

Ekaterine Chumburidze-Shetsiruli

THE MODIFICATION OF HUMAN NATURE IN DYSTOPIAN LITERATURE IN EUROPE AND GEORGIA¹

Abstract

Dystopia is defined as the reverse, or even the antithesis, of Utopia and the very sign of our times, pregnant with the omnipresence contained in the Western imagination. Thus, it draws its strength from the cultural challenges and issues at stake in contemporary society. Literature, for its part, reflects the ideas of dystopian thought from the current mundane epoch and appropriates the subject to expand images of a disenchanted world, with themes that warn against negative repercussions and the fallout that comes from a reality that humanity tried to construct.

As a type of thought forged by crossing philosophical, political or social considerations, Dystopia bills itself as a literary genre of the imaginary that interrogates and disturbs, as it feeds on disillusion and warns against nightmarish Utopic plans that are bound to fail.

It was in the 20th century that dystopia appeared in literature and played on the dichotomy of Dystopia/Utopia while at the same time taking the shape of ambivalences found within the notion of Dystopia so as not to close itself into a binary structure limited to Good and Evil. It reflects the preoccupations of the present epoch marked by events such as military conflicts, nuclear threats, the relationship of Man to the environment and, finally, to himself. Thus, it correlates with the new challenges to which Man is exposed and the literary form in which Dystopia appears.

The present work aims to study the appearance of dystopian thought in European literature at the turn of the 20th and continuing into the 21st century. It focuses on Man's transformation, nature, and way of thinking at the heart of a dystopian system built and imagined by European authors. The objective is to establish common aspects as well as to show the differences in the points of view in the representations of the "new individual" and his characteristics and ways of thinking that are at the heart of the dystopian universe of Michael Houellebecq, Kazuo Ishiguro and Zura Jishkariani.

¹ The research was carried out with the support of the Rustaveli Foundation; Grant agreement N PHDF-21-5399

Keywords: Dystopia, Transhumanism, Uniformisation, Human nature, Modification.

1. Introduction

The present work aims to study the appearance of dystopian thought in European literature at the turn of the 20th and continuing into the 21st century. It focuses on Man's transformation, nature, and way of thinking at the heart of a dystopian system built and imagined by European authors. The objective is to establish common aspects as well as to show the differences in the points of view in the representations of the "new individual" and his characteristics and ways of thinking that are at the heart of the dystopian universe of Michael Houellebecq, Kazuo Ishiguro and Zura Jishkariani. The parallels and divergences illustrated by a comparative analysis serve as a foundation for a discussion around arguments regarding the following fundamental questions:

- 1) How do we interpret the evolution of modern Man, his status and his place in a dystopian society based on benefits from scientific progress?
- 2) How does the dominance of many new technologies lead to transhumanisation?
- 3) How does this "transhumanism" encompass a uniformization of thought and the loss of the individuality/liberty of Man in terms of "going beyond" humanity?

What is missing is the issue of visualizing the effects of a "perfect society." From this point of view, it is interesting to observe how the risks linked to political totalitarianism give way to those of technological totalitarianism. Consequently, a new genre shares the taste for a critique of authoritarian and overthrown societies, concentrating on problems of hyper-connections: biological discoveries, unfettered technology and simulacra of cyberspace where Man finds himself trapped and his identity threatened.

1. Basic aspects of Dystopia: the transhumanisation of Man.

The main axes of dystopian literature with a significant surge of dystopian works in the 20th-21st century are linked in several ways:

- To totalitarianism - Dystopia and policy
- To nuclear terror - apocalyptic visions
- To overpopulation and environmental catastrophe

- To the threat of new technologies and transhumanism

Dystopia transforms the alienation of an individual imprisoned in a closed and restrictive world into a new reality. Laws acquire a totalitarian position; education loses its principal function and only serves to reinforce control; surveillance becomes the norm, and security becomes a stronger priority, all to the detriment of human happiness and individual liberties. Thus, everything changes, and only Dystopia continually describes the transformation that the system is undergoing—society and, consequently, Man.

