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Transhumanism or Transgression: Altered Bodies in *Perdido Street Station*

Abstract

Being an important example of the New Weird genre, China Miéville's *Perdido Street Station* (2000), criticizes transhumanist discourse and presents the ethical issues and unfortunate results of technology in New Crobuzon. This study argues that Miéville questions the optimistic point of view of transhumanism that technology improves human life. The novel also showcases how technology can be used to oppress people by creating inequality, torturing bodies and creating disorder among public. The discussion begins with the remade who are beings forcefully transformed into horrible beings in which flesh and machinery coexist. The modifications of the remade challenges the idea of voluntary enhancement because they function as tools of punishment or exploitation that removes autonomy and honour, thus transforming their bodies so that they can be labourers, entertainers and weapons. The discussion then explores the character Yagharek, the Garuda trying to regain his ability to fly after losing his wings because of a crime. Although Yagharek's pursuit is compatible with transhumanist notion of morphological freedom, his dependence on New Crobuzon power relations and the ethical ambiguity of his pursuit poses contradiction. Additionally, Isaac's unintentional release of consciousness-consuming slake-moths when carrying out flight experiments creates concerns about the uncontrolled use of technology. Ultimately, by inserting the remades' oppression into the Yagharek's journey, *Perdido Street Station* interrogates the optimistic claims of transhumanism. Miéville produces a framework of exploitation and ethical ambiguity which prioritizes the fact who controls the technology and who utilizes or suffers from it. This analysis not only not only discusses the novel's criticism but also reflects the real-world debates on technological advancements, requiring further assessment of humanity's future.

Keywords: Transhumanism, *Perdido Street Station*, Ethics, New Weird, Augmentation.

Transhümanizm veya İhlal: *Perdido Sokağı İstasyonu*'nda Değişime Uğramış Bedenler

Öz

China Miéville'in *Perdido Sokağı İstasyonu* (2000) adlı eseri, Yeni Tuhaf türünün önemli bir örneği olarak, transhümanist söylemi eleştirmekte ve New Crobuzon'un baskıcı dünyasında teknolojinin etik sorunlarını ve beklenmedik sonuçlarını gözler önüne sermektedir. Bu çalışma, Miéville'in teknolojinin insan yaşamını iyileştirdiği yönündeki iyimser transhümanist bakış açısını sorguladığını ileri sürmektedir. Analiz, öncelikle 'yeniden yapılmışlar'ı (remade) inceler: bunlar bedenleri zorla et ve makine karışımı grotesk varlıklara dönüştürülen bireylerdir. Bu değişimler, gönüllü iyileştirme idealini tersine çevirerek, cezalandırma veya sömürü amacıyla özerkliği ve onuru yok eder; iş gücü, dövüş ya da gösteri için kullanılacak varlıklar yaratır. Tartışma daha sonra, kanatlarını suç nedeniyle kaybeden Garuda Yagharek'in uçuşu geri kazanma arayışını ele alır. Yagharek'in arayışı, transhümanist biçimsel özgürlük kavramıyla uyumlu olsa da, New Crobuzon'un iktidar yapılarından beslenmesi ve niyetlerinin etik açıdan belirsizliği temel bir çelişki ortaya koyar. Ayrıca, Isaac'ın uçuş deneyleri sırasında bilinç tüketen slake-moth'ları istemeden serbest bırakması, teknolojinin denetimsiz kullanımıyla ilgili kaygılar doğurur. Sonuç olarak, yeniden yapılmışların maruz kaldığı zulmü Yagharek'in yolculuğuna yerleştirerek *Perdido Street Station*, transhümanizmin iyimser iddialarını sorgular. Miéville, teknolojiyi kimin kontrol ettiği, kimin bundan faydalandığı ve kimin zarar gördüğü gibi soruları öne çıkaran bir sömürü ve etik belirsizlik çerçevesi oluşturur. Bu çözümleme, yalnızca romanın eleştirisini ortaya koymakla kalmaz, aynı zamanda teknolojik gelişmelerle ilgili gerçek dünya tartışmalarını da yansıtarak insanlığın geleceğine dair daha derin bir değerlendirme yapılması gerekliliğini ortaya koyar.

Anahtar Kelimeler: Transhümanizm, *Perdido Sokağı İstasyonu*, Etik, Yeni Tuhaf, Artırma.

