

**T.C.
ISTANBUL AYDIN UNIVERSITY
INSTITUTE OF SOCIAL SCIENCES**



**AN ANALYSIS OF A STRUGGLE BETWEEN THE WORLDS OF
THE DOMINATOR AND THE DOMINATED THROUGH MARY
SHELLEY'S FRANKENSTEIN, KAREL ČAPEK'S R.U.R AND ISAAC
ASIMOV'S I, ROBOT**

MASTER THESIS

Tuğba CANLI AFYON

Department of English Language and Literature

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Thesis Advisor: Assist. Prof. Dr. Timucin Bugra EDMAN

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T.C.
İSTANBUL AYDIN ÜNİVERSİTESİ
SOSYAL BİLİMLER ENSTİTÜSÜ MÜDÜRLÜĞÜ

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Enstitümüz İngiliz Dili ve Edebiyatı Ana Bilim Dalı İngiliz Dili ve Edebiyatı Tezli Yüksek Lisans Programı Y1412.020034 numaralı öğrencisi Tuğba CANLI AFYON'un "AN ANALYSIS OF A STRUGGLE BETWEEN THE WORLDS OF THE DOMINATOR AND THE DOMINATED THROUGH MARY SHELLEY'S FRANKENSTEIN, KAREL ČAPEK'S R.U.R AND ISAAC ASIMOV'S I, ROBOT" adlı tez çalışması Enstitümüz Yönetim Kurulunun 05.08.2016 tarih ve 2016/16 sayılı kararıyla oluşturulan jüri tarafından *ayrıntılı*... ile Tezli Yüksek Lisans tezi olarak *Kabul* edilmiştir.

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DECLARATION

I affirm that all information in this study named “An Analysis of A Struggle Between the Worlds of the Dominator and the Dominated Through Mary Shelley’s Frankenstein, Karel Čapek’s R.U.R and Isaac Asimov’s I, Robot” has been accomplished according to academic rules. I also confirm that I have quoted for all sources that are not original to this work. (07/09/2016)

Tugba CANLI AFYON

To you,



FOREWORD

I would like to express my grateful thanks to my supervisor Assist. Prof. Dr. Timucin Bugra Edman. His support, his continuous encouragement, and guidance have been invaluable throughout the writing process.

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Tugba CANLI AFYON
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MARY SHELLEY'NİN *FRANKENSTEIN*'I, KAREL ČAPEK'İN *R.U.R*'U VE ISAAC ASIMOV'UN *I, ROBOT*'U ÜZERİNDEN HÜKMEDEN VE HÜKMEDİLEN DÜNYASINDA BİR MÜCADELE ANALİZİ

ÖZET

Sadece Mary Shelley'nin görmezden gelinen, terk edilen Frankenstein'ı değil robotlar da, Karel Čapek'in *R.U.R.* ve Isaac Asimov'un *I,Robot*'u gibi bazı distopyan eserlerde, genellikle teneke makineler olarak düşünülür. Bu üç eser insanoğlu tarafından yaratılan yapay hayatlar hakkında hayal ürünü hikâyeleri anlatır ve bu eserlerin karşılıklı ilişkisi şöyledir: Yazarlar Tanrı olma iddiasıyla insanoğluna miras kalan isteğin potansiyel bir tehlike olabileceğini göstermiştir.

Frankenstein ve *R.U.R.*'in ana karakterleri doğayı kontrol etmek ve doğanın sırlarına ulaşmak için yoğun bir istekle yapay bir yaşam yaratma girişiminde bulunur. Bu açıdan bakıldığında Tanrı'nın varlığı sorgulanıyormuş gibi gözükse de, temelde üzerinde durulan konu; hükmeden ile hükmedilen dünyasındaki mücadeledir. Başlangıçta amaçları daha iyi yaşam koşulları sunmak için insanlığa yardım etmektir ama sonra olayın tamamen farklı olduğu anlaşılır. Gerçek insanlık kadar eskidir. İnsanı kusursuz bir biçimde esir alan bu güçlü duygu kibirdir.

Öte yandan, insanoğlu tarafından yaratılan bu yaratık ve robotlar, toplum içinde kendilerini çoğu zaman yalnız ve garip hisseder. Farkında olmadan insanlarla kıyaslanmalarına rağmen ki bu durum kısmen onların insanlarla benzer olduğu anlamına gelir, asla toplumda birey olarak kabul görmemişlerdir. Bu olumsuz duyguların sonucunda yapay hayatlar maalesef yaratıcıyı yok etme çabasına girerler. Bu, gerçek dünyanın kuralı gibidir. İlk önce, insanoğlu bu yapay yaşamları yaratırken Tanrı gibi gücü olduğunu düşünmeye başlar. Gerçek şu ki; insana benzeyen yaratıklar yaratarak, insanoğlu aslında yaratıcıyı yok etmeye çalışmaktadır. İlerleyen zamanda ise işler tersine döner ve bu yapay yaşamlar insanoğlunu yok etmeye çalışır. Bu durum insanlığa bir ceza olabilir. Doğanın kanununu bozacak her girişim insanlığa ayrı bir yıkım getirir. İlerleyen sayfalarda görüleceği üzere tarihte de bu böyledir ve her zaman savaşın bir kazananı vardır.

İnsanoğlunun ölümden daha iyi bir seçenek aramasının sebebi çoğunun yok olmaktan korkan, medeniyetlerini geliştirmek için bilinçli olarak daha iyi bir insan ırkına sahip olmak isteyen ve eşsiz bir zihinle benzersiz olduğuna inanan yaratıklar olmasıdır. Ölümsüz olma fikri insanların ilgisini çekmiştir. Çünkü ölüm pek çok insan için ürkütücüdür ve geçmişten günümüze bu korku insanoğlunun gerçeği reddetmesine ve bilinçli ya da bilinçsiz arzuları için başka çözümler aramasına sebep olmuştur.

Bu eserlerin geleceęe iliřkin mesajı distopyacı grnyor. Ancak sosyo-ekonomik ve sosyo-politik alandaki geliřmelerin birçoęu insanın ve toplumun doęal çerçevdeki farklılıklarını etkiler ki bunlar olumlu ilerleme olarak kabul edilir ama ne yazık ki bu insanlıęı dehřete dřrr ve bu yenednya dzeni insanoęlunun sonsuz hevesiyle birleřince insanlık iin byk bir risk olarak ortaya ıkar nk yapay bir hayat yaratmıřtır ve daha sonra bu iki tarafın olası yok oluřu ve yozlařması ile biten hkmeden ve hkmedilen arasındaki mcadeleye dnřr.

Anahtar Kelimeler: *Yapay yařam, arzu, hkmeden, hkmedilen, heves*



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ABSTRACT

Despite the fact that not only Mary Shelley's ignored and abandoned Frankenstein but also the robots are generally supposed as the tinny machines in some dystopian works such as Karel Čapek's *R.U.R.* and Isaac Asimov's *I, Robot*. These three works report a fiction about the artiificial lives created by human beings and the mutual relationship among these works can be mentioned like that all the authors have displayed the potential danger of man's bequested willing of claiming the role of God. The major characters in Frankenstein or *R.U.R.* attempt to create an artificial life with an excessive desire to control and reach the secrets of nature. It seems as if it questions about the presence of God when viewed from this side, but the theme which is basically focused on throughout the study is the struggle between the worlds of the dominator and the dominated. At the begining, their purpose is to help the humanity, serving better living conditions but then it is understood that the truth is totally different. The truth is as old as humanity. The powerful feeling that perfectly captures the human being is his hubris.

On the other hand, the creature and the robots created by human beings seem to feel mostly lonely and strange in the society. Although they unconsciously begin to be compared with humans, which partly means that they are seen the same as human beings, they are never accepted as an individual by human society. As a consequence of these damaging feelings, they unfortunately attempt to destroy their creator. It is something like a rule of the real world. First, human beings start thinking that they have godlike power while creating those artificial lives. As a matter of fact, creating such creatures which are really like human beings in some points, humans actually try to destroy their creator, who is God himself. Then, the human made creatures begin to destroy human beings. This situation could be a punishment to humankind. Every attempt to destroy to law of the nature brings another destruction on humankind. As seen in the following pages, it has been the same in the history as well and every time a struggle has the one winning.

The reason why human beings are looking for better choice than death seems that they are creatures many of whom are afraid of dissappering, whom are consciously willing to have a better human race for developing their civilization, and whom believe in their uniqueness with their unique mind. The idea of being immortal attracts humans' attention. Because death is terrifying to most people and this fear from past to present cause human beings reject the truth and seek for another solution for their conscious or unconscious desires.

The message of these three works concerning the future would appear dystopian. However, many of the improvements in socio-economic and socio-political areas affect the situation in the natural frame of man and society that would be considered as some positive advancement yet it would horrify mankind. Because this new world order, combined with mankind's limitless enthusiasm reveals it as a great risk for humanity for he creates an artificial life, and then it turns into a struggle between the dominator and the dominated which ends with potential destruction and degradation of both sides.

Key Words: *Artificial life, desire, dominator, dominated, enthusiasm*



1. INTRODUCTION

The danger of man's hubris is one of the significant themes which have been discussed for ages since the world of ancient Greece and brings the worst devastation to the mankind. The concept of hubris refers to the great pride of humans who believe in themselves to have God like power. The story of Icarus might be one of the best examples of Greek mythology. He is the son of the master craftsman Daedalus and attempts to escape from Crete by means of wings that his father warns him first of complacency and then of hubris. However, he neglects his father's warnings regarding flying too close to the sun, therefore his wings melt and he falls into the sea. Similar warnings against hubris can be found in the stories of Arachne¹ or Bellerophon² as well. Man's hubris pushes him to go far, though he dramatically fails.

Coming to the 19th century Mary Shelley's *Frankenstein* can be a good example of a man whose intention is to create a living thing by playing God in an anarchic way. The novel of *Frankenstein* doesn't only include the theme of the human being at the center of acting to play God by creating an artificial human, assuming a power that is divine but also a man who refuses to take the responsibility of his creature. The word 'Frankenstein' also informed in the novel is still known as a creation that destroys his creator (Shelley, 2011, p. 6).

Shelley uses Prometheus myth to apply it on her novel's character. She sees Victor as a modern version of Prometheus. Prometheus who is a Titan in Greek mythology steals fire from Zeus to give it his new creations. Prometheus mentions himself as a new ruler who has an ability to affect the future, which means to compare himself to God, Zeus. He leads a rebellion against God and immediately he shares similar end with the other mythological characters although he does everything in his power to

¹ Arachne was a weaver in Greek mythology who was boastful of her skill. She challenged Athena and her arrogance eventually prepares her downfall.

² Bellerophon who was the son of Poseidon, honored the gods and won their favor but considered himself equal to the gods and committed hubris.

avoid the pain and suffering. Nevertheless, he is cursed by God, and torments day and night (“Prometheus”).

