in which the borders between genres become obscure by rejecting to position the text within the limits of 'either…or' rhetoric and instead enabling the reader to have hopeful dystopias. This study sees the contemporary dystopia as a merging point of utopia and dystopia by erasing binaries

in various layers. Even though Atwood makes an effort to combine dystopia and utopia, she underlines *ustopia*'s distance from science fiction by locating *ustopia* as a "state of mind [that] can also be portrayed by a landscape'' (Atwood "Dire Cartographies: Roads to *Ustopia*'' 70). She expands on her engagement with *ustopia* by using *The Handmaid's Tale* as an example and claims that she would exclude the things that "humankind had not already done, somewhere, sometime, or for which it did not already have the tools'' (Atwood "Dire Cartographies: Roads to *Ustopia*'' 80). This understanding means that Atwood does not utilize fantasies of the future by not constructing her text on a distant time and improbable events. Therefore, the distance between the reader and the text becomes smaller, as the reality of the narrative world is not far away from the reader's reality. This feature of *ustopia* underlines its difference from science fiction novels which present their authors' fantasies of the far future.

Margaret Atwood elaborates on science fiction, and why her manner of writing is away from it by giving her definition of science fiction novel that dwells on "things that could not possibly happen" (Atwood *In other Worlds* 14). Therefore, Atwood positions *Oryx and Crake* as a text heralding the biotechnological advancements that are possible to come. By constructing her text on the reality of the spirit of the age, she asks a question in *Oryx and Crake*: "What if we continue on the road we're already on? How slippery is the slope?" ("Writing *Oryx and Crake*" 285-86). The road she implies here leads the reader towards exploiting biotechnological advancements by ignoring the ethical dimensions. This attitude of constructing her text within the contemporary reader's reality distinguishes Atwood's text from previous dystopias of the twentieth century. The author here does not intend to foreshadow what may come in the future; instead, she mirrors the present reality by undermining the importance attributed to the future. On this issue, she intentionally puts more emphasis on the present when she compares *ustopia* with a future-oriented science fiction novel, as she states: "The future can never be truly predicted because there are too many variables. You can, however, dip into the present, which contains the seeds of what might become the future'' ("Burning Bushes" 61). In this way, she foregrounds *ustopia*'s inclination towards the present instead of envisioning scenarios of the future. As a result, she places a distance between her writing and science fiction, which "can set themselves in parallel imagined realities, or long ago,

and/or on planets far away. But all these locations have something in common: they don't exist'' (Atwood "Burning Bushes" 61). Accordingly, Atwood goes beyond constructing a dystopian tale that warns the reader about the unpredictable future. Instead, she positions her narrative on the hopeful horizons of dystopian tales by gaining inspiration from the present. This attitude of keeping her distance from science fiction brings her closer to the *zoe-oriented dystopia* that will constitute the primary reference in this dissertation.

3.1.1. Atwood's Inclination towards *Zoe-Oriented Dystopia*

In this subsection, I aim to lay bare the way Atwood's *ustopia* is in line with *zoe-oriented dystopia* in several aspects. To explain this, I do not intend to analyse *Oryx and Crake* in this subsection, which will be described in detail in the forthcoming subchapter. Therefore, I will elucidate how Atwood offers *ustopia* and how it differs from the traditional acknowledgement of dystopia in this part of the dissertation. Moreover, the reason why it falls short of defining the contemporary dystopian novel will be presented. With this aim, I intend to expand on the points that are in parallel with *zoe-oriented dystopia* and why I offer another alternative to make up for the drawbacks of *ustopia.*

Atwood has realized the need for a new category on dystopia of the twenty first century, as a result of which she opens up a new space of signification with her *ustopia.* She sheds light on her critical engagement with *ustopia* in her essay entitled "Dire Cartographies: The Roads to *Ustopia*" in her text *In Other Worlds* (2011). Her engagement with *ustopia* posits an "imagined perfect society and its opposite" (Atwood "Dire Cartographies" 63). Positioning *ustopia* in between utopia and dystopia is also a concern for *zoe-oriented dystopia*, as it rejects creating binaries by negating remnants of binary logic in several layers. This tendency of negating binary logic and its residues in several layers within contemporary dystopian texts foregrounds these texts' posthumanist tendency, which also offers non-hierarchical and non-binary relations. Likewise, *ustopia* also negates the binaries between genres by planting seeds of hope in contemporary dystopia. By going beyond the binary logic, Atwood does more than only constructing a reversal of binaries. In this way, she offers an alternative for the road not taken by giving a chance to 'the other' of the discourse. Atwood spells out her motivation in doing so by stating:

> To defend a minority group or oppressed class. To speak for those who cannot speak for themselves… To record the times through which I have lived. To bear witness to horrifying events that I have survived. To speak for the dead. To celebrate life in all its complexity. To praise the universe. To allow for the possibility of hope and redemption. (Atwood "Introduction: Into the labyrinth'' 20).

The endeavour to neutralize the binaries on the level of the form (by combining utopia and dystopia) is in line with the attempt to include the voice of the previously excluded ones within the narrative. Since the author can fight against the hierarchical way of thinking in several layers. Atwood's intention of giving voice to those who have been silenced under the hegemony of Enlightenment ideology gives way to negating closure and constructing a non-linear frame in her texts that can be taken as a similar attempt to *zoe-oriented dystopia*.

Atwood's underlining the act of writing as a way of undoing the dictates of Enlightenment ideology, which excludes more than what it includes, is a point that *zoe-oriented dystopia* also attaches importance to. In this way, Atwood creates affirmative resistance of the human and the non-human in her dystopias, especially with *Oryx and Crake*. Atwood cherishes the non-human, and underlines that the human and the non-human are *intra-acting* with each other by rejecting the leadership of none of them, placing them on an equal scale, to cite Karen Barad's words. Yet, Atwood does not underline the existence of the human together with the non-human in her acknowledgement of *ustopia*. She casts light on the non-human voices of the environment, which have been silenced with the rise of modernity. Still, Atwood does not foreground this situation in her conceptualization of *ustopia*. Atwood's ability to deconstruct species supremacy by proposing a *nature-culture continuum* can be understood as an "anthropological exodus'' from Braidotti's perspective (*The Posthuman* 65). This escape from the human's kingship collapses the imagined boundaries between the human and the non-human, offering a *nature-culture*[16] continuum. Moreover, Atwood interrogates the position of the human in her dystopian narratives. All humans are equal, but some are more equal in these texts.

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[16] *Nature-culture* continuum offered in Atwood's contemporary novels is in parallel with Donna Haraway's term *naturecultures* which problematizes the break between nature and culture by underlining "impossibility of separating domains'' (Tuin "Naturecultures'' *Posthuman Glossary* 269). What Atwood also proposes in *Oryx and Crake* is that it is not possible to talk about the human by disregarding the non-human (exemplified as nature, animal and humanoid in the novel). As a result, the reader witnesses a negation of binaries in several layers which brings the novel closer to *zoe-oriented dystopia*.

Her casting light on the question 'What does it mean to be human?' shows the disadvantaged status of the non-European and/or the woman compared to the white, male, able-bodied, heterosexual figure of Humanism. With this aim, she uses a strictly classified society that consolidates the idea that some humans are more equal. Atwood not only lays bare the non-human as the one excluded from human-centric discourse, but she also draws attention to the excluded human figures of the dominant discourse.

Atwood continues to negate the signposts of modernity in her novels by focusing on the inside-outside dichotomy. She is careful about constructing public and private life on which she states in her work *Power Politics*: "We all would like to have a private life that is sealed off from the public life and different from it, where there are no rulers and no ruled, no hierarchies, no politicians, only equals, free people'' (Notes on *Power Politics* 7). Atwood's intention of bringing the private life to a position that cuts its bonds with public life can be understood within the *bios* and *zoe* dichotomy. Here, public life can be taken as *bios*[17] which assumes to be the upper leg of binarism, and private life as *zoe*, the lower leg of this dual logic. The desire to negate the hierarchies visible in public life is apparent in Atwood's inclination towards *zoe-oriented dystopia*, which goes beyond the inner/outer dichotomy by offering an unmapped location. Here, the reader witnesses a form of dystopia which is free from the dichotomies of *bios-orientation*. As a result of this situation, her writing becomes the literalization of that motive. From this perspective, the enmeshment of utopia and dystopia cherishes the idea of eradicating boundaries and creating unmapped locations, since it is free from either/or choices of dichotomous logic. Instead, it offers an agenda that welcomes 'both… and'. Moreover, Atwood plays with the inside/outside dichotomy by constructing strictly classified societies of autocratic regimes. The oppressive systems in her novels can change their shape. Yet, it is still possible to see that the shift in dystopian pattern

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[17] Here, the acknowledgement of *bios* as public life and *zoe* as private life is in line with Giorgio Agamben's detailed analysis of these terms in his book *Homo Sacer* (1995) that is given in detail in the previous section of this study. Agamben goes back to old Greek tradition, according to which these two words mean life itself. Still, Agamben underlines the point that life is divided into two parts here: *bios* refers to political life whereas *zoe* refers to natural life. This perspective leaves out the political life in *zoe*, as a result of which Braidotti goes against the idea of *zoe* as a negative term. This negative acknowledgment of *zoe* turns life into "a non-human status of extreme vulnerability bordering on extinction'' (Braidotti *The Posthuman* 120). This dissertation approaches *zoe* by negating its pessimistic connotations, instead it echoes "vital force of Life'' (Braidotti *The Posthuman* 60).

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does not negate the inside/outside dichotomy. Instead, what Atwood offers can be taken as affirmative ways of undermining these binaries.

Atwood coins her acknowledgement of the amalgamation of utopia and dystopia in 2011 as ustopia (as mentioned earlier in her essay "Dire Cartographies''). Her novel entitled *The Handmaid's Tale* (1985) shows a different tendency than the one she offers with her *ustopia*. Within this dissertation's categorization, it is also closer to *anxiety-oriented dystopia* than *zoe-oriented dystopia*. Her employment of a dystopian theme in *The Handmaid's Tale* manifests the metamorphosis in her attitude towards *Oryx and Crake*. To explain this, it will be beneficial to trace the *anxiety-oriented* features of *The Handmaid's Tale*, which will shed light on its distance from *Oryx and Crake* as a forerunner of *zoe-oriented dystopia*.

In *The Handmaid's Tale* Atwood constructs an oppressive regime in the near future and fabricates the dystopian pattern as the fertility crisis. Having fertility crisis as the dystopian pattern leading to the oppression of women manifests the paradigm shift in *anxiety-oriented dystopia*. As is stated in the *anxiety-oriented dystopia* chapter, nature is not pristine anymore and the human cannot continue to live as the sole owner of the earth. In *The Handmaid's Tale*, the infertility is the outcome of *man*'s break from the natural order. Yet, in the text, it is only women who are regarded as infertile ones; men are not acknowledged as having a trace of infertility. This point exemplifies the existing hierarchy between man/woman, situating the woman as the lower leg of this binarism. As a result of the infertility crisis, women are oppressed to a great extent, and they are classified as wives of the commanders, housekeepers, handmaids, guardians and spies.

Creating a highly stratified society is a remnant of the *bios-oriented dystopia*. Yet, Atwood usually takes some patterns from *bios-oriented dystopias* and plays with them within the reality of the twenty first century. In this respect, Atwood reveals her intention in problematizing another version of the traditionally classified society of dystopia in her text:

> The majority of dystopias- Orwell's included- have been written by men, and the point of view has been male. When women appeared in them, they have been either sexless automatons or rebels who have defied the sex rules of the regime… I wanted to try a dystopia from the female point of view… However, this does not make *The Handmaid's Tale* a 'feminist dystopia', except insofar as giving a woman a voice and an inner life will always be

considered 'feminist' by those who think women ought not to have these things. (*In Other Worlds* 127)

In this way, Atwood makes the relationship between her novel and Orwell's dystopias explicit and underlines her intention to go back to previous dystopias and reconstruct them from a different perspective. This struggle to rewrite in a way that reminds the reader of Orwell's dystopias can be acknowledged as a way of *writing back* in the twenty first century. In doing so, Atwood opens up a new space of signification by making use of a familiar pattern in a de-familiarized environment. Therefore, her attempt to create a highly stratified society within the technological advancements of transnational corporations will be her way of dealing with the same theme from another perspective. She also includes the non-human voices in *Oryx and Crake*.

The Handmaid's Tale presents its protagonist Offred as remembering her past life in bits and pieces, as a result of which the text does not offer a linear flow. The novel's making use of a non-linear frame posits its distance from *bios-oriented dystopia*, and it shows the break from the traditional acknowledgement of linear flow. The protagonist, Offred's visions of the past, can also be taken as the signposts of nostalgia far from having an affirmative tendency. The pessimism throughout the novel makes itself quite apparent in Offred's recounting her past life, which strengthens the bleak hope within the text. The novel resists closure which is another point that brings it closer to *anxiety-oriented dystopia*, and it does not end by leaving a hopeful disposition. Instead of constructing a utopian hope blended in this dystopian pattern, the author prefers fabricating an ambiguous ending by leaving a bleak hope as it is not certain if Offred could succeed in escaping the dictatorial regime directed towards the woman or not. The woman is foregrounded as the only 'other' of the discourse by excluding all the others as the non-human is not even included in the text. Thus, it is still trapped in human-centric tendencies. The text is aware of the human and their impact on infertility. Yet, the only concern is about not being able to have offspring, which again underlines the human-centric bias of the text, as it centres the narrative on the human and *his*[18] will to reproduction by leaving

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[18] Here the pronoun *he* is used on purpose with the aim of referring to 'humanity' since the acknowledgement of the humanity in the text is centred around a male-dominated understanding. The text acknowledges the human as equal to *man* which also underlines holding the woman responsible as the sole cause of infertility and excluding the man on the issue of 'inability' to reproduce.

out all the other species. Therefore, the text exemplifies the defining features of *anxiety-oriented dystopia*. It does not possess an affirmative, collaborative resistance of the human and the non-human together by emphasising multiplicity. Centralizing human infertility as something separate from the anthropocentric deeds marks the novel's inclination in silencing the non-human other. There is not even a problematization of non-human agency, as the human agency takes the central stage all through the novel. In this respect, Atwood's acknowledgement of dystopia, which later turns out to be a blending of utopia and dystopia that she calls *ustopia*, shows a great transition from *The Handmaid's Tale* towards *Oryx and Crake* in her critical engagement with agentic powers of non-human entities.

Oryx and Crake (2003) predates Atwood's engagement with *ustopia*, but ustopian features of the text can be easily traced. *Oryx and Crake* is the first novel of Atwood's *MaddAddam* trilogy (2003-2013). *The Year of the Flood* (2009) and *MaddAddam* (2013) as the other two novels of this trilogy are not within the scope of this dissertation. The *ustopian* features of them and how these features give way to *zoe-oriented dystopia* will not be discussed in detail. Yet, it will be helpful to underline the fact that this trilogy enables the readers to envision a possible catastrophic dystopian environment from different perspectives. These novels try to bridge the gap between culture and nature together with the human and the non-human by questioning what it means to be human and non-human in the twenty first century and by offering an affirmative, collaborative resistance as a solution. Within the scope of this dissertation, I will present the way *Oryx and Crake* undermines human supremacy by elaborating on a hopeful dystopia towards the end of the world. With this aim, the forthcoming subsection will expand on nature as bearing the signposts of post-anthropocentrism, the Crakers as non-human figures, bio-engineered animals, modified food and pharmaceutics for the elimination of diseases (or creating new ones) in reference to politics of life and non-linear memory as establishing *affirmative nostalgia* all of which lay bare *zoe-oriented* dystopian features of the novel mentioned above.

Therefore, the text's tendency to problematize the discrimination on gender is targeted in acknowledging the human by making use of *he* pronoun.

3.2 *Oryx and Crake*: The End of the World as We Know It

Atwood's *Oryx and Crake* hosts both the human and the non-human characters by following a non-linear logic and going beyond causality. In this respect, it can be underlined that the text erases the markers of hierarchical thinking in several layers. The author constructs the text from Jimmy's perspective, who finds himself in a post-apocalyptic world and is renamed as "Snowman[19]" (*OC* 8). The reader has the chance of learning the events only from Snowman's memories. (In the second book of the trilogy, the author presents the same events from a different perspective and thus enables a polyphony.) The reader encounters Snowman in the present as he recounts his past by pointing out the significant events that lead to the apocalypse, namely the destruction of humanity on earth (except Snowman). Throughout the text, he goes between past and present by remembering the bits and pieces of his life in pre-and post-apocalypse. Therefore, the text breaks the linear frame, as a result of which the reader can learn what happened before the apocalypse affects the whole world. In the following subsection, I aim to focus on the shift in the dystopian pattern in *Oryx and Crake,* which is constructed on an environmental crisis, rather than presenting an oppressive regime as the sole source of anxiety. This shift towards ecological issues brings with it a criticism of Humanism in the text, which will be dealt with concerning the politics of life in line with critical posthumanist theory.

The politics of life gains importance in the text, since Crake designates a pill that causes a pandemic all over the world. Humanity has been eliminated, and at the same time, a new species called Crakers or the Children of Crake come into the picture. Crake consciously negates the world from humanity as he thinks humanity exploits all the sources on earth, resulting in his creation of an alternative species. Before we witness the annihilation of humanity by Crake, we witness Jimmy's childhood in the Compounds. The text stresses a strict hierarchization between two segments of the society: the Compounds and the pleeblands. As is clear, the Compounds constitute the land of privileged ones in contrast to the pleeblands which is the land of *zoe*. Jimmy's mother and father dispute so often over his father's

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[19] Jimmy and Snowman refer to the same character in the novel by denoting the pre-apocalypse stage as Jimmy and post-apocalypse stage as Snowman. Therefore, henceforth this character will be referred to as Jimmy if the reference goes back to pre-apocalypse, and as Snowman if the reference goes back to post-apocalypse.

working for the betterment of a privileged class of people by exploiting the peripheral ones (including both human and non-human entities). Crake emerges as Jimmy's only friend from his childhood together with whom he often plays computer games. Due to his father's consistent experiments with animals with capitalist purposes, his mother leaves the house as a result of which Jimmy feels sadness for such a long time. In their forthcoming years, Jimmy and Crake go to different colleges, but they get in touch with each other. Crake turns into a very successful scientist whereas Jimmy leads a mediocre life. After learning his mother's execution by the Compounds due to her treason, Crake appears by proposing to Jimmy to work together with him. After he starts working with him, Jimmy moves to RejoovenEsense compound and starts leading a highly prestigious life when compared to the previous one. Jimmy later realizes that Crake designs an illness and places it in one of the pills BlyssPluss which is advertised as increasing libidinal energy. In the meantime, Crake creates a new species of humanoids that he calls "Crakers" who will populate the world after the end of humanity. Jimmy does not die as Crake vaccinates him without letting him know the truth before the epidemic hits the world. The narrative explicates the survival story of Snowman together with Crakers by witnessing the annihilation of humanity

Oryx and Crake has attracted the attention of literary circles due to Atwood's playing with the dystopian imagination by covering it with a utopian aspiration and human/non-human amalgamation on a *flat ontology* in Latour's sense of the term. Hence, the literary criticism on the novel can be mainly grouped under two categories: the ones dwelling on dystopian features of the text in relation to Atwood's merging utopia with dystopia, and the ones focusing on genetic enhancements together with humanoids with an emphasis on *intra-active* human and non-human agency. Among the impressive discussions of the novel which spotlight the author's resistance to generic boundaries, Rahime Çokay Nebioğlu's PhD Dissertation *Deleuze and Dystopia* underlines the text's opening up a new space of signification by going beyond the limitations set for dystopia. In this respect, her study offers a Deleuzian analysis of the *MaddAddam* trilogy by proposing a new categorization of dystopia in line with the tendency to negate the residues of binary logic. She traces "the glimpses of resistance observed at both individual and collective levels" by highlighting how the late capitalist system leads to its own

destruction (133). In a similar manner, she also stresses the author's hopeful attitude in providing a suitable ground for transcending the traditional dystopian novel. By drawing attention to the strictly hierarchical society in *MaddAddam* trilogy, Nebioğlu concludes that "all the stratified spaces are prone to deterritorialization from within their mixed positions just as all the smooth spaces run the risk of being stratified again" (234). Her dwelling on the construction and collapse of hierarchies in line with control mechanisms is a significant point that is fruitful for this dissertation. Yet, she primarily pursues a Deleuzian reading of the trilogy by disregarding the anthropocentric residues of the narrative leading to the species supremacist life practices of late capitalism.

Gerry Canavan's article "Hope, But Not for Us: Ecological Science Fiction and the End of the World in Margaret Atwood's *Oryx and Crake* and *The Year of the Flood*" (2012) aims to uncover the relationship between capitalism and apocalypse by interrogating if it would be possible to put an end to capitalism with the employment of apocalypse. His discussion questions whether it is apocalypse that ruins the life in the narrative as Snowman's narration of his past life recounts "a world in which the historical trajectory of neoliberal capitalism has reached its logical culmination" (142). Capitalist practices destruct both natural and cultural practices as a result of which the reader encounters "deregulated neoliberalism, ecological catastrophe, unchecked accumulative profit-seeking, and nightmarish repetition of the same" (142). In tune with these considerations, Canavan portrays a pessimistic vision of the novel by claiming the pre- and post-apocalypse function in the same manner in the text. In tune with what he underlines as a result of late capitalism in pre-apocalypse, this dissertation acknowledges the significance of collective resistance based on negation of human centrality in the text. Thus, this dissertation departs from depressed envisions of the novel. In this regard, Snowman's struggle to stay alive by de-linking from his old habits can be taken as stressing the fragility of species supremacist ideology.

Among the studies demystifying how *Oryx and Crake* view human/non-human entanglement, Justin Omar Johnston's book *Posthuman Capital and Biotechnology in Contemporary Novels* (2019) concentrates on hybrid animal species that are utilized under the control of trans-national corporations. Johnston points out how neoliberalism plays a central role in leading scientific studies within

the narrative. With this aim, his critical engagement with the scientists' will to create new species as a kind of game in the narrative showcases the working mechanism of bio-capitalism. He argues that the novel employs a double-coded strategy of bio-capitalist practices in the following:

> On the one hand contemporary biotechnology relies on the porousness of cellular life and the interoperability of genetic code to produce novel forms hybrid life that surpass species boundaries. On the other hand, in order to profit from their creations, these new hybrids must be patented and secured as both species and intellectual property. They must be prevented from undergoing any further promiscuous mixing. (68)

Thus, Johnston's analysis revolves around the idea of manipulating science in profit-driven societies of late capitalism. His discussion uncovers the intricate relation between powerful corporations and science turning into a tool of commodification. However, the discussion does not delve into how hybridity works in an affirmative manner in the novel by paving the way for de-familiarization of the customs of Humanist discourse. Despite its posthumanist orientation, the agentic powers of non-human entities are disregarded by manly focusing on digital capitalism and science as residues of grim dystopian reality.

J. Brooks Bouson in his article "It's Game Over Forever': Atwood's Satiric Vision of a Bio-engineered Posthuman Future in *Oryx and Crake*" (2004) gives an extensive account on the character Snowman starting from his childhood leading towards his loneliness in post-apocalypse. Bouson argues that Atwood endeavours to depict the negative effects of biotechnological advancements as a result of which he points out:

> [Atwood] fears that our new age of generic manipulation and biological control, we may be blindly entering a catastrophic posthuman future as our scientific mavens sit in judgement on the world and play God with the building blocks of life while we, like Jimmy-Snowman, remain unaware of the perils that surround us until things have gone too far for us to reverse humanity's slippery-slope downward course. (154).

Bouson's implication of a dark and pessimistic posthumanist fantasy stands in direct opposition of this dissertation's acknowledgement of posthumanism. To put it more precisely, his approach towards posthumanism reflects a kind of bio-conservative attitude by blaming technology due to anthropocentric wrongdoings. This tendency reminds us of what Francis Fukuyama also stresses in his work *Our Posthuman*

Future (2002) by warning humanity of the possible dangers that might become actual due to genetic engineering. Fukuyama's hesitation to embrace posthumanist horizons results from his taking transhumanism as an embodiment of posthumanism. As discussed earlier in the theoretical chapter, transhumanist will to better humanity in line with latest technological advancements by disregarding the peripheral figures is what distinguishes posthumanism from transhumanism. Thus, Bouson's ambivalent stance in the presence of technology does not fit in the posthumanist horizons this finds benevolent in opening a new space of signification for *zoe*.

With an end to stress how Atwood undermines the inherited dualisms of human-centred ideology in the following part, I aim to dwell on the novel as a forerunner of *zoe-oriented dystopia* in which the reader can witness the main tenets of *zoe-oriented dystopia*: the post-anthropocentric residues in post-apocalyptic narration, the non-human life force as meaningful as the human life, *affirmative nostalgia* in respect to non-linearity and multiplicity on various layers. These aspects pave the way for a critical posthumanist reading that is aware of both the sorrows and the affirmative alternatives of the posthumanist predicament. With this aim, the representation of post-anthropocentric nature will be elaborated by underlining a nature-culture continuum hidden in the text. Yet, before elaborating on this, it is meaningful to point out how the text employs the corporations that can be likened to autocratic governments in *bios-oriented dystopia*. These transnational corporations contribute by exploiting the sources of the earth and drawing it to its apocalyptic moment. Even though *bios-oriented dystopia* does not problematize the wrongdoings of modernity towards nature, it also utilizes a source of oppression. In *zoe-oriented dystopia*, the shift from oppressive governments towards trans-national corporations works similarly in exploiting the excluded members of human-centric discourse, but with a difference in the emphasis of the non-human.

3.2.1 Bridging the Gap between Autocratic Governments and Transnational Corporations

Oryx and Crake presents its dystopian pattern as the wrongdoings of the anthropocentrism triggering environmental degradation, and Crake's creating a pill that will generate a pandemic, leading to the annihilation of human life on earth. Throughout the text, the transnational corporations and their struggle to make more profit constitute the primary motivation in improving new forms of bio-genetically

engineered specimen. In this regard, the text differs from *bios-oriented dystopias*, which construct the narratives upon the ill-intentioned motivations of autocratic governments. Instead of fabricating the narrative on a powerful and authoritarian dictatorship, the author fabricates these corporations, which in reality work in the same way as oppressive regimes in suppressing the citizens. As mentioned in *The Handmaid's Tale*'s bearing the features of *anxiety-oriented dystopia*, Atwood tends to play with the conventional dystopian theme of creating an enclosed oppressive system by opening it up within the reality of the twenty first century. Thus, the oppression has changed its shape with the rise of digital capitalism from *bios-oriented dystopia* to *zoe-oriented dystopia*.

In *bios-oriented dystopia*, the reader is familiar with encountering an autocracy that suppresses its citizens in multiple ways, but in *zoe-oriented dystopia* the reader witnesses an extinction narrative in which not only the human but also the non-human participants of the earth face the danger of annihilation as a result of late-capitalism. Still, it should be underlined that Atwood succeeds in constructing the narrative in such a way that it is both away from a cruel tyranny and situated within that tyranny at the same time. Even though the text presents the environmental crisis and the problems of bio-genetic engineering, it can still depict the overtones of the oppression in this strictly divided narrative world of the Compounds and the pleeblands.

The Compounds can be taken as the place reserved for the people who work for the transnational corporations and have a privileged position in society compared to the ones living in the pleeblands (namely the ones who have a lower level of income in society). This strict division is said to result from the fact that the pleeblands are not safe for the people who live in the Compounds, as a result of this they reside in an enclosed, safer system. Yet, the text underlines the idea that being kept in an enclosed system under strict security conditions does not sound to be liberating for the citizens. The narrator describes these distinct settlements:

> They called the cities *the pleeblands*. Despite the fingerprint identity cards now carried by everyone, public security in the pleeblands was leaky: there were people cruising in those places who could forge anything and who might be anybody, not to mention the loose change- the addicts, the muggers, the paupers, the crazies. (Atwood *OC* 31 emphasis in the original)

Pleeblands are comprised of the cities where the inhabitants are expected to break the law, whereas the people in the Compounds live behind the secure walls of their kingdom. Jimmy's father elucidates the Compounds by using an analogy of safe territory: "Long ago, in the days of knights and dragons, the kings and dukes had lived in castles, with high walls and drawbridges and slots on the ramparts so you could pour hot pitch on your enemies, said Jimmy's father, and the Compounds were the same idea. Castles were for keeping you and your buddies nice and safe inside, and for keeping everybody else outside'' (*OC* 32). This idea of keeping safe inside the security zone creates another binary of inside/outside within the text which works well in pre-apocalypse, but in the post-apocalypse period, there becomes no difference between these two places at all. These two strictly stratified places witness the extinction of humanity on the same level, which shows the author's tendency to negate the borders between them. Moreover, it should be underlined that this idea of creating "possible threats'' against the citizens of the Compounds is similar to the way dictatorships guard their citizens against the dangers in *bios-oriented dystopia*s. In this way, Atwood foregrounds a familiar oppressive dictatorship pattern by situating it within biotechnological advancements and the ecological crisis of the twenty first century. This attempt underlines the shift in the spirit of the age, as in the twenty first century, the reality of the reader is also similar to the ones who are either inside the safety zone of the Compounds or outside them vulnerable to any kind of threats in the pleeblands. Thus, the author does not need to construct an autocratic system to fabricate a dystopian tale by laying bare the classified segments of the society, it is possible to create a nightmarish dystopia that acts as if it is a sheltered utopia.

The discrimination between the Compounds and the pleeblands constitutes another remnant of hierarchical thinking in how they classify people according to their work. The ones who work in corporations have "the life of the mind'', and they constitute the upper leg of this mechanism when compared to the ones in pleeblands who deal with "buying and selling, plus a lot of criminal activity'' (*OC* 231). Therefore, the text establishes another layer of hierarchy before the apocalypse, which will later be erased from these remnants of hierarchical thinking. The ones who deal with the life of the mind can live behind the safe walls of the Compounds. Still, the ones who do not belong to that class are similarly reduced to bare life in the

way the animals reduced, which will be elaborated in detail in the following part. When Jimmy becomes a young man, the danger in the pleeblands increases to a certain extent as the narrator states: "The pleeblands were said to have become ultra-hazardous for those who didn't know their way around out there, and the CorSeCorps security at the Compound gates was tighter than ever'' (*OC* 295). Due to placing the Compounds on the upper leg, the people in the pleeblands become the others for citizens in the Compounds. They are marginalized, and their entrance to the Compounds is strictly forbidden. Thus, the one living in the Compounds, in a way, represents a political subject, as a result of which their life is valuable enough to be protected against the dangers. However, the others of this division do not deserve the right to live because they can be used as test subjects in the Compounds. This strict division over the life value brings forward the division of *bios/zoe*. However, the author intends not to underline this division all through the novel, as the reader witnesses the negation of these boundaries when the pandemic hits the world. Therefore, the erasure of these binaries between these divided classes of the society can be understood as a signpost of *zoe-oriented dystopia*.

The text illustrates a kind of utopia within the Compounds and dystopia within the pleeblands by constructing a highly protected world inside and a rather dangerous one outside. However, equating utopia with the Compounds and dystopia with the pleeblands turns out to be a false ideal since the strict security conditions in the Compounds do not seem to sound utopian, in this way, the author succeeds in undermining the division between utopia and dystopia by simply displaying the strict security system that troubles the citizens' lives. The Compound people are constantly informed about the possible dangers in the pleeblands because they should be subservient to the system. If they fail in their loyalty, this secure idealization will end in permanent interrogations. The text illustrates this situation after Jimmy's mother escapes from the Compounds by leaving her son and destroying her husband's computer, as she disapproves of her husband's work which is regulated in line with capitalist aims. As a result, Jimmy is constantly questioned if he knows where his mother has gone, or if he has heard anything about her by using some advanced technological tools to make sure he does not lie. In one of these interrogations, "they had him hooked up to the neural impulse monitor, so they knew he wasn't lying: they must also have known the question distressed him'' (*OC* 232). As a result of tracking

his neural impulse, the police officers would understand if he were telling the truth or not. Jimmy cannot escape from these tiring interrogations for long years. He stresses their continuous monitoring him does not end even after long years of his mother's absence. In this respect, it is stated that: "The CorpSeCorps had never lost sight of Jimmy…They hauled him in regularly, four times a year, for what they called *little talks*. They'd ask him the same questions they'd already asked a dozen times, just to see if they got the same answers'' (Atwood *OC* 30, emphasis in the original). The postcards sent to him (possibly by her mother) are regularly read and checked by CopSeCorps men. Therefore, the people who live behind the seemingly safe walls of the Compounds pay their debt by turning into mere tools that can be easily followed by their computers or smartphones. Even though these people are kept there for the sake of having a sheltered life, it turns out to be another prison for them in the end.

Jimmy's mother expresses her discontentment about the excessive form of control over their lives as "she felt like a prisoner'' and is suspicious about the "HelthWyzer house cleaners that came twice a week- always in pairs- were spies'' (*OC* 60-1). Moreover, she also states that the guards at HelthWyzer "were suspicious of everything, they liked to strip-search people, women especially'' by underlining how these control mechanisms go beyond their aims. That line between being guarded against the possible dangers (who defines 'the danger' is another issue here) and being turned into prisoners strictly controlled in each step of life reveals the amalgamation of utopia and dystopia within each other. This point underlines the idea that any utopia hides a latent dystopia in its dark passages, which aligns with this dissertation's perspective on utopia and dystopia.

The capitalist interests of these Compounds strengthen the utopian narrative covered in a dystopian frame in the following manner: These Corporations supply beauty and health aids to their citizens under the title of 'HelthWyzer', 'RejoovenEsense', and they aim at exploiting all the money of the patient before s/he dies. The nation-states have been erased in the twenty-first century dystopian imagination. These corporations take their place by substituting ethical thinking with the interest of maximizing their profits. In *Oryx and Crake,* the corporations work in the same way, as Crake explains the way these corporations work: "The best disease from a business point of view would be those that cause lingering illness. Ideally- that is, for maximum profit- the patient should either get well or die just before all

his or her money runs out. It's a fine calculation'' (*OC* 256). Therefore, the citizens are exploited until their planned death with the help of these genetically engineered diseases. Artificial demands reinforce the dystopian pattern by trading them under the cover of a utopian dream for the citizens. Therefore, Atwood's engagement with these Corporations, which is apparent in their greedy acts designed on profiting more, works in bringing the text closer to *zoe-oriented dystopia* by blurring the lines between utopia and dystopia and undermining the strict borders between them.

The way late capitalism exploits both the non-human and the human (especially those classified as Pleeblanders) is revealed in several layers in the text, one of which is Happicuppa coffee chains. HelthWyzer creates a coffee bean as an example of genetically modified food which is specified by showing the corporations "nuke the cloud forests to plant [their seeds]'' (*OC* 210). This attempt to utilise nature to profit is a problem that comes to the surface with the Fourth Industrial Revolution. There is "ongoing depletion of Earth resources'' according to Rosi Braidotti, who critiques the predicament late capitalism causes (*Posthuman Knowledge* 31). The corporations' exploiting the natural sources on behalf of gaining more profit results in undermining their own ends. Due to the fact that they are not aware of the harm they give to the environment is actually the harm they give themselves in the end, this rupture between the anthropos and nature is erased with the text's employment of apocalypse. The human's domination over nature ends in forming a new relationship that is aware of their *intra-acting* with each other, rather than *interacting* to cite Karen Barad's words. As a posthumanist scholar Francesco Ferrando elaborates on *intra-action* as a mutual process between the human and the non-human in which: "humans are adapting to the environment, and the environment is adapting to the human'' (*Philosophical Posthumanism* 105). As it is clear, Karen Barad's category of *intra-action* does not prioritise human nor non-human by decentring both. Contrarily, Barad explicates the enmeshment of human and nature by focusing on the non-human agency. In Cartesian discourse, the agency is a prerogative of the human, and the category of the human here excludes more than what it includes.

However, from a posthumanist perspective, the agency is not granted to the human. Instead, the non-human also has their[20] agency, resulting in a mutual becoming practice in which no one is privileged at the end of this process. By extension, Barad's categorization of *intra-action* recontextualizes the acknowledgement of the human that is conscious of the enmeshment of human and non-human by erasing the Cartesian subject who positioned himself[21] over non-human others. In this respect, the corporations' destroying the environment to enlarge their interests can be read as an act of sabotaging themselves. The consequences of destroying the non-human cannot be thought apart from the human anymore, as the subject that comes up in *zoe-oriented dystopia* is no longer the Cartesian subject that could construct borders between himself and the others. On the contrary, the posthuman subject is now *intra-acting* with nature by underlining the inseparability of the matter and the human. Toward this objective, Atwood's *Oryx and Crake* as a forerunner of *zoe-oriented dystopia* highlights this solidarity between these categories by indicating ecological concerns affecting both human and non-human to the same degree. It seems that there is a paradigm shift in the post-apocalypse part in relation to post-anthropocentrism since it is not possible anymore to talk about the subject as separate from the environment. Yet, I do not intend to separate the post-apocalypse part from the pre-apocalypse as this dissertation argues that dividing time into components does not work in the posthumanist paradigm. Therefore, the pre-apocalypse and post-apocalypse are entangled with each other enabling new affirmative possibilities due to their *intra-active* relationality.

Exploiting the resources on earth catches the attention of Crake as a scientist who works on bio-genetic advancements, and he demonstrates the reality behind the decreasing sources on earth:

> As a species, we're in deep trouble, worse than anyone's saying. They're afraid to release the stats because people might just give up, but take it from me, we're running out of space-time. Demand for resources has exceeded

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[20] The pronoun "*their*" is used on purpose to refer to the non-human with the aim of not limiting them within dual logic of modernity. In this way, this study aims to underline the multiplicity that the non-human offers in a post-anthropocentric context.

[21] Here, the Cartesian subject is referred to as "he'' on purpose, since the Cartesian subject is a white, male, heterosexual, able-bodied, European figure which is the main target of criticism in posthumanist practices. Rosi Braidotti also underlines in posthumanism's undermining the Humanist tendency by referring to the excluded ones in this definition of what counts as the human. The new subject in posthumanism is a fluid one which resists the acknowledgment of excluding any form of being. The category of being does not refer to a static form of existence here. Since in posthumanism each form is *intra-acting* with each other leading to a mutual process of becoming.

supply for decades in marginal geopolitical areas, hence the famines and droughts; but very soon, demand is going to exceed supply *for everyone*. (*OC* 345-6 emphasis in the original)

The resources cannot meet the requirements for the whole humanity that is rising in population. The decline in sources will not be enough for everyone is a point stressed in the narrative, showing the situation that the inequality might increase due to rising demand and shortage of sources. Crake's decision to eliminate humanity comes to the surface as a result of this concern. As a solution to the depletion of natural resources, Crake designates BlyssPluss, a pill that will erase humanity on earth. In this way, he wants to save the world since he thinks that the human is the only factor that exploits the sources recklessly in each possible manner. To compensate for the anthropocentric acts, he creates a type of humanoid called Craker who will not capitalize on the earth. Crake's consideration of environmental concerns by eliminating humanity and starting a new species belongs to the pre-apocalypse.

The anthropocentric wrongdoings constitute the leading cause of ecological crisis all through the text. Crake's solution to eliminate the ills of modernity is quite problematic from a posthumanist perspective. On Crake's intention of nullifying the human-centric acts on earth, Snowman recounts that "Crake wanted… no more human predation'', yet the things do not go in accordance with his plan in the end (*OC* 116). The idea of wiping out all humanity on earth to form another utopia challenges posthumanism in several respects: Firstly, it should be stated that this idea of exterminating the life of humanity is still deeply rooted in the dualistic method. In this regard, it establishes an *inverted Platonism* by reversing the culture-nature duality. As a result of this, it does not maintain the convergence of culture and nature as it is aimed in posthumanist practices.

From a posthumanist perspective, the solution to anthropocentrism does not lie in exterminating any kind of species; on the contrary it tries to seek new ways of convergence by being aware of hope and despair at the same time. On this issue, Rosi Braidotti defines posthuman convergence, as an inclination interrogating "how to reposition the human after Humanism and anthropocentrism'' (*Posthuman Knowledge* 11). For this reason, posthumanist convergence does not fluctuate between culture/nature dichotomy; in contrast it underlines the significance of establishing their everlasting bonds with each other. Secondly, this idea of negating

one species on earth will have some effects on the non-human, far from saving them from the ills of humanity since it is now crystal clear that human and non-human form a kind of ineradicable bonding between each other by not prioritizing only one of them. In the posthumanist paradigm, human and non-human do not have boundaries that separate them on which Nancy Tuana, as a remarkable critic in the field, asserts "viscous porosity'' ("Viscous Porosity: Witnessing Katrina" 199). This understanding underlines how the human and the world are *intra-acting* with each other that affects both to some degree. She defines *viscous porosity* in the following manner:

> There is a viscous porosity of flesh – my flesh and the flesh of the world. This porosity is a hinge through which we are of and in the world. I refer to it as viscous, for there are membranes that effect the interactions. These membranes are of various types – skin and flesh, prejudgments and symbolic imaginaries, habits and embodiments. They serve as the mediator of interaction. ("Viscous Porosity: Witnessing Katrina" 199-200)

As it is clear, culture/nature are *intra-acting* with each other so that this relationality underlines the porousness of these paradigms by not focusing on separating them anymore. Therefore, the author's constructing the text on the unsuccessful attempt to eliminate humanity brings it closer to post-anthropocentric biased *zoe-oriented dystopia*.

Oryx and Crake acknowledges the porousness of culture and nature by showing how nearing the extinction of humankind affects nature by not proposing a utopia without any human members in it. Otherwise, the text would have positioned itself as taking side with nature that will still be placed in opposition to culture. This would be distant from acknowledging the polyphony among different agents. The opposition that has been set between culture and nature is replete with other examples of dualistic thinking such as man/woman. By negating the binary between culture/nature, the text establishes a new form of relations between the supposed hierarchy of man/woman in regard to capitalism.

The novel's entanglement with capitalism, which aims at commodifying life, constitutes the criticism towards the system. It finds its voice through women characters who lay bare the corporations' greedy motivations for gaining more profit, which is a site of attention in *zoe-oriented dystopia*. In this respect, the author employs a woman figure, Jimmy's mother, who is not happy with the way capitalism

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commodifies life in every possible way. She is aware of the shift in the category of non-human others as a result of corporations' capitalist aims, and she problematizes this situation by expressing her discontentment about commodification of animals. At the same time, Jimmy's father has internalized the doctrines of this harsh capitalist system. He tries to rationalize the system when he fights with his wife to convince her of the benefits they gain thanks to these corporations.

Unlike the previous women figures we have seen in *bios-oriented* and *anxiety-oriented dystopias*, the woman figure in *Oryx and Crake* is not represented as a weak figure and can fight against the profit-driven system. The way Jimmy's father and mother analyse events from disparate prospects is apparent in several points one of which is when Jimmy's father comes home with the news that they have succeeded in having "neocortex tissue growing in a pigoon'', Jimmy's mother reminds her husband of how they used to think of their ideals in the past and criticizes the corporation. This situation exemplifies how she judges the capitalist system as she states: "Making life better for people- not just people with money… What you're doing – this pig brain thing. You're interfering with the building blocks of life. It's immoral… Why can't you get a job something honest? Something basic'' (*OC* 63-5). The way she poses a challenge to the system by running away from the Compounds and ruining her husband's computer before she leaves shows how determined she is to follow her ideals even if it is a difficult road to take. As another significant female figure who was sold as a child to the sex industry, Oryx does not lament over her past nor tries to fight against it. Her attitude towards the system is different from Jimmy's father, who protests. Since Oryx offers another way of going beyond the dictates of the system. During her conversation with Jimmy, he tries to express what her feelings might be and how offended she might be due to what has happened to her upon learning her past, yet Oryx does not enable him to tell her story on behalf of her. Instead, she explains these events as if they had to happen in that way, and her manner of approaching her past does not let Jimmy arouse pity on behalf of her. Even though her life is quite harsh for a child at her age, when she recounts those days, she still preserves her peaceful tone by not fighting against her past instead of looking back affirmatively.

In *bios-oriented dystopia* examples, we do not encounter women highly conscious of what they are doing; in *anxiety-oriented dystopias*, the woman figures

are still weak and cannot face the dystopian pattern in the end, which have been discussed in the previous part in more detail. Yet, in *zoe-oriented dystopia*, the woman figure's attitude towards the system shows a significant change which is a point Susan Watkins -as an acclaimed critic in dystopian fiction- mentions in her book *Twentieth-Century Women Novelists* (2001) in reference to Atwood: "A central theme in Margaret Atwood's novels is the formation of gender identity; she writes about… women's interaction with male partners and other women, and the precariousness of feminine subjectivity in a male-dominated society'' and Watkins claims the woman figures fighting against the system in contemporary novels are written by women authors, as they are more sensitive about the issue of woman (82). However, this dissertation does not tend to generalize the inclination of establishing woman as aware of their agency in this way.

Moreover, David Mitchell's *Cloud Atlas* (2004) shows the opposite by exemplifying the dystopian novel in which the woman figures are unlike the previous ones written by a male author, and other male authors can also exemplify the opposite in the twenty first century. In this respect, this dissertation sees the change in women characters in contemporary dystopian novels due to the spirit of the age. The shift from *bios-oriented dystopia* towards *zoe-oriented dystopia* is closely related to the paradigm change which does not only show itself in the woman issue. It also makes itself apparent in how the text tackles the non-human others. The woman and the non-human are classified as the other from the Cartesian viewpoint, and they both experience a change by not letting the others strip them off from their agency in contemporary dystopian novels. Therefore, this dissertation interprets the characters fully aware of their agentic powers due to the paradigm shift in *zoe-oriented dystopia*. Furthermore, in *Oryx and Crake,* Jimmy's mother's problematization of the system reveals the way late-capitalism works in the text. She goes against the system because she can easily see the system manipulates the citizens by exploiting them in every possible way.

3.2.2 Move from Nature/Culture towards *NatureCultures* in *Oryx and Crake*

Oryx and Crake presents both pre-and post-apocalypse events in a non-linear structure by constructing the dystopian pattern as the extinction of humanity on earth due to a global pandemic. Unlike *bios-oriented dystopia*s of dictatorial governments, here the reader witnesses an extinction narrative. It is not only the human but also the

non-human participants of the earth that face the danger of annihilation as a result of late capitalism. The extinction of humanity in the narrative (the apocalyptic event) does not directly result from an ecological crisis. Yet, the novel does not underestimate the harm given to the environment as a result of human-centric activities. In this respect, *Oryx and Crake* differs from previous dystopias, as these narratives represent nature as a dry, infertile land stripped of its reproductive agency and present the human as the guilty one amidst this predicament.

The dystopias of the second half of the twentieth century underline the fact that the anthropos[22] has exploited nature for capitalist interests, and in return, nature has turned into barren land. Even though ecological concerns are visible in these dystopias, and these stories can be heard along the lines, the author still does not recognize their agency on an equal level with the human. Yet, in *zoe-oriented dystopia*, this attitude shows a gradual transformation. In contemporary dystopia, the reader can easily trace nature as having the agency of constructing the dystopian pattern in the text. To be more precise, this dissertation does not claim that dystopias of previous ages turn a blind eye to nature as a category. As a significant non-human force, nature has its stories, either visible in the text or buried in it. It is not impossible to go after the signposts of it in *bios-oriented dystopias*[23] and *anxiety-oriented dystopias*. Yet, the importance attached to nature as a category in narrative has gradually shown a metamorphose in *zoe-oriented dystopia*. With this aim, this dissertation foregrounds the move from nature/culture as separate categories towards their enmeshment, as Haraway states in her term, *naturecultures* is apparent in *Oryx and Crake*. The negation of discursive boundaries between these categories will also negate several other boundaries between human and non-human in the text, leading to an amalgamation of utopian hope with dystopian nightmare.

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[22] The anthropos is not *any* human that can be explained with many examples such as the carbon and water footprint of the human changes a great deal in different parts of the world. This change is usually in line with countries' relationship with capitalist practices. Therefore, the anthropos here refers to the Cartesian subject who positions himself as the dominant power in discourse. The exclusion of others works here in tracing the results of anthropocene, yet posthumanism is aware of the sorrows of late capitalism together with affirmative horizons it brings.

[23] Tracing the remnants of culture/ nature hierarchy and the way nature acts in their own agency in *bios-oriented dystopia* might be within the scope of another research which can benefit from Posthumanist and New Materialist approaches that do no limit agency to the human. Serpil Opperman and Serenella Iovino have coined the category of *storied matter* as these stories "emerge through interplay of natural-cultural forces, trajectories, and flows, forming constellations of matter and meanings'' ("Material Ecocriticism" 59). This dissertation will make further reference to this category in the following subchapters.

There is a common tendency to visualize the dystopian narratives as quite pessimistic fabrications of what is to come. These texts are usually taken as cautionary tales. On this issue, Verena Bühler Roth explicates in her *Wilderness and the Natural Environment* (1998) that environmental considerations refer to "the ecological crisis because the interference of human beings with ecosystems has reached a degree of irreversible destruction in many areas. Environmental problems are not merely a recent phenomenon, but the issues which are now of major concern are global in scope- ozone depletion, loss of wilderness areas and of biodiversity'' (38). In this respect, *zoe-oriented dystopia* does not share the same concern with declaring the *irreversible* position in ecological issues in the contemporary era. Instead of crying over what is lost, this dissertation suggests Haraway's proposition of *chthulucene* to stay away from the rhetoric of 'the end of the world' and to find a way of *staying with the trouble*. In this respect, Atwood's *Oryx and Crake* does not position itself as moaning over what is lost and what cannot be turned back.

The tendency of constructing pessimistic dystopian texts excludes the hopeful, sustainable futures that can be cherished with an affirmative collaborative resistance. It is true that *Oryx and Crake* reveals the link between human and nature is ruptured, yet it still enables a way to deal with this anxiety affirmatively. By extension, the author's undertaking of the ecological crisis in *Oryx and Crake* aligns with Haraway's engagement with *chthulucene*. The reader becomes aware of the hopeful dystopian vision in several instances, one of which is exemplified at the end of the novel when Snowman witnesses the beauty of nature, although the reality turns out to be a dystopian imagination. Snowman praises the picturesque nature:

> On the eastern horizon there's a greyish haze, lit now with a rosy, deadly glow. Strange how that colour still seems tender. He gazes at it with rapture; there is no other word for it. *Rapture*. The heart seized, carried away, as if by some large bird of prey. After everything that's happened, how can the world still be so beautiful? Because it is. (*OC* 429, emphasis in the original)

Therefore, Snowman's clinging to nature's beauty signifies another alternative unlike the usual pessimistic dystopian closure in *bios-oriented dystopian* novels.

Atwood is aware of the human's hubris in the pre-apocalypse narrative and problematizes the effect of the human on earth but does not centre her narrative around the anthropos. The anthropocentric narrative turns out to be a false ideal in the end since the text undermines this human-centric position by laying bare the need

for a collective resistance that is conscious of the non-human agency. In this line of thinking, her construction of advanced capitalism's exploitation of nature and then undermining it in post-apocalypse signifies the author's constructing a human centred narrative world and then collapsing this advanced capitalist system together with everything in it. Accordingly, Snowman's appreciating the picturesque nature and his migration together with the Children of Crake to find a suitable place for them demonstrates the text's coming closer to Haraway regarding the problematization of anthropocentrism and her proposition of *chthulecene*. The human is no longer acknowledged as the only constituent that defines the fate of all. On the contrary, the human now learns projecting collective affirmative resistance rooted in the convergence of human and non-human that enables the possibilities of multiplicity. As a result of this convergence, the novel foregrounds a *naturalcultural* relationality.

Zoe-oriented dystopia becomes a site of literalization and a space of signification for Haraway's category of *naturecultures* by acknowledging the right to live on an equal scale for both human and non-human. In *zoe-oriented dystopia*, human and non-human establish new bonds with each other, as Braidotti underlines with her emphasis on nature-culture continuum. From this perspective, with the employment of the post-apocalypse narrative in *Oryx and Crake,* the author offers a new beginning in pre-modernity. In this respect, going back to pre-modernity gains importance if we take modernity as the time that establishes the dual logic in Western epistemology. Therefore, going back to pre-modernity enables the author to undo the categories of modernity and welcome multiplicity.

