UNIVERSIDAD DE SALAMANCA

FACULTAD DE FILOLOGÍA

GRADO EN ESTUDIOS INGLESES

Trabajo de Fin de Grado

Posthumanism and Fear in Octavia Butler's "Amnesty"

Alumno/a: Alessandra Martín González
Tutora: Ana María Manzanas Calvo

Salamanca, año 2023

UNIVERSIDAD DE SALAMANCA

FACULTAD DE FILOLOGÍA

GRADO EN ESTUDIOS INGLESES

Trabajo de Fin de Grado

Posthumanism and Fear in Octavia Butler's "Amnesty"

This thesis is submitted for the degree of English Studies

Date: June 2023

Tutor/a: Ana María Manzanas Calvo

Signature

Abstract:

The objective of this paper is the analysis of the fear mechanisms and the depiction of hybrid posthuman identities in the short story "Amnesty", contained in the anthology *Bloodchild and other stories,* by the North American writer of science fiction Octavia Butler. The main focuses of the work are the overcoming of dualistic thought and otherness for the theorizing of a cooperative and symbiotic posthuman order, as well as the recovery of peripheral identities.

Keywords:

Posthumanism, Fear, Science Fiction, Octavia Butler, Otherness, Hybridity

Resumen:

El objetivo de este trabajo es el análisis de los mecanismos de miedo y la representación de identidades posthumanistas híbridas en el relato corto "Amnistía", recopilado en la antología *Hija de Sangre y otros relatos,* de la escritora norteamericana de ciencia ficción Octavia Butler. Los principales enfoques del trabajo son la superación del pensamiento dualista y la otredad para la teorización de un orden social posthumano basado en la cooperación y la simbiosis, así como la recuperación de identidades periféricas.

Palabras clave:

Posthumanismo, Miedo, Ciencia Ficción, Octavia Butler, Otredad, Hibridación

Table of contents:

1. Introduction: the posthuman turn and the treatment of fear in science fiction

In Octavia Butler's *Xenogenesis,* the nonhuman Oankali recognised the hierarchical quality of human beings as the most significant flaw that brought the species to self-destruction. At the core of this insightful observation lies the object of Posthumanism, which is to deconstruct the ontological identity and meaning of the human, as well as its position in the world. The exploration of posthuman identities is in fact a leitmotif all throughout Butler's work, and this introspective notion places science fiction as an effective tool at the service of the posthuman turn. After all, as Le Guin points out in the preface of *The Left Hand of Darkness:* "The purpose of a thought-experiment . . . is not to predict the future . . . but to describe reality, the present world. Science fiction is not predictive; it is descriptive." (Le Guin, xiv).

It follows that, in tune with the inequalities of the present world, it is essential to revise not only what is defined as human, but also what has been left out of the definition. Therefore, the posthuman turn necessarily implies a reflection on the position of peripheral identities: "If the excluded, disqualified and deselected others want to be included, the dominant image of 'Man' must change from within. Equality is not about sameness." (Braidotti, 23). In order to achieve this, as it is one of the premises of this philosophical framework, it is imperative to transcend the binary visions of reality, such as self/other, human/nonhuman, subject/object or nature/culture. As it is brilliantly put by Francesca Ferrando in *Philosophical Posthumanism,* it is only through the overcoming of this vision that marginalized identities may be empowered: "We, as a society, may eventually overcome racism, sexism and even anthropocentrism, but if we do not address the rigid form of dualistic mindset . . . then new forms of discrimination will emerge." (Ferrando, 60).