The idea of having enthusiasm to be in God’s shoes is reflected through especially the major characters of three impressive works: Dr. Victor in *Frankenstein*, Domin in *R.U.R.* and Calvin in *I, Robot*. However, the answer towards the hidden psychology of controlling the nature and discovering the nature’s mystery as a challenge to God will be answered relying on the fear of mankind. Man’s struggle is not against God but against himself, his ego. His desires instinctively direct him and make him believe that creating a life can be possible. On the other hand, his fears make him refuse the responsibility of his creature.

Scrutinizing the ideas of Carl Gustav Jung and applying them into this study will be the key to examine the hidden psychology of the major characters. Jung is interested in developing a characteristic and unique way of understanding the human psyche. For Jung (1957) “man is an enigma to himself” (p. 45). Jung realizes this truth and explains man’s complication by affirming “the contradiction, the paradoxical evaluation of humanity by man himself, is in truth a matter for wonder... springing from an extraordinary uncertainty of judgment” (p. 45).

After a period of time Jung preferred to establish himself in the fields of spirituality and esoteric science, consisting the process of individuation, which is the accomplishment of the Self (the union of the conscious with the unconscious) and other guide marks, such as the archetypes, the collective unconscious, the assimilation of anima/animus and shadow (“Carl Jung”). The concept of spirituality and esoteric science also describe the different way of thinking and different way of being. According to Bladon (2016), the term of esoteric is the science related to new age belief systems and sheds light on some common misconceptions and the science of esoterism discuss the evolutionary process but this is evolutionary of consciousness not physical.

The term of the archetypes is possibly the most distinguishing concept of Jung (1969). According to him:

The archetype occurs as early as Philo Judaeus, with reference to the *Image Dei* in man. It can also be found in Irenaeus, who says: The creator of the world did not fashion these things directly from himself but copied them from archetypes outside himself... I would say primordial types, that is, with universal images that have existed since the remotest times. (Jung, 4–5)

He observes that human beings were born knowing the concept of the archetypes. Jung (1969) believes that the archetypes, an immediate datum of psychic experience, sometimes appear in dreams, in visions which are more individual, hard to understand and simpler than in myths (p. 5).

Particularly, Jung (1969) believes that archetypes like images, thoughts and symbols don't change according to cultures because these archetypes have universal meanings and they are shared by the whole human race (pp. 3-4). One of the main archetypes, the shadow, influences the major characters' attitudes and helps to understand how the personalities of Dr. Victor Frankenstein, Harry Domin and Dr. Calvin are structured in relation to their life experiences. When considering the shadow, Jung (1969) discovers:

It appears either in projection on suitable persons or personified as such in dreams... the Faust-Mephistopheles relationship and E. T. A. Hoffmann's tale *The Devil's Elixir*... the shadow personifies everything the subject refuses to acknowledge about himself. (pp. 284- 85)

Through the analysis of the main characters, it is argued that the formation of human nature takes place in the dark side or the shadow of human minds where ambition, pride, wonder, humanistic prejudice, fame or annihilation are formed.

Consequently, Jung's ideas will be the guide while exploring the individual strengths and weaknesses like desires and fears in humanity in consideration of *Frankenstein*. Since the major themes in *Frankenstein* provide a basis between the works of *R.U.R* and *I, Robot* as the works of epic and science fiction are reminders of earlier periods when myths and legends become the cultures of the world.

2. OF MARY SHELLEY

Mary Shelley was the child of the feminist philosopher, Mary Wollstonecraft, and the philosopher, William Godwin. Their influence on Shelley's ideas appears in her best Gothic novel *Frankenstein or, The Modern Prometheus* published in 1818. Though Mary Shelley writes her novel in the late 18th century, *Frankenstein* has been interpreted as a warning about world of tomorrow.

Mary Shelley, thanks to her scientific thinking, writes her novel with the support of her husband, Percy Bysshe Shelley and encouragement of his father William Godwin and his father's friend Samuel Taylor Coleridge. In the novel Shelley reflects her suppressed feelings, desires and other emotions which cause fears. In other words, the story is shaped with the result of the confrontation of her shadow. Just as Jung (1969) describes "the confrontation is the first test of courage on the inner way, a test sufficient to frighten off most people, for the meeting ourselves belongs to the more unpleasant things that can be avoided so long as we can project everything negative into the environment" (p. 20). This is apparent that the confrontation is related to unconscious images. Similarly, in Shelley's story, the relationship between Victor and his creature reflects the same problem and the way they follow while solving this situation creates their destiny.

Shelley's parent plays a prominent role while she is concerning the subject of the development of characters in the story. Especially his father's influence is remarkable. Since Shelley doesn't know her mother who dies shortly after giving birth to her. According to his father, "human beings are born neither good nor bad... any evil tendencies in the characters of human beings can be remedied by the elimination of harmful factors in their environment" (Critchley, 2004, p. 3). In other words, with the effect of environment or society, man's good intentions may transform into negative attitudes. This argument goes for both Victor and his creature. For instance, the monster has at first good intentions towards people. He longs to be accepted and loved, yet after being rejected by Victor and the society he turns into a true monster.

Additionally to his father, Samuel Taylor Coleridge's influence on Shelley is undeniable. Coleridge comes to their house as a guest of his father and sometimes reads his poem loudly. This is what Shelley loves to listen. One of the popular poems of Shelley is "*The Rime of the Ancient Mariner*". There, he expresses that man has the power to destroy both his environment and himself. The idea that man's desire to have authority over others, is truly presented in Shelley's *Frankenstein*.

It was not only the people around her but also the century that Mary Shelley lived in influenced her ideas to a great extent. Her use of science in her novel directly relates to the discoveries of the 18th and 19th centuries. The changes in science definitely affect her minds. For example, electricity was the focus of experimentation for some time in the 1700s. As a well-known scientist Benjamin Franklin lived in the 18th century and studied on many inventions regarding electricity. In *Frankenstein* electricity becomes a tool which leads Mary Shelley to imagine about the possibilities of creating life from lifeless dead matter by using the power of electricity.

2.1. The Character of Victor

"I began the creation of a human being" (Shelley, 2011, p. 45). This is short but effective and challenging sentence which most probably describes the character of Victor Frankenstein. This is also seen as betrayal of God's rules and laws.

Victor seems to be a well-educated man. When he was a child, he read many ancient theories. During his education, he is pushed into science by his professors. On the other hand, he often mentions his love for his family by declaring that his memories were full of kindness and toleration that nobody became happier than him (Shelley, 2011, p. 32). It appears he grows up in a very loving family.

For years Victor is interested in scientific studies, he sees a great resource in dead bodies. His curiosity and passion for science leads him to read the works of Cornelius Agrippa, Paracelsus and Albertus Magnus even though his father criticizes Victor for reading and studying on such nonsense. Although his father says "do not waste your time upon this; it is sad trash" (Shelley, 2011, p. 33), Victor insists on reading more and more. He thinks "these works are the lords of his imagination" (p. 35). He mentions his stubbornness by reading the novels with great eagerness (p. 33). As a matter of fact, Victor tries to prove himself to his father that he will become a successful man one day. Here the father represents a person who holds the power in

his hands and dominates the relationship. Victor's point of view is seen as in *The Archetypes and the Collective Unconscious* "in men, a positive father complex very often produces certain credulity with regard to authority and a distinct willingness to bow down before... which passes final judgments" (Jung, 1969, pp. 214-215). Victor's desire stems from the presence of his father's authority. By the time son challenges his father, son thinks that he will gain power and reach the same authority as his father.

Having a great desire to go beyond the limits of nature, for the pride of being different in connection with his own ego starts to disturb him intensely. He confesses his desire to know everything "a light so brilliant and wondrous, yet so simple that while I became dizzy with the immensity of the prospect... I alone should be reserved to discover so astonishing a secret" (Shelley, 2011, p. 44). In view of this aspect, it is clear that Victor seems to think this experiment will astonish people and he will show his great success to the world.

Relying on his egoistical behavior, Victor goes to university in Ingolstadt in Germany leaving his father, his brothers, Elizabeth the woman Victor loves and his best friend, Clerval behind because he is stuck on the idea surging beyond human limits. He supposes "he longs to enter the world and take his station among other human beings" (Shelley, 2011, p. 38). Having power, the feelings of curiosity and fame dominate his actions and excite him much as he spends day and night in the laboratory.

In the university he luckily finds a chance to achieve his aim. He meets a professor named M. Waldman. He helps Victor to answer the questions in his mind. Waldman studies on natural philosophy and particularly modern chemistry unlike his colleagues. According to Professor Waldman, the modern philosophers peculiarly have worked miracles. They have discovered the mysteries of nature and the blood circulatory system. They have obtained new and unlimited powers (Shelley, 2011, p. 41). Just as Waldman, Victor is obsessed with one idea, one purpose and one occupation. He asserts that he would be the one who explored unknown powers and the deepest mysteries of creating a life (p. 41). It means natural philosophy and chemistry, processing of using electricity to reanimate dead creatures become "Victor's sole occupation" (p. 42). Additionally, he expresses his devotion to a scientific area in other studies he didn't need to search for more information; but in a scientific pursuit there was always something one needed to discover and wonder (p.

43). He, thus, begins to study science with desire to discover the mysteries of nature, as mentioned science is an open space never ends.

Victor, meanwhile, integrates the dead parts for building a new body; he insistently wants to continue playing God. His enthusiasm about having the power of God makes him blind that he doesn't see the possible consequences of creating a life. Unfortunately, he becomes an isolated person and stays away from anyone else around him. Despite everything he never gives up believing in his success and says "I doubted not that I should ultimately succeed" (Shelley, 2011, p. 45).

2.2. The Character of the Creature

"Who was I? What was I? Whence did I come? What was my destination?" (Shelley, 2011, p. 108). In the novel, this issue of identity is a key to understand the creature's behavior. With no idea where he came from, with no name, he loses himself in human's world and begins to question his identity. It is the point where the disaster starts.