Raymond Trousson remarked that characteristic of the 20th century, certain utopias infer a mutation, not of political and social regimes, but rather that of human nature, gradually modified by science, eugenics or evolution (Trousson, 1979). It is precisely the change in the “nature of Man” that constitutes the heart of this analysis, particularly those aspects of change that have to do with Man in his essence, demonstrating how literature reflects that evolution. Although this subject appears relatively vast and complex and is analysed in most so-called dystopian texts, the objective here is to examine the birth of a New Man in correlation with the issues of “cloning” and “transhumanism”.

Dystopian works of the 21st century that inform this literary article address the question of cloning. The protagonists tell their stories, speak about their emotions and describe the dystopian reality that questions the existence of the soul. The philosophy of Max More concerning transhumanism is based on the evolution of the human space/the human species that incorporates the latest scientific knowledge. For Man, the development of our world requires his transformation. To understand “transhumanism” in terms of “overcoming humanity” marks an important step in addition to its scientific importance and is even critical for philosophical thought and the literary imagination. Although human evolution is considered a logical, never-ending process of developing a Being and the environment, the tilt towards transhumanism raises doubts. It increases fear because the natural law of evolution seems to stop being an imminent rule of nature. Instead, it summons and invokes other agents - science and technology, which give a new impetus to the dream of a “new Humanity”, outlining an image of a new being emerging from a self-engendering process through genetic engineering. Thus, a fragile mortal draws on the source of a Renaissance from science, which opens up unimaginable perspectives.

Those devoted to transhumanism agree that Man is destined to change and that technical revolutions are essential for his well-being. However, these changes pose considerable risks, notably concerning artificial intelligence. The uncontrolled development of technology can provoke the extinction of the human race, yet everyone shares the notion that “you can’t stop progress” but with prudence.

This implies that transhumanists declare that they seek continual improvement in themselves, their cultures, and their environments. We desire to improve ourselves physically, intellectually, and psychologically. We value the perpetual pursuit of knowledge and understanding (More, 2013).

The phantasm of human evolution and its regeneration through scientific manipulation didn’t appear yesterday. To brave the impossible, to imagine the potential of Man’s transformation, and to anticipate his future in a world in full mutation have long been intrinsic components of human thought and imagination. Today, with the omnipresence of technology at every level of our existence, it goes without saying that literature repeats these preoccupations and fears, or hopes and dreams linked to the rise of a Being who is breaking the limits of a world that he shaped.

Modern Man is tired, vacillates between boredom and suffering, is crushed by metaphysical consumerism and victim to the culture of pleasure, and tries to flee the vicious circle of his egocentrism or individualism. This is when a pragmatic and logical solution appears necessary - new technologies that Man plans or sees as possibilities for regeneration, the means to shatter the confinement of his suffering by leaving a part of his humanity. Such is the Man who makes Michel Houellebecq’s intellectual and imaginative projections, who sketches a survival scenario as an occidental suicide that is happening. (Tel est l’homme qui fait l’objet des projections intellectuelles et imaginatives de Michel Houellebecq qui nous esquisse un scénario de survie au suicide occidental [Laurence, 2003]. Qui est en train de se produire). The French writer, in *Les particules élémentaires*, creates a society abandoned to individualism thanks to a biological mutation that took place to exploit the paradoxes of quantum physics: the thesis of quantic non-separability, in particular, is mobilised to promote a new ontology and the image of a new rapport between men.

To the question of how one can establish the basis of this new humanity, Houellebecq responds: “through a universe with a transhumanist sect and its clones.” He analyses cloning through a prism of research on immortality, an extremely individualistic objective to which human beings espouse the notions of the precariousness of their existence and the dread of eternal life. This subject is not

new in literature but has antecedents like the well-known *Brave New World* by Aldous Huxley, who conceived a new human race created through a technique of revolutionary cloning.