In regard to such reassessment of hierarchical thought, the creative potential of science and speculative fiction should not be overlooked. To begin with, the flexibility of this narrative genre allows for the depiction of a wide range of identities and topics: writers like Ursula K. Le Guin, Margaret Atwood and Joanna Russ revise questions of gender, H.G. Wells explores the hierarchy between the human and the animal in *The Island of Dr Moreau,* and Octavia Butler's main focuses are the rewriting of history in relation to black subjectivity and the relationship between the human and the alien (the Communities in "Amnesty", the Oankali in *Xenogenesis* or the Tlic in "Bloodchild" are just a few examples). In science fiction, the figure of the alien can stand for a multiplicity of marginalized identities. These are, in other terms, different instances of humanity

which have been excluded from the hegemonic definitions of the human: "If my exclusion is instrumental to the definition of that privileged subject position and I am the constitutive outside of 'Man', how can I ever hope to be included?" (Braidotti, 23). From this marginalizing perspective, the position of 'the other' has emerged. This othered representation of the alien has inspired countless terror narratives with the monster as a central motif, ranging from the creature in Mary Shelley's *Frankenstein* to Cthulhu in Lovecraft's *The Call of Cthulhu*. These archetypes have been imprinted in the human imaginary with diverse connotations, and thus, it becomes apparent that fear is a powerful resource which can be instrumentalized both for the recovery or the rejection of abject subjectivities. It is therefore the job of posthuman theories to reassess such alienated figures and their position in relation to humanity and social organization.

Turning back to Butler's work, the short story "Amnesty", which is included in the anthology *Bloodchild and other stories,* deals with the overcoming of anthropocentrism as a central topic. For instance, when talking about the Communities, the nonhuman beings who have settled on Earth, the humans express the following feeling:

. . . they've been on earth longer than I've been alive, and yet it feels wrong that they're here. It feels wrong that they exist. I don't even hate them, and still it feels wrong. I suppose that's because we've been displaced again from the center of the universe. We human beings, I mean. Down through history, in myth and even in science, we've kept putting ourselves in the center, and then being evicted. (Butler, 140).

In this passage, the convergence of the instances of posthumanism and fear can be appreciated, as the central role of the human species is brought to debate, and there is an explicit feeling of rejection towards the nonhuman as a consequence of such anthropocentrism. The exploration of these notions in "Amnesty" is essential for the holistic understanding of the story.

2.   The Posthuman Subject: decentering the *anthropos*

2.1. The articulation of binaries: the human and the nonhuman

In order to deconstruct the meaning of the posthuman in "Amnesty", it is necessary to deal with the representation of the dualist perspective. The dichotomy that carries more weight in the story is that of human/nonhuman, that is, the opposition between the terrestrial human beings and the alien nonhumans who have settled on Earth. It is important to assess the interrelation between this binary and that of human/animal:

. . . the emphasis on the human as a rational animal has been a powerful discursive tool to historically enslave, mistreat, and dominate some humans and most nonhuman animals. For instance, women and slaves have been historically defined as 'irrational', 'emotional' and 'natural' (in contraposition to 'cultural') . . . (Ferrando, 34).

As a consequence of the theory of the supremacy of reason, which was praised during the Enlightenment, this distinction between rational/irrational and natural/cultural is at the core of fear and hate discourses. However, Butler subverts these dichotomies and proves that the nonhuman deserves to be in the same hierarchy as the human. For instance, the dichotomy of nature/culture is reformulated, given that Butler portrays the alien Communities as plant-like and natural, and she chooses a black female protagonist. The objective is to reclaim the abject positions of these characters and place them at the same level as the white male hegemonic subjects: ". . . "Amnesty" creates a context . . . beyond the traditional Christian hierarchical view on woman and nature, puts nature and woman on par with men." (Mohammadi, 277).

This mission is carried out by dismounting the myth that relates the nonhuman and the feminine with the irrational. In this way, the hegemonic roles are subverted, and the nonhuman treat humans like Noah in the same way as a scientist would treat an animal: "They were like human scientists experimenting with lab animals - not cruel, but very thorough." (Butler, "Amnesty", 144). In parallel, militaries encaged Noah and treated her in an inhumane way: " I was sampled and tested in every way they could think of . .". (Butler, "Amnesty" 150-151). This shows that not only did members of the human species torture and animalize the protagonist, but they did so unjustifiedly, while the nonhuman are said to display lack of cruelty: "The only difference between the way they treated me and the way the aliens treated me during the early years of my captivity was that the so-called human beings knew when they were hurting me." (Butler, "Amnesty", 151). In this passage, the denomination "so-called" applied to human beings evinces an inhumane attitude, there is a dehumanizing trait in their behavior. At the same time, there is a humanization of the alien, who are peacefully hiring members of the human species to interrogate them about their culture, once again, in a display of rationality and scientific curiosity which is no different to mankind's quest to understand the world: ". . . you might be asked to explain or discuss some aspect of our culture that the Community either doesn't understand or wants to hear more about. Some of them read our literature, our history, even our news." (Butler, "Amnesty", 158).