Atwood's negating signposts of hierarchical thinking by laying bare the inter-relatedness of human and nature is foregrounded in outcomes the catastrophe on earth resulting annihilation of the humanity. Atwood's engagement with *intra-acting* nature and culture lays bare her attachment to a non-anthropocentric position in her novel. This attitude requires destabilizing human by merging them with non-human counterparts. In this line of thinking, the author gets closer to the reader's reality. *Zoe-oriented dystopia* tends to be foregrounded on the present instead of a future orientation which has been specified in the previous part. In this line of thinking, *Oryx and Crake* wrestles with the environment as nearing its destruction caused by anthropocentric deeds. In a similar vein, in the twenty first century, it will not be far-

fetched to predict the possible outcomes of anthropocentric actions. Therefore, the author's fabricating the dystopian pattern on the grounds of an ecological crisis signifies the text's situating itself on the remnants of today, instead of ruminating about a far distant dystopian possibility.

Atwood depicts the society's urge for consumption in the pre-apocalypse, yet in the post-apocalypse, the reader can mark the difference in society's attitude towards consumption. On the shift that is visible in the environment as a result of late capitalism, Will Steffen, Jacques Grinevald, Paul Crutzen, and John McNeill also declare that the environmental change "could eventually lead to a 'crisis in the biosphere" ("The Anthropocene: conceptual and historical perspectives" 843). Therefore, the ecological concerns in Atwood's *Oryx and Crake* are not prophetic visions of tomorrow. Instead, they constitute the reality of the twenty-first century's reader. In this line of thinking, Crispin Tickell, in his essay entitled "Societal Responses to the Anthropocene" (2011), expresses:

> First we need to confront the effects of our own proliferation in all its aspects; next to look again at a lot of economics and replace consumerism as a goal; then to work out new ways of generating energy; to manage and adapt to what is in effect climate destabilization; to give higher priority to conservation of the natural world; and last to create the necessary institutional means of coping with global problems in a world in which society is more joined together than ever before. (927)

Tickell's stressing how it will be possible to go over the consumerist culture by offering a society that is aware of its enmeshment with each other is a key feature the novel also offers in the post-apocalypse. That intention of the author's falsifying the idea of erasing the humanity on earth to save it brings with itself a realization of the human as *intra-acting* with the non-human others. This acknowledgement enables non-human's coming to the fore by acknowledging their rights to live on an equal level with the human. The author's attitude towards environmental matters does not reflect a moan over global problems. On the contrary, these troubles enable creating new bonds with non-human. The tendency to recognize non-human life force marks the paradigm change in the twenty-first-century response to dystopia.

Oryx and Crake does not construct its whole dystopian pattern mainly on an ecological crisis, as Crake designates a pill that annihilates humanity by causing a global pandemic. The novel primarily dwells on the catastrophic results of the manipulation of the animal. Yet, the author does not hesitate to lay bare the

overtones of ecological destruction together with biotechnological advancements. Before the apocalyptic global pandemic, Jimmy witnesses the traces of change in the environment when he watches the news. He learns there are "more plagues, more famines, more floods, more insect or microbe or small-mammal outbreaks, more droughts, more chickenshit boy-soldier wars in distant countries" (*OC* 298). As it is clear, the emphasis on the rising ecological crisis consolidates how things in nature change. When Snowman remembers his memories about his graduation ceremony from high school, he also mentions how the seasons have changed recently by stating: "The ceremony used to take place in June; the weather then used to be sunny and moderate. But June was now the wet season all the way up the east coast, and you couldn't have held an outdoor event then, what with the thunderstorms" (*OC* 203). As it is clear, extreme weather conditions become the reality of the inhabitants of the narrative world.

The novel makes it explicit that some parts of the earth become uninhabitable, sea levels rise because of the increase in temperatures, productive lands that have been used for agricultural purposes turn into deserts due to the climate crisis. In this respect, it should be underlined that *zoe-oriented dystopia* gives voice to nature as a category, but it also foregrounds how they are entangled with each other. As it is clear, climate change affects the graduation dates, results in a change in the places that humans can live and decreases the lands that can be used for agricultural purposes. These instances should be taken as signposts of the *intra-active* bonding between the human and the non-human, as these outcomes also impact living and non-living entities. On the entanglement between human and nature, Stacy Alaimo, as a remarkable critic in environmental humanities, emphasizes the impossibility of drawing strict lines between them: "Environmental illness epitomizes that humans are inseparable from their environment- there is no safe place, no possibility of transcending from the nature that is wracked with poison'' ("Discomfort" 290-91). Based on this, *zoe-oriented dystopia* succeeds in establishing this link between human and nature, which was not there in *bios-oriented dystopias* of the previous century. In this line of thinking, *Oryx and Crake*'s exemplifying the outcomes of ecological crisis should not only be taken as a warning directed towards the future, but it presents the reality of a possible twenty-first-century reader. These instances in the text also exemplify the fact that agency is not

something specific to humanity; on the contrary non-human also has their agency which works on the human dimension.

On non-human agency, Serenella Iovino and Serpil Oppermann claim that the non-human goes beyond having agency by creating their own stories as they have the ability of telling their own stories with their category of *storied matter* ("Material Ecocriticism" 82). *Storied matter* underlines the *intra-active* relations of the human and the non-human by foregrounding that narrativity is not limited to narrative texts. In this vein, the unusual climactic instances in the text can be thought of together with matter's agency to narrate their own stories. The climate change starts in pre-apocalypse as the narrator states that "nobody used [outdoor-barbecue fireplaces] very much once it got so warm and began to rain every afternoon'' (*OC* 193). Also, the reader witnesses the seasons' change as: "June was now the wet season all the way up the east coast, and you couldn't have held an outdoor event then, what with the thunderstorms. Even early February was pushing it: they'd ducked a twister by only one day" (*OC* 203). These thunderstorms continue to haunt Snowman in the post-apocalypse since the narrator refers to the existence of "the daily thunderstorm'' when he tries to reach Paradice Dome to get some food for his storage (*OC* 333). Therefore, the author signposts the enmeshment of matter and text discursively all through the narrative. The text also demystifies how these ecological issues affect highly segregated society in the pre-apocalypse to a different degree from each other. The strict division between the Compounds and pleeblands illustrates how environmental ruination has a differential impact on separate segments of the society.

Oryx and Crake's depiction of environmental pollution pays attention to the highly segregated society in accordance with their socio-economic power. The narrative lays bare the way the pleeblands experience the ecological contamination: "The city was a chaos, filled with people and cars and noise and bad smells and a language that was hard to understand" (*OC* 148). The chaotic atmosphere in the pleeblands makes itself observable when Jimmy and Crake go to pleeblands. They have to protect themselves from the environmental pollution: "Crake had nose cones…the latest model, not just to filter microbes but also to skim out particulate. The air was worse in the pleeblands, he said. More junk blowing in the wind, fewer whirlpool purifying towers dotted around" (*OC* 338). Whereas those living in the

Compounds do not have these nose cones, they only use them on their visits to pleeblands.

The environmental concern that is a bigger problem in the pleeblands reveals two wrong sides of anthropocentric practices: Firstly, the environmental exploitation by man turns it into a desolate land by depriving it of its fruitful condition. It is the direct result of the human action on earth, showing that the economically less powerful segment of the society can be victimized to save the privileged people in the Compounds. Yet, they are not aware that there is no chance of survival for them unless it cherishes a collective resistance. Secondly, the anthropocentric vision does not only discriminate against the non-human, as it also distances itself from the human by classifying them according to their position. Therefore, the text has a double-coded engagement with the environmental disorder by laying bare how the anthropos leaves behind more than he takes with themselves. The human-centric practices of late capitalism do not only discriminate against the non-human since some humans are more equal than the others in the text, as exemplified by the ones living in the Compounds. All through the novel, the author problematizes the capitalist interests working for the sake of a small community. In a similar fashion to the author's construction of previous boundaries, this boundary between these economically powerful and weak parts of the societies is also negated in the post-apocalypse due to global pandemic.

The pre-apocalypse narration of *Oryx and Crake* foregrounds how the novel problematizes capitalist interests, which depend on exploiting from any kind of source with the purpose of prosperity. Yet, in the post-apocalypse these capitalistic systems collapse, and survivors form a new way of survival on earth together with the non-human. Therefore, the author's fabricating an anthropocentric vision in the pre-apocalypse by underlining the drastic results visible in environmental pollution lays bare the text's critical engagement with *chthulucene* as it signals: "Loss is real and ongoing. Mourning is required'' in several instances (Haraway "Capitalocene and Chthulucene" *Posthuman Glossary* 80). However, with the apocalypse, the text can distance itself from this pessimist air. In explicitly manifesting how the environmental devastation affects the human, the text goes beyond dual logic and offers enmeshment as *naturecultures* which situates itself on an affirmative perspective based on the interconnectedness of all life on the planet. The

amalgamation of previously separated categories underlining the inability to separate them works well in the non-human representation of the novel.

3.2.3. *Kinship* of the Human and the Non-Human beyond Reproduction

In *zoe-oriented dystopia*, the author deconstructs the anthropocentric view of placing the human at the centre as the saviour of the humanity on the planet. Unlike *anxiety-oriented dystopia*, it is possible to see the non-human not as an enemy nor as to the cause of the apocalypse in the narrative. The negation of the human as the saviour narrative enables a critical posthumanist position in the contemporary dystopian novel. It is of utmost importance to have an amalgamation of the human and the non-human by foregrounding their *intra-active* bonding with each other. In this respect, the *zoe-oriented dystopia* underlines the survival theme becoming possible with the help of the human and the non-human sharing the agency on a collaborative level as a sign of a non-hierarchical manner.

Oryx and Crake as a contemporary dystopian novel echoes both the construction of an anthropocentric perspective towards the non-human and the collapse of that perspective together with the apocalypse. In *zoe-oriented dystopia*, the author's tendency to go back to pre-modernity establishes itself as a way of negating the ills of the advanced capitalist system, which works as a healing process for both the human and the non-human participants of the narrative world. The commodification of life value by placing the human as the superior one in the system is problematic. Atwood reveals the problematic side of this acknowledgement within the text. *Oryx and Crake* at first reflects the non-human as a tool of commodification within a *zoo-proletariat*[24] system of advanced capitalism in pre-apocalypse, and then in the post-apocalypse, it also offers a going back to pre-modernity by erasing the profit-driven system that violently exploits the non-human. Thus, in post-modernity, the text foregrounds a *zoe-centred egalitarianism* made possible with the erasure of assumed binaries of Cartesian logic. In this line of thinking, this study dwells on the representation of non-human, and their *intra-active* relationship with the human, which forms a kinship between the human and the non-human in the following

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[24] The category of *zoo-proletariat* is coined by Braidotti in her book *The Posthuman* to underline "since antiquity, animals have constituted a sort of *zoo-proletariat*, in a species hierarchy run by humans. They have been exploited for hard labour, as natural slaves and logistical supports for humans prior to and throughout the mechanical age" (70). Thus, she underlines how animals have been commodified within the capitalist system as a result of which they constitute one of the most significant working classes of the capitalist system.

subsection. With this aim, I will provide examples from the hybrid animals of the text and the Crakers (or Children of Crake) that are created as an alternative to humanity by Crake.

Oryx and Crake problematizes what it means to be human and non-human, as the text resists the limitations put forth by the logocentric tenets of Humanism. The author creates a wide range of hybrid creatures such as pigoons (pigs bred to grow human tissue organs), rakunks (mixtures of racoons and skunks), wolvogs (that have the appearance of dogs and the savageness of wolves) and Crakers (a genetically modified group of people who are gentle, obedient, religion-free, and have reproduction sexuality). The advanced capitalist system in the pre-apocalypse part of the text demonstrates the commodification of *any life* on earth (emphasis mine). In contemporary dystopian novels, as explained before, there is a tendency to draw attention to how advanced capitalism works through by commodifying life itself commodification. In this respect, *Oryx and Crake* displays the way the scientists create hybrid species to make more profit. While creating new species with economic concerns, they blur the lines separating species from each other. Here, science becomes another locus that advanced capitalism can penetrate . The author exemplifies how science is turned into a mere tool in the hands of capitalism by revealing the scientists' creating new diseases to make more profit and end ill people's lives when they run out of money.

Advanced capitalism's interest in science and creating new illnesses function as a signpost of reflecting how politics of life comes forward in contemporary dystopia. On this issue, Crake explains how new diseases will provide benefit for the corporations: "So you'd need more sick people. Or else- and it might be the same thing- more diseases. New and different ones. Right?'' Jimmy asks: "But don't they keep discovering new diseases?'' and on this, Crake answers: "Not discovering. They are *creating* them'' (*OC* 247, emphasis in the original). As it is clear, creating new diseases to make more profit becomes the primary motivation of science. Crake states that in an advanced capitalist system, to gain most of the profit, "the patient should either get well or die just before all of his or her money runs out'' (*OC* 248). Crake's father dies only after he realizes the corporations creating new diseases to keep the money flow stable, and as a result of this, he is killed by them. On this issue, Sarah Appleton remarks in her essay entitled "Corp(Se)ocracy: Marketing in

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Margaret Atwood's *Oryx and Crake* and *The Year of the Flood*" (2011): "Instead of relying on supply and demand, the corporations have created artificial demands and promoted engineered dependencies. Manufactured diseases necessitate manufactured cures; body enhancements need to be maintained with age'' (71). These engineered diseases and cures strengthen the oppressive mechanism of these corporations, which gain more power as they become more prosperous. Yet, the disease poses challenge strict boundaries set by the acknowledgement of modernity. The scientists explain their source of motivation as a fun activity on creating new species, since "it made you feel like God'' from their perspective (*OC* 57). While enjoying creating a life form, the scientists also enable advanced capitalism's commodifying life in various respects as they make use of genetically engineered animals and humanoids. Due to the *intra-active* relationship between human and non-human, the strict division created in pre-apocalypse is undone in post-apocalypse by erasing the profit-driven capitalist systems of trans-national corporations.

Under the profit-driven system of corporations, the novel in pre-apocalypse uses genetically engineered animals in line with the anthropocentric perspective. In the pre-apocalypse, the animal as a category works for the betterment of the human and is valuable only until they enable more profit to the corporations. Therefore, the author establishes a negative link between human and non-human by placing human at the center as a signpost of a species supremacist ideology. The commodification of life value by placing the human as the superior one in the system is problematic, and the author uncovers the problematic side of this acknowledgement within the text. Her presenting this discriminative attitude of anthropocentric capitalism echoes what Rosi Braidotti criticizes in her book *The Posthuman*: "Contemporary capitalism is '*bio-political*' in that it aims at controlling all that lives'' (95, emphasis mine). From this perspective, it should be underlined that Atwood's critical engagement with the issue of *bio-capitalism* and her negating the negative links between human and animal by presenting an apocalypse that affects all that lives to the same degree is what underlines her text's status as *zoe-oriented dystopia*. In this respect, *Oryx and Crake* aligns well with *zoe-oriented dystopia* in which the author tends to lay bare the politics of life by engaging with it critically. *Oryx and Crake* seeks ways of blurring and subverting the lines of Enlightenment ideology not only with the post-

apocalypse, but also with the employment of illness which is a threat for the border of the body that seem to separate it from outside dangers.

Oryx and Crake presents infected animals together with infected human beings. Therefore, the healthy body of both human and animal is a telling point compared to the infected ones. Jimmy's parents explain what an illness is when Jimmy sees the burning animals. When Jimmy as a child sees the animals burning publicly, he feels sorry for them and blames himself as he has done nothing to save them from the fire. When he asks why they have burned these animals, his father answers by saying: "They had to be burned to keep *it* from spreading'' (*OC* 22, emphasis mine). As a result of Jimmy's more questions about 'it', his mother explains that it is a disease and gives a detailed answer: "A disease, she said, was invisible because it was so small. It could fly through the air or hide in the water…A disease got into you and changed things inside you. It rearranged you, cell by cell, and that made the cells sick'' (*OC* 22-3). The emphasis on the invisible feature of disease which infiltrates into cells lays bare the porous constitution of the human and the non-human body. In this respect, the novel underlines a common trait of human and animal, but with a difference: when animals get sick, they are burned. Yet, the human beings continue to work as a tool in advanced capitalist system until they are no longer able to provide benefit for them. In this respect, the author's engagement with the theme of illness functions as a challenge to the limitations of impenetrable body.

The invisible and uncontrollable disease flying through the air stresses the inability to control *it* by the human. The illness poses a threat to the healthy body by underlining its porosity, the inability to separate the human from the non-human. This idea of underlining the enmeshment of the human and the non-human foregrounds their *intra-active* relationship. Jimmy's mother's detailed answer on how a disease penetrates into a human's body resonates well with Tuana's category of *viscous porosity* ("Viscous Porosity: Witnessing Katrina" 199). The body reforms itself after its encounter with the illness. Therefore, the novel underlines the non-human life force at work, stresses human's inability to control it. In this way, the non-human life force makes themselves heard in a non-linguistic manner. The scientists' paying particular attention to the genetically engineered animals does not only make itself visible in the diseased animals' burning publicly. The author also

offers many other examples of genetically engineered animals serving the profit-driven system of advanced capitalism.

The pigoon project can be taken as a telling example which can be explained as pigs that have human organs and human brain tissue. At first, pigoon is created to provide organs for humanity. The novel points out the agenda behind creating a species as pigoon:

> The goal of the pigoon project was to grow an assortment of foolproof human-tissue organs in a transgenic knockout pig host- organs that would transplant smoothly and avoid rejection but would also be able to fend off attacks by opportunistic microbes and viruses, of which there were more strains every year. A rapid-maturity gene was spliced in so the pigoon kidneys and livers and hearts would be ready sooner, and now they were perfecting a pigoon that could grow five or six kidneys at a time. Such a host animal could be reaped of its extra kidneys; then, rather than being destroyed, it could keep on living and grow more organs, much as a lobster could grow another claw to replace a missing one. That would be less wasteful, as it took a lot of food and care to grow a pigoon. A great deal of investment money had gone into OrganInc Farms. (*OC* 25).

The human-animal hybrid pigoon stands against the hierarchies. Therefore, it is posthuman in all its aspects as it collapses dualism and destabilizes the human/ animal boundaries. It is plain that these human-animal hybrid creatures constitute a middle ground that cannot be defined in Enlightenment ideology.

Oryx and Crake exemplifies the blurred boundaries between human/ animal by unveiling how advanced capitalism makes use of pigoon in the food industry. They use the spare parts of the pigoons as pie, pancake or popcorn. Jimmy is unwilling about eating them as: "He was confused about who should be allowed to eat what. He didn't want to eat a pigoon, because he thought of the pigoons as creatures much like himself" (*OC* 27). He gets difficulty in eating the animal if it is something like him, so what divides the animal from the human is subverted by these hybrid creatures. Pigoons have the human tissue in themselves since the human neocortex is grown in a pigoon, as a result of which the human can have their body parts regrown in the body of a pigoon. This situation ends in blurring the hierarchies since the pigoon now hosts the human tissue. Thus, these hybrid creatures cannot be pigeonholed within the logic of 'either… or', conversely, the new world order requires a posthumanist agenda that is based on 'both… and'.

The pigoon project, in a similar vein to other genetically engineered animal projects, goes beyond the destabilization of human/animal boundaries by offering a critical engagement of animals as disposable bodies. On this issue, Rosi Braidotti states: "In advanced capitalism, animals of all categories and species have been turned into tradable disposable bodies, inscribed in a global market of post-anthropocentric exploitation… This creates a negative bonding between humans and animals'' (*The Posthuman* 70). Braidotti's underlining human-centric actions leading to exploiting animals in different manners displays posthumanism's acknowledgement of the sorrows visible in the current era. Therefore, posthumanism does not try to offer a solution to negate all these human-centric actions, and it does not disregard the pain due to the negative bonding between the human and the animal.

Posthumanist agenda offers to establish new alternatives by decentring the human from the exploitative, profit-driven system. In this respect, Atwood's *Oryx and Crake* aligns well with the critical posthumanist agenda by both presenting animals as disposable bodies within the market economy of advanced capitalism (as it does not reject the pain) and negating the negative bond between them by offering the apocalypse as a chance to start anew (apocalypse enables to start from a different path). *Oryx and Crake* presents apocalypse as an opportunity to destabilize the degrading connection between human and non-human since in post-apocalypse, the non-human is no more caught in the spinning machine of the advanced capitalism that was once governed in the direction of human interests.

Post-apocalypse works as regulating the relationality of human and non-human in a different manner, as the old rules of the world are no longer valid. In post-apocalypse, life on earth is not a reduced to the status of wasteland. The way the earth turns into a wasteland in pre-apocalypse is laid bare in reference to ecological concerns in the previous subsection. Still, it would be suitable to remember the climate change and the air pollution visible in the text before humanity nears their extinction. Yet, in post-apocalypse, Snowman does not mention the environmental crisis, and instead he depicts the transformation that he sees in these hybrid animals, which cling on to life and find a way to survive. In this respect, Snowman mentions pigoons' evolving in time after the apocalypse, which becomes evident when Snowman sees them having a white tusk even though they are not supposed to have

tusks. He states: "pigoons were supposed to be tusk-free, but maybe they were reverting to type now they'd gone feral, a fast forward process considering their rapid-maturity genes'' (*OC* 43). The author foregrounds the non-human's having their agency in post-apocalypse as they evolve now, which is not in control of the scientists that created them anymore.

In post-apocalypse, the relationship between human and animal is not regulated within the dialectics of old dualisms. On this issue, Rosi Braidotti also foregrounds the transition from *zoo-proletariat* towards *zoe-egalitarianism* by stating: "The posthuman in the sense of post-anthropocentrism displaces dialectical scheme of opposition, replacing well-established dualisms with the recognition of deep *zoe-egalitarianism* between humans and animals. The vitality of their bond is based on sharing this planet, territory or environment that is no longer so hierarchical, nor self-evident'' (*The Posthuman* 71, italics mine). *Oryx and Crake* visualizes this passage from a harsh capitalist system towards a more posthumanist ethical appreciation in diverse manners. The post-apocalyptic part of the narrative establishes a kind of egalitarian system that is not based on establishing a hierarchical order. In contrast, human and non-human share the remains of this planet in an *intra-active* manner on a *flat ontology* in Bruno Latour's sense of the term. As a result, the text offers *zoe-egalitarianism* of affirmative bonding between human and non-human.

Snowman's relationship with the animals before and after the apocalypse can be a good example in unveiling the transformation in human and non-human relationality. In the pre-apocalypse part, Jimmy feels sad when he sees the pigoons in a secret lab when he visits his father. In the post-apocalypse part, he becomes threatened with their attack on him when he goes on an expedition to find some food to Paradice dome. He gets trapped in a house by these pigoons, and thinks: "It's as if they had planned it, between the two groups: as if they've known him for some time that he was in the gatehouse and have been waiting for him to come out, far enough out so they can surround him… They were always escape artists, the pigoons: if they'd fingers they'd have ruled the world'' which shows the evolution of these pigoons and his helpless status before them (*OC* 314). Pigoons' taking control of their actions lays bare non-human agency that is not manipulated by human anymore. Yet, it should be underlined that the pigoon and the human relationship

should not be approached within a dialectical scheme by placing the pigoons as the higher leg of this binarism in the post-apocalypse, as it would establish a reversed binary logic. Instead of creating new forms of hierarchies on earth, the text collapses these old dualisms by providing an affirmative *zoe-egalitarian* way of living together. In this regard, critical posthumanist attitude requires constructing a non-hierarchical way of living valid for both the naturally born and the culturally produced forms of life by acknowledging their agentic powers.

The text is indicative of non-human agentic powers and it destabilizes the traditional acknowledgement of agency as a prerogative of the human in several instances. In one of these instances, Crake makes a comparison between human and animal by underlining animal's capability in adapting themselves easily to the environment they exist. He claims that humanity has taken this adapting ability from animals: "*Think of an adaptation, and some animal somewhere will have thought of it first*'' (*OC* 194 emphasis in the original). After learning Crake's thoughts on adaptions, it is not difficult to guess his strategy in creating Crakers since he models Crakers by getting inspiration from non-human entities. Crake intends to eliminate humanity to better the world so that the human will no longer be able to harm the earth. He comments on the extinction of the whole humanity on earth by saying that: "All it takes… is the elimination of one generation. One generation of anything… Break the link in time between one generation and the next, and it's game over forever'' (*OC* 223). His plan to destroy humanity is foreshadowed in his comment on how to eliminate the world from the human centric deeds. This idea of ameliorating the earth because of the elimination of humanity is problematic in itself since it falls into the same trap of placing the human at the centre of the universe even if it aims to enhance nature by sweeping away the wrongdoings of the anthropos. Thus, the text offers creating inter-related forms of living by creating a new animal-human hybrid species.

The author underlines the close inter-relationship between human (which is no longer represented as the white, male, heterosexual European figure) and animal. As a result of this endeavour, it is possible to see an amalgamation of the human and the animal in Crakers or the Children of Crake. Crake explains that they "had to alter ordinary human embryos'' (*OC*356), and he also combines them with animal features as a result of which they constitute a new species. While altering human

embryos, Crake also negates some unwanted features of the humanity such as erasing the hierarchy because "they lacked the neural complexes that would have created it'' (*OC* 358). Moreover, he solves the eating habit by programming them in such a way that they eat leaves, grass and they can recycle their own excrement. On their reproductive abilities, the text informs the reader:

> Since it's only the blue tissue and the pheromones released by it that stimulate the males, there's no more unrequited love these days, no more thwarted lust; no more shadow between the desire and the act. Courtship begins at the first whiff, and the first faint blush of azure, with the males presenting flowers to the females- just as male penguins present round stones, said Crake, or as the silverfish presents a sperm packet. (*OC* 194).

After the female's abdomen reaches its deepest blue, the males go together with her, and the woman becomes pregnant as a result of which the blue colour dies away. In this way, Crake intends to erase the father-son tie by making it impossible to understand who the father is as he disapproves the despair due to mismatching. Hence, he finds the solution for negating sexual torment: "As a species, we're pathetic in that way: imperfectly monogamous. If we could only pair-bond for life, like gibbons, or else opt for total guilt-free promiscuity, there'd be no more sexual torment. Better plan- make it cyclical and also inevitable, as in the other mammals. You'd never want someone you couldn't have'' (*OC* 195). Their coming together at regular intervals by rejecting monogamous relationship brings with itself the elimination of family trees, marriages and divorces.

Crake cogitates a brand-new species by eliminating the patterns that he labels as troublesome in humanity. They all embody physical perfection and possess several skin colours. On their perfection, it is narrated: "Each is sound of tooth, smooth of skin. No ripples of fat around waists, no bulges, no dimpled orange-skin cellulite on their thighs. No body hair, no bushiness. They look like retouched fashion photos, or ads for a high-priced workout program'' (*OC* 100). Crake designs them with a UV resistant skin and with the ability to survive in harsh climactic conditions by being able to digest raw material. Moreover, Crakers urinate to sign their territory as a protection against the dangers. On this issue, Snowman recounts Crake, who "allotted the special piss to men only; he said they'd need something important to do, something that didn't involve childbearing, so they wouldn't feel left out. Woodworking, hunting, high finance, war, and golf would no longer be

options, he'd joked'' (*OC* 155). As it becomes obvious, men are given the ability to secure their living place to give solace to them, which again underlines the position of woman not as a powerless object in patriarchal narratives.

Crake tries to exclude artistic reproductive abilities from Crakers' practices since according to him, art leads to symbolic thinking, and this kind of thinking usually ends in fighting. He reflects this point: "Watch out for art, Crake used to say. As soon as they start doing art, we're in deep trouble. Symbolic thinking of any kind would signal downfall, in Crake's view. Next, they'd be inventing idols, and funerals, and grave goods, and the afterlife, and sin, and Linear B, and kings, and then slavery and war'' (*OC* 419-420, emphasis in the original). Crake constructs a relationship between symbolic thinking and establishing a belief system, yet his efforts to eliminate them seem to be futile when Crakers start drawing a picture of Snowman in his absence to help them and pass on their voices to him.

Crakers constitute posthumanist subjects emerging similarly to Dolly, the sheep that also underlines human/animal *intra-action*. Braidotti's concern on Dolly resonates well the Crakers of *Oryx and Crake*. She states: "Dolly has become delinked from reproduction and hence divorced from the descent. Dolly is no daughter of any member of her/its old species- simultaneously orphan and mother of her/itself. First of a new gender, she/it is also beyond the gender dichotomies of the patriarchal kinship system'' (*The Posthuman* 74). In this respect, Dolly constitutes a cyborg-like figure by being the first of a new species and thus having no origin, existing beyond reproduction. The cyborg figure holds a significant place in posthumanist debates which is elucidated by Donna Haraway as "a cybernetic organism, a hybrid of machine and organism'' (*Simians, Cyborgs* 149). This cyborg creature collapses the boundaries between the human and the non-human by underlining a kinship between them. Similarly, Crakers shatter the teleological logic by being neither animal nor fully a human being and can be taken as "the icon of posthuman condition'' to borrow Braidotti's terminology (*The Posthuman* 74).

The negative bond between the human and the animal does not find itself a place to construct a hybrid species as Crakers. By bringing various features of them together, Atwood foregrounds the specificity of animals and links them with the human by constituting "symbiotic relation that hybridizes and alters the 'nature' of each one and foregrounds the middle grounds of their interaction'' in Braidotti's

words (*The Posthuman* 79). This kind of relationship is grounded in a non-hierarchical manner that forms kinship relations between human and non-human. Haraway defines kinship between the human and the non-human based on non-blood relation, and this relationality gives way to "oddkin'' instead of "godkin'' ("Making Oddkin: Story Telling for Earthly Survival''). By rejecting the kinship relations that come together with Western epistemology, Haraway offers a non-filial bonding of multi-species. In this respect, the Crakers and Snowman create a bonding that gives way to multispecies kinship in the way that Haraway proposes in her *Staying with the Trouble* (162). This category of kinship offers an onto-epistemological approach. By forming affirmative bonds, the human can *become with* the non-human, which enables new ethics based on *response-ability* in Barad's words. This acknowledgement of living together requires a non-productive regime which becomes explicit in the novel. Snowman's leading the Crakers to find a new shelter to live together consolidates their *intra-active kinship*, which undermines inherited dualisms of Humanist ideology. Snowman finds a way to become with the Crakers in those troubled times by forming new relations with them. Snowman's strategies of *staying with the trouble* require dis-identifying himself from his autonomous self and holding on to his memories that work affirmatively.

3.2.4. Affirmative Nostalgia leading to Staying with the Trouble in Oryx and Crake

Zoe-oriented dystopia poses a challenge to linearity by presenting a non-linear frame. Therefore, in *Oryx and Crake,* it is not a surprise for the reader to encounter Snowman's recounting his memories while struggling to survive as the lonely human survivor. However, these memories enable him to form an affirmative relationality with the past by acknowledging his current situation. In this respect, this subsection aims to foreground Snowman's bonding with his memories that pave the way for *staying with the trouble* of the global pandemic. These memories subvert linearity and causality by posing a challenge to Humanist ideology. Thus, the non-linear frame of narrative establishes the text's posthumanist agenda as an example of the *zoe-oriented dystopia*.

Non-linearity holds a significant place to overcome the linear causality of Cartesian ideology from a critical posthumanist perspective. In line with this, Braidotti defines her critical posthumanist position by foregrounding its resistance

against the linear frame as she underlines: "Linearity is the dominant time of *Chronos*, as opposed to the dynamic and more cyclical time of becoming" (*The Posthuman* 165). Braidotti draws a cartography of her critical posthumanist agenda by positioning it in contrast to linear logic since linearity proposes a progressive perception of time that constantly moves forward by dividing time into separate categories such as the past, the present and the future. The idea of dividing time into separate categories requires a hierarchy that opposes critical posthumanist ideology's non-hierarchical manner. Braidotti proposes non-linearity as "zigzagging" by problematizing the role of memory which "works in terms of nomadic transpositions, that is to say as creative and highly generative inter-connections which mix and match, mingle and multiply the possibilities of expansion and relations among different units or entities" (*The Posthuman* 167). Therefore, non-linear memory that zigzags can subvert the Cartesian ideology by dis-identifying from the familiar bonds of the subject.

The posthuman subject can de-familiarize oneself from the boundaries of Humanist discourse. Braidotti explains this dis-identification process as "the loss of cherished habits of thought and representation" which will be aware of embracing the difficulty in an affirmative manner. Therefore, the non-linear frame of time is embedded in affirmative memory, which enables the posthuman subject to disengage oneself from the dominant discourse of the linearity by mixing and matching some bits and pieces of the past to help to cherish the predicament of the present. In this way, the posthuman subject will find a way to cling on to the uncertainty of the present. In this respect, affirmative memory does not underestimate the difficulty of eradicating links with the past by embracing the *kinship* in a multi-species universe.

In *Oryx and Crake,* Snowman embraces being the only survivor on earth until the end when he learns that there are some other human survivors. Thus, he delinks himself from the old institutions by also dis-engaging from Humanist ideology's assumptions. After he leaves the Paradice Dome together with the Crakers, he starts living on the tree, forgets all his past habits of life by replacing them with a new set of 'unfamiliar' rules such as being more careful about the genetically engineered animals, trying to find some food for his storage, and keeping only what he really needs. As is apparent, these new rules demonstrate Snowman's achieving the de-familiarization that Braidotti proposes for a posthumanist subject to emerge as

Snowman can "disengage [himself] from the dominant normative vision of the self he or she had become accustomed to, to evolve towards a post-human frame of reference", to cite Braidotti.

The reader encounters Snowman's attempts to hail the past and make peace with the present situation all through the text. In one instance, he goes to Paradice Dome to find some food in his storage as he runs out of food. In one of the houses he enters: "Hello' he calls. 'Anybody home?' He can't help it: any house speaks to him of potential inhabitants" (*OC* 268). Moreover, he sneaks into these houses quietly as if he fears the inhabitants might hear him. Even though he is well aware of the fact that there is no one around, he still cannot help his feeling of being a possible thief in an unfamiliar house. How Snowman dis-engages from his past self is given clearly when the narrator expresses that Snowman "can't resist the mirrors in the places he breaks into, he sneaks a peek at himself every chance he has. Increasingly, it is a shock. A stranger stares back at him…He looks twenty years older than he is" (*OC* 271). He becomes a stranger to himself in the middle of these troubled times during which the memories of past keep haunting him. When he enters one of the houses, he thinks that he hears his mother's voice. When he has difficulty facing these memories, he hears some old voices telling him to endure the challenge. In one of these examples, he hears a voice stating: "a great man must rise to meet the challenges in his life' says a voice. Who is it this time?'' (*OC* 279). These ideals of the old ways of living do not work within the reality of Snowman in post-apocalypse as the lonely human survivor.

Snowman also clings on to old words in such a manner that he remembers some irrelevant words in unconnected situations. Throughout the end, he cannot find any relief in these ancient words, he cannot hold on to them, which underlines the inability to find a centre to cling to. To express his discomfort by not being able to find any solace in words, the narrator states: "But there was no longer any comfort in the words. There was nothing in them. It no longer delighted Jimmy to possess this small collection of letters that other people had forgotten about. It was like having his own baby teeth in a box'' (*OC* 307). By negating the comfort that he finds in words, he rises as a posthuman subject who is aware of the breakdown of the binaries. This dis-identification process does not establish itself without foregrounding the difficulty of breaking the links with his past life.

However, Snowman's memories of his past life has a regenerative force to *stay with the trouble* for the posthuman subject. That is why this dissertation acknowledges these memories as *affirmative nostalgia*, which constitutes the entanglements of the present with the past and the future. Hence, this kind of nostalgia underlines the inseparability of them from each other. *Affirmative nostalgia,* as a category that I propose in this study, does not underestimate the hardship of breaking links with the past by presenting a utopian alternative; on the contrary it portrays the difficulty of leaving the dictums of Humanist ideology, but it also offers a new way of reconnecting past, present and future. On manifesting the difficulty of dis-identification for Snowman, the narrator states: "Every habit he's ever had is still there in his body, lying dormant like flowers in the desert. Given the right conditions, all his addictions would burst into full bloom'' (*OC* 325). This willingness to go back his old habits uncovers the difficulty of collapsing the links of past. Therefore, Atwood consolidates a dialogue between past and present by not rejecting their mutual existence and embracing the possibility of going beyond them.

The apocalyptic event in *Oryx and Crake* results in going back to pre-modernity, which can be taken as a constant attempt to negate the old dualisms of Western epistemology. It offers another possibility that embraces the trouble together with hopeful horizons. Haraway defines her acknowledgement of *staying with the trouble* which falsifies the future-orientation by not acknowledging the present as a preparation for the future anymore. To be more precise, she suggests: "staying with the trouble does not require such a relationship to times called the future. In fact, staying with the trouble requires learning to be truly present, that is a vanishing pivot between awful or edenic pasts and apocalyptic or salvific futures, but as moral critters entwined in myriad unfinished configurations of places, times, matters, meanings'' (*Staying with the Trouble* 1). Haraway proposes finding new ways of survival by being conscious of the trouble of here and now. Human and the non-human have reciprocal interdependence with each other, a mutual bonding resulting from which they have to find collective ways of establishing sustainable futures. To shed light on what she means by *staying with the trouble*, Haraway states: "we require each other in unexpected collaborations and combinations… We become-with each other or not at all'' (*Staying with the Trouble* 4). Here, *becoming-with*

others does not solely refer to the human others, but also includes the non-human others. This acknowledgement offers storytelling as a survival strategy. She underlines the importance of storytelling: "It matters, what kinds of thoughts we think thoughts with … it matters what kinds of stories we tell stories with'' (*Staying with the Trouble* 130). Instead of telling pessimistic dystopian tales of highly segregated worlds that reject porousness in different forms, the contemporary dystopian novel embraces the trouble with affirmative possibilities it might bring.

Tom Moylan as a critic of dystopian fiction, also underlines situating the dystopia on the present in his recent book entitled *Becoming Utopian* (2020). Moylan underlines Haraway's category of *staying with the trouble* by relating it with the significance of the present:

> We cannot afford to indulge in nostalgia for former identities or politics; nor can we afford abstractly to wish that a transformed future will one day arrive at our doorstep. We certainly cannot give up or submit... We must take on the apparently impossible work of achieving the end of capitalist and superpower rule and joining the long march of building those new spaces, creating those new possibilities. (14)

Moylan's acknowledgement of negating the nostalgia resonates well with Jimmy's renaming himself as Snowman in the post-apocalyptic part of the text. The narrator states that when he encounters Crakers, he introduces himself as Snowman. Since "he no longer wanted to be Jimmy and not Thickney: his incarnation as Thickney hadn't worked out well. He needed to forget the past- the distant past, the immediate past, the past in any form. He needed to exist only in the present, without guilt, without expectation as the Crakers did. Perhaps a different name would do that for him'' (*OC* 406-7). The tendency to set aside distant past not to feel any guilt due to the current epidemic Snowman needs to form a new identity for himself. Here, identity does not mean establishing a static, stable form of being. On the contrary, he can shift in accordance with the current events. Thus, he wants to cut his bonds with his past by generating affirmative links with the non-human. While doing this, the author does not construct Snowman as an ideal character with the strength for each possible danger. To be more precise, Snowman is not presented as a saviour of the Children of Crake who require him to find their way in these troubled times. Instead, he is down to earth, and reveals his wounds as a character to the reader. He struggles to deal with the anxiety of his mother's leaving him for long years. Upon his learning

his mother's leaving him, it is stated: "Jimmy had mourned for weeks. No, for months'' (*OC* 70). This mourning changes its shape in the forthcoming years in his tendency to build relationship with wounded women, so that he would be able to cure them. For his inclination towards wounded women, the narrator asserts: "They had a few scars of their own, they were working on healing… He'd draw out of them their stories of hurt, he'd apply himself to them like a poultice'' (*OC* 222). These instances from his life tell the reader that the survivor male figure is not represented as an ideal hero as the saviour of the Children of Crake. *Oryx and Crake* promotes the idea of the human and non-human bonding by excluding the discriminatory features of Humanist ideology.

The novel underpins the collapse of an anthropocentric worldview by cherishing a post-anthropocentric perspective that resonates well with Haraway's *chthulucene*, as it embraces the trouble present, not in a pessimistic fashion. The dissertation situates the novel as a *zoe-oriented dystopia* by laying bare entanglements of the human and the non-human and underlining the impossibility of separating them. The porousness also works at the genre level by blurring the so-called boundaries between utopia and dystopia, which manifests both precarious and exuberant vacillating between hope and despair. In this way, the novel erases the negative bonding between the human and the non-human, and the text offers a going back to pre-modernity as a result of which Snowman witnesses "zero hour'' in the end, as if he wants to his chance to start anew (*OC* 433). The opportunity to start anew enables the text to embrace hopeful horizons by blurring the lines between dystopia and utopia. Therefore, it will not be wrong to claim that *Oryx and Crake* cherishes hybridity on multi-layers, from hybrid characters in the content towards hybrid forms. The agenda of embracing multiplicity is a conscious attempt to highlight affirmative bonds in a multispecies universe.

In conclusion, with an intention of de-linking from old habits, Snowman experiences a new life on his own, as the sole survivor of his species. As in the epigraph of this chapter uncovers, the novel becomes an embodiment of embracing the unknown by being aware of its difficulty. In this respect, Atwood's negating all the other human entities can be taken as an endeavour to collapse the residues of binary logic. In this way, it is now only Snowman that is left on this damaged world and he will find a way to form another form of *naturalcultural* relationship with

Crakers. From this perspective, the novel does not stress a cry over his loss, instead promises a way to begin once again without knowing where to go in as "he is lost in the fog" (*OC* 279). In a similar manner, Jeanette Winterson's *The Stone Gods* depicts how to start again and again in a constant search for a better life by going beyond Snowman's struggle to say alive together with Crakers.

CHAPTER 4

JEANETTE WINTERSON'S THE STONE GODS (2007) AS ZOE-ORIENTED DYSTOPIA

> Life has never been All or
> Nothing- it's All and
> Nothing. Forget the binaries.
> Winterson *The Stone Gods*[25]
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This chapter intends to elucidate Jeanette Winterson's 2007 novel *The Stone Gods* as a precursor of *zoe-oriented dystopia*. To this end, I firstly aim to expand on Winterson's position as an author who transgresses genre boundaries and resists all sorts of classifications. Winterson's stance as an author unveils her tendency to challenge the totalising truth of human-centred discourse. By positing a conscious attitude in blending various genres, she goes beyond traditional genre classification in her novels. With the aim of expanding on her novel *The Stone Gods* as a forerunner of *zoe-oriented dystopia*, I intend to elaborate on the transformation of autocracy from governmental mechanisms towards a seemingly utopian corporate-driven society. In this regard, the novel's laying bare the strictly classified society under the illusion of a utopia will be presented with an emphasis on *zoe*, namely the excluded figures of discriminative agenda. These outsiders' creating a zone of freedom within the chaos will be highlighted by foregrounding the importance of affirmative and collective resistance. Furthermore, I aim to discuss the novel by expanding on *naturecultures* in a post-anthropocentric vision. The novel's negation of strictly separated categories such as culture and nature will be explicated in reference to cyclical environmental devastation. This chapter will also focus on the

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[25] Jeanette Winterson's 2007 novel *The Stone Gods* will be addressed as *SG* to show the citations from the novel hereafter.

non-human who comes forward as digital proletariat by providing human and technology entanglement on a *flat ontology*. Also, the rise of genetic fixing with turning the woman's body into a tradable tool will be problematised in relation to critical posthumanist horizons. Lastly, I also endeavour to foreground non-linearity giving way to *affirmative nostalgia* and genre hybridity in the novel. *Zoe-oriented dystopia*'s inclination towards multi-layered hybridity (both in content and genre level) will be illustrated as a tool for transgressing the idea of purity in many layers.

4.1. Jeanette Winterson as a Dystopian Author

Jeanette Winterson (1959-…) is one of the most impressive and talented authors of contemporary English literature. She skilfully portrays her ability of transcending genre boundaries by blending myth and reality, fact and fiction with each other. It is because of this reason that it is difficult to categorise her novels. Yet, she is against all these classifications which is also pointed out by Sonya Andermahr: "Winterson rejects labels of all kinds- her work is suffused with a sense of political injustice and protest. It is combative, impassioned, speaking up on behalf of history's silent majorities and minorities-women, gay people and the working class- on a range of subjects including capitalism, patriarchy, and war" (*Jeanette Winterson* 16). Evidently, her going beyond classifications and offering a space for the excluded figures of human-centred ideology resonates well with the *zoe-oriented dystopia*. In this respect, Dominic Head underlines her forming fluid identities by stressing her position as "a key figure in shaking up that conventional mind-set, and in advancing more fluid representations of gender, especially through her treatments of lesbianism and androgyny" (99). Thus, Winterson's writing can be positioned as voicing the marginalized figures of *bios-oriented* society by opening a new space of signification. By de-familiarizing the conventional ways of living in a patriarchal system, she enables to see another possible world order in her literary works. This urge of taking the road not taken to create new imaginary worlds that are not away from the present reality works well within the contemporary dystopian novel. *Zoe-oriented dystopia* portrays the reality of a contemporary reader with an emphasis on creating ways of *staying with the trouble* in Haraway's words. Thus, Winterson's envisioning another road in line with present orientation brings her closer to the *zoe-oriented dystopia*.

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Jeanette Winterson as a dystopian author is disillusioned with the present state of society; that is why she offers another visualization of life from another perspective. While doing this, she does not endeavour to construct 'the best possible version' that can be imagined, which distances her writing from canonical utopian literary examples (such as Thomas More's *Utopia* and Tommaso Campanella's *The City of the Sun*[26]). Moreover, she does not aspire to portray intense pains of a male citizen who is politically representable, living in the city, speaking a European language and suffering from strictly ruling dictatorship like the ones that we see in *bios-oriented dystopia*. On the contrary, Winterson's *The Stone Gods* appears as the literalization of an effort to lay bare how the excluded figures of Humanist ideology come to the fore by not only dwelling on their sorrows, but also enriching the dystopian atmosphere with a touch of utopian hope in a non-linear flow, constructed on the human and the non-human affirmative bonding. Therefore, the tendency to include what is excluded in *bios-oriented dystopia* brings Winterson closer to the *zoe-oriented dystopia*n frame, as she rejects the acknowledgement of *Man* as the measure of everything and instead places a non-hierarchical ontology in her text.

4.2. *The Stone Gods*: The Story of a Repetitive Chaos

Jeanette Winterson's novel *The Stone Gods* (2007) envisions a devastated world in which the human and the non-human characters are searching for a new planet suitable to live in, as the current one they are living becomes hostile for human life. The text evidently lays bare how environmental ruination affects both human and non-human life by erasing the so-called boundaries between them. With this intention, the author visualizes a Robo sapiens as Spike and a companion as Billie in a cyclical frame. These characters appear at various times, underlining an iterative acknowledgement of time. There are four chapters in the novel entitled as "Planet Blue", "Eastern Island", "Post-3 War" and "Wreck City". In all these chapters, various characters are tied to each other in different times and

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[26] Thomas More's *Utopia* (1516) and Tommaso Campanella's *The City of the Sun* (1602) can be taken as the canonical examples of utopian writing. In these writings, the authors strive to construct a better society than the one they reside in. In that respect, these writings can be taken as a resistance against the society they live in. Yet, in a deeper analysis it becomes clear that the utopian ideals these texts offer are also quite discriminative in themselves in many respects (such as the unequal treatment against the children, women, and foreigners) which might be the topic of another study. Winterson's *The Stone Gods* differs from these texts by cherishing the human and the non-human enmeshment in post-anthropocentric environments and striving not to leave behind the excluded figures of human-centric ideology.

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environments with unseen bonds[27]. The human that is represented in the text knows they need to find out a new environment to continue living as a species, as their current environment has turned into a devastated one mostly due to their repeating the same mistakes over and over. Therefore, the reader can trace how the anthropocentric perspective ruins life itself by affecting the human and the non-human to the same degree. Yet, the human has difficulty in understanding that if they ruin non-human life, this will also end in ruination of their own life. Environmental concerns highlight the transhumanist tendency to save human lives by searching for new planets to continue living, which would give way to protecting only the rich humans' lives. Yet, the text manifests the collapse of this idealization due to humans' triggering an ice age on Planet Blue and causing a repetitive chaos in a cyclical flow of time.

The Stone Gods has attracted some critical responses with its employment of the collapse of anthropocentric acknowledgement of nature, non-linear flow of time, transgression of gender boundaries with the help of Robo sapiens, namely a non-human character in the novel. The novel's emphasis on environmental issues is mostly regarded as the text's offering an apocalypse for the humanity as a warning before it is too late to change the course of actions. In line with this, it has been labelled by Ursula K. Le Guin for its presenting "a vivid, cautionary tale- or, more precisely, a keen lament for our irremediably incautious species" in her review of the novel in *The Guardian* (2007). Approaching the novel as a cautionary tale for humanity requires to take urgent action right now. Thus, the novel's presenting a kind of warning does not bring a future orientation for the reader. On the contrary, Winterson underlines that there is still time to change the course of events. John Self elaborates on the novel by acknowledging it as "a satire, a dystopian vision, and a historical reimagining" by disregarding the *intra-active* relations of the novel (*Asylum* 2007). From a similar perspective, Ed Lake also approaches the novel as "a vision of nuclear jihad, corporate kleptocracy and ecological disaster" by touching on the points that unveil an anthropocentric mindset in his review of the novel (*The Telegraph* 2007).

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[27] Winterson confronts the reader with a similar character in different times and places in each chapter by implying a recurrent cycle of events. Thus, even though the characters in each chapter live in different time periods and different planets, they are tied to each other in such a way that it is not possible to reveal explicitly. In this way, the author foregrounds a challenge to linearity and causality of Enlightenment ideology.

On the issue of non-human representation in the novel, other critics such as Mahlu Mertens and Stef Craps underline the novel's abstaining from "imagining the anthropocene because Winterson literally humanizes non-human history instead of trying to deal with the profoundly unfamiliar non-human Mesozoic Era, she sketches a world that appears to be out near future, but is revealed to be a distant planet in a distant past" ("Contemporary Fiction Vs. the Challenge of Imagining the Timescale of Climate Change" 146). By emphasizing *the humanization of non-human history*, Mertens and Craps also fall into the same trap of placing a human-centred attitude[28]. As it is clear, most critics struggle to utilize a human-centred vocabulary to define Winterson's fabrication of shared agency of human and non-human on a *flat ontology*. By focusing on the dystopian air emerging in the text Johns-Putra stresses the novel's embodying "unsustainable practices of global capitalism, consumerism, and individualism" (177). These critics come to a similar conclusion in the novel's portrayal of a point of no return due to late capitalist practices of corporations ruining the environment.

However, one could argue that the novel does not only portray the grim reality for humanity behind ecological disasters. On the contrary, with its *intra-active* relationality between human and non-human on a non-hierarchical level, the novel posits a non-dualist agenda. To this end, both the governing mechanisms that capitalize human and non-human to the same degree should be analysed together with ecological ruination with an emphasis on its non-human dimension. While doing this, I will discuss the novel as a forerunner of *zoe-oriented dystopia* by laying bare the main tenets of it as the following: the rise of transnational corporations instead of oppressive governments, the construction of an environmental crisis as the dystopian pattern, the post-anthropocentric nature which lays bare non-linear and cyclical frame of narrative in reference to the non-human life force. With this intention, I aim to explore the novel's constructing its dystopian pattern on the remnants of a destructed world in the hands of MORE corporation. The corporation's taking power from the hands of the government will be indicated in line with its destructive politics on earth damaging the whole planet, clearly not for the first time.