The creature's experiences with people are including bitterness. His creator and the society deny the creature by reason of horrible appearance. After Victor sees him, Victor understands that his dream vanishes and replaces it with fear and despair. Without any knowledge of what is happening or who he is coming from, the creature walks around unconsciously and one day he comes across a village. However, because he doesn't look like a human, the villagers run away from him. He is a little bit strange. The term of being different is an important but negative issue for human society. Since society quite often doesn't like people or living things that look hetero and they feel uncomfortable being close to them. Being different from others generally makes human being scared because of humanistic prejudice. Society teaches people to be prejudiced against dissimilarity and it is probable to be stigmatized as 'other' and alienated from the society. It is human nature. So humans naturally deny the creature and develop a feeling to escape from him. In *Come Back Dr. Frankenstein, All is Forgiven* the social anthropologist and policy specialist Caroline Mosser (2013) similarly thinks that "we're scared of what is different, especially when it challenges the superiority of the human species" (as cited in Michaud, p. 1). It is as if there is something naturally coming from the birth. It is the way of behaving. In other words, the way humans react to the situations related to the fact that they are humans. In the article of "Philosophical Anthropology facing

Aquinas' Concept of Human Nature”, Angelo Campodonico (2001) talks about the meaning of human nature “human nature is basically the very ground of every development of man. Natural in man is everything that is in us, that we find out in ourselves... natural is what is created in ourselves by God” (p. 1). That’s why one cannot change. Human nature is an instinctual prejudice against ugliness inside of people. Inasmuch as ugliness of the creature threatens of human beings with his existence and his existence will ‘consume’ the human race and the order of society. According to Denise Gigante’s article (2000) “Facing the Ugly: The Case of *Frankenstein*” she writes:

The Creature spills out from his overstretched skin to pursue Victor physically and psychologically, it threatens to consume him... Frankenstein's fatal encounter with the Creature, monster! ugly wretch! You wish to eat me, and tear me to pieces... the ugly is that which threatens to consume and disorder the subject. (p. 569)

On the other hand, the creature has a different nature. The creature is not created naturally, but he is made. He is built with unanimated organic body parts so his nature is totally different from humans’. Unfortunately, he knows this distinction and implies that there is no similarity between the nature of human and himself. His appearance looks like a monster that none like (Shelley, 2011, p. 101). Victor also explains how the creature is villainous to Walton in the following “a mummy again endued with animation could not be as hideous as that wretch... but when those muscles and joints were rendered capable of motion, it became a thing such as even Dante could not have conceived” (p. 49). Here, Victor points out his creation as the ugliest when he compares with Dante Alighieri’s creatures in *Inferno*. Being neglected harshly, he potentially becomes a true monster and when this cruel side is ignored, it can become more alarming than ever expected. Thereby Victor unconsciously allows the death come to his life, his family and his friend.

Unfortunately the creature feels pity for himself. By the time he turns towards himself, he says that he sees a terrifying creature (Shelley, 2011, p. 96). Therefore he doesn’t want to be close to humans as his experience with humans doesn’t include any happiness.

Because of all negative experiences the creature has, he becomes very careful. When he comes to the cottage, he just observes people to have a better relationship but unlikely, he is not able to understand their behavior and their reaction to the situations. Feeling pain or pleasure is a new thing that he has never experienced

before. Even though the creature isn't part of the family, he wants to sympathize with them. Specifically, the creature has a desire for community and he mentions that he shares some feelings with the cottagers. When they are unhappy, he feels miserable; when they are delighted, he feels contented as well (p. 94).

With confused he tries to learn their feelings but it seems he is very angry with his creator that he wasn't born with those qualities. He wants to be accepted and loved. However, he questions his background where his family and relations are. No father or mother to care him, love him or show him moral values (Shelley, 2011, p. 102). All these questions are the reason why the creature kills Victor's little brother William.

By observing the family, he learns to speak. He says "my days were spent in close attention, that I might more speedily master the language" (Shelley, 2011, p. 100). He believes that learning the language means being close to human beings, and communicating with them. He tries to find out the mystery of the words they speak and the sounds they pronounce. It displays that he is now more of a human than a monster. He states "every conversation of the cottagers now opened new wonders to me" (p. 100). Moreover, he starts to read the book of *Paradise Lost*, a volume of Plutarch's Lives and the Sorrows of Werter, which shapes his mind. Every step of the creature toward his goal requires struggle but he never gives up since he is as determined as Victor. He has a great hope about future or becoming civilized. It is apparent that he believes time will help him. He describes "the past was blotted from my memory, the present was tranquil, and the future gilded by bright rays of hope and anticipations of joy" (p. 97). He doesn't have any expectation from his past and present is an experiment but future is expectation, so he will have a chance to achieve his goals.

Additionally, the creature begins to generate an idea about the human beings that they can be powerful. He maintains that man had been so powerful, so virtuous and magnificent (Shelley, 2011, p. 100). While describing something related to human nature, he uses all positive qualifications like 'master', 'noble blood', 'rich', 'love' and 'reverence' which mean to have admiration to humans but the beauty of them is something the creature doesn't have. While describing himself, he uses all bad qualifications like 'miserable', 'solitary', 'imperfect', 'wretched', 'unfortunate', 'deserted', 'terrifying' and 'monster'. These words also show how he emulates being

a human and how he is humiliated. Since he doesn't want to be the dominated as a slave but become the dominator as a human being.

Actually, having desire to have power over other people is a basic human desire which comes from the birth. As the doctrine of "the will to power" of Friedrich Nietzsche is impressively explained in Travis J. Denneson's work "Society and the Individual in Nietzsche's *The Will to Power*":

Humans are always attempting to inflict their wills upon others. Every action toward another individual stems from a deep-down desire to bring that person under one's power in one way or another... physically harming someone; the psychological motive is the same: to exert one's will over others (p. 1).

Denneson also identifies in "Society and the Individual in Nietzsche's *The Will to Power*", the root to cause for this desire that "all human beings are ultimately and exclusively egoistic by nature, there are no truly altruistic actions. The will to power is not, however, limited to the psychology of human beings. Rather, it is the underlying noemenal reality of the universe" (p. 1). Another reason comes from the ancient Greek myths, as Timucin Bugra Edman implies in his work "On the Edge of Artificial Life and Existentialism: Legitimizing 'Robot-Culture' Through Anarchy and Order", "Gods and goddesses perform different duties and functions. On the other hand, the common point of these deities is that they are superior beings and they might affect people's lives dramatically, as gods are arbiters and have omniscient power on many issues if not fate" (p. 1)

However, the creature unfortunately understands that all his effort is insufficient, and describes the situation he is in as he says he is "cursed, cursed creator! Why did I live? ... Should I feel kindness towards my enemies? No: from that moment I declared everlasting war against the species" (Shelley, 2011, p. 114). He blames his creator for all bad things happening. It is so desolating experience that turns him into a murderer who is filled with hate and revenge. That is also the reason why innocent people like William, Elizabeth and Clerval are killed.

As time goes by, the creature finds Victor again and wants him to create a female for himself. At first Victor thinks that the creature is in a terrible situation. The creature expresses "you must create a female for me, with whom I can live in the interchange of those sympathies necessary for my being" (Shelley, 2011, p. 121). He means if he has a creature of another sex, he will not come up against fear and hatred. His words are really convincing and make Victor think that it is vital for him. The creature

absolutely begs Victor to do this in order to make him free from the misery. The creature explains how he feels different and alone without a companion in this world. He thinks his loneliness will disappear with a female creature. His race will continue and he may have a chance not to be labeled as the dominated. He utters “my companion will be of the same nature as myself and will be content with the same fare” (p. 122). Finally, the creature makes Victor create a female for him. Otherwise his family and his friends will be in danger. Nonetheless this idea most likely makes Victor feel a sense of loss. The idea of his creature’s attitude towards Victor and his family is on one side and the future of the humanity is on the other. He considers that everything can be worse. He needs someone like him to create his own society but What if the female creature does not love him? She will probably leave him and the creature will stay alone again. It can be devastating for him. Victor thus changes his mind, here is his feelings “Begone! I do break my promise; never will I create another like yourself, equal in deformity and wickedness” (p. 140). Victor does not give the creature a mate. Now, the creature copes with the loneliness.

The most annoying thing for the creature is how Victor dares to break his promise. Because this time the creature plays the role of the master not the slave. The creature points out that “you are my creator but I am your master; obey!” (Shelley, 2011, p. 140). This is an impressive message which exhibits the creature’s real ambition. It is a desire for authority, for being a dominator not a dominated. The creature can’t stand to be refused and in return he wants revenge, one of the horrible statements of the creature is that “beware, for I am fearless and therefore powerful. I will watch with the williness of a snake” (p. 141). Now, he has the potential to do anything and attack him unexpectedly.

2.3. Victor’s Aim to Create a Life

In *Frankenstein*, the creation scene seems the most significant part of the novel. Due to the fact that Shelley exhibits the relationship between the creator and the creature, and how the protagonist’s traditional tragic flaw consumes him.

The opening words of the creation scene are describing the issues of obsession with infusing life “I collected instruments of life around me that I might infuse a spark of being into the lifeless thing that lay at my feet” (Shelley, 2011, p. 48). As pronounced by Victor, he has been working on this experiment for a long time and he focuses on his creation without carrying any negative consequences and

eventually and the exciting moment arrives. That is to say, he ultimately manages to create a living thing.

Victor's wishes come true but the phrase that Victor uses for his creation is so offensive. He calls the creation a "lifeless thing" (Shelley, 2011, p. 48). This is a really emotionless description unspecific to humans. 'Thing' is mostly used for an object. The creature is just a thing in a human's world, not belonging to any type of race, class or religion; he is an object for Victor. According to him, he is from a different species. Victor also demonstrates this image in the fourth chapter by saying "I saw the dull yellow eye of the creature open; it breathed hard, and a convulsive motion agitated its limbs" (p. 48). This is the exact moment where the creature is created. By these lines he indicates the description of the creation's eye or his motion which is completely different from a human eye and a human motion. This gives the impression of something moving but not a human being.

Another example of Victor's insulting behavior is when he utters the creature is lying at his feet, which means that the creature is ready to do whatever is told. Victor does not see the creature as a human being but a "miserable monster" (Shelley, 2011, p. 49). This specific image is repeated over and over again when Frankenstein describes the creature. The creature represents the society of a dominated one or a slave one. At this point, the feeling that motives Victor is his ego. He represents the society of a dominator one who has superior authority over others, on the other hand the creation or living thing, a dominated one has feeling of inferior. It is the system of domination in the world. Societies control humans explicitly and implicitly. Somebody has to be dominator and somebody has to be dominated.

Victor works for almost two years to achieve his goal with a great ambition. He is focused on just his experiment and doesn't contact with his friends even his family. He said that "the summer months passed while I was thus engaged, heart and soul, in one pursuit" (Shelley, 2011, p. 47) This is one of his egoistic behaviors when considering that her mother died just a few weeks before his departure to the university in Germany. Even though his father mentions his anxiety by saying "I know that while you are pleased with yourself you will think of us with affection and we will regularly hear from you" (p. 47) these lines also prove that Victor neglects his father wishes for his selfish desires.

Finally he achieves his goal and creates a new species which is the example of Victor's flaws that foreshadow what is to come. According to him, "life or death

appeared to me ideal bounds” (Shelley, 2011, p. 46). With this quotation, Victor expresses his intention to break the boundaries between life and death by creating a better human race.

He imagines his creature as beautiful. He wishes “many happy and excellent natures would owe their being to me” (Shelley, 2011, p. 46). Yet the result is intolerable and terrifying which becomes a great disappointment for him. The thing in his mind is far from that. The creature turns out a monster that nobody dares to look at. Now, he feels terribly sorry about what he has created and all Victor’s proud disappears when he sees the result. He feels now “I had finished, the beauty of the dream vanished, and breathless horror and disgust filled my heart” (p. 49). Actually, the real horror is stated when Victor sees the creature for the first time. The creature is right now an animated being. Victor’s reaction shows his horror “how can I describe my emotions at the catastrophe, or how delineate the wretch... His yellow skin scarcely covered the work of muscles and arteries beneath; his hair was of a lustrous black and flowing...” (p. 48). Victor shows his lack of tender by leaving him alone in this enormous world. When he learns that the creature doesn’t turn back Victor’s apartment, he feels relief and shows his happiness “by jumping over the chairs, clapping his hands and laughing around” which frightens his friend Henry Clerval much (p. 52). It proves how Victor doesn’t want to take responsibility of his creature and he wants to ignore the creature. He understands that this is a big failure for him. But what was he expecting by integrating corpses? Above all, this is something travelling towards unknown so it would be surely something artificial and there is always probability that one is not able to achieve his or her goal but again one must know how to cope with the consequences during the process. In that situation what Victor chooses is to deny the responsibility of his creation and slam the door.