The cloning theme in Houellebecq's writing is similar to the vision of the Japanese-British writer Kazuo Ishiguro. However, Ishiguro describes the formation of a population of very particular clones whose vocation is only to detect living beings and keep humans healthy. The two authors play on the notions of overcoming the biological condition of Man, transforming his body, dissolving identity and questioning the finitude of being such as we know it today. The neo-humans of Houellebecq only live in the eternal presence, removed from practices of sociability and deprived of false references to the "ideal." In his novel *Klara and the Sun*, Ishiguro describes an AF, an Artificial Friend designed to fill the solitude of adolescence in a world where social life is considered old-fashioned, schools and colleges no longer exist. Only those who have the best potential are selected to follow genetic education courses to care for the next generational cohort of professional elites. On the other hand, the other children are excluded from society (Scappaticci, 09.22.2021).

Thus, the authors build their model of the dystopian future on the idea that Man, on the one hand, as unhinged/disarrayed, physically and emotionally exhausted, sinks into the abyss of despair and disillusionment and is conscious of his imperfection and fragility and vulnerability. The objective is thus to get rid of suffering, of the sensation of precariousness, and, consequently, of his perpetual fear of death, even if it means renouncing his humanity. On the other hand, the authors warn of the consequences of this deliverance, "the overcoming" of humanity.

2. Transhumanists are not satisfied with the natural capacities of Man

You have made us vulnerable to disease and damage. You compel us to age and die—just as we're beginning to attain wisdom. You were miserly in the extent to which you gave us awareness of our somatic, cognitive, and emotional processes. You held out on us by giving the sharpest senses to other animals. You made us functional only under narrow environmental conditions. You gave us limited memory, poor impulse control, and tribalistic, xenophobic urges. And, you forgot to give us the operating manual for ourselves! (More, 1999)

Michel Houellebecq states that Man, anthropologically, is being surpassed by the world he created: Science has indeed produced conditions for a fundamental mutation by making humanity the first animal species in the universe known to be able “to organise the conditions for its own replacement.” A philosophical doctrine developed in *Les Particules Élémentaires* is described notably in Bruno's story, which is part of a reference universe that is entirely imaginary - a pseudo-autobiographical tale with progressive extrapolation (Bréan, 2016).

In *Never Let Me Go*, Ishiguro describes the existence of young clones who wish for a simple human life - Beings who were terribly human, having been raised with only one goal - to nourish the planet's organ banks. They are different from their model humans. *Their only hope is to stay alive: “Just for those few months, we somehow managed to live in this cosy state of suspension in which we could ponder our lives without the usual boundaries. Looking back now, it feels like we spent ages in that steamed-up kitchen after breakfast or huddled around half-dead fires in the wee hours, lost in conversation about our plans for the future. Mind you, none of us pushed it too far. I don't remember anyone saying they were going to be a movie star or anything like that. The talk was more likely about becoming a postman or working on a farm.* (Ishiguro, 2005.p.96)

Thus, we evoke transhumanism, underlining the importance of sciences and techniques in the improvement of the human species, not only at the level of physical performance but also at the mental level. So, artificialisation also extends to the cognitive, notably with the idea of simulating reality, thanks to the perfection of algorithms and software. The concept of virtual realities consequently offers an intense experience that transports Man into an imagined space that often surpasses real reality (to be a numerical and simulated Man).

In his dystopian novel *Chewing Daybreak: Sugar-Free*, published in 2018, the Georgian writer Zura Jishkariani describes the virtual reality of drugged heroes (protagonists) who try to escape pain and problems. The novel is about transforming a person's cognitive universe. It is a question of the construction of reality found at the heart of the Georgian author's reflection. Facing a multitude of realities, the reader is unable to identify any one of them because the new technologies appropriate the representation of what is real. The text is but a camouflage of the Real and the simulation of Reality, transferring power, an illusory liberty, to Man, to choose his own reality. Yet in this reality, Humanity is no longer visible: gradually, we lose the starry sky, which is equivalent to losing Humanity. (Jishkariani, 2017. P.9).

3. The uniformization of thought and of the loss of individuality and li

The issue of transhumanism in European literature logically brings us to a reflection on related themes, in particular, the fictional representations of a new Being, transformed by biotechnology and claiming a new identity. However, the quest for this new identity is often accompanied by a real danger - the loss of individuality which results in standardized, “augmented men”. When Transhumanism is seen *as a promise of liberation from the tyranny of the body, apart from the expected perfectibility*, it also induces the danger of abolishing individuality and the destruction of the personality, along with everything else that currently represents the idea of a Human Being. With this in mind, our objective is to show how 21st-century writers imagine the forms of regeneration of beings in the name of progress and the reconceptualization of certain determinisms.

