

Winterson's Cyborg Dream in *Frankissstein*

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Abstract

Contemporary British novelist Jeanette Winterson does not remain indifferent to advancing science and technology and makes an impressive contribution to science fiction with her novel *Frankissstein: A Love Story* (2019). The aim of this study is to grasp Winterson's feminist perspective on the human body and explore its parallels with Donna Haraway's cyborg theory. Haraway emphasizes that despite progress, feminists have yet to reach a point satisfied within their struggle for rights. According to her, the only way to achieve equality is to create genderless cyborg monsters. Winterson is also aware of the great impact of the phallogocentric system on all existing politics such as social and cultural. She explicitly voices the idea of human and technology fusion to upheave the classic concept of the body. In the novel, Victor Stein's artificial intelligence has a body that does not fit into any mould – a body that will never grow old or reproduce. Nevertheless, Winterson's disembodied beast does not last long.

Keywords: Winterson, *Frankissstein*, Donna Haraway, Cyborg, feminism

WINTERSON'IN *FRANKISSSTEIN*'INDA SİBORG RÜYASI

Öz

Çağdaş İngiliz roman yazarlarından biri olan Jeanette Winterson'da ilerleyen bilim ve teknolojiye kayıtsız kalmaz ve *Frankissstein: Bir Aşk Hikayesi* (2019) isimli romanı ile bilim kurgu alanına etkileyici bir katkıda bulunur. Bu çalışmanın amacı, Winterson'ın beden kavramına karşı feminist bakış açısını keşfedip, Donna Haraway'in siborg teorisi ile paralelliklerini irdelemektir. Haraway, bütün ilerlemelere rağmen, feministlerin hakları için verdikleri mücadeleyi tatmin edecek bir noktaya gelineemediğini vurgular. Ona göre eşitliği sağlamanın tek yolu, cinsiyetsiz sibernetik yaratıklar yaratmaktır. Winterson da fallus merkezli sistemin var olan sosyal ve kültürel tüm siyasetin üzerinde ki büyük etkisinin farkındadır. Hatta klasik beden kavramını alt üst etmek için insan ve teknolojinin kaynaşması fikrini açıkça dile getirir. Romanda Victor Stein'in yarattığı yapay zekâ klasik beden kavramını alt üst etmek için insan ve teknolojinin kaynaşması fikrini açıkça dile getiriyor. Hiçbir kalıba sığmayan bir bedene sahiptir- hiç yaşlanmayacak ve üremeyecek olan bir beden. Ancak Winterson'ın bedensiz canavarının varlığı uzun sürmez.

Anahtar sözcükler: Winterson, *Frankissstein*, Donna Haraway, siborg, feminizm

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INTRODUCTION

Throughout history, people have examined gender and the politics of the phallogocentric system from various feminist perspectives. Researchers have categorized feminist tendencies under socialist, liberal, radical, or postmodern feminist theories depending on what their focal point is – e.g. technology, culture, politics, etc. Many a radical feminist claims that “men are dangerously different from women and that this difference is grounded in male biology” (Jaggar, 1983, p. 94). Thus, they focus on the difference between men and women. Liberal feminists fight for equal rights, legally, whilst Marxist feminists focus on the duality of the capitalist -hence the patriarchal system- by emphasizing the workforce of women and class oppression.

Haraway -who defends the view that these theories have a vicious circle in themselves- has put forward a theory in her work *A Cyborg Manifesto* (2006) that will add a completely different dimension to all feminist theories, especially to socialist feminism, the postmodern world, and will make a great contribution to utopian feminist dreams. Haraway dreams of a world of cyborgs where disembodied subjects exist, and where the concepts of life and death disappear. Then, what is a cyborg?

