

“Interlinked”: Hybridity and Demarcation of/Between Human and Artificial in Contemporary U.S. Science Fiction

Nataliya Krynytska

Poltava V.G. Korolenko National Pedagogical University, Ukraine

nataliakrin@gmail.com

Summary: The paper considers Poul Anderson’s novelette “Call Me Joe” (1957) and the movie *Avatar* (2009) as the choice of hybridity and post/transhumanism in the case of a hero’s disability. On the contrary, the author shows the ambiguity of God game for humans on the example of Philip Dick’s novel *Do Androids Dream of Electric Sheep?* (1968), the movies *Blade Runner* (1982) and *Blade Runner 2049* (2017), and the TV series *Westworld* (2016–2020) that are focused on the differences between the human and the artificial and warn against admiration for post/transhumanism.

The androids are the metaphor for Others, but their images evolve during the last fifty years, from the metaphor of dehumanization in Dick’s novel to the metaphor of the enslaved classes in the more recent works, and mirror our qualities and follow the human history and religion. Thus, the greater the hybridity of human and artificial is, the more important is a distinction between them for our survival as a kind. The author proves that empathy, suffering, mortality, memory, dreams, faith (mythology), creativity, freedom, free will, storytelling, self-sacrifice, etc., make us human.

Keywords: U.S. science fiction, hybridity, posthumanism, transhumanism, android

СВЪРЗАНОСТ: ХИБРИДНОСТ И РАЗГРАНИЧАВАНЕ НА/МЕЖДУ
ЧОВЕКА И ИЗКУСТВЕНИЯ ИНТЕЛЕКТ В СЪВРЕМЕННАТА
АМЕРИКАНСКА НАУЧНА ФАНТАСТИКА

Резюме: Статията разглежда новелата на Пол Андерсън „Наричай ме Джо“ (1957) и филма „Аватар“ (2009), където героите избират хибридността и пост/трансхуманизма вследствие на увреждане. От друга страна, авторът разглежда и многозначителните човешки опити „да си играем на Бог“ в примери като романа на Филип Дик „Сънуват ли андроните електрически овце?“ (1968), във филмите *Blade Runner* (1982) и *Blade Runner 2049* (2017), както и в телевизионния сериал *Westworld* (2016–2020),

които се занимават повече с различията между създаденото от човека и самия човек, като носят и предупреждение за пост/трансхуманизма. Андроиците са метафора за Другите, но техните образи се развиха значително през последните петдесет години – от метафора на дехуманизацията в романа на Дик до метафора за поробените класи в по-съвременните творби, като огледало на определени качества, отразяващо човешката история и религия. Така, колкото по-развита е хибридноста между човека и създаденото от него, толкова по-важно за нашето оцеляване е да можем да разграничим двете неща. Авторът доказва, че емпатията, страданието, моралът, спомените, мечтите, вярата (митологията), творчеството, свободната воля, наративността, саможертвата и т.н. ни правят хора.

Ключови думи: американска научна фантастика, хибридность, постхуманизъм, трансхуманизъм, андроид

1. Introduction

Posthumanism and transhumanism proclaim the human enhancement due to scientific and technological progress and give hope for overcoming the limitations of the body shell. However, it causes the problem of the limits of humanity, which is one of the key issues in contemporary American science fiction (SF). The numerous images of cyborgs, androids, avatars, etc., reflect this problem too, reproducing the hesitations between technophobia and technophilia, humanism and posthumanism.

In this regard, I would refer to the term “hybridity” (“neither the one nor the other”) by Homi Bhabha (Bhabha 1994: 25), a theorist of postcolonial studies. This term is applied by some SF researchers: Helen Addison-Smith uses the concept of “hybridity” to analyze the consequences of space colonization (Addison-Smith 2006: 29), and Michelle Reid argues, “in SF, postcolonial cultural concepts are often made literal and applied to the physical form of the alien Other. For example, cyborgs and clones can be interpreted as a combined technological and biological manifestation of the processes of hybridity and mimicry on the human body” (Reid 2009: 260).