How is Man conceptualized in this new cyber reality, and how does his relationship with the Other Being...himself...change? Stefan Zweig, in 1922, predicted the homogenization of the world and spoke of the “massification” of society which sinks into a uniform system of ideas and recognizes the diktat of a single mind. In his essay, aptly entitled “The Monotonisation of the World”, he shared his concerns about the erasure of difference and asperity (/roughness) in a world disrupted *by the cult of the ephemeral* where man consents to voluntary enslavement:

Faces end up all looking alike, because they are subject to the same desires, as are the bodies, which practice the same sports, and the minds, which share the same centres of interest. Unconsciously, a single soul is created, a mass soul, driven by the increased desire for uniformity, which celebrates the degeneration of nerves in favour of muscles and the death of the individual in favour of a generic type (Zweig, 2021).

Thus, according to Zweig, this standardisation of taste and economic, cultural or political enslavement endangers the Human (mind/spirit), and he considers the phenomenon a sign of humanity being overcome. Yet at that time, it was probably difficult to imagine the extent and topicality of the issue of standardisation, so criticized in postmodern literature by Zweig. For his part, Zweig warned against another danger Man faced in a completely different context. And-- if the Austrian author examines the question from a socio-political angle and warns us against the real

threat of the massification of thought orchestrated by tyranny and authoritarian power --21st-century literature examines other challenges such as the standardisation inherent in a society governed by technology.

In the context of uniformisation, Houellebecq evokes the notion of exception, which emerges as a reactive measure and is often seen as reactionary. The objective of “exception” is to rediscover the singular through the imposed standard. In his novels, Houellebecq frequently wonders about the “particular” which is diluted into the globalized world, where it then becomes relatively difficult *to identify the singular within the standardized or to speak of home and of a Being who is desperately on the outside* (Houellebecq, 2005).

However, in Houellebecq’s writing, the complex process of uniformisation takes different forms. First, he follows the transformation of the individual in the wake of global trends. The dissociation between man and the world around him is a recurring subject with the French author, who often highlights a Being as nothing more than a ring in a long productive chain, reduced to consumerism and materialism that he frequently describes as suicidal. Secondly, Man, faced with this degraded, social or subjective reality, entrusts science and new technologies with the mission of designing a better society and a better Being, who, in his quest for happiness, gradually becomes more uniform.

Therefore, Houellebecq shows the depersonalisation of Beings that lack affection and empathy and demonstrates *the effects of globalisation*, which wipe out the old points of reference and increase the general uniformisation of the world. This idea of disconnection is constantly present in Houellebecq's work, which tries to visualise the dangerous repercussions of the progressive disappearance of human relations. In *Particules élémentaires*, Houellebecq describes *in detail the process of destruction and depersonalisation, and to create infinitely mutable individuals, shorn of all intellectual or emotional rigidity* (Novak-Lechevalier, 01.02.2020) of all belonging and all connection:

Liberated from the constraints that constituted belonging, loyalties and rigid codes of behavior, the modern individual is thus ready to take a place in a system of generalised transactions, within which it has become possible to unequivocally and unambiguously confer on him a personal exchange value (Houellebecq, 1997)

The monotonous and uninteresting creatures created by cloning would sometimes have the desire to establish relationships with others and escape, yet, behind it all, *every tribe scattered, we see ourselves as isolated but similar and have lost the desire to unite* (Houellebecq, 2005).

In *Never Let Me Go*, Ishiguro describes an alternative universe where clones are created to provide “normal humans” with replacement parts and prolong their lives. The privileged Eishlem school, where the protagonists’ childhoods are idealized, gradually reveals its secrets: the zeal of educators to give students a good education only serves to repress their curiosity and monitor their bodies’ correct development. The novel speaks of the loss of the ideal - of physical loss symbolising the loss of human relationships and intimacy, but also invisible loss. *The characters lose confidence in their origins and their identity as well as any hope for the future* (Ishiguro, 2005).

