ARTIFICIAL INTELLIGENCE; THE MONSTER OF POSTMODERN WORLD

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ABSTRACT

With rapid technological advancement, human lives have been transformed; these advancements in artificial intelligence are our greatest existential threat as they have their disastrous outcome. This research article aims to explore the threats and challenges that the postmodern world is facing in the form of mechanical monsters of AI. It will explore the blurring of boundaries between natural intelligence and artificial intelligence through Derrida's and Jameson's concept of the 'erasure of boundaries'; it will investigate how the phenomenon of excessive intervention of technology in every aspect of human lives is posing potential risks to mankind. This research is Qualitative Research where the content analysis of the postmodern fiction would be the main focus of the researchers. Frankenstein's monster has proven to be a metaphor for new technology to show its disaster and movies like "I Robot" (2004), "A. I. Artificial Intelligence" (2001), "Ex Machina" (2014), and "Robot and Frank" (2012) question the definition of the "human identity". The androids in the novel by Philip K. Dick in outward appearance are so humanlike that it causes fear among us. The disastrous effect of AI in postmodern fiction leads us to think about whether the technology is a monster or it is we; humans, who have made this technology disastrous.

Keywords: Artificial Intelligence, Monster, Postmodern World, Blurring Boundaries

INTRODUCTION

We live in the 21st century, a time of machines and technology. With the rapid technological advancement, human lives have been transformed. Artificial intelligence is a fast-emerging and widely used technology. In the Postmodern world, AI has its contribution in almost every field. Artificial Intelligence is defined as, "intelligence demonstrated by machines, in contrast to the natural intelligence displayed by humans and other animals. Some of the activities that it is designed to do are speech recognition, learning, planning, and problem-solving" (Mohammed 2). From the field of medicine to the scientific data operating machines, from the hardware of computers to digital banking tools, AI has a significant role to play. Looking at the involvement of AI in the different aspects of life, it would not be untrue to say that artificial intelligence is going to replace human beings with its mechanical monsters in the postmodern world. There is no doubt about the fact

that scientific inventions and technology have brought ease and comfort to human lives but at the same time, it is proving to be hazardous for humanity and human beings. The famous scientist, 'Elon Musk' believes that the advancements in artificial intelligence are our greatest existential threat as they have their disastrous outcome. Looking at the present-day situation of the role of AI in every area of life, the famous cosmologist 'Stephen Hawking' predicted that the 'expansion of AI could mark the end of the human race'. Humans need to take proper measures in order to save the world from its potential risks. Similarly, 'Bill Gates' says that to stay safe, postmodern humans require taking a lot of safety measures.

The following article will explore the threats and challenges that the postmodern world is facing in the form of mechanical monsters of AI. It will explore the blurring of boundaries between natural intelligence and artificial intelligence and how the

phenomenon of excessive intervention of technology in each aspect of human lives is posing potential risks to mankind. The researchers will analyze different literary texts to carry out the research, which specifically contributes towards the creation and glorification of the mechanical monsters. The theoretical framework of this study will be drawn from Fredrich Jameson's postmodern concept of blurring of boundaries and Derrida's concept of "Differance" which dealt with the dissolution of boundaries. He talks about the boundaries where pure and impure, real and magical can be broken down.

Research Methodology

The researchers will use a Qualitative Approach in this paper. The content analysis method is used to analyze the blurring of natural intelligence and scientific intelligence with reference to the novels and films; 'Do Androids Dream of Electric Sheep', 'I Robot', 'A.I. Artificial Intelligence', 'Ex Machina', 'Robot and Frank' and 'Frankenstein'. The researchers will find out the elements of technophobia and subverting of boundaries between real and unreal. The data will be collected from both primary and secondary sources to support the topic. The major hub of the references will be on the matching content of the literature that is being selected and the theory that researchers intend to apply.

Analysis:

The blurring of boundaries between artificial intelligence and natural intelligence (technology and human) can be well understood through Derrida's concept of 'Differance' which talks about the dissolving of boundaries. The boundary between human and human-made technology is so blurred that soon there may be no longer a natural world left; the mingling of both entities will make it almost impossible to identify them separately. This blurring of boundaries has made the technology, monstrous for all living beings. According to Dakers, Haraway's 'cyborg' concept puts up the same idea that technologies exist and humans exist but there is a blurring between the two as we no longer exist separately. She, while defending her stance mentions different technologies that can be inserted in our bodies like 'heart stents' and 'prosthetic devices' (Dakers 134). Postmodern literature is already discussing the erasure of boundaries instigated by

technology; some of the postmodern fictions that put the best reflection on this concept are 'Do Androids Dream of Electric Sheep', 'Frankenstein', 'A.I. Artificial Intelligence', 'Robot and Frank', 'E Machina' and 'I Robot'.