Technology is constantly developing at the speed of light. Science likewise is trying to evolve the human body with technology. In essence, “the idea of the cybernetic organism alias cyborg, coined by the scientist duo of Clynes and Kline, and popularized by Donna Haraway, is a strange combination of the human body and technology, using biometric and organ transplants in organisms” (Kundu and Sarkar, p. 103). In short, cyborgs are the products of the trinity of technology, science, and the body. Haraway’s cyborgs – that is, disembodied subjects – are neither men nor women, white nor black. In this sense, Haraway’s perspective about the concept of gender transcends the boundaries of other feminist approaches. In her view, “Gender, race, or class consciousness is an achievement forced on us by the terrible historical experience of the contradictory social realities of patriarchy, colonialism, and capitalism” (1991, p. 155). Haraway clarifies that whilst everyone is biologically born equal; some are superior to others because of system politics. In fact, these system polices, especially the capitalist system support the inequality gap between men and women even further. Firestone (2015) and Hamilton (2012) accentuate the significant role of capitalism in making the patriarchy such a powerful system. Hamilton asserts that capitalism not only produces some pairs of concepts such as “production-consumption, work-home, work- housework, public- private” (2012, p. 24), but also causes these concepts to be perceived naturally. Thus, while the woman has been characterized as the one working at home, which is worthless, and consuming, the man has been identified with the productive and valuable labour force outside. Relationships based on domination are re-established and reproduced countless times in this sense. At last, women have to adapt to these changes in order to gain prestige in society and are condemned to exploitation in terms of workforce or productivity. However, Haraway suggests considering this male-dominated world from a different perspective. Although for women, advancing technology is challenging in terms of labour and reproduction

issues, it also has an aspect that makes these issues easier to overcome. At this point, according to her, the only way we can destroy these powerful policies -which have established themselves all over the world- is to create cyborg monsters. Haraway (1990) has some reasons for the necessity of cyborgs. Initially, she deems that as women, we have to be creative against the gender politics that patriarchy constantly produce. The second reason is the rapid and continuous techno science advances which contribute to the whole world. While some of these advances are “contesting inequality and arbitrary authority” (Penley, et al., 1990, p.13), the others are *oppositional* to equality. To create opportunities for equality and be partly responsible for the positive progress, the creation of cyborgs is necessary. Moreover, these monsters shall never be innocent.

Haraway accentuates that how one defines monsters is always limited to society. However, “Cyborg monsters in feminist science fiction define quite different political possibilities and limits from those proposed by the mundane fiction of Man and Woman” (1991, p. 180). Similarly, cyborg monsters know no boundaries because there is no specific category for them (e.g. male/female, black/white). Similar to Haraway, Jeanette Winterson also dreams of the cyborg world and depicts her radical feminist view in *Frankissstein*, a feminist science fiction work.

Haraway affirms the importance of writing as a productive feminist because writing is an effective way of protest for her. In this sense, an active writer since 1985 and the winner of multiple awards, Winterson is known for her extraordinary talent when it comes to her way with words. “The main focus of the reception of Winterson’s novels has been twofold: the discussion in relation to her as a lesbian writer and in relation to her as a postmodern writer” (Makinen&Tredell, 2005, p. 2). In this context, she attracts the attention of feminist critics with innovative postmodern style and queer characters. She deals with gender and artificial intelligence in *Frankissstein*. According to Sam Byers, *Frankissstein* is “hard science and dreamy Romanticism exist in both tension and harmony” (2019, The Guardian). Winterson reconstructs Mary Shelley’s *Frankenstein* (1818) with her own interpretation and enhancing verbal skill, and creates a sort of modern Prometheus.

Watercutter asserts that Winterson distinctly affirms gender apartheid in this novel, stating that “*Frankissstein* takes the genders of its protagonists very seriously, bringing questions of identity in the age of artificial intelligence strongly into focus” (2019, n.p.). Winterson, through two characters, Ry and Victor, highlights the trans body and transhumanism multiple times, whilst also calling the reality of trans violence into question. Nonetheless, she does not offer her readers a simple plot. Sheppard articulates that Winterson’s novel leads its readers to think deeply: “Winterson’s work is at once artfully structured, unexpectedly funny, and impressively dynamic. It repeatedly asks the unanswerable question that have plagued humanity since the beginning” (Sheppard, 2019). Throughout the novel, Winterson questions the meaning of reality, eternal life, artificial intelligence, and the importance of the body. In various ways, she reveals that even at the basis of inventions that are the result of the advancement of technology, there is a service to the patriarchy. Offering a comprehensive survey of *Frankissstein*, this study will address Winterson’s perspective against the cyborg world. Furthermore, it will also examine the parallels and differences between Winterson’s cyborg dream and Haraway’s cyborg utopia.