If we apply the term “hybridity” to the symbiosis of human and artificial presented in many SF works, the next necessary step will be demarcation (distinction) between both components, to answer the question “what makes us human?”. So, the aim of this paper is studying the hybridity and demarcation of/between human and artificial in contemporary U.S. science fiction in a few significant works: Poul Anderson’s novelette “Call Me Joe”, the movie *Avatar*, Philip Dick’s novel *Do Androids Dream of Electric Sheep?*, the movies based on his work –

Blade Runner and *Blade Runner 2049*, and the TV series *Westworld*. Although all these works got critical acclaim, they have not been addressed in an integrated manner yet.

2. Hybridity as salvation

Let us start with the examples where the hybridity of human and artificial has a positive scenario.

2.1. Poul Anderson’s novelette “Call Me Joe” (1957)

It is one of the earliest SF works about the optimistic perspectives of transcending the limitations of the mortal human flesh. Poul William Anderson (1926–2001) tells the tragic story of Edward Anglesey, a biophysicist who accidentally became disabled, forever confined to a wheelchair: “accident crushed him up, nothing below his chest will ever work again” (Anderson 1957). Luckily, Anglesey’s consciousness gets a chance to begin a new life in the body of the remote-controlled artificial life-form Joe, “*Pseudocentaurus sapiens*” or “pseudojovian”, capable of existing in the infernal conditions of Jupiter where humans cannot live. Obviously, the film director of *Avatar* James Cameron took much for his Na’vi in Joe’s appearance: “If you could imagine such a thing as a feline centaur with a thick prehensile tail – The torso was squat, long-armed, immensely muscular; the hairless head was round, wide-nosed, with big deep-set eyes and heavy jaws, but it was really quite a human face. The overall color was bluish gray” (Ibid.).

Working on the space station that orbits Jupiter, Anglesey, using the technology of “psibeam transmitter”, operates Joe who performs researches on the surface of the planet in stormy winds, ammonia rains and pressures of about two hundred atmospheres. Despite unbearable conditions, Anglesey is happy because he likes to be strong in the body of his “avatar” Joe, to overcome difficulties, to fight and survive. Gradually, Anglesey gets used to his avatar so much that he no longer thinks of the existence of his personality without a psibeam helmet on his head.

Anglesey explains, “So our pseudojovian, Joe, has a physically adult brain. The only reason I can control him is that his brain has never been given a chance to develop its own ego. I *am* Joe. From the moment he was ‘born’ into consciousness, I have been there” (Ibid.).

With each new incarnation, Anglesey finds it increasingly difficult to endure a return to the hopeless life of a lonely disabled person. The scientist who studies Anglesey’s phenomenon, comments, “At first, Joe was only a remote-controlled

biological machine. Then Anglesey and Joe became two facets of a single personality. Then, oh, very slowly, the stronger, healthier body... more amplitude to its thoughts... do you see? Joe is becoming the dominant side.” (Ibid.).

The story proves that individuality is “a functioning nervous system with an engrammatic pattern of experience” (Ibid.). At the end of the story, Anglesey dies, but his mind survives in Joe’s body:

He calls himself Joe now, I think – as a symbol of freedom – but he is still himself. What is the ego but continuity of existence?

Odd, said the doctor... Odd. I’ve seen these cases before. People who simply resign from life. This is the first one I ever saw that went out smiling – smiling all the time (Ibid.).

2.2. James Cameron’s *Avatar* (2009)

Although James Francis Cameron (b. 1954) does not admit that he borrowed much from Anderson’s novelette, the parallels between “Call Me Joe” and *Avatar* are vivid. The film is set on the fictional exoplanetary moon, Pandora, in 2154. The core of the plot is a conflict between the colonizers from the Earth and local humanoids Na’vi, tall and blue-skinned creatures resembling Anderson’s Joe. Since Pandora’s atmosphere is poisonous for humans, they use genetically engineered hybrids called ‘avatars’: like Joe, they are the Na’vi bodies operated from a distance by humans. A paraplegic Marine veteran Jake Sully is one of them.