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[28] In this respect, Rosi Braidotti finds the anthropomorphising of non-human others to bring them closer to human as still problematic since this endeavour echoes "species hierarchy run by humans" (*The Posthuman* 70). Braidotti's rejection of humanising the non-human others to bring them closer to human in her critical posthumanist cartography is in line with this dissertation's conceptual frame defined as *zoe-oriented dystopia*.

The novel offers non-human agency *intra-acting* with the human, emphasizing nature-culture continuum now re-conceptualized as *naturecultures* in its agenda. In line with this, it underlines how to *stay with the trouble* in Harawayan terms by offering *affirmative nostalgia* hidden in reincarnated selves of the characters. The text's inclination towards a cyclical acknowledgement of time will be introduced in reference to its debunking the linear logic of teleology. It also paves the way for acknowledging the non-human as a vital life force as the human. The non-human makes itself apparent in various manners: the cyborg Spike and the mutants living in the Dead Forest. While hosting the novel with the enmeshment of human and non-human, Winterson also reveals non-human agency *intra-acting* with the human on a horizontal level by rejecting hierarchically established boundaries. Therefore, the novel's treatment of shared agency in line with its offering hopeful posthuman horizons in the middle of a chaotic, iterative universe will be critically engaged in the following part. Lastly, I aim to focus on multi-layered hybridity visible in both the content and the form, since the novel proposes an *ethico-onto-epistemology* hidden in blending hybridity in several layers and thinking *transversally*. In this way, the text offers *response-ability* to use Karen Barad's phrase for the chaotic and hopeful vision embedded in dystopian nightmare.

The Stone Gods is comprised of four different chapters entitled: "Planet Blue", "Easter Island", "Post-3 War" and "Wreck City" respectively. The first chapter takes place on planet Orbus which is dying due to harmful human activities as a result of which they are in search of a new planet start anew. The protagonist Billie Crusoe working for Enhancement Services has to interview Spike, the Robo sapiens that returns from her space mission. The authorities do not want Spike to continue her mission and she will be annihilated after the interview. Spike makes it explicit that she does not want to end her life and offers escaping together with Billie during the interview. After leaving the office, Billie learns that the government would accuse her of a terrorist attack and send her prison. To escape from this designed act, she accepts her boss's offer in going to Planet Blue with Handsome, Pink and Spike. Planet Blue hosts dinosaurs and Handsome plans to destroy them by scheduling an asteroid to hit the planet. Yet, the plan does not go in the way Handsome and Spike calculate. The asteroid triggers a mini ice age that would last

longer than they expect. Handsome and Pink leave Planet Blue by leaving Spike and Billie there on their request. They end up hiding in a cave and dying together.

The second chapter takes place in the eighteenth century when Billy arrives at Easter Island. The crew that Billy comes together with accidentally forget him on the island as a result of which he meets the Natives of the island. Spikkers is one of these natives who saves his life and takes him to a safe place. Spikkers dies in a competition against the cruel leader of the island. The third chapter takes place on Planet Blue after the Third World War. The governing mechanism is now turned into a company named MORE by signalling its consumerist agenda. Billie finds a book entitled *Stone Gods* narrating the plot of first chapter of the novel. Billie works together with Spike, a Robo sapiens to serve better to the humanity. Billie decides to go on a short trip together with Spike outside Tech City. In line with this, the fourth chapter recounts what happens during their time in Wreck City. Wreck City is an aera that is devoid of control mechanisms of Tech City. Billie encounters several dissidents there and loses Spike. While she is trying to find Spike, she learns from the news that MORE corporation has accused her of terrorist attack. MORE military services forcefully break into Wreck City. The novel ends in Billie's wish to be reunited with Spike once again.

4.2.1. A New Form of Government in Late Capitalist System: *False-Utopian* Corporations

The Stone Gods establishes a repetitive cycle that humanity cannot break even though they have the chance to start many times from the beginning. With this intention, the text underlines how nature is manipulated in the hands of the human. Yet, it does not position itself as pointing out the guilty one in these troubled times, as this perspective would situate the text within a dialectical frame that we see in *bios-oriented dystopia*. As a common pattern of *zoe-oriented dystopia*, the novel constructs its dystopian pattern on ecological problems. It is trans-national corporations that ruin the environment with capitalist intentions (as a result of which they also ruin themselves showing the inseparability of human from nature underlining their enmeshment). With this aim, in this part of the dissertation, the shift from despotic regimes of *bios-oriented dystopia* towards trans-national corporations

of *zoe-oriented dystopia* that create a kind of *false-utopian*[29] society will be elucidated by having close references from the text.

Bios-oriented dystopia differs from *zoe-oriented dystopia* by constructing a hopeless vision of cruel tyranny, as in the latter one, this brutal tyranny changes its shape due to late capitalism. Thus, it is not difficult to see a transition from these (usually male) authority figures that rule the whole country towards powerful corporations that become invisible in everyday life practices. In *zoe-oriented dystopia*, these figures that hold power in their hands become elusive and thus challenging to address. There is usually a tendency to sense an air of freedom. Yet what they offer under the cover of a more democratic system is the same oppression hidden under a different shape. With the help of advanced technology, transnational corporations have harsher controlling abilities over their citizens. Even though the controlling mechanisms become too obvious to realize, the authority figures in *zoe-oriented dystopia* become ghosts due to the fact that the ruling mechanism cannot be addressed as "Big Brother" that we can see in George Orwell's well-known dystopia *Nineteen Eighty-Four* (1949). Instead, what the reader has in *zoe-oriented dystopia* is a life embedded in dictatorial and controlling practices that claim to act like a blissful democracy. Winterson's novel *The Stone Gods* is a good case in its portrayal of oppressive system within seemingly democratic practices.

The Stone Gods visualizes three global governing authorities: the Central Power, The Eastern Caliphate, and the SinoMosco Pact. As it is clear from these countries' names, The Central Power stands for Europe and the United States of America, Eastern Caliphate can be taken as an extension of the Middle East, and SinoMosco Pact as an equivalent of Russia and China. The pre-apocalypse part of the narrative highlights that "the Central Power is a democracy" since it enables its citizens to be liberated enough to have aesthetic operations, because of which they all look like film stars. In contrast, "The Eastern Caliphate has banned Genetic Fixing,

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[29] With the category of *false utopia*, I intend to underline the pseudo liberation the corporate-driven society claim to have in the novel, since it turns out to be another form of dictatorship under the shadow of democracy. The individual experiences a kind of false-consciousness in the *zoe-oriented dystopia* by living in the illusion that they can be different from the others with the help of bio-technological advancements. In reality, this freedom fictionalizes another strategy to unify each citizen in a similar manner in the canonical literary examples of utopian literature which is mentioned in more detail in the theoretical background. The way MORE corporation metamorphoses into a dictatorship will be expanded on by close references from the text in the forthcoming parts.

and the SinoMosco Pact does not make it available to all its citizens" (*SG* 23). Here, the reader witnesses an enclosed system drawing clear boundaries by pretending to be 'a pure democracy' in itself. Yet, this is a kind of democracy only applicable to the ones living in the Central Power. Thus, the ones who are outside the Central Power, such as the ones living in the Eastern Caliphate and the SinoMosco Pact, do not deserve to experience this kind of a freedom. To clarify the *assumed* borders between the Central Power and the other states, I will elucidate on the governing mechanism of authority to strengthen the boundaries between the Central Power signifying the ones who deserve to have a second chance to live and the others who would be left to die in the middle of environmental deterioration in the forthcoming subsection. Moreover, to what degree the Central Power citizens are free is another point of discussion in this dissertation.

Winterson depicts an oppressive autocratic society in the text by presenting a *false utopia* hidden in a dictatorial government in the pre-nuclear war part of the narrative and later transforms it into MORE corporation in the aftermath of nuclear war. The author's playful tone in constructing the shift from a dictatorial government based on a hierarchical system towards a seemingly democratic corporation country indicates the distance between Winterson's text and *bios-oriented dystopia*. Therefore, it will not be far-fetched to underline that Winterson takes a canonical dystopian novel strategy by utilizing a dictatorship and opens it up in twenty-first-century reader's reality. This attempt is in line with Atwood's using the strict hierarchical system of the Compounds and the pleeblands in *Oryx and Crake* that is discussed in the previous chapter of this dissertation. Atwood also makes use of creating hierarchically positioned classes in the society and erases these boundaries between them as a result of the global epidemic that affects both of them to the same degree. This situation reminds the reader of Rosi Braidotti's critical posthumanist position: "We are together in this, and we are not one and the same" (*Posthuman Knowledges* 2). In a similar vein, Winterson uses the strictly classified society in her text, but with a difference. Atwood's *Oryx and Crake* foregrounds the erasure of the hierarchy between the Compounds and the pleeblands in the post-apocalyptic part with the help of an epidemic that nearly annihilates all members of humanity. Although the strict division between hierarchically positioned segments of the

society in Winterson's text is still visible in post-apocalypse[30] as Tech City and Wreck City, this hierarchy does not work in excluding the ones in Wreck City. On the contrary, it becomes evident that the ones in Wreck City refuse to give in to the oppressive system, and they pose a challenge there by enabling a land of freedom on their own. Before delving into how the post-apocalyptic part of the text allows for erasure of the hierarchically constructed binaries, it will be beneficial to focus on the strictly classified society in the pre-apocalypse part of the text and then the shift from dictatorial governments towards *false utopian* trans-national corporations.

Winterson's narrative illustrates how the Central Power is different from the other governing authorities in several manners. Here, the verb "to be different from" is used in line with posthumanist criticism of the term as meaning "to be less than" as a derogatory term since the Central Power acknowledges the other countries as less significant than itself within the narrative. The text demonstrates the binary logic behind creating a democracy inside the Central Power and nightmarish, dangerous zones in the other parts of Planet Orbus. As a result of this situation, the novel highlights the idea that the citizens of the Central Power deserve to live in better conditions on a new planet, namely Planet Blue, because the current one they live in (Planet Orbus) is dying. As a result of the environmental ruination, humanity needs a new planet to continue living. However, only the ones who live in the Central Planet will be able to leave the ruined environment. The plans for bringing peace and democracy to Planet Blue is pointed out clearly:

> The new planet will be home to the universe's first advanced civilization. It will be a democracy- because whatever we say in public, the Eastern Caliphate isn't going to be allowed within a yatto-mile of the place. We'll shoot them down before they land. No, we won't shoot them down, because the President of the Central Power has just announced a new world programme of No War. We will not shoot down the Eastern Caliphate, we will robustly repel them. The way the thinking is going in private, we'll leave this run-down rotting planet to the Caliphate and the SinoMosco Pact, and they can bomb each other to paste while the peace-loving folks of the Central Power ship civilization to the new world. (*SG* 7)

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[30] In the cyclical frame of narrative in Winterson's novel, it is not possible to point out a clear apocalyptic moment, as it is experienced more than once. Yet, this dissertation refers to nuclear war that results in transformation from the government toward the corporation as the apocalyptic moment. Thus, pre-apocalypse refers to pre-nuclear war and post-apocalypse refers to the aftermath of nuclear war.

This quotation makes it explicit that each life is not valuable to the same degree in the narrative world as it is revealed that some lives are more important than other ones. In this respect, the exploitative agenda of the Central Power in utilising the sources of Planet Blue has some colonial resonances as Heather J. Hicks points out by stressing "politically complex images of neo-colonial mission in which old values are carried to the new world" (*The Post-Apocalyptic Novel in the Twenty-First Century* 95). To clarify this point, it would be beneficial to expand on how the Central Power positions itself concerning other governmental organizations. Even though it claims to be "a democracy", it locates itself on a higher position when compared to the other governmental organizations, and the citizens of the other countries do not have a chance to start again, unlike their counterparts in the Central Power. Thus, the text sheds light on the strictly classified society that makes the distinction harsher before a possible extinction of humanity (because of ecological issues). In line with this logic, the excluded lives of the Central Power are more *vulnerable* in a potential crisis that would affect the entire universe. Yet, this *vulnerability* does not require a lamentation over the disadvantaged groups' ways of dying. Instead of crying over the *shared vulnerability* of some underprivileged groups, *zoe-oriented dystopia* seeds plants of affirmative possibilities as a coping mechanism by cherishing utopian hope.

The text undermines the illusionary democracy of the Central Power by having a "No War" strategy which still means their leaving the rest of humanity to death on Planet Orbus. In doing so, the text depicts an enclosed safety zone by omitting the other citizens. The author's fabricating an inside/outside dichotomy brings forward critical posthumanism's criticism towards the human-centred ideology of modernity. The rationale behind the Central Power's plan of leaving out all the others on Planet Orbus to death lays bare the fact that each human is not human to the same degree, since the ones in the Central Power are more human than the ones in the Eastern Caliphate and the SinoMosco Pact.

Winterson reflects the same discriminative attitude towards 'the others', and the Central Power's positioning themselves on the higher leg of the system can also be exemplified in several instances such as bringing children from other parts of Planet Orbus for satisfying the perverse pleasures of men in the Central Power. As a result of having aesthetic operations, everybody turns into a mere copy of each other.

Thus, the citizens of Central Power start performing deviant desires. An example that illustrates this point emerges when Billie Crusoe, who works as a scientist for the Enhancement, has an interview with Pink. She wants to have "Genetic reversal" to look like a twelve-year-old celebrity (*SG* 19). Pink explains why she wants to have an operation to look younger as follows: "Now that everyone is young and beautiful, a lot of men are chasing girls who are just kids. They want something different when everything has become the same" (*SG* 21). In this line of thinking, the citizens of the Central Power have access to aesthetic operations but having access to advanced biotechnology creates a *false-utopian* reality inside a highly restrictive and oppressive system of the Central Power, which will get worse in the post-apocalyptic part of the narrative under the rule of trans-national corporations. In this respect, Winterson's employing bio-technological advancements as a tool for liberating the citizens echoes false consciousness. The way Winterson fabricates false consciousness can be explicated at a closer look to the current system, which mimics performing libertarian acts under the cover of oppressively controlling mechanisms. Thus, the citizens feel liberated under the illusory democracy of the Central Power, but indeed they turn into puppets in the hands of late capitalism. Advanced biotechnology works for giving a pseudo impression of freedom. In this way, *zoe-oriented dystopia* strengthens a *false-utopian* society. Upon her interview with Pink, Billie finds Pink's husband, chasing a ten-year-old boy and a ten-year-old girl. When she sees them, Billie states that: "both of them are Caliphate kids. We wouldn't do it to kids born in the Central Power because (a) it's illegal and (b) we're civilized" (*SG* 23). By laying bare their discriminative attitude as a marker of democracy, Winterson problematizes who counts as human all through the narrative. The discriminative attitude towards the outsiders works well within the frame of *zoe-oriented dystopia* which both constructs and collapses this attitude with an affirmative transformation. This highly unjust mechanism working only for the betterment of an enclosed group of humanity collapses throughout the end. As a result of this collapse, *zoe-oriented dystopia* undermines the enclosed system it seems to create within the narrative. Thus, the reader witnesses both the construction and the annihilation of the boundaries between several legs of the binary logic.

The construction of a narrative that stresses an enclosed system based on the discrimination between "we" against "others" is problematic in critical posthumanist

mindset. In this regard, the instances given in the text to clarify the unfair attitude towards outsiders of the Central Power represent a similar attitude in Braidotti's criticism towards Humanism. On the discriminatory position of Eurocentric Humanism, she questions who counts as human by addressing the *Vitruvius Man*[31] of Europe. Critical posthumanism marks this discriminatory attitude of Eurocentric Humanism as the point it departs from. In a similar manner, the Central Power showcases the Eurocentric Humanist perspective by employing a refutation of democracy it opts for, since it turns out to be a democracy for the insiders and a tyranny for the outsiders. This ambiguous attitude of excluding more than what it includes still contains the residues of a dialectical frame of thinking. Also, leaving the non-citizens to death brings forward Braidotti's criticism as follows: "We are all humans, but some of us are just more mortal than others" (*The Posthuman* 15). Evidently, the human-centred attitude the Central Power offers is problematic in itself as it leaves out the non-human, but it also does not include each human in this paradigm. Thus, this restrictive attitude of the dominant power in the text echoes Humanism's teleological drive.

Winterson's attempt to create these governments can be taken as an overtone of the inside/outside dichotomy since the ones living in the Central Power can lead better lives compared to the ones in other countries from Central Power citizens' perspective. Thus, the narrative offers a seemingly safe and secure place in opposition to the undemocratic representation of the others. This dichotomous logic leads to *bios/ zoe* opposition when we think of the Central Power, which is the land of the citizens who are politically represented. Thus, the outsiders can be taken as *bare life* since they do not hold any positions to deserve the conditions of the Central Power. Put in a much simpler way, the people of the Central Power represent *bios,* whereas the outsiders are all confined within the borders of *zoe* as they do not deserve to be politically acknowledged from Agamben's perspective who labels *zoe* as bare life. Yet, this negative alignment of *zoe* is subverted in the text, which locates it as a precursor of *zoe-oriented dystopia* by bringing the reconceptualization *zoe* from Braidotti's posthumanist mindset. Even though this *bios/zoe* classification

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[31] Braidotti's critical engagement with Vitruvius Man figure underlines the restrictive narrative embedded in it, as this figure epitomizes an understanding based on "an ideal of bodily perfection" (Braidotti *The Posthuman* 13). Thus, European, able-bodied, a European language speaking, male subject is established as the dominant figure in Humanist ideology. Critical posthumanism aims to offer a paradigm change in this respect by welcoming the others of the discourse.

brings binary logic, this dialectical frame is erased when *zoe* resists the categorizations offered by the dominant power (that label them as *zoe*). This resistance finds its voice in the post-apocalypse through the citizens Wreck City since the excluded figures of Tech City distance themselves from that system and offer another alternative that is not based on difference as pejoration. In this way, the novel aligns with a critical posthumanist mindset that prioritizes an affirmative human and non-human entanglement.

The Central Power distinguishes between the insiders and the outsiders by placing its own citizens on the upper leg of the dichotomous logic. Yet, it also utilizes another kind of discriminative politics against its citizens. The text underlines that the Central Power also has the agency to deprive one of their rights as a citizen. Billie explicates how government within the narrative can make use of dictatorial regimes by comparing it with past governments. In the past, the government could punish the citizens by ruining the official papers and annihilating passports, controlling the money accounts. Later, the government has found another strategy that works in the same way to control the citizens. The Central Power government has demolished the use of cash, and if they employ a strict measure that is called "Identity Closure", the citizen becomes an "ex-citizen". Billie explains how one turns into an "ex-citizen":

> There will be no record of you ever having existed. You can't travel, you can't buy anything, you can't register for anything… You can't use what was your name. When you get out of jail, if you ever get out of jail, you will be micro-tagged for life as an Unknown. You see them sometimes, cleaning the streets, their taggers flashing at fifteen-minute intervals, checked, and recorded by the satellite system that watches us more closely than God ever did. (*SG* 30-1)

The Central Power, as the land of *bios*, can strip its citizens off their rights. The government's taking all the rights of the citizen and turning them into *ex-citizen* exemplifies its coping mechanism to increase its suppressive authority. By having an *identity closure,* the citizen is left without the opportunities one should have as a politically representable one. Erasing all the records of that person, the government steals the citizen's right to exist by bringing politics of life to the surface. Thus, one's position is not secure in society even if they are positioned within the safe borders of the Central Power.

The democracy of Central Power works through the government's applying strict forms of oppression, such as constantly observing its citizens via cameras. On the issue of being constantly monitored, Billie Crusoe feels that "isn't strange. That's life. We're all used to it'' (*SG* 230). Moreover, the reader notices that no citizen is allowed to feel depressed, as "at the first sight of depression I, you, anyone is supposed to see their doctor and be referred to someone from Enhancement'' (*SG* 27). As is evident, the government determines the criteria of a healthy mind, which manifests how excessive control over citizen works. Incessant monitoring of the citizens together with regulating healthy mind criteria for its citizens, the Central Power looks like the oppressive governmental organizations of canonical dystopian texts that are categorized as *bios-oriented dystopia* within the framework of this dissertation. Yet, employing a similar kind of oppressive system in *zoe-oriented dystopia* works in a different manner. The ones who do not deserve to be politically acknowledged within this system are more vulnerable when compared to the privileged ones. Yet, zoe-oriented dystopia does not share a wholly pessimistic perspective on the vulnerable status of *zoe*, as this kind of dystopia underlines the fact that these illusionary boundaries between *bios/zoe* cannot resist the regenerative force of *zoe*. An affirmative bonding of human and non-human resists this restrictive politics of life and death determined by the dominant power by finding a way to *stay with the trouble,* and this point constitutes the text's re-alignment of utopian hope and dystopian despair in itself.

The text offers another layer of resistance against the binary logic of *bios* with the construction of Wreck City and Tech City in the third and fourth chapters by enabling a space that is freed from the oppressive regimes of Tech City. The way Wreck City poses a challenge in laying bare the belief in the interconnection of all life on the planet will be elucidated in more detail in the forthcoming part of this discussion. Before delving into the seeming classification as Wreck and Tech Cities, it is beneficial to have a closer look at how the governmental organization gives its place to a trans-national one. Situating the dystopian pattern in a trans-national organization is a major defining characteristic of *zoe-oriented dystopia*; that is why the metamorphose *The Stone Gods* offers is a telling feature in underlining the text's resistance against the system by highlighting utopian hope.

Winterson's novel reveals how a governmental organization metamorphoses into a trans-national government by underlining the way this transformation occurs with the paradigm-changing effects of late capitalism. In this respect, Winterson's *The Stone Gods* differs from Margaret Atwood's *Oryx and Crake* by laying bare how this change from a dictatorial regime to a late-capitalist trans-national organization comes into existence. In Atwood's text, the reader does not witness how the Compounds take power from the hands of a governmental organization. The narrative unfolds itself under the reign of the Compounds, and the reader does not learn how this late capitalist system has established itself that is motivated only to earn more profit. Yet, in Winterson's *The Stone Gods,* the decline of the Central Power apparently gives way to the rise of MORE corporations. This shift makes itself explicit in between the lines in *The Stone Gods*. The text reveals that: "MORE-Life has sponsored a celebrity promotional trip to the Planet Blue" in the first chapter as a result of the ecological degradation on Planet Orbus (*SG* 40). In the forthcoming parts of the same chapter, the reader also learns that "MORE is taking over the Central Power. MORE owns most of it, funds most of it, and has shares in the rest" (*SG* 71). Apparently, MORE has some plans for a possible life on Planet Blue, as it aims to "take those who can afford it to Planet Blue, where a high-tech, low-impact village will be built for them" (*SG* 73). Therefore, it becomes evident that only the rich will start a new life on Planet Blue. Also, there will not be any governments on Planet Blue since they plan to have "a Board of Directors" for ruling the life there (*SG* 74). In this way, the text sheds light on the smooth transition from a despotic governmental system to a corporate-driven country that still tries to mimic a utopia within dystopian despair that employs hierarchical structure.

The blending of dystopian despair with utopian hope is best exemplified in the last two parts of the novel that emphasise Tech City and Wreck City, which seem to stand in direct opposition to each other. In this line of thinking, Tech City can be taken as an extension of the image of a *false-utopian* society that has its roots in oppressive regimes of biotechnological advancements. In this way, Tech City seems to please its citizens on the cover, but it offers strict controlling mechanisms. It is still trapped in a hierarchical working mechanism by attacking Wreck City and reserving no place for the excluded figures. Therefore, the novel bears residues of discriminative attitude towards the non-conforming figures. Before delving into more

detail how these excluded figures make it possible to create a land of generative force for *zoe*, I will expand on how the author's restrictive strategy works in construction of Tech City.

The third chapter of *The Stone Gods* entitled "Tech City", narrates the personal story of Billie, a scientist by blending her own life story with World War II and how oppressive ruling mechanisms take power in these times of crisis. The narration foregrounds the government's taking advantage of the war so as to increase the oppression in the country, such as turning people into probable suspects with reference to "the requirement to 'report any persons who are or who appear to be acting contrary to the rights and responsibilities of ordinary citizens as outlined in the Act'. Right to enter homes and businesses without a warrant" (*SG* 156). Together with turning the citizens themselves into a controlling mechanism in the form of spies, Tech City can also easily track its citizens' mobility by using a "WristChip" (*SG* 199). Moreover, the government's distractive policy to direct the citizens' attention to another point while limiting their lives is also evident as follows: "To distract from all this, the Government built a super casino in every city, licensed twenty-four drinking, legalized prostitution, and lowered the Age of Consent to fourteen" (*SG* 157). In parallel with how the government accelerates their control mechanisms in an oppressive manner, the way environment *writes back* is specified by underlining the rise in hurricanes, floods, landslides visible in different parts of the world. In this way, the narrative enables us to have an imbricated version of world politics and environmental concerns which foregrounds a *transversal* strategy in uncovering environmental problems in line with Braidotti's agenda. The author's position in showing how the politics of countries is *intra-acting* with ecological concerns is illuminating in laying bare their inter-relatedness. Therefore, by clarifying the unseen bonds between anthropological history and environmental ruination, the text foregrounds its agenda on the interconnectedness of all life on the planet in tune with critical posthumanist horizons.

The move from the government towards MORE corporations becomes more visible with a criticism of governments which have taken subjective and faulty decisions in ruling the countries, causing the war and terror leading to the over-exploited environment. In an interview with the President of MORE Futures, the reason why MORE Futures will bring peace to the world, unlike the previous

repressive ruling mechanisms, is explained in this way: "…We have no credible systems of government left. Nobody wants to vote, nobody is interested in the lies of politicians. There has been some criticism of MORE that we are taking control of the world by stealth. That is not our purpose" (*SG* 159). They describe their purpose by taking control of the country as handing over the system to a more objective, non-ideological ruling mechanism, which is given as Robo sapiens in the text. Upon interviewer's questions, the President of MORE futures articulates that Robo sapiens will be the best ruling mechanism as "she[32] isn't motivated by the greed of power, because she isn't political or ideological, she can arrive at the best answers. We may not want to hear those answers- maybe we won't act on them. Ultimately we are the ones in control" (*SG* 160). The reader can easily ask the question: 'If a group of humans are in control of Robo sapiens, then how can it be objective, non-ideological?' The narrative undermines its claim of having an objective governing system by reminding the reader of *situated knowledges* to borrow Donna Haraway's terminology. According to Haraway, it is not possible to talk about "disembodied scientific objectivity" as knowledge is under the control of an epistemic agent which cannot free itself by claiming to have an objective ground ("Situated Knowledges" 576). From this perspective, it is important to note that MORE corporation's struggle to offer a better system is undermined by the text itself.

MORE corporation's capitalist intentions in commodifying *anything* is related to its oppressive politics. By having control of each part of life in multiple manners, the text determines how late capitalism turns life itself into a commodity, and in this way, the corporate-driven system creates an illusion of utopian freedom. In this respect, the abolishment of money can be an example, as MORE corporation now initiates a new jeton system instead of money. In this way, the corporation can control the things a citizen would like to purchase. Art is also controlled strictly by MORE corporation; as they decide what will be shown in theatres.

In direct opposition with strict control of MORE corporation in Tech City, Wreck City can be taken as the other of this system, the excluded sibling of greedy, capitalist, and despotic Tech City. The excluded figures of Tech City position themselves in Wreck City by cherishing a stance beyond categories. Wreck City is

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[32] The text makes references to Robo sapiens as a "she" which shows its dialectical logic visible in categorization of the non-human.

defined as a "No Zone" since there is "no assistance, no welfare, no police" there. By focusing on the chaotic depiction of Wreck City, Tomasz Dobrogoszcz highlights Wreck City as an alternative that "individuals can theoretically choose to escape the corporate rule of Tech City and live beyond its jurisdiction. But the alternative which Wreck City offers can be hard to bear: devoid of any law enforcement system, it is a haven of anarchy and crime; lacking with any welfare institution and access to modern technologies, it is ridden with destitution and disease" ("Jeanette Winterson's *The Stone* Gods as a Feminist Cyborg Story" 16). I do not share these concerns that depict Wreck City as a land of "anarchy and crime*"*. On the contrary, I argue that citizens of Wreck City constituting enmeshment of human and non-human undermine the secure, enclosed system of Tech City. To clarify the freedom in the middle of chaos in Wreck City, it is significant to lay bare in what ways life is regulated in a different manner. Wreck City manifests an anti-Tech City. In contrast to Tech City's jeton-regulated system, Wreck City still uses money by posing a challenge to MORE corporation's controlling mechanism. Friday, the barman Billie meets in Wreck City, explicates that Wreck City does not acknowledge corporate controlling mechanism by stating that Billie's permit is invalid there. He clarifies the reason as such: "A permit assumes authority. A permit assumes control. There is no control and no authority here- not from the outside" (*SG* 185). The lack of authority in Wreck City poses a threat for Tech City, as they cannot penetrate into the entangled relations of human and non-human there. As a result of this, the corporation wants to take control of No-Zone, as it is unable to discipline Wreck City in line with its dictatorial regulations.

Tech City's struggling to hold power in Wreck City, The Central Power's oppressive practices by making use of advanced technology are all residues of dictatorial and oppressive governments of *bios-oriented dystopia*. *The Stone Gods* makes use of the same kind of oppressive system. Yet, unlike the desperate male figures of *bios-oriented dystopia*s who struggle to resist the system but fail in the end, we see a collective resistance in Wreck City, which is devoid of hierarchies within the chaos. To explain the collective resistance that Wreck City dwellers pose against the corporate-driven system, it will be illuminating to have a look at the community there, which erases all markers of identity. Upon Billie's going there with Robo Sapiens named Spike, they witness their plans of establishing "alternative

communities", some of which are comprised of "Lesbians. Vegans. Dinosaur-friendly" (*SG* 206-7). What is significant here is that these alternatives can learn to *stay with the trouble* in the middle of a chaotic universe by showing respect to living and non-living entities to the same degree. Wreck City's representation of diverse social groups as 'alternatives' imply the text's embracing multiplicity by leaving out exclusionary politics of life. In this way, as a precursor of *zoe-oriented dystopia*, the text foregrounds its agenda on non-hierarchical, non-binary, non-possessive relations of self to others.

Wreck City transgresses boundaries set by Tech City in the light of modernity. It becomes *home* to the excluded ones of Tech City. In this respect, it can be said that it works as a utopian space of opposition even though Tech City strives to reflect them as a "No Land" by rejecting their agency. Thus, Wreck City becomes a literalization of the land of *zoe* in the novel by hosting all the others of male-dominant oppressive regime. It exemplifies human's re-calibrating with non-human, which subverts the vulnerable status of these figures. This form of a life based on the interconnectedness of all life forms on the planet embodies an attunement of utopian hope with dystopian despair. Unlike the discriminative attitude posed against *zoe* (namely the excluded figures of *bios*), Wreck City does not offer a restrictive policy in governing its relations with Tech City. They refuse to submit the human-centred logic, yet they also embrace the ones that come there to start a life away from the dictates of digital capitalism. In this respect, *zoe-oriented dystopia* differs from *bios-oriented* one by not excluding *bios*. This form of dystopia also cherishes the ones positioned in a privileged position as *bios*, yet they do not construct these networks of relations in a hierarchical manner. Thus, the ones who refuse to embody their privileged status as *bios* should acknowledge the erasure of dichotomous logic and the exclusionary attitude of Humanist ideology.

Going back to pre-modernity as an attempt to go beyond Enlightenment ideology is a common narrative strategy in *zoe-oriented dystopia*, as mentioned before in theoretical background. In Wreck City, we can see the same attempt in its citizens' rejecting the advanced technological devices of Tech City, as these devices serve as constant control mechanisms. In this way, pre-modernity manifests a difference here by having advanced late capitalism in Tech City but fabricating a group of people rejecting this way of living and going back to the 'old way of living'

on purpose. By being aware of corporate's agenda behind utilizing these devices, they start living devoid of Tech City's advances. In this way, they utilize a critical posthumanist paradigm of de-familiarizing old ways of living. The text's cherishing another way of living away from the control mechanisms of a digital capitalist system is Winterson's way of re-adapting her writing to the harsh capitalist system, that strives for the betterment of an enclosed group of humanity with transhumanist interests. The novel posits an intentional distance between the text and *bios-oriented dystopia*s of oppressive regimes by dissolving the boundaries of Tech City with the air of freedom in Wreck City where a sheltered utopia is posited under the cover of dystopia.

Winterson's way of de-familiarizing an old dystopian pattern by opening it into the twenty-first-century reader's reality manifests some differences in an affirmative manner. Atwood's employing hierarchically constructed societies as the Compounds and the pleeblands are erased in the post-apocalypse part since the text reveals a global pandemic's affecting both the privileged ones and the others to the same degree. Winterson's text marks a distinction in this respect, considering the privileged ones situated in Tech City are not erased 'yet' due to the environmental degradation. She does not imply a wholly utopian space devoid of old habits of Humanist ideology. However, the way she constructs her characters aware of their collective power to resist the totalizing discourse is an attempt to bring the text closer to *zoe-oriented dystopia*. Instead of negating all markers of human-centrality, she signals a paradigm change in her text which underlines the agentic powers of the excluded human figures. Thus, Winterson's literalization of classified society actually works in a liberating manner for the citizens in reference to Wreck City that signposts a way of *writing back*. Seen in this light, Winterson's *The Stone Gods* exemplifies another form of resistance compared to *Oryx and Crake*. This affirmative, collective resistance enriches the consolidation of a non-logocentric attitude together thanks to its dialogue with Atwood's *Oryx and Crake*. Together with employing a challenge to epistemic and material violence visible in *The Stone Gods*, Winterson also constructs environmental ruination as a *zoe-oriented dystopia*n pattern in the text. The text narrates how the environment turns into an unsuitable place to live both for human and non-human.

4.2.2. The *NatureCultures* in a Cyclical Apocalyptic Vision

The Stone Gods marks its stance as a *zoe-oriented dystopia* by dwelling on the extinction of humanity (and extinction of non-human species such as dinosaurs) because of humanity's turning nature into a mere tool for their capitalist ends. Away from intending to search for the guilty one in this ruination, the text foregrounds the need for humanity's taking on the *response-ability* in the middle of this chaotic world in Barad's sense of the term. With the aim of pointing out the enmeshment of previously separated nature and culture, this subsection will dwell on how nature and culture are *intra-acting* with an emphasis on revealing the dissolution of other binaries within the text. Thus, this discussion will elucidate environmental degradation resulting in human's search for a new planet that resonates well with Barad's category of *intra-action*[33] as specified in the theoretical background. The traces of ecological issues in the novel can also be acknowledged in the light of matter's narrative agency which reminds Oppermann and Iovino's category of *storied matter*. The text's demonstrating the eroded border between the human and the non-human signifies the porousness of human and non-human entities. This acknowledgement brings forward *trans-corporeality* to borrow Stacy Alaimo's terminology. It is through this conceptual framework that this sub-chapter focuses on nature and culture continuum in a non-hierarchical, non-binary manner.

Winterson's *The Stone Gods* presents ecological issues as the dystopian pattern in a similar manner to Atwood's *Oryx and Crake,* which has been highlighted in the previous chapter. These novels' taking environmental concerns as the primary source of dystopian imagination brings them closer to *zoe-oriented dystopia* and creates a fruitful dialogue in portraying the entanglements of human and non-human from several different perspectives. Yet, these novels differ in their treatments of 'extinction of humanity' rhetoric and the need to find a new planet to continue to exist. In Atwood's text, the author embeds the change visible in nature in between the lines of her text, and the reader can easily sense an approaching environmental crisis. With the aim of decreasing humanity's harm to nature, Crake wants to erase them, which turns out to be an unsuccessful attempt in the end. Thus, *Oryx and*

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[33] By underlining the text's resonating well with Barad's category of *intra-action* in relation to environmental degradation and search for a new planet, this dissertation aspires to clarify how nature and human are intertwined with each other. Thus, Anthropocentric politics that claims to work for the betterment of humanity is actually a false statement, as the betterment of the human and nature is in line with each other by revealing their *intra-active* relationship.

Crake presents a difference in attitude when we compare pre- and post-apocalypse parts of the narrative with each other. In Winterson's novel, the ecological degradation is embedded in the text with a difference. Within the narrative world of *The Stone Gods*, humanity's search for a new planet to have a second chance turns into a cyclical attempt which shows their insisting on the same kinds of exploitative politics in their relationship with the environment they live in. This constant search in the text is repeated in different chapters of the novel by enabling the reader to have a blending of the utopian impulse of finding a new place to live and the dystopian nightmare of facing extinction. It indicates a difficulty in pointing out the difference in attitude towards environment in pre- and post-apocalypse. These authors' entanglement with apocalypse in various manners brings these novels into a more prolific dialogue in unveiling the conglomeration of human and non-human entities.

The repetitive apocalypse present in *The Stone Gods* plays a distinctive role in revealing the interconnectedness of life on the planet. As a result of the constant search for a new, suitable place to live, *The Stone Gods*'s attitude towards anthropocentrism differs from *Oryx and Crake*. This difference can be clarified as Atwood's text's erasing -human at the centre- narrative after the global pandemic in contrast to ongoing, corporate-driven and strictly classified society in Post-3 War in Winterson's text. Yet, this highly classified society challenges the system from inside in establishing a No-Zone in Wreck City. In this way, the novel still offers affirmative resistance against the system in a distinct manner from *Oryx and Crake*.

As a precursor of *zoe-oriented dystopia*, *The Stone Gods* undoes residues of anthropocentric actions by literalizing the erasure of boundaries in diverse ways. This erasure makes itself visible in nature's affecting many areas of life itself by being a paradigm-changing factor. The apocalyptic pattern is recurring throughout the text with a claim that humanity can now learn from their mistakes. Yet, this idea of taking human -as the only measure of all devastation on the planet- is still quite human-centric. To put it simply, humanity is shaping the environment they live in an *intra-active* way, meaning that human as a factor is both affecting and being affected by other than human entities. This means that the human should take *response-ability* in their attitude due to their part in worsening life for all living and non-living entities of the planet. Yet, thinking that human is the only source of devastation on the planet falls into the same trap of human arrogance. Thus, the novel underlines the

point that excessive human arrogance hinders humanity's realizing the agentic potentials of the non-human. This human-centric attitude shows a gradual transformation visible in the forthcoming chapters of the text. With the aim of exemplifying the critical engagement of human-centred vision, the text's covering the need for a search of a new place to live, is a significant case in point. In "Planet Blue" chapter of the novel, the guiding mechanism behind searching for a new planet due to the devastation on Orbus is explicated:

> We are running out of the planet, and we have found a new one. Through all the bright-formed rocks that jewel the sky, we searched until we found the one we will call home…We have taken a few wrong turnings. Made a few mistakes. We have limited natural resources at our disposal, and a rising population that is by no means in agreement as to how our world should share out these remaining sources… A new planet means that we can begin to redistribute ourselves. It will mean a better quality of life for everyone- the ones who leave, and the ones who stay. (*SG* 4-5)

As is clear in this excerpt from the novel, human is not the only factor that affects life in their environment. Actually, the devastation on their planet depicts non-human agency on a horizontal alignment with human agency. On the issue of humanist assumptions of agency as a prerogative of human, Jeffrey Scott Marchand states: "agency has traditionally been intricately tied to extremely limited notions of subjectivity and power" in *Posthuman Glossary* (292-3). Yet, the non-human is as agentic as the human, and this point results in showing the erasure of *assumed* ontological divide between human and non-human.

The narrative implies they think that they have found a new chance to undo their past mistakes by finding a new planet. Yet, this turns out to be a false ideal in the end. It becomes clear that the real plan behind finding a new planet is to include some wealthy representatives from the Central Power and exclude the rest of humanity there. Thus, the narrative's laying bare the Central Power's plans of leaving some humans on this ruined Planet Orbus to struggle to live and taking some other wealthy citizens are problematic, which bring forth the politics of life in the text. This highly discriminative attitude stands as a failed mission in a much similar way to Atwood's not letting the whole humanity be eradicated due to the global pandemic that Crake creates. In this case, Planet Blue enters a long ice age, and as a result, the reader does not witness the politically privileged ones' having the chance to start a new life on Planet Blue. In the third and fourth chapters, the text unfolds

itself on Planet Blue by leaving the politics of life in starting a new life on this planet aside. In this regard, Winterson's excluding the background story of populating Planet Blue can be acknowledged as a conscious endeavour to dissolve the previously created boundaries and not to insist on fabricating more strictly classified segments of society for populating Planet Blue with a privileged class of citizens.

Exploitative practices on Planet Orbus turn it into a desolate land by making life impossible for humanity. The text's laying bare how ecological damage works *intra-actively* echoes critical posthumanist agenda. In this respect, Billie, as a scientist, reflects the change in air quality as follows: "There's a red dust storm beginning, like spider-mite, like ants, like things that itch and bite. No one has any idea where the red dust is coming from, but it clogs the air-filtering systems, and since it started about two years ago, we are obliged to carry oxygen masks" (*SG* 30) on Planet Orbus. This quotation functions in two ways in highlighting the text's position as a precursor of *zoe-oriented dystopia*. Firstly, marking the similarities between a red dust storm and spider-mite (as they both disturb the human sphere from an anthropocentric position) presents a critique of the anthropos. As it is clear, consumerist and digital capitalist culture are the main reasons behind the destruction of ecosystems. Secondly, the text's declaring how they have adapted themselves to this change signposts *intra-active* relations of culture and nature in a non-hierarchical manner. On *intra-action* between human and more-than-human natures, Kerim Can Yazgünoğlu, in his master's thesis focusing on *trans-corporeality* in *The Stone Gods* acknowledges this red dust storm as a signpost of non-human agency that cause "human and non-human bodies become toxic" ("Corporeal and Trans-Corporeal Reflections in Angela Carter's *The Passion of New* Eve and Jeanette *Winterson's The Stone Gods*" 86). This situation also underlines the *vulnerable* status of the human despite their ignorance in relation to ecological concerns. As a result of the change in air quality, the society's adapting their lifestyle in tune with this transformation shows how culture and nature are enmeshed in a transversal manner without centring any of them in their relationship with each other. Due to the change in environment, other areas of life are also affected by this change. Also, this environmental change is in close relationship with economic practices of the society that constructs itself on the commodification of anything.

Winterson's engagement with the cyclical flow of time implies insisting on a similar kind of environmental ruination throughout the text. The red dust storm they experience on Planet Orbus comes out once again on Planet Blue when the narrative goes to "March 1774" in "Easter Island" chapter. This chapter also marks the text's non-linearity and genre hybridity, which will be elaborated in more detail in the forthcoming subsection of this discussion. In this part of the narrative, the protagonist Billy is left on an island by the ship that he sails with other sailors. During their discoveries on the island, the European sailors realise that: "The island was stripped and bare, with few trees or shrub-bushes of any kind. Nature seemed hardly to have provided it with any fit thing for man to eat or drink. There was nothing of the green luxury we had seen in New Zealand or New Amsterdam… Hardly to be understood is the lack of vegetation" (*SG* 118-120). The reader later learns that the island's natural beauty is devastated to construct stone idols by the islanders. The text presents the way an oppressive regime turns the whole island into a desolate land.

However, the island's turning into a mere barren land turns against humanity in the end, as nature and culture are entangled in line with Haraway's suggestion in her category of *naturecultures*. In this respect, Spikkers's explaining how this ruination affects their lives is a case in point. This explanation manifests the affirmative blurring of boundaries between human and non-human as follows: "…Slow by slow, the seabirds no longer visited the island, and the rain no longer fell, and the ground fell, and the ground crumbled and burned, and the soil turned to red dust that grew nothing" (*SG* 132-3). Here, the soil's turning into a cloud of infertile red dust becomes a familiar detail for the reader, as previously red dust storm affects life in a great deal on Planet Orbus, and now in this second chance on Planet Blue, the soil again turns into a similar infertile condition signalling the ruination of it. Thus, the second chance does not end the problems caused mainly by humanity in stripping nature from its reproductive capabilities. In this respect, it is crucial to underline the author's reference to the eighteenth century in this chapter of the novel which echoes the rise of modernity and Enlightenment ideology. Jussi Parikka as a critic highlights the relationality of anthropocene and the eighteenth century by stressing that: "One of the periodizations for the start of anthropocene marks it as starting in the eighteenth century when analyses of it trapped in polar ice

showed the beginning of growing global concentrations of carbon dioxide and methane" ("Anthropocene" *Posthuman Glossary* 51). With the rise of industrialisation, the novel's opting for a time period that marks failed ideals of modernity underpins the novel's status as *zoe-oriented dystopia*. Winterson's forming a link between the eighteenth century and apocalyptic vision in the future is telling in relation to the text's critical engagement with anthropocentric practices that have started in the name of progress after the Enlightenment. From this perspective, this dissertation acknowledges the author's choice to position "Easter Island" in 1774 as an intentional attempt to consolidate human-centric practices in the text in line with the tendency to 'tame' nature with colonialist practices.

Billie reveals the harm they have given to the environment on Planet Orbus which resonates well with the critical posthumanist agenda. She states that: "When we destabilized the planet, it was in the name of progress and economic growth" (*SG* 38). This statement underlines the relationship between progress-driven modernity and human-centric deeds in an underlying message. Also, Billie makes another reference to the industrial revolution as a signpost of modernity in the last chapter of the novel by stating:

> The trees had no leaves. It was May. I thought of something I'd read about the impossible beauty of the landscape before the industrial revolution. Particularly the beauty of woodland, because an oak tree takes three hundred years to grow, three hundred years to live, and three hundred years to die. Unless you have a chain-saw. Or a bomb. My country, the British Isles, was a wooded place, a place so wooded that when the Romans rowed up the Thames they could find no landing place. Now I can't find any landing place either, not for the woods but for the loss of them. (*SG* 200)

This lengthy excerpt from the text reveals how modernity causes deforestation. After the industrial revolution, Billie's reference to war also emphasizes countries' greedy politics, causing erasure of natural beauty. This criticism of the narrative marks its distinctive position as a *zoe-oriented dystopia* which intends to negate these *assumed* hierarchical layers by raising awareness on the reality of ecological concerns. The *intra-active* relationality of culture and nature demonstrates itself as the novel's revealing environmental ruination leading to the planet's becoming hostile for humanity. Thus, it becomes clear that the harm given to nature turns out to be the harm given to oneself.

The erasure of dichotomous logic in representation of *naturecultures* becomes obvious in human's struggle to find a new planet to leave Orbus. While uncovering how life will be regulated on Planet Blue, the emphasis on going back to "sustainable farming" is significant in laying bare the progress-driven society's failure. On MORE corporation's plans about the new planet, Spike states the following: "MORE is recruiting farmers from the Caliphate to make a return to sustainable mixed farming to feed the new village. There will be a free passage for key workers" (*SG* 73-4). As it is clear from the excerpt, MORE corporation's plans include utilising workers from the Caliphate, implying that they have not been applying sustainable farming in the Central Power.

The author's proposing the plans of MORE corporation reveals that MORE corporation or the Central Power does not apply old ways of farming anymore; instead, high-tech life produces its own way of artificial food which does not offer a solution for a new start on another planet. In this sense, Winterson presents a critique of advanced capitalism by going back to pre-modernity ways of living. The novel also manifests how an ordinary city-dweller (symbolizing *bios*) misreads the interrelated links between nature and culture with the depiction of negligent citizens. In line with this, Pink's being indifferent about how nature is intertwined with culture is a case in point. She does not see that if there is no natural life, this will also end human life by stating: "I'm city-born, city-bred. Nature doesn't matter to me… But I'd rather be in a bar overlooking an artificial lake- one where the fountain comes on every hour, and where the trees are all pollen-free, and where you can get a great steak and go dancing at midnight. That's the life for me" (*SG* 86). Pink's love for artificiality even in nature demythologizes how she thinks as a human that can hold their position even in the loss of nature. Winterson's laying bare this acknowledgement of Pink is indicative of the need for a change in the anthropocentric practices of late capitalism. On the entanglement between human and non-human, Stacy Alaimo underlines that it is not possible to separate "human corporeality from a wider material world" and she offers acknowledging "the interactions of substances, habitats, places and environments" ("New Materialism, Old Humanisms, or Following the Submersible" 281). From a similar perspective, Winterson marks the impossibility of drawing lines between human and nature with the portrayal of *naturalcultural* blend in a cyclical frame.

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MORE corporation's plans in re-adapting sustainable farming on Planet Blue also indicates that this attitude of having workers from the Caliphate to work for the privileged, wealthy citizens of Planet Blue unveils the restrictive and discriminative attitude apparent in the Central Power. The Central Power has possibly contributed to the worsening of the environment with capitalist intentions more than others due to their utilising advanced technology in different segments of life. Still, they plan to leave what is left of Orbus to the Caliphate by taking the workers that would be beneficial for the exclusive rich community. This point reveals the critical posthumanism's critique of Eurocentric Humanism. On this issue, Braidotti also expresses: "Humanism's restricted notion of what counts as the human is one of the keys to understand how we got to a post-human turn at all" (*The Posthuman* 16). Seen in this light, the text consolidates a critical posthumanist criticism towards consumerist, discriminative and strictly hierarchical politics of life, which underpins its *zoe-oriented* stance.

Consumer-driven society becomes the common culture of Planet Orbus. In line with this, the citizens exploit the natural sources to the degree that the environment now becomes devoid of its reproductive abilities. Before elaborating on Planet Blue, the author shows how environmental concerns destabilize life in various manners on Planet Orbus. Billie as a scientist, problematizes the late capitalist practices: "A world that clones its meat in the lab and engineers its crops underground thinks natural food is dirty and diseased" (*SG* 9). This excessive consumer society injects an anthropogenic way of life on Planet Orbus. That is why the Central Power wants to take control of Billie's farm. She defines her farm by stating that: "My farm is the last of its line- like an ancient ancestor everyone forgot. It's a bio-dome world, secret and sealed: a message in a bottle from another time" (*SG* 13). Taking the farm as a message from another time works well with the text's agenda of the interconnectedness of life in a non-linear flow. This emphasis on the embeddedness of life in a non-linear time flow establishes the text's position as a *zoe-oriented dystopia* by rejecting separating time into different segments. Also, the emphasis on the scarceness of farms lays bare the narrative world's fabricating a plasticised life due to corporate-driven country's regulating capitalism in the light of advanced technology. However, the narrative world is not limited to a phobic representation of the environment. The text unfolds Wreck City as an opposing force

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by resonating well with the horizontally aligned politics of life. While challenging late-capitalist anthropocentric deeds, the novel explicitly positions its narrative on the present reality of a contemporary reader that signposts its *zoe-oriented* inclination.

The novel cherishes a present orientation by bringing a dictatorial government from traditional dystopian texts and opening it up within the ecological crisis of the twenty first century. As stated before, the contemporary dystopian novel (as in the case of *Oryx and Crake* and *The Stone Gods*) foregrounds the epistemic reality of a contemporary reader as the primary source of dystopian nightmare in the text. A twenty-first-century reader cannot turn a blind eye to current ecological issues as they turn out to be the reality of the contemporary reader, and they will surely realise the authors' embedding these issues in their dystopian imaginations. This stance brings the narrative world closer to the reader's reality by marking the text's heralding a warning for the whole world before it is too late. In this respect, Zekiye Antakyalıoğlu's remark on *The Stone Gods* underlines the cautionary aspect of it as she argues: "Winterson constructs her novel with a didactic warning 'if things go on like this, this is what will happen'" ("Jeanette Winterson's *The Stone Gods*: A Postmodern Warning" 976). Antakyalıoğlu's statement echoes what *zoe-oriented dystopia* as a category underlines. To put it simply, the reader's reality comes closer to the narrative reality with the aim of offering a warning that is away from pessimistic horizons in the contemporary dystopia. The author's attitude in establishing a cautionary tale signifies the text's affirmative resonances, which echo taking action against what is likely to happen.