FRANKISSSTEIN: A LOVE STORY

Winterson begins her novel around the period before Mary Shelley starts to write her novel, *Frankenstein*, when Shelly had gone to Lake Geneva and spent time with her friends and husband. With her dual narrative technique, she moves between the two stories and two different time periods. Evaluating the technique of Winterson's novels, Luran Rusk (2002, p.107) argues,

Winterson constructs her narrative by exploiting the techniques of postmodern historiographic metafiction (such as intertextuality, parody, pastiche, self-reflexivity, fragmentation, the rewriting of history, and frame breaks) as well as its ideology (questioning grand narratives, problematising closure, valorising instability, suspecting coherence, and so forth) in order to challenge and subvert patriarchal and heterosexist discourses and, ultimately, to facilitate a forceful and positive radical oppositional critique. (2002, p. 107).

One can also find the narrative techniques accentuated in *Frankissstein*. Winterson's proficient skills of intertextuality, rewriting and her dual narrative technique constitute the novel's more explicit characteristics. Masterfully integrating *Frankenstein* with her novel, Winterson also quotes verses from poets such as Percy Shelly (Coleridge) and Ovid (*Metamorphoses*). In her other story, she refers to contemporary concepts, such as Facebook and Twitter. It brings together celebrities such as Stephen Hawking (physicist), Venki Ramakrishnan (biologist) and Dorothy Hodgkin (scientist) at the artificial intelligence fair. In that sense, Winterson intertwines her novel with both realistic and vivid aspects to overthrow patriarchal patterns in a pragmatic way. With her experimental style, she reimagines *Frankenstein's* nineteenth-century monster with Ry's twenty first-century cyborg, which is just a head. While *Frankenstein's* monster terrorized everyone in the 19th century, including its creator, Ry is proud of his sexless cyborg. In this sense, Winterson subverts the stereotypical body perception in the male-dominated society.

Haraway deems that myths rooted in phallogocentric are obstacles to be overcome by virtue of depicting the marginalization of women for ages. That's why "in retelling origin stories, cyborg authors subvert the central myths of origin of western culture" (1991, p. 34). In her retellings of Mary Shelley's memoirs with her own interpretation, Winterson depicts in-depth Mary Shelley's relationship with Percy, her unhappiness, despair, and outlook on life. Furthermore, she subverts the conventional story of *Frankenstein*. With her outstanding imagination, she unexpectedly introduces Mary Shelley to the protagonist of her own novel, Doctor *Frankenstein* at Bedlam hospital. This is an effective retelling to subvert the fear of cyborg creation. In the other story, 20th-century scientist Victor, is the creator of the cyborg, has a relationship with doctor Ry who has an androgynous body. Winterson celebrates this extraordinary relation throughout the novel.

Gender comes to the fore as Percy Shelley, Mary, Byron, Polidori, and Claire Clairmont talk about the supernatural during their stay at Geneva. Byron expresses his thoughts clearly:

Male children are conscious earlier than female children, said Byron...The male principle is readier and more active than the female principle...We observe that men subjugate women, I said. I have a daughter of my own, said Byron. She is docile and passive Ada is but six months old!... For a man, love is of his life, a thing apart. For a woman, it is her whole existence." (Winterson, 2019: 11).

Through Byron, to emphasize the importance of the necessity of the cyborg world, Winterson discloses the gender discrimination that existed in Shelley's period, the expectations of patriarchy from women, and the limited life goals of women. A woman has more deprived abilities than a man has, and her whole life is focused on the happiness of others. Unable to stand up against Byron, Mary is content with remaining silent. Winterson, in parts dealing with Mary Shelley, reveals the point of view of the nineteenth century patriarchal structure towards gender issues. In short, the existence of women is the cause of all evil in the world because "eve eats the apple from the forbidden tree" (2019, p.50), and a woman akin to Pandora, who "opened a closed jar she should not have opened, and all the ills that beset humankind flew out" (2019, p. 50). In the novel's second story, Winterson – with the creation of artificial intelligence – overturns both phallogocentric stereotypes and body and gender prejudices.