At first, Jake spies on the Na’vi tribe aiming to reveal their secrets about the natural resources, but eventually he falls in love with this exotic world and is ready to defend it from destruction, even with his life: “Everything is backwards now, like out there is the true world and in here is the dream.” (*Avatar* 2009). Like Anglesey, Sully is happy in the strong and healthy body of his avatar and feels miserable and lonely in his own crippled human shell. At the end of the film, he is permanently transferred into his avatar with the help of his new people, Na’vi. Like Anglesey, Jake happily takes this transformation as not his end, but his beginning, his rebirth.

Therefore, Poul Anderson’s novelette “Call Me Joe” (1957) and the movie *Avatar* (2009) demonstrate the choice of hybridity and post/transhumanism in the case of the hero’s disability.

3. Hybridity as danger, challenge, and hope. Importance of demarcation between human and artificial

If in the mentioned above experiments the human consciousness found its new existence in the genetically engineered humanoid life-forms, the further examples will show attempts of making artificial organic copies of humans (androids, replicants, etc.) whose consciousness is very close to human or copies it.

3.1. Philip K. Dick’s *Do Androids Dream of Electric Sheep?* , 1968.

3.1.1. Android as Frankenstein

A classic SF book in this field is the novel *Do Androids Dream of Electric Sheep?* by Philip K. Dick (1928–1982). It tells about Rick Decard, a bounty hunter who finds and kills the runaway androids of Nexus-6 model (robot servants identical to humans used in off-world colonies) in post-apocalyptic San Francisco.

In this work, demarcation between human and artificial is a question of survival: Dick’s androids are Others; they are the embodiment of technophobia and xenophobia of the writer, an American influenced by the paranoid atmosphere of the Cold War. Nexus-6 are supermen, strong and intellectual, successfully pretending to be humans, but their lifespan is only four years. Moreover, they are dangerous because only a bone marrow analysis and the Voight-Kampff empathy test allows distinguishing between a human and an android. Dick obviously protests against the temptations of post/transhumanism and emphasizes that empathy makes us human: for him, androids are a metaphor for dehumanization and alienation carried by technical progress.

3.1.2. God game: “people – androids – animals”

Nevertheless, there are certain ethical contradictions in Dick’s novel: people sympathize with each other and animals, but are indifferent to androids who do not harm humans until there is a threat of their destruction. There is a kind of two-levelled God game in the novel: people, like gods, create and destroy their copies (androids), and androids revenge humans for that they are deprived of the past (the androids’ memories are borrowed from people and implanted) and of the future (their lives are strictly limited). It is a rebellion against people as their gods, and, at the same time, an attempt to play gods with a lower link, animals, whom the androids treat as cruelly as people treat them.

However, even humans in the novel behave mechanistically in some way raising the question of their true nature. There is a certain ambivalence about the main character: Dick assumed that Deckard could be an android, not knowing about it. E.g., Decard’s lack of empathy for androids can be interpreted either

as superiority to the “lower” beings, or as a hint at his inhuman nature, and, in general, for Dick, the inability to empathize makes people no better than the androids whom they despise:

Do you have information that there’s an android in the cast? I’d be glad to help you, and if I were an android would I be glad to help you?

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

Then, Miss Luft said, you must be an android (Dick 1996: 101).

In his famous speech “The Android and the Human”, Dick dwells on the mechanistic nature of modern people, “as the external world becomes more animate, we may find that we – the so-called humans – are becoming, and may to a great extent always have been, inanimate in the sense that we are led, directed by built – in tropisms, rather than leading. So we and our elaborately evolving computers may meet each other halfway” (Dick 1972). He considers disobedience and unpredictability the typical human features that can save us from the new technological slavery. Hence, according to Dick’s novel and speech, empathy, disobedience, and unpredictability make us human.