When cloned sheep in 1997 was made, many people believed that the natural boundaries had traversed. The word 'monster' is used as a metaphor for new technology (Smits 493). Likewise, Frankenstein's 'monster' has proven to be a metaphor for new technology to show its disaster; he is represented as a mixture of human and machine that has been created out of dead human parts. The re-evaluation of Mary Shelley's Frankenstein gives us a transhumanist perspective of the novel which provides us with a striking contrast to the 'sophisticated technological world' that involves the post-human phenomenon, in the context of AI (Lilley 2012). The monster of Frankenstein, in Shelley's novel, is made with the fine intention to eradicate the disease and suffering of humankind and not let a man die a violent death (Shelley 33) and thus offers the literary readers the chance to explore Frankenstein's character in a transhumanist context. Even after, almost 200 years of publication, Frankenstein's creature is still associated with different aspects of literature and explored in different literary contexts. Different critiques of science fiction find it as a grounding text to understand medical advancements in the fiction of 19th century (Blum, 2013). For the literates, interested in science fiction, the novel is beneficial to increase their knowledge of technological and other scientific cases. The character of Frankenstein's monster can be well explored to explain the postmodern concept of fluid boundaries between natural intelligence and artificial intelligence; as the greedy nature of the curios scientist Victor Frankenstein forces him to play with science leading to the creation of his monster, a patchwork of technology and nature, a hybrid being and a transhuman. All these technologies claim to incorporate artificial intelligence to benefit humans but looking at the present-day scenario, it is highly likely that soon these mechanical monsters of AI are going to replace human beings. Victor's unique invention unlike his expectation deviates from the aim because he was a science creation acting with his brain. Even, though he had the emotions of being alone and being abandoned that was why he was sad out of loneliness and asked Victor to make a female creation as a partner for him. Victor made a female

partner for him but he destroyed it after making it because he thought it might become many times more evil than a male monster (Shelley: 126).

AI scientists claim to transform human lives with the super technology of artificial intelligence by exploring incredible dimensions in the field. As appealing as it may sound, the threats and intimidations of these technological advancements cannot be ignored. Like the monster of Frankenstein, the amalgamation of natural intelligence and artificial intelligence may cause more harm to human civilization than comfort. According to Barrett, humanity is on the verge of extinction shortly due to the scientific advancements and over-reliance of mankind on machines and their involvement in human lives (Barrett, 2018; Anderson & Rainie, 2018; Thimbleby, 2013: 161). The character of Victor's monster reflects the same alarming situation that the present world faces in the forms of mechanical monsters like robots, singularity, and the usage of artificial intelligence in the data operation of computers and social networks. Modern man is neglecting the fact that soon the erasure of boundaries between humans and technology will lead to the death of humanity by these advanced man-made monsters in the form of machines just like the monster of Victor who instead of serving, killed many people. Hence, it shows that the technology has transgressed the distinct boundaries between human and non-human/robot.

The risks of AI to the human world are delineated in numerous science fiction films. These films mostly investigate the threats and potential dangers of "humanoid robots" through their subject matter. Movies like "I Robot" (2004), "A. I. Artificial Intelligence" (2001), "Ex Machina" (2014), and "Robot and Frank" (2012) question the definition of human identity and robots as separate entities. Before analyzing these films, it is necessary to give a small account of the origination of the term robot and its initial usage by literary theorists. The term robot came into existence from the word "robota", a Czech term through Karel Capek's usage in his play "Rossum's Universal Robots (R.U.R.)" (1920) which means "forced work". World War I and its devastating effects of the excessive use of chemical weapons during the war became a significant event for Capek's interest in the "exploration of the risks and possibilities of technology and scientific inventions" (Bhana 5). In the play R.U.R., the mechanical robots do all the work and carry out such tasks that human beings would not prefer to do. Hence it worked as a grounding text for later literary works of SF and the influence of SF on the technology given the fact that the term itself originated in a literary text. The importance of SF films, according to "Annette Kuhn" is that "Science Fiction films portray and mediate certain ideologies and society's depiction and understanding of itself" (Kuhn 10). All the above-mentioned films revolve around a hybrid figure of humans and robots and discuss the contemporary trends and examinations in AI and robotics. These films also make a literary base for the readers to visualize a future in which AI runs robots and machines are a compulsory part of human life. According to "Sheryl Vint", we cannot overlook the fact that our lives are continuously shaped by science and technology, thus 'the linguistic usage of 'techno-culture formulates a posthuman future through the present-day SF, films, therefore, literalizes the impossible, often considered unrealistic, future (2014: p.10). All such films give us a chance to understand the ongoing trends in artificial intelligence and technology and help us better understand the contribution of these trends in the restructuring of human society. These films mainly disrupt conventional ideas of Western humanism and depict the erasure of boundaries between humans and robots, analyze the present, and evaluate the past to predict the future. The vital question about human civilization and its survival among these technological monsters is at the heart of these science fiction films. Since the films selected for this research paper mainly address the threat of 'humanoid robots' therefore the researchers will try to analyze the posthuman aspects of the characters of the robots.