The chaotic environmental depiction's transgressing phobic representations of extinction narratives is in line with Haraway's *chthulucene*. Haraway's engagement with *chthulucene* reformulates dystopian imagination in line with finding a way to *stay with the trouble*. Thus, Haraway's attitude in rejecting 'too late to save the world' rhetoric promotes the idea of having collective and affirmative resistance. In this regard, *The Stone Gods* underpins a literalization of resistance against the chaos. The text injects a possible scenario of environmental degradation and demonstrates how the ecological devastation is *intra-acting* with other entities in a mutual, non-hierarchical relationality. The text fictionalizes the requirement of taking action against anthropogenic practices by erasing pessimistic residues of

dystopian nightmares as in line with Braidotti's statement that "post-anthropocentric turn… strikes the human at his/her heart and shifts the parameters used to define *anthropos*" (*The Posthuman* 57, italics in the original). This transformation becomes a reality in *zoe-oriented dystopian* novels of twenty first century.

The Stone Gods's blending material reality of environmental ruination and planting seeds of hope together with the depiction of a wasted planet underlines the text's cherishing hybridity in multiple layers. Billie's remark on environmental degradation is indicative of affirmative horizons as she states:

> I can't believe that we have reached the end of everything. The red dust is frightening. The carbon dioxide is real. Water is expensive. Bio-tech has created as many problems as it has fixed, but, but, we're here, we're alive, we're the human race, we have survived wars and terrorism and scarcity and global famine, and we have made it back from the brink, not once but many times. History is not a suicide note- it is a record of *our* survival. (*SG* 47, emphasis mine)

This excerpt from the text also lays bare the hubris of the human species by labelling history as a record of humanity's survival. In critical posthumanist paradigm, humanity's survival throughout *his*tory cannot be delinked from the other species; otherwise, this stance would dictate -the human as the measure of everything- a principle that contradicts with the guiding features of *zoe-oriented dystopia*. The text emphasizes the human's coevolving with the non-human on a horizontal frame of thinking with an emphasis on the fusion of human and non-human. In this respect, Billie's emphasis on "our survival" is undermined by the text itself which suggests a way of "learning to stay with the trouble of living and dying in response-ability on a damaged earth" to recall Haraway (*Posthuman Glossary* 81). If the human is taken as excluded from non-human others, this would enunciate a false acknowledgment of human that is not aware of the fact that "the binary opposition between the given and the constructed is currently being replaced by a non-dualistic understanding of nature-culture interaction" in *zoe-oriented dystopian* novel framework (Braidotti *The Posthuman* 2-3). Yet, the *intra-active* relations based on *zoe-egalitarianism* is illustrated with the portrayal of Wreck City in *The Stone Gods*.

Wreck City constitutes a place of resistance that does not comply with the rules of Tech City. In this respect, it is not possible to regulate Wreck City in line with Tech City tenets, since Tech City includes the politically representable citizens in the aftermath of nuclear war, governed by MORE corporation with harsh capitalist

intentions. On the contrary, Wreck City emerges as the other of this highly privileged class of citizens who do not choose to live within the secure walls of a *false utopian* society. The author fabricates another way of living, an example of affirmative, collective resistance, and constructs a site of *writing back* to the late capitalist corporate-driven system with the construction of Wreck City. As a result, it is not possible to acknowledge Wreck City as a reversed form of Tech City. It is possible to witness the erasure of boundaries mainly in this part of the narrative. Therefore, the novel's taking the excluded human and non-human figures in Wreck City to the centre can be taken as a signpost to debunk the idea of placing the politically representable human figures at the centre. In this respect, Winterson goes beyond *bios-oriented dystopia*n idealization of privileged class of humanity. Her positioning human hubris in pre-apocalypse and demonstrating the collapse of it in Wreck City exemplifies a non-anthropocentric manner, which resonates well within the category of *zoe-oriented dystopia*.

Dead Forest, situated within Wreck City as a toxic land that no one enters, emerges as a site of resistance, demonstrating the *trans-corporeality* of both human and non-human and voicing the *stories of matter* there in a non-linguistic manner. With the aim of scrutinizing Dead Forest as a site of affirmative resistance, it is significant to underline its representation in the text. Dead Forest emerges in the Post-3 War part of the narrative inside Wreck City, and it is a "radioactive" land that no one enters from Friday's perspective (*SG* 191). The geographical position of the forest is also significant since Billie explicates as such: "Beyond the No Zone was the Red Zone, policed and controlled", and Dead Forest is part of Red Zone but there is no security practise there. Friday explains the reason: "They don't patrol it here because they hope it will kill us all. If you can't nuke your dissidents, the next best thing is to let the degraded land poison them" (*SG* 192). However, this sinister plan of MORE corporation does not work in the way they have planned, as Friday points out the *intra-active* bonding between humans and the forest evolving into their adapting well with each other. This adaptation process proves porous boundaries between bodies and physical environments by rejecting the acknowledgement of human as a closed entity, independent from the environment.

Dead Forest emerges as a home to mutated humans and animals with glowing, shiny trees and poisoned soil. During her walk there, Billie witnesses

different forms of hybrid animals such as: "five or six rabbit-like animals- hairless, deformed" (*SG* 202). Also, there are some hybrid humans, as Billie recounts seeing "a boy and a girl… Holding hands, barely dressed, both with rags tied round their bodies. The boy was covered with sores. The girl had no hair" (*SG* 202). These hybrid human and non-human figures are clues about radioactivation, which epitomises entangled relations between physical and social bodies. Friday sheds light on these toxic bodies as they are born just after the nuclear war. Thus, it will not be wrong to say that the nuclear practices of the governments during the war give birth to these mutated children.

The *intra-active* bonding of children and the environment in Dead Forest resonates well with Stacy Alaimo's category of *trans-corporeality* by problematizing the seemingly enclosed borders between human and nature. The nuclear activation results in deformed bodies of these children in a similar manner to the forest itself, which also hosts other types of evolving creatures together with mutant humans. Thus, it is clear from the literalization of the ineradicable bond between human and nature in the text that "trans-corporeality denies the human subject the sovereign, central position", as Alaimo underlines in *Bodily Natures* (16). This entanglement of human and nature undermines the human body as a self-contained organism by replacing it with an acknowledgement of agency of human and non-human to the same degree on a horizontal level.

The human has a significant effect in causing mutant bodies of diverse species, but it cannot be limited only to human's impact on nature. Natural and cultural forces are inseparable, which echoes Nancy Tuana's remark on hurricane Katrina as a case in point. She states as following: "material agency is often involved in interactions, including but not limited to, human agency" ("Viscous Porosity: Witnessing Katrina" 194). Tuana's position here offers a horizontal acknowledgement of agency resonating with human and non-human agents of Dead Forest. By laying bare these deformed bodies and radioactive trees, the text defends a non-anthropocentric stance which erases human exceptionalism resulting in the human's enmeshment with nature. In doing so, the novel manifests both the oppressive politics of countries by revealing the results of nuclear war and presents a critique of the so-called ontological divide between the realm of human and non-

human. By erasing the boundary between culture and nature, the text also highlights narrative agency of the matter as a resistance to logocentric logic.

The agentic potentialities of the non-human transgress the dichotomies in a posthumanist sense. On matter's narrative agency, Serpil Oppermann and Serenella Iovino's conceptualization of *storied matter* underlines a realization of matter's agentic capabilities by abandoning the privileged position of the human as a category. In this respect, Dead Forest epitomizes its stories of toxicity, poison, nuclear war and hybridity as a way of *staying with the trouble*. The forest's narrative capability cannot go unnoticed all through the novel, as it is a powerful site of agency emerging as an assemblage in a non-hierarchical enmeshment. Dead Forest's narrative agency can be taken as "a living text with a rich narrative efficacy [in which] matter slides through human 'expressways' often unnoticed but always exerting its influence in conceptual and material habitats" in Oppermann's words ("Storied Matter" *Posthuman Glossary* 412). The literalization of Dead Forest together with radioactive, mutant children living there is indicative of a signification system beyond linguistic limitations. In this respect, the forest can be taken as an answer given upon nuclear wars. Yet, this answer is composed of human and non-human agency signalling a non-hierarchical amalgamation of them. The way the forest talks to the authorities of Tech City cannot be limited to the boundaries of language, but this does not mean that it does not have a narrative agency. In this regard, Dead Forest is an enmeshment of *matter and text*[34] signifying non-linguistic stories that negate the representation of nature as stable, pristine and untouched. The text establishes non-human agency as apparent in their narrative capacity. Thus, Dead Forest signifies the enmeshment of matter and text by bearing stories of life and death. Even though there is toxicity, human and non-human residents of the forest find a way to cling on to life that contains both porous boundaries and utopian glimpses of hope even in the darkest times.

Having utopian hope in dystopian visualization does not mean neglecting the lessons that should be taken from these literary representations. On the contrary, the critical posthumanist agenda necessitates implementing a *response-ability* to

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[34] Başak Ağın expands on the term "mattertext" by underlining the narrative agentic potentials of the matter in her article entitled "Animated Film as an Eloquent Body: Seth Boyden's *An Object At Rest* as Mattertext" (2018). She foregrounds "embedded narrativity within matter" by stressing the narrative capacity of matter (28). Thus, with the categorization of *mattertext*, Ağın underlines the fact that "matter and text are always already enmeshed" (28).

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undertake the results of anthropogenic practices to cite Karen Barad. *Response-ability* underlines the *intra-active* bonding between human and non-human, which refutes the idea of agency as solely belonging to the human. Witnessing agentic non-human literary representations in Winterson's text requires human's recalibrating their relationship with non-human by paying attention to their agentic potentialities. Thus, *response-ability* is not only limited to human subjects, as it does not exclude non-human participants of the process. In this respect, Winterson's construction of environmental ruination underpins a relationality of human and non-human. This form of relationality echoes *zoe-oriented dystopia*'s presenting a space of signification constructed on amalgamation of hope and despair. In doing so, *The Stone* Gods resonates well with Haraway's *chthulucene,* by emphasizing the human and non-human participants' being affected from these chaotic times to the same degree. Haraway highlights the current situation as such: "right now, the earth is full of refugees, human and not, without refuge" ("Capitalocene and Chthulucene" *Posthuman Glossary* 80). This quotation can be taken as a great summary for depicting the situation of human and non-human participants of the earth in *The Stone Gods* that are trying to hold on to life during times of ecological crises. Thus, the text's dissolving the boundaries between nature and culture brings the work into a dialogue with the non-human agency. The non-human agentic potentiality also makes itself visible as Robo sapiens and other representatives of digital proletariat that undermine the ontological stability of the human as an enclosed, autonomous entity separate from their environment.

4.2.3. The Non-Human Agency *Intra-Acting* with the Human: Love Beyond Boundaries

Winterson's *The Stone Gods* emerges as a paradigm-changing dystopia that resists boundaries presenting affirmative and collective resistance based on human's re-calibrating their relations with the non-human. By distancing itself from dystopian texts that generate hopeless nightmares, the novel foregrounds a refutation of human centrality and opts for the narrative agency of the matter in a non-linguistic manner. In this line of thinking, the text plays a distinctive role in erasing anthropogenic practices and undermining the acknowledgement of human exceptionalism. In doing so, it offers a literalisation of the ineradicable relationship between the human and the non-human which echoes Karen Barad's category of *intra-action*. Also, the

breakdown of human and non-human binary resonates well with Donna Haraway's category of *making kinship beyond reproduction*. By employing a digital proletariat throughout the text, Winterson expands on human and non-human entanglement, which paves the way for *zoe-centred egalitarianism* in Braidotti's words. The text's engagement with nuclear war is also significant in laying bare its outcome as hybrid human and animal bodies that resist the idea of purity. Thus, Winterson offers these mutant residents of Dead Forest as an entanglement of human and non-human by shattering supposed boundaries.

It is through this conceptual horizon that this subsection of the dissertation analyses human and non-human intertwinement leading to *kinship beyond reproduction* in Haraway's words. With this aim, the discussion will expand on technological advancements that both consolidate a negative bonding between human/non-human and undo this negative relationality by proposing a non-binary way of thinking. To this end, the text's critical engagement with Robo sapiens will be demythologised as another dimension of the digital proletariat that manifests non-human agency to the same degree as human agency. To highlight the hybrid human and non-human residents of the narration, this subsection will also indicate hybridity which works as an adaptation skill in toxic environments. To this end, the way Winterson's *The Stone Gods* is in dialogue with Atwood's *Oryx and Crake* in their representation of posthuman embodiment as a tenet of *zoe-oriented dystopia* will be elucidated by indicating human/non-human entanglement.

Winterson's *The Stone Gods* differs from Atwood's *Oryx and Crake* in its critical engagement with the non-human and its representation of human/non-human entanglement, which are mainly due to apocalyptic narratives' differences in each text. These texts' dealing with the apocalypse might not be differentiated from each other at first glance as they all underline ecological problems resulting in the devastation of the earth, mainly because of the human species' wrongdoings. Still, Winterson's emphasis on the cyclical return of the apocalypse differs from Atwood's global epidemic that nearly annihilates humanity on earth. In this respect, it is easier to point the pre-and post-apocalyptic narratives in Atwood's text which also bring with themselves an equation of the late capitalist period with pre-apocalypse, the erasure of late capitalism and going back to pre-modernity in post-apocalypse. Yet, in *The Stone Gods* it is not possible to directly spot the tendency of consolidating a

late capitalist system in pre-apocalypse and the erasure of this system in post-apocalypse which is due to iterative search for a suitable environment to live. However, *The Stone Gods* manifests a conscious rejection of the digital capitalist system in the author's fabrication of Wreck City, where the dwellers choose to resist the system, and this challenge blossoms affirmative alternatives within dystopia.

The Stone Gods questions the taken for granted suppositions on the *assumed* distinction between human and non-human. The author makes use of several forms of technological advancements all through the text. Seen in this light, the life depicted on Planet Orbus part of the narrative is a case in point that proposes a way of living that is mainly based on these technological others of the narrative world. These advancements serve the extreme form of control that the Central Power implements on its citizens. The strict form of control that government applies is based on its utilising technology, but the way the narrative treats this point manifests that the text does not herald technology as the one to blame due to the control freak mechanism of government. In this way, the narrative distances itself from the 'either an enemy or a saviour' dichotomy over technology. Apart from labelling technology as a possible threat for humanity or a submissive servant to humanity, Wreck City enlightens a mutual bonding between human and non-human participants of the earth that undermine the oppressive regime of Tech City. With the end of revealing the affirmative bonding of human and non-human, the way the text constructs a consumerist culture based on human domination (which will later be negated in Wreck City) emerges as a significant critique of digital capitalism.

The Stone Gods unveils the digital proletariat's working for the betterment of humanity in such a way that human and technology are entangled in an indivisible manner. These technological others become the embodiment of forced labour of digital proletariat which can be detailed as: Can Cops that have the authority to arrest at high-security events, Smart Parking Meter that enables a person to park, Omni- a kind of phone that has direct access to the Parking Bureau Help Line, the Solo that finds the best route in traffic, Nifties that mend underfloor heating and enable a foot massage, Smartie that purrs on people to make them feel relaxed. The examples on digital proletariat that the text offers can be broadened:

> Kitchenhand for the chores, Flying Feet to run errands or play football with the kids. Garagehands- that's good with a spanner. There's Lend-a-Hand too, for the temporarily unpartnered. We have Robo-paws, the perfect pet-

depending on your definition of perfect. We have TourBots, for hire when you visit a new place and need someone to show you around. We have bottom of the range LoBots, who have no feet because they spend all their time on their knees cleaning up. (*SG* 16)

These examples manifest a wide variety of forced labour both on Planet Orbus part of the narrative and later in Tech City on Planet Blue. The way technology is utilised in society underpins a kind of negative bonding between human and non-human which will later be deconstructed in Wreck City. This part of the narrative foregrounds a conscious attempt to negate the residues of modernity, and it emerges as an alternative space. If we focus on the late-capitalist intentions of the Central Power that make use of science to profit more, we will witness a double coded strategy hidden behind these profit-driven practices as such: Firstly, the pre-nuclear war part of the text seems to consolidate the non-human as separate from the human by implying a distinctive human essence. The government's advanced capitalist mechanism enables to have a strict control mechanism under the illusion of a better way of living thanks to these advancements. Secondly, the text also underlines how futile it is to divide the human from the non-human that is evident in their life practices by showing their indivisible bonding. Even in their everyday practices, the human cannot exist without the advancements of the late capitalist system. By laying bare this highly digitalised life in the Central Power, the author criticises human domination over the disadvantaged groups.

Late capitalist practices of the Central Power on Planet Orbus later evolve into a corporate-driven procedure in the aftermath of nuclear war. Planet Orbus visualises a kind of narrative in which people use science to look younger by genetically fixing themselves. This tendency to genetically fix oneself becomes the norm of society, emphasising humans' obsession with their image. This position uncovers a transhumanist paradigm by dictating the utilisation of science with the aim of human enhancement. The genetically fixing process turns birthdays into something archaic, since no one celebrates them anymore. Instead of focusing on the passing years, now the citizens of the Central Power celebrate *G day*, which is "the day you genetically fix. It is a great day to celebrate" (*SG* 18). Moreover, any ordinary person now has the chance of having surgical operations to look younger and more beautiful, as a result of which celebrities are now having difficulty to look

much better than others. With the aim of compensating for this situation, celebrities employ some other strategies:

> Most of them have macro-surgery. Their boobs swell like beach balls, and their dicks go up and down like beach umbrellas. They are surgically stretched to be taller, and steroids give them muscle-growth that turns them into star-gods. Their body parts are bio-enhanced, and their hair can do clever things like change colour to match their outfits. They are everything that science and money can buy. (*SG* 19)

Winterson's employing a multi-layered hierarchical structure within the upper leg of binarism signals the politically representable citizen (namely *bios*) is also othered within the spinning machine of late capitalism. This privileged class of humans living in the Central Power is also segregated according to their economic and social status. In line with this, the highly classified society is constructed on capitalism's ability to turn each organic and inorganic entity into a commodification. Each citizen's hiding their 'real' age by having genetic fixation turns the human into a disposable body in the same way that it works against the non-human. In a similar vein, Braidotti states the following: "The Vitruvian Man has gone cybernetic" by highlighting the continuation of the same restrictive agenda of Humanist ideology (*The Posthuman* 90).

Humanity's utilizing technology in every walk of life is quite telling in proposing a kind of life for the human that cannot be separated from the non-human entity. While turning the human as a mere tool for advanced capitalism, the woman becomes a fertile source of exploitation. The woman's body also becomes a site where exploitative practices of late capitalism can emerge. By offering a restrictive policy in its exploitative agenda, the text employs a strictly classified narrative world. The fabrication of exclusive classes within each privileged class is a conscious attempt that emerges in the *zoe-oriented dystopia*n novel, which aims at revealing the posthuman predicament that Braidotti stresses: "The opportunistic political economy of bio-genetic capitalism turns Life/zoe- that is to say human and non-human intelligent matter- into a commodity for trade and profit" (*The Posthuman* 61). Despite its highly restrictive surface and exploitative orientation, the novel debunks this hierarchical structure by offering a way to *stay with the trouble* in a horizontally aligned manner in the aftermath of the nuclear war with the rise of dissidents in Wreck City. Yet, it is significant to shed light upon the working

mechanism of late capitalism that portrays a multi-layered society before expanding on the way the text dissolves these binaries. In this respect, the woman's turning into a mere tool with advanced capitalist purposes foregrounds a critique of patriarchal teleology in an underlying message.

Zoe-oriented dystopia differs in its critical engagement with the woman[35] from *bios-oriented dystopia* in which she is depicted as a silenced, submissive figure, and her voice can only be heard from a male perspective. *Zoe-oriented dystopia* departs from this dictatorial agenda by re-calibrating the relationality of the anthropos with all the excluded figures of Enlightenment ideology that represent *zoe*. In this respect, *The Stone Gods* foregrounds the woman in an evolving manner: At first, women in the Central Power and Tech City are constructed as bearing the residues of the harsh capitalist system, since they do not problematise the unethical agenda behind their real-life practices. Then, women in Wreck City form a collective and affirmative resistance against corporate-driven authority by creating a horizontal acknowledgement of agency.

The Central Power makes it possible for its citizens to erase the effects of their age from their bodies. This genetic fixation works in a different way for man and woman since the text points out that: "most men prefer to fix younger than [late forties] that, and there are no women who fix past thirty… Science can't fix everything, though women feel they have to look youthful, men less so, and the lifestyle programmers are full of the appeal of the older man" (*SG* 10). The obsession with looking younger turns into a kind of compulsory crisis for the woman whereas the man is freed from the same types of addictions since the exploitative agenda of the text works more harshly for the woman. Moreover, man's obsession with younger woman turns into a perverse act of chasing little children from other countries and turning them into sex tools in the Central Power. The text indicates this situation with Pink who wants to have some significant age reversal operations to look like a twelve-year-old pop star Little Senorita due to her husband's perverse obsessions. She explains the reason for having this operation: "I love my husband

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[35] Woman constitutes the other leg of binary logic in the same way with non-human. The restrictive agenda of Humanist ideology others both woman, animal, cyborg in the same way and late capitalist system exploits all these others of Enlightenment ideology in a similar manner. With the aim of revealing the novel's consolidation of discriminative regime and then negation of the same mechanism, this subsection of the dissertation is confined within the limits of othered figures of Eurocentric Humanism as representing *zoe* aspect of the novel.

and I want his attention. I'll never get it aged twenty-four. I even had my vagina reduced. I'm tight as a screw top bottle" (*SG* 71). Based on her remark, the text makes it clear that Pink's acknowledgement of her husband's wish without questioning his perverse desires works as consolidating the digital capitalist system in the pre-nuclear war part of the narrative. Braidotti also sheds light on the strictly discriminative practices of late capitalism that work against all the excluded figures of Humanist ideology by stating: "Bodies of the empirical subjects who signify difference (woman/native/earth or natural others) have become the disposable bodies of the global economy" (*The Posthuman* 111). Thus, the exploitative tool of digital capitalism utilizes sexualized others in the same way with non-humans. Yet, this exploitative tendency is negated with the text's depiction of rebellious dissidents in Wreck City. Thus, late capitalism's utilisation of the woman negates itself with the emergence of subversive figures coming to the centre by transgressing boundaries and forming affirmative alternatives.

Wreck City inhabits the Alternatives who escape there in the aftermath of nuclear war, namely Post-3 War. The Alternatives do not consist of only women figures, but it is possible to see a majority of rebellious women there. With an emphasis on Wreck City's hosting the excluded figures of Tech City, it is revealed that: "Wreck City had twenty alternative communities ranging from 1960s Free Love and Cadillacs to a group of women-only Vegans looking for the next cruelty free planet" (*SG* 207). By revealing the Wreck City's inhabitants as governed by a system of networks rather than a monolithic logic, the text also establishes how opposing views can position themselves together as a reaction against the dictatorial control-driven mechanism of the corporation. When Billie asks Vegans' response upon seeing piles of leather, the agenda behind all these seemingly 'different' groups coming together is explained by Alaska: "The key to happiness' she said, 'is tolerance of those who do not do as you do" (*SG* 208). This acknowledgement resonates well with *zoe-oriented dystopia*'s embracing both organic and inorganic, human and non-human, born and made, hope and despair simultaneously. In this way, *The Stone Gods* defamiliarizes the long-held Humanist dictates of a restrictive logic. This deconstruction of binary logic manifests the literalisation of Robo Sapiens, who emerges as the first one of a new species.

The annihilation of human exceptionalism presents a critique of what it means to be human by also asking what it means to be non-human in the text. By negating the boundaries of the human as a fixed identity, *The Stone Gods* offers a ground for giving voice to the digital proletariat that is in line with the *zoe-oriented dystopia*n novel's argument as reflected in the theoretical part. Apart from the technological artefacts exemplified in the previous parts of the narrative, the text reifies the non-human entity by employing the literalisation of Robo sapiens named Spike. The author's motivation in embracing an amalgamation of human and non-human echoes in the embodiment of Robo sapiens that can be taken as the merging of robot and homo sapiens. Even the name itself enables the reader to think about how human and technology are entangled on a *flat ontology*. In this line of thinking, the text presents a fusion of human and robot by blurring the *assumed* lines between them. This challenge to dichotomous logic with hybridity brings about a posthuman enmeshment. In this way, *The Stone Gods* as a precursor of *zoe-oriented dystopia*, enables the reader to redefine the categories of human and non-human by paying attention to their mutual agentic capabilities.

Spike as a Robo sapiens presents a critique of the hierarchical system that positions her on the lower leg of the binary logic on Planet Blue. Her criticism towards the man-dominated operating mechanism of the space mission lays bare her agentic powers. She describes her space travel mission: "They thought I would be good for the boys on the mission" by implying her providing sexual services there (*SG* 33). She explicates why she provides sexual services there by acknowledging that even though Spike is "one of the most advanced members of the crew", she is "still a woman" (*SG* 34). On the discriminative attitude towards Spike, Billie thinks: "I want to be outraged on this woman's behalf, but she isn't a woman, she's a robot, and isn't it better that they used a robot instead of dispatching a couple of sex slaves? And yet. And yet Robo *sapiens* are not us, but they may become a nearer relative than the ape" (*SG* 34). Billie's having difficulty in coming to a conclusion about the usage of Spike as a sex slave in a space mission underlines the ambivalent situation due to Robo sapiens's transgressing boundaries. By revealing the way Billie thinks about Spike, the author underpins a kind of space for the reader's possible questions. Robo sapiens's emerging as a human-machine symbiosis showcases the text's agenda in establishing an enmeshment of human with technology. This attitude of

constructing an amalgamation of multiple entities lies at the core of the critical posthumanist agenda which is illustrated by Braidotti as "the fusion of human consciousness with electronic networks" (*The Posthuman* 90). Their relationality marks the novel as a precursor of *zoe-oriented dystopia* that cherishes multiplicity by embracing the posthuman predicament[36].

The Stone Gods deliberately expands on the inextricable bond between human and non-human by liberating the text from the rationale based on ontological stability of biological categories. By doing so, Winterson does not construct the text on a binary logic that contains overtones of either hostile, dangerous creatures aiming to harm humanity or submissive, harmless ones who accept human supremacy. On the issue of dual logic emerging in some dystopian narratives, Başak Ağın points out the depiction of human-robot encounter as "either nightmare-like dystopias, where the human existence is under the threat of intelligent robots, machines, and computers, or they are human-centred fantasies, in which robots serve humankind" in her dissertation "Posthuman Ecologies" (91). As is clear, these narratives are still trapped in binary logic by restricting themselves to construct the non-human from an anthropocentric perspective. Thus, the non-human is considered according to their relationship with humanity.

The dual logic behind the dystopian nightmare is beginning to show a significant transformation with the embodiment of *zoe-oriented dystopia*, as is evident in *The Stone Gods*. The novel firstly consolidates a human-centric narrative and then debunks it by offering an alternative site of resistance within the dystopian imagination. Also, the non-human figures themselves can pose a challenge to the binary logic by not posing a threat to humanity or existing solely to serve them. In this line of thinking, Robo Sapiens's plan to escape Planet Blue instead of letting the officials kill her and her love affair with Billie manifest her conscious agentic attitude. This intended and agentic position is visible in Spike's critical engagement with humanity's constantly devastating environment they live in, as a result of which

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[36] Rosi Braidotti gives importance to acknowledgement of posthuman predicament, and she offers to take it "as an opportunity to empower the pursuit of alternative schemes of thought, knowledge, and self-representation. The posthuman condition urges us to think critically and creatively about who and what we are actually in the process of becoming" (*The Posthuman* 12). Thus, from critical posthumanist perspective the human now needs to reposition themselves in line with Fourth Industrial Revolution and Sixth Extinction by focusing on finding new ways of *staying with the trouble* to borrow Haraway's terminology. In this respect, *zoe-oriented dystopia* follows a similar path in offering affirmative alternatives in the chaotic atmosphere of the twenty first century.

Pink states that she "never heard of an activist robot" (*SG* 79). Therefore, the novel sheds light on the destabilisation of human and non-human boundaries. However, this agentic attitude of Spike should not be taken as a threat to humanity. In contrast, she chooses to stay on Planet Blue to enable the others to have a second chance in life[37]. This difference in attitude towards human and technology bonding is what *zoe-oriented dystopia* brings to the fore. Unlike *anxiety-oriented dystopia*, *zoe-orientation* enables the dystopian text to negate the phobic representation of the technological other by proposing a *flat ontology* based on the porousness of boundaries. In this way, the text offers a kind of space that is not regulated by hierarchical logic, instead of presenting a dual logic in the presentation of human and technology entanglement.

In her text, Winterson's embodiment of the technological other is an attempt to build a new vocabulary to deal with the changing paradigm. In the light of posthumanist horizons, Winterson's portrayal of technology aligns with Stacy Alaimo and Susan Hekman. They also underline the importance of "the co-extensive materiality of humans and non-humans" by emphasising the indivisible relations of human with non-human (*Material Feminisms* 9). This position in negating -the human at the centre of the universe- is in direct opposition with Isaac Asimov's formulation of three laws of robotics which Braidotti also points out:

> (1) A robot may not injure a human being, or through inaction, allow a human being to come to harm. (2) A robot must obey the orders given to it by human beings, except where such orders would conflict with the First Law. (3) A robot must protect its own existence as long as such protection does not conflict with the First or Second Laws. These rules were set up by Isaac Asimov in a short story in 1942 and then re-printed in the world best-seller: *I Robot*, in 1950. They became foundational notions in cyber-studies. Later, Asimov added a fourth law which precedes all others: (0) A robot may not harm humanity, or, by inaction, allow humanity to come to harm. (*The Posthuman* 43)

Winterson's portrayal of negation of Asimov's rationale does not mean to provide an *inverted Platonism*; in other words, she does not construct a reversed binary logic in

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[37] After humans have found Planet Blue as a second chance of survival to remedy the devastated nature of Planet Orbus, Captain Handsome, Spike, Billie and Pink go on a space expedition with the aim of annihilating the dinosaurs there. With this end, they plan to hit an asteroid to Planet Blue, but it does not go as they wish. Their calculations turn out to be wrong and the asteroid hits four days earlier leading to a mini age there. Upon this, the whole crew leave there by letting Spike to remain there as she states: "If I come with you, you will have to support me artificially using solar cells. You don't have energy to spare. Go without me and go now" (*SG* 94). This point proves that she takes the *response-ability* of her own decision that is staying there.

her text. Instead of grounding another form of hierarchy, Winterson's text is pregnant with a cyborg in a constant state of becoming due to her *intra-acting* with the human.

The *intra-active* relation of human and non-human is epitomised by Spike, who underlines her evolution by stating: "I am not a machine. Robo sapiens were programmed to evolve…." (*SG* 35). Upon hearing Billie's answer as "within limits", Spike states that they "have broken those limits" (*SG* 35). This answer shows that Spike is beyond the limitations that Asimov has determined in his conceptualisation of robot. Yet, the text underlines Spike's position not as a possible threat for the human by foregrounding her as delinked from dual logic. This situation becomes crystal clear when Billie asks her: "What are you going to do? Overthrow us", she answers as following: "Revenge of the Robots? No, but you see, Robo *sapiens* is evolving" (*SG* 79). Winterson's text embodies the merging point of organic and inorganic that echoes *zoe-oriented dystopia*n tenet in proposing a fusion of separate forms. By indicating Spike's problematisation of species supremacy, Winterson signposts a decentralised position of the human in the narrative world: "There are many kinds of life,' said Spike, mildly. 'Humans always assumed that theirs was the only kind that mattered. That's how you destroyed your planet" (*SG* 79). In this way, Spike distances herself from the exploitative agenda of human-centred politics by refuting anthropogenic practices. This line of thinking enables the human as a species to destroy all the sources without hesitation, as can be found in *bios-oriented dystopia*. *Zoe-oriented dystopia* separates itself from this rationale by questioning human and non-human relationality on ontological and epistemological layers.

Winterson's interrogating the meaning of what it means to be human, and robot and how we can differentiate them enables us to literalise the transgression of boundaries and limits of the flesh. Billie's definition of robot and human is a case in point in signposting the negation of boundaries as she states as follows: "I forget all the time that she's a robot, but what's a robot? A moving lump of metal. In this case, an intelligent, ultra-sensitive moving lump of metal. What's a human? A moving lump of flesh, in most cases not intelligent or remotely sensitive" (*SG* 99). As is clear from this quotation, human and technology entanglement demythologises the paradigm shift. Yet, this transformation also brings a de-familiarisation process for the human that takes time to find their way in this posthuman predicament. The critical posthumanist agenda does not ignore the pain but offers an affirmative way

to embrace it[38]. In this respect, Winterson's depicting the ambiguous feelings Billie has for Spike is quite telling in manifesting this struggle as such: "I lay beside Spike and thought how strange it was to lie beside a living thing that did not breathe. There was no rise and fall, no small sighs, no intake of air, no movement of the lips or slight flex of the nostrils. But she was alive, reinterpreting the meaning of what life is, which is, I suppose, what we have done since life began" (*SG* 99). In this way, the text at first deliberately foregrounds an ontological divide between Homo sapiens and Robo sapiens. Yet, it is erased when the characters try to find a suitable answer for 'What does it mean to be human and non-human?' which indicates that there are no demarcations that differentiate them from each other.

The text deconstructs the limits of the flesh by literalising Billie's detaching Spike from her body parts to enable her to consume energy in the first chapter of the text. Billie explains her detaching Spike slowly as following: "Silently we agree that I will detach her head from her torso. I first unfasten, then lay down, her chest, like a breastplate. Her body is a piece of armour she has taken off… Unfixing has freed her" (*SG* 111). In this way, the author deconstructs Robo sapiens's body in such a way that Spike defines her own situation as her turning into pure "consciousness" (*SG* 111). In line with this argument, in the third chapter on Planet Blue, the evolving Robo sapiens is now defined as such: "She has no body because she won't need one. She is a perfect head on a titanium plate" (*SG* 158). In this way, the author aims to negate the limits of flesh by placing Spike as a beautiful head without a body. It is significant to note that while constructing a head without a body, the author does not aspire to place the head in a superior position than the rest of the body. The hierarchisation of the body can be taken as an extension of Cartesian ideology, and the posthumanist paradigm goes beyond this rationale as a reaction. In line with this, Braidotti also underlines her acknowledgement of body "as an enfleshed memory" which "endures and lasts- albeit temporarily- by undergoing constant internal modifications following the encounter with other bodies and forces" ("Meta(l)Flesh" 245-6). As it is clear, the critical posthumanist paradigm acknowledges memory as scattered all through the body by cherishing the possible transformations they might

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[38] Rosi Braidotti's critical posthumanist framework establishes both positive and negative sides of posthuman condition that she explains: "posthuman condition may strike the reader as catastrophe-prone at first sight" but she also underlines "the positive potential of the posthuman convergence and offers tools for coping with it affirmatively" (*Posthuman Knowledge* 3).

have after encountering others. In line with this rationale, the negation of the differentiation in the text allows forming of kinship relations between human and non-human.

Spike and Billie's love affair is a remarkable case in point, revealing the literalisation of Haraway's dictum as *making kin beyond reproduction* by shattering borders. Haraway's proposition of "make kin, not babies" is based on the unsustainable number of humans living on earth, worsening the climate crisis. As a solution, she offers to form kinship relations with human and non-human others, emphasising cherishing new ways of becoming together with non-human others. In this line of thinking, Spike and Billie's intentionally choosing to live and die together on Planet Blue echoes what Haraway offers in her proposition of *staying with trouble* on a dying planet. This love affair between them epitomises the fusion of human and robot in such a way that Billie states the following:

> When I touch her, my fingers don't question what she is. My body knows who she is. The strange thing about strangers is that they are known and unknown. There is a pattern to her, a shape I understand, a private geometry that numbers mine. She is a maze where I got lost years ago, and now find the way out. She is the missing map. She is the place that I am. (*SG* 107)

Spike becomes the epitome of an amalgamation that consists of known and unknown entities for Billie. Her becoming a merging point transgresses the boundaries previously set by the Western ideology, which prioritises human over non-human. In this way, the novel highlights Spike's evolutionary process that bridges the gap between human and non-human both ontologically and epistemologically. The author also underlines the erasure of this rupture by foregrounding embedded relations of human and technology regarding the transformation that humanity has in this process with technological advancements and toxic environments.

The Stone Gods foregrounds an enmeshment of various forms by not only literalisation of love beyond boundaries that cherish agentic powers of non-human but also by laying bare the transformation of the human as a category. In this respect, Billie's implant chip signalling her position for corporate-driven government's constant tracking signifies *mattertext* to borrow Ağın's terminology (2018). To put it more precisely, the amalgamation of Billie's body with the implant chip exemplifies that this material entity indicates the agentic powers of the non-human in constant *intra-action* with human. Also, by consisting of both flesh and technology, Billie's

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body can be taken as an epitome of the posthuman body in a similar manner to the genetic fixation that becomes the norm of the whole country. In this line of thinking, it is not possible to mention a kind of human body that is an autonomous system that differentiates itself from the others by not letting *any* outsider delve into.

The Stone Gods's inclination towards *zoe-oriented dystopia* is palpable in revealing the inability to speak of the human as an enclosed system that rises separately from other forms of beings by posing a challenge to the porousness of the body. In this respect, *The Stone Gods* demonstrates a case in point to clarify how human is entangled with non-human in such a way that it is not possible to separate them. The enmeshment of human and non-human erases the previously negative bonding between them by enabling them to have hybridity exemplified not only in Dead Forest, but also in everyday practices of Tech City. The text clarifies this situation when Spike, Billie and Pink talk about the *assumed* differences between human and robot. Spike dissolves these boundaries by stating:

> Every human being in the Central Power has been enhanced, genetically modified and DNA-screened. Some have been cloned. Most were born outside the womb. A human being now is not what a human was even a hundred years ago. So what is a human being?.. Even without any bio-engineering, the human body is in a constant changing state. What you are today will not be what you are in days, months, years. Your entire skeleton replaces itself every ten years, your red blood cells replace themselves every one hundred and twenty days, your skin in every two weeks. (*SG* 77-8)

In line with Spike's argument, the novel unfolds its horizontally aligned relationality of human and non-human bonding by presenting a critique of human exceptionalism. Thus, the novel does not try to bring Robo sapiens closer to Homo sapiens by giving some anthropomorphic features; on the contrary, the author actually aims to bridge the *assumed* gap between human and non-human by bringing human closer to non-human. In this respect, the text highlights human's relationality with others on a non-hierarchical scale because it underlines "a bond of mutual dependence between bodies and technological others" in Braidotti's words (*The Posthuman* 91).

On the *assumed* distinction between human and non-human, Pink constantly underlines that she is a human being and Robo sapiens is only a robot that cannot have the distinctive qualities of a human being. Yet, her categorisation of the human actually includes other than human qualities by blurring the lines between human and non-human. Pink's continually craving for having aesthetic operations to look like a

little girl to attract her husband's attention makes it problematic what it means to be human from her perspective. With the help of microsurgery, she will have some other microorganisms on her body. Yet, she cannot question this process by insisting on having distinctive qualities and applying a discriminative agenda. In this way, the text reveals human body as a conglomerate of various entities. The author's fabrication of late capitalist practices enables the citizens of the Central Power to utilise each opportunity for having a better outlook. While doing this, they cannot realise they are inseparable from non-human that they try to set as an exploitable category.

Bringing *The Stone Gods* into a dialogue with *Oryx and* Crake foregrounds their different attitudes towards non-human agency. These novels' engagement with the non-human differs from each other in manifesting "The Children of Crake" as an alternative species due to human's unsustainable life practices whereas *The Stone Gods*'s depiction of "Robo sapiens" does not hint at a new generation that is created by the human to take place of them in the future. On the contrary, the exploitative agenda of late capitalism works in a strict manner against Robo sapiens in Winterson's novel in contrast to Atwood's Crakers living a blissful life. Still, these novels both cherish the human and the non-human participants of the earth living together on a damaged world and finding a way to cope with it together. Thus, the authors have a similar attitude in manifesting the shared agency of human and non-human on a *flat ontology*. Moreover, *The Stone Gods* offers a way of *staying with the trouble* that brings the text closer to Haraway's proposition. In this respect, the acknowledgement of *trouble* foregrounds the dystopian dimension of the text. However, the novel's cherishing utopian imagination as a tool for survival establishes its hybridity on the genre level that becomes possible in a non-linear flow of time.

4.2.4. *Affirmative Nostalgia* of a Zigzagging Flow of Time

The non-linear flow of narration in *The Stone Gods* reveals its agenda in negating teleological drive resulting from linear and progressive logic. Seen in this light, it becomes evident that the novel's first chapter occurs sixty-five million years ago on another planet named Orbus. The second chapter takes place in the seventeenth century on Eastern Island, on Planet Blue. The third and fourth chapters appear after World War III, on Planet Blue. In all these zigzagging parts of the text,

the author portrays a devastated environment together with a constant hope embedded in a repetitive search for a new home. By doing this, the novel problematises human domination over the planet.

Winterson interconnects the dystopian aspect by an endless nightmarish vision of the environment with a recurrent hope of starting anew each time in her text. In this respect, this subsection of the study aims to unveil the hybridity of the genre that becomes apparent with this repetitive search for a new place to live. What is significant to note here is that there is a constant dystopian nightmare, but also the text employs a repetitive utopian hope. Thus, the novel's employment of non-linearity unveils the genre hybridity that consolidates the enmeshment of utopian hope with dystopian pessimism. While doing this, the novel employs *affirmative nostalgia*[39] by being aware of the chaotic situation in the present and offering a regenerative force of memory focusing on affirmative horizons as a coping mechanism. In line with this, I aim to elaborate on how *The Stone Gods* enables a fusion of utopia and dystopia in a zigzagging flow of time with the employment of *affirmative nostalgia* in this subsection of the chapter.

The author unveils her text in a non-linear fashion by using a repetitive cycle of destroying the environment. This iterative devastation of the environment is scattered throughout the text by hinting at humanity's having many chances in time. Captain Handsome explains their coming across on Planet White on their space mission to find a suitable place to live. Unfortunately, Planet White is not a good option for them, since it bears the traces of environmental ruination that the text indicates:

> There had been oceans on the white planet. We found a sea-floor ridged and scooped, and shells as brittle as promises, and bones cracked like hope. White, everything white, but not the white of a morning when the sun will pour through it… This was the white at the end of the world when nothing is left, not the past, not the present, and most fearful of all, not the future. There was no future in this bleached and boiled place… And yet there was once life here, naked and free and optimistic. (*SG* 52)

In line with this quotation, the text implies human's playing a significant part in the devastation of Planet White before they start to live on Planet Orbus. The author

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[39] *Affirmative nostalgia* is clarified in the theoretical background of this dissertation as a way to *stay with the trouble* of here and now by using memory in a de-familiarized manner. This strategy requires not to cry over what is lost, instead it necessitates embracing hopeful horizons in times of crisis by not disregarding the pain of de-linking from old traditions.

justifies the need of finding a new planet due to Orbus's "evolving in a manner that is hostile to human life" (*SG* 8). In this way, the text lays bare in an underlying message that humans have also ruined Planet White before they start to live on Planet Orbus. The author establishes the cyclical attempt of finding a new planet to survive for humanity. Spike clarifies this implication for the reader by stating as following: "My theory is that life on Orbus began as an escaping life from the White Planet- and the White Planet began as escaping life from… who knows where?" (*SG* 68). In this line of thinking, Spike reveals the endless scenario waiting for humanity due to anthropocentric life practices. The text gives voice to the reader's possible reaction in hearing this endless cycle from Billie, who underlines that: "It's so depressing if we keep making the same mistakes again and again and again…" (*SG* 68). This depressing reality deteriorates with the author's injecting historical accounts of world wars in the text. Planet Orbus is further devastated by a nuclear attack that Billie and Spike uncover as such: "there has been a nuclear attack on the Mission Base. Unknowns perhaps, terrorist perhaps. The Central Power is preparing for war. It will be a long time before anyone comes back to Planet Blue" (*SG* 111). After the nuclear war, the Central Power gives way to MORE corporation, resulting in a much harsher form of control for the citizens.

Planet Blue will not be the final destination in this repetitive apocalypse of humanity, as the author highlights it in a non-linear fashion. As a result of causing an asteroid to hit earlier than expected, Planet Blue experiences a mini ice age by making it impossible for humanity to move there in a short passage of time. In the third chapter on Planet Blue now, Billie recounts her own life story embedded in history, and she mentions World War II, due to which governments strengthen their discipline mechanisms. By creating the illusion of a "serious threat", the governments pave the way for "a peaceful war… freedom war, air-strike war, no nuclear threat" (*SG* 157). Yet, later she admits that "the policy wonks had miscalculated. We got blown up" due to a nuclear attack (*SG* 158). In Post-3 War, the reader witnesses another devastated environment that emerges from strictly classified segments of society. Yet, the cyclical flow of time makes itself apparent all through the text in multiple ways.

Human's repeating the same cycle each time they have the chance to start from the beginning implies two paradigms of *zoe-oriented dystopia*: Firstly, this

iterative flow of time indicates a non-linear logic that goes beyond the linearity and causality of Cartesian ideology. Secondly, this non-linearity brings with it an urge to start from "zero hour" each time, in Atwood's words (*OC* 433). Repeating the same cycle each time hints at the author's implying utopian hope blended with the dystopian apocalypse, and thus manifesting porousness of genres by transgressing boundaries. Before delving into how the novel blends utopia and dystopia, I will expand on how the text implements a common thread each time with a reminiscence from the past.

Winterson reveals her text's present orientation and denial of the separation of time into distinct categories as past, present and future. In this non-linear frame, the first chapter that unveils Billie and Spike's space expedition to Planet Blue chapter of the narrative ends with a book that Billie takes from Captain Handsome, which is *The Journals* by James Cook. The second chapter of the novel in the eighteenth century begins with reference to the same part of the book that Billie reads in the first chapter. After elaborating on the stone gods that the islanders build there, which causes a severe ecological crisis due to deforestation, the third chapter also begins concerning the book entitled *The Stone Gods* that Billie finds when she travels home. In all these repeating worlds, the author's constructing reminiscence that becomes familiar for the reader works in underlining the text's inclination towards non-linearity. In this way, the author fabricates a narrative that Spike reveals as such: "Past and future are not separate as the brain is concerned', said Spike. 'Only the present is differentiated by the brain" (*SG* 214). This quotation epitomises *zoe-oriented dystopia*'s agenda in going beyond the limitations of the linear flow of time by pointing out "this is a quantum universe and as such, what happens is neither random nor determined. There are potentialities, and any third factor- humans are such a factor- will affect the outcome" (*SG* 215). In line with quantum entanglement, the text engages in a dialogue with posthumanist temporality.

The Stone Gods's engagement with the negation of dualist approaches echoes what Braidotti underlines with the *zigzagging* flow of time, since she reconceptualises time by going against the idea of separating it into distinct parts by claiming that: "the present as the record of the past and also as the unfolding of the future, renews the powers and the margins of intervention for critical thought and creative practice" (*Posthuman Knowledge* 65). In this line of thinking, the critical

posthumanist paradigm merges past, present and future by acknowledging their fusion which enables multiple affirmative alternatives. Similarly, the text's construction of non-causal relationships in a non-linear flow of time paves the way for transgressing boundaries in various manners. In this respect, the author's employment of utopian hope in each dystopian nightmare by rejecting -it is too late- narrative foregrounds the genre hybridity of her novel that signals affirmative blurring of boundaries.

The novel both rejects lamentation over what is lost and embraces the possibility of new beginnings in a different manner (even on a distant planet). In this respect, hopeful horizons due to its rejection of crying over the loss. With the aim of complying with the posthuman predicament, the novel de-familiarizes old Humanist attitude by embracing the convergence of the cultural and natural processes. In doing so, the text underlines "everything is imprinted for ever with what it once was" (*SG* 246). This position establishes *zoe-oriented* novel's engagement with hope in an affirmative manner by finding a way to *stay with the trouble* in Haraway's words. Billie states the following: "Like the universe, there is no end" foregrounds the author's creation of another Billie on different planets in different time periods (*SG* 39).

Winterson's constructed world depends heavily on the never-ending urge to start from the beginning even though the roads lead to the same place each time. This constant struggle brings a combination of the dystopian apocalypse with utopian hope that emerges anew each time. In this way, the text consolidates a coping mechanism within all the chaos present in the narrative world, which is not very far away from the reality of a contemporary reader. The tendency to negate boundaries between utopia and dystopia becomes apparent with the conceptualisation of critical dystopia by Lyman Tower Sargent as the text's indication that dystopia "leaves out hope that the dystopia can be overcome" ("US Eutopias" 222). With the inclusion of hope within the critical dystopian narrative, the author cherishes a blending of utopia and dystopia. Hope differentiates a traditional utopian text from a dystopian one. On the issue of critical dystopia, Tom Moylan and Raffaella Baccolini expand on ambiguous or open endings of these literary works by stating as such: "the new critical dystopias allow both readers and protagonists to hope by resisting closure" (*Dark Horizons* 7). This tendency to reformulate contemporary dystopian novel

makes itself apparent in its orientation towards hopeful horizons with a negation of closure which works well within the frame of *zoe-oriented dystopia*.

The Stone Gods includes hopeful horizons with an urge to start anew each time, but also, the ending in each chapter implies another hopeful beginning within all the chaos present in the narrative world. This acknowledgement of clinging on to life even though it is about to end can be seen in many instances, such as when Billie and Spike are about to die on Planet Blue in the first chapter, Spike underlines how one clings on to life till the last moment by stating as follows: "You'll hold on to life till the very last second, because life never believes it will" and then she unveils the reason: "This is one state- there will be another" (*SG* 108). The other stage becomes clear for the reader in the next chapter of the novel when they encounter another Billie and Spike in another time and place. The insistence on having multiple alternatives foregrounds Winterson's hopeful dystopian narrative that resists closure.

The novel's construction of a dystopian nightmare is also significant in uncovering hopeful horizons scattered all through the text. In this respect, the text foreshadows from the first chapter that it is "a repeating world- same old story" as they find new planets, and after destroying each one, they start looking for another one. This repetitive dystopian apocalypse is literalised when Captain Handsome narrates the story of "a young man with a hot temper" who keeps making the same mistakes and asks for forgiveness and repeats the same cycle of events (*SG* 65). Each time this young man's repeating the same mistake unveils two things at the same time: Firstly, he repeats the same mistake over and over (which signifies the dystopian air). Secondly, he does not give up and each time starts with an urge to do things differently. This struggle of finding another way of dealing with the chaos of life constitutes Harawayan dictum by denying "the game is over, it's too late, there's no sense trying to make anything better" (*Staying with the Trouble* 3). In this respect, Winterson's fabrication of hopeful horizons trapped in dystopian environments resonates well with *zoe-oriented dystopia*n novel's both embracing nightmare and offering affirmative alternatives. This blending of hope within a nightmare constitutes the text's resistance against genre purity. By using utopian and dystopian elements simultaneously, Winterson cherishes genre transgression in the way she does by transgressing boundaries of the flesh all through her text. In this sense,

Winterson merges generic markers of utopia and dystopia in a non-hierarchical manner with an emphasis on *flat ontology*.

Generic hybridity in the novel not only comes forward with hopeful horizons, but it demonstrates autobiographical writing blended with the dystopian air in "Post-3 War". Billie recounts her life story by pointing out how her mother leaves her when she is a baby. By doing so, she also unveils a kind of historical writing by mentioning World War II and later the nuclear war by blending these wars with her personal story. In doing so, she twists these multiple kinds of writings so that it becomes impossible to separate her own life story from her recounting history. Also, her inclusion of an eighteenth-century story by demythologising how a dictatorship can turn the whole pristine island into a wasteland together can be taken as an implication of laying bare how modernity establishes itself by separating human and nature from each other. This tendency later turns into a totalising discourse that poses a rupture between several categories such as man/ woman, human/ non-human, culture/ nature, etc. The author's erasing generic markers and creating an enmeshment based on the affirmative blurring of boundaries defamiliarizes dystopian writing in such a way that her negation of borders in the content finds itself a place in the form. This hybridity on the genre level strengthens the novel's challenge to the normative definitions of *assumed* boundaries. In this respect, Winterson's blending of several genres works differently compared with Atwood's *Oryx and Crake*, since the latter limits itself with the hopeful struggle to stay with the trouble. Yet, in Winterson's text, the non-linearity manifests a cyclical pattern by repeating the same mistake, which is combined with the recounting of how world wars pave the way for more autocratic regimes leading to digitalised lives. Thus, Atwood's recounting of Snowman's story in bits and pieces differs from Winterson's implication of reincarnated selves experiencing similar practices over time which turns out to be more liberating for the characters. Both novels' employment of hybridity enables the reader to have an amalgamation of several agencies by underlining the breakdown of dualism dominated epistemologies.