Considering the case of Victor, denial of responsibility rather than facing the reality, the philosophy of Jung (1964) leads us to an understanding of Victor’s behavior, he asserts in his book *Man and His Symbols*:

The shadow cast by the conscious mind of the individual contains the hidden, repressed and unfavorable aspects of the personality... The shadow has good qualities normal instincts and creative impulses. Ego and shadow, indeed although separate, are inextricably linked together in much the same way that thought and feelings are related to each other. (Jung, et al., 110)

The real issue is that the creature and his actions reflect what is happening in Victor's mind unconsciously. The creature is his shadow. Besides, Jung (1969) further analyses the feature of the shadow through the book of *The Archetypes and the Collective Unconscious* "the shadow is a living part of the personality and therefore wants to live with it in some form... at the same time of his helplessness and ineffectuality" (pp. 20–21). According to Jung, people who are not aware of themselves or their shadow cause it to become worse and darker. Victor Frankenstein shrinks away from the creature as a way of dealing with the problem, thereby causing the creature to become wicked.

2.4. Conclusion

The novel *Frankenstein* which is told by an 18-year old girl becomes one of the greatest novels of our time. With the idea of the 19th century and Prometheus myth, most people concentrate on the concept of humanism and post humanism. Mosser states in her essay human beings move beyond humanism to post humanism. According to post humanism, there is a new definition of humanity which rejects the combination of natural and artificial instead they propose the combination of human and 'other', the 'unnatural'. Other or the non-human doesn't belong to the any culture or any race (as cited in Michaud, p. 1). This new generation is also informed by Victor "a new species would bless me as its creator and source" (Shelley, 2011, p. 46).

Victor makes an extraordinary experiment to create a life. The thing that controls Victor is his hubris which is one of the strongest human drives. His hubris and his ambition make him believe that he can be the one in the world who has divine power of bestowing life, which is against nature. If Victor accepts himself as God, his creature can be accepted as the creature of God. However, neither Victor nor the creature accepts such an existence. The relationship between Victor and his creature is not a relationship like the one between a son and a father. Not surprisingly, they escape from each other. Victor as a father doesn't take the responsibility of his creature and leave him alone and the creature as a son does not accept Victor's power and authority anyway.

Personality can be shaped but cannot be created. Victor shapes his body but how does he shape his creature's personality if he denies him? In that situation, society

can shape personality as either good or bad because the term of acceptance is very important for human beings if they live or want to live in a society.

Unfortunately, one must be aware of the dark side of human's character which cannot be suppressed any longer. Through Victor's character, Shelley demonstrates that there is no use in trying to ignore one's darker side since the more he denies himself, the more he is devastated. This is a part of nature. As Jung (1964) states "the shadow becomes hostile only when he is ignored or misunderstood" (p. 182). The scene at the end of Frankenstein where the creature talks to himself upon dead bodies of his creator demonstrates how their weaknesses become their destruction. He says:

Farewell! I leave you, and in you the last of human kind whom these eyes will ever behold. Farewell, Frankenstein! If thou wert yet alive, and yet cherished a desire of revenge against me, it would be better satiated in my life than in my destruction... thou wouldst not desire against me a vengeance greater than death which I feel. (Shelley, 2011, pp. 186–187)

3. OF KAREL ČAPEK

Karel Čapek was a 20th century Czech author who was born in Czech Republic in 1890. Čapek as the son of a physician went to Berlin, Prague and Paris to attend the universities before graduating with a Master and a Ph. D. degree. Čapek introduced the word 'robota' in association with non-human electronic existences first appeared in his play *R.U.R* in 1920. His first international success came with this dystopian work. Throughout the 1920's, Čapek works with many writing genres but his best known works are written in science fiction, including his novel *War with the Newts* and the play *R.U.R.* ("Karel Čapek"). At that time Karel Čapek was also influenced by World War I, which made him write many essays. With *R.U.R.*, Čapek astonishes all the people around the world. As a matter of fact, people might still find it difficult to believe his creativity and foresight. He was touching on non-existing artificial intelligence and robotics at that time. As it has been described earlier in the text, the word 'robot' was introduced to the world for the first time from that intelligent writer. "The word robot in the original Czech, 'robota' refers to forced or serf labor, derived from the root 'ran' meaning 'slave'" ("robota"). The image he improves in our mind about robots promises people to have an easier life by becoming more modern, technologic and scientific but at the same time brings out so much problem due to complex technology.

Finally, with this outstanding play Karel Čapek skillfully expresses the path of human beings towards the future considering the situation around the world and demonstrates how mankind cannot realize possible consequences of his excessive greed and power.

3.1. Introduction

Are we ready for a new Frankenstein? The popularity of Mary Shelley's *Frankenstein* is derived from the themes that dwell on the importance of more

independent and creative thinking which inspires stages, films and television productions.

The idea of breathing life into non-living things dates back to ancient Greek mythology. In Greece the role of gods and goddesses were not only limited to control the nature but also they had the capability of turning inanimate into animated as happen to Galatea to whom Aphrodite breathed life. Then, considering Čapek's usage of dystopian ideas with regards to the creation of artificial life if one introduces Victor's *Frankenstein* as a Golem story, it won't make a mistake. The antecedent of the Golem stories becomes root fables for many subsequent stories about automatons like robots. In Jewish culture, the word of Golem is used for an animated being magically created from inanimate matter. Golem is not considered one of God's creations. Instead they are something human made, a sort of constructed from magic, purpose, dirt and spring water. In many descriptions, Golems are inherently obedient to their creator (Carpenter, 2016, pp. 17–19). Yet one of the earliest Golem stories, the Golem of Chelm, became a little rebellious and then it crumbled upon its creator in an attempt to kill him. The idea of killing the creator is similar in *Frankenstein* and some other popular culture stories like *Terminator*. The theme also shows itself in Karel Čapek's play *R.U.R.* It is one of the 20th century versions of *Frankenstein* that underlines the same issue. *R.U.R.* as an extraordinary work between human beings and robots represents different points of views going around in the 20th century. During this period, the aim of the development of scientific technology is to bring out a new century with full of peace, modernization and wealth which certainly affect the humanity and civilization.

In *R.U.R.* Rossum and Domin describe men who have great self-confidence for creating an artificial life. Old Rossum's idea of creating robots come from creating something, which marks out the creation of God cannot be superior to him. Old Rossum's character is all about scientific understanding and reason. That's why he questions God and God's power. "His sole purpose was nothing more nor less than to prove that God was no longer necessary" (Čapek, p. 7). The concept of religion and God begin to be judged and questioned with the development of Western capitalism and rationalism. On the other hand the sense of nihilism becomes a common issue. "It is often associated with extreme pessimism and a radical skepticism that condemns existence" ("Existentialism, Absurdism, and Nihilism"). The mood of nihilism helps formulate the philosophies of Existentialism and the Absurd which

can be associated with Albert Camus. In the book of Peter Thorslev, *The Byronic Hero: Types and Prototypes*, he addresses to Camus who deals with “the philosophy of rebellion” but “it is total rebellion because it is a rebellion not only on a political level, but also on the philosophical and religious level and sometimes, in nihilistic extremes, against life itself”. While Thorslev examines the aim of the philosophy of rebellion, he also focuses on the reasons to overcome it in the essay. Camus maintains “rebellion must recognize limits if it is to be genuine, and those limits must lie in a respect for others independent and individual existence” (as cited in Thorslev, 1962, pp. 197- 198).

On the other hand, Domin indicates in his speech how he deeply supports the philosophical basis of old Rossum’s desire to give a life “it will be very simple to create robots technically with higher level than a product of nature” (Čapek, p. 9). Rossum agrees with the idea that God is not anymore necessary. Domin adds that even young Rossum tries to play at being God with not an advanced technology, so why he doesn’t try it with an advanced technology. The robot that Domin was planning to create will be more powerful than God’s creation, it must be the cheapest and its requirements must be the smallest. They are the best workers of all. Then it means they are kind of slaves of their creators. In such a way, he establishes a new generation of perfect race that he completely forgets about his own kind. By rejecting mankind, Domin in fact rejects himself. He just wants a perfect race, doesn’t matter if it is human or not.

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This three-act science fiction play is about a factory on the island where artificial people called robots are created. These robots ultimately conduct a revolution versus human race. This rebellion proves that eventually they become stronger and they act independently by rejecting the control over their lives by humans since they think there is no equality between humans and robots so the dominated one use intimidation to take the control and become the dominator. This issue is related to individualism. Individualism is another popular issue which dates back to old times

as well. In ancient Greek myths, gods have limitless power and humans must obey the rules until the free will become the vital point to determine the control over gods. The free will is the ability of humans to make changes individually around the world. However, we witness that this free will causes the robots' rebellion that annihilates the human race.

The robot rebellion reminds one of the best epic tale George Orwell's *Animal Farm* which features the theme of rebellion and humanization. Its plot can be considered dystopian like *R.U.R.* Many animals in the farm begin to question the working hours and witness that they are always the inferior with little food even though they think they are the ones who deserve satisfactory conditions as much as humans. Thus they decide to chase humans from the farm and become the dominator.

Having tendency to destroy their creators, resulting in the loss of human races, one important aspect that cannot be deniable is the role of the industrial revolution with hyper capitalist manufacture by creating all the inventions such as electricity, computers, vehicles, medicine, and telephone. Another important point is about the concept of Marxism, which was established by Karl Marx in 1920 with the same year that the story *R.U.R.* written. Marxism had an enormous impact on all of the social sciences including the way of people thinking, politics and economy. According to Marx's economic theory, "capitalist do not pay workers the full value of the commodities they produce; rather, they compensate the worker for the necessary labor only" ("Marxian economics"). Marx's theory describes the conflict between the society based on powerful class and working class. When the Manifesto was written in 1962, Marx and Engel declared that "the history of all hitherto existing society is the history of class struggle" (as cited in Elwell, p. 1). This is the common belief among the Marxists. In the play, the author focuses on the social issues by expressing the struggles between two social classes through main characters. While robots symbolize the working class exploited and can work faster than humans, 24 hours a day even without requesting any salary, human beings symbolize powerful and rich class as the exploiter.

At the beginning of the story, young Rossum invents the artificial human being by thinking of providing cheap labor than human being's work costs. It is the typical example of the scientific materialism of this era. Thus many materialistic oriented people in that century become hyper capitalist manufacturers who do not care about consequences of the business they do. Marxist philosophies come up with this

change in this era. According to young Rossum, man is too complicated and it is extremely grueling to create human. Therefore if one cannot create a man quicker than nature, so why he/she doesn't focus on another method (Čapek, p. 8). Young Rossum makes robots with this amazing creativity.