1. Introduction

China Miéville's *Perdido Street Station* (2000), which will be referred to as *PSS* from now on, a cornerstone of the New Weird genre (Tranter, 2012, p. 471; Gordon & Miéville, 2003, p. 358), transports readers to the vast, industrial city of New Crobuzon—a place filled with strange creatures, hybrid beings, and a socio-political structure as dark and complex as the city's chaotic streets. Known for blending fantasy, science fiction, and horror (Tranter, 2018, p. 170), Miéville crafts a world where the boundaries between the natural and the artificial are blurred, raising fundamental questions about technology, power, and humanity. Surrounded by this richly imagined world, Miéville presents a critique of technological progress. Transhumanism envisions a future where technology elevates humanity, yet in New Crobuzon, technological modification becomes a form of punishment, oppression or marginalization, not progress.

PSS is the first instalment in the Bas-Lag series, (followed by *The Scar* [2002] and *The Iron Council* [2004]) a trilogy set in a vividly imagined secondary world (Tolkien, 1964). At the heart of this universe is New Crobuzon, a huge, crowded city whose tall buildings and chaotic streets reflect its intricate social and political structures. The series delves into issues of power, corruption, and the intersection of technology and magic, all set in a disturbing but fascinating metropolitan background. New Crobuzon is a city that combines magic and steampunk-style machinery, reflecting a blend of the mystical and technical. The city is home to a wide variety of beings, including humans, Xenian species, and hybrids, all of which live in a civilization marked by exploitation and inequality. In this context, Miéville explores questions about the ethical use of technology and uncontrolled authority by presenting the reader with an oppressive government in New Crobuzon.

The story of *PSS* begins with two subplots that gradually become interconnected. However, the key aspect that this article will examine revolves around the adventure of the scientist Isaac Dan der Grimnebulin and Yagharek, a Garuda which is a bird-like creature from Cymek Desert. The Garuda are recognized for their strong cultural ideals, particularly those relating to justice and personal freedom. Yagharek, who has been stripped of his wings as punishment, which is not revealed in the beginning, seeks Isaac's assistance in restoring his ability to fly. As Isaac's studies progress, he unintentionally releases a swarm of slake-moths, lethal insects that feed on consciousness, into the city. The plot weaves together Isaac's desperate attempts to stop the slake-moths, the dictatorial politics of New Crobuzon's administration, and the lives of marginalized individuals such as the Khepri artist Lin and the remade. Miéville addresses issues of agency, exploitation, and the implications of scientific and technological ambition through these interconnected storylines.

2. The Remade: Technological Oppression and the Subversion of Transhumanism

This paper argues that *PSS* interrogates the ethical dimensions of transhumanist discourse, challenging its foundational assumptions and exposing its potential for misuse within systems of power. Transhumanism, a philosophical and intellectual movement advocating for the enhancement of human capacities through advanced technology, often envisions a future where bodily and cognitive limitations are transcended in pursuit of human flourishing (Strahovnik & Strahovnik, 2024, p. 417). Supporters of transhumanism emphasize the potential for technology to eliminate disease, extend life, and enhance physical and mental capabilities, framing these advancements as the next stage of human evolution (Lyreskog & Mckeown, 2022, p. 52; Sheets, 2019, p. 116). However, Miéville's novel complicates this optimistic vision by portraying technological and magical modifications as tools of oppression rather than empowerment. In the world of New Crobuzon, bodily alterations are frequently imposed through coercion or punishment, exemplified by the case of the remade. These individuals, whose bodies are forcibly

transformed into grotesque hybrids of flesh and machine, are stripped of agency and dignity, serving as a counterpoint to the transhumanist ideal of voluntary enhancement.

Through its depiction of altered bodies, *PSS* critiques the ethical dimensions of transhumanist aspirations. It challenges the idea that technological progress automatically leads to individual or social improvement and emphasizes the potential for such advancements to increase current injustices and exploitation. By dehumanizing the lives of the remade, the novel encourages readers to evaluate positive and negative outcomes of technological innovation.

This essay will analyse the ethical implications of transhumanism as presented in *PSS*, with an emphasis on two main subjects: the concept of the 'remade' and the character of Yagharek. It will also explore Miéville's inquiries into the implications of technological developments by examining the remades' forced bodily modifications which serve as a clear critique of technological oppression, and Yagharek's quest for regaining flight which illustrates the complex relationship between justice, freedom, and technological advancement.