To sum up, Winterson's novel suggests places of recovery and healing within wastelands by promoting the collapse of the anthropocentric perspective. The novel is in line with Haraway's suggestion of *staying with the trouble* by embracing pain and hope with a present orientation. The author's cyclical construction of an

apocalypse provides a ground that the human can recalibrate their relations with the non-human. In so doing, the novel positions itself as a *zoe-oriented dystopia* emphasising the convergence of the cultural and the natural by laying bare the porous borders between several categories. The porousness works at both revealing entangled relationality between human/ non-human and unveiling genre-transgressing by erasing genre markers. In this way, the novel uncovers a transition from digital proletariat towards *zoe-egalitarian* with the inclusion of previously excluded figures in chaotic environments. To this end, the text elucidates the agentic powers of non-human entities working on the same level with the human. Winterson's inclination towards the erasure of dichotomies works well within the *zoe-oriented* agenda of the text, as the epigraph of this chapter[40] showcases. The author's fabrication of fusion in multiple layers reflects a strong resistance against purity, covered with cherishing of multiplicity as a signpost of *zoe-orientation*.

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[40] The epigraph is cited from *The Stone Gods* which can be taken as the epitome of the governing mechanism behind *zoe-oriented dystopia* as follows: "Life has never been All or Nothing- it's All and Nothing. Forget the binaries" (153) epitomizes the embodiment of the dissolution of boundaries explicit in the novel.

CHAPTER 5

DAVID MITCHELL'S CLOUD ATLAS (2004) AS ZOE-ORIENTED DYSTOPIA

> Boundaries between noise and sound are conventions. All boundaries are conventions, national ones, too. One may transcend any convention if only one can first conceive of doing so.
>
> David Mitchell *Cloud Atlas*[41]
> 479

This chapter proposes to analyse *Cloud Atlas* as a precursor of *zoe-oriented dystopia* from a critical posthumanist perspective. With this intention, firstly, I will discuss Mitchell's position as an author that goes beyond genre boundaries in his works. His attitude as an author lays bare the tendency to depict both the construction and the deconstruction of human-centred discourse. Then, I will expand on *Cloud Atlas* as a forerunner of *zoe-oriented dystopia* and underline how the novel poses a posthumanist affirmative resistance against all boundaries. The text presents a different type of oppressive regime in each chapter by moving from the nineteenth century towards a post-apocalyptic future. In doing so, the silenced figures of *his*tory are brought to the centre with the employment of collective resistance. In this part of the analysis, how the narrative offers a *zoe-proletariat* system with capitalist intentions will be foregrounded. With the category of *zoe-proletariat*, I aim to stress the excluded figures of Humanist discourse. In the novel, the ones that are not included in the category of *bios*, namely the ones that are denied of their political representability, are used to serve capitalist intentions. That is why, I aim to depict how the novel first constructs a *zoe-proletariat* system in each chapter in a different way and then how it deconstructs it in a disanthropocentric perspective. The road

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[41] Hereafter, the references to David Mitchell's novel *Cloud Atlas* will be addressed as *CA*.

leading to anthropocentrism and then with the decentring of the anthropos moving towards post-anthropocentrism will be disputed in reference to the exploitative and restrictive practices of human-centred discourse.

The erasure of nature-culture division apparent in *intra-active* relationality between human and nature will be explained by emphasising *relational ontology*[42] in Karen Barad's terms. Also, the non-human's claiming their voice will be revealed by problematising who counts as the human in the narrative world. The non-human agency that is apparent throughout the text will be deconstructed in line with clones and bio-genetic advancements of the text. In this line of thinking, the analysis will endeavour to answer whether survival is a prerogative of the human by considering the excluded figures of human-centred ideology. In the last part of this chapter, the non-linear flow of time leading to multiplicity in the form will be presented concerning *affirmative nostalgia* present under cover of reincarnation in the text. The porousness in the genre will be underlined by uncovering the cyclical flow of time. Given this, different generic features and their relationality with the historical period they narrate will be discussed in line with an assemblage of voices ranging across time and space. In this respect, Mitchell's tendency to govern an orchestra of different voices will be linked to the *zoe-oriented* novel's engagement of combining utopian impulses within dystopian narratives. As is clear in the epigraph, Mitchell's play with the plurality of voices by going beyond any kinds of borders in *Cloud Atlas* suggests the dissolution of boundaries set to stabilise the traditional acknowledgement of the human. Thus, his combination of utopian impulse with a dystopian nightmare is closely linked to the plurality of voices in the novel. It is thanks to this richness of multiplicity that Mitchell presents an enmeshed network of agents. Seen in this light, his position as an author confirms the literalisation of an *ethico-onto-epistemological*[43] approach that showcases the fragility of *assumed*[44] boundaries.

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[42] *Relational ontology* is a category that Karen Barad proposes in her diffractive methodology with the aim of erasing any subject/object position. In her own words, *relational ontology* requires not to "take the boundaries of any of the objects or subjects of these studies for granted but [it] rather investigates the material-discursive boundary-making practices that produce 'objects' and 'subjects' and other differences out of, and in terms of, a changing relationality" (*Meeting the Universe Halfway* 93).

[43] Ethico-onto-epistemology refers to Karen Barad's categorization as a reaction against the exclusion of ontology in contrast to epistemology in Eurocentric frame of thinking. She underlines the inseparability of these paradigms and stresses reciprocal relationality they have with each other on a non-hierarchical scale.

5.1. David Mitchell as a Dystopian Author

David Mitchell (1969-…) is a prolific contemporary author who creates literary works that resist genre boundaries. He goes beyond the traditional acknowledgement of genre limitations by blending several generic features such as journal, epistolary form, thriller, dystopia, post-apocalyptic novel in his text *Cloud Atlas*. This endeavour is not the first experiment that broadens generic features in his work of art since Mitchell forms invisible links both among his several novels and in these novels among various chapters. Thus, he achieves authoring texts that speak to each other across time and space.

David Mitchell's texts are pregnant with characters that *intra-act* with each other both within the novel and among his several novels. He names this *intra-active* relationality among his several characters as "über-novel" in his interview with Mitch R. Murray (2020). In this interview, he underlines how restrictive the generic borders are in classifying literary works and claims that each piece of literature is in dialogue beyond the generic conventions. He refers to the pre-novel period and stresses that all works of literature form a kind of relationality with each other. He defines his understanding of genre as: "What we now call 'genre fiction' has been with us forever, and to consider genre fiction inherently juvenile and non-genre inherently superior is to dismiss swathes of great writing" ("Thinking Polyphonically"). He also acknowledges the possible dangers of creating invisible bonds among his characters as he indicates: "Narrative coherence of Book B cannot be contingent upon having read Book A… However, if you have encountered 'returnees' from previous novels, their words and actions will be weighted a little differently to the experience of meeting them for the first time, and so the time you spend with them will feel a little different" ("Thinking Polyphonically"). In this regard, he forms a relationality among his separate six stories to each other under cover of reincarnation. He binds his characters together so that the previous story is turned into a form of fiction by breaking the illusionary perception of the reader[45].

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[44] The borders between human and non-human are negated in *zoe-oriented dystopia* by disclosing their ineradicable relationship. Thus, this dissertation acknowledges these *borders* as Humanist dictum's assumption about separating human and non-human realm from each other.

[45] Mitchell makes it explicit that what the reader has read in the previous chapter is now read by the protagonist of the current chapter or turned into a film. Hence, this acknowledgement of underlining the fictionality of the novel marks its tendency to break the automatic perception of the reader. This tendency to emphasize the fictitiousness of the text can be taken as a survival strategy as the dystopian narrative worlds depicted do not signal the end of everything. The reader can still learn how to *stay*

Mitchell's ability to bend genre in several ways by forming an assemblage of them makes it difficult to categorise him as an author. In this respect, Mitchell's attitude bears a resemblance to Margaret Atwood and Jeanette Winterson as they also delve into different times and spaces in their texts and unite them in such a manner that out of this complex web of connections, the outcome becomes a plurality of voices that are in harmony with each other. In this respect, these authors link utopian hope with dystopian nightmare by presenting a critique of the current society. Yet, the way they offer a challenge to genre purity bears some differences. To be more precise, Atwood merges utopian hope with dystopian despair, while Winterson also utilises an eighteenth-century colonial narrative to attack an exploitative mindset within the enmeshment of utopia and dystopia. Mitchell includes six different genres in his six different chapters of *Cloud Atlas*; thus, it turns into a dialogue of several genres beyond the enmeshment of utopia and dystopia. Even though these authors' methodologies differ, they all pose a challenge to the late capitalist society of the twenty first century by underlining its exploitative practices and indicating the excluded figures of the anthropocentric frame are as agentic as the included ones.

Mitchell's text emerges as multi-layered enmeshment of both human/ non-human on the content level and several genres on the form level. Thus, the novel exemplifies how to transcend borders of many kinds on both ontological and epistemological levels. This attempt to go beyond any set borders is what marks the text's *zoe-oriented dystopia*n frame. The forthcoming part of the dissertation will elaborate on the novel as a representative of *zoe-oriented dystopia*

that signposts the decline of the monolithic perspective.

5.2. *Cloud Atlas*: An Account of the Struggle for *Zoe-Centred Egalitarianism*

Mitchell's *Cloud Atlas* has six interconnected stories that range from the nineteenth century towards the post-apocalypse. Each story is divided into two halves, and the first half of each story is given in a linear fashion, one after the other. The first five stories are interrupted in the middle except for the sixth story. The sixth story is the only one that is given without an interruption, and after the sixth story, the second parts of the stories are recounted by going backwards this time. Thus, the first story also becomes the last story that the book ends with. The genre of each

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with the trouble in Haraway's sense of the term as there is hope if "the sky has not fallen- yet" (*Staying with the Trouble* 55). As is clear, the *zoe-oriented dystopia*n tendency of the novel is hinted at its inclination in presenting a *chthulucene* mindset.

story and the period that it narrates differs from each other to a great extent. Yet, in each story, an invisible link binds the characters in different times and spaces to each other. This complex web of relationality between six stories of the novel proposes multi-layered hybridity that is in line with implications of the *zoe-oriented dystopia*n novel. Constructing the novel as an assemblage of separate stories resembles a Russian doll structure that works well to define how each story binds both the previous and forthcoming ones to each other. Before reaching its depiction of an apocalypse and post-apocalypse, the novel moves from a nineteenth-century narrative towards a future dystopia. Even though these separate parts seem to constitute diverse stories that do not have any relationship with each other, they form a kind of wholeness implied in their complex webs of interactions.

The novel starts with the chapter entitled "The Pacific Journal of Adam Ewing", which dates back to 1849 in the form of a travel narrative of Adam Ewing, an American notary sailing through the Pacific Ocean. Both Ewing and Doctor Henry Goose are passengers on the same ship. After spending some time together, Ewing thinks of Goose as a benevolent person trying to help him with his illness during their journey. Yet, it later becomes clear that Goose is interested in his money, as a result, he tries to poison him to steal his belongings. The reader encounters this story as the one that Robert Frobisher, a young musician, reads in the second story. The second story is in the form of an epistolary novel entitled "Letters from Zedelghem", which takes place in 1931 in a Belgian town. Frobisher's letters to his lover Rufus Sixsmith, a professor working in Cambridge, narrate how he starts working with Vyvyan Ayrs, a wealthy composer who attempts to steal Frobisher's compositions. As a result of this situation, he escapes and commits suicide upon completing his last composition, "Cloud Atlas Sextet". The reader encounters Frobisher's musical composition in the next chapter entitled "Half-Lives: First Luisa Rey Mystery", which takes place in the second half of the twentieth century in the form of a thriller. This part expands on Luisa Rey, a journalist, who learns about the adverse effects of the HYDRA nuclear power plant and enables to make it public that the nuclear power plant will cause serious harm to the environment. In the following chapter entitled "Ghastly Ordeal of Timothy Cavendish," we encounter the story of an old publisher called Cavendish who is kept at a nursery house without his consent. Due to his old age, he cannot resist being forcefully held there. Yet, he finds a way of

escape by organising a plan together with his friends. All through his escape adventure, the reader also learns about editing the suggestions of Cavendish as he reads Luisa Rey's adventures.

The fifth and sixth stories embody the most noteworthy two chapters of the novel within this dissertation as they form the narrative's apocalypse and post-apocalypse parts. The fifth story, "An Orison of Sonmi-451", is in the form of an interview between a fabricant[46] and an archivist. Sonmi-451 is produced to serve in an underground fast-food restaurant together with other fabricants. The narrative world depicts a future Korea that is governed by an autocratic corporation called Nea So Copros. As a result of Sonmi-451's *ascension*[47]. She escapes from this underground restaurant and revolts against this hierarchical system. After completing her *declarations*[48] to trigger other fabricants' *ascension*, she is caught by the corpocracy and is sentenced to death. Before she dies, she wants to watch "The Ghastly Ordeal of Timothy Cavendish" as the previous story is now adapted into a film. The move from corpocratic organisation towards the post-apocalypse becomes visible in the last story entitled Slosha's Crossin' an' Everythin' After". The last story of the novel epitomises a going back to pre-modernity due to an apocalyptic event, and the text does not specify why the entire world has been devastated. In contrast to the previous highly segregated societies, now there are tribal communities. Sonmi-451 now emerges as a deity that these tribal people worship. In line with pre-modernity, the literary form is now storytelling, and Zachry recounts his story in the form of oral tradition. We learn that all members of his tribe are killed in an attack of another tribe, and he escapes with Meronym, a host from the Prescient tribe.

Cloud Atlas has been the point of literary debates since its publication. Due to its playing with genres and expanding them by de-familiarising categorisations, it has attracted the attention of literary circles. In this respect, the literary criticism on the

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[46] Clones are acknowledged as *fabricants* and humans as *purebloods* in the novel's terminology.

[47] *Ascension* refers to the stage when the fabricant starts questioning the system, they are in. In other words, *ascension* begins when they become disillusioned with their lives and try to answer why they have to work for purebloods for twelve years. It is in this stage that Sonmi-451 begins questioning the oppressive system working with a discriminative agenda against the fabricants. The corpocracy feeds the fabricants with what they call *soap* in which there are ingredients to suppress their *ascension.*

[48] The novel demonstrates Catechisms that govern life and work principles of fabricants. They memorize them and attend a ceremony in which they read these rules each morning. After her *ascension*, Sonmi-451 rejects these Catechisms and writes her own *declarations* underlining that no fabricant should be a slave to a pureblood as each entity is valuable on the same degree.

novel can be categorised into two major groups: the ones focusing on the postmodern features of the novel as being self-conscious of its textuality in relation to its mixing and matching several genres, and the ones dealing with the novel's dystopian tendency in the shadow of utopian aspirations. Among the influential discussions of the novel that focus on generic features of the novel, Courtney Hopf, in her book chapter entitled "The Stories We Tell", elaborates on Mitchell's interrelated characters and plots in *Cloud Atlas*. She pursues a narratological analysis by paying attention to how the text blurs several categories such as subject/ object and life/narrative. In her narratological study, Hopf focuses on three different areas: first, she examines how the characters themselves are turned into readers of the previous stories. Secondly, she focuses on how life and text co-exist by affecting each other. Lastly, Hopf questions several narrative levels within the text by drawing from narratological tools. In her analysis, she primarily focuses on the characters' turning into readers. With this aim, she draws our attention to the fact that "his narrators *perform* their discourse, always emphasising the process of storytelling as a transformative act" ("The Stories We Tell" 108). Hopf concludes that it is impossible to divide life from the narrative as their borders are blurred. Even though she dwells on how Mitchell confuses the distinctions between several categories, she does not include the non-human agentic powers in her book chapter. Thus, her argument falls short in deconstructing human and non-human relational ontology as presented in the text.

Another significant criticism of the novel dwelling on its postmodern features is "*Cloud Atlas* and *If on a winter's night a traveller*: Fragmentation and Integrity in the Postmodern Novel" by Will McMorran. He draws our attention to the similarity between Italo Calvino's *If on a winter's night a traveller* and Mitchell's *Cloud Atlas* in their engagement with alluding to the previous works of literature. He stresses the relationality between Mitchell's text and other literary texts by expressing that: "*Cloud Atlas* celebrates and multiplies these connections, revealing itself to be a part of a larger cultural whole that includes an extraordinary range of high cultural and popular sources and resources" (154). By acknowledging the interrelations of different novels present in Mitchell's text, he examines how several narratives are merged into each other. In a similar manner to Hopf's analysis, McMorran also concludes that "each narrative seems more like the child of the one that follows it,

rather than the mother- making the outermost shell, or ultimate mother, of the novel 'Sloosha's Crossin' not Ewing's journal" (159). Through his analysis, he aims to map the stories from a narratological perspective by offering a better explanation than utilising a Russian doll structure. Then he discusses postmodern features of the novel by positing that even though it bears overtones of a postmodernist text, it still offers a grand narrative which is hinted at with the employment of birthmark. According to him, "the birthmark is the author's signature- a sign of the author's hand, and a sign that the novel is a novel, rather than a collection of short stories" (163). Thus, he concludes that Mitchell offers two choices for the reader: the reader can choose either Zachry's path leading to a new beginning or Adam Ewing's journey leading towards the fall. I do not share McMorran's concern in the text's proposition of duality as the conclusion. On the contrary, I read the novel as a proposal towards bright and sustainable horizons by not denying the presence of chaos.

Among the studies examining how *Cloud Atlas* merges utopian and dystopian elements, it is significant to mention Caroline Edwards's analysis "Strange Transactions' Utopia, Transmigration and Time in *Ghostwritten* and *Cloud Atlas*", which reflects the close affinity between totalitarian regimes and the idea of utopia. She argues that there is a need for a new type of utopia that emerges in the twenty first century. To express this necessity, she states:

> Mitchell's optimistic, humanist aesthetic can be identified as expressing a new direction in contemporary British fiction in which a host of established as well as emerging novelists are turning to utopian imaginaries to question social values and political assumptions as well as to expose apocalyptic, ecological futures in ways that move beyond the mere dystopian catastrophes. (Edwards 172)

Thus, she points out there should be a new conceptual frame in deconstructing contemporary dystopia, yet she does not mention non-human agency in her analysis. What she offers is the utopian blend in dystopian imagination present in many contemporary dystopian authors. This point brings us to what Raffaella Baccolini and Tom Moylan define as *critical dystopia,* in which it is possible to see glimpses of hope in the twenty-first century dystopian narratives (*Dark Horizons*). She concludes her analysis by relating Mitchell's use of hope with his "faith in humanity", which results in a human-centred reading of the novel. In this dissertation I also underline

the use of hope blended with a dystopian nightmare as an intentional tool for fabrication of hybrid genres. Yet Edwards does not make any mention of the novel's blending human and non-human agency by attacking species and white supremacy. This dissertation finds the text's critique of species supremacy and white supremacy significant in a critical posthumanist context as the road leading towards *zoe-centred egalitarianism* should include othered human and non-human entities.

In his book *Postmodern Fiction and the Break-Up of Britain* (2010), Hywel Dix stresses the way the novel presents two different types of societies under the strict rule of corpocracy. He reflects the consumers living in line with corpocracy regulations and the dissidents who have left the corpocracy as they do not comply with its regulations. The latter group of people constitute "a political cosmopolitanism based on the consciousness of difference, into which members of different national or ethnic communities can gain admittance simply by showing a willingness to live and work together" ("A Borderless World" 124). Thus, Dix relates advanced capitalism to the motive of dystopian nightmare in the novel. His point of criticism against late capitalism is in harmony with the category of *zoe-oriented dystopia*. Yet, he still offers a human-centred analysis, particularly with an emphasis on Mitchell's engagement with the ocean as "a human landscape" ("A Borderless World" 125). Thus, he still maintains the borders between human and non-human by claiming that the novel "opens up the imaginative possibility of genuinely cosmopolitan human society" ("A Borderless World" 125). He does not extend his analysis to the enmeshment of human and non-human agentic potentials giving shape to the course of events in the novel, as a result of which his argument remains narrow in scope.

In the following part, I aim to explore the metamorphosis of the dystopian pattern starting with the construction of Humanist ideology in the nineteenth century and its deconstruction in the post-apocalyptic narrative. The dystopian pattern comes forward as environmental ruination in the *zoe-oriented dystopia*n novel. In line with this argument, in *Cloud Atlas,* there is a problematisation of autocratic oppression in each chapter differently. This difference in enriching the source of anxiety of the novel enables us to have a broader vision of the dissolution of despotism. The disadvantaged groups of human-centred discourse pose a challenge against this brutality which brings forward the politics of life in a posthumanist manner. This

affirmative, collaborative resistance can be acknowledged as the result of human and non-human ontological relationality in a non-hierarchical frame. By underlining this collaboration, in the next part, I aim to offer an analysis of the text concerning major tenets of *zoe-oriented dystopia* that can be pointed out as follows: the environmental degradation in the name of civilisation, the non-human agency *intra-acting* with the human agency on a horizontal level, non-linear form of narration cohabiting multi-layered narrative agency. These propositions of *zoe-oriented dystopia* pave the way for a critical posthumanist reading of the novel, which embraces both sorrows and alternatives of the current age. This chapter will accordingly engage in revealing how *Cloud Atlas* becomes an embodiment of horizontally aligned posthuman hybridity. Yet, it is significant to expand on the transformation of autocratic oppression and how the text challenges this oppression in a liberating manner as a pioneer of *zoe-oriented dystopia* before illustrating the transversal *naturalcultural* relationality, the non-human agency and the cyclical frame of narration.

5.2.1. From Civilisation's Ladder towards the Corpocratic Pyramid

Zoe-oriented dystopia presents trans-national corporations that cause ecological degradation as the main dystopian pattern. With this feature, *zoe-oriented dystopia* differs from *bios-oriented dystopia* in which the dystopian pattern appears as a harsh dictatorial government executing oppressive practices against the white, able-bodied, male and heterosexual protagonist. In contrast to this acknowledgement of *bios-oriented dystopia*, the previously analysed *zoe-oriented dystopia*n novels such as Margaret Atwood's *Oryx and Crake* and Jeanette Winterson's *The Stone Gods* embody a transformation from harsh governmental organisations towards trans-national corporations with the inclusion of non-human voices. In this regard, Winterson's novel goes one step further than Atwood's *Oryx and Crake* by laying bare the governmental organisation in the pre-apocalypse and transforming it into a corpocratic organisation in the post-apocalypse and laying bare how the transformation process takes place for the reader. In this way, the novel illuminates the intertwined relationality between late capitalist intentions and strictly controlling mechanisms.

David Mitchell's *Cloud Atlas* differs from the previously analysed *zoe-oriented dystopia*n novels in its engagement with the dystopian pattern in two ways: Firstly, Mitchell's text challenges generic boundaries by skilfully expanding them.

Secondly, the novel goes beyond presenting tyrannical governments metamorphosing into trans-national corporations by also laying bare the rise of the Western Humanist ideal in colonialist practices. In this respect, *Cloud Atlas* becomes a literalisation of critical posthumanist tenets. To be more precise, Rosi Braidotti defines her acknowledgement of critical posthumanism by stressing its "critique of the Western Humanist ideal of 'Man' as the allegedly universal measure of all things" and "the rejection of species hierarchy and human exceptionalism" ("Posthuman Critical Theory" *Posthuman Glossary* 339). Thus, Braidotti's emphasis on the criticism of Eurocentric Humanism leading to white supremacy and species hierarchy are points of attack in the critical posthumanist paradigm. In tune with these considerations, *Cloud Atlas* sketches a voyage departing from the nineteenth century by revealing the colonialist mindset, then moving towards the twentieth century and offering a government that is losing its power to profit-driven corporations and finally its arrival at a future corpocratic organisation applying a corrupt power against both disadvantaged human and non-human for the benefit of an enclosed group of people. In this way, the novel undermines the totalising accounts of human-centred discourse in diverse manners. Thus, the whole novel can be understood as an embodiment of the critical posthumanist critique of exclusive Humanist ideology.

In this regard, *Cloud Atlas* is more of a conglomeration of voices than a single dystopian text. Simply put, the novel foregrounds different orientations of dystopia in each story in a distinct manner by pointing out how the disadvantaged groups of human-centred discourse experience discriminative and dictatorial practices. Mitchell's *Cloud Atlas* embodies a more detailed elaboration on the deconstruction of a human-centred mindset by offering narratives from separate segments of *his*tory when compared with the previously analysed novels of this dissertation. With the aim of deciphering the dystopian pattern from the nineteenth century towards the post-apocalypse exemplified in *Cloud Atlas*, this subchapter of the dissertation focuses on Mitchell's engagement with several types of discriminative oppressions that cause affirmative, collaborative challenges against these exploitative practices. In this way, the text presents different ways to subvert the dominant power hierarchies by *staying with the trouble* and learning to live in the *chthulucene* in Donna Haraway's terms (*Staying with the Trouble* 2016). The text

underlines both the construction of a strict hierarchy among living/ non-living entities and the negation of this strict hierarchy in a critical posthumanist mindset.

The construction of human-centred ideology in *Cloud Atlas* aligns well with the colonialist practices of the nineteenth century in which the reader witnesses the white man's struggle to find a suitable ground for their exploitative practices. Mitchell exemplifies this attempt to colonize others in the very first chapter of the novel. More specifically, Adam Ewing's journal who sails to Chatham Island together with a group of sailors gains significance in unveiling the colonialist and Eurocentric overtones of anthropocentrism. In this way, the novel brings the text into a dialogue with the critical posthumanist mindset with its critique of white supremacist ideology. By being aware of Eurocentric Humanism's restrictive perspective, Braidotti describes her approach to critical posthumanism as an effort to "re-define the subject of knowledge and power without reference to that unitary, humanistic, Eurocentric and masculinist subject" (*Posthuman Knowledge* 43). In line with this effort, Adam Ewing's journal offers a fictional alternative for going beyond unethical tenets that perpetuate oppression over the lower leg of binary logic. To this end, the novel highlights white supremacy as the first dystopian pattern based on hierarchical dichotomy.

Adam Ewing as an American notary, sails from San Francisco to the Chatham Islands and during his voyage, he witnesses European man's various sorts of exploitation of the natives. Especially the second part of Ewing's journal sheds more light on the unethical treatment of Europeans towards the natives. During their visit to Cape Nazareth in Bethlehem Bay, a group of Europeans learn how the previous European settlers of this island have colonized the natives and their sources by establishing a hierarchy between themselves and natives. This hierarchization appears as a guiding force to ground white man's *assumed* ontological superiority as they refer to "Civilization's Ladder" (*CA* 506). To rationalize their hierarchically upper social standing compared to natives, they constitute a kind of order among different races by stabilizing the white European man as the most valuable figure on the top of this ladder compared to other races. Captain Molyneux, who is the master of the ship named *Prophetess,* describes this hierarchical order as follows:

> Highest of all the races on this ladder stands the Anglo Saxon. The Latins are a rung or two below. Lower still are Asiatics- a hardworking race, none can deny, yet lacking our Aryan bravery. Sinologists insist they once aspired to

greatness, but where is your yellow hued Shakespeare, eh or your almond eyed da Vinci? Point made, point taken. Lower down, we have the Negro. Good-tempered ones may be trained to work profitably, though a rumbunctious one is the devil incarnate! The American Indian, too, is capable of useful chores on the Californian *barrios*, is that not so, Mr Ewing? (*CA* 506-7, italics in the original)

By strictly ordering races in line with *civilization's ladder* provides a basis for claiming their rights to exploit sources of an other. As is clear, the seemingly ontological superiority of the human does not work only against the non-human, but it also shapes the human centric discourse's explicitly discriminative agenda working for the construction of an enclosed group of privileged ones. Seen in this light, the intentional portrayal of colonialism signposts the consolidation of the gap between several markers of dual logic.

The hierarchization of the races portrays the Westerners' justification behind their corrupt colonial intentions. On the relationship between Humanism and the colonial desires of the West Braidotti states:

> As a civilizational ideal, Humanism fuelled 'the imperial destinies of nineteenth-century Germany, France and supremely, Great Britain'. This Eurocentric paradigm implies the dialectics of self and other, and the binary logic of identity as respectively the motor for and the cultural logic of universal Humanism. (*The Posthuman* 15)

In this vein, European man's encounter with the natives signals this ontological divide, as a result of which they continually underline that it is their right to claim the wealth of natives as their social standing is above in the civilization's ladder. In this respect, these early colonizers do not question capitalizing these sources. They justify this situation by stating:

> Nature's Law and Progress move as one. Our own century shall witness humanity's tribes fulfil those prophecies writ in their racial traits. The superior shall relegate the overpopulous savages to their natural numbers. Unpleasant scene may ensue, but men of intellectual courage must not flinch. A glorious order shall follow, when all the races shall know &, aye, embrace their place in God's ladder of civilization. Bethlehem Bay offers a glimpse of the coming dawn. (*CA* 507).

From their perspective, European man's mission is to erase the differences of natives since they are the superior ones due to which they are responsible from these *savage* natives. The text portrays how the Westerners fabricate this binary logic for the benefit of themselves.

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The natives' difference when compared to the European man functions as if they hold a *less than* status in comparison to them. In critical posthumanist paradigm, Braidotti interprets the acknowledgement of *difference* as "pejoration" and continues by stating that: "subjectivity is equated with consciousness, universal rationality, and self-regulating ethical behaviour, whereas Otherness is defined as its negative and specular counterpart" (*The Posthuman* 15). Similarly, the reference to "Civilization's Ladder" manifests European man's holding himself as the *measure of everything,* which is criticized severely in the critical posthumanist agenda. In line with this, the natives' differences from their European counterparts are foregrounded as signs of their lower status as if the criteria for the human should be only in line with European acknowledgement of the term. This exclusive agenda limits the Humanist ideal of Enlightenment ideology by disregarding multiplicity.

The text also reveals the white man's struggle to make these Indian people work for them in their plantations. Intending to force them to work in their plantations, they work on new strategies to transform their life practices due to which they dictate their own religious practices to them. To impose Christianity, they build nice houses to impress them. Since they think that: "the pagan mind is impressed with material display, you see. He thinks: 'How spick and span are Christians' houses! How dirty our hovels! How generous the White God is! How mean is ours!' In this way, one more convert is brought to the Lord" (*CA* 497). Also, they explain how they have started colonizing the island by fighting against the natives. While recounting this, they underline that if they do not use their guns, they will not have the chance of living there. After admitting that they have killed many native people, they justify these murders by stating, "it was the will of the Lord that we light his beacon here and keep it burning" (*CA* 498). The natives do not have the weapons European men use against them, but still, they do not question the ethical implications of attacking them to claim their land. In a similar vein, critical posthumanist agenda stresses that: "The reduction to sub-human status of non-Western others is a constitutive source of ignorance, falsity and bad consciousness for dominant subject who is responsible for their epistemic as well as social de-humanization" (Braidotti *The Posthuman* 28). By basing their argument on religious grounds, they are trying to justify their exploitation as if it is their mission to civilize these natives in the name of God. This religious inclination also bears residues of

restrictive agenda visible in Humanist tenets. Braidotti establishes the link between civilizing these natives as a religious duty and Eurocentric Humanist ideals by quoting John Gray in the following: "Humanism is the transformation of the Christian doctrine of salvation into a project of universal human emancipation. The idea of progress is a secular version of the Christian belief in providence" (qtd. in *The Posthuman* 31). Thus, the novel echoes the transformation of Christianity into a secular dictum of Enlightenment ideal by laying bare discriminatory aspects of it.

European men's fighting against natives and converting them to Christianity follow their working on new action plans to make natives work for them in plantations. With this intention, they establish "the Nazareth Smoking School", in which young natives are turned into addicts of smoking as a result of which they start working on these plantations to get more cigarettes. All these designs on erasing the differences of these natives have telling implications as *zoe-oriented dystopia* works on embracing *difference* by negating its reductionist connotation as *pejoration*. In this respect, European colonizers are trying to change the production systems of natives as the text highlights the need for this school by enabling these natives to "find an incentive to earn money" (*CA* 501). Without the European man, they do not need money in their systems as they can have whatever they need from nature without establishing these production systems of capitalism. Clearly, they alter their way of living by injecting capitalist interests, but this process does not work only in affecting these natives. To be more precise, Westerners' encounter with the natives leads to their *intra-action,* not *interaction,* in Karen Barad's sense of the term by debunking one-sided relationality.

Barad offers the term *intra-action* to erase human's supposed supremacy on non-human by stating that: "subjects and objects do not pre-exist but rather emerge from their *intra-action*" ("Erasers and Erasures" 2, emphasis in the original). As it is clear, Barad categorizes the term in line with human and non-human entanglement. Yet, I offer to extend its scope by including the Western Humanist ideal of man and the colonial other's encounter. In this regard, the novel underlines the strategies Europeans use with exploitative agenda, but in between the lines how natives also affect them can be recognized. This recognition signifies that it would be inadequate to think of this process as working only one-sided. The Cartesian subject reduces the native to a less than human status by placing himself on top of this hierarchy.

However, the colonizer's encounter with the colonized works in undermining their *assumed* superiority. The text's inclusion of agentic powers of the colonized is indicative of its *zoe-oriented* inclination by subverting human-centred identity markers and offering a way to *stay with the trouble* in Haraway's sense of the term.

The novel transgresses ontological boundaries with the emphasis on the white man's effort grounded in their colonialist practices. There appears to be an ambivalent situation with the European man's *intra-active relationality* with the natives in this colonization process, which is exemplified in the text in two ways: Firstly, Ewing's encounter with Mr Wagstaff – a colonizer living in Nazareth-reveals that behind all the dictates of bringing civilization to them, these Westerners do not believe in the dignity of their colonization as they claim it. Mr Wagstaff's narration is an example that illustrates this point as he states: "You'd think the savages'd be grateful, I mean, we school them, heal them, bring employment & eternal life! Oh, they say 'Please, sir', and 'Thank you, sir' prettily enough, but you feel *nothing*" (*CA* 502). As is evident, their encounter with natives does not offer relief due to their civilizing mission. In an underlying message, Mr Wagstaff's discomfort reveals that this process does not work for them as it is expected. This encounter with natives results in a kind of transformative effect on Mr Wagstaff that is something extra-linguistic. Also, their discontentment with the current situation is crystal clear when Mr Wagstaff asks Ewing, "You're thinking, aren't you, that we've made slaves out of free peoples?" and then gives an example of ants which steal some eggs of other colonies and raise these new-born ants as slaves (*CA* 510). He concludes his story by underlining that these ants are created as a model for the white man to learn how to colonize the other by grounding himself as belonging to the race sent to colonize the natives. Mr Wagstaff's effort to rationalize their exploitation does not bring him any relief as he hopes.

Secondly, Mr Wagstaff's discomfort there results from their inability to dominate each living being, both human and non-human. He unveils their helplessness by stating that: "ants are everywhere. In your food, your clothes, your nose, even. Until we convert these accursed ants, these islands'll never be truly ours" (*CA* 503). These quotations lay bare how the non-human penetrates their life practices by binding culture and nature together. In the most basic terms, these two instances elucidate the colonization process's negating the white man's supremacy.

Thus, the novel exemplifies material and epistemic violence by weaving it together with affirmative resistance against the suppression of the Cartesian subject. The text's portrayal of the Cartesian subject's fragility underlines their falling short to meet the requirements of posthuman entanglement. This attitude marks the text's going beyond monolithic thinking as symptomatic of *zoe-oriented dystopia*. Moreover, the Cartesian subject's endeavour to turn the natives into mere tools with imperialist intentions undermines their own status by promoting natives' agentic powers working against European man.

The colonial narrative does not only focus on the sorrows of the colonized others, on the contrary Mitchell underpins an affirmative rebellion of a slave, Autua. As a descendent of the Moriori tribe, he escapes from the tortures of Maoris as they enslave each member of Moriois. The novel elaborates on Ewing's saving Autua's life in the ship by informing the captain about his existence and asking him to let Autua stay on the ship. It is significant to note that in the end, in turns out that highly acclaimed doctor Henry Goose tries to kill Ewing by stating: "The weak are the meat, the strong do eat" while Autua saves his life (*CA* 524). This depiction of colonial narrative, which appears as a false ideal in the end, is telling in establishing the *zoe-oriented dystopia*n frame of the text. The high ideal of civilizing mission turns out to be nothing more than cannibalism as the doctor explicates his intention after he poisons Ewing by underlining that for them "people aren't sacred beings crafted in the Almighty's image, no, people are joints of meat; diseased, leathery meat, yes, but meat ready for the skewer & and the spit" (*CA* 523). The shattering of the Western ideal of civilization by revealing how colonial mindset works emerges in the novel as a subversive force against the totalising accounts of *his*tory.

Mitchell destabilizes the markers of Humanist ideology all through the text which becomes apparent under different covers of oppression, not only in colonial terms. Another case in point where the text both constructs and deconstructs this reductionist acknowledgment of the human takes place in "The Ghastly Ordeal of Timothy Cavendish" chapter where we encounter an old publisher, Timothy Cavendish, who is in desperate need of money. Cavendish goes to his brother to get some money for his loans and thinks that his brother does him a favour by sending him to a holiday resort for some time. Yet, he later understands that he is in Aurora House, a nursing home in Hull. Even though Cavendish tries to explain that he has a

publishing house, and needs to leave, the nurses do not listen to him, and his escape plans do not succeed. At last, he can escape there together with his friends. The narrative attacks the understanding of the human as able-bodied in this part since old age is represented as a stage of life that pacifies them by stripping them off from their agentic powers.

The oppressive attitude that Cavendish experiences in Aurora House is a good example demonstrating how the human-centred perspective can also work against the human. The nurse underlines the polarization between able-bodied young and the unable-old ones by stating that: "the world outside has no place for you" (*CA* 179). Cavendish refers to the elderly living there as "the undead" underlining that there is no difference between their living and dying as they do not have any word on their lives. The text highlights that the narrative world does not hold the elderly as the same human as they have been once. Veronica, one of Cavendish's friends in Aurora House, makes it explicit by stating that: "once you have been invited into the Elderly, the world doesn't want you back" and she explains what she means actually:

> We- by whom I mean anyone over sixty- commit two offences just by existing. One is Lack of Velocity. We drive too slowly, walk too slowly, talk too slowly. The world will do business with dictators, perverts, and drug barons of all stripes, but being slowed down, it cannot *abide*. Our second offence is being Everyman's *memento mori*. The world can only get comfy in shiny-eyed denial if we are out of sight. (*CA* 376-7)

Veronica's statement reveals the categorization of the human falls short in including the elderly as they cannot obey the rules of human-centred discourse anymore. In this line of thinking, *Cloud Atlas* offers a rich criticism of human-centred ideology by questioning "Who are the excluded figures of the human?" by pointing out a criticism of each excluded entity of Humanist ideology.

Veronica's statement above can also be understood as the reason why advanced technologies are applied to escape from the symptoms of aging. Equating aging with striping someone from their agency to govern their own lives results from the fact that the young and the old are not horizontally aligned to each other. As a result of this situation, this nursing house functions in clearing the sight out of these people in society. The narrative world's creating a dichotomy between the young and the old creates a kind of epistemic and material violence. In an underlying message, the text pushes these borders by operating as a space of utopian hope at the end of

Cavendish's story since they delve into the world of *living*. This glimmer of hope functions as a site of resistance to hierarchical and binary relations of the self to the other and cherishes the agentic potentials of the ignored figures.

Cavendish's standing against the tyranny that enslaves him in the nursery house problematizes the idea of excessive power that can be easily turned into a weapon against people. He stresses it as he states: "Unlimited power in the hands of limited people *always* leads to cruelty" (*CA* 182). Similarly, the novel underlines several types of oppression, resulting in the text's planting seeds of hope embedded in dystopian imaginations. This stress on the intertwined relationality between oppression and the shortcomings of the reductionist Humanist ideal foregrounds the novel as a *zoe-oriented dystopia*.

The previous novels analysed in this dissertation establish their dystopian patterns as tyrannical corporations that construct a strictly segregated society, and throughout the end, these oppressive systems fall apart. Similarly, *Cloud Atlas* constructs and collapses an oppressive system that portrays how the human falls short within the limitations of anthropocentrism's totalising tendency. In this respect, the novel indicates the depiction of dystopian tyrannical power as it epitomizes the historical account of the rise of the Cartesian subject starting from the nineteenth century[49] and sheds light on how autocratic government loses its power by giving its place to trans-national corporations. The text does not stress the existence of an oppressive government in the twentieth century. Yet, it underlines the rising power of a corpocracy trying to establish a dangerous site of energy production. In the forthcoming parts of the novel, it becomes clear that humanity experiences an apocalypse due to these hazardous attempts to gain more profit with capitalist interests.

Mitchell's presenting the way leading to a corpocratic government in the future demystifies how oppressive nation states metamorphose into corpocratic dictatorships. In doing so, the strategies the corporation employs are not different from the ones that are familiar from the *bios-oriented dystopia*s. In light of this, Seaboard Corporation brings attention to an invisible enemy in a similar manner to

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[49] Here, the novel does not presuppose a progressive, linear acknowledgement of history. On the contrary, it offers a cyclical frame by going forward from the nineteenth century towards a future post-apocalypse and then moving backwards in the same order. Thus, the text employs a different non-linear frame that subverts linear teleology in line with *zoe-oriented dystopia*n framework.

previous autocratic governments. They do not want Rufus Sixsmith to report his findings about the HYDRA project by threatening him: "If you want Soviet technology to burn ahead of ours, leak this report to your Union of Concerned Scientists, fly to Moscow to collect your medal, but the CIA have told me to tell you that you won't be needing a two-way ticket" (*CA* 103). By giving a warning to him, the corpocratic officials mask their profit-driven agenda with a Soviet threat against their country and concealing this project under the cover of patriotic interests.

The corporation does not refrain from using epistemic and material violence all through the text by subverting the reality behind HYDRA project. In doing so, Alberto Grimaldi, Seaboard CEO unveils why they need a new energy: "Our great nation suffers from a debilitating addiction" and continues "Its name is Oil… Geologists tell us, just seventy-four billion gallons of this Jurassic ocean scum remains in the Persian Gulf. Enough maybe to see out our century? Probably not. The most imperative question facing the USA, ladies and gentlemen, is 'Then what?'" (*CA* 104). By giving this impressive talk on the urgent need for a new energy source, the corporation provides a suitable ground for their justification of HYDRA-Zero reactor.

The corporation whitewashes the dangers of this project by advertising it both as a new job opportunity and a new source of energy for the prestigious people of the USA without underlining how it will transform Swannekke B into Hiroshima. Even though the corporation causes killing many people who try to reveal Sixsmith's report, in the end Luisa Rey succeeds in writing about this report in her column in the newspaper. Hence, Luisa Rey's success instils a utopian imagination inside a dystopian nightmare. As a result of Luisa Rey's revealing the possible dangers of the project, it is cancelled and the corpocratic officials are taken into custody. Yet, this relief lasts for a short time as the text depicts a corpocratic organization that has taken the power from the hands of national government in a future dystopian vision in the next chapter.

Zoe-oriented dystopia stresses the neoliberal interests of digital capitalist corporations which aim to profit on life itself. In this sense, in Atwood's *Oryx and Crake* the reader witnesses CorpSeCorps as a late capitalist institution that enhances its power with the help of utilizing advanced technology and commodifying *any*thing on its way. In Winterson's *The Stone Gods* the author presents a false-utopian society

under the despotic practices of MORE corporation. Yet, it also highlights the transition from the government of Central Power towards MORE corporation. Bearing these in mind, *Cloud Atlas* presents a corporation-governed country by benefiting from non-human proletariat in the chapter entitled "An Orison of Sonmi-451" (*CA* 186). To be more precise, the novel foregrounds the non-human as the working class under the hegemonic rule of corporation. Based on this, the text indicates the despotic power used against human and non-human counterparts by focusing on Sonmi-451's revolt and underlines the hegemony directed against the disadvantaged classes which transgresses ontological borders.

Cloud Atlas signals the rising power of corpocratic organization in Luisa Rey's struggle against Seaboard corporation by voicing the characters' prediction of the future by stating: "the corporation is the future. We need to let business run the country and establish a true meritocracy" (*CA* 420). This foreshadowing of corpocratic government is actualized in Sonmi-451's narration of her revolt against the corpocratic organization. The author devotes this chapter to Sonmi-451's narration of her resistance in the form of a dialogue between herself (as a clone model produced to serve at an underground fast-food restaurant) and an archivist. Sonmi-451 depicts the divided structure of society in line with ontological boundaries and she undermines the totalising tendency of human-centred discourse by foregrounding the agentic powers of clone proletariat.

The narrative world that is proposed in Sonmi-451's dialogue shows the remnants of *bios-oriented dystopia* as the society is strictly divided into two classes: the Purebloods and the Fabricants. Purebloods signify humans while fabricants symbolize clones. This society, named Nea So Copros, depends on the non-human slavery and is governed with a highly consumerist dictum. This consumerist culture aims to put some distance from the pre-consumerist period by prohibiting anything belonging to that period. The author does not specify how these corporations take power from the hands of national governments. However, in a similar manner to the previous states, they establish a hierarchical structure calling it "corporate pyramid" (*CA* 349).

The novel presents a chairman, as an invisible controlling force on the top of this corpocratic pyramid. There is a group of controlling corporations holding the power in their hands. In such a divided society between purebloods and fabricants, it

seems as if purebloods hold a superior position compared to the fabricants. Yet, they are also divided into two classes as upper class and lower class. The ones belonging to the lower class live in desperate conditions and the corporations ignore their right to live in better conditions. Sonmi-451 encounters these people when they go to the slums of the city and describe them by stating:

> Purebloods slumped in doorways, their skins inflamed by prolonged xposure to the city's scalding rain. Children lapped water from puddles. I asked who lived here; Hae-Joo told me hospitals drain the Souls of migrants with enceph or leadlung until only enough dollars remain for a euthanazing jab or a ride to Huamdonggil (*CA* 331).

Hae-Joo, the Union leader and friend of Sonmi-451 explains that these immigrants come from terrible living conditions as a result of which they are entrapped by the fraudsters with the hope of gaining better lives. Their struggles for a decent life result in their falling into the trap of traffickers. These purebloods' voyage to Huamdonggil results in their selling their healthy organs to corporations for euthanizing or turning into pleasure objects of the wealthy class. Due to Huamdonggil's bribing the upstrata, no one questions these pureblood deaths. At the end of the day, they "mop up the dead before the flies hatch" (*CA* 332). These silent deaths form a kind of warning to the purebloods of downstrata to be careful of their actions since "*Untermensch* slums motivate downstrata consumers by showing them what befalls those who fail to spend and work like good citizens" (*CA* 332). The whole system perpetuates a continuous consumerist culture based on spending more and more. Thus, the ones who fall behind this agenda pay their debt with their death.

The consumerist late capitalist system has a strict controlling structure in which they track their citizens with what they call "soul implant" (*CA* 334). With the help of this implant, the corporation is also able to track if the citizens' consuming practices are in line with the rules of corporation. In this way, the novel subverts the concept of *soul* by relating it to these citizens' bank account and replacing it with money. Hae-Joo unmasks the consumerist culture of corpocratic organization: "Under Enrichment Laws, consumers have to spend a fixed quota of dollars each month, depending on their strata. Hoarding is an anti-corpocratic crime" (*CA* 237). In a similar manner, Winterson's *The Stone Gods* prohibits the usage of money and track their citizens with "WristChip" in another form of highly consumerist society (*SG* 199). In line with *zoe-oriented dystopia*n novel framework, both dystopian

novels situate themselves in control societies by laying bare the commodification of *any* life under constant surveillance mechanisms. Atwood's *Oryx and Crake* depicts this consumerist culture from another perspective. In *Oryx and Crake,* the text lays bare the corporations' utilizing their citizens' money with the promise of providing a cure for their illnesses until they have no money and are left to die. Thus, the biogenetic advancements function to better the surveillance mechanisms of the corporation. In this regard, *zoe-oriented dystopia* underpins digital capitalist societies that penetrate various life practices**.**

The hierarchization in *Cloud Atlas* also works in a similar manner with Atwood's *Oryx and Crake* in which people living in the pleeblands are devoid of any corpocratic security and their life is not as valuable as the ones living in the Compounds. Yet, under the seeming happiness of Compounds, there is an endless form of control over the citizens which becomes clear when Jimmy's mother leaves them. Jimmy is regularly interrogated by the police officers who ask him if he has heard of his mother or not. Thus, Atwood's text is indicative of authoritarian regimes of trans-national corporations that are covered under a *false utopian* vision. In a similar manner with Atwood's hierarchization, Mitchell's text also foregrounds a harsh division between purebloods and fabricants. Under the seemingly corpocratic organization, it is possible to see the traces of more vulnerable groups of people.

In *zoe-oriented dystopia*, the corporations, which are the products of digital capitalist societies, apply exceptionalist policies. Their consumerist agenda works in dividing *bios* from *zoe* in their narrative worlds. *Cloud Atlas*'s classification of society as purebloods and fabricants portrays the grim reality about strictly classified society as each pureblood does not deserve to live in the same degree. The ones that are stripped off their rights to live in downstrata of Nea So Copros represent *zoe*, namely *bare life* signifying they are not politically representable and their absence does not make any difference. However, Mitchell subverts this hierarchy beneath the surface plot by positing an apocalypse that undermines these fixed categories. Thus, the novel foregrounds a disanthropocentric view by construction of an apocalypse that marks the *shared vulnerability* of *bios* and *zoe* on the same degree.

Cloud Atlas also marks its *zoe-oriented dystopia*n position by offering the non-human class as proletariat of Nea So Copros. The clones, namely fabricants are created with the aim of working for the benefit of humanity. Their working

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conditions turn them into complete tools of digital capitalist system. On the issue of late capitalism's infernal cycles of exploitation, Braidotti accentuates that: "advanced capitalism both invests and profits from the scientific and economic control and the commodification of all that lives" (*The Posthuman* 59). Thus, she highlights the relationality between advanced technology and late capitalism, the union of which result in turning any kind of tool into a source of interest. Yet, *zoe-oriented dystopia* does not hold a position that blames technology for the crisis. Instead, it lays open how the non-human is turned into an exploitable source in the hands of late capitalism. In this respect, the corporation's making use of clones illustrates corrupt practices of late capitalist mindset turning anything into a tool of commodification.

The text depicts several types of clones classified according to their work field. Within the terminology of the novel, there are four stem-types of fabricants: Hwa Soons, Yoonas, Mau-Leu-Das and Sonmis (*CA* 188). Their daily routine bears noteworthy remnants of the anthropocentric discourse. Sonmi-451 expresses that their routine does not change all through their lifetime. To be more precise, they work in an underground dinery of Papa Song Corporation for twelve years without any breaks. They do not have any contact with the outside world except from their consumers. In each dinery, there is a human who control them called "Seer" and twelve fabricants are working under the command of this Seer. Stimulin, a sort of gas, wakes them up and they start their day with their clean uniforms by meeting their Seer and reciting their six Catechisms[50]. They work for nineteen hours and rest only for four hours. The only thing they can consume is called "soap" which they consume before they go to sleep.