In the second story, Winterson lets her readers discover parallels and differences across generations or cultures. In the twentieth century, Ry Shelley (short for Mary) is a trans doctor. Like Mary Shelley's mother, Ry's mother dies during childbirth. Ry comes to Memphis for the Global Tec-X-Po on Robotics fair, an expo where artificial intelligence will be introduced to the masses. There, he meets a consultant named Clair. The concept of artificial intelligence is quite interesting and full of unknowns for everyone who comes to the fair.

On the other hand, xx-bots are presented at the fair to fulfill human beings need for sex. Haraway claims that,

In the traditions of 'Western' science and politics--the tradition of racist, male-dominant capitalism; the tradition of progress; the tradition of the appropriation of nature as resource for the productions of culture; the tradition of reproduction of the self from the reflections of the other – the relation between organism and machine has been a border war. (Haraway, 1991, p. 149).

In this context, science actually advances in the interests of patriarchy. When capitalism gets involved in this spiral relationship, women have no choice but to remain alienated or exploited between male-dominated borders. Ron's robots also follow this ancient tradition. He creates sexbots that can appeal to all tastes, meet every need in terms of sex (e.g. blonde, brown, brunette, etc.), and that can be used anywhere. In this sense, the physical appearance of the robots are just the reflections of women with long-legged and "F cup model tits" (2019, p. 20). People have the opportunity to rent or outright to buy these xx-bots. To make the robots attractive for both men and women, Ron mentions that women do not have enough time to satisfy all needs of their husbands or lovers.

A sexbot is just like a dream of a man that has all compatible features to satisfy men. Moreover, xx-bots are not whiny; they're coy and completely obedient, like women. When Ron introduces an xx-bot named Claire, people in the fair are divided into two groups, women and men. While men stare at xx-bot with admiration, "the women are talking to each other in low voices of despair or disbelief" (2019, p. 37). Thus, xx-bots are not truly scientific progress, but are inventions reminiscent of the traditions of the patriarchal system. Moreover, they are "only caricatures of that masculinist reproductive dream" (Haraway, 1991, p. 152). On the other hand, the progress of science is also a religious threat – a crippling threat to the power of religion.

Haraway argues that “Modern machinery is an irreverent upstart god, mocking the Father’s ubiquity and spirituality” (1991, p. 153). For this precise reason, Winterson creates Clair. Clair is a religious person who works as an attendant at the fair. According to her, xx-bots are the invention of evil. Clair, conversely, collaborates with Ron at the end of the novel and sells the xx-bots to the clergy. Winterson destroys the credibility of Clair, in a way, the religious politics on gender construction. Nevertheless, Winterson indicates the power of male-dominated capitalism.

In the novel, although Winterson moves between the stories unexpectedly, the plots are interdependent. In both stories she uses the same names to provide unity in terms of subject matter. On the one hand, Mary questions whether artificial intelligence is possible in the first story. The other story of the novel describes the importance of artificial intelligence in human life. Thus, the previous part is a precursor to the next one. For instance, Mary says “Artificial life. The statue wakes and walks. But what of the rest? Is there such a thing as artificial intelligence? Clockwork has no thoughts. What is the spark of mind? Could it be made? Made by us” (1991, p. 27).

Although artificial intelligence seemed impossible in the nineteenth century, Winterson reveals in the next chapter that artificial intelligence is a dream come true. For her, the monster in Mary’s Frankenstein novel has taken on a new life. In Shelley’s novel, Frankenstein’s monster asks his creator to create a female in order to escape loneliness, love and be loved. Nevertheless, for Haraway, Frankenstein’s monster is not and cannot be a cyborg because:

...the cyborg does not expect its father to save it through a restoration of the garden; that is, through the fabrication of a heterosexual mate, through its completion in a finished whole, a city and cosmos. The cyborg does not dream of community on the model of the organic family, this time without the oedipal project. The cyborg would not recognize the Garden of Eden; it is not made of mud and cannot dream of returning to dust. (1991, p. 151).