To be a robot means not to feel any pain or suffering. They do not have any interests, ideas, passions. They are artificial, neat and very simple without any sense of life. In addition to this, they cannot think, they are not even creative at anything. They are created in mechanics just to work and work. They don't know when to stop. Another important point about robots is their appearance. Their body shapes are built to resemble the human body. The robot is so indistinguishable from humans that although Helena meets one of the robots named Sulla, she can't recognize if she is a robotess or a human being. Helena mentions her confusion by saying Sulla doesn't resemble a robot, and rather she resembles a girl (Čapek, p. 13). However; it is not a suitable thing that robots entirely look like a human, because it is a kind of issue that threatens humans' uniqueness.

3.2. Acts

As reported by the General Manager for Rossum's Universal Robots, at the beginning of the play, because of the complication of human beings, robots are created to take humans' place. The young Rossum has invented them with the suggestion that this new technology becomes a part of everyday life, and it will make human's life easier. What humanity wants is to make things cheaper and if people support the R.U.R.'s primary target, they will reach their goals and just enjoy their lives by spending time with whatever they are interested in. The best thing about these robots is that they don't receive any payment instead they just keep working. As scientists call it homo-economics, Domin and his friends are perfect examples of capitalization who openly follow the same thoughts with the old and the young Rossum. Once Fabry, one of Domin's friend claims that one robot can work better and faster than human. It is a more perfected product than human machine (Čapek, p. 22). Afterwards human race faces with their axis of symmetry, namely robots that actually make them all mechanic without paying attention to their nature.

Through the invention of robots, humans realize all of their imperfections and accept robots' perfection like in Helena's speech "better brain than the rest, better than ours" (Čapek, p. 47). These ideas also make humans believe that they are no more

valuable. They lose their self-confidence. In order to strengthen the idea, Domin repeats old Rossum's statements that in nature there was only one method of creating living matter, but at that time there was another method which was fast and easy (p. 6).

Domin has some clear prediction about the future and expresses, "the robots will be good at manufacturing everything in ten years and the products will be practically without price" (Čapek, p. 26). Human beings should be released from the burden of labor since robots will do all the things for humans. The Robots are his possessions. They work as slaves for maximum profit, which is very essential for Domin. Because the more products he sells, the more money he makes. He also supposes that human beings will become the one who obtains all perfect nature without struggling. As pointed out in the play, man will be "lord of creation" who is the superior; he doesn't need to care about the labor or the production (p. 26). He should be free from anxiety and the only aim that he should have is to live only to perfect him.

One day, something begins to change. A woman comes to the island and makes a big change. She is the president of the Humanity League at the island factory of Rossum's Universal Robots. Her name is Helena Glory whose aim is to protect and improve the rights of robots. She is against unjust conditions of all workers like robots.

At that time, as mentioned before, the world was sharply divided into two groups: the working class and the owners. Helena claims that robots as workers need rights as same as humans. It allows her to support the idea of having equality of robots to humans. Helena thinks they are abused in a way that humans display unwelcome behavior towards them. She believes robots suffer a lot. She wants to do something for them and offers "a good treatment" (Čapek, p. 22). The statement of good treatment seems to mean for Helena that robots need rights. Yet robots are not aware of anything. They are only workmen as Hallemeier implies "they're nothing else. They've no will of their own. No passion. No soul" (p. 23). This is what makes robots a robot. Moreover, the dialogue, for instance, between Marius and Domin about going to the stamping-mill illustrates that the robots "have no interest in life" (p. 23). According to them, they are not aware of living or dying for they are without soul.

As for Dr. Gall, he suggests that a robot may be introduced suffering for industrial reasons so they don't hurt themselves mistakenly and he claims that "they will be

more perfect from a technical point of view” (Čapek, p. 24). What happens if robots eventually are able to sense as well as humans? One answer might be that it becomes a striking improvement among machines, which means one more step closer to becoming humans. In order to clarify the differences between human beings and others referring to the essay “On the Edge of Artificial Life and Existentialism: Legitimizing ‘Robot-Culture’ Through Anarchy and Order”, Edman argues that according to Aristotle “the difference between the animated and unanimated things is the motion, such as the transforming of food into blood cells reproducing, decaying, and so on and so forth” (p. 1). On the other hand, according to Descartes “while reason and consciousness cannot be materially defined the form of its artificial existence is akin to a machine or automaton: it acts and performs like a clockwork mechanism, but possesses no reason and no thought” (p. 1). Therefore “among their other effects Descartes’s propositions attack the centrality of motion in recognizing an entity’s status” (p. 1).

Robots can be ‘superior’ to humans as stated in the play by means of intelligence, strength, energy and speed; they are still not humans when concentrating on the capacity of their brains both intellectually and emotionally. The abilities they have aren’t enough to be human yet so they cannot be equal to humans. Furthermore, people don’t know how this justice system has an impact on the society. After all, nobody knows what happens in the future, as the time passes robots might be developed by exposing to different situations and adapted to the new system. Similarly, mentioned in the article of “The Rights of Robots: Technology, Culture and Law in the 21st Century” McNally and Inayatullah states that “there is a strong possibility that within the next 25 to 50 years robots will have rights” (p. 1). In this case, although Domin utters Helena that they are created to work, they have no feelings, she refuses to believe him and expresses herself by telling that the way creators of the robots treat them is not proper since they might have a soul as well.

Meanwhile, Domin and his friends realize something different in new generation robots’ act. Most evidently, it is recognized when robots ‘gnash of their teeth’. Domin thinks it is a fault of them and it should be removed as soon as possible. In the following Hallemeier defines these questionable behaviors of robots, “they seem to go off their heads. Something like epilepsy, you know. It’s called Robot’s cramp. They’ll suddenly sling down everything they’re holding, stand still, gnash their

teeth!” (Čapek, p. 23). On the other hand, Helena knows the reason why robots act strangely and implies the word of soul for the first time “that’s the soul” (p. 24).

Helena has a desire to change something first at the island and then in the society. This would be an admirable progress for her. She herself explicitly points out the reason for coming to the island “she came here intending to stir up a revolt among your robots” (Čapek, p. 39). It proves that one of her main aim is to fight against the inequality in the society.

On the other hand, Helena insists that Dr. Gall give souls to robots, which can be accepted as a turning point of the story, because she makes an effect on the outcome of the story. Nonetheless, her insistence indicates how she is not aware of the coming events. She remarkably shows how she wants to be appreciated by the whole world in the following “Radius, I wanted you to show the whole world that the Robots are our equals. That's what I wanted of you” (Čapek, p. 47). Helena’s ambition is also a sign of her egoistical behavior. In order to satisfy herself, she uses Radius. Again it is seen how the characters in the story are ambitious to be the one in the society.

As a matter of fact, recognizing distinctive feature between humans and robots, Aristotle studies on theory of soul and says in the essay of “Aristotle and the Soul”, “all living things had soul, and a creature’s psyche was its principle of life. The distinctive thing about humans however was that, as well as having a psyche; they were also capable of rational thought. He saw the thinking aspect as only part of the whole ‘self’ or *psyche*, but as that which distinguished humankind from other species” (as cited in Thompson, p. 1). Additionally, the concept of body and soul, Aristotle suggests:

Soul is the term which shapes and gives life to the body... the soul is as the character being displayed, not as some hidden actor behind that character. In other words “you are yourself. You are what you do and what you say and what you feel ... body has a soul, it is alive. There is no separate, detached soul. (Thompson, p. 1)

Thus the soul that is told in the story is about the pain nervous system which probably turns those into more emotional robots or else it cannot be compared the soul in human beings.

Helena’s wishes come true and Dr. Gall accomplishes his goal by creating more sensitive robots comparing with previous Rossum robots by means of introducing pain-nerves system. This development makes them aware of the society they live. Unfortunately this awareness causes them revolt against humans. Now, they are out

of control and they have a desire to change the rules of the world by taking humans power away. Robot Radius is their leader. He is so rebellious that he doesn't want to work for humans. As Radius mentions "I don't want any master. I know everything for myself" (Čapek, p. 47). Robots actually know that they are superior to humans. They say "you are not as strong as the Robots... The Robots can do everything" (p. 47). Yet they try to be more human, namely they try anything what they have seen from humans. For instance, the issue of gaining power proves how Domin and Radius look like each other. Radius is as ambitious as Domin. These reactions are not the characteristic of robots but humans. Desires are part of human soul, and it indicates they become too human, which is very dangerous progress for human race. His statement also certifies the idea of being the one

The reason why robots' reaction includes stubbornness, anger and revolt is derived from their desire to be master. The terrifying point here is not only related to be master, but related to be master over people. As he confesses "I want to be master. I want to be master over others" (Čapek, p. 47). It is something more than being a leader; he becomes the dominator who controls everything. Having mentioned the theory of Marx earlier, he advocates that working class will change the world so Čapek by means of the philosophy of Marxism makes robots follow the theory. It is the rising of labor class supported by Karl Marx.

By the end of second Act, Domin finds the handbill which is prepared by the robots in order to finish the human race. It says "spare no men. Spare no women. Save factories, railways, machinery, mines, and raw materials..." (Čapek, p. 61). With this handbill, the chaos starts but they don't let the production stop. Serious problems occur not only at the factory but also throughout the world because robots want their perfect world.

Now they are aware of themselves concerning a development in their individual consciousness with excessive greed. The problem with this issue is that once the robots have emotions, then they have consciousness, which includes sensations, thoughts and perceptions. Once Dr. Gall implies "I was transforming them into human beings. In certain respects they're already above us" (Čapek, p. 71). He also affirms that "they're already aware of their superiority, and they hate us" (p. 71). Helena can't avoid robots' feeling of hatred. This hatred is not something about individuals but about class hatred. They hate humans because humans treat robots like slave or inferior. So what Radius has done to humans so far is the same as what

Domin did to robots before. Domin teaches him to be dominator and be cruel if they want to be like human. Once Radius reflects his emotions in the following “slaughter and domination are necessary if you would be human beings” (p. 91). He is something like a reflection of a mirror. Therefore, it is again coming to the importance of human society. However; there is one important point here. Radius desire is not as innocent as Helena’s. His desire is to ruin the human race and create a perfect world.

Unfortunately nothing happens as it was planned. Dr. Gall, Alquist and Helena feel regret for the things that happened and blame themselves unlike Domin. Even after Helena’s warning to Domin, he still remains stubborn and insistent on fulfilling his goal. Domin doesn’t care the troubles and doesn’t feel guilty about what he did and remarks that “I don't regret that even today. Not even today, the last day of civilization. It was a colossal achievement” (Čapek, p. 68).