Although none of the remade are one of the main characters, they are crucial to the analysis conducted here. As will be illustrated later with examples, these characters are individuals who have undergone technological modifications against their will. These changes are not voluntary but are imposed as a kind of punishment or oppression, depriving people of their agency and dignity. Their transformations are grotesquely imaginative, often resembling deformed art. Some are merged with metal and saddled with massive spiral shells that force them to move like snails, while others have their limbs replaced with squid tentacles, allowing them to hunt fish in the river. Many are reshaped into brutal forms for gladiatorial entertainment, their bodies altered for the amusement of spectators (Miéville, 2008, ch. 8). While transhumanism often envisions technology as a means to elevate humanity (Bostrom, 2003, p. 493), in the world of New Crobuzon, technological modifications become tools of oppression and marginalization (Miéville, 2008, ch. 2). Transhumanism advocates for the voluntary use of technology to enhance human capabilities and guide the future evolution of humanity. While transhumanist discourse often emphasizes self-directed improvement and the liberation of human potential through technology, *PSS* presents a different reality—one in which augmentation is imposed rather than chosen, transforming bodies into tools of oppression rather than empowerment.

This dystopian portrayal is compatible with real-world concerns regarding the uneven distribution of technological benefits. Scholars and human rights organizations have warned that emerging enhancement technologies, including genetic engineering, AI-driven automation, and cybernetic augmentation, could deepen social and economic divides if access remains restricted to the privileged few (Amnesty International, 2023, Qureshi, 2021). Furthermore, coercive or exploitative applications of enhancement such as the use of biometric surveillance, enforced medical modifications, or the commodification of the human body mirror the systemic injustices similar to the remade endure in Miéville's novel.

These individuals, sentenced by the New Crobuzon government to undergo forced alterations, are reshaped into forms that remove their autonomy, and often their very humanity. Whether transformed into industrial labourers, gladiatorial spectacles, or grotesque parodies of their former selves, the remade exemplify the dark potential of technology when wielded as an instrument of punishment rather than progress. The following examples highlight the extent of their suffering and the ways in which their altered bodies reflect the systemic injustices of New Crobuzon:

Remaking's art, you know. Sick art. The imagination it takes! I've seen Remade crawling under the weight of huge spiral iron shells they retreat into at night. Snail-women. I've seen them with big squid tentacles where their arms were, standing in river mud, plunging

their suckers underwater to pull out fish. And as for the ones made for the gladiatorial shows ...! Not that they admit that's what they're for ... (Miéville, 2000, ch. 8)

This description from *PSS* underscores the way remaking is not merely a form of punishment but also a perverse kind of artistry, one that gives sadistic pleasure in reshaping bodies into unnatural and humiliating forms. The reference to 'snail-women' and 'big squid tentacles' emphasizes how these modifications destroy individuality, reducing people to biological abnormalities designed to serve specific functions. Rather than enhancing the capabilities of the individuals subjected to remaking, these alterations strip them of agency and render them objects of spectacle, whether as labourers or unwilling performers in gladiatorial combat. The allusion to the arena, with its brutalized remade fighters, highlights how these transformations often serve the purpose of public entertainment, reinforcing the dehumanization of those subjected to technological modification.

Beyond forced labour and gladiatorial combat, remaking extends into even more insidious forms of exploitation. As Miéville notes, 'The city crawled with Remade prostitutes, of course' (Miéville, 2000, ch. 29). This brief yet powerful statement exposes another dimension of technological oppression—how bodily modification is weaponized to enforce sexual enslavement. Unlike voluntary body enhancement in transhumanist discourse, where individuals modify themselves for self-improvement, the remade prostitutes have no choice in their alterations. Their bodies are reshaped to cater to the desires of others, reinforcing their status as objects of commodification rather than autonomous beings. The presence of remade prostitutes in New Crobuzon reflects a broader critique of how systems of power exploit not just labour but desire itself, using technological augmentation to empower inequality rather than transcend it. Their existence forces readers to confront unsettling questions: Who controls the use of technology? Who benefits from bodily modifications, and who suffers? While transhumanist ideals celebrate the potential of enhancement, the remade reveal the grim reality of technological advancements in an unjust society.