The text's unveiling the harsh working conditions underline the *assumed* human and non-human hierarchy in Nea So Copros. These fabricants are promised to be rewarded with a retirement called Xultation after twelve years of work. The novel describes the reality behind this retirement when Sonmi-451 and Hae-Joo have access to the corporation ship in which they see the retired fabricants waiting for

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[50] Catechisms are used to indoctrinate fabricants in the way corpocracy wants them to behave. They memorize six Catechisms and behave in line with these orders which discipline them in line with exploitative capitalist agenda of corpocracy. They are punished if they do not behave accordingly. The book does not clearly state what these Catechisms are, yet the reader learns in between the lines that "Catechism five forbids a server to address a diner uninvited" (*CA* 192). Also, Catechism three dictates that "for servers to own anything, even thoughts, denies the love of Papa Song shown us by His Investment" (*CA* 196). Later, Sonmi-451 writes her own *Declarations* by going beyond these Catechisms and situating her resistance against the system from within the system.

their voyage to Hawaii. Yet, in the room they are taken with the hope of starting their voyage, they are killed. Their bodies are used as protein for soap they eat, and food Papa Song produces for consumers. Sonmi-451 describes the ship: "a slaughterhouse production line opened out below us, named by figures of wielding scissors, swordsaws, tools I don't know the names of… blood-soaked from head to toe, like sadistic versions of hell" (*CA* 359). After seeing this cruel reality of purebloods' butchering them, Sonmi-451 decides to revolt against the corpocratic pyramid. She questions the reason why they must work for twelve years by emphasizing that purebloods "force [them] to work trapped underground" (*CA* 198). The text's fabricating purebloods and fabricants echoes Cartesian duality. However, it also erases these markers of binary logic together with its planting seeds of hope in dystopian darkness.

The novel's acknowledging the sorrows of late capitalism by also underlining its affirmative resistance alternatives brings the text closer to Braidotti's acknowledgement of the posthuman predicament. She is also aware of the advanced capitalism's consolidating a consumerist way of living by reflecting that: "Advanced capitalism both invests and profits from the scientific and economic control and the commodification of all that lives" (*The Posthuman* 59). Being aware of this situation, Braidotti does not signpost a gloomy perspective in critical posthumanist agenda. On the contrary, there emerges new alternatives underlining the fall of anthropocentrism. In this respect, *Cloud Atlas* marks its inclination towards *zoe-oriented dystopia* by constructing a fabricant as the speaker of this revolt against the corpocratic dictatorship. Sonmi-451's going against the orders of corpocracy signposts the breakdown of human and non-human hierarchy in such a degree that the revolution starts with the leadership of Sonmi-451. The text's disrupting hegemonic rule with Sonmi-451's latest statement as "no matter how many of us you kill, you will never kill your successor" (*CA* 365) disrupts the corporation's designs in their *deliberately*[51] constructing an enemy against themselves.

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[51] The novel later reveals that corpocracy intentionally paves the way for Sonmi-451's revolt to persuade the people of the *possible* dangers of clones. In this way, the corpocracy might be able to utilize a harsher form of control since there appears to be a serious threat against these people's security. Sonmi-451 is aware of this design, yet she does not give up in her mission as she thinks her ideas have been learnt by many human/ non-human citizens of the corpocracy which will lead to their questioning of the system they live in.

Fabricating a false enemy functions to increase the surveillance mechanisms of corpocracy which can also be easily found in *bios-oriented dystopia*s' autocratic nation-states. Both nation states of *bios-oriented dystopia*s and corpocracies of *zoe-oriented dystopia*s work on the same logic of increasing their control over the citizens by manipulating a false enemy that they construct. In *zoe-oriented dystopia*, these corpocracies differ from the previous nation states by establishing their agenda on providing new means of consumer culture by utilizing these possible threats. Sonmi-451 is aware of corpocracy's need for a possible threat in *Cloud Atlas.* Thus, she explicates the rise of a group called "Union" comprised of the ones who aim to disrupt the absolute power of corpocracy by stating that: "Union provides Nea So Copros with the enemy required by any hierarchical state for social cohesion" (*CA* 364). In this regard, the text discloses the agenda behind Union by showcasing their actual mission as a useful threat for the corpocracy.

The novel marks other rebellious voices together with Sonmi-451 such as the ones who refuse to indoctrinate the dictates of corpocracy. While Sonmi-451 elaborates on her riot, she mentions the purebloods who refuse to live under the commands of corpocracy. She explicates the wide range of people there by stating that: "Uyghur dissidents; dustbowled farmers from Ho Chi Minh delta; once respectable conurbdwellers who had fallen foul of Corp politics; unemployable deviants; those undollared by mental illness" (*CA* 346). As it is clear, the corpocracy takes the control of their possessions and instead of leading a life in downstrata, they prefer to live in the woods away. Their life in the woods poses many challenges as they do not have any tools of advanced technology as a result of which life becomes harder for them. Yet, they pose a challenge together which turns this difficulty into an affirmative, collaborative resistance that is offered in *zoe-oriented dystopia*.

The purebloods' living in the woods is a conscious attempt of not internalizing the doctrines of corpocratic government by forming a cumulative opposition. Their forming a unified resistance against the totalising, authoritative hegemony can be taken as their forming *stateless state* which is described in *The Posthuman Glossary* as: "the condition and the practice of those living without the state- either because they are denied a state of their own, or because they reject the very structure of the state all together" (Staal "Stateless State" 404). Seen in this light, the dissidents living in the mountains form their own way of collective living

by going beyond the epistemic and material violence of the *state*. Thus, their challenge becomes meaningful in *zoe-oriented dystopia*n frame by being hopeful about the nightmare. Sonmi-451's narration explicates the text's presenting both the difficulty of living there together with the affirmative alternatives as she describes:

> It was no bucolic Utopia. Yes, winters are severe; rainy seasons are relentless; crops are prey to disease; the caves are susceptible to vermin, and few colonists live as long as upstrata consumers. Yes, the colonists bicker and grieve as people will. But they do it in a community. Nea So Copros has no communities; it only has the state. (*CA* 347).

 In this manner, these people form a community and become the embodiment of *stateless state* by operating as a space of opposition, alternatives and exploration. The text's constructing an alternative based on non-possessive relations of self to the other is symptomatic of its inclusive agenda by establishing the agentic powers of the excluded figures of human-centric discourse, namely *zoe*. Caroline Edwards also stresses the utopian overtones of the community living in the woods by stressing that: "Mitchell's description of the small community of political exiles Sonmi encounters in her revolutionary Union activities in *Cloud Atlas* offers us a utopian instance of political opposition to the consumerist dictatorship of Nea So Copros" ("Strange Transactions" 178). Thus, the difficulty of forming a life away from the advancements of Nea So Copros becomes a liberating element for these dissidents.

 Cloud Atlas brings to the fore the othered figures of Cartesian ideology and enable them to claim their voice and establish their agency. The dissidents form a challenge by rejecting to be indoctrinated in line with corpocratic dictates, Sonmi-451 refuses to work under the hegemony of an enclosed group of privileged people. The text's *zoe-oriented dystopia*n tendency enables it to include the voices of the excluded others from within the system. Another significant tenet of *zoe-oriented dystopia* lies in the text's engagement with nature as a non-human other. Nature now appears neither as a passive, non-agentic partner nor as a threat leading to the extinction of humanity. *Zoe-oriented dystopia* breaks the chain that imprisons nature within limitations of *either…or* and offers affirmative perspectives showcasing natural-cultural continuum.

5.2.2. The Move from Nature-Culture Division towards Nature-Culture Continuum

Cloud Atlas establishes its dystopian pattern on an environmental degradation in which there are few survivors as a result of an apocalyptic event. The text does not explicitly state what causes the apocalypse, in the novel's terminology "The Fall". Yet, it reflects both the construction of nature-culture dichotomy in relation to the Cartesian subject who acknowledges himself as separate from nature and the deconstruction of this duality with an emphasis on the inseparability of culture and nature from each other. By doing so, the novel presents an anthropocentric inclination in the pre-apocalypse that is based on a highly consumerist culture which later leaves its place to an agrarian way of living in a non-anthropocentric manner in the post-apocalypse. In this respect, the pre-apocalyptic part of the narrative underlines the guiding force as human-centred perspective that excludes non-human counterparts. Thus, the human is represented as unaware of their indivisibility from nature in this part of the narrative. Yet, in the forthcoming post-apocalyptic part when the highly consumerist culture collapses, there emerges hopeful alternatives within dystopian visions in a non-hierarchical manner. The text negates the markers of the human-centred perspective by acknowledging the fact that the end of the human is increasingly related with the end of other species. In this line of thinking, the novel recognizes non-human agency which results in the explosion of separate categories as human and non-human. The negation of previously separated categories leads to taking action in the chaos of anthropocentric practices. Accordingly, *Cloud Atlas* embraces the depressive vision by covering it with hopeful horizons and learning to *stay with the trouble* in Haraway's sense of the term (*Staying with the Trouble* 3). This inclination to present an amalgamation of hope and despair at the same time brings the text closer to Haraway's *chthulucene* as it does not cry over the loss in the post-apocalypse, instead the text tries to offer another way out[52].

The novel's engagement with culture-nature division in the pre-apocalypse and pointing out their indivisibility in the post-apocalypse sheds light on how

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[52] Interestingly enough, the text offers a way of escape from dystopian nightmare not only for once but for many times. This endeavour makes itself visible in the cyclical pattern of the text that resists the linearity and causality of Cartesian logic. A similar attempt to negate the Cartesian linearity is what also appears in Winterson's *The Stone Gods* which emphasizes a cyclical return of apocalypse by revealing a glimpse of hope buried in chaos.

Eurocentric Humanist ideology constructs a discursive division between several categories. In this respect, the text's construction, and deconstruction of the markers of binary logic showcases its *zoe-oriented dystopia*n position by revealing the fragility of these boundaries. On that account, the novel becomes an embodiment of critical posthumanist perspective in closing the gap between nature-culture, material-discursive and offering an enmeshment of them in a non-hierarchical manner. The whole novel can be taken as having strong implications of posthuman material agency that finds its voice in environmental degradation. The over-exploited environment should be taken into consideration together with results of modernity. In this respect, the text reveals the posthuman notion that nature has agentic powers like all the other biotic and abiotic entities, and it tells stories in a non-linguistic manner. Based on this acknowledgement, this subchapter of the dissertation will focus on how *Cloud Atlas* as a precursor of *zoe-oriented dystopia* critically engages with the inseparability of nature and culture leading to *relational ontology*.

Mitchell's going back to the nineteenth century lays bare how the Enlightenment ideology is laden with progressivism and colonialism. In this respect, Adam Ewing's journey to Chatham Islands illustrates the colonialist mindset which acknowledges nature as something stable that waits for the human counterparts to use it for their own goodness[53]. In line with this, Ewing learns that many Europeans establish plantations there to make use of these sources. Yet, still they are not satisfied with living there as they are not capable of forming a union with their habitat. An example of this is exemplified in Mr Wagstaff's description of Raiatea by stating that: "Aye, look like Eden it might, but Raiatea is a fallen place, same as everywhere, no snakes but the Devil plies his trade here as much as anywhere else" (*CA* 502-3). Also, Mrs Wagstaff has sleeping disorder in Raiatea due to heat and flies. The colonized land does not have any sign of subordination, and it poses a challenge for the colonizers. In a way, the ecology speaks to the Westerners in a non-linguistic manner, yet they are unable to read the message. The colonized land has agentic powers not in line with the commands of the colonialist dictum. Mr

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[53] Human's struggle to use these lands for their goodness is undermined in the critical posthumanist position, as human and nature are not separate counterparts in posthumanist paradigm. They are one with each and they both have agentic potentialities that result in their having *intra-active* relationality. Thus, exploitative agenda towards environment is what strikes back in the end leading to post-apocalypse. The text's denoting non-human agency on the same level with human agency marks it as a *zoe-oriented dystopia.*

Wagstaff's complaints about the ants that they cannot control is also another effectual example in emphasizing non-human agency as powerful as human agency. In a similar manner with ants' penetrating into colonizers' living site, the non-human breaks into *the assumed* borders of the human sphere and they establish an *intra-active* relationality with them on a *flat ontology* by manifesting the porousness of boundaries.

The text delineates the way human and non-human are *intra-acting* with each other in Karen Barad's sense of the term. To be more precise, Ewing learns that the natives fall ill as a result of which there are not workers for the plantations. Mr Wagstaff's explanation of this situation is perhaps the best example that illustrates how human and non-human have a mutual relationality with each other. He explains that: "Ships bring disease-dust here, the Blacks breathe it in & fall like spinney-tops. We teach the survivors about monogamy & marriage, but their unions aren't fruitful… To kill what you'd cherish & cure' he opined, 'that seems to be the way of things" (*CA* 505). Hence, it becomes impossible to separate *human realm* from the non-human one as there is no such thing as *human realm*. In this vein, the novel's construction of human and non-human *intra-action* leading to illness aligns well with Ladelle McWorther's example of "dirt" as she also underlines agentic powers of dirt by stating: "Dirt isn't a particular, identifiable thing. And yet it acts" (*Bodies and Pleasures* 166). In a similar manner, the natives' *intra-active* relationality with dust emphasizes that dust is not a non-agentic, passive entity. Even though the anthropocentric perspective tends to acknowledge the non-living as devoid of any agentic potentialities, the text illustrates that living and non-living entities have reciprocal effects on each other regardless of their ontological status.

The dust's causing the natives' falling dead offers how the porosity of human body falsifies the idea that humans have self-contained entities that are independent of other entities. Nancy Tuana elaborates on how porosity functions by stating that: "the boundaries between our flesh and the flesh of the world we are of and in is porous. While that porosity is what allows us to flourish- as we breathe in the oxygen we need to survive and metabolize the nutrients out of which our flesh emerges- this porosity often does not discriminate against that which can kill us" ("Viscous Porosity: Witnessing Katrina" 198). Tuana's emphasis on the fragility of boundaries brings forward the idea that we cannot separate ourselves from the environment that

we are in. In this respect, the dust's causing humans' illness underlines Tuana's stressing that it is not possible to draw a distinction between human flesh and *the flesh of the world* presents a horizontal alignment of living and non-living entities. Mitchell's position in refuting the anthropocentric perspective aligns well with what Tuana claims with her category of *viscous porosity*[54] since the text recognizes the agentic powers of non-human (including biotic and abiotic, living and non-living). This endeavour spotlights the text's breaking boundaries and constructing human and non-human entanglement as a *zoe-oriented dystopia*.

Cloud Atlas depicts how the anthropocentric perspective is undermined in its engagement with the colonial landscape. The colonizers' effort to erect plantations reveals the implications of Enlightenment ideology planting the seeds of progressivism. While the text depicts clearly how the natives are in touch with nature, it also demystifies how the colonizers distance themselves from the colonized, as a result of which they praise themselves. Dr. Goose cherishes the white man's growing industrialization effort which works in reigning over the others as he states:

> Our weaponry was not dropped on to our laps one morning. It is not *mana* from Sinai's skies. Since Agincourt, the white man has refined & evolved the gunpowder sciences until our modern armies may field muskets by tens of thousands… Of all the world's races, our love- or rather our *rapacity* -for treasure, gold, spices & dominion, oh, most of all, sweet dominion, is the keenest, the hungriest, the most unscrupulous! (*CA* 508-9).

Goose establishes a link between the white man's efforts in exploiting several others and their love for greediness without any hesitation. His contentment for being on the 'powerful' side echoes his indoctrination of anthropocentric agenda.

The novel consolidates anthropocentric practices with the rise of corpocratic organizations particularly in Luisa Rey's narrative. "The Half Lives: The First Luisa Rey Mystery" signposts the road leading to ecological contamination due to

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[54] Nancy Tuana expands on viscous porosity in her article entitled "Viscous Porosity: Witnessing Katrina" in which she sheds light on the interrelatedness of human and non-human factors by specifically referring to hurricane Katrina. She explicitly defines the impossibility of separating human domain from the non-human one as she articulates: "We cannot sift through and separate what is 'natural' from what is 'human-induced', and the problem here is not simply epistemic. There is scientific consensus that carbon-dioxide and other greenhouse gases are raising the temperature of the Earth's atmosphere. These 'natural phenomena' are the results of human activities such as fossil fuel combustion and deforestation. But these activities are fuelled by social beliefs and structures" (193). Thus, Tuana's delving into the reasons of hurricane Katrina uncovers an agential assemblage of human and non-human forces at work. A more detailed analysis of culture and nature continuum is described in the previous theoretical chapter of this dissertation.

anthropocentric wrongdoings. This chapter of the text retains the demarcation between culture/nature dichotomy. The anthropos, as symbolized by an exclusive class of corporation owners, acts without being aware of the *intra-active* relationality of human and non-human. As a result of this situation, they do not realize that the harm they give to the environment will turn to themselves in the end. Unaware of this reality, Seaboard Incorporated initializes a new project with the aim of presenting a new energy source of atomic energy as a solution to the current energy crisis. Rufus Sixsmith, a scientist working in the HYDRA-Zero reactor project regrets being a part of it since it becomes obvious that it is not as safe as it is advertised in public. Thus, he writes a report with the aim of making it public to put an end to this project. Yet, the corporation's assassinating Sixsmith to prevent him from publishing the report highlights their oppressive attitude against all the obstacles on their way.

Seaboard corporation presents their new energy source as one of the most important discoveries of their time since the energy sources of the world are running out which means that they need a new source. With the aim of using atomic reactor at Swannekke Island, they initiate a project that will turn the island into a desolate land. With the aim of putting an end to this project, Sixsmith's report demystifies the fact that: "Swannekke B will turn Southern California into Hiroshima" (*CA* 120). That is why, the activists are against this project. They protest by drawing attention to its possible harmful outcomes by declaring "PLANET AGAINST SEABOARD" (*CA* 124 capitalization in the original). Rufus Sixsmith also shares the same concerns as one of the engineers working on HYDRA project. He defines the project's unsafe outcomes after hearing the corporation's advertisement on it by asking what will happen "when the hydrogen build-up blows the roof off the containment chamber? When prevailing winds shower radiation over California?" (*CA* 108). Thus, the novel draws its attention to the point that these profit-driven practices of corporations will result in giving harm to themselves, as a result of which they will share the vulnerability with the habitat they live in.

Seaboard corporation tries to hide the reality behind this nuclear reactor. They will not be granted approval that they need from the government if the officials learn the reality. That is why, they end up killing many people on their way who try to reveal the dangers of the project. The corporation's trying to hide the report

reveals a significant difference between the activists and the corpocratic officials: The activists' efforts are driven by a non-anthropocentric motive while corporation is motivated by capitalist, anthropocentric interests. Thus, the latter group believes that the world of humans is disunited from the world of non-humans. Mitchell's construction of a corporation that dictates human exceptionalism based on the human's segregation from nature problematises the human dominance over the planet. The reader encounters a more powerful and authoritarian corporation in "An Orison of Sonmi-451" chapter which depicts both the rise of corporations (together with erasure of nation-states) and contaminated ecology leading towards apocalypse.

In Sonmi-451's dialogue with the archivist, citizens are now governed by a corpocratic organization which designs its whole agenda on expanding consumerist society. The narrative world depicted here resonates well with the *zoe-oriented dystopia*n visions of corpocratic autocracy and environmental degradation. The *zoe-oriented dystopia*n novel negates a phobic approach towards ecological crisis doing two things at the same time: it both presents the current environmental ruination due to consumerist culture and also offers sustainable horizons in the post-apocalypse. In a similar tendency, Mitchell's text presents both the environmental depletion with the rise of corpocracy and a going back to pre-modernity with a chance to start anew.

Mitchell's depiction of ecological crisis does not present nature as a hostile force that becomes a threat for the humanity. On the contrary, the text postulates how environmental decay unveils a nature-culture continuum. It is noteworthy to draw attention to the dialogue between the environment and its human counterparts in Sonmi-451's highly technological narrative world. Wing-027, who is another fabricant like Sonmi-451, explains the conditions he works in as he states: "We operate in deadlands so infected or radioactive that purebloods perish there like bacteria in bleach" (*CA* 215). His statement underlines both what kind of conditions they work and how ecological contamination affects the narrative world. Sonmi-451 quotes his words by stating that: "Wing-027 xplained how these irradiated or toxic swathes force the Consumer and Production Zones to retrench, mile by mile. His description appalled me, but the disasterman saw them in another lite. The day when all Nea So Copros is deadland, he told me, will be the day of the fabricants" (*CA* 215). Mitchell's engagement with environmental decline is indicative of *zoe-oriented* agenda of the novel as it becomes clear that in line with ecological concerns

purebloods have to change their habitat. The places that they can live on earth gets smaller as a result of the wrongdoings of late capitalist corporations and the author's portraying the grim reality behind their exploitative agenda is symptomatic of the author's effort in voicing a story based on human and non-human enmeshment. In this respect, Sonmi-451's revolt does not only highlight a clone's going against the orders of the corpocracy, but it also manifests how *the flesh of the world* becomes uninhabitable for the human in Tuana's words. Hence, it becomes meaningless to segregate the human and non-human realms on the ontological level.

The lands' becoming uninhabitable for humanity is symptomatic of nature's agentic powers. As a result of polluting the environment with capitalist interests and exploiting non-human others, the text undermines the anthropocentric totalising discourse in pre-apocalypse by portraying how the human becomes vulnerable in their exploitation of environment. Yet, this portrayal does not depict nature as a hostile source that will place the work on a dichotomous mindset. Instead, it embraces the enmeshment of human and non-human by laying bare their *shared vulnerability*. On the false assumption of the human's struggle to disconnect themselves from the environmental devastation they have caused Charlene Spretnak indicates:

> The entire planet is now imperilled by climate destabilization and ecological degradation, resulting from the modern assumption that highly advanced societies could throw toxic substances 'away' somewhere and could exclude staggeringly unnatural levels of carbon dioxide and other greenhouse gases into our atmosphere without ill effect. (*Relational Reality* 1-2)

In this respect, the neoliberal practices of corporations showcase why these late capitalist system falls short in paying respect to each entity by being aware of the interrelatedness of anthropos's *vulnerability* with earth others'[55] vulnerability. The habitable lands' getting smaller foregrounds the anthropos's leaving his throne and acknowledging he shares his vulnerability together with living and non-living participants of the earth.

The text also reveals *stories of matter*, which emerge as a subversive force against the totalising discourse of anthropocentrism, in Serenella Iovino and Serpil

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[55] Braidotti refers to the non-human as *earth others* in her book *The Posthuman* by stressing "inter-connection between self and others, including the non-human or 'earth' others" and she emphasizes this *inter-connection* "requires and is enhanced by the rejection of self-centred individualism" (*The Posthuman* 48). Thus, I find it suitable to refer to the non-human as earth others in line with Braidotti's critical posthumanist agenda.

Oppermann's sense of the term. The novel's unmasking the agentic capacities of environment finds its voice through Iovino and Oppermann's category of *storied matter* which pays regard to narrative agency of matter in a non-linguistic manner. This acknowledgement of matter crystallizes the fact that narrative agency is not a prerogative of the human by dissolving the boundaries of human and non-human. Thus, biotic and abiotic, living and non-living entities all narrate their stories which does not have be in a linguistic manner. The *storied matter* does not require a kind of intentionality that we can see in human's stories. The human's being unable to read them does not mean they are not granted agentic powers. The category of *storied matter* sheds light on the enmeshment of human and non-human entities on a *flat ontology* in line with critical posthumanist mindset.

Cloud Atlas depicts the *stories of matter* by not covering matter with an anthropomorphic manner. To put it simply, the text does not grant non-human aspect the human features to objectify their stories. However, it also unveils how the rupture between several dichotomies work against the lower leg of this system by leaving out the stories of non-human, namely *zoe*. This will become more obvious if we think how limiting the anthropocentric perspective even for the human that it claims to represent. Thus, the excluded figures of this frame (both human and non-human) have their own stories. The non-human's struggle will be highlighted in the next subchapter, but here it is significant to give a hearing to ecological crisis as an indicator of the dystopian pattern in *zoe-oriented dystopia*. On the issue of matter's agentic forces, Iovino and Oppermann declare in their essay "Material Ecocriticism": "if matter is agentic, and capable of producing its own meanings, every material configuration, from bodies to their contexts of living, is 'telling'" (79). Considering this, the novel announces the ecological crisis in a gradual manner. The author gives an account of how ecological crisis comes to its current point by starting from the nineteenth century in Ewing's journey, then moving towards Luisa Rey's struggle against atomic energy and comes to an end in Sonmi-451's narration in which part most parts of the earth are now turned into deadlands.

The text does not point out exactly what leads to "the fall" as the apocalyptic event. However, in between the lines in the post-apocalypse part of the narrative, Meronym describes the condition of the world after the fall. She states that when

they try to find habitable places on earth, they could not come across any suitable places. She explains the situation by saying:

> *They finded the cities where the old maps promised, but dead-rubble cities, jungle-choked cities, plague-rotted cities, but never a sign o' them livin' cities o' their yearning's. We Prescients din't b'elief our weak flame brighter. So lornsome we felt. Such a presh burden for two thousand pairs o' hands! I vow it, there ain't no more'n sev'ral places in Hole World what got the Smart o'the Nine Valleys[56]. (CA 285, italics in the original)*

Thus, the reader can easily understand that the environmental depletion reaches to a point that it becomes impossible to habit these places for the human. The negative influence on the environment is no surprise due to the highly consumerist culture of late capitalism. The text also specifies how economic practices are transversally related with environmental concerns. The interrelatedness of late capitalist, consumerist culture with environmental collapse is specified in the text as Meronym goes into detail how the hunger for more epitomizes the road leading to the fall:

> *O, more gear, more food, faster speeds, longer lifes, easier lifes, more power, yay. Now the Hole World was big but it weren't big 'nuff for the hunger what made Ol'uns rip out the skies an' boil up the seas an' posion soil with crazed atoms an' donkey 'bout with rotted seeds so new plagues was borned an' babits was freakbirthed. Fin'ly, bit'ly, then quicksharp, states busted into bar'bric tribes an' the Civ'lize Days ended, 'cept for a few folds 'n' pockets here'n'there, where its last embers glimmer… [H]uman hunger birthed the Civ'lize, but human hunger killed it too. (CA 286, italics in the original)*

As is clear, the transhumanist practices of late capitalism that focus on expanding life spans and leading better lives are the remnants of Enlightenment ideal and this paradigm collapses in the text since it leads to serious ecological destruction. Hence, this ignorance of *intra-active* relationality among living and non-living entities leads to nature-culture continuum in the post-apocalypse.

The text's depiction of post-apocalypse is indicative of two significant posthumanist paradigms: Firstly, the post-apocalypse functions as a way to break all the *assumed* boundaries between several legs of dual logic as exemplified in nature-culture continuum. This endeavour of the text can be taken as a confirmation of *zoe-*

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[56] The author plays with the literary style in each chapter as a result of which in the post-apocalyptic part of the text, the reader encounters a different accent of English. The aim can be taken as revealing the pre-modernity phase of the novel since the primitive life practices are reflected in the oral tradition of the post-apocalyptic chapter. This endeavour of the author explains the literary style of the quotation above. The generic hybridity will be discussed in more detail in the "Multi-Layered Hybridity and Non-linearity as Strategies of Affirmative Nostalgia" subsection of this dissertation.

oriented dystopia in which the text calls into the markers of anthropocentrism. Secondly, the post-apocalypse part of the text works as a strategy to *stay with the trouble* in Haraway's words. In other words, this part of the text is aware of the posthuman predicament, yet it is also hopeful about learning from the past mistakes even if it means repeating the same mistakes over and over. Haraway's proposition that "we require each other in unexpected collaborations and combinations" leads the *zoe-oriented dystopia* in its emphasis on affirmative and collective resistance against the exclusive agenda of anthropocentric practices.

Cloud Atlas marks its stance as a *zoe-oriented dystopia* in its engagement with environmental collapse as the text first constructs nature/culture in the pre-apocalypse and then collapses these boundaries in the post-apocalypse. The text offers various portraits of human-dominated perspective that acknowledge nature as a stable category under the hegemony of human. By doing so, it establishes the links between economic production, ecological issues in a non-hierarchical manner by marking transversality. Hence, the text moves from anthropocentrism towards non-anthropocentrism by destabilizing the long-held ideal of human and problematising human dominance over the planet. By resituating the previously segregated entities, the text emerges as a posthuman embodiment of *zoe-oriented dystopia*.

The hegemony of the human does not only work against the nature-culture divide, but it also functions in establishing a division between silicon-based (clone) and carbon based (human) entities. The text offers an enmeshment of human and non-human in its depiction of Sonmi-451's narration by breaking the *assumed* boundaries between them in a similar manner that it does in epitomising nature-culture continuum. In this line of thinking, the author enables us to rethink how human and technology are entangled with each other by negating human exceptionalism. In accordance with cherishing *stories of environment* emerging in a non-linguistic manner, the novel embodies the affirmative resistance of Sonmi-451 by underpinning a horizontal alignment of the human and the non-human.

5.2.3. The Non-Human Agency on the Forefront: The *Zoe-Proletariat*'s Revolt

The non-human's enmeshment with the human does not only make itself explicit in the stories of environmental devastation as the novel also indicates a digital proletariat exploited for the benefit of a privileged group of humans. Following from this, this subchapter will dwell on the portrayal of the non-human

that forms a *kinship beyond reproduction* with the human by breaking homogenous and fixed categories of human-centred discourse in Haraway's words. With this aim, this subchapter of the dissertation will draw attention to how the novel challenges species hierarchy as exemplified in the depiction of an enmeshment of silicon-based and carbon-based entities that form affirmative and collaborative resistance against the totalising truth of modernity.

The human *intra-action* with the non-human is not limited to the text's portrayal of Sonmi-451 and other clones that work as the digital proletariat. In addition to this, the text reveals non-human agency under the cover of illness in different chapters. One example of this showing human body as a porous site and the non-human agency working on human body can be seen in Adam Ewing's narration in which part of the novel Ewing is informed of his illness caused by Gusano Coco Cervello, a parasitic worm. Dr. Goose informs Ewing that this parasitic worm "is endemic throughout both Melanesia & Polynesia but has been known to science only these last ten years… Ingested, it voyages through the host's blood-vessels to brain's cerebellum anterior" (*CA* 36). This depiction of the parasite is significant in laying bare the agentic powers of an invisible parasite. Even though this part of the narration symbolizes the rise of colonialist aims as a result of which the guiding force works as drawing boundaries between several categories, the text also demystifies non-human agency as working through *blood vessels* of the human.

Ewing's constant references to his parasite functions as demonstrating the human body as a porous site of encounter with the non-human. In this regard, the novel debunks the idea of the human body as a self-contained entity by revealing human's *intra-active* relationality with the non-human. Karen Barad makes it explicit that human's *intra-active* relationality with the non-human is indicative of agency which she defines as "an enactment, not something *that* someone or something *has*. It cannot be designated as an attribute of subject or objects (as they do not pre-exist as such)" (*Meeting the Universe Halfway* 178, italics in the original). In line with Barad's acknowledgement, agency can be taken as an outcome of *intra-active* human and non-human relationality that denies ontological superiority. In this respect, Ewing's illness is an epitome of his *intra-active* relationality with the parasitic worm by stressing non-human's place on the same level with the human. His possible infection with this disease becomes actual due to their trip to other parts of the world.

Thus, the economic factors are closely related with social and environmental factors by stressing the impossibility of establishing a hierarchy among themselves.

The environment is not narrated as a passive entity that is devoid of its agentic potentialities. In line with the text's approach, Barad also underlines how bodies and environments have reciprocal effects on each other by stating: "Bodies do not simply take their places in the world. They are not simply situated in, or located in, particular environments. Rather, 'environment' and 'bodies' are intra-actively co-constituted" (*Meeting the Universe Halfway* 170). The novel becomes the embodiment of human and non-human *co-constitutive* agency with the depiction of illness. Due to their *intra-active* relationality with the environment, they might be infected. This infection is what debunks the human body as a self-contained, enclosed entity. Hence, it becomes obvious that human and non-human spheres cannot be separated from each other on the ontological level.

Mitchell also makes use of illness as a significant non-human force shaping the so-called *human domain* in the post-apocalyptic part of the narrative with the threat of a plague Prescience Island as Meronym stresses that they need to find a place away from the plague. She points out that: "*See in the recent moons a plague's neared Prescience Isle, westly from Ank'ridge, yay, a terrorsome sick what our Smart can't cure. Jus' one in two hundred what catch this plague s'vive it, yay*" (*CA* 310, italics in the original). Meronym bases her searching for new places to live as their struggle to survive by escaping from this plague. The presentation of a plague nearing humanity's destruction might seem conflicting at first glance, yet it must be acknowledged as the outcomes of exploiting on earth for so long years. The text depicts both the pain as a result of anthropocentric actions and the hopeful horizons that comes together with leaving out the dictum of *human at the centre*. Evidently, the human is only an entity on an equal scale with the others and as vulnerable as the other entities. In this respect, the depiction of the plague and other illnesses do not work in representing the non-human as an enemy of the humanity since the text debunks all markers of dual logic. On the contrary, it uncovers fusion of human and non-human by destabilizing the traditional acknowledgement of the human. This endeavour to showcase the fragility of boundaries brings the text closer to the *zoe-oriented dystopia*.

The text showcases non-human agency on the same level with the human not only in its depiction of illnesses and plagues, but it also depicts a clone revolt as exemplified in Sonmi-451. As stated before, Sonmi-451's narration that explains how she revolts against the late capitalist system lays bare the segregated society as fabricants and purebloods. This ontological divide works for the betterment of the purebloods, namely humans. The fabricants are created as the working class which will be referred to as *zoe-proletariat* all through this subchapter of the dissertation. Rosi Braidotti offers the term *zoo-proletariat* in her book *The Posthuman* when she refers to the exploitative agenda working against animals. I propose to extend the term from *zoo-proletariat* to *zoe-proletariat* to include all the suppressed figures of the human-centred capitalist order. As it is clear, the exploited group is not limited to the animals within the market economy of advanced capitalism. In *Cloud Atlas*, it is possible to witness clones whose sole reason of existence is depicted as serving to humanity. In this regard, it will be more meaningful to call this working class as *zoe-proletariat* since it includes what the *bios* excludes. The ones belonging to this class are not politically representable, and they are not granted with the *life* that privileged purebloods claim to have. Thus, they do not have the agency on their own lives.

Sonmi-451 recounts that their every day is the same until they are granted with the right to retirement at the end of twelve years of service. They are raised in what they call *wombtanks* which breaks the family pattern for clones. Their bodily parts are genomed in line with the type of service. Sonmi-451's description of one of these *wombtanks* that she sees reveals how they resist the Oedipal link as she states: "individual limbs and hands came into focus; the nascent faces, every one identical… I watched the clusters of embryo fabricants suspended in uterine jel. Some slept, motionless, some sucked thumbs, some scurried a hand or foot as if digging or running" (*CA* 339-340). Thus, clones are the members of a new generation that are de-linked from the reproduction in a similar manner that Braidotti refers to Dolly the sheep as "a copy in the absence of one single original" (*The Posthuman* 74). These fabricants have a similarity with Dolly in their being "simultaneously orphan and mother of her/itself" (Braidotti *The Posthuman* 74). In this line of thinking, fabricants break the duality by standing against the hierarchies of human-centric discourse. Sonmi-451 stresses that they do not have a mother or a father but what they acknowledge as their leader is their "corp Logoman" (*CA* 188).

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The reader later understands that this figure is actually a male hologram that has two functions: this *Logoman* both entertains the consumers' children and acculturates the fabricants in line with phallogocentric advanced capitalism.

The fabricants are created to serve the needs of humanity, as a result of which a negative bond between purebloods and fabricants appears in the text. They become the embodiment of human exceptionalism since fabricants are sent to death after 12 years of service. Yet, they are not aware of this cruelty as the corpocracy creates an illusionary image before them by promising a retirement in Hawaii. Braidotti criticizes advanced capitalism's turning animals into profitable tools which aligns well with the fabricants in *Cloud Atlas*. She points out "in advanced capitalism, animals of all categories and species have been turned into tradable disposable bodies, inscribed in a global market of post-anthropocentric exploitation" (*The Posthuman* 70). In a similar manner, no one cares if purebloods kill fabricants in an accident which becomes obvious in the death of Wing-027 who is the test subject of a PhD student Min-Sic. Due to Min-Sic's carelessness during an experiment, Wing-027 is burnt to death. The PhD students do not care about fabricant's death as Sonmi-451 emphasizes that "no-one cared if you dropped an xperimental fabricant or two along the way" (*CA* 219). This ignorance by devaluing the life of fabricants bears the residues of late capitalist system as life value of fabricants are commodified signifying the over-exploited state of clones.

The text literalizes species supremacist ideology with its portrayal of how these fabricants are sent to death by covering it with the state of retirement for them. The ones who complete their twelve years of service are used as a source of supply for both fabricants and purebloods. Sonmi-451's declarations shed light on the situation as she states:

> The genomics industry demands huge quantities of liquefied biomatter for wombtanks but, most of all for Soap. What more economic way to supply this protein than by recycling fabricants who have reached the end of their working lives? Additionally leftover 'reclaimed proteins' are used to produce Papa Song food products, eaten by consumers in the corp's dineries all over the Nea So Corpos. (*CA* 359-360)

The corpocracy's utilitarian agenda working against the fabricants showcases how murdering fabricants to supply food becomes the norm of corpocratic pyramid. Yet, the archivist who interviews Sonmi-451 does not believe in this cruel practice. The

novel demonstrates how the archivist reacts upon hearing this butchery by stating: "No such… 'slaughtership' could possibly be permitted to exist. Neither the Beloved Chairman nor the Juche would permit such depravity" (*CA* 360). This resistance of archivist illustrates the illusionary practices of corpocracy which work well in hiding the bitter reality. This point also reveals how the corpocracy implements both material and empirical violence against the fabricants.

The novel's emphasis on fabricants' supplying the protein needed for purebloods depicts how the ontological boundaries between human and non-human are erased by undermining species supremacy in *zoe-oriented dystopia*. The purebloods' eating fabricant-supplied food in dineries complicates the relationality between them. By consuming fabricant's proteins in their food, purebloods are now somehow enmeshed with fabricants. The exploitation of fabricants for providing food source also undermines the *purity* of purebloods as now they become the same with the ones that they try to separate themselves from. The erasure of *assumed* ontological distinction between purebloods and fabricants functions as a marker of *zoe-oriented dystopia* in which the author makes use of the dichotomous worldview to explode it under the enmeshment of silicon based and carbon based. The author's depiction of consuming fabricants stresses a becoming process that results in amalgamation of human and non-human on the same degree. Even though the fabricants are depicted as vulnerable, they blur the boundaries now in a different form in becoming one with purebloods. As a result of this situation, the novel's terminology in using *pureblood* for humanity becomes too ironical to be real.

The human and non-human entanglement as a result of the fabricants' supplying food source in *Cloud Atlas* brings to mind another clone narrative by Kazuo Ishiguro entitled *Never Let Me Go* (2005). In Ishiguro's novel, clones are raised to supply spare organs for humans, in other words, *normals*. The novel depicts a rather gloomy atmosphere of clones who wait for the day that they will *complete* their mission by having surgical operations for saving humans' lives. Both Ishiguro and Mitchell's texts depict construction of clones for the benefit of humanity, yet these authors' engagement with the non-human shows difference from each other. Ishiguro's novel is classified as an example of *anxiety-oriented dystopia* within this dissertation's categorization. In *anxiety-oriented dystopia*, the reader is able to witness the existence of non-human entity as it is visible in the text. Yet, it still

signposts human-centric perspective by depicting an ambiguous closure that is far from hopeful utopian horizons of *zoe-oriented dystopia*. In this respect, Ishiguro's voicing the non-human is significant, yet it falls short in granting the non-human the resistance that we see in *zoe-oriented dystopia* as a result of which it cannot reveal the non-human's agency on the same level with human agency. The novel's failure in depicting the collective resistance of human and clone results in its being categorized as an *anxiety-oriented dystopia*. Kathy, Ruth and Tommy as clone-protagonists of Ishiguro's text do not resist the system in the way that we see in Mitchell's clone characters. Hence, the human benefit still works as the governing force in *anxiety-oriented dystopia*, yet in *zoe-oriented dystopia* the human-centred dictum cannot remain indifferent to the non-human agentic power. Even though *Never Let Me Go* seems to provide a criticism of the human-centred perspective, the reader does not see any alternative form of resistance to the current one in the novel. Yet, Mitchell's text offers the road not taken leading towards riot based on human and non-human collaboration.

Cloud Atlas reveals agentic powers of its clone proletariat in a more powerful manner when compared to *Never Let Me Go* which becomes one of the main distinctions between *anxiety-oriented* and *zoe-oriented dystopia*. However, both novels depict the human in the process of 'becoming' by blurring ontological categories between clone and human. In *Cloud Atlas* the retired fabricant's supplying protein source and in *Never Let Me Go* the clone's supplying spare body parts establish an ontological relationality between clone and human. This relationality breaks the acknowledgement of the human body as an enclosed, autonomous being. *Zoe-oriented dystopia* goes one step further in unmasking the ineradicable relationship between biological categories. In this line of thinking, *Cloud Atlas* illustrates the negation of human exceptionalism by questioning the ontological stability of human and non-human. The *ascension*[57] of fabricants in *Cloud Atlas* embodies the erasure of human exceptionalism as in this stage, each fabricant undergoes unique *ascension* experiences.

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[57] The novel's terminology acknowledges *ascension* as the phase when fabricants start interrogating their slavery in the hands of their human counterparts. It is significant to note that what Sonmi-451 refers to as *ascension* is *deviancy* for the archivist who interviews Sonmi-451. This becomes explicit when Sonmi-451 elaborates on how Yoona-939 goes against the orders of Seer Rhee, the pureblood that is in charge of these fabricants working in this underground restaurant.

The *zoe-oriented dystopian* novel's critical engagement with clone narrative underlines the *ascension* of fabricants as a result of which they pose a challenge to the guiding force in different manners. Even though the narrative focuses on Sonmi-451's protest of the corpocracy and its exploitative agenda, there are multiple clones who experience *ascension* in different ways. Their differing reactions in this process are symptomatic of each fabricant's uniqueness which debunks the idea that they are all passive copies of each other. Each fabricant is different from each other which is also highlighted by Sonmi-451 as she states: "Despite what purebloods strive so hard to convince themselves, fabricants' minds differ greatly even if their features and bodies do not" (*CA* 191). Furthermore, she continues stressing each fabricant's uniqueness as "all fabricants, even some stem fabricants are singular as snowflakes" (*CA* 191). Their uniqueness here functions as paving the way for their agentic capacities.

Fabricant's differing *ascension* experiences can be taken as posthuman material agency, as this illuminates the agentic powers of the non-human. Thus, the implications of this novel align well with the category of *zoe-oriented dystopia* which redefines the non-human as co-evolving with the human. On the need for using a new frame of thinking, Braidotti approaches "evolution in a non-deterministic but also a post-anthropocentric manner" which goes against the linear and causal ideal of evolution (*The Posthuman* 94). In this regard, Yoona-939's *ascension* is a case in point showcasing the non-human agency transgressing the ontological boundaries of the human as a category.

Each fabricant is partnered with another one and Sonmi-451's partner becomes Yoona-939. After some time working together, they become friends as Sonmi-451 points out that: "Her inner character had colour that attracted me; she reciprocated my desire for friendship; she warned me when Seer Rhee's inspections were due; she deciphered drunk diners' orders. It is thanks to the intended and unintended lessons she taught me that I survived my time at Papa Song's" (*CA* 190). After their companionship for some time, Sonmi-451 senses peculiarity in her behaviours and her language. The soap, which is the only product fabricants can eat, kills their curiosity and erases the new words that they learn during the day. This erasure of new words functions in ensuring the omission of new concepts for the fabricants. Yet, it becomes obvious that Yoona-939 shows her first symptoms in the

language that she uses. She speaks in a similar manner with purebloods as a result of which the other fabricants get difficulty in understanding her speech. Thus, her *intra-active* relationality with purebloods plays a significant role in revealing her agentic powers. Nancy Tuana emphasizes how human and non-human *intra-active* relationality reveals a non-hierarchical frame of thinking by stating: "As is often the case, human agency, though not always intention, is knit together with more-than-human agency. Human consumption and refuse practices resulted in material-semiotic interactions that altered flora habitats, which in turn altered human interests" ("Viscous Porosity" 196). Tuana does not construct a hierarchical frame of thinking, instead she underlines agential entanglements of *intra-acting* human and non-human practices. The important point to note in her remark is that for non-human agency, the intentionality that we see in human agency might not be the case, but the non-human is still as agentic as the human.

The corpocracy's intention of erasing new words from fabricants' memory with the help of soap can be taken as a similar dystopian orientation that we can see in George Orwell's canonical dystopia *Nineteen Eighty-Four* (1949). This dissertation marks Orwell's novel as an example of *bios-oriented dystopia* while *Cloud Atlas* differs from it in its treatment of the human and the non-human. In Orwell's text, the autocratic nation state erases most of the vocabulary and creates a language that they call *Newspeak* which is described as "the official language of Oceania" (*Nineteen Eighty-Four* 312). This language is intentionally "devised to meet the ideological needs of Ingsoc, or English Socialism" (*Nineteen Eighty-Four* 312). With a similar tendency, in *Cloud Atlas* the corpocracy, which takes the place of previous autocratic nation states, designs soap of fabricants in such a way to prevent their ability to think. The way autocracy works against the white, European, able-bodied human in *bios-oriented dystopia* now works against the non-human figure in *zoe-oriented dystopia*. Here, the difference does not only lie the author's representation of an oppressed fabricant instead of a privileged member of *bios*. The *thoughtcrime* Winston commits result in his submission to the system in the end by disregarding any glimmer of hope. Yet, in *zoe-oriented dystopia* as exemplified by *Cloud Atlas* the protagonist's challenge results in planting the seeds of affirmative and hopeful horizons by blurring the boundaries of utopia and dystopia.

Zoe-oriented dystopia presents a kind of revolution that differentiates with the collaborative resistance of the human and non-human entanglement. In contrast to Orwell's construction of *thoughtcrime* as holding beliefs against the state, Mitchell's *Cloud Atlas* depicts a more agentic representation of the non-human revolt that owns their voice when compared to Orwell's text. To put it simply, the transformative power of disobedience is made more explicit in *Cloud Atlas* with Yoona-939's encounter with a pureblood as it undoes the traces of logocentrism. Upon pureblood's child's asking questions about fabricants, the pureblood explains her son that these fabricants always smile since "Fabricants don't worry about dollars, tests, insurance, rising upstrata or sinking downstrata, sickness or birth quotas…[T]hese lucky clones, she said, labour for a mere twelve years before they retire to paradise in Hawaii" (*CA* 192). Upon hearing this, Yoona-939's answer hints at the glimpses of resistance on individual level. She responds:

> You work on this Hub for nineteen hours, ten days a week, twelve years a life; you serve abusive customers; you abase yourself to a Seer, Aides and a Logoman; you obey our Catechisms; do all these, then tell me fabricants are the happiest stratum in the State. We smile because we are genomed to do so. 'Happy', you call us? I would end my life now, but all the knives in this prison are plastic. Madam. (*CA* 192).

Yoona-939's questioning the system that she is trapped in is telling as it reveals how she resists against the totalizing truth of corpocracy. As it is not difficult to guess, Yoona-939 is punished due to her crime. Even so, her punishment does not indicate a nightmarish dystopian vision. In contrast, Sonmi-451 goes one step further than Yoona-939 in her revolt by instilling seeds of hope in the darkness of dystopian narrative.

The road leading to Sonmi-451's ascension exemplifies that agency is not only limited to human entity. The anthropocentric perspective leading to the establishment of the human as the sole agentic and autonomous force is falsified in *zoe-oriented dystopia*. In this regard, *Oryx and Crake* and *The Stone Gods* differ from *Cloud Atlas* as their construction of a post-anthropocentric way of life comes to the fore in the post-apocalyptic parts of the narrative. Yet, in *Cloud Atlas* Sonmi-451's rioting and constituting her own *Catechisms* cannot be placed in post-apocalypse. On the contrary, the corpocratic organization is challenged many times in the pre-apocalyptic part of the narrative. The fabricant's going against the

Catechisms of corpocracy can be taken as paving the way towards a posthumanist frame of thinking as a result of post-anthropocentric notion. On the notion of the human in a non-hierarchical frame of thinking Katherine Hayles states that posthumanist vision showcases "the end of a certain conception of the human, a conception that may have applied, at best, to that fraction of humanity who had wealth, power, and leisure to conceptualize themselves as autonomous beings exercising their will through agency and choice" (*How We Became Posthuman* 286). By negating the human at the centre of everything, *zoe-oriented dystopia* heralds the starting of a new phase in line with the spirit of the age. *Zoe-oriented dystopia* is aware of the posthuman predicament and embraces hopeful horizons as exemplified *Cloud Atlas* which objectifies the struggle of Sonmi-451. With her endeavour to transgress the ontological and epistemological boundaries, she becomes the epitome of non-human agentic potentials in the novel.

The non-human agentic potential comes to the surface with Sonmi-451's realization that she starts hearing voices inside her head. She affirms that it is difficult for her not to fear from it as Yoona-939's *ascension* ends in death. By embracing her fear, she recounts how she realizes the transformation by stating that her language evolves in time by expanding itself. Also, she wants to learn more about the outer world and feels lonely as the others do not share her concerns. She describes her feelings in this stage by saying that: "How I envied my uncritical, unworried sisters! I dared not mention my metamorphosis to any of them" (*CA* 206). This evolution leads to her constructing her own *Catechism*s different from the ones that are dictated to them by the corpocracy. Sonmi-451 gives details of how she escapes and finds a shelter upon witnessing the discriminative agenda of corpocratic pyramid. Her constructing her own frame of reference for the fabricants is significant as in this way she becomes in a way politically representable. Sonmi-451, like all the other clones, belongs to the class of fabricants, yet her analysis of the current exploitative system working against fabricants results in her challenging the normative definitions of several categories.

Forming a written guide for the other fabricants is a remarkable step that cannot be seen in the previous novels analysed in this dissertation. In this respect, there appears to be a move towards *zoe-egalitarianism* in Mitchell's text. Braidotti elaborates on *zoe-egalitarianism* with her emphasis on the inclusion of the

previously excluded figures to the main frame. This tendency to move towards *zoe-centred egalitarianism* is defined by Braidotti as standing at "the core of the post-anthropocentric turn: it is a materialist, secular, grounded and unsentimental response to the opportunistic trans-species commodification of Life that is the logic of advanced capitalism" (*The Posthuman* 60). By being aware of pain, she offers human and non-human entanglement based on independence on each other. In this respect, *zoe-egalitarian* perspective can be understood as a *not yet* position within the *zoe-oriented dystopia*n frame but the novel marks the transition towards a more egalitarian way of living by dis-identifying from old habits of human-centred discourse.

The text problematizes the acknowledgement of *difference* as *pejoration* by forming *kinship relations beyond reproduction* in Haraway's words. In this respect, Sonmi-451's relationship with Hae-Joo, a pureblood, can be taken as a case in her forming *kinship relationship* with purebloods which transgresses these *assumed* borders. Moreover, the novel makes the reader interrogate what differentiates a pureblood from a fabricant as when they go outside, a woman mistakes Sonmi-451 as a pureblood. She acknowledges her resemblance to a fabricant as the result of an intentional aesthetic operation. That is why she calls it "brave" and offers her to be a model for a magazine (*CA* 238). Apart from the seeming difference, Sonmi-451's underlines in between her speeches that purebloods and fabricants function in the same way for the corpocratic pyramid. She stresses that both purebloods and fabricants forget everything easily by pointing out: "purebloods like quoting the aphorism about lightning never striking the same place twice; though they often act as if the opposite is true" (*CA* 205). Thus, both groups do not question the revolt of Yoona-939.

Zoe-oriented dystopia's bringing to the fore the previously excluded figures does not make any discrimination between human and non-human, in contrast it cherishes their amalgamation. Sonmi-451's revolt against the system is also what forms a kinship relationship beyond reproduction between purebloods and fabricants. In this line of thinking, Sonmi-451's interrogating the discriminative agenda working against them on the same level is significant. When the archivist asks him if it is difficult to live there, her answer demythologises by drawing an analogy beyond ontological boundaries. She replies: "When you were three or four, Archivist, your

father vanished daily to a realm called 'Work', did he not? He stayed at 'Work' until curfew, but you didn't worry yourself over the dimensions, location, nature of that realm because your concerns lay xclusively in your foreground. This is how indoor fabricants view that place known as 'Outside'" (*CA* 189). The text deliberately decreases the *assumed* distance between fabricants and clones to underpin a *flat ontology*.