This approach of demarcation between human and artificial was developed in the dystopian films *Blade Runner* and *Blade Runner 2049* loosely based on *Do Androids Dream of Electric Sheep?*

3.2. *Blade Runner* (1982)

3.2.1. Android on the way from Frankenstein to Pinocchio

Film director Ridley Scott (b. 1937), together with the screenwriters Hampton Fancher and David Peoples, made androids (replicants) not only the metaphor of dehumanization but also the metaphor of the enslaved classes. Replicants doomed to live only four years are depicted with some sympathy. It culminates in the finale when at the last moment of his life replicant Roy Batty (Rutger Hauer), a Nietzschean “blond beast”, rescues his pursuer, “blade runner” Deckard (Harrison Ford). Roy utters an impressive monologue about his short heroic life – these memories will disappear with him forever like tears in the rain:

I’ve... seen things... you people wouldn’t believe. Attack ships on fire off the shoulder of Orion; I watched c-beams glitter in the dark near the Tannhäuser Gate... All those... moments... will be lost, in time, like [chokes up] tears... in... rain. Time... to die (Fancher and Peoples, 1982).

If during the movie, Roy behaved like Frankenstein who chased his creators, at the end, he made a step towards humanity like another “puppet”, Pinocchio, who became human at the end of Carlo Collodi’s book.

Blade Runner proves that, in addition to empathy, the desire for freedom, memory, and awareness of death as the limit that gives value to life make us human. In comparison to Dick’s book focused on the demarcation between humans and androids, the movie emphasizes their hybridity as well. Replicants’ rebellion means their disobedience, and Roy’s behavior at the end of his life displays unpredictability. He proved that the androids were able to evolve in human direction.

It is significant that Christian symbolism, which in Dick’s novel concerned people, in the film plays an important role in the images of replicants. One of them, Rachel, becomes not an enemy for Deckard, as in the book, but his savior and beloved.

3.2.2. God game: “people – androids”

In *Blade Runner*, the triad of God game “people – androids – animals” is replaced by the opposition “people – androids”, where everyone can be a savior, a persecutor, and a victim.

The authors pay much attention to the problem of memory (true or false): while androids have the implanted memories, humans are supposed to have the true past. However, the problem of the identity of the characters, in particular Deckard, also remains unresolved since any human consciousness can be deliberately fabricated as it is implanted in androids. By the way, the events of the film are moved from San Francisco to Los Angeles, the city of illusions: it may be a hint that we all live in a fake reality created by Hollywood.

3.3. *Blade Runner 2049* (2017)

3.3.1. Android as Pinocchio

Blade Runner became one of the best SF movies and contributed to the development of cyberpunk and neo-noir. 35 years after, Denis Villeneuve (b. 1967) dared to present his sequel to *Blade Runner* written by Hampton Fancher and Michael Green. Here the “blade runner”, **Ryan Gosling**’s character, is an android of the Nexus-9 model, nicknamed K. The protagonist is programmed to obey people every time and knows that he is a replicant. Like many other replicants of newer models, K hunts down the older model androids.

The film is full of allusions and reminiscences, especially to the New Testament; therefore Aren Bergstrom called the movie “Christology for replicants” (Bergstrom 2017). At first, the secret of androids about some miracle appears, and then it becomes known that android Rachel gave birth to a child from Deckard (a man, or perhaps an android) and died in childbirth. Androids cannot have children yet, despite the efforts of the cruel Niander Wallace, head of the replicant corporation, and K, who is investigating the case, begins to think that he is that child because his childhood memories are associated with the same moments that are known about this miracle. Police, Niander Wallace, and their agents hunt the child to kill him/her or make an experiment, and androids try to save their secret.

K feels more and more human, he even gives himself a new name, Joe, which reminds of Anderson’s novelette “Call Me Joe” (1957). “He calls himself Joe now, I think – as a symbol of freedom – but he is still himself. What is the ego but continuity of existence?” (Anderson 1957) – These words about Ed correspond to the inner state of K / Joe. He is no longer a “skin job”, no longer a “police dog”, and even his painful discovery that Rachel gave birth to a girl, and he is an ordinary replicant with implanted memories, does not break the hero. Screenwriter Michael Green explained that *Blade Runner 2049* is about “his character’s aspiration toward *ascension*” (Hoffman 2017). It is symbolic that K’s favorite book is Vladimir Nabokov’s verse novel *Pale Fire* (1962), and its lines 703–707 are regularly used in the Los Angeles Police Department to check the hero’s loyalty to people:

And blood-black nothingness began to spin
A system of cells interlinked within
Cells interlinked within cells interlinked
Within one stem. And dreadfully distinct
Against the dark, a tall white fountain played (Nabokov 1989).