The dehumanizing process of remaking is not limited to people; even animals are stripped of their natural forms and autonomy. Miéville describes, 'a black carriage had pulled up, drawn by two enormous horses, remade with horns and fangs that glinted with slaver' (Miéville, 2000, ch. 23). This unsettling image highlights how remaking extends beyond sentient beings, corrupting nature itself to serve human interests. Horses—traditionally symbols of strength, freedom, and nobility (Kelekna, 2009)—are here transformed into monstrous, unnatural creatures, their bodies reshaped into grotesque hybrids of predator and prey. Rather than enhancing their abilities for their own benefit, these modifications are designed to make them more fearsome, reinforcing their role as tools of intimidation and power.

In particular, the most mischievous application of remaking is its use in warfare. Throughout history, technological advancements have rarely remained confined to civilian life; whenever a new development emerges, it is inevitably adapted for military purposes. The same holds true in *PSS*, where the remade are not only used for labour, entertainment, and exploitation but also transformed into weapons of war. The logic of technological progress in New Crobuzon is clear: bodies—whether human, animal, or hybrid—are resources to be modified, repurposed, and controlled. Miéville's depiction of remade soldiers exemplifies this brutal militarization of technology:

Two were Remade. In their left hands they held pistols, but from their right shoulders jutted huge metal barrels, splayed at the end like blunderbusses. These were fixed into position pointing directly behind each Remade. They hefted these carefully and stared into mirrors suspended from a metal helmet before their eyes (Miéville, 2000, ch. 22).

These beings, stripped of their former selves and reshaped into instruments of violence, show how technological advancements are rarely neutral; they are shaped by the structures of power that control their use. Instead of leading to greater freedom or human flourishing, as transhumanist ideals suggest, bodily augmentation in New Crobuzon serves only to reinforce authoritarian rule, ensuring that the oppressed remain tools of the state—both in life and in war.

Not all instances of remaking serve a clear or strategic purpose. While many remade are altered with specific functions in mind, whether as gladiators, soldiers, or prostitutes, others undergo transformations that seem arbitrary, grotesque, or even counterproductive. These modifications, rather than increasing efficiency or utility, often introduce chaos and suffering into the lives of the remade, stripping them of control over their own bodies in ways that defy logic or practicality. One such example is ‘a taciturn Remade human whose left arm had been replaced with an unruly python that he fought to quieten’ (Miéville, 2000, ch. 41). Unlike the militarized remade designed for battle or the enslaved remade forced into labour, this individual’s transformation appears not only cruel but utterly senseless. The replacement of a functional limb with a living, uncontrollable creature turns his body into a site of constant struggle, where even the simplest movement is fraught with difficulty. Rather than enhancing his capabilities, the modification makes existence itself a battle—one where he must wrestle with the very thing that is now a part of him. This kind of purposeless remaking reinforces Miéville’s critique of technological intervention as a tool of power rather than progress. It suggests that the act of remaking is not always about utility but can also be an expression of control, a means of demonstrating dominance over the body itself. When individuals are reshaped not for function but seemingly for the sake of transformation alone, remaking becomes less about engineering and more about dehumanization. The process no longer serves a societal or economic role but instead veers into the realm of the grotesque—where bodies are altered not to serve but simply to suffer.

The remade of New Crobuzon stand as disturbing evidence to the dark potential of technological advancement when controlled by systems of power. Far from the transhumanist vision of voluntary enhancement leading to human flourishing, Miéville depicts a world in which body changes are used as punishment, exploitation, and control, depriving people, and even animals, of agency, dignity, and humanity. The grotesque changes of the remade, whether as snail-like labourers, tentacled fishers, gladiatorial spectacles, or militaristic weapons, illustrate a reality in which technology degrades rather than elevates, serving the goals of an authoritarian state rather than the humans it transforms. This horrific description challenges the basic optimism of transhumanism by demonstrating how the promise of progress can be exploited to increase inequality, commodify bodies, and extend suffering.

3. Between Autonomy and Ethics: Yagharek’s Pursuit of Transformation

While the remade present a serious critique of technological control and both physiological and psychological oppression, not every physical change in New Crobuzon is forced. The story of Yagharek, the Garuda who wants to regain the ability fly through technological methods, reveals a new perspective to the discussion which questions autonomy, identity, and the ethics of voluntary augmentation. In contrast to the remade, whose bodies are changed for several unpleasant reasons, Yagharek voluntarily asks for transformation. After losing his wings as punishment for a crime he committed in his community, he resorts to science to get his wings back. This aim is consistent with the transhumanist ideal of self-improvement through augmentation, in which an individual takes control of their evolution to overcome biological limits (Hughes, 2018, p. 543). The discussion will now explore how Yagharek’s voluntary change challenges the transhumanist rhetoric. By contrasting his pursuit of flight with the forced transformations of the remade, Miéville challenges the assumption that self-driven

bodily modification is inherently liberating.¹ Instead, *PSS* offers a world where even self-directed augmentation resides within a greater framework of power, justice, and moral uncertainty.