Sonmi-451's dreams can be taken as another example that is indicative of the enmeshment of culturally produced and naturally born in her characterization since she states that: "My dreams are the single unpredictable factor in my zoned days and nights. Nobody allots them or censors them. Dreams are all I have truly owned" (*CA* 189). There appears two significant posthumanist implications: Firstly, her dreaming underlines the enmeshment of human and non-human. Thus, dreaming can be taken as an anthropomorphic quality to underline the hybridity. Otherwise, it does not aim to humanize the non-human which again offers an *anthropocentric narcissism* in itself. That is why Braidotti is critical of granting anthropomorphic qualities to the non-human. Mitchell skilfully manages to offer hybridity in the presence of fabricants by transgressing the borders. Hence, the text goes beyond framing human hubris which constitutes its *zoe-oriented dystopia*n frame. Secondly, uncensored dreams underline the non-human agency which is previously ignored for a long time. The emergence of *intra-active* relationality on a *flat ontology* indoctrinates the novel with an enmeshed network of agents.

The enmeshed network of agency is what forms a fluid *kinship* between organic and inorganic by showcasing how human and advanced technology are enmeshed with each other. This enmeshment leads to an assemblage that rejects hierarchical epistemologies. *Cloud Atlas* is the epitome of non-hierarchical *ethico-onto-epistemologies*. In this line of thinking, it is possible to witness transversality that binds together different paradigms at the same time. This rejection of the hierarchical paradigm leads to non-linearity and hybridity on genre level. Mitchell's engagement with the amalgamation of genres and non-linear frame in his text function as a way of *staying with the trouble* in Haraway's words as the novel offers a coping mechanism by also embracing the posthuman predicament with the employment of a cyclical pattern. Thus, there might be a crisis in the age of late

capitalism, but there are also sustainable and hopeful horizons if "the sky has not fallen yet" as Haraway underlines (*Staying with the Trouble* 3).

5.2.4. Multi-Layered Hybridity and Non-linearity as Strategies of *Affirmative Nostalgia*

Cloud Atlas presents a non-linear form of narrative by blending several genres in each chapter in a different narrative style. Mitchell skilfully blends multiple genres by going beyond dystopian fiction in which he intentionally includes a utopian horizon. The inclination towards blending utopian frame within dystopian fiction goes back to the second half of the twentieth century which is categorized in this dissertation as *anxiety-oriented dystopia*. As stated before, these dystopian narratives acknowledge the footsteps of an ecological crisis, yet they are unable to give recognition to the non-human on a *flat ontology*. The *anxiety-oriented dystopia*'s stance in utilizing an obscure closure can be taken as a step towards blending utopian horizons with dystopian nightmares. Yet, this obscurity moves towards a brighter utopian vision in *zoe-oriented dystopia* in relation to the text's inclusion of human and non-human entanglement on a non-hierarchical scale.

In *zoe-oriented dystopia*, the hybridity on the genre level is closely related with hybridity on the content since an enmeshment of utopia and dystopia paves the way for acknowledging the agentic powers of biotic and abiotic, living and non-living entities in the content level. *Zoe-oriented dystopia* embodies hybridity in the genre level by showcasing an amalgamated network of agents with an emphasis on the fragility of any kind of boundaries. The inclination towards transgressing borders does not only work in de-familiarizing dystopian nightmare with its encounter of utopian pattern, but it also functions in its erasure of ontological boundaries. Hence this struggle lays bare the *shared vulnerability* of living and non-living on the same level which leads to multi-layered hybridity. Mitchell lays bare how penetrable all boundaries are as the epigraph of this chapter points out: "All boundaries are conventions, national ones too. One may transcend any convention, if only one can conceive of doing so" (*CA* 479). Mitchell's employment of multi-layered hybridity can be taken as an assemblage of different voices all coming together signalling a destabilization of any categories. This attempt is consolidated in *zoe-oriented dystopia* in which the text offers transcending all kinds of borders in an affirmative transformation. This position requires the human's re-positioning themselves on a

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flat ontology together with all the other living and non-living entities. In this respect, in this subchapter of the dissertation the relationality between generic hybridity and non-linearity as significant paradigms of *zoe-oriented dystopia* in *Cloud Atlas* will be foregrounded by having close references from the text. In doing so, how the novel makes use of different genres and erases the *assumed* boundaries among genres will be presented. Also, how reincarnation works as a survival strategy and as a tool of *staying with the trouble* will be portrayed in relation to the non-linear frame of narrative. Mitchell's engagement with *affirmative nostalgia* destabilizes the old habits of human centred practices by recognizing the agency of all entities in a non-hierarchical manner.

The multi-layered hybrid structure of *Cloud Atlas* becomes the embodiment of *zoe-oriented dystopia* as it heralds the negation of generic boundaries and underlines how different genres are in dialogue with each other by transcending time and space. *Zoe-oriented dystopia* de-familiarizes customs by de-centring any entity and acknowledging their *intra-active* relationality. In this respect, it blends utopian imagination with dystopian nightmare. This attempt becomes a significant paradigm of *zoe-oriented dystopia* for two reasons: Firstly, it tends to break boundaries and create enmeshments of the categories beyond borders. Secondly, it is inclined towards planting seeds of hope in the darkest times in an affirmative manner. This engagement of hopeful horizons in dystopian narratives leads to amalgamation of utopia and dystopia. Similarly, Mitchell critically engages with generic boundaries by going beyond utopia/ dystopia opposition and instead offers what he calls *über-novel* (Murray 2020). He acknowledges a form of interconnection among all works of literature regardless of their generic differences. In Mitchell's categorization of the *über-novel*, he creates a link among the characters in his various novels. Moreover, in *Cloud Atlas* he expands the relationality between six separate stories of the novel by bonding the characters in an invisible manner to each other. In so doing, Mitchell also links six different genres to each other and breaks any kind of generic hierarchies. In this way, there appears an *intra-active* relationality leading to a dialogue among genres. Thus, *Cloud Atlas* goes beyond the category of *critical dystopia* that Tom Moylan and Raffaela Baccolini define as it goes beyond "texts that maintain a utopian impulse" (*Dark Horizons* 7). *Cloud Atlas* acknowledges the merging of utopia and dystopia from a broader perspective.

The novel presents an orchestra of multiple voices that refute the argument based on human centrality. Hence, Mitchell's mixing several genres and placing them on a non-hierarchical order is a strategy to underline the anthropos is no longer at the centre of everything or *he* has never been there. With the employment of a nineteenth century narrative, Mitchell initiates the road leading to a future post-apocalypse in which he marks the governing logic of Western ideology as a representative of colonialist mindset. This part of the novel bears a significant similarity to Daniel Defoe's *Robinson Crusoe* (1719) in its attempt to utilize a colonial other. In the same vein with Robinson on a desolate island together with Friday, Adam Ewing in *Cloud Atlas* is heading to Chatham Islands together with Autua, a native.

Adam Ewing's posing a challenge to the colonialist rationale becomes more significant after he is saved by Autua. The novel starts and ends with Adam's chapter by revealing his willingness to fight against white supremacist ideology. Adam's decision to fight for "Abolitionist cause" by recognizing his being "no more than one drop in a limitless ocean" prepares the ground for a critical posthumanist point of view that is against white-supremacist agenda (*CA* 529). From this perspective, Mitchell uses a typical nineteenth century colonialist narrative to *write back* as the reader notices the passage of the protagonist from a silent witness of the cruelty during colonisation towards an advocate of Abolitionist cause. This policy of *writing back* indicates the novel's critical posthumanist focus with its emphasis on the negation of both white supremacy and species supremacy.

Mitchell underlines the fictionality of his characters by constantly turning them into works of literature in each forthcoming chapter. Similarly, Adam Ewing's journal turns into a travel narrative in the second chapter that Robert Frobisher reads. The second chapter is in the form of an epistolary novel comprised of the letters that Robert Frobisher sends Rufus Sixsmith. Frobisher finds Adam Ewing's journal in the library but is unable to track the second part of it as the book is divided into two parts. Frobisher explains further by stating:

> From what little I can glean, it's the edited journal of a voyage from Sydney to California by a notary of San Francisco named Adam Ewing. Mention is made of the gold rush, so I suppose we are in 1849 or 1850. The journal seems to be published posthumously by Ewing's son (?)… He hasn't spotted his trusty Doctor Henry Goose is a vampire, fuelling his hypochondria in order to poison him, slowly, for his money… To my great annoyance, the

pages cease, mid-sentence, some forty pages later, where the binding is worn through. (*CA* 64)

Frobisher's epistolary novel foreshadows the ill-intentioned Henry Goose's real motive beyond his seeming goodness towards Adam Ewing. Also, there appears to emerge an affinity between the reader of *Cloud Atlas* and Frobisher as a reader of Ewing's journal since they both experience the first chapter's ending in mid-sentence. In this manner, Mitchell constructs a link not only among several characters of the novel but also between the reader and the protagonist by voicing what the reader thinks upon seeing how the novel is left in mid-sentence[58]. Also, ending the first chapter in mid-sentence is an attempt in resisting closure. This closure-orientation is challenged in each chapter anew as the novel breaks each story into two halves. Even though the reader is able to learn the rest of the story in the second half of it, the automatic perception of the reader is broken with the employment of non-causal relationality among six chapters of the novel.

The epistolary novel of Frobisher leaves its place to the thriller novel of Luisa Rey who is in search of a report proving the adverse effects of HYDRA project. What is significant to note here is that Rufus Sixsmith in the previous chapter is now a character who has written the report against Seaboard Corporation. Luisa Rey grows a deep interest towards "*Cloud Atlas Sextet*" and upon hearing it, she says "Where have I heard it before?" (*CA* 425). In the following chapter, which now hosts Timothy Cavendish, there is a reference to the implied reincarnation in Luisa Rey chapter in a critical manner. Cavendish reads this thriller novel when he unknowingly goes towards Aurora House, a nursery home. As a publisher, he makes some remarks about the author's implication on Luisa Rey's reincarnation by stating that: "The insinuation that Luisa Rey is this Robert Frobisher chap reincarnated... Far too hippie druggy-new age" (*CA* 373). Thus, the author offers a reading of the previous story by the new protagonist of the current chapter by emphasizing the fictionality of the novel.

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[58] As a result of Mitchell's design in leaving the last sentence unfinished in the very first chapter, all over the world many readers sent some emails concerning this situation as a publication problem or went to the bookshops to change their books. In order not to receive any complaints about the unfinished sentence of the first chapter, some publishing houses decided to include a note explaining that it is not a mistake, on the contrary the author's intention to end the first chapter unfinished. The Turkish translation entitled *Bulut Atlası* from Doğan Kitap (2011) also gives a notification both about the different writing style in each chapter and the mid-sentence ending of the first chapter on the very first page of the book.

The text's self-conscious attitude in each chapter in a different way foregrounds the affirmative aspect of *zoe-oriented dystopia*. To be more precise, by underlining the constructed nature of the novel, the author breaks the illusionary vision before the reader. Thus, the reader can still learn from the mistakes of a reductionist anthropocentric perspective and move towards a non-anthropocentric frame of thinking. The *zoe-oriented dystopia*'s inclination towards hopeful horizons makes itself visible with the constant reminder of the author about the constructedness of the text. Thus, in the middle of chaos of the twenty first century the reader can find a way to cling on to life. In this respect, *zoe-oriented dystopia* functions as a *warning* text but not oriented towards future, in contrast it requires to take urgent action. The same tendency is also visible in Winterson's *The Stone Gods* in which humanity keeps making the same mistakes. Zekiye Antakyalıoğlu as a critic also underlines the same tendency of Winterson by foregrounding the text's inclination towards "giving a moral message" which contradicts with its postmodern position ("Jeanette Winterson's *The Stone Gods*" 975). Accordingly, *zoe-oriented dystopia* warns the reader to act not for the future but for now with an emphasis on re-adapting the human on a *flat ontology* with the non-human.

The text's attempt in revealing its self-conscious position emerges in Cavendish's addressing directly the director of his film as he wants his narration to be adapted into a film. That is why he gives some clues for the adapted version of his book into the film (*CA* 370). Unsurprisingly, the reader finds that Cavendish's wish comes true as in the next dystopian chapter, Cavendish's film becomes the last wish of Sonmi-451, the rebellious fabricant in a corpocratic system. By merging this dystopian narrative within the genre collection of the novel, Mitchell includes the non-human voice on the same level with the human voice of the previous chapters. Sonmi-451 turns into a deity in the post-apocalyptic narration of Zachry who presents a narrative world full of deadlands and illnesses. Zachry's tribe worship Sonmi-451 as they think that she is a goddess that can save them in their most difficult situations.

Zachry's narration exemplifies an ancient form of literature as depicting storytelling. Thus, the author's going back to pre-modernity and making use of storytelling comply with each other. Moreover, storytelling emerges as a survival strategy to fight against the chaos of post-apocalypse. The author's endeavour to

cling to literature in the form of storytelling as a survival strategy is in line with Donna Haraway's proposition of how to *stay with the trouble* (2016). Haraway also offers storytelling as delinked from the dominance of anthropos as she states: "my multispecies storytelling is about recuperation in complex histories that are as full of dying, as full of endings, even genocides, as beginning… Call that staying with the trouble" (*Staying with the Trouble* 10). In line with Haraway's suggestion of *multispecies storytelling*, Mitchell's text also provides an enmeshment of multiple stories each time narrated by a different actor[59] and in a different manner.

Cloud Atlas offers a dialogue among all the genres as they speak to each other in a linguistic manner. The author fictionalizes this dialogue for the reader by bringing to light how the characters are linked to each other, thus how stories are *intra-acting* with each other by breaking borders of time and space. These characters in six different stories speak to each other in the same way that different genres talk to each other. In this way, *Cloud Atlas as* an example of *zoe-oriented dystopia* foregrounds Haraway's dictum as "it matters what thoughts think thoughts. It matters what knowledges know knowledges. It matters what relations relate relations. It matters what worlds world worlds. It matters what stories tell stories" (*Staying with the Trouble* 35). With its emphasis on storytelling, *Cloud Atlas* marks how porousness works not only in debunking the human as an enclosed entity, but also negating the acknowledgement of genre as separate forms of literature frozen in time.

Mitchell's text takes the issue of hybridity one step further than Atwood's *Oryx and Crake* and Winterson's *The Stone Gods* in its critical engagement with fluid genres. To put it more precisely, it would be better to elaborate on how genre hybridity works in the previously analysed novels. *Oryx and Crake* goes beyond the borders of dystopia by utilizing utopian imagination in its dystopian pattern. Thus, the reader can find a glimpse of hope in hopeless depictions of global epidemic. Winterson's text broadens the generic hybridity by also including an eighteenth-century narrative to attack the Enlightenment ideology of the colonialist mindset. Mitchell's *Cloud Atlas* offers a fusion of many genres by cherishing a non-hierarchical order among themselves. Mitchell's extending the generic borders

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[59] The word *actor* here does not denote for a male human entity. On the contrary, both living and non-living entities are included with the employment of *actor* on a *flat ontological* frame, away from exclusive agenda of anthropocentrism.

becomes the embodiment of hybridity aimed with the category of *zoe-oriented dystopia*.

The generic hybridity in *Cloud Atlas* paves the way for a *zigzagging* flow of time in critical posthumanist terminology (Braidotti *The Posthuman* 164). In accordance with its *intra-active* generic agenda, the novel utilizes *affirmative nostalgia* as a way of unchaining from the old habits of the past. In this way, the novel proposes a disanthropocentric view by acknowledging the entanglement of the pain and joy of this process. With this aim, as a challenge to the linear logic of Cartesian ideology, the novel affirms a non-linear frame of narrative with its employment of reincarnation.

The non-linear form of narrative appears as a way of debunking the linear logic of Enlightenment ideology. Non-linearity, in other words *zigzagging* is offered by Braidotti as a tool of critical posthumanist agenda as in the twenty first century "subject formation takes place in between nature/technology; male/female; black/white; local/global; present/past- in the spaces that flow and connect the binaries. These in-between states defy the established modes of theoretical representation because they are *zigzagging*, not linear and process-oriented" (*The Posthuman* 164, emphasis mine). In line with this, non-linearity in the form of *zigzagging* emerges as one of the defining tenets of *zoe-oriented dystopia*.

Margaret Atwood's *Oryx and Crake* underlines humanity's repeating the same mistakes all the time and experiencing the same cycle leading towards an apocalypse. This becomes the reason why Crake wants to annihilate humanity as he thinks this extinction will give way to peace on earth. In a similar manner, Jeanette Winterson's *The Stone Gods* underlines this repetitive cycle leading towards apocalypse by stressing it in a more insistent manner than *Oryx and Crake*. This insistence on an endless chaos does not lead to lamentation over the loss. On the contrary, Winterson stresses the chances of survival of all species each time anew. In accordance with this, Mitchell's *Cloud Atlas* draws a broader cartography than Winterson's text by going beyond the cyclical frame of narrative. Hence, Mitchell's emphasis falls over a polyphonic constitution of time as Timothy Cavendish underlines "Time, no arrow, no boomerang, but a concertina" (*CA* 370). This concertina unsurprisingly runs counter to the human-centred ideology of linearity by creating a fusion of several voices.

The non-linearity of the novel signals how to find a way to survive by offering to learn *staying with the trouble* in Haraway's sense of the term. The depiction of hopeful horizons dissolves binary oppositions and clear-cut boundaries of any kind in line with the *zoe-oriented dystopia*n pattern. Instead, what emerges now is the agential relations of *intra-active* human and non-human assemblage. In this respect, the novel's portrayal of several genres in separate times resist the idea of separating time into categories as past, present and future. These characters as agents of different stories echo each other across time, space and genre. In this respect, Mitchell's making use of different genres in each chapter showcases the transversal relationality.

Cloud Atlas moves from a nineteenth century narrative towards a post-apocalyptic future and in each narrative, he cuts it into two halves by making the novel going forward at first and then backward in the second part. This non-linear frame may at first seem to be the conglomeration of disparate voices in time, yet the novel offers a relationality among these different segments of time. In this respect, the non-linear frame both in *The Stone Gods* and *Cloud Atlas* are made possible with the employment of reincarnation. The characters are reincarnated anew each time which is made explicit for the reader as they remember bits and pieces from their past selves.

The characters' remembering their past lives function as *affirmative nostalgia* as they do not lose their hopes of finding a way to resist the system. In each narrative, the protagonist poses a challenge against the hierarchical order in another way. Even though they lose more than once, they find the resistance to continue. The text exemplifies implications of reincarnation in many points, one of which is Bill Smoke's asking Luisa "Does death always make you so verbose?" as a result of which Luisa asks: "What do you mean 'always'?" (*CA* 449). Also, in the forthcoming chapter, Timothy Cavendish claims that he "flung away the sensation of having lived through this very moment many times before" (*CA* 396). These moments all symbolize a hailing of the past into the present. The novel also implements foreshadowing in a different manner since the characters can remember what the future will bring, which contradicts the idea of *remembering*. To be more precise, in Frobisher's epistolary novel chapter of the novel, the composer Vyvyan

Ayrs dreams of the forthcoming Sonmi-451's corpocratic society, as he interrupts Frobisher one night by describing it as:

> I dreamt of a … nightmarish cafe, brilliantly lit, but underground, with no way out. I'd been dead a long, long time. The waitresses all had the same face. The food was soap, the only drink was cups of lather. The music in the café was', he wagged an exhausted finger at the MS, 'this" (*CA* 80)

Vyvyan Ayrs's foreshadowing of the corpocratic system of the future in the narrative world collapses the boundaries across time. This attitude suggests a co-existence of several time zones. These moments of remembrance enable the text to embrace the present together with its sorrows by making use of memory in a non-linear mood which leads to *affirmative nostalgia*. In this respect, the role of memory gains significance in *zoe-oriented dystopia* in accordance with critical posthumanist perspective. Braidotti stresses how memory can broaden de-logocentric horizons of posthumanist thought by proposing: "Freed from chronological linearity and the logo-centric gravitational force, memory in the posthuman nomadic mode is the active reinvention of a self that is joyfully discontinuous, as opposed to being mournfully consistent" (*The Posthuman* 167). The text is a case in point manifesting how the *discontinuous* form of memory works leads to *affirmative nostalgia* in embracing the fusion of joy and pain.

Affirmative nostalgia leads to a departure from ontological boundaries and causes the posthuman subject's evolving towards a *zoe-centred egalitarian* system which is defined by Braidotti as the necessity of "a modicum of goodwill on the part of the dominant party, in this case *anthropos* himself, towards his non-human others… The post-anthropocentric shift away from the hierarchical relations that had privileged 'Man' requires a form of estrangement and a radical repositioning on the part of the subject" (*The Posthuman* 88). Thus, there appears a transition from the exploitative agenda of anthropocentrism towards a *zoe-centred egalitarianism* in *zoe-oriented dystopia* in line with critical posthumanism. This transition makes itself visible with the anthropos's distancing *him*self from the monolithic logic. Accordingly, affirmative nostalgia sheds light on the invisible link between living and non-living entities. It performs as utopian spaces of opposition by being aware of the difficulty of de-linking from the familiar customs.

To conclude, *Cloud Atlas* signals the discontentment of human-centred ideology in a distinct manner in each chapter. In this respect, the novel emerges as an

attack towards the excluded figures of Eurocentric Humanism by offering an alternative horizon away from a dichotomous worldview. Mitchell's criticism of anthropos is not only foregrounded in the dystopian chapter of the novel. On the contrary, the reader can witness de-linking from the familiar ways of life for the sake of erasing all traces of material and epistemic violence exerted against the others of the discourse. In this regard, the novel cherishes a horizontally aligned *zoe-centred egalitarian* way of living in the chaos of twenty first century. This position requires the breaking of any borders which paves the way for reformulating the politics of life without centring any of the species. Hence, the posthuman subject recognizes an *intra-active* relationality of living and non-living entities. In this way, the human is now able to re-calibrate their relationship with non-human others by leaving *anthropocentric narcissism.* By doing so, the text succeeds in depicting a harmonious concert of multiple voices traveling across time and space as the title of the novel suggests. As a c*loud* cannot be limited by any borders, the text cannot be controlled within any boundaries both on the genre and content level as the epigraph of this chapter suggests. This reaction against boundaries of all kinds is what labels the text as a *zoe-oriented dystopia*.

CHAPTER 6

CONCLUSION

> Furthermore, I argue that ethics is not simply about responsible actions in relation to human experiences of the world; rather, it is a question of material entanglements and how each *intra-action* matters in the reconfiguring of these entanglements, that is, it is a matter of the ethical call that is embodied in the very worlding of the world. Intrinsic to these concerns is the question of the boundaries of non-humans as well as humans and how these differential boundaries are co-constituted.
>
> Karen Barad, *Meeting the Universe Halfway*, 160

This dissertation has argued that there is a close relation between the rise of the dystopian novel in the twentieth century and the binary logic of modernity. It has also asserted that the erasure of overtones of binary logic in posthumanism has an intricate relationality with the contemporary dystopian novel. By paying attention to the critical posthumanist criticism of white supremacy and species supremacy, a new categorization of dystopian novel in the light of posthumanist vantage points has been suggested. This new conception is primarily based on the *intra-active* human and non-human agency on a *flat ontology*. It has been argued that unlike the canonical dystopian novels of the twentieth century, there is a transformation in contemporary dystopia in its engagement with dystopian pattern and human/non-human entanglement. This study has conceptualized the tendency to objectify human and non-human affirmative bonding visible in the contemporary dystopian novel as

zoe-oriented dystopia. The category of *zoe-oriented dystopia* moves from *zoe-proletariat* system towards a *zoe-centred egalitarianism* by not displacing any living and non-living, biotic and abiotic, carbon-based and silicon-based entities.

The anthropocentric dystopian narrative in the twentieth century has been acknowledged as *bios-oriented dystopia* and it has been stressed that *zoe-oriented dystopia* distinguishes itself from *bios-oriented dystopia* in its refutation of human centrality. *Bios-oriented dystopia* narrates the sorrows of a human figure who is acknowledged as *the measure of everything* in Eurocentric perception of the human. These dark visions do not reserve any place for hope neither for the human nor for the non-human. Thus, the non-human agentic potentialities have gone unnoticed in these works of literature. *Bios-oriented dystopia* becomes an embodiment of the privileged white man's cry over *his* loss of this privileged position due to the oppressive practices of a governmental organization. Yet, in *bios-oriented dystopia* the text brings to the light the figure that has always been at the centre in Eurocentric discourse.

It has been laid bare that there is no problematization of the peripheral figures of the human centric discourse in *bios-oriented dystopia* unlike *zoe-oriented dystopia* in which we see the marginal figures (including both living and non-living entities) are now able to establish their agency in a blended form of utopian hope and dystopian nightmare. Yet, this transformation does not come as a sudden break with the previous tradition. Thus, there occurs a transition period in dystopian novel that tries to negate the human-centric discourse, but it still ends up repeating the same dualist frame of reference as the governing logic. This type of dystopia has been categorized as *anxiety-oriented dystopia* which presents the lamentation of a previously privileged anthropos who is desperately struggling to bring the old ways of living back. This anxiety makes itself apparent in the literary works starting from the second half of the twentieth century. Mads Rosendahl Thomsen also highlights the same tendency by historicizing it: "Since the middle of the twentieth century, toward the end of the Cold War, the possibility of a nuclear Armageddon was a real threat to the continued existence of humanity. Lately, ecological catastrophes and long-term scenarios of an Earth without humans have become parts of collective imagination'' ("Introduction'' *The New Human in Literature* 4). Accordingly, the

dystopian novel now becomes a source of dystopian scenario that envisions the threat of extinction for humanity.

Braidotti also accentuates the same tendency as exemplified in "the excesses of technological intervention and the threat of climate change" and they become noticeable in narratives which "express [a] deep concern for the status of the human and seem particularly struck by moral and cognitive panic at the prospect of posthuman turn, blaming our advanced technologies for it" (*The Posthuman* 57-64). Due to this *anxiety*, there emerges an inclination to blame technology for the current crisis in the narrative. Thus, the text cannot go beyond the duality and cannot provide a horizontal alignment of human and non-human. *Anxiety-oriented dystopia*'s stance makes itself apparent with its ambiguous ending trying to inject a utopian hope within a dystopian frame and its acknowledgement of the human/ non-human relationality which is still trapped in a hierarchical frame of reference.

This study has analysed Margaret Atwood's *Oryx and Crake*, Jeanette Winterson's *The Stone Gods* and David Mitchell's *Cloud Atlas* as precursors of *zoe-oriented dystopia* due to their endeavour in representing a new form of dystopian pattern and destabilizing human/ non-human boundaries in a zigzagging flow of time. Atwood, Winterson and Mitchell have been brought together because of their shared interest in questioning "What it means to be human and non-human in the twenty first century?" in their dystopian texts. In the selected novels, these authors reveal the ineradicable relationship between human and non-human in differential manners. They aim to dissolve the *assumed* boundaries between several markers of the binary logic. As the analyses of these novels have shown, all three authors share a concern for a new acknowledgement of dystopia in the twenty first century by undermining human exceptionalism and revealing a non-hierarchical *relational ontology* in line with generic hybridity.

This study argues that *Oryx and Crake*, *The Stone Gods* and *Cloud Atlas* have a similar tendency in undermining the totalizing truth of exclusive human-centred agenda in several manners: Firstly, these authors de-familiarize the autocratic governmental organization by transforming it into a trans-national corporation. In these novels, we witness powerful corpocracies driven by late capitalist practices. In doing so, *Oryx and Crake* divides the society into two classes: the Compounds and the pleeblands. The privileged ones can find themselves a sheltered utopia behind the

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seemingly safe walls of the Compounds while the ones living in the pleeblands are open to any kind of dangers. Yet, the text clearly undermines this *false utopian* society of the Compounds by laying bare their strict control mechanism over their citizens under the cover of a secure life. In a similar manner, *The Stone Gods* reflects another form of divided society as Wreck City and Tech City. Wreck City works as a liberating force for its citizens since people can dis-identify from the old identity-markers of Humanist discourse leading to the negation of boundaries. On a similar note, Mitchell fabricates a multi-layered form of society divided as upstrata and downstrata. The division between upstrata and downstrata functions in fabricating a kind of sheltered utopia for the privileged ones living in upstrata. Also, the ones who do not comply with the consumerist agenda of corpocracy choose to live in the woods by forming an affirmative, collective resistance. Behind the illusionary utopian appearance of privileged classes in these novels, the strict control mechanism dictating to consume more functions in the same way. Each novel clearly manifests the harsh controlling mechanisms of trans-national corporations' agenda based on consumption. The consumption- based life practices pave the way for the destruction of the environment.

Secondly, these texts bring to light an ecological awareness that requires to take urgent action by placing emphasis on present orientation instead of preparing for the future. In this respect, they can be taken as a warning directed towards now by negating the importance of future as they all underline the ills of modernity leading towards a gradual environmental degradation. In doing so, these novels all lay bare how interconnected nature and culture with each other. They all negate the hierarchical markers of duality, and instead create a form of *intra-active* relationality in nature-culture continuum from a disanthropocentric perspective. *Oryx and Crake* achieves this *intra-active naturalcultural* relationality by showcasing how human and non-human form an ineradicable bond with each other on a non-hierarchical manner. Thus, the ecological crisis affects both human and non-human to the same degree by revealing their shared vulnerability. *The Stone Gods* also reflects a kind of deformed environment closely related with capitalist aims of corporations. Due to the current environmental destruction, humanity is in constant search for a new planet to live as it becomes impossible to live in the mess they have created. *Cloud Atlas* depicts the gradual environmental depletion starting from the nineteenth century and

coming towards a future post-apocalyptic vision. While doing so, it emphasizes how capitalist practices result in extinguishing the suitable areas that humans can live. Thus, profit-driven system annihilates itself in the end by revealing the *intra-active* relationality between physical and social bodies.

Thirdly, each novel employs a dystopian vision of ecological degradation that is away from a phobic representation. Despite their surface nightmarish vision, all three authors embrace strong utopian overtones in their texts by blurring the lines between utopia and dystopia. Thus, ecological crisis does not imply an "end of humanity" narrative in these novels. Instead, in each text the apocalypse is instrumental in creating a new form of living based on collective resistance of human and non-human on a horizontal alignment. In line with this, these novels do not objectify an extinction of humanity with the rise of the non-human since this inclination would result in another form of duality. Atwood, Winterson and Mitchell depict the chaotic dystopian reality by offering a way of *staying with the trouble* in Haraway's words. In this respect, these texts invent new ways of de-familiarizing old ways of living. One of these strategies has been suggested as *affirmative nostalgia* which requires to use memory in embracing the current crisis in a hopeful manner.

In this respect, remembering old ways of living does not end in crying over the loss, on the contrary, memory serves to overcome the difficulty of getting used to a decentred way of living for the anthropos. In this regard, Snowman remembers old words and hears echoes of different voices during his visit to Paradice Dome to find some food in *Oryx and Crake*. Yet, these memories provide a shelter for him. Even though he knows there is no other person apart from him when he enters a new house, "Hello' he calls. 'Anybody Home?" (OC 268). His repeating the life practices of how he used to live provides an opportunity to establish a link between his new and past lives.

Against this backdrop, *The Stone Gods* presents a repetitive apocalypse constantly leading to search for a new alternative of beginning. In their review of the novel Nurten Birlik and Bengü Taşkesen also point out this repetitive cycle of extinction threat by stating: "Humanity has made the same mistakes in cosmic and micro scale only to end up with an environmental apocalypse: in all these stories, the once fertile and generous natural context has now turned into wasteland, thus they have to search a second chance on another planet or an undiscovered island" (71).

However, it should be noted that the desire to start anew does not imply a pessimistic vision. In contrast, it resonates Haraway's rejection of "the game is over, it's too late" narrative (*Staying with the Trouble* 3). Winterson utilizes reincarnation as a strategy to make her characters remember both past and future, as a result of which she dissolves the boundaries in several layers. Thus, her employment of *affirmative nostalgia* comes forward in the form of reincarnation which implies two things at the same time: Firstly, human counterparts of the earth do not learn from their past mistakes and repeat the same mistakes. Secondly, this constant need for a fresh start may lead towards a more egalitarian way of living together.

Mitchell's *Cloud Atlas* embodies a similar relationship with the employment of reincarnation. There is a unifying element, a *comet shaped birthmark,* which is common to various protagonists in six different chapters across time and space. This birthmark serves as a sign of starting anew many times by multiplying the chances one might have on a damaged planet. Instead of negating hopeful horizons with totally nightmarish dystopias, all these novels suggest sustainable futures with the employment of utopian overtones.

*Zoe-oriented dystopia*n frame employs hybridity on both generic and content levels as what we encounter is an enmeshment of utopian hope and dystopian chaos together with human/ non-human entanglement on a *flat ontology*. In this vein, each novel brings to the fore a different non-human representative which enables to have a broader perspective in revealing human/ non-human entanglement. Bringing these novels together enables us to see diverse forms of non-human counterparts such as hybrid animals and clones in *Oryx and Crake*, mutants and Robo Sapiens in *The Stone Gods*, clones in *Cloud Atlas*. Hence, each novel tends to include a different silenced non-human entity of *bios-oriented dystopia*.

Oryx and Crake portrays the humanoids and hybrid animals populating the world together with humans after the epidemic that kills most of the humanity. They start anew by strengthening their stance due to their collective resistance. Thus, the creation of a new species is not reflected in a hostile manner for the human species. The text also underlines how the hybrid animals form a *zoo-proletariat* in Braidotti's sense of the term. The late capitalist system is based on their exploitation as they utilize these animals in each possible manner. *The Stone Gods* depicts the birth of a new species, Robo Sapiens, as a representative of digital proletariat. The novel

reveals how Robo Sapiens evolves in time by establishing her own agency of going against the orders of corpocracy. Even though she posits a critique of hierarchical order, she does not aim at eradicating humanity. Hence, the text is not limited to the "either a servant of humanity or an enemy" dichotomy. Her revolt can be taken as a revolt against the digital capitalist mindset. *Cloud Atlas* fabricates a clone entity, Sonmi-451, who is produced to work in an underground fast-food restaurant. The novel envisions different types of clones all of whom work in different fields under the command of humanity. Mitchell's clone proletariat is also able to pose a challenge as exemplified in Sonmi-451's writing her own *Declarations*. She forms a sound argument to persuade human and non-human counterparts for a more egalitarian way of living. Thus, the order this study applies here spotlights the gradual transformation of *zoe-proletariat* moving from *proletariat* towards an egalitarian system.

The discussions of these novels have unveiled that there appears to be an affirmative relationality between non-human figures' owning their voice, establishing their agency by resisting the late capitalist system and the hybridity on the genre level. With the affirmative resistance of the non-human in these novels, the reader has access to the cries of the suppressed human and non-human figures in *his*tory. By transgressing the borders of human and non-human in the content, these authors intentionally go beyond generic boundaries of dystopia and implement the act of going beyond boundaries within the text. Thus, there appears to be a multiple form of hybridity manifesting a plurality of voices. To be more precise, the more agentic the non-human figure becomes, the more hybrid the genre evolves in these texts.

There appears to be a gradual transformation of non-human agency in *Oryx and Crake*, *The Stone Gods* and *Cloud Atlas* respectively. In *Oryx and Crake*, Crake combines animal and human features to create a new species by genetically altering human embryos. This new species is created as an alternative to the humanity as Crake wants to annihilate human residents of the earth due to the harm they cause. Through the end, we see that Crakers start living together with Snowman and they adapt themselves to this situation. Yet, we only hear their voice from Snowman's perspective. Crakers are guided by Snowman in their new life in the post-apocalypse, but they do not object to any of his doctrines. In contrast, they live in perfect

harmony with Snowman. In line with this, the hybrid animals created by the corporations in the pre-apocalypse do not pose any challenge to this late capitalist system. Jimmy as a child feels sorry for them when they are burned due to their illness and feels a kinship relation to them. However, it becomes possible for these hybrid forms to become liberated only after Crake creates a pill that will generate a pandemic. The negative bond between human and non-human is erased in the novel with the employment of apocalypse, but the apocalypse does not function increasing dystopian tendency in the text. On the contrary, Snowman finds a way to *stay with the trouble* together with Crakers in Haraway's sense of the term. Thus, hybridity arises on both genre and content level in the narrative. It becomes obvious that human and non-human form a dialogue with each other in a similar manner with utopian dreams and dystopian nightmares as visible in the text.

The hybridity of content and genre goes one step further in Winterson's *The Stone Gods* in which the author portrays Robo Sapiens as going against the orders of MORE corporation. Spike is created with the aim of helping the astronauts in their space mission in the first chapter. Yet, she goes against the orders of the government as they want to annihilate her at the end of her space mission. She flees from the planet as she does not want to die. In the third chapter of the novel, we see another Robo Sapiens that is designated with the hope of offering the best ruling mechanism for the humanity as she states: "I'm being designed to make decisions for the betterment of the human race" (*SG* 182). This human-centred agenda is negated with Spike's rejection of going back to Tech City by stating that "I have chosen to live as an outlaw" (*SG* 209). Thus, the text highlights agentic potentialities of the non-human by making Spike decide on her life. Spike can voice her own rejection of living under the control of Humanist mindset. In this respect, her agency is also acknowledged by her human counterparts unlike the *zoo-proletariat* of *Oryx and Crake*. In line with agentic powers of the robot as a character, the text also embraces utopian residues of affirmative alternatives. When compared to the enmeshment of utopia and dystopia in *Oryx and Crake*, Winterson's text goes one step further in situating an autobiographical narrative in the third chapter of the novel. In "Post-3 War" Billie blends her autobiography with historical facts such as world wars and nuclear wars. Thus, the author fabricates an autobiographical writing enmeshed with

a historical account. In this way, the text enlarges the generic hybridity of utopia and dystopia that can be seen in *Oryx and Crake*.

This dissertation has also demonstrated the inter-relatedness of non-human agency and generic hybridity in Mitchell's *Cloud Atlas* from a broader perspective when compared to previously analysed Atwood's and Winterson's novels. Sonmi-451 appears as a clone worker serving her human counterparts in a fast-food restaurant. She starts questioning the service she provides for the humanity and becomes disillusioned with the life she is in. She rebels against this system, yet her rebellion goes one step further than Robo Sapiens in *The Stone Gods* since Sonmi-451 establishes her own *Declarations*, a kind of guide for all the suppressed figures of human-centred perspective. Her revolt establishes a glimmer of hope for all the peripheral figures of human-centric discourse, namely *zoe*. Although Sonmi-451 is aware of the fact that the corpocracy lets her write her *Declarations* to strengthen their control mechanisms by creating a pseudo enemy, she does not put an end to her struggle. She states her reason in the end by stating: "Media has flooded Nea So Copros with my Catechisms. Every schoolchild in Nea So Copros knows my twelve blasphemies now… My ideas have been reproduced a billionfold" and she continues: "No matter how many of us you kill, you will never kill your successor" (*CA* 364-5). Thus, among the non-human representations that we see in this dissertation, Sonmi-451 comes forward with her strong opposition against the unjust treatment of digital capitalism. In line with this strong form of hybridity on the content level, the novel marks its stance also by utilizing a different genre in each chapter. *Cloud Atlas* transgresses generic borders between utopia and dystopia together with its employment of a dialogue among several genres. Mitchell's forming an assemblage of different genres in each chapter is his way of transgressing the boundaries on both content and genre level. With regard to this, it is not only the characters that depict how porous *the flesh of the world* and the human but also genres portray another form of porosity.

It is significant to note that these three novels embrace not only non-human as equal to the human, but they also include the excluded figures of the anthropocentric vantage point. As previously discussed in more detail, European Humanism excludes more than what it includes. Hence, the excluded figures are not only the non-human counterparts. These novels also bring forward the racialized, sexualized and

naturalized others of dominant discourse. In this respect, it is significant to note the child abuse in *Oryx and Crake*. As the text elaborates, Oryx has been used as a porn star starting from her childhood. Winterson's *The Stone Gods* narrates the children brought from other countries to be used for satisfying perverse pleasures of the Central Power. In accordance with this, *Cloud Atlas* fictionalizes poor people living in downstrata in the future dystopian Nea So Copros. Hence, these novels voice the unvoiced in the dystopian narratives. As discussed in the theoretical chapter of this study, *bios-oriented dystopia* does not endeavour to narrate the dystopian reality of marginal figures. In *zoe-oriented dystopia*, the excluded members of the "city[60]" have been brought to the centre to claim their voice. Their attempt in establishing their voices cannot be taken as establishing another form of oppression over the previously centred figures. In contrast, these novels have demonstrated glimpses of *zoe-centred egalitarianism* based on human and non-human affirmative collaboration in Braidotti's sense of the term.

It has been argued that *zoe-oriented dystopia* does not fabricate a new form of exclusive agenda. In contrast, it underlines affirmative bonds of human and non-human counterparts by forming a *kinship* relation between them beyond reproduction. As it has been shown in this study, *zoe-oriented dystopia*n novel negates the *assumed* ontological boundaries and brings forward *zoe-centred egalitarianism*. This new form of egalitarianism is defined by Braidotti as "an ethics based on the primacy of the relation, of interdependence, values *zoe* itself" (*The Posthuman* 95). Atwood, Winterson and Mitchell in their selected novels have pointed out how interdependence beyond ontological and epistemological boundaries does not propose a utopian projection that might be away from the reality of the contemporary reader. On the contrary, *zoe-centred egalitarian* attitude in these novels has showcased that we are going through a paradigm shift as a result of which we need to establish a new perspective in forming our relations of the self with the other. As these novels have implied, *zoe-centred egalitarianism* dignifies both *bios* and *zoe* by negating the tendency to centralize one of them. These novels have laid bare a new way of regulating human's relationality with earth others of this planet by

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[60] Being located in the city, namely in *polis* grants the individual with a right of being politically representable. However, the ones who are excluded from the city turn out to be more *vulnerable*. In this respect, the city works as a mechanism to donate the right to be politically acknowledged or vice versa.

having formed a criticism of the human dominance. In tune with Braidotti's acknowledgement of *zoe-centred egalitarianism*, *zoe-oriented dystopia* suggests making peace with all living and non-living, biotic and abiotic, carbon-based and silicon-based entities and acknowledging the agentic potentialities of them in a horizontal manner.

As this study limits itself to the contemporary dystopian novel due to thematic concerns, future studies could be carried out by comparing how the category of the human has undergone transformation in line with posthumanist agenda in the twentieth century dystopian novel. This study has offered *zoe-oriented dystopia* as a category for the contemporary dystopian novel that breaks boundaries in multiple manners. Yet, it has also categorized *anxiety-oriented dystopia* by addressing the novels that fall into the dual logic even though they try to go beyond hierarchical thinking. In this regard, new studies can delve into the possibility of *anxiety-orientation* in contemporary dystopia and problematize the potential rationale behind this inclination. By so doing, the inclination towards the idea of 'the human as the saviour of the planet' should be taken into consideration in close relationship with Enlightenment ideals of human-centred perspective. Moreover, this dissertation has underlined that there appears to be an intricate relationality among several agents of different types. Thus, future studies can take into consideration how transversality works in an *intra-active* manner by debunking any form of hierarchies.

The contribution of this study is mainly to categorize the dystopian novel by drawing from the posthumanist criticism of *anthropocentric narcissism*. This study has proposed a posthumanist problematization of the *assumed* ontological and epistemological divide between human and non-human in the dystopian novel. The categorization offered has not only focused on non-human agentic potentials that become the locus of attention in posthumanist scholarship, but it also has delved into the representation of autocracy moving from nation-states towards trans-national corporations. In doing so, "a transversal inter-connection or an 'assemblage' of human and non-human actors" has been taken into consideration in Braidotti's words (*The Posthuman* 45). With the discussions of these selected novels, the transformation of the *human as the measure of all things* narrative towards an assemblage of several entities in a decentralized manner has been established. The hopeful and affirmative vision of these novels has emphasized an urgent warning

about the ongoing depletion of ecological sources as now it has become crystal clear that the harm given to the non-human other turns back to its source. Thus, *zoe-oriented dystopia* necessitates taking urgent action in forming a more egalitarian way of living. By taking the lessons from our past mistakes and being aware of our entanglement with non-human others, this dissertation marks an affirmative stance of starting once again each time as Winterson also states: "this time [hopefully] we will be more careful" (*SG* 7).

As the epigraph of this subsection showcases, posthumanism evolves into a search for the ways in which *zoe-centred egalitarianism* might become possible by annihilating late capitalism's exploitative practices on peripheral figures whether human or non-human. Contemporary dystopia arises as a significant tool to envision how to recalibrate human and non-human relationality on a *flat ontology*. In this respect, it can be deduced that the contemporary dystopia will become a site for posthuman convergence in different layers. By demonstrating the chaotic visions due to ecological concerns, these works of literature will continue to provide a means of cherishing human and non-human entanglement. Thus, one can conclude that the hybridity in contemporary dystopian novel will function as a key factor in teaching *us* -both human and non-human dwellers of this damaged earth- how to *stay with the trouble*. Posthumanism's answer to the current mess as "constructing positivity, thus propelling new social conditions and relations into being, out of injury and pain" will unveil the guiding principle of contemporary dystopia by merging an affirmative vision under the shadow of chaos. As the distance between the contemporary reader's reality and dystopian chaos gets closer to each other in the face of threats such as epidemics, climate crisis, and environmental degradation, the dystopian novel will operate as a site of hopeful and sustainable horizons.

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APPENDICES

A. CURRICULUM VITAE

PERSONAL INFORMATION
Surname, Name: Kasurka, Mahinur Gözde
Nationality: Turkish (TC)
Email: mahinurkasurka@gmail.com

EDUCATION

Degree	Institution	Year of Graduation
MA	Gaziantep University, Educational Administration	2015
BA	Gaziantep University, English Language and Literature	2010

WORK EXPERIENCE

Year	Place	Enrollment
2012- Present	Ministry of National Education	English Teacher

FOREIGN LANGUAGES
English (Advanced), German (Intermediate)

SCHOLARSHIPS
TÜBİTAK- National Scholarship Award for PhD Students (2211)
TÜBİTAK- National Scholarship Award for Visiting Researcher (2214/A)

RESEARCH INTERESTS
Contemporary Dystopian fiction, Utopian Studies, Posthumanism, Bio politics, Adaptation Studies, Women and Writing, Continental Philosophy

CONFERENCE PAPERS

Kasurka, M. G. *"Othello*: The Story of a False-Consciousness''. 14th International IDEA Conference. Karadeniz Technical University, Trabzon, Turkey. 2021

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B. TURKISH SUMMARY / TÜRKÇE ÖZET

Günümüzde insan kavramı, insan ve insan dışı dolanıklığı edebiyatta özellikle distopya romanda daha ön plana çıkmıştır. Çağdaş distopya romanda ön plana çıkan insan figürü, yirminci yüzyıl distopya romanında merkezde konumlandırılan insan figüründen oldukça farklıdır. İnsan kavramı ile birlikte yaşam politikasının distopya romanda işlenme biçimi de değişime uğramıştır. Yirminci yüzyıl distopyasında otoriter rejimlerin baskıcı politikalarının yaşam pratiklerini doğrudan etkilediği insan-merkezci anlatımların yerini çağdaş distopyada insan olmanın ne anlama geldiğinin sorgulandığı, insanın insan dışından kendisini ayırt etmesinin mümkün olmadığı anlatımlara doğru bir geçiş söz konusudur. Bu çalışma, çağdaş distopya romanda ortaya çıkan değişimi eleştirel posthümanist perspektiften inceleyerek, bu değişimle uyumlu bir kavramsallaştırma önermektedir. Bu amaçla, çalışmada yirminci yüzyıldan günümüze distopya romanlarda insan kavramının merkezi konumundan düz bir ontolojiye doğru evrilmesi göz önünde bulundurulmaktadır.

Yirminci yüzyıl distopya romanda merkezde bulunan eril insan diğer insan olan ve olmayan tüm sesleri susturur. Bu distopya romanlarda baskın olan insan-merkezli anlatım kapsayıcı değildir. Aksine, merkezi konumdaki eril figür baskıcı otoriter rejimler karşısında çektiği acıları aktarır. Bu romanlarda baskıcı ve otoriter rejimler yaşamın farklı alanlarını kontrol altına alan uygulamalarıyla tasvir edilirler. Çağdaş distopya romanda ise, yirminci yüzyıl distopyasının aksine insan olan ve olmayan öğeleri daha kapsayıcı bir tavırla metne dahil edilir. Bu durum, çağdaş distopya romanın, yirminci yüzyıl distopyasından yaşam pratiklerinin temsili anlamında ayrıldığını açığa çıkarır. Daha önce güçlü bir anthroposun tüm eyleyiciliği kendinde topladığı anlatılardan, insanın karşısında öteki olarak konumlandırılan figürlerin de kapsandığı distopik anlatılara geçiş sağlanmıştır. Ancak daha önce distopya üzerine yapılan çalışmalarda insanın konumu eleştirel bir bakış açısından sorgulanmamıştır.

Buradan hareketle, bu çalışma çağdaş distopyada insan olan ve olmayanın düz bir ontolojide buluşmasını göz önüne alarak distopya roman çalışmalarına yeni bir perspektif sunma ihtiyacından doğmuştur. Distopyada insan merkezli anlatıların

daha eşitlikçi anlatılara bırakması ve insanın özünün olduğunun (bir özünün olup olmadığının) sorgulanır hale gelmesi ortaya çıkan bu değişimin eleştirel posthümanist çerçeveden okunmasını olanaklı kılmıştır. Yirminci yüzyıl distopya eserlerdeki otoriter rejimlerden çağdaş distopyalardaki iklim krizine ve ekolojik bozulmaya doğru ortaya çıkan bu değişimi insan merkezciliğin çözülmesiyle bağlantılı olarak ele almayı hedefleyen mevcut çalışma, distopya kavramına *bios* ve *zoe* kavramlarından hareketle yeni bir tanım getirmeyi amaçlamaktadır.

Kuramsal arka planın açıklandığı ilk bölümde hem eleştirel posthümanist bakış açısına yer verilmekte hem de distopya türündeki değişimler eleştirel posthümanist bakış açısından incelenerek yirminci yüzyıldaki distopyanın Hümanist diskuru nasıl temsil ettiği sorgulanmaktadır. Modernitenin yarattığı olumsuz etkileri eleştirmek amacıyla ortaya çıkan yirminci yüzyıl distopyası, amacına ulaşamayan bir çaba olarak sonuçlanmıştır, çünkü bu romanlarda ilerlemeci bakış açısıyla nedensellik ön plana çıkarılmıştır. Yirminci yüzyıl distopyasında düalist bakış açısının hâkim olması sebebiyle farklılıklar denk olmama durumunu yansıtmaktadır. Bu romanlarda baskın olan egemen güç var olan farklılıkları yok etmek üzerinden çalışır. Baskın diskurun temel amacı tüm bireyleri aynılaştırmak olan bu romanlarda teknoloji de düalist bir perspektiften yansıtılır. Diğer bir deyişle, insan üzerinde baskıcı rejimlerini artırmak için çalışan despot sistemler yirminci yüzyıl distopya romanında teknolojiyi de insanın üzerindeki baskıyı artırmak için bir araç olarak kullanır. Böylece, teknoloji merkezde konumlanan insanın zararına çalışan bir mekanizmayı güçlendiren bir etken olarak görülür.