'Jennifer Carnevale' describes the human condition as the 'characteristics of the humans, the negative and positive features of the human beings, the different processes like their birth, death, their ability to love, their emotional quotients, objectives and their freedom to choose between evil and good (2017). If we look at the character of each humanoid in all these films, we find that they deconstruct human subjectivity, human power, and universality and lead us to question the boundaries between humans and robots. If all these traits and sentiments are related to humans then what we call a character who exhibits and possesses the same characteristics of being called a human. The transhuman robot

'Sonna' in the film "I, Robot" (2014) compels the audience to inquire about the truth regarding human nature in a place where "humanoid robots' have similar emotions and traits like empathy and consciousness. Each robot displays a different trait of the humans, for example, we see a child robot (David), who is extremely loving in the movie, 'A.I. Artificial Intelligence', the robot featured in "Ex Machina' and the one (Robot) starred in the movie "Robot and Frank" is used to take care of certain things. We see a specific purpose and peculiar intentions behind the creation of these robots as in the case of 'David' who is designed to meet and make many childless families; Ava's creation depicts the desire of a heterosexual male and the character of 'Robot' wholeheartedly takes care of many things in the movie. All these movies offer a posthuman perspective and let us enter a world of AI-run robots with different human qualities. These movies present the idea of the erasure of boundaries by depicting the coexistence between humans and nonhumans, natural intelligence, and artificial intelligence. The critic, 'Braidotti' calls this phenomenon of blurred boundaries between natural intelligence and artificial intelligence as a 'symbiotic or transformative relation that hybridizes and alters the 'nature' of each one' (Braidotti, 2013: p.79).

The 'fluid boundaries' between human and non-human entities are not the only threat posed by AI and its monstrous machines but other issues that concern ethical, private, and social spheres of human life. The excessive use of digital virtual assistants including 'Apple's Siri', 'Amazon's Alexa', 'Google Assistant' and 'Microsoft's Cortana' raises some serious privacy problems for the common man. They operate to help humans carry out daily life chores like playing music and making calls. They also provide weather information, suggest new topics to explore, and give news regarding sports and traffic. According to a report in the year 2019, an estimated amount of more than a hundred million Amazon Echo devices were sold (Bohn, 2019). Recently, a technological research firm, "Ovum" predicted that 'soon in the year 2022, the world will have almost the equal number of people and voice-activated assistants in it' (Shulevitz, 2018). These figures clearly warn humans to take care of their privacy as the nature of these AI machines is quite alarming and numerous incidents of privacy invasion have been reported over the years.

Some states are preparing cyborg soldiers and other bio-medically advanced technologies that can threaten the world (Kayaalti 45), but these technologies are being made by humans who force us to ponder on; whether robots are the real threat to the world or their creators. Derrida in his theory explains that there are destabilization of boundaries between unreal and real; these categories in the world of postmodernism become porous and permeate into each other and become almost impossible to distinguish between both (Yaqoob and Sayyid 24, 27). This same idea can be observed in the postmodern science fiction novel, 'Do Androids Dream of Electric Sheep' where the android and humans are so similar to each other that they are only identified through an empathy test called the 'Voigt-Kampf test' which too is not reliable enough. The author of the novel sets up opposing categories; humans and androids but as the novel precedes it becomes difficult to know who is human and who is an android. Rick Deckard who is the bounty hunter is questioned about his own identity and he finds that there is no difference between him and the androids he hunts. According to Carpi, the monster is something beyond man and humanism (Carpi 10). The androids in the novel by Philip K. Dick in outward appearance are so humanlike; they are assumed to have no empathy which is considered the only thing that separates them from humans. The erasure of lines between mechanization and humanity produces horrors in readers; it violates the established categories that cause fear among us. Nadal spots out monstrosity with doom and violence (Carpi 14); androids in this novel are also considered monsters who have to be murdered. The bounty hunter learned with time that humans may be unable to empathize with androids; even, Rick is challenged by androids to show that the lines between what one can call non-living and living are blurred. Humans can lose empathy which can be understood through the role of Resch who enjoys the homicide of androids simply for killing sake. Jean Baudrillard's concept about hyper-reality that in the postmodern world, we cannot distinguish between what is real and what is unreal can be observed in this novel and expressed greatly through the world of Mercer and empathy box. Mercer is another kind of world that seems as real as our earthly world; Deckard enters and walks around this world and mediates via sounds and sights. Media later disclosed that Mercer is not in the real world but towards the end of the novel it