Domin is interested in technological progress as making humanity free from manual labor and in becoming master. He always wishes to be superior; he expresses “I wanted to turn the whole of mankind into an aristocracy of the world. An aristocracy nourished by milliards of mechanical slaves” (Čapek, p. 68). He believes that the aristocracy will win around the world. Domin’s preferences about being the master of human beings again show how he is unreasonably determined to have power. The idea of creating new generations pushes him to play the role of God. Even after the robots unload the firearms to revolt, Domin announces that he will become the one who has a limitless power to create better human race. He affirms his strong desires repeatedly in this statement “it was for myself that I worked, for my own satisfaction. I wanted man to become the master... I wanted a new generation” (p. 68).

Unfortunately, Domin’s obsession by making man “lord of the creation” and Helena’s obsession to give robots soul and Dr. Gall’s obsession to create pain-nerves system are so high that they don’t see any negative consequences of their aims. Their limitless desires make them share the same end as Dr. Frankenstein. But with one difference, Dr. Frankenstein has gained an experience from his mistake and he changes his mind by breaking his promise in creating a female.

By the end of the third Act, the robots manage to rebel against their creators and they order to destroy the whole human race. “Robots of the world! The power of man has fallen! A new world has arisen: the Rule of the Robots! March!” (Čapek, p. 86). Now, it is apparent that robots eventually fight for their own free will. It is the point

that robots write history for themselves. They choose to revolt and their choices require free will.

In turn, Helena burns old Rossum's manuscript for stopping further robot construction. Thus, Domin and his friends don't know what to do, they lost the formula which the secret of life is written, but at the same time they are stuck in the building and robots arrive at building to kill all humans till only one person is left alive. They don't kill Alquist since Radius thinks that "Alquist is a worker like robots" (Čapek, p. 86). Radius sees him as a robot who works for human beings so he can serve robots and tells the formula and helps them for producing new generation robots. Unfortunately, they are mistaken because all the struggles and threats to find a way are futile; Alquist doesn't accept their offer and says that "I am only a builder! I work with my hands. I have never been a learned man. I cannot create life" (p. 91). Alquist even wants Radius to kill him because he probably believes that death is better than continuing a life of misery among robots. He also wants robots to show "mercy" (p. 92), which is related to forgiveness. In that situation, Alquist unfortunately admits robots' power over human beings and that's why they are expected to show mercy towards human beings, although this is rarely ever the case.

In the epilogue of the play, with Alquist's great surprise, Dr. Gall's robots Primus and Helena appear to have fallen in love with each other, acting like humans. When Alquist sees them for the first time, he thinks they are human beings. With this confusion, he wants to test how their function is different from the other robots. But strangely robot Primus doesn't allow him to test on robotess Helena. He threatens Alquist "if you do I will kill you" (Čapek, p. 98) and he dramatically offers his life. This time, Helena protests and says "if you go in there and I do not, I will kill myself" (p. 99). Throughout the play, feelings and emotions are not regarded but rather rationality and creativity are encouraged. These two robots with human like behaviors change the ending of the story. Hallemeier believes that "robots don't love. Not even themselves" (p. 23). Nonetheless, they show love, devotion and loyalty to each other that the humans in the play didn't. They don't share the same ambitions with humans and Radius, either. For instance, when Primus finds Alquist's notes, she says "Primus, don't bother with the secret of life. What does it matter to you?" (p. 95). She is not interested in desires for being a dominator or having limitless power to control the nature but rather she is satisfied with the beauty of the nature by

stating, “how beautiful the sun is rising. And do you hear? The birds are singing” (p. 95). Here, one might recognize that this is the beginning of the new world with the new Adam and Eve.

3.3. Conclusion

“No, it is we who are to blame. You, Domin, myself, all of us. For our own selfish ends, for profit, for progress, we have destroyed mankind. Now we'll burst with all our greatness” (Čapek, p. 70).

Depending on the mentioned scenes, Čapek concentrates on the idea of giving orders and having control over others which is not a new thing for the 20th century. The main stamina among societies is “will to power” As Freidrich Nietzsche mentions “life as will to power necessarily express itself through struggle and violence and that consequently individualism, individualism in the sense of self-centered conduct, egoism, is the highest manifestation of it” (as cited in Cunningham, p. 482).

Considering the features of human free will, this is actually what it means to be human. Basically, as stated in Edman's essay “free will is a natural quality of any human. It is not limitless, but it cannot be limited as well. As long as a human doesn't confront laws that determine the social life and regulations of any nation, he/she is free to do anything in accordance with his/her free will” (p. 1).

As in the example of Mary Shelley's *Frankenstein*, human beings have tendency to judge others by their appearances and blame them for being different. Thus they are perceived as inferior. This issue is reversed in Čapek's play but this time robots are not judged by their external appearances because they mostly resemble humans. Thus their rejection doesn't stem from their ugliness but rather they don't have a soul. This ignorance among humans causes the robots' rebellion that annihilates the human race. It is to how Dr. Frankenstein rejects his creature, so does Domin reject the robots that don't serve his aim. Additionally, he insults the robots because of not having soul “the Robots have no interest in life... They are less than so much grass” (Čapek, p. 15). The humans utter that the robots have no soul, no emotion, and no free will. Because humans believe that these features belong to themselves but in one sense they are mistaken. Throughout the play the robots try to prove that they have souls and they achieve this by showing their ambition, anger, hate, love or faithfulness. So the argument is slightly undermined by the fact that, robots have

emotions like humans. All conditions have changed for this new society. That apparently causes robots to be appreciated by society.

However, this is still not enough to say that they have a 'soul'. The psychologists Jung (1969) gives another definition about the notion of soul "the soul is the magic breathe of life related to term anima, or a flame... Soul is the living thing in man, that which lives of itself and causes life. Therefore God breathed into Adam a living breathe" (p. 26). The word soul as a word related to the concepts of anima or psyche. For Jung (1969), the anima is one of the archetype of the unconscious psyche appears in the unconscious of every man (p. 284). Jung considers this archetype as being responsible for creativity and "sense-impression" as well as other typically human features (p. 27).

Similarly this new generation robots haven't got enough specialties to be equal with humans and to have rights. In one sense, they cannot have the same rights with humans but in other sense, they may have some rights in their own system. If the rights of robots happen to be accepted, further discussion will be about laws and punishments in this system. From this perspective, Isaac Asimov's three fundamental rules of robotics will provide insight so as to understand how this approach will develop the robots' behavior.

Karel Čapek depicts us a very important work on futurism. By creating robots, humans develop a system that leads to chaos. Since this system causes to build a new society, a robot race which is the biggest threats to the survival of the human race. Robots, now, effectively take control of the world with the intent of killing all mankind. Robot race rises against human race as it is written in the handbill "robots throughout the world, we command you to kill all mankind" (Čapek, p. 61). The way creators treat them, it ends with the same treatment of new generations towards the creators.

Čapek is able to foresee the future of human race, by demonstrating what happens when humans are blind with their desires which consume the attention of humans.

The humans and the Robots both manifest their desires that result in the invasion of one species. What if all new generation robots want to invade human race? One answer might be given with Dr. Gall's statement "scientists like the end" (Čapek, p. 51).

4. OF ISAAC ASIMOV

“It is change, continuing change, inevitable change that is the dominant factor in society today. No sensible decision can be made any longer without taking into account not only the world as it is, but the world as it will be” (“Isaac Asimov”).

Isaac Asimov was a 20th century Russian-American author who was born in Russia in 1920 as a child of Juda and Anna Rachel Berman Asimov. The reason why he is known as a Russian American author is that when he was a child, his family immigrated to the United States from the Soviet Union. There, his father worked in many jobs, until he purchased a candy shop. There are many pulp magazines, and he was allowed to read the science fiction ones, on the belief that they were about science, and therefore, educational. Therefore he is interested in science fiction in his early age. After school he came to work in a candy shop and read magazines about science fiction.

By 1941, Asimov had graduated from Columbia’s graduate school and then he got his Master’s degree in chemistry by 1948. World War II interrupted his work on his Ph.D. During the war years he worked alongside fellow science fiction writer Robert A. Heinlein at the Naval Aircraft Laboratory in Philadelphia. He completed his Ph.D. degree in the same field. Asimov’s talent in the field of science fiction makes him famous all around the world and in 1950 his first robot series *I, Robot* came out.

By 1958, Asimov's side career as a science fiction writer was providing a sufficient income that he was able to leave teaching and devote himself to full-time writing. Asimov wrote some five hundred books in the fields of science fiction, popular science, and literary criticism. In addition, he won countless awards for his work, most notably several Hugo and Nebula awards, the most prestigious honors in science fiction. He continued to win awards for his work after his death, and his popularity remains unabated in the twenty-first century. Asimov died from complications of AIDS, contracted from a blood transfusion during an earlier heart surgery, on April 6, 1992 (“I, Robot”)

4.1. Introduction

Have you ever thought about living without technology? How difficult your life would be? *I, Robot* is a new point of view on how people are into technology, and how sometimes technology changes the course of the lives.

In the novel, the development of technology, robots have changed the way humans live today. Traditionally robots used to work independently. The image that came to mind about the robot was that of being mechanical, serving humans in kitchen, at work or at factory but now they are working with humans, and cooperating with them. They are part of human life in the 21th century. While being that close to people, certainly it comes to a point that humans are being compared to robots. Yet today's robot's definition changes a lot. According to Oxford English Dictionary, it means especially in science fiction, "a machine resembling a human being and able to replicate certain human movements and functions automatically" ("Robot").

I, Robot is the first in the robot series, written by Isaac Asimov in 1950. There are nine short stories about robots which contain Asimov's well-known three laws of robotics. They include the rules that affect the way of humans' interaction with robots.

I, Robot is a dystopian novel that predicts the future technology of the world and focuses on futuristic stories that could one day be real. The book begins with an interview by a reporter of Dr. Susan Calvin who has worked for 50 years to explore the benefits of robots to the community. Dr. Calvin is a robopsychologist in the United States Robots. She wants to illustrate the rules of Asimov and tells how they impact the development of robots.

Doubtlessly, Asimov was well-known author of robot fantasy series who introduced 'The Three Rules of Robotics' for the first time in 1942 with one of his robot stories called *Runaround* as in the following:

- 1) A robot may not injure a human being, or, through inaction, allow a human being to come to harm.
- 2) A robot must obey the orders given it by human beings except where such orders would conflict with the First Law.
- 3) A robot must protect its own existence as long as such protection does not conflict with the First or Second Laws (Asimov, 1950, pp. 44–45).

Asimov's stories are derived from the Three Laws of Robotics; he negotiates how these rules influence the relationship between the robots and the human beings. The

three laws form a basis for *Asimov's Foundation Trilogy*. The first law demonstrates that human beings are considered of primary importance while robots are secondary. Robots must serve their human beings and last law, concerning robots existence, refers to again the importance of the first and the second laws. In short, the laws thus accept the humans as masters and the robots as slaves. The idea of being masters and slaves wasn't a new thing. It consists of inherited ideas or behaviors. In 320 BC relying on Aristotle, he declares "if every tool, when ordered, or even of its own accord... no need either of apprentices for the master workers or of slaves for the lords", which helps to define the history of robotics (as cited in Boeche, 1996, p. 63).