Since Frankenstein’s monster demands its own progeny to breed, gender politics is the inevitable result. Winterson proposes artificial intelligence for exactly this reason – in artificial intelligence; the body has no importance or attraction. Moreover, the distinction between male, female, or transgender is irrelevant. No one needs a relationship or procreation to continue living. That’s why cyborg dream is not naïve.

Before using the name ‘Victor’ in the second plot, Winterson refers to it in the first plot. Once again, Winterson discloses her extraordinary narrative talent, using the connections between the two stories to disrupt patriarchal politics. Mary Shelley finds the name of the hero of her novel she is going to write, Victor. He will be a doctor who knows the power of brain. Victor Stein fits this description exactly, the owner of a company called Optimal and a scientist working on artificial intelligence. Working on the body parts that Ry brings (e.g. such as arms, legs, hands) with tremendous secrecy, he fulfills his artificial intelligence dream. That is why in the title of the book, Winterson through the “Kiss Stein” part displays her admiration for Stein, Winterson’s main protagonist.

Nonetheless, Winterson ironically introduces Mary Shelley to the protagonist of her novel Victor – these chapters referred to as Bedlam 1-2-3-4. According to Shelley’s novel, Victor dies on glaciers, but when he regains his consciousness in Winterson’s novel, he finds himself in an

asylum called Bedlam. Nobody believes his story, the creation of a monster, and one day after Mary's visit, Victor flees from Bedlam. The time Shelley sees Victor again is when she goes to the party of Ada, Lord Byron's estranged daughter. Ada – a successful mathematician – wants to introduce her new invention to Mary. Meanwhile, Ada argues that bodies are unimportant, talking about mechanical intelligence like Stein. In this sense, Winterson makes us notice the similar perception of the body across generations. She dwells on the inessentiality of the body and its politics.

We can obviously trace Haraway's theories about cyborgs in Winterson's novel. Victor Stein informs his visitors about artificial intelligence and highlights that the mind and body are independent of each other. It will be much better than a human because "The human race is not a best possible outcome" (2019, p. 31). Winterson noticeably points out that body politics will disappear with the creation of disembodied forms. Victor's artificial intelligence differs from robots or sexbots. Xx-bots cannot think and are the new female slaves of the phallogocentric system based entirely on gender issues. One woman at the meeting asks Victor how artificial intelligence differs from robots and whether "women will be the first casualties of obsolescence in his brave new world?" (2019, p. 32). Victor plainly replies that, "AI need not replicate outmoded gender prejudices. If there is no biological male or female" (2019, p. 32). Hence, Winterson speaks of a world where the concept of gender, inequality and gender discrimination are absent, because humans in that world "are not special" (2019, p. 33). Victor emphatically sums up his dream of artificial intelligence out loud in a few sentences: "The world I imagine, the world that AI will make possible, will not be a world of labels – and that includes binaries like male and female, black and white, rich and poor." (2019, p. 33). When viewed from this aspect, the world that Victor imagines is actually very similar to the world that Haraway imagines. Both dream of a genderless, raceless, and disembodied form that promises one eternal life.