The Garuda is a proud and very individualistic species native to the Cymek Desert, known for strictly adhering to a cultural and legal system based on personal independence and responsibility. Their legal system is based on the concept of 'choice-theft,' which is a serious crime that includes preventing another's free will of choosing. Yagharek, a mature Garuda, has had his wings removed as punishment for an act of choice stealing which was revealed to be a rape incident in the end. This physical destruction acts as both a legal sentence and a severe social exile, preventing him from returning to his people or reclaiming his previous identity. Deprived of flight, the defining feature of his species, Yagharek seeks technological augmentation not only for mobility, but also to recover his sense of self and agency:

Flight is not a luxury. It is what makes me garuda. My skin crawls when I look up at roofs that trap me. I want to look down at this city before I leave it, Grimnebulin. I want to fly, not once, but whenever I will (Miéville, 2000, ch. 5).

Yagharek's desire for flight is not only about regaining movement; it is about preserving his identity as a Garuda. His insistence that 'flight is not a luxury' underscores that, for him, the ability to fly is what defines his very existence. Miéville further emphasizes this by describing how Yagharek carries an 'intricate frame of wooden struts and leather straps' (Miéville, 2000, ch. 5) under his coat, mimicking the wings he once had. This desperate attempt to maintain an outward sign of his Garuda nature suggests that he is not only physically grounded but also socially displaced. His altered body marks him as an outsider, and his hidden frame becomes a symbol of the tension between who he was and who he is allowed to be.

His desire to regain his flight reflects the central transhumanist notion of self-directed evolution, using technology not just for convenience, but also to overcome fundamental restrictions and reinvent one's existence. Unlike the remade, who are forcibly altered as punishment, Yagharek voluntarily pursues transformation on his own terms, exemplifying the concept of morphological freedom.

In New Crobuzon, science is viewed as a force capable of fundamentally modifying reality, which is consistent with transhumanist goals of transforming human existence through technology. Isaac, the character linked with this ability, represents both the promise and the threat of technological growth. His experiments represent the potential for tremendous transformation, as well as the unexpected consequences of unrestrained scientific ambition. Within this perspective, Yagharek's belief in Isaac as the one who can 'change the powers of material' (Miéville, 2000, ch. 5) indicates a transhumanist faith in science as a means of self-reinvention. However, it raises the question of whether science should be considered as an inherently liberating force or whether it can also be used to oppress people. This also places Yagharek in contrast with both the remade and Isaac. The remade do not choose their alterations, yet they live with them permanently. Isaac, as a scientist, views augmentation as an intellectual challenge rather than a personal necessity. Yagharek, however, sees augmentation as the only path to reclaiming his identity, making his struggle deeply personal rather than purely theoretical.

However, Isaac's pursuit of Yagharek's transformation results in a dramatic example of technology's unexpected consequences: the slake-moths. Arising from Isaac's flight experiments,

¹ Max More introduced the concept of 'morphological freedom' in his 1993 article 'Technological Self-Transformation: Expanding Personal Extropy', defining it as the right to modify one's body through technological means. (p. 17) In the same volume of the journal, Hans Moravec asserts that by continuous augmentation, 'our thinking procedures could be totally liberated from any traces of our original body' (1993, p. 7).

these murderous creatures escape into New Crobuzon, feeding on consciousness of people and terrorizing the city. Far from being a controlled augmentation, the slake-moths represent the disaster that may occur when scientific ambition exceeds ethics. Their devastation was the direct result of Isaac's well-intentioned but reckless thinking. This disaster reinforces Miéville's critique, implying that even efforts rooted in individual liberation, such as Yagharek's, can have disastrous consequences inside a society. The slake-moths thus cross the personal and the institutionalized boundaries, emphasizing how technology's promise of development can turn into unintended harm, damaging the transhumanist narrative of positive change.