Consequently, it is evident that the boundaries between the human and the nonhuman are blurred in "Amnesty", for the sake of carrying out a decentering of the *anthropos*, which is placed in the same paradigm as the nonhuman, the animal and the natural. In addition, there is a reclamation of the place of female black subjectivity in the definition of the human ontology through the character of Noah.

2.2. The mediator. Posthuman subjectivity in Noah from "Amnesty" and Lilith from *Xenogenesis*

It should be pointed out that Butler's reformulation of binaries is not limited to the subversion of roles, given that she offers a critical solution, which is the depiction of a figure in which these opposites merge and are reconciled: "Butler's consistent addition of a third term into apparently binary situations, either a mixed figure or a wholly different third element, deflects potential and actual struggles for dominance into self-adjusting relationships." (Goss, 428). This third term is a medium that allows the environment in which the human and the nonhuman coexist to be habitable and harmonious. Such role usually corresponds to the main character, as it is the case of Noah in "Amnesty" and Lilith in *Xenogenesis,* although in the latter we can appreciate a reconciliation of binaries in the existence of a third gender among the Oankali and in the new race of constructs which starts with Akin, Lilith's son, and will constitute the posthuman offspring which merges Oankali and human genes.

In these cases, Lilith and Noah are female protagonists who act as diplomatic mediators. Therefore, Butler's heroines overcome the literary notion of vertical perspective, the division between the good and the bad: ". . . the vertical perspective of literature, the sense of worlds above and below normal human experience." (Frye, 158), by creating sympathetic protagonists coming from the ordinary world, whose heroic trait is the ability to survive in a post-apocalyptic society: "Butler's characters are not superhero feminists. Rather, they are the traditionally oppressed: female, minority, poor who see the worlds in which they live and aim to make those worlds visible to others." (Curtis, 414). Therefore, these protagonists are able to subvert their subalternity and traumatic experiences in order to be empowered by them and employ their agency to become campaigners for cooperation between the human and the nonhuman, which is the only possibility of survival. The comparative analysis of the roles of Noah from "Amnesty" and Lilith from the *Xenogenesis* trilogy will help to elucidate their fundamental contribution to define the posthuman archetype of Butler's heroines.

Through these two heroines, there is an overcoming and rewriting of the Darwinian theories of evolution, which represent an anthropocentric supremacy of rationality (the human as a rational animal). In Butler's dystopian worlds, the fittest to survive are those with a higher capacity for cooperation and adaptability, and therefore the focus of evolution is not in a segregating duality but in a fusion between the human and the nonhuman. Therefore, in order to thrive, the nonhuman other must be integrated within the self, as it is the case of Lilith, whose name is related to the Biblical "Genesis", the archetype of the outcast and of dark femininity. The protagonist of *Xenogenesis* is able to subvert this archetype and become the representation of the genesis of the new system, the creative mother: ". . . because Lilith, the African-American heroine of the first novel, will become the progenitrix of the new race of "constructs" (children born of Oankali and human parents). She will give birth to herself as other." (Peppers, 47). Therefore, she will become the mother of the first child from the generation of hybrids between human and nonhuman: ". . . radical survival and adaptive strategies become necessary, even if the price to be paid entails the genetic modification of the species through the direct intervention of the alien Oankali." (Ferreira, 401) Given that *Xenogenesis* is a rewriting of history which understands human maturity in terms of its degree of posthumanity and integration with the alien species, the birth at the genesis of this new humanity is said to carry a sort of spiritual eugenics, which will entail the betterment of the two species: "'Our children will be better than either of us,' . . . 'We will moderate your hierarchical problems and you will lessen our physical limitations. Our children won't destroy themselves in a war, and if they need to regrow a limb or to change themselves in some other way they'll be able to do it." (Butler, "Dawn", 248). Both motherhood and the compliance of Lilith to cooperate with the nonhuman frame her identity in the new posthuman subjectivity which is understood in *Xenogenesis* as the maturity of the human species.