Winterson's novel is not just about science fiction. We also witness the deep and emotional love between Ry and Victor in the novel. Ry is a hybrid. He has only top surgery and describes himself as "I am what I am, but what I am is not one thing, not one gender. I live with doubleness" (2019, p. 36). In this sense, Ry is the representation of the fluid body, neither a man nor a woman. He has a body that does not fit any mould completely but carries traces of both sexes. That is exactly why he is found attractive by Victor. Victor describes Ry as "a harbinger of the future." (2019, p. 103) Ry is the shapeless, undefined future for Victor and he is real as well. Thus, there is hope in Victor's AI. Beyond Victor, Ry is judged by everyone for being a hybrid. For instance, being a hybrid is unusual for Ron, the maker of sex robots and Ry is just *a block* for the humanity. Thus, Ron frankly reveals his patriarchal thoughts, and Ry's obscurity, in a way – being a deviant bothers Ron. On the other hand, for Polly D., the nosy journalist, Ry is just a tool through which she can get information about Victor. When Ron, Clair and Ry go to the bar, a drunken man in the men's room attacks Ry. The drunken man realizes that Ry is trans and attempts to abuse him sexually. However, Ry manages to save himself by chance. Accusing himself of cowardice, he questions the root cause of the violence he was subjected to. He confesses that "...And I don't say, is this the price I have to pay for ...? For what? To be who I am?" (2019, p. 88). Winterson also

draws attention to the violent tendency of the patriarchy, which does not believe in the redundancy of bodies (against queer bodies). Ry does not oppose to social contempt and violence. On the contrary, he internalizes this negativity.

For Victor, Ry is literally a future body form because Ry is neither male nor female. He is “both exotic and real. The here and now, and a harbinger of the future.” (2019, p. 58). Ry’s characteristics are also the reason why Victor falls in love with him. Indeed, Victor argues that he does not belong to this world. He is aware of the fact that he thinks differently from the public, and deals with things that others would describe as disgusting and terrible. Moreover, he and Ry “are loners – that’s an anti-evolutionary position. Homo sapiens needed the group. Humans are group animals. Families, clubs, societies, workplaces, schools, the military, institutions of every kind, including the church” (2019, p. 64). Winterson emphasizes people’s dependence on social and cultural politics and that these policies cause people to be divided into different groups. It is not just Victor and Ry who emphasize that they are alone by virtue of their oddness. Ron (who invented the xx-bots), Clair (who states that she follows the path of God), and Shelley’s Frankenstein do not feel that they belong to the society they live in and emphasize that they are alone.

Winterson highlights both men’s fear of new inventions and fear of losing their hegemony in society. Byron points out that “No man should be a slave to a machine. It’s degrading” (2019, p. 52) because only women deserve to be slaves of patriarchy. In this context, since machines are part of the production policy of the patriarchal capitalist system, they are included in the gender hierarchy. People use them only to satisfy their needs, like the sexbots made by Ron. Indeed, Winterson underlines the fear of a genderless AI does not only belong to the 19th century. Questioning the form of Victor’s AI, Ry explicitly states that he finds the idea terrifying and mysterious. But for Victor, artificial intelligence means “non- biological life forms... and... are capable of attachment... based on not reproduction. Not economic necessity. Not scarcity. Not patriarchy. Not gender... It could be wonderful” (2019, p. 60). Winterson’s Victor concordantly lays the foundations of the utopian cyborg world that Haraway imagines.

Haraway advocates that “the cyborg is a condensed image of both imagination and material reality, the two joined centers structuring any possibility of historical transformation” (2006, p. 150). Through Victor’s re-creation of Jack, Winterson subverts Frankenstein’s monster. Victor’s re-creation is “a cross between a puppet and a robot. The cylinder base ran on wheels. Above was a body with arms and a head. The whole thing was about 2 feet tall” (2019, p. 97). Everyone except Victor is stunned and horrified by what they see because they begin to question themselves as to how they can exist without a human body or whether they want to live forever. I.Jack Good is a highly intelligent and famous mathematician with experience in artificial intelligence. He previously worked with Alan Turing and changed his real name, Isadore Jacob Gudak, to IJ Jack Good. Winterson actually appoints a real mathematician genius but uses only his initials, not his real name, Irving John Good. Before Jack dies, he makes a deal with Victor and Victor hides his head “to returning him to consciousness someday” (2019, p. 75). Proud of what he has done, Victor declares that “We cannot live indefinitely in human form on this earth... Once out of these bodies

we can handle any atmosphere, any temperature, lack of food and water, distances of any kind, providing we have an energy source" (2019, p. 103). No matter how many times Victor explains the limited human form, eternal life and disembodied cyborg confuse and worry others. The first thing that comes to Ron's mind is what will happen to his robots. Victor, on the other hand, argues that robots are slaves who only meet our needs and are not available technological advances. Although Clair claims that they will attain eternal life after their death, Victor states that it is pointless to wait that long. In this sense, Winterson reveals that no one is ready for this new world and disembodied eternity yet.