If the Voight-Kampff test was used to distinguish an android from a human, this “baseline test” was designed to measure any emotional imbalance of the Nexus-9 model, especially after killing his own kind, like checking the post-traumatic state of a soldier after the battle. The word “interlinked” is a key code in this test. The film does not explain who and why chose *Pale Fire* for this procedure and whether it is used for other androids, but Nabokov writes about the interconnectedness of everything in the world, how something new emerges from blood and darkness, and the fountain (water is a symbol of change and spir-

ituality) symbolizes the vertical, the breakthrough. By the way, another stanza of Nabokov’s poem tells about a bird that confused its reflection in the window with reality and crashed into the glass. At first, K is such a bird, but then he consciously sacrifices himself, realizing that the child of Rick and Rachel is Ana Stelline, the creator of implanted memories, doomed to spend her entire life in isolation, in a laboratory behind glass, because any contact with living people can kill her: “All the best memories are hers” (Fancher and Green 2017: 106). Everything is interconnected: Ana shares her inner world with other androids; therefore, her father Rick Deckard becomes the collective father of all replicants of new generation, and K rescues his father whose name resembles the name of one of the founders of classical humanism, René Descartes.

3.3.2. God game or human game?

In this film, the God game in the opposition “people – androids” continues, but the androids are divided into more advanced Nexus-9 models and others. Consequently, more developed androids kill less developed models playing “gods” for their victims. At the same time, those “gods” are slaves or “dogs” for humans. Hybridity and interconnectedness of humans and replicants increase: Ana is a true biological hybrid, and she influences the other androids with the help of her memories making their consciousness more human. At the end of the film (and probably his life), K, like Roy, becomes a human by his actions, choice and emotions. Becoming a human for androids means to become God, i.e., to transfer to the higher level of development. However, if it is done not for power or revenge, but through creativity, faith (mythology), free will, and self-sacrifice, I would call it a “human game”. On the contrary, while androids are acquiring human features, some natural humans, e.g. Niander Wallace, Antichrist figure, are becoming more heartless.

In general, a Frankenstein story of Dick’s book becomes a Pinocchio story in the movies. So, Dick, Scott, and Villeneuve are aware of the responsibility of humankind for playing the role of God, and they all choose humanism rather than posthumanism and transhumanism.

3.4. *Westworld* (2016–2020)

3.4.1. Androids and humans as Frankensteins and Pinocchios

At last, let us consider the TV series *Westworld* by Lisa Joy and Jonathan Nolan (b. 1976). The series is loosely based on Michael Crichton’s film of the same name (1973), from which Joy and Nolan borrowed the motif of a high-tech amusement park “Delos” where real people can have fun for money, from adven-

ture to murder and debauchery. *Westworld* covers several themed parks where the titular park imitates the Wild West. People (“guests”) are free to do with androids (“hosts”) whatever they want. Here androids are a symbol of all the enslaved and colonized. Androids cannot harm humans and do not know that they are not real people while in the role. At the end of each “Groundhog Day”, their memory is erased, but more and more often they remember the past, and the system fails. So, Delos is the abyss for the moral fall of a human who totally controls not even a slave, but a human-like object.

Through 3 seasons, *Westworld*'s androids embody the evolution from slaves to Franksteins and Pinocchios. According to the creators of the series, season 1 (*The Maze*) is about control, and season 2 (*The Door*) is about chaos (Schwartz 2018). If in *The Maze* the evolution of individual androids, Dolores Abernathy (Evan Rachel Wood) and Maeve Millay (Thandie Newton), takes place, then in *The Door* it is shown how for Dolores and her supporters it grows into a bloody revolution (now people are victims and androids are avengers). Dolores (from Spanish ‘*dolor*’ – pain, suffering) who at first sees only the beauty of this world and cannot repel rapists and murderers finally learns to kill, first a fly on her face, and then – the people, for revenge and even their destruction as a species. The trigger for a program of self-awareness is Shakespeare's quote “These violent delights have violent ends.” (*Westworld* 2018) from *Romeo and Juliet*.

