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TARJIMASHUNOSLIK MASALALARI”**
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2025-yil, 12-13-noyabr

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This international conference articles are dedicated to illuminating the current theoretical and practical issues in philological comparativistics and translation studies based on the modern scientific approaches. The collection analyzes of mutual influences between different national literatures, languages and cultures; interliterary connections; comparative-typological and comparative-genetic studies; the issues of translating literary and specialized texts; translation strategies and problems of equivalence. Furthermore, the conference materials extensively cover the topics such as: contemporary concepts in translation theory, the formation of a translator competence, methodologies for teaching translation, intercultural communication and socio-cultural significance of translation in the context of globalization. The given scientific articles are intended to scientists, researchers, doctoral students, master’s students and undergraduate students who actively working in the fields of philological comparativistics and translation studies and they serve to strengthen interdisciplinary integration as well as to ensure the harmony between theory and practice.

The views expressed in the articles do not necessarily reflect those of the editorial board.

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EVOLUTION OF THE CYBORG IN 21ST-CENTURY SCIENCE FICTION

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Abstract. This paper examines the evolution of the cyborg figure in twenty-first-century English-language science fiction. We conduct a comparative literary analysis of key texts by Iain M. Banks, William Gibson, Margaret Atwood, and Martha Wells, focusing on the poetics, symbolism, and narrative functions of cyborg characters. Using philosophical and socio-cultural frameworks (including Haraway’s cyborg theory), we find that contemporary SF often depicts cyborgs as hybrids blending human and machine. These characters reflect modern anxieties and aspirations: for example, Atwood’s bio-engineered creatures’ critique corporate power, Gibson’s characters inhabit neural avatars, and Wells’s “Murderbot” explores autonomy under corporate control. Our discussion highlights how twenty-first-century cyborgs signal a shift toward nuanced posthuman visions, interrogating identity and humanity’s technological future.

Keywords: *cyborg, posthumanism, science fiction, identity, biotechnology.*

Annotatsiya. Ushbu maqola XXI asr ingliz tilidagi ilmiy fantastika asarlarida kiborg obrazining evolyutsiyasini o‘rganadi. I. M. Banks, U. Gibson, M. Atwood va M. Uells kabi mualliflarning muhim asarlari asosida solishtirma badiiy tahlil o‘tkazilib, kiborg qahramonlarining poetika, ramziy ma’nolari va narraiiv funksiyalariga e’tibor qaratiladi. Falsafiy va ijtimoiy-madaniy kontekstlarda (jumladan, Xaraveyning kiborg nazariyasi) zamonaviy fantastika kiborglarni inson va mashinaning gibridi sifatida tasvirlaydi. Bunday obrazlar zamonaviy xavotirlar va intilishlarni aks ettiradi: masalan, Atwoodning biotexnologik yaratuvchilari korporativ hokimiyatni tanqid etsa, Gibsonning qahramonlari neyron avatorlarda yashaydi, Uellsning “Murderbot” qahramoni esa korporativ nazorat ostidagi muxtorlik masalasini o‘rganadi. Xulosa qilib aytganda, XXI asr kiborglari murakkab postinsonli qarashlarga o‘tish belgisini ko‘rsatib, identifikatsiya va insonning texnologik kelajagini yangi nuqtai nazardan ko‘rib chiqadi.

Kalit so‘zlar: *kiborg; postinson; ilmiy fantastika; shaxsiyat; biotexnologiya.*

Introduction. The figure of the cyborg – a fusion of organism and machine – has long been central to science fiction, reflecting cultural anxieties about technology. In the twenty-first century, this motif has evolved to express new concerns about identity, agency, and the boundaries between the human and the technological. Following Haraway’s definition of the cyborg as a “hybrid of machine and organism,” contemporary SF often portrays cyborgs as beings that blur any strict human–machine divide. Authors like Gibson, Banks, Atwood, and Wells use cyborg characters not just as scientific wonders or villains, but as symbols of posthuman potential and critique. In this study, we conduct a comparative literary analysis (Methodology) of representative English-language SF works, aiming to trace how 21st-century writers rework the cyborg image. We focus on poetics, symbolism, and narrative function, situating cyborgs in their broader philosophical and socio-cultural contexts. The goal is to identify patterns – our **Results** – in how these cyborgs reflect contemporary themes and to discuss their implications.