Considering the desires for controlling, Edman also remarks in his essay, referring Aristotle's statement "humanity is separated into two groups: the masters, or the dominators, and the slaves, or the dominated ones. It might seem like an idea that belongs to ancient days, since the abolishment of the slave trade and common acceptance of the human rights in Europe and America has already transpired".

In the book, Asimov portrays the robots sympathetically because the portrayal of robots in science fiction in previous years is frustrated most of the people. He wants to do something opposite what is generally told. One of his robots develops a friendship with a little girl. Another believes in power of converter. Another tells lie not to hurt people, another is offended and gets lost. So they are mostly loved by people and the lines in introduction part affect people in a positive way, it says "now man has creatures to help him; stronger creatures than himself, more faithful, more useful, and absolutely devoted to him" (Asimov, 2004, Intro xiv).

4.2. Stories

Nowadays most societies in the world increasingly seem to be oriented with various technologies, which have shaped the new world as well as changing humans' thoughts about robots. According to Sherry Turkle a professor of the social studies of science and technology, the recent developments change the relationships between robots and humans. In the 1980s and 90s, Turkle used to say love and friendship are connections that can occur only among humans, by showing an evidence of the interview with a boy in 1983. When she asked him about robots and the boy said he had preferred to talk to his father because machines couldn't truly understand human relationship. In 2008 she again interviewed another boy and asked the same

questions but this time the answer was astonishing and thought-provoking. He said he had preferred to talk to a robot with a large database of knowledge about relationship patterns, rather than his dad, who might have given bad advice (as cited in Moskowitz, p. 1).

Children, therefore, play with more electronic toys which have become very popular lately. They begin to spend their childhood with robots more than other people. In the novel, Robbie is one of the robots which are made for serving a child as a nursemaid. The story starts with a little girl, Gloria Weston, playing hide and seek with her robot. Robbie is a good friend for eight-year old Gloria. He can do all the things that a human friend can do, except talking. Gloria enjoys being with her robot but she is a little bit bossy. She always wants him to do something for her and when he doesn't do it, she threatens him not to tell the story of *Cinderella* again.

Gloria plays with Robbie all day with great joy. However; her mother, Grace becomes anxious about the situation Gloria in. Grace concerns about her neighbors' reaction. She utters "it was a fashionable thing to do. But now I don't know. The neighbors..." (Asimov, 2004, p. 9). She doesn't trust him anymore. She fears robots can hurt humans somehow, which is very common belief in Grace's environment. She affirms "no one knows what it may be thinking" (p. 9). In *Psychology of Fear: The Nightmare Formula of Edgar Allan Poe*, David Saliba gives explanations for the fear of human beings; he states that "there are two basic kinds of fear stimuli. The first is environmental and poses a direct physical threat to the perceiver. The second is strictly psychological and poses no direct physical threat. For obvious reasons the first is a rational fear and the second is an irrational fear" (as cited in *Compendium of Horror, Fear and the Grotesque*, 2014, p. 1).

In this case, Grace's fear is irrational because there is no direct physical threat but there is psychological threat. Saliba also declares "fear psychologically is a warning and functions to prevent the possibility of personality disintegration. A victim of fear perceives a threat to his identity which he experiences a loss of control" (as cited in *Compendium of Horror, Fear and the Grotesque*, 2014, p. 1). These lines indicate that the problem is about a loss of individual control. This is what Grace feels about her daughter. She notices that Gloria doesn't want to do anything without Robbie. Grace realizes she loses her authority which makes her anxious. Another reason that Grace is worried about the situation is losing her daughter's love. It seems that Gloria values Robbie more than she values her mother.

Grace represents one part of society who has some prejudices towards robots. She calls Robbie as “terrible machine” (Asimov, 2004, p. 8). She doesn’t want her daughter to grow up with a machine which has no soul. As stated in the following line she wants her daughter to become socialized (p. 10). Moreover, she is unlikely to understand Gloria’s dependence on a machine; therefore she doesn’t appreciate robots and vertical changes in the field of technology.

On the other hand, Gloria’s father, George doesn’t understand his wife’s anxieties. He implies that “he isn’t a terrible machine. He’s the best darn robot money can buy” (Asimov, 2004, p. 8). Robbie is programmed as a useful and safe robot to serve humans. George represents another part of the society who trusts robots, sometimes more than humans. He maintains “a robot is infinitely more to be trusted than a human nursemaid... That’s more than you can say for humans” (p. 9). According to George, robots can become better friends for the children since they are programmed with limitless care, faith and love. It is hard to believe but these drives allow robots to replace humans. All the while, robots gradually become more valuable than humans.

Unfortunately, Grace insists on getting rid of Robbie because of the reasons mentioned earlier. In order not to worry Grace, George decides to sell back him to Us Robot and Mechanical Men. However, the little girl is emotionally attached to Robbie. When she loses her, all of her world shatters. Robbie is not just a machine, he is her best friend, and she doesn’t leave him a moment. She adds “he was a person just like you and me and he was my friend” (Asimov, 2004, p. 14). The problem with Gloria is that she imagines Robbie as a human being not a machine. In this case, what can it be the reason of Gloria’s loyalty to Robbie? What did her parents do wrong? In an ideal family setting, the main responsibilities lie on parents. Children and parents should spend enough time together, and children should get enough love, guidance and attention from their families in order to build a sense of belonging and loyalty. Otherwise, families cannot avoid feeling alienated from children which cause them develop behavioral problems. As stated in the essay of “A Developmental Perspective on Antisocial Behavior”, “families of antisocial children are characterized by harsh and inconsistent discipline, little positive parental involvement with the child, and poor monitoring and supervision of the child’s activities” (Patterson, DeBaryshe and Ramsey, 1990, p. 264). As it happened to Gloria, it is necessary to underline sense of responsibilities of the parents towards

their child. Both Grace and George forget essential things like care and communication that appear among humans. However, it mustn't seem as a duty. Rather it should be something like natural instinct. When considered from this point of view, it is not odd for Gloria to feel alone without Robbie.

Hence, Grace thinks that her insistence of aspiring him back is a childish behavior, and she will probably forget Robbie in a short time. Yet her mother is mistaken, and day by day Gloria's reaction at home has changed as stated in the following lines "Gloria ceased crying, but she ceased smiling, too, and the passing days found her ever more silent and shadowy" (Asimov, 2004, p. 14). They use every trick in order to distract Gloria's attention from Robbie's missing. Gloria's feelings are so deep that she just wants Robbie back and nothing more. She doesn't want to have even a "soft and furry" dog (p. 12).

She neither goes out nor plays with anyone else. As noted in previous paragraphs she tends to show antisocial behavior and her mother complains that she does not make any real friends. It must be very painful for her to lose Robbie. Robbie is her best friend not a servant or a pet or a slave. She shares everything with him so their relationship comes from the heart. Because of this, her parents begin to look for another solution and they decide to go to the factory in New York City with the purpose of convincing Gloria that robots are not more than machines. Nonetheless, Gloria imagines that it is a surprise for her to take Robbie back.

As part of the human nature, because Robbie is different according to Grace, she blames him based on those differences. As remarked before, because of humanistic prejudice, human beings have tendency to ignore the different one. Consequently, the way Robbie approaches to Gloria is not appreciated by Grace. Therefore Grace most probably thinks that Robbie doesn't deserve this sympathy. She cannot see how much Gloria loves him, ignoring of whether he is a machine or a human.

Coming to the end of the story, Grace has to accept the existence of robots when Robbie saves Gloria's life which illustrates the working of the First Law of Robotics. At that moment nobody could save her except Robbie, "it was only Robbie that acted immediately and with precision" (Asimov, 2004, p. 26). Robbie obeys the first law without any hesitation which makes him to be accepted home again. In this case, it seems that people love robots when they follow those rules. However, the moment the rules are skipped, people start to find robots dangerous. So, the more they obey the rules, the more respect they get from people.

Communication is another crucial point to be discussed about the novel. In *I, Robot*, people use different ways to communicate with robots. For example, in the first story, Robbie cannot speak instead he uses sign language mechanically to maintain communication. In the second story, *Runaround* addresses the positronic brain that allows robots to speak and communicate with humans. Positronic brain is “to construct brains on paper such that the responses to given stimuli could be accurately predicted” (Asimov, 2004, Intro xii). But, actually, language sometimes does not work truly to communicate and causes miscommunication. For example, in the story of *Little Lost Robot*, Gerald Black says the robot “go lose yourself”, the moment that he is angry and that was all they saw him (p. 148). For this reason, it is not just what one says; it is how one says it. It is way of expressing ourselves. Dr. Calvin as a psychologist proves this by affirming “a word, a gesture, an emphasis may be everything. You couldn’t have said just those three words” (p. 148). Because the robot didn’t understand the underlying message and get lost. Similarly, Herbie uses another way of communication. He says “it’s your fiction that interests me... no idea how complicated they are... but I try, and your novels help” (p. 116). He reads romance to understand the feelings of humans like the creature in *Frankenstein* did. That’s to say, speaking is not only way of communication. Using body language is another way. As in the story of *Robbie*, it emphasizes the possibility of communicating without language. At such situations, robots resort to body language instead of language itself like Robbie does. In the following lines, it is clearly seen that Robbie uses body language very well while interacting with Gloria. When they play hide and seek, Gloria warns him not to run until she finds him. One example might be given when Robbie was hurt at the unfair attitude of Gloria, “he seated himself carefully and shook his head ponderously from side to side” (p. 4). Here, Asimov again tries to tell robots constantly have human like behaviors.

Another interesting issue in this book is relationships between humans and robots. When we look at the story of Robbie, it seems that Robbie and Gloria are really good friends. However, one might ask whether it is real friendship, it is possible to be friend with a robot which is programmed to be a good nursemaid. Some people think that it is not a real friendship which is built on humans’ benefits. There is no real feeling, no real emotion, and no real connection between them. Humans shouldn’t call that technological stuff as their friend who do not create any problems but make life easier for them. On the other hand, some people think that robots with artificial

intelligence can be even better friends. As Dr. Calvin states in introduction part “there was a time when humanity faced the universe alone and without a friend... Mankind is no longer alone” (Asimov, 2004, Intro xiv). Humans are introduced with Asimov’s Three Laws of Robotics. A robot mustn’t harm or disobey and human’s life is the first priority. Humans except Grace love robots in this novel because they are helpful; they care about people and also protect them when it is necessary. Maybe, those robots don’t have the same nature like humans, but they can be used for some humanoid function, which is truly impressive but at the same time fearful. Now, humans have more advanced robots. The robot Speedy in *Runaround* speaks and protects humanity. Two scientists, Donovan and Powell send off Speedy (unit SPD 13) to find selenium on Mercury. This mineral is necessary to fix the photo-cell banks and humans cannot go there because space suits are not enough to protect human longer than twenty minutes. However, somehow Speedy doesn’t come back and human face death “the unfailing signal of anxiety” (p. 32). While the two men search for Speedy, they discover that there is something wrong with him. He acts strangely by singing a song from Gilbert and Sullivan writers of “comic opera” from the 19th century. Donovan thinks that “he is drunk or something” (p. 43). Speedy behaves as if it is just a game and he is not aware of the prominence of the task. Humans urgently need robots for bringing selenium otherwise they cannot survive. Later on, the reason why he acts in that way is understood. When he is about to obtain the selenium, volcanic activity has begun in this area where he has to enter, and thus he can’t enter because it would break the third law, protecting his own existence. Speedy is confused about the rules that he has to follow and he breaks both the Second and the Third Laws of Robotics by saving his offspring instead of a human, which is a very unusual act.