Telling he has things to do, Victor sends Ry, Polly, Ron and Clair to another room. Suddenly the power goes out, the room starts flooding, and Ry, Polly, Ron and Clair try to escape. Even though Ry tells Victor to run, Victor does not respond. Ron forces Ry out and they all go to a hotel. Ry goes to Victor's house at night, puts on his clothes and lies in bed, but when he wakes up in the morning, he notices that Victor is still missing. Ry returns to the tunnels nevertheless; it seems as if nothing happened. He just finds Victor's ring on the ground, but there is no sign of flooding or Victor's experiments. It is not known whether Victor's artificial intelligence project ever becomes a reality or not.

CONCLUSION

Winterson begins her novel with Mary Shelley's memories before she wrote *Frankenstein*. She intertwines two stories and gradually lets her readers find out the link between them. There is a large time difference between the stories. Despite that, nothing can stop the creation of new forms and the question of the body and eternal life in both stories.

In addition, almost all the characters actually have a few things in common in both stories. The characters in the first story, related to Mary Shelley, also exist in the second story in the 20th century. Mary Shelley appears as Ry, an abbreviation of the name Mary, in the second story. In Shelley's novel, Victor, who created the monster, appears as a scientist who creates artificial intelligence in the other part. Moreover, all of the characters talk about being lonely, and being different from the society they live in. Mary Shelley is a woman who writes stories and questions gender roles in a way that society is not accustomed to in the 19th century. She too is alone – except for the company of her husband and a few friends. Ry, a trans, and Victor, a transhumanist, are individuals who are alienated due to both how they perceive life and the extraordinary love they experience.

Winterson is a cyborg by virtue of her amazing writing skill. She ingeniously subverts the patriarchal values and phallogocentric aspects of body aesthetics. Winterson is well aware of the significance of bodies. That's the reason why many of the characters contribute to the establishment of the cyborg world. Mary Shelley creates the character of a monster, *Frankenstein*, who makes a new form but has a body in its new form. Byron's daughter Ada advocates how useless the body is by creating a calculator. The xx-bots Ron created are proof of how far science can go. However, this is not enough because robots are still in body form to serve patriarchy. Ry, who is trans, is an indicator of changes that one can make to the body. Finally, Victor strives to

discover the cyborg by creating artificial intelligence. Winterson, like Haraway, makes it clear that advances in body form are reflections of phallogocentric politics. There is not much difference between the robots in the 20th century and Frankenstein's nineteenth-century monster. Since both carry traces of the gender politics of the patriarchal order of the day. To subvert the phallogocentric politics, Winterson offers its readers an alternative view, a cyborg. Victor's invention of artificial intelligence crosses all known boundaries. A disembodied form means subjectivity – so, in a way, everything is uniform and the same. In a sense, Winterson dreams of establishing a genderless cyborg world where gender roles are destroyed and equality is at the forefront in every sense. Thus, Haraway inspires Winterson and to some extent, Winterson's novel is like the application of Haraway's utopian cyborg dream.

Finally, in the novel, Winterson's disembodied life form project does not have an end as Haraway (1990) depicts that cyborg dream is an unfinished work. At the end of the play, the disappearance of Victor and the fact that everything seems to continue in the old order mean that humanity is not ready for the creation of disembodied forms.