Therefore, even if difficult realities have been imposed on them, both heroines are able to display agency from their posthuman subjectivities. In this manner, they adopt the roles of mediators and are commissioned with the job of teaching a group of humans to adapt to their environment: "There are six recruits . . . You will teach them." (Butler, "Amnesty", 135). However, adaptability has a price, and therefore, neither of the mediators will be able to become integrated again among the members of the human species. This is clearly illustrated by the ending of *Dawn,* when Lilith decides to comply with her mission as a mediator between the humans and the Oankali: "At least she would

get another chance with a human group. A chance to teach them . . . but not a chance to be one of them." (Butler, "Dawn", 248). Consequently, both Noah and Lilith become outcasts in the human world, and they have to face the hate of their own species, who have not been able to understand their motives, as Noah's employer asserts: "You try to help your own people to see new possibilities and understand changes that have already happened but most of them won't listen and they hate you." (Butler, "Amnesty", 138). In this manner, in exiting the human world, Noah and Lilith are core agents for the creation of a new posthuman social order.

The main issue at the core of this new order is a problem of communication. In "Amnesty", the differences between human and alien communicative systems are described. Thus, it is asserted that the Communities ". . . can't hear at all, they never developed a spoken language of any kind." (Butler, "Amnesty", 157). However, the human and the nonhuman are able to cooperate and create a common language, even if the nonhuman speak through electric shocks: "She knew that the electrical display was speech . . ." (Butler, "Amnesty", 133). In this way, humans develop a code of sign languages to communicate with a species which does not understand spoken language, in an extraordinary display of adaptability. This brings us back to the notion of adaptability as the only possible strategy for survival and integration.

In contrast, the subcontractor from "Amnesty" could be understood as the figure of the child in metaphorical terms, representing immaturity as it has not been able to be integrated into the new posthuman order. The failure of communication is on display, and its inability to speak the language properly is in parallel with its incapability to understand human behavior: "The subcontractor had had little contact with human beings. Its vocabulary in the painfully created common language that enabled humans and the Communities to speak to one another was, at best, rudimentary, as was its understanding of human abilities and limitations." (Butler, "Amnesty", 134).

In this manner, the figure of the translator becomes essential, as Noah is not only dealing with two different languages, but also with two different social orders. As a translator, she is gifted as one of the only people who are able to act as mediators: "I'm one of maybe thirty people in this country who can talk to them. Where else would I be but here at a bubble, trying to help the two species understand and accept one another before one of them does something fatal?" (Butler, "Amnesty", 149). Consequently, Noah's special understanding of the alien race and the subsequent hate and exclusion from the human order, leave her own identity in the domain of the liminal. Therefore,

after acting as a bridge between the self and the other, Noah has acquired a new hybrid identity: ". . . human subjectivity and identity are transformed as a result of . . . the assimilation of the Other within the self, leading to hybridization and the dismantling of the concept of the human . . ." (Ferrández, 31). The only social system in which this hybrid identity can fit is the system of harmonious coexistence between the human and the nonhuman that she aspires to create: "I want to vote for peace between your people and mine by telling the truth." (Butler, "Amnesty", 138), and this is the liminal system of the posthuman.

Moreover, the fact that she aims to achieve this change from the honest conveyance of facts and historical events indicates an attempt at a rewriting of history, in parallel with the journey from the human genesis to posthuman maturity epitomized by *Xenogenesis.* In this manner, Noah is advocating for a reconciliation between the different historical perspectives of the conflict between the human and the nonhuman, through the convergence of both on a personal and a social level, by embodying a hybrid posthuman identity and working towards a new social order.