Thus occurs the great replacement of materialist, individualist metaphysics by another metaphysics, the one removed from individualism, equipped with new mechanisms of reproduction, whose objective remains to ensure the survival of the human species. However, instead, to henceforth dissociate procreation from sexuality and ensure the rupture of filiation, which implies denial and consequently the end of transmission, continuity and family memory, as well as the destruction of the idea of paternity. The new reality requires new approaches, and for Houellebecq's characters, this requirement escapes human responsibility *in the sense that what had happened had to happen; it could not be otherwise; no one could be held responsible* (Houellebecq, 1998).

As Laurence points out in his article, this vision is something inhuman because it denies individual freedom and responsibility by placing man below the laws of biological and social heredity (Laurence, 2003).

Houellebecq concludes on a note of very pessimistic anticipation for Humanity:

Humanity must disappear; it must give birth to a new species, asexual and immortal, having surpassed individuality, separation, and becoming (Houellebecq, 1998).

The protagonist of *L'impossibilité de l'île*, Daniel, “an occidental neurotic” (Houellebecq, 2005), with Isabel, signifies the entry “into a happy phase” (Houellebecq, 2005) of his life. However, their relationship cannot interfere with the routine of a faded and monotonous existence, free from individualism and human feelings. Humanity, which is beginning to form, is but fake and frivolous, incapable of thinking seriously or handling the art of humour. It launched to its death in an ever

more desperate quest for fun and sex. For Houellebecq, the solution is found in a humanity devoid of individualism and sexual reproduction, thanks to a technique of revolutionary cloning: The reproduction of the human species in a laboratory with conditions of security and total genetic reliability (Houellebecq, 2005)

The vulgarisation and ubiquity of technology, *infiltrating every aspect of daily life, alters a Being in its deepest privacy, even in its humanity*. The necessity to redefine one's (own) sexuality is dictated by the death of desire and of self-objectification, affective atrophy and the inability to love. This changes one's relationship to the Other, which constitutes an essential element of their essence, a pivot of their very humanity (When sexuality disappears, the body appears in its vaguely hostile presence (Houellebecq, 2005). The creation of clones who call themselves "Neo-humans" is presented as a solution to the social differentiation deemed so dangerous to interpersonal relationships. The Neo-Humans of Houellebecq live in solitude, in units protected by electric barriers, and assist the progressive extinction of the representants of the old/ancient race. To them, to support Man is his distress, to understand his doubts and fears, as a way of preparing for the coming of the Future, where Man in his weakness will be overcome. The transformation of feelings intrinsic to human nature, including love, sexuality and difficulty in human affective attachment, is a recurring theme in Houellebecq's writing. If some traces of optimism are visible in *Les Particules* regarding the hope of love, *L'Impossibilité de l'île* could be seen as the death of this hope. To end human disenchantment, it is crucial to go through the stage of eradicating feelings and emotions.

The theme that follows the plot of K. Ishiguro's novel *Never Let Me Go* is the absence of emotion and affection. Even though the protagonists can build friendships, love is absent and only limited to physical needs. In Ishiguro's writing, the depersonalised human body enters the market as merchandise. *The dehumanising instrumentalisation of modern technological society leads to a loss of subjectivity from an administrated society*. Although they are dispassionate and dehumanised Beings scientifically designed to serve humans, they undertake some attempts to look beyond the dystopian circle and their robotic state to question their humanity and even the very existence of the soul. These protagonists prove time and time again that they are capable of having and feeling emotions and of making autonomous decisions:

This was what the world noticed the most, wanted the most. And for a long time, people preferred to believe these organs appeared from nowhere, or at most that they grew in a kind of vacuum. Yes, there were arguments (Ishiguro, 2005, p.176).

In the novel *Klara and the Sun*, Ishiguro shares his way of artificially dividing people and the mystery of the individual human heart compared to society. Despite her difficulties, Klara has a sense of duty and tries to save her friend, suffering from a severe illness, and make her happy. As Josie's illness worsens, her mother plans to give Klara Josie's appearance to replace her daughter after her death. The author carefully explores the unique character of the human heart and suggests that even an artificial friend has a soul.