appears to be more real to Deckard; "Wilbur Mercer is not human, does not exist" (Dick 94), Mr. Marsten tells that everything Mercer says is fake. Another device introduced in this novel is Penfield Wave Transmitter which can control the person's mood; this shows the effect of Artificial Intelligence which can even control human emotions.

In 1909 E.M. Forster composed one of the best short stories of all time "The Machine Stops", it's anything but a tragic culture where humanity depended on itself to a machine that dealt with Al their needs and eventually led to their end. In Forster's "The Machine Stops", he delineates the requirement for a man to turn out to be less reliant upon machines and innovation for their occupations and life all in all. In Disney's "Wall-E" we see a large number of these topics; in the two cases, people have gotten so bumbling at dealing with themselves that the deficiency of the machine or machines that consideration for them would be calamitous and lethal. People have put such a lot of trust and forced into these machines that they at this point don't have any genuine control, also their reliance on innovation has seriously separated them from nature and all the more significantly their human instinct. One of the significant topics of this story is the self-rule of the "Machine", and the absence of control the people have over them. In "The Machine Stops" this subject is best outlined through the "Mending Apparatus", it consequently "repairs" any issue it sees, including recovering Kuno when he dares to the surface just as killing one of the surface inhabitants who "was snared by the worms, and, was killed by one of them puncturing her throat"; this shows the heartless self-governance of the machine. Later in the story, we perceive how minimal individuals who occupy "The Machine" have over it, when it starts to separate, they have so minimal understanding of its activities that they are frail to fix it, without the "Mending Apparatus" to fix "The Machine" they can't save themselves. In Disney's "Wall-E" the boat on board which the people are living is controlled by a machine. The theme of the formation of monsters or the enormous metamorphous provoked by people's lack of regard for nature or by their irresponsible messing with nature's hereditary laws is shown in "The Machine Stops". Also, in Wells' The Island of Doctor Moreau, the predominant of the savage over the human mirrors the "brutality" of the researcher's misrepresentation of creation through hereditary control. In different cases, as in Wells' The Food of

the God, for example, or Huxley's Exciting Modern Lifestyle, an unnatural transformation is incited in human animals, either on account of eugenic beliefs or an unreasonable political philosophy, focused on guaranteeing a steady and utilitarian culture. In this load of cases, regardless of whether the out happens to the analyses does or doesn't compare to the research assumptions, the creation of a monster is the consequence of a purposeful individual or aggregate decision. There appears to be not to be, for them, any chance of reclamation: the brutal, cannibalistic concurrence will keep on happening as long as there is human existence in the world and the spiritual monster that occupies the Machine, more horrific than the actual monster that humans created.

Hence, we cannot differentiate who is more powerful either natural intelligence or artificial intelligence, the blurring of these boundaries can cause fear among humans but it is us; humans who are inventing this. The lives of human beings are in potential danger due to the high technology; today's artificial intelligence is equipped to robots in the same way as in the monster in Frankenstein and I Robot. There is no clear boundary between monsters and men; mechanization and humanity which intrigue horror among readers of these fictions.

Conclusion

Postmodern fiction truly portrayed the concept of blurring of boundaries between artificial intelligence and natural intelligence which justifies that AI is a monster of the contemporary world. Monsters in Frankenstein, Do Android Dream of Electric Sheep, I Robot, and other postmodern fictions are transhumans who prove to be monstrous by causing calamity to the earth. The deconstruction of human power leads us to question the boundaries between humans and robots; all the study regarding the disastrous effect of AI leads us to think about whether the technology is a monster or us; humans, who have made this technology disastrous.

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