3. Fear as a tool in the construction of otherness

3.1. The known and the unknown: foundations of the alien

Through the analysis of fiction, it becomes clear that fear is an ambivalent tool, which can be employed in different ways to create alien identities which may be vindicated or marginalized, and it is also the origin of trauma. Octavia Butler adds a new dimension to the debate on fear theory through the depiction and interaction of her characters. To begin with, in "Amnesty", the world in which the posthuman identity is inscribed is constituted by a fusion between the familiar and the unfamiliar: ". . . these fictional worlds are always, in some way, rooted in a shared reality, so the genre has to perform a balancing act between the strange and the familiar." (Gomel, 23)

In this manner, the connotations of the unfamiliar are the starting point for the understanding of fear and the portrayal of the othered subject. In fact, the constitution of otherness is a direct consequence of fear. In "Amnesty", it becomes clear that one of the sources of hate and rejection towards the nonhuman is the uncertainty regarding their physical aspect: ". . . we aren't even sure what they look like." (Butler, "Amnesty", 144). Therefore, this can be summarized in a fear of the unknown or the unfamiliar. However, the creation of an othered subject is also an attempt to control something that is unexplainable or cannot be understood. In this way, human beings make up names and

labels to designate these kinds of realities, and this is how the cultural notion of monstrosity emerges. As elucidated by Foucault's conceptualization of monstrosity: "The monster is always a linguistic and cultural construction. . ." (Nuzzo, 57), in other words, the alien and the terrible are man-made.

As a consequence, Butler chooses a protagonist who has already overcome the fear of the unknown, and she gives her the challenging task of helping other people conquer the same fear: "I will answer their questions and reassure them that they have nothing to fear." (Butler, "Amnesty", 136). As the future in "Amnesty" depends on the peaceful coexistence of the human and the nonhuman, it can be stated that the posthuman future relies on an exercise of getting over one's fears, which works in a bidirectional way, as the two species need to adapt to one another.

Nevertheless, as proved by the experience and reflections of Noah, the most fearful monster is neither the alien nor its physical difference: instead, it lies in the depths of human psychology. The archetype of the human monster inspires terror because it is formed through the defamiliarization of the familiar: ". . . the fear displayed by Noah is not primarily a fear of the alien Communities. It is not the fear of what is unknown, but a fear of what is known: the capacity of humans purposefully to harm one another." (Curtis, 417). Therefore, Noah's experience as an abductee confirms that the most traumatic event was the realization that people who understood her, who were familiar with human nature, were able to inflict her pain: "It mattered more than I know how to tell you that this time my tormentors were my own people. They were human. They spoke my language. They knew all that I knew about pain and humiliation and fear and despair." (Butler, "Amnesty", 152). In this manner, it is not all about physical pain, it is about the potential for cruelty that lurks in the dark side of human psychology. While the nonhumans failed to communicate and understand human fragility in their first experiments, the humans were intent on taking revenge upon every living creature that could have something to do with the aliens, including innocent members of their own species like Noah. In parallel, humans tried to kill the aliens by attacking them with atomic bombs, and these resulted unharmed, kept some bombs for scientific study and calmly returned others: "'It was a short, quiet war,' . . . 'We lost.'" (Butler, "Amnesty", 163). In this clear manner, Butler proves that the real source of fear is not necessarily the unknown other, but the ability to cause damage which might be found in any living being, including the self. This overcoming of the binary of self/other is exemplified in the progression of the words that human beings use to describe nonhuman others, as this shows the evolution of the way in

which the latter are perceived: "After that, though, the 'invaders', the 'alien weeds' began to become in many languages, our 'guests', our 'neighbors,' and ever our 'friends'" (Butler, "Amnesty", 162). This proves the aforementioned point put forward by Foucault: monstrosity is, after all, a linguistic construction. Moreover, the meaning of this 'monstrous other' is flexible, as it may be overcome and reverted.