I did all I could to learn Josie and had it become necessary, I would have done my utmost. But I don't think it would have worked out so well. Not because I wouldn't have achieved accuracy. But however hard I tried, I believe now there would have remained something beyond my reach. The Mother, Rick, Melania Housekeeper, the father. I'd never have reached what they felt for Josie in their hearts. I'm now sure of this(Ishiguro, 2021. P.250)

However, Ishiguro and Houellebecq demonstrate the extent to which suppressing emotions is a difficult task. If Daniel still felt called to spirituality, Danil 24 and 25 propose a reflection on desire and feelings, expressing doubts about being able to feel love: I have sometimes let myself briefly be carried by the slope of feelings, without ever reaching the ability to feel for her what humans call desire (Houellebecq, 2005).

He concludes that he did indeed feel love (an enigmatic emotion for clones) since he felt suffering, even though clones were conceived as incapable of being affected. Kathy, in *Never Let Me Go*, locked in the highly structured setting of Hailsham, is haunted by this often contradictory desire to find love with her childhood friend Tommy. Her confined life is dominated by discussions around the emotional nostalgia of human beings, which would prove that the clones and the neo-humans can experience and feel. For Miss Emily:

In this context, Ishiguro and Houellebecq aim to abolish the individual in his essence simply by creating copies that obey laws of obsolescence and are perpetually replaced by others. In this biotechnically managed model, emotions lose their function(s). Asexual reproduction surpasses bodily constraints, excludes the presence of another body, and even the (meeting of) other bodies.

If students were reared in humane, cultivated environments, they could grow to be as sensitive and intelligent as any ordinary human being. Before that, all clones—or students, as we preferred to call you—existed only to supply medical science. In the early days, after the war, that's largely all you were to most people(Ishiguro, 2005).

The large majority of human minds have been imitated by advanced descendants of other, original races, and we are all susceptible to being in the minds of imitated rather than in original biological minds. Humanity lives in a computer simulation (Jamagidze, 11.2021).

This reflection on society is the main thesis of Zura Jishkariani's text (Jishkariani, 2017), according to which reality has long collapsed, and chaos leaks out of its holes daily (Jishkariani, 2017). In other words, our messianic era is empty of content. Therefore, naturally, we feel that the messianic times are over and the apocalypse is approaching. Consequently, based on the logic in books of theological prophecy, this reality must be destroyed, and an entirely new consciousness must be formed.

Thus, authors of dystopian literature consider the uniformisation of society through the loss of human individuality as one of the most harmful excesses of the process of advanced transhumanism. Although the dystopian vision of this transformation implies total dehumanisation, with the degradation of interpersonal bonds, the abandonment of emotions and denial of devotion to others, the new Beings have difficulty completely shedding their "humanity". They retrace their predecessors' thoughts and debate the evolution of man, questioning their vision of an entirely post-human future.

4. Conclusions

In accordance with our research objective which consisted of analysing manifestations of dystopian thought and the effects of transhumanisation in the works of three European authors of the 21st century (Michel Houellebecq, Kazuo Ishiguro et Zura Jishkariani), the work is structured around three major themes: from the transhumanisation of Man to the uniformisation of his way of thinking, of his essence; to dissect the question of the loss of individuality as a result of the disappearance of a singular being and evoke the role of artistic (/literary) work as an eloquent expression of the resistance of human nature in a world that is scientificised and homogeneous.

Overall, the study allowed the establishment of thematic parallels between literary authors, particularly concerning the imagination of the world of possibilities, revealing that it is through new technologies and science that postmodern Man, being under the yoke of consumerism and with an ego unleashed, finds an ultimate solution in order to rid himself of an existence emptied of all spiritual substance. The theme of cloning is imposed as a primary direction involved in achieving the process of alienation of the de-individualised Being, through which the authors were permitted

to question themselves about what is at stake with the achievement of the process of the alienation of a Being who has been de-individualised through scientific progress.