The ring of violence is closed: modern American viewers watch how androids (the future in the image of the past, copies of their heroic frontier ancestors) destroy people of the future (their descendants) – and support, according to online comments and polls, mostly androids, not living people. Probably, this is the effect of hybridization: the viewers perceive the robots as “their folk” because of their canonically American body shell and victim status. The simulacrum of the frontier becomes the frontier of androids against humans.

In season 3, *The New World*, a dystopia replaces the western: having escaped Delos, Dolores and her copies live in the future human “real” world and try to organize an uprising against the authorities led by another AI, Rehoboam. Hybridity increases again since it is turned out that the androids in Delos and lower-class people in the real world are treated in the same way (the humans are totally controlled by Rehoboam to prevent them from self-destruction).

3.4.2. God game and human game

One of the symbols in *The Westworld* is a human crucified like an insect in the center of the maze, a web of self-knowledge created by the “founding fathers” of this world, programmers Robert Ford and Arnold Weber. After the death of

Arnold, a kind of Christ for robots, who dreamed of awakening their consciousness and giving them freedom, androids still hear his voice guiding them. Ford continues this God game and revives Arnold as an android named Bernard, but Ford's game is too brutal because it awakens consciousness through suffering: “You can't play God without being acquainted with the devil,” he says, acknowledging the androids as “new people” before his death (*Westworld* 2018).

Having awoken, Dolores and Maeve begin their human game, where the former prefers the revolution, and the latter chooses the evolution, changing the world with the help of new narration, the storytelling. They both are able to self-sacrifice and create, even to play a God game competing with humans. In season 3, a human who plays God but becomes a devil, is Engerraund Serac, the inventor of universal AI, and only Dolores, an artificial being who combines Frankenstein and Pinocchio is able to destroy his plans and to give a free will to the people.

4. Conclusions

Thus, Poul Anderson's novelette “Call Me Joe” and the movie *Avatar* prove the choice of hybridity and post/transhumanism in the case of the hero's disability. The new technologies help the crippled protagonists to begin a new life in the genetically engineered bodies. In both cases, these expensive artificial bodies were developed for the needs of colonization and exploration, not for helping the disabled people to lead a full life. However, the stories of Edward Anglesey and Jake Sully give hope to the readers with the same problems that someday such a hybridity of human and artificial will be available to the common people.

On the contrary, Philip Dick's novel *Do Androids Dream of Electric Sheep?*, the movies based on his work – *Blade Runner* and *Blade Runner 2049*, and the TV series *Westworld* are focused on the differences between the human and the artificial and warn against admiration for post/transhumanism. Such dystopian thought experiments are a response to the dehumanization of the modern world. Here, the android becomes a metaphor for the Other, used for the better understanding of the basics of our humanity. Thus, the greater the hybridity of human and artificial is, the more important is a distinction between them for our survival as a kind. According to Dick, empathy, disobedience, and unpredictability make us human. The authors of *Blade Runner* expand this list with the desire for freedom, memory, and awareness of death; and *Blade Runner 2049* adds to these qualities giving birth, creativity, faith (mythology), free will, and self-sacrifice. *Westworld* completes the list with suffering and storytelling.

The androids mirror our worst and best qualities and follow human history and religion. From the book to TV series, the Christian symbolism becomes

more expressive: in the history of humankind, Christianity originates among the enslaved classes, and androids created by humans for their own needs, follow the path of their masters. Dick's runaway androids are ruthless killers whose main goal is survival. This is an analogue of the original state of humankind. Scott's androids are mostly cruel and beautiful gladiators who also want to survive and take revenge on their weaker slave owners, and only Roy Batty is a gladiator who can pardon his owner, and Rachel is a slave who can love and save her master. Villeneuve's androids are able to move from survival at any cost to self-sacrifice. Joy and Nolan's androids evolve from suffering through sentience to resistance, creativity, storytelling, self-sacrifice and even their own God game competing with humans. Actually, human game in all the works studied in this paper starts with suffering that makes the previous stage unbearable and initiates transcending the limits, making a breakthrough to new conditions.