3.2. Power, trauma and the subversion of fear

In the same way as monstrosity, the significance of power relations and trauma may also be subverted for the creation of an empowering narrative. To begin with, power relations are based on hierarchies, and the creation of a discourse of otherness from a subjective and privileged point of view is a device that was also used to justify slavery. "Butler persistently revisits slavery in order to challenge the . . . accounts of US racial history . . ." (Dubey, 345). In "Amnesty", the constitution of the nonhuman as employers and the human as employees is regarded by most humans as a master/slave relationship. In this case, there is also a subjective point of view, as the story is narrated in first person by Noah. However, the whole account is an attempt to rewrite history and redeem the nonhuman in order to reach an understanding between species. In spite of this, there is a hierarchy and the nonhuman are the hegemonic force: "They do whatever they want to us, and instead of killing them, all I can do is ask them for a job!" (Butler, "Amnesty", 142). The nonhumans may end up hurting humans if they fail to understand their nature: ". . . by action or by intent, the subcontractor would probably hurt her." (Butler, "Amnesty", 134). Nonetheless, the source of pain and suffering is still a problem of communication, which may be overcome through words and the creation of powerful narratives.

It is in fact in the crafting of these revolutionary narratives which may change the course of communication that the creative power of the female protagonist lies. Noah is attempting a rewriting of history and an overthrow of the hegemonic narratives of hate and fear: ". . . they sometimes used to blast me with loud, distorted music or with old news broadcasts from when the aliens first arrived and people were dying in the panic." (Butler, "Amnesty", 153). Instead of listening to the public discourse, the heroine is employing trauma as an empowering experience to acquire a voice and become an agent who can mediate to avoid other people's suffering. Thus, her tools to make a change in the world are fear and memory, and she recalls: ". . . her fear of some of the humans with whom she was placed while captured and of her human interrogators after she was

released from the alien bubble." (Curtis, 418). Therefore, although the alien bubbles may signify entrapment, the worst kind of imprisonment is the one imposed by her own species.

In this way, Noah subverts the meaning of fear and suffering, and uses her personal account as a motor to defend the mediation between the human and the nonhuman. The culmination of the subversion of fear is the metaphor that Butler uses to imply that both species have the potential to take pleasure from exchange, cooperation and coexistence: ". . . we are the drugs. The Communities feel better when they enfold us. We feel better too." (Butler, "Amnesty", 159). This pleasurable encounter is the bridge between the self and the other, the real symbiotic relationship which is at the core of many of Butler's stories, and also of the posthuman turn.

4.   Conclusions

The deconstruction of identities in science fiction is, in short, a profound insight into the human imaginary and its cultural representations. It is useful as a medium of reclaiming marginalized voices and "othered" subjects, and this overthrow of hierarchies is the ultimate goal of the posthuman turn. In short, it is through the discourses of fear and hate that the notion of the 'other' is constructed. In addition, philosophical posthumanism is an effective medium to reassess this notion and create alternative paths of reconciliation between the binaries such as self/other which have been originated by fear: ". . . the 'human' project has formed, historically and theoretically, through the construction of the 'Other'" (Ferrando, 81). Therefore, the convergence of the approaches of fear theory and posthumanism in cultural analysis is not only natural, but also necessary: these fields of study are symbiotic.

It is this very notion of symbiosis that science fiction authors like Octavia Butler intend to reclaim, by creating bridges between the human and the nonhuman, which are the fictional equivalent of the self and the other. The discourse in "Amnesty" is a retelling of history that urges the reader to overcome fear, dread of the unknown and the different. These bridges are epitomized by the figure of the mediator, in this case, the translator Noah: a conciliatory character who is in charge of transgressing not only linguistic, but also cultural barriers: "These female protagonists work through and with this fear modeling a particularly feminist and a particularly compelling way of acting in relation to the unknown." (Curtis, 416).