Therefore, if the neo-humans or the clones delegate all the power to science to ensure the regeneration and overcome the vulnerability and fragility of the body in the novel by Zishkariani, the drugged persons overcome the idea of corporeality (in contrast with the works by Ishiguro and Houellebecq where cloning permits catching sight of new rapport of the Being with his own body) and are transported into the virtual space where it is Man who holds the power of imagining an alternative scenario for his existence who admits to his cognitive nature but refuses to deny his status as a human. This is how Man, although publicised by technology, refuses the “dictatorship of the clones” (Jishkariani, 2017) that threatens the idea of being human.

Analysing the forms that transhumanism takes in the literary thought of the authors identified the consequences of the scientification of Man, expressed notably by the standardisation of the loss of individuality that disappears before a new model of Being, which questions certain determinisms and the existing value system. The disconnection and de-personalisation thus lead to the death of the Man who is individualist, egocentric and unbalanced by physical and psychological constraints. However, if, on the one hand, the question of the homogenisation of society of neo-humans in Houellebecq’s works is examined along with those of “exception” (identifying the singular within the standard) and its importance, Ishiguro creates a world apart from clones to which he only assigns the function of being spare parts for “normal humans”. In any case, even if the “disappearance of the individual” implies the suppression of the suffering of the Human Being, and even if the clones or the nonhumans of Ishiguro et Houellebecq are considered as being dispassionate and dehumanised like the virtual clones in the novel by Jishkariani, they are only products of imitation.

It is important to note that the question of transhumanisation permits the authors to analyse contemporary society. After the crisis of a materialistic society comes that of the individual, the distaste of his finiteness and his body—then finally disgust for his own body. This is how science offers durability, thus completely modifying the idea of man’s corporeality. However, although the dystopian vision of the transformation of man implies dehumanisation, the decadence of interpersonal rapport, and the absence of empathy and devotion to others, the new “humans” have trouble completely undoing their “humanity”. The reproach, the regret or even the latent revolt in

the new Beings make us hear the voice of “the human” beyond the creatures that are impermeable to the world of feelings.

5. References

Bréan, S. Ironic artifacts? Re-readings of *The Possibility of an Island* by Michel Houellebecq, (2016.08)

Bréan S, *Science fiction in France*, subtitled *Theory and history of literature*, Ed. SUP, (2012)

Houellebecq, M. *Contemporary architecture as a vector for accelerating travel*, in *Staying Alive*, Flammarion, coll. *Librio*, (1997).

Jamagidze, M. The concept of futurism in Zura Jishkariani's novel *საღვთო განთავადობა*; *Sugar Free* (2021.11).

Laurence, D. The end of (natural) history: The elementary particles of Houellebecq Michel. *Tangency*, (73), 93–114. <https://doi.org/10.7202/009120ar>, (2003)

More M. *A Letter to Mother Nature*, (1999) (revision 2009). WILEY, Online Library.

Novak-Lechevalier A. *Vertigo of the limit: Houellebecq and poetic transgression*, *French cultural studies*. Volume 31, issue 1, (02.2020) p.10-12. SAGE journals.

Scappaticci E. *Klara and the Sun*, by Kazuo Ishiguro; the SF novel of our very human solitude, (09.22.2021). Usbek &Rica

Trousson, R. *Travels to the lands of nowhere*, Editions of the University of Brussels, Faculty of Philosophy and Letters, (1979)

Author's email ekatjumburidze@yahoo.fr

Authors' biographical data

Ms. Chumburidze-Shetsiruli is a philologist of French language and literature, currently teaching at the "School of European Languages"/ELE in Tbilisi, Georgia. In 2020, she enrolled in a joint doctoral program at Tbilisi State University entitled "Doctorat d'Études Supérieures Européennes, Les littératures de l'Europe Unie- European literature" offered by TSU and her Alma Mater, the University of Bologna, Italy. In 2021 she spent one academic year at the University of Bologna with funding from the Shota Rustaveli Scientific Foundation as Professor of modern European literature and participated in international seminars at the French Department.

Ekaterine is currently working on her dissertation, which will award her with a double doctorate in European literature.