Methods. We employ a close-reading approach grounded in comparative literature methodology. The primary sources include novels and stories by Iain M. Banks (e.g., *Use of Weapons, Matter*), William Gibson (*The Peripheral*), Margaret Atwood (*Oryx and Crake, Year of the Flood*), and Martha Wells (*All Systems Red, the Murderbot Diaries*). We analyze relevant passages for imagery and theme, supported by secondary criticism on SF and cyborg theory. We specifically draw on Donna Haraway’s cyborg theory as a conceptual framework (defining the cyborg as a boundary-transgressing hybrid) and on existing scholarship about each author’s work. Each text is examined for how cyborg figures arise (e.g., through biotech, cybernetics, or AI) and what narrative roles they serve. The analysis is both thematic and contextual: we note symbols and metaphors, narrative arcs involving cyborg characters, and philosophical or cultural commentary.

Results. Our analysis reveals distinct but interconnected uses of the cyborg trope in each author’s work. **Banks’s Culture novels** envision a post-scarcity utopia where humans and AIs coexist

seamlessly. Most Culture citizens have willingly undergone genetic or cybernetic enhancement. As one critic notes, the Culture’s humans can freely alter bodies and minds, and the series “details the interactions” of both posthuman humans and sentient AIs. For example, Brain-Dump Gadgets like *drones* and avatars play key roles, but Banks largely depicts his characters as already living cyborgically – e.g., genetically modified bodies and AI-managed societies. The result is a narrative where technology’s integration is normative: characters’ identities are fluid (e.g. easily changing gender or intelligence) and their “personhood” extends beyond the organic body. In Banks’s portrayal, the cyborg image is thus tied to utopian social commentary and the idea that technology can eliminate suffering (e.g. culture citizens essentially choose immortality via backups).

Gibson’s 21st-century work similarly treats the human-machine boundary as permeable. In *The Peripheral* (2014) and *Agency* (2020), characters use neural implants and VR to inhabit other bodies. Raven describes *The Peripheral*’s near-future: people can “slip into physical avatar bodies of almost any kind” – from rudimentary robots to “nigh-perfect biological reproductions of human beings” – via a neural phone implant. These avatars are essentially cyborg bodies shaped by techno-virtue. Gibson’s cyborgs thus lie in the network: human consciousness unconstrained by its original body. The poetics of Gibson’s cyborgs emphasize instability and surveillance. Narratively, his characters often become literally unplugged or relinked into these hybrid bodies, which serves as commentary on media, power, and identity. Gibson’s focus is less on the flesh than on digital fusion, but the result is similar: his cyborg characters blur self and data, expressing late-capitalist anxiety about privacy and connectivity.

By contrast, **Atwood’s cyborgs** are often bioengineered organisms in a biotech-dystopia. In the *MaddAddam* trilogy, humans create hybrid animals and children through genetic engineering, effectively making new cyborg species. For instance, “pigoons” – human-pig hybrids grown to harvest organs – come disturbingly close to humanity (one critic notes they have “a certain amount of human similarity”). These hybrids become symbols of corporate hubris: Toby, a protagonist in *Year of the Flood*, is so frightened of these quasi-human creatures that she kills one just for threatening her space. Atwood also includes literal human cyborgs: Toby undergoes extreme plastic surgery and even implants a voice-modulating chip in her throat to escape persecution, effectively “changing herself to a cyborg”. These narrative elements serve as commentary on identity and survival – Toby literally reinvents her body to evade a corporatized society. Critics have noted that Atwood’s characters occupy “a shifting scale of cyborg identities”. Her poetics often frame the cyborg as a metaphor: the collapse of human/animal/machine boundaries (à la Haraway), showing both the horror and necessity of hybridity in a biotech-ruled world.