The result is the emergence of hybrid identities, people who embody and are in charge of enacting a new posthuman order, which equals, from the point of view of *Xenogenesis,* the adulthood of mankind:

> . . . the distinctions between male and female and between animal, plant, and machine are challenged on the way to enabling the posthuman by removing the barriers between alien and human. The goal is not the elevating of the human to superhuman status at the top of a hierarchy . . . but rather the survival of the human and the alien, primarily in mixed forms. (Goss, 442).

In this manner, be it through crossbreeding as it is the case of Akin and the constructs in *Xenogenesis,* or through the establishment of a social contract as in "Amnesty", the ultimate goal of these Butlerian metaphors is the same: to defend a social organization based on cooperation and the overcoming of fear. If monsters are a linguistic construct, Butler is articulating a very specific kind of monstrosity in "Amnesty", an alien named "the Communities": the real nightmare of capitalist and American individualism, and a recovery of joint effort. This is the magic of science fiction: it is not about aliens and disembodied fantasies; it is about the real world, the incarnation of fear, the deconstruction of the peripheral, and the dark side of human psychology.

5. Works cited:

Braidotti, Rosi. *Posthuman Feminism*. Polity Press, 2022.

Butler, Octavia E. "Amnesty". *Bloodchild and other stories*. Seven Stories Press, 2022.

Butler, Octavia E. *Dawn*. Grand Central Publishing, 2007.

Curtis, Claire P. "Theorizing fear: Octavia Butler and the realist utopia." *Utopian Studies* 19.3 (2008): 411-431. https://www.jstor.org/stable/pdf/20719919.pdf Accessed 26 Feb. 2023.

Dubey, Madhu. "Octavia Butler's novels of enslavement." *Novel: A Forum on Fiction*. Vol. 46. No. 3. Duke University Press, 2013.

Ferrández San Miguel, María. "Appropriated Bodies: Trauma, Biopower and the Posthuman in Octavia Butler's 'Bloodchild' and James Tiptree, Jr.'s 'The Girl Who Was Plugged In.'" *Atlantis*, vol. 40, no. 2, 2018, pp. 27–44. https://www.atlantisjournal.org/index.php/atlantis/article/view/524 Accessed 27 Nov. 2022.

Ferrando, Francesca. *Philosophical Posthumanism*. London: Bloomsbury Academic, Bloomsbury Collections, 2019.

Ferreira, Maria Aline. "Symbiotic bodies and evolutionary tropes in the work of Octavia Butler." *Science Fiction Studies* (2010): 401-415. https://www.jstor.org/stable/pdf/25746441.pdf. Accessed 11 May, 2023

Frye, Northrop. "Varieties of eighteenth-century sensibility." *Eighteenth-Century Studies* 24.2 (1990): 157-172.

Gomel, Elana. "Science (fiction) and posthuman ethics: Redefining the human." *The European Legacy* 16.3 (2011): 339-354.

Goss, Theodora, and John Paul Riquelme. "From superhuman to posthuman: the gothic technological imaginary in Mary Shelley's *Frankenstein* and Octavia Butler's *Xenogenesis*." *MFS Modern Fiction Studies* 53.3 (2007): 434-459. https://muse.jhu.edu/article/223006 Accessed 3 Jun. 2023.

Le Guin, Ursula K. *The Left Hand of Darkness*. Orion Publishing Group Ltd, 2017.

Mohammadi, A. E., and C. E. Leon. "Posthumanism in "Amnesty" by Octavia Butler: A Feminist Theological Analysis." *Pertanika Journal of Social Sciences & Humanities* 25.1 (2017), https://scholar.googleusercontent.com/scholar?q=cache:5g1yqso66lAJ:scholar.google.com/+posthumanism+in+anmesty+butler&hl=es&as_sdt=0,5. Accessed 26 Feb. 2023.

Nuzzo, Luciano. "Foucault and the Enigma of the Monster." *International Journal for the Semiotics of Law-Revue internationale de Sémiotique juridique* 26 (2013): 55-72.

Peppers, Cathy. "Dialogic Origins and Alien Identities in Butler's Xenogenesis." *Science Fiction Studies* (1995): 47-62. https://www.jstor.org/stable/pdf/4240397.pdf Accessed 11 May, 2023.