Yirminci yüzyıl distopyasında temelde merkezde konumlanan beyaz, Batılı, sağlıklı bir vücuda sahip ve politik temsili olan eril figüre kıyasla bu özellikleri taşı(ya)mayan figürler metnin dışında bırakılmıştır. Bu romanlarda Hümanist bakış açısının bir uzantısı olarak merkezdeki bu anthroposu eski, ihtişamlı günlerine götürmek için bir ajanda belirlenmiştir. Bu çalışma yirminci yüzyılda ortaya çıkan bu düalist bakış açısı temelli distopya romanları *bios-yönelimli distopya* olarak kavramsallaştırmaktadır. *Bios-yönelimli distopya* roman, bir anlamda, şehirde yaşayan ve politik olarak temsili bulunan *bios*'un baskıcı, otoriter rejimler karşısında geçmişe duyduğu özlemi anlatır. Bu tür romanlarda sıklıkla görüldüğü üzere insan olmayan figürler metne dahil edilmemiştir. Yalnızca ayrıcalıklı bir figürün acılarını

tasvir etmeye odaklanan bu romanlarda insan/ doğa, erkek/ kadın gibi çeşitli dikotomilere rastlamak mümkündür.

Düalist bakışa açısının bir sonucu olarak *bios-yönelimli distopya* romanlarda lineer bir akış bulunur ve roman sebep-sonuç ilişkisi içinde sunulur. Ayrıcalıklı bir figürün her şeyin ölçüsü olarak alınması çeşitli yönlerden eşitsizliklere kapı araladığı için eleştirel posthümanist düşünür Rosi Braidotti tarafından eleştirilmektedir. Braidotti, *bios* kavramının işaret ettiği bu prestijli insan konumunu sorgulayarak sorunsallaştırır. Bu çalışmada da Braidotti'nin *bios*'un ayrıcalıklarına yaptığı eleştiriden hareketle belli bir zümreyi kapsayan, ancak kapsayıcı olmaktan çok dışlayıcı mekanizmalara sahip olan *bios-yönelimli distopya* roman Hümanizmin somutlaştığı bir distopya türü olarak kavramsallaştırılmaktadır.

Yirminci yüzyılın ikinci yarısından itibaren distopya roman Hümanist diskurun baskın söylemlerinden ayrılmaya başlamıştır. Bu dönemde ortaya çıkan ekolojik krizler, yükselen dijital kapitalizm gibi etmenler merkezdeki insanın konumunun sorgulanmasına neden olur. Diğer bir deyişle, yirminci yüzyılın ikinci yarısından sonra distopya insan merkezli diskurun söylemlerinden bir kopuş gösterir. Ancak bu farklılaşma bir anda ortaya çıkmaz, bir süreç içerisinde gelişen bir dönüşümün sonucudur. Buradan hareketle, umut temasının distopyaya müphem bir biçimde dahil edilmesi, lineer anlatımlardan uzaklaşılması, ekolojik krizlerin eserlerde otokratik hükümetlerin yerini alması Hümanist diskurdan kopuşun göstergeleri olarak alınabilir.

Distopya türünün yirminci yüzyıldaki kanon eserlerinde (Orwell, Huxley gibi yazarların distopyaları kastedilmektedir) umut bir tema olarak eserde varlık gösteremez. Bu yazarların umut temasını distopyaya dahil etmemek konusunda bu denli ısrarcı oluşu düalist düşüncenin romanda gelişmesi olarak alınabilir. Sonuçta, dönem yazarlarında hâkim olan düşünce umudun ütopya türünde ortaya çıkması ve distopyanın 'yapısı' sebebiyle içinde umuda yer bırakmamasıdır. Ancak yirminci yüzyılın ikinci yarısından sonra, umut belirsiz bir şekilde de olsa okuyucuya göz kırpar. Bu romanlarda artık merkezdeki insan için kaygı kaynağı baskıcı bir rejim değil, ekolojik krizlerdir. Umut, genellikle roman sonuna doğru belli belirsiz ortaya çıkan ve okuyucunun kendisine tamamlaması için bırakılmış bir biçimde işlenir bu romanlarda.

Ekolojik çözülmenin distopyaya sebebiyet verecek bir kaynak olarak ortaya çıkması distopya türündeki değişimi posthümanizm bağlamında okumak için önemlidir. Ancak, burada insan-doğa ilişkisinde de düalizmin tamamen yok olduğunu söylemek mümkün değildir. Doğada ortaya çıkan bu değişim genellikle insana karşı düşmanca bir tavırla sunulduğu için bu romanlarda insanın doğadan ayrı bir varlık olduğunun düşüncesi halen hakimdir. Ayrıca, hiyerarşik yapılanma çözülmeye başlamış olsa bile tamamen yok olduğunu söylemek mümkün değildir. Nitekim, bu distopya romanlarda erkek/ kadın bağlamında halen geleneksel bir tavır sergilenir. Kadın figürün merkezdeki erkek figürle aynı konumu paylaşmıyor olması bu romanların düalist duruşu tam olarak aşamadığının bir göstergesi olarak alınabilir. Bu çalışma, distopya romandaki bu değişimi *kaygı-yönelimli distopya* olarak kavramsallaştırmaktadır. Bu kavramsallaştırma katı bir hiyerarşi önerisi değildir, ancak *bios-yönelimli distopya*dan *zoe-yönelimli distopya*ya doğru bir kopuşun altını çizmektedir.

Zoe-yönelimli distopya da bu çalışmada önerilen bir diğer kavramdır. Bu kavramla, çağdaş distopya romanda ortaya çıkan Hümanizm eleştirisine vurgu yaparak romanlardaki umut ve umutsuzluğun beraber kullanılmasının yanı sıra insan olmayan seslere de yer verilir. Böylece, distopyalarda insan egemen duruş daha eşitlikçi bir düzleme doğru değişime uğramış olur. Buradan hareketle, *zoe-yönelimli distopya*, bu çalışmada iklim ve çevre krizini distopyanın kaynağı olarak ele alan, insan olan ve olmayan arasındaki sınırları kaldıran ve distopik kaos ile ütopik umudun birleşimini işleyen çağdaş distopya romanları işaret etmek için kullanılmaktadır.

Çağdaş distopya roman yirminci yüzyıldaki otoriter rejimleri distopik unsurlar olarak yansıtmak yerine antropos merkezli günlük yaşam pratiklerinin doğaya ve kaçınılmaz olarak yine insana verdiği zararları anlatma kaygısı içindedir. Distopik unsurdaki bu dönüşüm, yazarın ilerlemeci politikalar doğrultusunda oluşturulan dijital kapitalist toplumların hatalı sonuçlarını anlatmasına sebep olur. Bu toplum tasvirinde insan olmayan öğeler de metindeki anlatıma dahil olmuştur ve bu anlatım insan olmayan öğeleri düşman ya da köle gibi düalist bir tavırla yansıtmamaktadır. Aksine, insan olmayanın *zoe-yönelimli distopya*da tasviri açıkça ortaya çıkarmaktadır ki olumlayıcı bir iş birliği ancak insan olan ve olmayanın

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hiyerarşiden uzak bir düzlemde, diğer bir deyişle yatay bir ontolojide buluşmasıyla mümkün olabilir.

Zoe-yönelimli distopya roman çeşitli yaşam formlarını hem ontolojik hem de epistemolojik düzlemde bir araya getirme çabası içindedir. Bu türdeki çağdaş distopyalarda, geçmişin katı hiyerarşiyi yansıtan yaşam pratiklerinden vazgeçilir, bunun yerine insan olanla olmayan *içten etkime* içinde bulunduğu bir dünya anlayışına doğru geçiş vardır. Farklı yaşam formlarının metinde kendisine yer bulmasından hareketle *zoe-yönelimli distopya*nın düalizmi yanlışlayan, hatta istemli olarak yok eden bir tavrı olduğunu söylemek mümkündür. Ancak, *zoe-yönelimli distopya* hem *bios*'u hem de *zoe*'yi dahil eder. Dolayısıyla daha kapsayıcı bir yönelimi vardır. Bu tür distopyalarda, insan anlatımın merkezinde konumlanan ve tüm evrenin kurtarıcısı konumunda olan bir varlık değildir. Diğer tüm canlı ve cansız varlıklarla birlikte, var olan krizden etkilenen bir varlık olarak yansıtılır.

İnsan olan ve olmayanın birbirine dolanıklığı metindeki duruluğa/ saflığa birçok anlamda karşı bir duruş geliştirir. Çeşitlilik üzerine yapılan bu vurgu hem formda hem de içerikte görünür haldedir. Bu durum şu şekilde açıklanabilir: Formda ütopik umut ile distopik kaygının birleşimi ütopya ve distopyanın birleşimini sağlarken içerikte insan olan ve olmayan karakterlerin bir arada bulunması çeşitliliği artıran bir başka öğe olarak alınabilir. Böylece, türler arasındaki sınırlar ütopya ve distopya arasındaki sınırlarla birlikte silikleşir.

Zoe-yönelimli distopya romanda distopyaya içerden karşı koyacak bir direniş gösterilmektedir. Bu romanda ortaya çıkan özne insan merkezli anlayışla olan ve eskiden beri süregelen bağlarını siler. İnsanın eski düzenine kıyasla kaybettiklerine odaklanmak yerine, öznenin yeni ilişkiler geliştirmesini ön plana çıkarır. Özne konumdaki insanın ayrıcalıklı hayatına gönderme yapan anlatılar *zoe-yönelimli distopya* romanda bu ayrıcalıklı konumlarını kaybetmiştir. Diğer canlı ve cansız tüm varlıklarla aynı düzlemde buluşan insan, merkezdeki özne konumundan sıyrılmıştır. Bu distopyada, insanın özne konumundan ayrılması özne ve nesne ayrımı da ortadan kaldıran bir adım olarak alınabilir. Ayrıca, insanın konumunu kaybetmesinden kaynaklı yeni hiyerarşiden uzak düzene alışırken eskiye özlem duyması sık karşılaşılan bir durumdur. Bu özlem, içinde yaşanan duruma ağlayıp kabullenmeyen bir anlatı değildir. Aksine, çağdaş distopyada insanın içinde yaşadığı kaosla barıştığı bir düzene gönderme vardır ve insan artık eski düzene kıyasla kaybettiklerine yas

tutmaz. Bu çalışma, eski düzenin kaybı üzerine duyulan acı yerine olumlayıcı olanaklar sunan belleğin altını çizer. Bu türden bir özleme referans vermek *olumlayıcı özlem* kavramını öneren bu çalışmada, başkahramanımız var olan kaosun son derece farkındadır. Ancak bu kaos, hayata tutunmak için bir şans olarak kullanılır, sonuçta Donna Haraway'in de belirttiği gibi "dünya henüz yok olmadı ve gökyüzü henüz düşmedi" (*Staying with the Trouble*[61] 55). Haraway'in bu olumlayıcı okuması *zoe-yönelimli distopya* için de bir zemin oluşturur.

Zoe-yönelimli distopya anlatımını yirmi birinci yüzyıl felaketleri üzerine inşa eder. Böylece, distopya romandaki gelecek projeksiyonu yerini bugünün güncel sorunlarına bırakır. Böylece, distopya metinle okuyucu arasındaki mesafe de kısalır. *Bios-yönelimli distopya* gibi gerçekleşebilecek en kötü senaryo üzerine bir gelecek tasavvuru ortaya koymaktansa, *zoe-yönelimli distopya* romanda geleceği bugünden daha fazla önemseyen bir tavır söz konusu değildir. Aksine, çağdaş distopyada görülmektedir ki bugünün sorunları gelecekte gerçekleşecek bir distopya öngörüsüne ihtiyaç duymaz. Bu sebeple, bu tür distopya gelecekle ilgili uyarı metni taşımaz. *Zoe-yönelimli distopya*da güncel çevre ve iklim sorunlarının gölgesinde insan diğer bütün canlı ve cansız varlıklarla aynı paydada buluştuğunun farkına varır. Çözüm, insan olan ve olmayanın beraber bir karşı duruş sergilemesi, tüm paydaşların eyleyiciliklerini hesaba katacak şekilde kolektif bir dayanıklılığı olanaklı kılmasıdır.

Zoe-yönelimli distopya düaliteyi ve lineer nedenselliği metnin merkezindeki insan algısını silerek yok eder. Olay örgüsü lineer olmayan bir nedensellik içinde çözüldüğü için posthümanist perspektifle uyumlu bir bakış açısı sergiler. Posthümanizmin sürekli oluş içerisinde bulunan, durağanlığa son veren anlayışını Başak Ağın *Posthümanizm: Kavram, Kuram, Bilim Kurgu* (2020) kitabında şöyle açıklığa kavuşturur:

> Birbiriyle bağlantılı olarak süregelen çoklu ve heterojen birleşimlerin sürekli bir akışta ve devinimde olduğu, yer yer kopmalar ve rastlantısal yeniden bir araya gelişler olsa dahi, bütün bu süreklilik içerisinde hepsinin ayrı ayrı var olmaya devam ettiği birbirini gerektiği kadar beslediği ve aslında bütünlüğün ta kendisini oluşturduğu bir anlayıştan bahsediyorum. (49)

Posthümanizmin farklılıkları hiyerarşisiz bir anlayışta bir araya getirmesi dikotomik anlayışı yanlışlar. Bu durum, çağdaş distopya romanda belirgin bir şekilde ortaya çıkar. Posthümanizmin lineer anlayışa karşı çıkışını Rosi Braidotti de "zikzaklı" bir zaman anlayışı olarak açıklar (*The Posthuman* 164). *Zoe-yönelimli distopya* roman

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[61] Aksi belirtilmedikçe bu bölümde yabancı kaynaklardan verilen Türkçe alıntılar tez yazarına aittir.

posthümanist bağlamla uyumlu olarak karakterler zamanda ileri ve geri giderler. Anlatım lineer bir düzlemde değildir, aksine okuyucu distopik unsuru oluşturan kıyamet öncesi ve sonrası arasında gider.

Lineer olmayan bir anlatım oluşturma çabası yazarın modernitenin acı sonuçlarını yok edip modernite öncesi döneme gitme çabasının bir ürünüdür. *Zoe-yönelimli distopya* romanlarda kıyamet sonrası bölümünün anlatısı bir anlamda Aydınlanma geleneğinin yok edilmesi çabasının bir sonucudur. Kıyamet sonrası dönem anlatısı yaşamı bir sıfır noktasına indirgemiş olsa da (özellikle Margaret Atwood'un *Antilop ve Flurya* romanında bu şekilde anlatılır), bu durum karamsar bir şekilde sunulmaz. Aksine, hayatın modernite öncesine indirgenmiş kısmında insan olan ve olmayanlar arasında hiyerarşiden uzak bir bağ kurulmuştur. Böylece, metnin kıyamet sonrası kısmında hayatın sıfır noktasına indirgenmiş halinin sevinçle kabulü söz konusudur. Bu sebeple, bu tezde insan merkezli distopya romanları *bios-yönelimli distopya*, insan olan ve olmayanların düz bir ontolojide buluştuğu çağdaş distopya romanları *zoe-yönelimli distopya* olarak kategorize edilmiştir.

Tezin ilerleyen bölümlerinde Margaret Atwood'un *Antilop ve Flurya* (2003), Jeanette Winterson'ın *Taş Tanrılar* (2007), David Mitchell'in *Bulut Atlası* (2004) romanları *zoe-yönelimli distopya* olarak incelenmektedir. Bu romanlar tür olarak janrlar arasında akışkanlığı göstermekte, aynı zamanda içerik olarak da insan olan ve olmayanlar arasında aynı akışkanlığı sağlamaktadır. Bu romanların lineer olmayan anlatımları, sona doğru umutsuzluk içinde gömülü bir umut sunmaları distopik anlatıda geriye kalanlara alternatif, olumlayıcı bir metin sunmaktadır. Bu anlamda, bu romanlar modernite sebebiyle ortaya çıkan kaybın farkındadırlar; ancak bu kaybı romantize edilmiş bir biçimde sunmazlar. *Zoe-yönelimli distopya* roman örnekleri olarak bu romanlar dikotomiden uzak biçimde distopya ile başa çıkma yolları önerirler. Bu öneri, insan merkezli idealin neden olduğu epistemik ve fiziksel şiddete karşı yeni bir anlatı oluşturma çabası olarak ele alınmaktadır.

Tezin üçüncü bölümünde Margaret Atwood'un *Antilop ve Flurya* romanını *zoe-yönelimli distopya* roman olarak ele alınmakta ve buna bağlı olarak Atwood'un distopya yazarı olarak duruşu ve adı geçen romanın insan olan ve olmayanı yaşam politikleri bağlamında ele alışı, lineer olmayan anlatısı, baskıcı hükümet rejiminden çevre felaketlerinin neden olduğu yok oluşa doğru değişen distopya teması ele alınmaktadır. Romanda insan olmayanın eyleyiciliği insan merkezli anlatının düalist

bakış açısına nasıl karşı koyduğu hem kıyamet öncesi hem de kıyamet sonrası anlatısında eleştirel posthümanist bakış açısından hareketle incelenmektedir.

Atwood distopya yazarı olarak ütopya ve distopya arasındaki katı türsel sınırları kaldırmayı uygun görmüş bir yazardır. Bu kategorilerin birbirini kapsadığını ve birbirinden ayrı düşünmenin mümkün olmadığını uygun gördüğü için iki edebi türü "yin yang" metaforu ile anlatır ("Dire Cartographies" 75). Atwood'a göre; "her ütopyanın içinde gizli bir distopya [vardır] ve her distopyanın içinde gizli bir ütopya [vardır]" (78). Ütopya ve distopya arasındaki (olduğu iddia edilen) bu sınırların kalkması, Atwood'dan önce Raffaella Baccolini ve Tom Moylan'ın da dikkatini çekmiştir. Bu sebeple Baccolini ve Moylan kullandıkları *eleştirel distopya* kategorisi ile "ütopik hayal gücünün yeni bir ifadesine yer açmak" istekleri Atwood'un önerdiği *ustopia* ile aynı doğrultudadır ("Dystopia and Histories" 7). Bu anlamda Atwood'un edebi türler arasındaki ikilileri reddederek ütopik umudu distopik umutsuzlukla harmanlaması, çağdaş distopik romanlarda ikili mantığın kalıntılarını hem biçim hem de içerik düzeyinde silme eğilimini göstermeyi amaçlayan bu tez ile aynı doğrultudadır.

Ustopia "ya ... ya da ..." mantığını yansıtan düalist perspektife bağlı bir bakış açısını reddederek ütopya ve distopya arasındaki akışkanlığı farklı düzeylerde sunarak okuyucuya umut temalı distopya roman için bir alan açmaktadır. Bu çalışma Atwood'un bu çabasını anlamlı bulmaktadır, ancak Atwood'un insan olan ve olmayanın dolanıklığına değinmemesi *zoe-yönelimli distopya* kavramının daha kapsayıcı bir anlayış sergilemesine katkıda bulunmuştur. Atwood ustopia kategorisinin bilim kurgu romandan ayrılan yönlerini açıklarken bilim kurgu romanın "olması muhtemel olan şeyler" üzerine kurulmuşken kendi geliştirdiği *ustopia* kategorisinin okuyucunun kendi zamanına uygun bir gerçeklikte yazıldığının altını çizer (*In Other Worlds* 14). Atwood'un distopya romanı gelecek projeksiyonu üzerine temellendirmek yerine, okuyucunun var olan gerçekliği üzerine kurgulaması onu yirminci yüzyılda distopya romanlarından ayırır. Açıkça ifade etmek gerekirse, distopya romanın günümüz gerçekliğini distopik bir unsur olarak kullanması *zoe-yönelimli distopya* roman kategorisinde bu çalışmada vurgulanan önemli bir husustur. Bu anlamda, Atwood'un distopyası geleceği kurtarmak adına bugünden önlem almak için kurulmaz, aksine bugün olabilecek olan iklim ya da çevre sorunlarıyla alakalı felaketleri gündemine alan Atwood romanını geleceği kurtarmak

üzerine kurgulamaz. Atwood'un geleceğe yönelik bir uyarı metni yazmak yerine bugünün yanlışlarını işaret ermesi onu *zoe-yönelimli distopya* romana bir adım daha yaklaştırır. Bu çalışmanın kavramsallaştırdığı *zoe-yönelimli distopya* romanda da geleceği kurtarmak amacı gütmek yerine günümüz sorunlarından hareketle oluşturulan olaylar örgüsü uyarıyı gelecek öngörüsü için değil, içinde bulunulan zamanı kurtarmak için yapar.

Antilop ve Flurya romanı *zoe-yönelimli distopya* örneği olarak Jimmy/ Snowman'in kıyamet öncesi ve kıyamet sonrası yaşadıklarına odaklanır. Romanda distopik unsur olarak verilen ve tüm hayatı yok olma noktasına getiren pandemi tüm dünyayı büyük ölçüde etkisi altına alır. Pandemi öncesinde roman doğal kaynakların yok edilişi, doğal kaynakların kapitalist amaçlar doğrultusunda yok edilmesi ve kar odaklı eylemler sebebiyle distopik unsur yirminci yüzyıl distopya romanlarına kıyasla büyük ölçüde değişime uğramıştır. Bu değişim, insanı merkeze alan anlatıların eridiği ve onların yerine insan-insan dışı varlıkların sürekli bir oluş içerisinde olduğu bir posthümanist perspektif ile uyum içerisindedir.

Atwood'un romanında distopik unsur olarak bireylerin farklılıklarını silmeyi ve tüm bireyleri aynılaştırmayı amaçlayan bir despot hükümet temsili yerine biyogenetik olarak geliştirilmiş yeni yaşam formları üreterek kâr odaklı çalışan dijital kapitalist şirketler almıştır. Baskıcı mekanizmaları birbirinden farklı çalışıyor gibi gözükse de *zoe-yönelimli distopya* örneği olarak *Antilop ve Flurya* romanında hükümet yerini alan şirketlerin acımasız politikaları altında ezilen bireyler temsil edilmektedir. Romanda temsil edilen toplum Compounds ve pleeblands olarak ikiye ayrılmıştır. Dijital kapitalist şirketler için çalışan üst düzey yöneticilerin konakladığı Compounds, alt tabaka insanların kaldığı pleeblands'e göre daha güvenli görünmektedir. Ancak güvenlik için yürütülen sıkı kontrol burada yaşayan insanların hayatına sürekli müdahaleyi meşru hale getirmektedir. Bu şekilde dışarının kötülüklerinden korunan Compounds insanları tekinsiz olması sebebiyle pleeblands'e gitmekten kaçınmaktadır.

Pleeblands ve Compounds ayrımı, kimin 'güvenli bölge'de kalıp kimin 'feda edilebilir' olduğuna karar verilmesi *bios/zoe* kavramları ile açıklanabilir. Nitekim, Compunds'da yaşayanların sürekli korunuyor olmaları, pleeblands'de yaşayanların ise her türlü tehlikeye açık olması durumu iki farklı yaşam alanı deneyimi sunmaktadır. Ancak aslında Compounds içerisinde yaratılan ütopya nasıl bir

illüzyondan ibaretse pleeblands'de yaratılan distopya da aynı şekilde umutsuz bir distopya örneği olmaktan uzaktır. Compounds insanları düzenli olarak pleeblands'deki hayatın tehlikeleri hakkında uyarılmaktadırlar. Eğer çalıştıkları kurumlara karşı sadakatlerinde başarısız olurlarsa bu güvenli alan bir çeşit açık cezaevine dönecektir. Bu durum Jimmy'nin annesinin evden kaçması ile örneklenmiştir.

Jimmy'nin annesi, eşinin çalıştığı kurumda yaptığı işlerden rahatsız olması üzerine oğlunu ve eşini terk ederek evden kaçar. Bu sebeple Jimmy çocukluğundan yetişkin bir birey olana kadar düzenli olarak sorgulanır. Bu düzenli sorgulama daha güvenli olduğu iddia edilen Compounds'un denetim mekanizmalarını açıkça gösterir. Ayrıca, Jimmy'nin annesinin mevcut kapitalist sisteme karşı çıkışı, bu düzenin insanları çeşitli yönlerden sömürmek üzerine kurulmasını reddetmesi de dijital kapitalist sistemin çalışma şeklini gözler önüne serer. Böylece, *bios-yönelimli distopya* romanda sessiz kalan ve baskıcı sistemi kabul eden kadın figürleri yerine bu düzene başkaldıran kadın figürü bulunması eserin *zoe-yönelimli distopya* olarak farkını ortaya çıkarmaktadır.

Ayrıca, Compounds'da sürdürülen lüks hayatın diğer türleri sömürmek üzerinden elde edilen kâr ile yürütülmesi de insanın diğer türleri kendi kontrolü altında nasıl kullandığını ve onların yaşamıyla ilgili nasıl serbestçe karar verdiğini de açığa çıkarır. Ancak roman, bu insan merkezli kâr odaklı sisteme bir karşı duruş sergiler. Bu karşı duruş ona *zoe-yönelimli distopya* roman özelliğini kazandırır. Bu amaçla, roman diğer türlerin yok edilmesinin zararının sonuçta yine insanın kendisine olduğu ilişkisellik ağı içerisinde sunulmaktadır.

İnsan merkezciliğin sorunlu olduğunun farkında olan ve istemli olarak insan merkezci bakış açısının insan olmayan türler açısından problemli sonuçlarını açığa çıkarmaya çalışan *zoe-yönelimli distopya* posthümanist bakış açısından hareketle düz bir ontolojiye imkân sağlayacak bir zemin hazırlar. Bu anlamda, *zoe-yönelimli distopya* hem umudun hem de umutsuzluğun buluşacağı yeni bir karşılaşma alanı yaratır. Rosi Braidotti bu karşılaşmayı "Hümanizm ve insan merkezcilik sonrası insanın nasıl konumlanacağı[nı]" sorgulayan bir duruş olarak tanımlar (*Posthuman Knowledge* 11). Bu sebeple, posthümanizm doğa/kültür gibi bir ikili düşünme sistemine başvurmaz. Doğa ve kültürün birbirinden ayrılmayacağından hareketle bir türün diğerinden hiyerarşik olarak daha yukarda konumlanmasına karşı durur.

Dolayısıyla, *Antilop ve Flurya*'da dünyanın kurtulması için Crake'in insanlığı yok etmek istemesi yine düalist bir tavrın habercisidir. Sonuçta, insanın yok olması doğada var olan dengeyi bozacağı için insan olmayan açısından yine olumsuz sonuçlar doğuracağı için posthümanist anlayışı yansıtmaz. Bu tez, Crake'in tüm insanlığı yok etme isteğinin başarısız olmasını Atwood'un bu düalizmden uzaklaşma çabası olarak ele almaktadır. Böylece herhangi bir tür diğerine göre daha üstün olmamakla beraber, her biri sürekli olarak birbiriyle ilişki içerisinde ve bu ilişkisellik sonucu bir oluş içerisindedir.

Crake'in dikkat çektiği ekolojik bozulma doğa/kültür dikotomisinin yıkılması açısından önemlidir. Kapitalist düzenin kâr odaklı yaşam pratiklerinin doğal bir sonucu olarak ortaya çıkan ekolojik problemler *zoe-yönelimli distopya* roman için hem doğa/kültür dikotomisinden *doğakültürler*e geçişi göstermesi sebebiyle, hem de artık distopik unsurun baskıcı rejimlerden çevresel felaketlere doğru kaydığını göstermek adına mühimdir. Bundan hareketle, Atwood kıyamet öncesi anlatıda insanın kibrinin farkındadır, ancak anlatısını insan etrafında şekillendirmez. Romanın sonuna doğru insan merkezli anlatımın kolektif bir karşı duruşa doğru evrildiğini görürüz. Böylece, Atwood kıyamet öncesi dönemde insan merkezinde kurulan kapitalist sistemi kıyamet sonrasında içindeki her şey ile yıkar. Kıyamet sonrasında insan hayatta kalan diğer bütün varlıklarla beraber hayatta kalma çabası içindedir.

Zoe-yönelimli distopya roman Haraway'in doğa/kültür hiyerarşisi yerine önerdiği *doğakültürler* kavramı için bir alan oluşturur. İnsan/ insan dışı her varlığın eşit düzeyde hayatta kalma hakkı olması durumu bu türlerin birbirleri ile bağ kurmalarını sağlar. Kıyamet sonrası anlatısı insan ve insan dışının birbiriyle kıyamet öncesinde kurduğu negatif bağı silerek eşitlik temelli bir ilişkiye doğru çevirir. Kıyamet sonrasında modernite öncesine dönüşün olması kasıtlı bir çaba olarak ele alınmaktadır. Zoe-yönelimli distopya romanlarda modernite öncesi döneme gidiş modernitenin kurduğu monolitik bakış açısının ötesine geçme çabasıdır. *Antilop ve Flurya* romanında da kıyamet öncesinde tüketim temelli yaşam pratikleri ile var olan insanlar, kıyamet sonrasında eski yaşam pratiklerini terk eder. Dünyada artan açlık, kuraklık, iklim krizi ve çevresel felaketlerin en büyük sorumlusunun insan olduğunu belirten Crake, dünyayı bir anlamda insandan kurtarmak için çabalar.

Atwood, doğal olanın insanların kültürel pratiklerine doğrudan nasıl etki ettiğini fark edilir biçimde yansıtır. Kıyamet öncesinde okul mezuniyet törenlerinin

tarihinin iklim koşulları sebebiyle değişmesinden, deniz seviyelerinin yükselmesine, tarım arazilerinin kullanılamaz hale gelmesine kadar birçok gösterge doğa-kültür devamlılığının altını çizer. Bu örnekler, tezde Karen Barad'ın önerdiği insan olan ve olmayanın *içten etkime*si olarak ele alınmaktadır. Atwood'un anlatısı bu anlamda insan dışının eyleyiciliğinin insan kadar önemli olduğunu da göstermektedir. İnsan dışının eyleyiciliğini ve içinde barındığı anlatı gücünü Serenella Iovino ve Serpil Oppermann *öykülü madde* olarak kavramsallaştırmıştır ("Material Ecocriticism" 82). *Öykülü madde* kavramından hareketle, anlatının insana özgü bir şey olmadığı, insan dışının da farklı şekillerde kendisine dair bir öyküsünün olduğu, insanın bunu görmekte zorlanmasının maddeyi daha az önemli hale getirmediğini belirtir ("Material Ecocriticism" 82). *Antilop ve Flurya* romanında öngörülemeyen iklimsel değişiklikler *öykülü madde* olarak ele alınabilir. *Zoe-yönelimli* distopya romanın öncüsü olarak *Antilop ve Flurya*'da insan ve insan dışının ilişkiselliği sadece insan-doğa kategorileri üzerinden ele alınmaz. Roman, insan ve insan dışı arasında kurulan akrabalık bağını da hiyerarşik olmayan bir anlatım düzeni üzerinden sürdürür. İnsan dışı, romanda genetiği değiştirilmiş hayvanlar ve humanoidler olmak üzere çeşitli şekillerde temsil edilmektedir. Tasvir edilen kapitalist sistemde (kıyamet öncesi düzende) hayatın kendisi bir meta haline getirilmiştir. Bilimin kapitalizmin emrinde çalışmasıyla birlikte yeni üretilen canlı türleri daha fazla kâr amaçlı kullanılmaktadır. Bu canlılar/ cansızlar *zoe*'yi temsil etmektedir. Bu varlıklar insan merkezli sistemde insanın daha fazla gelir elde etmesi amacıyla kullanılmaktadır. Rosi Braidotti eleştirdiği bu durumu "çağdaş kapitalizm biyopolitiktir" diyerek ifade etmektedir (*The Posthuman* 95). Buradan hareketle, Atwood'un eleştirel biyopolitik tavrı romanın *zoe-yönelimli distopya* olarak ele alınmasına olanak sağlar. Atwood böylece romanda yaşam politiklerini eleştirel bir biçimde ele alarak modernite idealini yıkar.

Modernitede kurulan insan anlayışı, insan bedeninin kapalı bir sistem gibi dışardan gelen etkilerden etkilenmeyen bir yapı olduğunu iddia etmekteydi. Ancak posthümanizm ile birlikte insanın kapalı bir sistem olmadığının anlaşılması ve vücutlarımızın geçirgen olduğunun ortaya çıkması ile Nancy Tuana'nın da önerdiği *akışkan geçirgenlik* kavramı önem kazanmıştır ("Viscous Porosity: Witnessing Katrina" 199). *Antilop ve Flurya*'da insanın kendi vücudu üzerinde çalışan insan olmayan yapıları kontrol edemiyor oluşu bu anlamda *akışkan geçirgenlik* ile açıklanabilir. Romanda insan/ hayvan arasındaki sınırların belirsiz hâle gelmesi de

bu anlamda posthümanist diskurda sınırların silikleşmesinin bir sonucu olarak ele alınabilir.

İnsan/ hayvan ayrımının yok olması, kapitalizm temelli yaşama şeklinin silinmesi, insanlığın yok olmanın kıyısından dönmesi gibi sebepler yüzünden roman boyunca Jimmy/ Snowman eski düzeninden çok daha farklı bir düzene geçiş yapmıştır. Bu yeni düzene uyum sağlamak için bazen anılarına tutunur. Romanda eskiye özlem, anıların hatırlanması bu tezde önerilen ve *zoe-yönelimli distopya* romanda sıklıkla karşımıza çıkan *olumlayıcı özlem* kavramı ile açıklanmaktadır. *Olumlayıcı özlem* kavramı ile vurgulanan başkahramanın artık bir insan olarak merkezde konumlanmadığının farkına varması, yeni düzene alışmak için çaba gösterirken tanıdık gelen eski alışkanlıkları anımsamasıdır.

Zoe-yönelimli distopya romanda lineer olmayan anlatım Kartezyen ideolojiye bir tepkidir. Lineer akıştan farklı şekilde geçmiş ve gelecek arasında zigzag çizen anlatım, başkahramanın alışkın olduğu düzenden koparken yaşadığı zorluğu azaltmak için *olumlayıcı özlem*i işe koşarak hafızanın mevcut düzendeki zorluğu atlatması için çabalar. Romanda Snowman'in kıyamet sonrası dönemde eski hayatını gözden geçirmesi, eski kelimelere bağlılığı, kafasında kendisiyle konuşan sesler *olumlayıcı özlem*in işaretleri olarak alınabilir. Bu öğeler, Snowman'in eskiye duyduğu özlemi güncel hayatının zorluklarıyla başa çıkabilecek şekilde idare etmesini olanaklı kılar.

Bu tezin dördüncü bölümünde Jeanette Winterson'ın *Taş Tanrılar* romanı *zoe-yönelimli distopya* romanın öncüsü olarak ele alınıp eleştirel posthümanizm bağlamında incelenmektedir. Bu bölümde romanın ütopya görünümü altında çok uluslu şirketlerin uyguladığı kontrol mekanizmaları, insan ve insan dışının dolanıklığı ve lineer olmayan anlatım ele alınmaktadır. Bunlardan hareketle romandaki dijital işçi sınıfının insanlara hizmet için ne şekilde kullanıldığı eleştirel bir biçimde incelenecek hem içerik boyutunda hem de tür (janr) boyutunda hibriditenin nasıl işlediğini sorgulamaktadır.

Winterson'ın distopya yazarı olarak farklı türleri bir araya getirmesi ve türler arasında geçirgenliği sağlaması onu *zoe-yönelimli distopya* romana yaklaştıran önemli bir unsurdur. Winterson toplumun mevcut halinden duyduğu memnuniyetsizliği başka mümkün bir yaşam vizyonuyla açmaya çalışmaktadır. Bunu yaparken olabilecek en iyi ihtimale odaklanmak yerine, Hümanist diskurda

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dışarda bırakılan öğelere odaklanarak onları kapsayıcı bir ajanda ile yazmaktadır. Buradan hareketle, *bios-yönelimli distopya* romanın dışarda bıraktığı figürleri kapsayıcı bir tavırla anlatıya dahil etmesi Winterson'ı *zoe-yönelimli distopya* romana bir adım daha yaklaştırır.

Winterson'ın *Taş Tanrılar* romanı lineer şekilde akmayan dört ayrı bölümden oluşur. Romanda daha önceden karşımıza çıkan karakterler daha sonra reenkarnasyon ile başka bir zamanda ve bedende tekrar vücut bulurlar. Romanda tasvir edilen insanlık devamlı bir şekilde içinde bulunduğu yaşam alanına zarar verdiği için bitmeyen bir arayış içerisindedir. Her defasında bu sefer daha dikkatli olacaklarına dair dersler çıkarmış olsalar dahi yaşam alanlarını yaşanamayacak duruma getirmekten öteye geçilememektedir. Roman, insanın kendi yaşam alanına verdiği zararın aslında kendisine verdiği zarar olduğunu vurgulamaktadır. Romanda kapitalist sistemin ürünü olan sahte ütopya görünümlü şirketler ulus devletlerin yerini almıştır. Bu anlamda roman ulus devletlerden çok uluslu şirketlere doğru bu gidişi belirgin bir biçimde göstermektedir. Dijital kapitalist şirketlerin kâr odaklı çalışmalarının bir sonucu olarak roman distopya unsurunu ekolojik sorunlar üzerinde temellendirmektedir. Diğer *zoe-yönelimli distopya* romanlarda da görüleceği üzere, insanın doğa ile ilişkiselliği sahte ütopya kurgusu üzerinden ortaya çıkar. Kapitalist sistemin yalnızca gelir odaklı çalışması sonucu Hümanist sistemde öteki olarak adlandırılan her varlığın gözden çıkarılabilir bedene dönüştüğü görülmektedir. Bu çalışmada Winterson'ın romanı *zoe-yönelimli distopya* roman olarak incelenirken bu tezin ortaya koyduğu *zoe-yönelimli distopya* roman özellikleri olan otoriter rejimlerden çok uluslu devletlere geçiş, doğa/kültür ikiliğinden *doğakültürler*e geçiş, insan ve insan dışı dolanıklığı ile *olumlayıcı özlem* alt kategorilerine ayrılmaktadır.

Bu alt başlıklar doğrultusunda romanda ulus devletler varlığını sürdürürken de eşitlikten uzak bir sistem kurulduğu görülmektedir. Yanlış politikalar sonucunda yaşam alanına geri dönülmez zararlar verildiği için yeni yaşam alanları arama çabası distopya içinde umudu barındıran öğe olarak ele alınabilir. Ancak bu yeni arayış içerisinde de her insan hayatı aynı düzeyde kıymetli ve kurtarılmaya değer değildir. Bazı ülkelerin bu çalışmaları gizli yürütmesi ve yeni bir yaşam alanı bulmaları durumunda diğer ülke vatandaşlarını ölüme terk etmeyi planlamaları yine Hümanist diskurun dışlayıcı ve ayrımcı söyleminin bir ürünüdür. Hayatı kurtarılmaya değen insanlar için hükümet yeni bir yaşam alanı tasarlarken, diğer ülkelerde yaşayan

insanlar için böyle bir planlama yapılmamıştır. Bu durum bile ayrımcı politikaları göstermektedir.

Aynı insan merkezli ve ayrımcı politikalar çevresel felaketlerden etkilenilmesi konusunda da ortaya çıkmaktadır. Bu tezde posthümanizmin sorunlu bulduğu ve altını şey Hümanizm anlayışının merkezde konumlandırdığı kişinin herhangi bir insan değil, kimi işaret ettiği belli olan sınırlı ve dışlayıcı bir şekilde çalışmasıdır. Posthümanizmin problemli bulduğu şey Hümanst perspektifin insan dışı varlıkları kapsamına almaması hem de bütün insanları aynı derecede insan olarak değerlendirmemesidir. Winterson'ın romanında da ayrıcalıklı durumda yaşayan insanlar için içinde yaşanılan çevre artık yaşanmaz duruma geldiğinde başka bir alternatif aranırken, dezavantajlı olan devletlerin vatandaşları için böyle bir durum yoktur. Ancak, roman açıkça gözler önüne sermektedir ki çevresel felaketlerin oluşmasına büyük ölçüde zemin hazırlayan kapitalist amaçlarla çalışan bu gelişmiş ulus devletlerdir. Winterson'ın bu ayrımcı sergilemesi bu tezde posthümanist bağlamda istemli bir çaba olarak ele alınmaktadır. Böylece roman okuyucusuna "Hangi insan?" sorusunu sormaktadır.

Romanında son bölümünde tasvir edilen Tech City ve Wreck City birbirinin zıttı olarak yansıtılmakta ve Atwood'un Compounds ve pleeblands'i ile benzerlik göstermektedir. Tech City daha güvenli, çok uluslu şirketler altında yönetilen bir alanken Wreck City herhangi bir yasaya bağlılığı bulunmayan bir alandır. Roman ilk başta bu güvensizlik ortamını distopik bir evren gibi yansıtsa da okuyucu Tech City'deki baskıcı ortamın sahte bir ütopya olduğunu ve Wreck City'de bu baskıcı rejimden uzakta kalmanın mümkün olduğunu belirginleştirir. Bu anlamda Wreck City'de kolektif bir direniş alanı oluşmuştur. Birbirinden farklı düşünen gruplar burada ortak fayda için belirli alanlarda anlaşarak beraber yaşamayı örneklendirmektedir. Romanın dikotomik olmayan, hiyerarşiden uzak, kapitalist amaçlardan uzakta kurulmuş bu kolektif direnişi distopya olarak anlatılan bölgenin içinde betimlemesi, distopya içindeki umudu simgelemektedir.

Winterson'ın romanında döngüsel olarak sürekli devam eden yeni bir yaşam alanı bulma, orayı kapitalist amaçlarla yok etme, yeni bir arayışa girme ve yine aynı döngüyü tekrar etme durumu başlı başına Haraway'in önerdiği *doğakültürler* kavramının romana yansımasıdır. İnsan ve doğa arasında var olduğu iddia edilen sınırların çözülmesi ile insan olamayan öğelerin eyleyicilikleri açıkça görülmektedir.

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Bu çalışmada insan dışının eyleyici potansiyellerine odaklanarak, insan merkezci bir anlayışın bu eyleyiciliği açıklamada yetersiz kalışına değinilmektedir. Orbus gezegeni üzerinde kapitalist eğilimli çalışmalar yaparak üzerinde yaşamayacak duruma getirmek romanın posthümanist bağlamda eleştirisini dile getirmesi olarak ele alınmaktadır. Tüketim odaklı, insan merkezli perspektifin kendi kendini yok etmesi insan ve insan dışı öğelerin Barad'ın *içten etkime* kavramını yansıtır. Bozulan doğa ile birlikte insan vücudunun da bozulması, çevre felaketlerinin insanın yaşamasına elverişli bir yaşam alanı oluşturması romanın insan ve doğayı birbirinden ayrı şekilde kurgulamadığının göstergesidir. Bu tezde romandaki bu işaretlerin eserin *zoe-yönelimli distopya* kategorisini nasıl yansıttığını anlatmak amacıyla incelenmektedir. *Doğakültürler* kavramının eserde vücut bulması, romanın ikili bakış açısını yıktığını ve bunun yerine ilişkiselliği ön plana çıkardığını anlatmaktadır.

Romanda ilişkisel bağlantıları ortaya çıkan insan ve doğa etkileşimi yanında robot temsili de önemlidir. Romanında ilk bölümünde Spike adı verilen ve daha sonraki bölümlerde de farklı isimlerle tekrar okuyucu karşısına çıkan robot karakter insan dışının romanda temsil edilen hali olarak ortaya çıkar. Bu tezde, insan ve insan dışının ilişkisi Haraway'in *akrabalık* kavramı ile açıklanmaktadır. Bu amaçla, çalışmada insan dışının insan ile düz bir ontolojide buluştuğunun altı çizilmekte ve böylece romanda düalist olmayan, hiyerarşik düzende kurulmamış ve insan dışının eyleyiciliğini insan ile aynı düzlemde değerlendiren tutumun *zoe-yönelimli distopya* özellikleri kapsamında değerlendirmeye alınmıştır.

Spike'ın başta insan istekleri doğrultusunda çalışarak dijital proletaryayı temsil etmesi, sonra insanların kararıyla misyonunu bitirince yok edilmek istenmesine karşı duruşu insan dışının eyleyiciliğini Atwood'un romanında bir adım daha ileriye götürür, çünkü Crake'in ürettiği humanoid karakterler Snowman'in liderliğinde yaşamaya karşı durmazken Spike insan merkezli sistemin kendi yaşamı üzerindeki tahakkümüne karşı durabilir. Winterson'ın karakterinin kendi hayatı üzerinde kendisinin karar verme eğiliminde olması romanın ikili bakış açısından uzaklaşarak insan dışını "ya düşman ya da dost" kalıbı içinde değerlendirmesini engellemektedir.

İnsan-insan dışının oluşturduğu bu yeni bağlantı *olumlayıcı özlem* romanın lineer akmayan zamanı ile ilişkili görülmektedir. Lineer olmayan nedensellik durumunun döngüsel bir biçimde devam etmesi umut ve umutsuzluğu içinde

barındırmaktadır. Bu anlamda, roman insanın aynı hataları yapmaya devam etmesini, başka yaşam alanları bulup bu sefer farklı bir başlangıç yapma isteğiyle beraber sunmaktadır. Bu durum, *olumlayıcı özlem* kavramıyla kastedilen içinde bulunulan kaotik durumun güzel anıları kullanarak umutla karşılanmasıyla aynı doğrultudadır. Romanda kaybedilenler üzerine yas tutan bir anlatım bulunmamaktadır, aksine yeni olasılıklara şans veren ve umuda odaklanmayı seçen bir anlatım vardır.

Bu tezin beşinci bölümünde ise David Mitchell'in *Bulut Atlası* romanı *zoe-yönelimli distopya* örneği olarak ele alınmaktadır. Bunun sonucunda bu bölümde romanın her bölümde farklı bir edebi türü örneklendiren, çeşitliliği zenginlik olan gören anlatımı incelenmektedir. Bu romanda, önceki romanlara kıyasla hem formdaki zenginliğin hem de içerikteki çeşitliliğin daha geniş kapsamlı olduğunun altı çizilerek bu durumun romandaki insan dışı figür olan Sonmi-451'nin isyanında da kendini gösterdiği incelenmektedir. Böylece, Mitchell'in romanı insan dışının oluşturduğu proletarya incelenen romanlar içinde en geniş halkayı oluşturmaktadır.

Mitchell'in distopya yazarı olarak duruşu önceki iki yazarla belirli yönlerden benzerlikler göstermektedir. Yazarın edebi serlerin türlerine göre sınıflandırılmasını doğru bulmamasından kaynaklı romandaki altı farklı bölümde altı farklı edebi türden yararlanması romanın *zoe-yönelimli distopya* olarak değerlendirilmesini sağlamaktadır. Her bölümde farklı bir hikâye anlatan Mitchell, bu farklı hikayelerdeki karakterleri doğum lekesi ile birbirine bağlamıştır. Böylece Winterson'ın romanındaki gibi reenkarnasyon teması ile zamanlar ve kişiler arasında bir ilişkisellik oluşturulması sağlanmıştır.

Bulut Atlası romanı her bir bölümde Hümanist perspektifin merkeze aldığı insan figürünün dışladığı bir başka öğeyi sorunsallaştırır. Bu sebeple, roman her bölümünde Hümanizm eleştirisi sunuyor demek uygundur. Kolonileşme döneminde Avrupa'nın farklı ülkelerdeki canlı/ cansız tüm kaynakları kendi kullanımı için serbest olduğunu düşünmelerinden başlayarak, ulus devletlerin yıkılışına ve ekonomik olarak güçlü, çok uluslu şirketlerin çevresel felaketlere yol açan uygulamalarına, insan faydası için köleleştirilen klonlara kadar insan merkezli anlayışın dışarda bıraktığı her öğe ayrı bir şekilde merkeze alınmıştır. Ancak bu merkeze alınmadan kasıt ters çevrilmiş bir dikotomi oluşturmak değil, aksine hem *bios'u hem de* zoe'yi kapsayıcı bir ajandaya sahip olmaktır. Kapitalist temelli tüketim toplumunun kaçınılmaz sonu olarak, diğer romanlarda olduğu gibi modernite

öncesine dönüş bulunmaktadır. Romanın tam ortasına denk gelen bu anlatım, gelişmiş teknolojiler ile bağlantının kesildiği, insan-doğa ilişkiselliğinin ne kadar önemli olduğunun vurgulandığı bir bölümdür.

Zoe-yönelimli distopya romanın tipik bir özelliği olarak eserde önce hiyerarşik yaklaşım katı biçimde kurulmaktadır, ardından da bu katı sistem yerle bir edilmektedir. Romanın ilk bölümünde kolonileşme dönemi anlatısında farklı etnik gruplar arasında olduğuna inanılan bir tür hiyerarşiden bahsedilmektedir. Bu hiyerarşik sistem doğrultusunda beyaz olmayan, Avrupa'dan olmayan bireylerin hem kendi bedenlerinin hem yaşadığı toprakların Avrupalı, beyaz, erkek insan yararına sömürülmesinin önü açılmaktadır. Buna benzer bir eğilim, gelişmiş teknolojinin olduğu ve çok uluslu şirketler tarafından yönetilen katı kapitalist sistemde de mevcuttur. Bu bölümde ise insan- insan dışı arasında kurulan bir hiyerarşi doğrultusunda periferide konumlanan klonların insan faydasına köle olarak kullanılmasının önü açılmaktadır. Farklı zamanlarda tekrar eden ve aynı şekilde çalışan ayrımcı tavrın romanda eleştirel biçimde ele alınması romanın *zoe-yönelimli distopya* olmasında en önemli faktörlerden birisidir.

İnsan dışının temsil edilmesinin yanı sıra, romanın *zoe-yönelimli* olmasının en önemli sebeplerinden birisi eleştirel posthümanizmde de altı sıklıkla çizilen insan dışı eyleyiciliğinin vurgulanmasıdır. Sonmi-451 zincir bir restoranda çalışan klon bir işçiyken sisteme karşı duran ve kendi bildirilerini yazan bir klona dönüşür. Bu dönüşümün sistem tarafından planlandığı, elverişli bir düşman yaratmanın kendi güvenlikçi politikalarının sıkılaştırılmasına hizmet edeceği anlaşılsa da Sonmi-451'in isyanı insan dışı eyleyiciliği anlamında önemlidir.

İnsan-doğa ilişkiselliği kıyamet öncesinde tüketim odaklı devam ederken, kıyamet sonrasında bu durum insanın doğa ile daha yakın bir ilişki kurduğu sisteme doğru dönüşmüştür. Bu nedenle, katı kapitalist sistemin çöktüğü kıyamet sonrası anlatısında modernite öncesine dönüşü bir umut ibaresi olarak okumak mümkündür. Roman, çok katmanlı bir hibridite alanı olarak *olumlayıcı özlem* sayesinde insanın geçmişe umutla bakabilmesini sağlamaktadır. Böylece, romanda sınırlar çok katmanlı olarak yok edilmektedir.

Sonuç olarak, bu çalışmada distopya romanın insan merkezli bakış açısını eleştiren posthümanist bir yaklaşımla okuması yapılarak distopya ve posthümanizmi birleştiren yeni kategoriler önerilmektedir. Bu kategoriler ile hem distopya roman

alanına hem de posthümanist çalışmalara önemli bir katkı sağlanmaktadır. Bahsi geçen üç romanın eleştirel posthümanist okumasını yaparken romanları suda beliren halkalara benzetmek mümkündür. Bu şekilde, Atwood'un romanı ilk halkayı oluştururken insan dışının eyleyicliği ve türsel hibriditie Winterson'ın romanında biraz daha genişler. Bu durum, Mitchell'in *Bulut Atlası* romanında kapsamını daha da genişleterek devam etmektedir. İncelenen üç roman *zoe-yönelimli distopya* roman öncüleri olarak birbirini içere, ancak birbirinin kapsamını genişleten romanlar olarak ele alınmıştır. Bu çalışma çağdaş distopya romanda insan dışının temsilinin daha da belirgin hâle geleceğini ve bununla ilintili olarak ütopya/ distopya gibi edebi türler arasındaki sınırların da kalkacağını hem form hem de içerik açısından daha zengin romanlarla karşılaşacağımızı öngörmektedir. Bu karşılaşmaların dikotomiden uzak bir düzlemde, posthümanist bir perspektifte daha eşitlikçi, kapsayıcı bir anlayışla gerçekleşmesi umut edilmektedir.

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YAZARIN / AUTHOR

Soyadı / Surname : Kasurka
Adı / Name : Mahinur Gözde
Bölümü / Department : İngiliz Edebiyatı / English Literature

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