Yagharek's pursuit inherently distorts the very autonomy he is searching for because gaining his wings back would mean the act that had caused his punishment will no longer be registered as pure act of violence because that culturally sanctioned punishment will not mean anything anymore once he got his autonomy back along with his wings. On his community's perspective, his punishment reflects the offense itself: just as he took away another person's agency, his community took away his identifying characteristic, disabling him both physically and socially. In this sense, Yagharek's resorting to technology appears to be a refusal to accept the justice imposed on him by his society rather than a successful act of voluntary enhancement. Miéville thus employs Yagharek to investigate a crucial question: Can technologic advancement serve as a valid means of salvation, or does it simply allow a person to avoid the moral consequences of their decisions? This ambiguity also challenges the transhumanist idea that bodily alterations are inherently liberating. As stated above, transhumanists often view enhancement as a means of unlocking human potential and surpassing limitations to flourish but Yagharek's case demonstrates that such improvements cannot erase the past or its ethical implications. His ambition to fly again is not a neutral effort of self-improvement, but rather a highly personal endeavour to reverse an unfair punishment which is a viewpoint that contradicts his community's judgment. For him, flight represents the restoration of his true self, whereas for his people, its absence is a constant reminder of his violation. In this case, technology serves as a tool not only for physical transformation, but also for rewriting a moral narrative, rendering it as a practise that escapes moral obligations.

Furthermore, Yagharek's dependence on Isaac complicates his autonomy because his efforts depend on the power structures of New Crobuzon. As a non-human in a city governed by human authority, he must rely on a scientist whose motivations are driven by scientific curiosity rather than a common ethical values. This dynamic reveals how even a voluntary quest for enhancement is shaped by external forces, reiterating the critique of transhumanism that highlight the influence of socio-economic hierarchies on access to technology. Although Yagharek's pursuit of independence is real, it is constrained by the very system he navigates, a reality that contrasts sharply with the freedom transhumanism often at least theoretically promises.

Miéville contrasts Yagharek with the remade to create an array of technological augmentation, from forced to voluntary, while arguing that neither exists outside of ethical inspection. The remade experience bodily modification as a loss of agency, whereas Yagharek desires it as a recovery; nevertheless, both depend on institutions that limit their control: the authoritarian system of New Crobuzon for the remade, and the social justice system of the Garuda for Yagharek. Through his story, Miéville implies that even voluntary modification has a moral cost. Yagharek's path thus serves as a cautionary tale, demonstrating how technology can allow people to reinvent themselves but cannot free them from the past and duties that shape their life.

4. Conclusion

Miéville's *PSS* presents a critique of transhumanist discourse, unravelling its utopian promises by exposing technology's binary role as an instrument of progress and a dangerous illusion of liberation. The remade represent the horrors of forced alteration, with their bodies distorted by New Crobuzon's totalitarian system into abominable beings that serve the state rather than the self. This important fact contradicts transhumanism's optimism, demonstrating how technological advancement may deepen inequity and destroy agency when controlled by oppressive governments. Similarly, Isaac's reckless experimentation unleashes the slake-moths, exemplifying technology's unintended consequences; their attack on the city serves as a reminder that even well-intentioned innovation can get out of control, causing chaos on the very society it seeks to advance. Together, these examples challenge the idea that enhancement naturally promotes human flourishing, instead they portray a world where technology amplifies systematic cruelty.

In Yagharek's voluntary pursuit of flight, Miéville offers a counterpoint that further complicates this critique, highlighting the ethical limits of voluntary transformation. Yagharek's struggle to restore his Garuda identity through science reflects transhumanist aspirations of autonomy, yet his dependency on New Crobuzon's power structures, as well as the shadow of moral guilt, make his redemption challenging. This conflict, along with the remades' pain and the slake-moths' devastation, portrays *PSS* as a cautionary tale. As our own world deals with the ethical implications of rising technologies, Miéville's vision becomes relevant, pushing us to consider how the line between augmentation and slavery blurs when progress is separated from accountability. Far from being a fantasy, *Perdido Street Station* warns that unrestricted technological power threatens not only our bodies, but also the fundamental essence of our humanity.

Looking ahead, these insights pave the way for additional research, such as comparing Miéville's critique to other speculative works that question the promises of transhumanism or investigating how such fictional warnings can inform current debates in bioethics, AI governance, and biotechnology policy. Beyond the literary domain, the novel's themes are relevant to critical problems about the future of human agency, inequality, and the ethical boundaries of enhancement in our increasingly technological world.

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