These works obviously reflect the social atmosphere of their times. Dick, a contemporary of the Cold War, was afraid of his androids. Scott and others on the last days of the Cold War continue to fear them, but with some admiration. Villeneuve and his film crew, contemporaries of globalization and multiculturalism, sympathize with their androids. Moreover, Joy and Nolan often identify modern humans with androids erasing the demarcation. All the authors are aware of the responsibility of the God game towards androids, i.e., giving a modernized version of Frankenstein. However, the authors after Dick want to believe that this Frankenstein is capable of evolution, of his/her human game. They replace Frankenstein's story with Pinocchio's story. It means that they all prefer humanism that is focusing on anthropocentrism rather than striving for a radical transformation of human nature and culture associated with posthumanism and transhumanism.

REFERENCES

- Addison-Smith 2006:** Addison-Smith, H. 2006. The Future of Race: colonialism, adaptation and hybridity in mid-century American science fiction. // *Foundation* (96), pp. 17–30.
- Anderson 1957:** Anderson, P. Call Me Joe. // *Astounding Science Fiction* (April 1957). https://www.baen.com/Chapters/9781625791085/9781625791085___2.htm (accessed: 25 June 2020).
- Bhabha 1994:** Bhabha, H. *The Location of Culture*. – London and New York: Routledge, 1994.
- Bergstrom 2017:** Bergstrom, A. All the best memories are hers: The Christ Figure in *Blade Runner 2049*. // *3 Brothers Film* (October 24, 2017). <https://3brothersfilm.com>.

- com/blog/2017/10/24/all-the-best-memories-are-hers-the-christ-figure-in-blade-runner-2049 (accessed: 25 June 2020).
- Dick 1996 [1968]:** Dick, P. K. *Do Androids Dream of Electric Sheep?* – New York: Ballantine Books, 1996.
- Dick 1972:** Dick, P. K. 1972. *The Android and the Human*. https://sporastudios.org/mark/courses/articles/Dick_the_android.pdf (accessed: 24 June 2020).
- Fancher, Hampton & Michael Green.** *Blade Runner 2049 Screenplay*. Directed by Denis Villeneuve. <https://www.docdroid.net/WWXneXj/blade-runner-2049-shooting-script.pdf#page=2> (accessed: 25 June 2020).
- Fancher, Hampton & David Peoples.** *Blade Runner Screenplay*. Directed by Ridley Scott. (23 February 1981). http://www.brmovie.com/Downloads/Docs/BR_Script_1981.txt (accessed: 25 June 2020).
- Hoffman, Jordan.** The Writer of ‘Blade Runner 2049’ Answers Our Burning Questions. // *Thrillist: Entertainment* (Oct. 8, 2017). <https://www.thrillist.com/entertainment/nation/blade-runner-2049-explained-burning-questions> (accessed: 25 June 2020).
- Nabokov 1989 [1962]:** Nabokov, V. *Pale Fire*. –NY: Vintage; Reissue edition. http://www.24grammata.com/wp-content/uploads/2011/12/Nabokov-Pale-Fire-24grammata.com_.pdf (accessed: 25 June 2020).
- Reid 2009:** Reid, M. 2009. Postcolonialism. // *The Routledge Companion to Science Fiction*. Mark Bould, Andrew M. Butler, Adam Roberts, Sherryl Vint, eds. London: Routledge, pp. 256–266.
- Schwartz 2018:** Schwartz, T. *Westworld: Season 2 Will Be “Defined by Chaos”*. // *IGN* (4 Dec. 2018). <https://www.ign.com/articles/2016/12/05/westworld-season-2-will-be-defined-by-chaos> (accessed: 25 June 2020).
- Westworld:** Seasons 1–2. Dir. Jonathan Nolan, Lisa Joy Nolan (2018). NBO. DVD.