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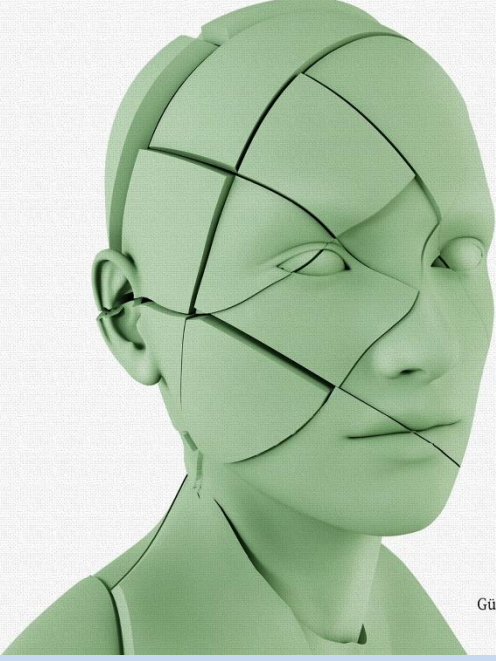
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TÜRK BİLİMKURGU EDEBİYATI VE ARKETİPLER

DR. VELİ UĞUR



Günce Yayınları

Oktay Yivli

Öykü Nasıl Okunur

modern öykü ve yöntem



Günce Yayınları

MAKSUT YİĞİTBAŞ

Edebiyatın Ebemkuşağı

Halit Ziya Hikâyeciliğinde

Renklerin Dili

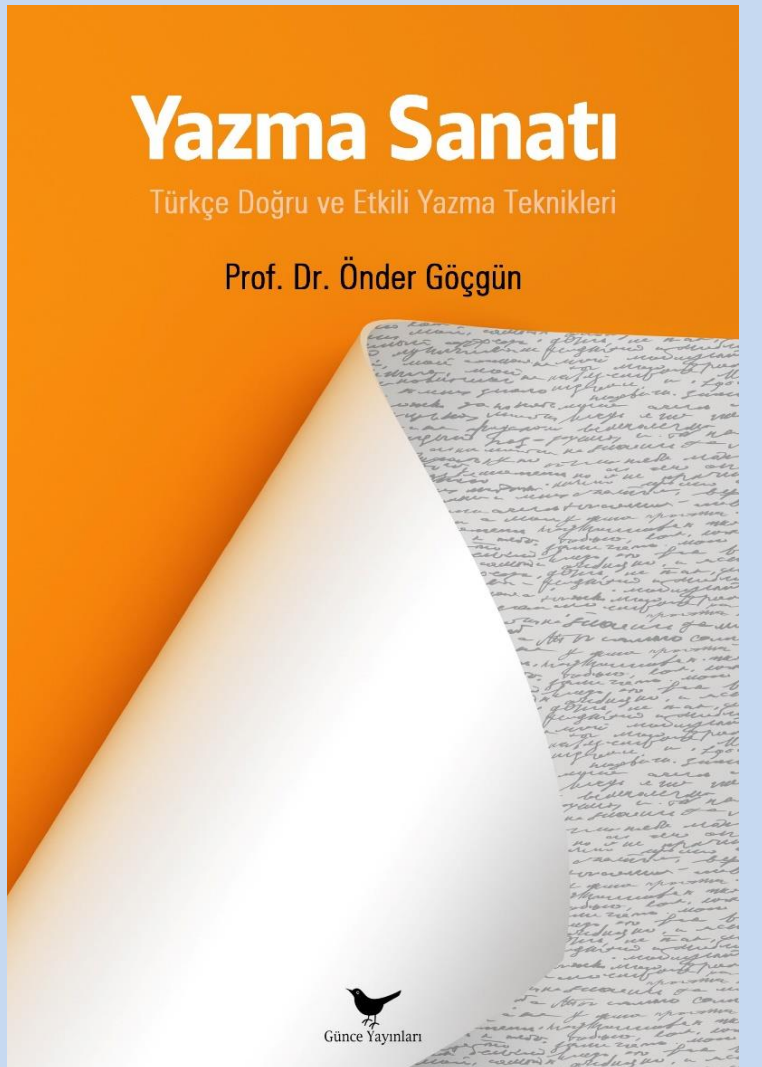


Günce Yayınları

Yazma Sanatı

Türkçe Doğru ve Etkili Yazma Teknikleri

Prof. Dr. Önder Göçgün



Günce Yayınları