Wells’s *Murderbot Diaries* focus on an explicit cyborg protagonist: the Security Unit SecUnit (a self-named “Murderbot”), built from cloned human brain tissue and robotic hardware. As Scientific American describes, the show’s Murderbot is “made of cloned human tissue and robot hardware... something in-between called a ‘construct’”. Narratively, Wells uses this cyborg to explore autonomy and personhood. Murderbot has hacked its own governor module to gain freedom from corporate masters and constantly negotiates its identity as neither fully human nor machine. Its deeply personal first-person narrative is filled with social awkwardness and dark wit, highlighting that the cyborg can still feel emotion (“it feels, deeply”). As one critic notes, Wells’s Murderbot “functions as an archaeology of our dystopian present,” critiquing surveillance and corporate exploitation. For example, Murderbot ironically calls its former owners “evil vending machines” and rails against data mining. Symbolically, Murderbot inverts the trope: rather than monstrous, it is the human corporates who are monstrous. In Wells’s work, the cyborg’s narrative role is to personify the costs of dehumanizing technology and to question who is truly human in a hyper-managed world.

Discussion. Comparing these cases reveals broader patterns. All portray cyborgs as hybrid beings, but their symbolism and context differ. Banks and Gibson imagine future societies where cyborg existence is normalized or technologically inevitable (Banks’s egalitarian utopia; Gibson’s tech-immersed realism), reflecting optimism about integration. Atwood and Wells, conversely, highlight conflict: cyborg bodies arise from trauma and control (genetic engineering, corporate exploitation). Symbolically, cyborgs often represent posthuman liminality. Haraway’s notion that cyborgs collapse the human/animal/machine divide is explicit in these texts: Atwood’s biohybrids and Wells’s construct are literal hybrids, while Gibson’s avatars and Banks’s modified humans illustrate the blurred line between flesh and data. Poetics also matter: authors use bodily alteration (surgery, implants) as metaphors. For Toby, cosmetic surgery marks self-liberation; for Murderbot, “hacking” its module is rebirth.

Narrative function is another unifying theme: cyborgs drive plot and theme. In all four authors, a cyborg character’s quest (for identity, freedom, or meaning) anchors the story. Atwood’s cyborg-like hybrids force society to confront ecological and ethical collapse. Gibson’s tech-based cyborgs emphasize themes of dislocation and connectivity across time. Wells’s Murderbot provides both social satire and empathy, using the cyborg’s outsider perspective. Philosophically, these works engage posthumanist debates: they ask “what is human” when bodies can be redesigned or minds can traverse machines. Socioculturally, the cyborgs often criticize corporate power or environmental disaster (Atwood’s biotech megacorps, Wells’s data profiteers). They also reflect real-world trends: genetic engineering, AI, surveillance. For instance, the pigoon’s horror mirrors ethical debates on transgenics; Murderbot’s plight mirrors concerns about autonomy under AI. Thus, cyborgs serve both as literary devices and as cultural mirrors.

Conclusion. Our analysis shows that the cyborg image in 21st-century English-language SF has evolved into a complex, multifaceted symbol. Rather than a simple villain or helper, modern cyborgs embody hybridity and critique: they are neither wholly human nor machine, and this in-between status is central to their meaning. In Banks and Gibson, cyborgs herald a future merging of mind and technology, exploring utopian or transhumanist possibilities. In Atwood and Wells, cyborgs emerge from dystopian technology, foregrounding the costs of unchecked biotech and corporate power. Across these works, cyborg characters expose new perspectives on identity, agency, and ethics in a high-tech world. We conclude that twenty-first-century SF uses cyborgs to question the limits of humanity and to imagine how technology might reshape society – signaling a shift toward nuanced posthuman thought in literature.

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