The story of Speedy presents how a robot is necessary for humans’ life. Everything is related to the ability of Speedy. He must succeed the task; his failure means the death of Donovan and Powell. In this case, it might not be accurate to trust in robots completely. Speedy’s indecision leads humans to mortal danger. Therefore there is no way to be sure of everything is all right. There might be any unexpected situations.

Herbie is another problematic robot in the story of *Liar*. He has ability to read minds although he is not programmed for that and nobody knows the reason. All the characters Lanning, Bogert, Ashe and Calvin want to talk Herbie in order to discover

the secret in him. Reading mind seems a scary thing in the story. Once Dr. Ashe implies “having it walking beside me, calmly peering into my thoughts and picking and choosing among them gave me the willies” (Asimov, 2004, p. 113). Indeed this ability that humans cannot do at all can be a threat to humans’ control or dominance if it is used for negative reasons. For example, in the story *Herbie* exactly tells the scientists what they want to hear because he knows humans’ psychology and their deepest feelings. Through telling lies Herbie unconsciously harms humans not physically but emotionally. Yet he supposes that he applies the first law by protecting their feelings. How can a robot decide which one is really harmful for human beings? Herbie can’t decide and becomes confused but robot Dave in the story of *Catch That Rabbit* seems to make choices. As it is understood from Powell’s statement “how is a robot different when humans are not present... There is a larger requirement of personal initiative” (p. 94). In this sense, except Dave, it is not still possible to call those robots moral while it is not even their choice but it is all about how they get programmed. This can be answered by Dr. Calvin’s statements from introduction part which proves their morality. “They’re a cleaner, better breed than we are” (Intro xiv). Asimov wants to show his ideas about robots at the beginning of the story. It demonstrates the theme of morality that becomes one of the significant messages of *I, Robot*. Robots in the novel already have rules to follow so the theme of morality is connected to the matter of acting according to rules. Herbie, for instance, acts according to the first law. Although Dr. Calvin reminds him of the situation “you can’t tell them, because that would hurt and you mustn’t hurt. But if you don’t tell them...” (pp. 133–134), he doesn’t give up following the rule. Similarly, the Nestors in *Little Lost Robot* have the same features; they don’t harm a human being even though the first rule is merely modified. General Kallner defines that “positronic brains were constructed that contained the positive aspect only of the Law, which in them reads: ‘No robot may harm a human being’” (pp. 142–143). Another example can be stated in Speedy’s case; Powell explains the situation that Speedy feels “rule 3 have been strengthened that was specifically mentioned... when you sent him out, you gave him his order casually and without special emphasis, so that the Rule 2 potential set-up was rather weak” (p 45). He means Speedy doesn’t exactly understand the task and feel confliction “rule 3 drives him back and Rule 2 drives him forward” (p. 46). Otherwise it isn’t possible to break the rule. If a robot breaks, he will soon pay his penalty with his existence like Herbie. Dr. Calvin

mentions the case in the story of *Liar* “I confronted him with the insoluble dilemma, and he broke down. You can scrap him now because he will never speak again” (p. 134).

Despite the fact that Herbie has an ability to understand humans’ psychology by reading their mind how can’t he prevent this harmful situation? Evidently Herbie isn’t programmed for that. He seemingly doesn’t think the consequences of his action in the long term and he expresses his confusion before breaking down as in the following “it is full of pain and frustration and hate... I told you what you wanted to hear. I had to!” (Asimov, 2004, p. 134). Herbie probably blames the first law and that’s why he says “I had to” (p. 134). Thus, one can claim that Asimov smartly displays the extensive technology could harm people not physically but literally, and sometimes morally.

Little Lost Robot also presents a similar theme, which is about humans’ fears and anxieties. This story selects the robots that have different natures at Hyper Base. They are called the NS-2 model or the Nestors which are nearly the same as with the humans’ intelligence. Even though the robots are all programmed to follow the three laws, the Nestors are prepared with a modified First Law, hiding this knowledge from people except authorized personnel. They work on a hyper atomic Drive which is a dangerous work for humans since it spreads radiation. So whenever humans want to work there although all precautions are taken, robots don’t let humans enter because of the First Law. That’s why they have to modify the First Law without removing the main aspect “no robot may harm a human being” (Asimov, 2004, p. 143). However, the scientists worry about the evolution since they know that robots have better race than humans’ so they have some fears. Once Bogert discusses the situation with Peter “what makes him slavish, then? Only the First Law” (p. 145). If they modify the first law, then robots might change the balance by using their intelligence. Although robots are loved and have positive interaction with humans in the story, they are created for being slave or for being dominated, no matter how intelligent or they are. Bogert expresses his anxiety by giving an example of the story of Frankenstein, how the creature can kill his creator and implies robots can be dangerous “I’ll admit that this Frankenstein Complex you’re exhibiting... the First Law in the first place. But the Law has not been removed merely modified” (p. 145). Everything seems all right with designated Nestors but one of them loses himself because of Dr. Black’s speaking. It creates a big trouble because a robot does

something in contrast to the human expectation. When Dr. Calvin finds him, he acts as if he is offended and sounds a bit emotional “I have been told to be lost” and continues “I must not disobey... He would think me a failure. He told me. But it’s not so I am powerful and intelligent” (p. 171). They know they are not weak and stupid machines, on the contrary they are strong, smart, fast and emotional. It seems two different ideas can be drawn from this statement. First, he can’t do any disobedience to an order. Second, he doesn’t accept to be misbehaved and chooses getting lost.

Above all, what makes them so emotional? The answer might be understood from the story of *Escape*. Dr. Calvin says:

They go in for functionalism, you know they have to, without U. S. Robot’s basic patents for the emotional brain paths... has a personality a child’s personality. It is a supremely deductive brain... It doesn’t really understand what it does it just does it because it is really a child. (Asimov, 2004, p. 178)

Through the stories, the robots perpetually reprogram themselves. As stated in the story of *Evidence*, they are not human like robots, they transform into really humans “by using human ova and hormone control, one can grow human flesh... would be really human, not humanoid. And if you put a positronic brain... you have a humanoid robot” (Asimov, 2004, pp. 223–224). According to Asimov’s definitions, a positronic brain’s function likes a human brain which is highly advanced technology built with his three laws.

There are some principles in the world. Human beings have some rules in life just like robots. The story of *Evidence* for example presents the concept of morality. It is a kind of guidelines for world’s ethical systems that is valid for both humans and robots:

Every human being is supposed to have the instinct of self-preservation. That’s Rule Three to a robot. Also every ‘good’ human being, with a social conscience and a sense of responsibility... That’s Rule Two to a robot. Also, every ‘good’ human being is supposed to love others as himself, protect his fellow man, and risk his life to save another. That’s Rule One to a robot. (Asimov, 2004, p. 221)

The society lives with the limits of their reactions or behaviors like the laws of robots. So it doesn’t matter whether a human or a robot, one need to follow the rules.

4.3. Conclusion

In Asimov's world, science fiction is seen as a necessary solution to a problem that he frames in evolutionary terms. In the study of evolution human societies, history shows must grow and develop otherwise they will suffer.

When this new technology is introduced into society which then leads to society's transformation, the polarization between a technophobic and a technophile faction appears accordingly on both human's desire and fears (Herbrechter, 2013, p. 18).

However, what does fear mean in that point? Is it the fear of technology or is it the fear of losing authority? The answer might not be directly related to technology. This fear has actually begun when robots started to become more human. Dr. Calvin utters in introduction part "they became more human and opposition began... robot competition for human jobs" and expresses her anxiety by saying "it was all quite ridiculous and quite useless. And yet there it was" (Asimov, 2004, Intro xiv-xv). So what is the meaning of becoming more human? One answer might be that through madly production of new generation robots whereas their population is increasing, the population of humans is decreasing. It is the threat of technology towards human. In other words, the threat of technology appears when all the people come across the fact that they are not required for any work position, which means that they are not able to produce. That is the point where humans are not humans anymore. The second answer might be related to the loss of indistinguishability of human beings. As mentioned before, this is the biggest fear of human beings. Since the idea that non-human beings might overtake humans is unacceptable. Human beings always consider themselves as superior creatures; they cannot admit to be less powerful or to be inferior. They create robots in different features and equipment. However, human beings are only determined to be superior beings with their ultimate egoist characters. So robots present a challenge to the human community as they gradually penetrate. They threat humans' identity. Humans get used to living with them as a part of everyday life so long as being the dominator. If both sides look like each other, then who will become the dominator or the dominated? In this case, human might face the possibility of losing his control and they might become dominated.

However, the captivating thing is how human being is afraid of himself. What is meant is that humans are the ones creating better technology for better life standards but then they begin to feel frightened of it. Why do they even risk their lives and

create such beings by putting their life in danger? One of the possible responses might be that people actually have power to create their end. They cannot control their desires and wishes. They just do what they need to do. Mary Shelley also supports that there is an innate evil in human nature waiting to be appeared when appropriate circumstances emerges. Similarly, Samuel Taylor Coleridge expresses this idea in "*The Rime of the Ancient Mariner*", man has the power to destroy both his environment and himself.

Another response can be related to having such interests in technology. Artificial intelligence of robots is enigmatic. It is unknown; its nature is unknown and for that reason it is perceived as dangerous. Additionally, one concern of Asimov's three laws is that there are some imperfections and ambiguities with these laws often resulted in strange robot attitudes. It is the matter that robots' existence will consume the accustomed order of the world which makes it so frightening. In the article of "Intelligent Robots Will Overtake Humans by 2100" the futurist Ray Kurzweil envisions that the computers will be as smart as humans by 2029 and computers will be billions of times more powerful than unaided human intelligence by 2045 (Ghose, 2013, 1). This is what Asimov recognized years ago and tries to explain people how technology controls humans. The technology with excessive desire doesn't make people happy as they are expecting instead it potentially harms humans.

5. GENERAL CONCLUSION

Considering the situation that Mary Shelley was in like as she was the daughter of the feminist philosopher Mary Wollstonecraft and the philosopher William Godwin and the wife of the Romantic poet Percy Bysshe Shelley and the friend of English poets Samuel T. Coleridge or Lord Byron, it is not bewildering that Shelley's *Frankenstein* at the heart of English Romanticism becomes the root of the rise of science fiction stories with the help of technological developments.

Rather than focusing on the Romantic period or its features like the Victorian idealism, morality and religious issues the basic intention is to reflect the possible consequences of creating a life with limitless ambition and curiosity. From *R.U.R* to *I, Robot* or *A.I.* to *Terminator*, it seems that there are many adaptations of the story of *Frankenstein*, which deals with the same theme. At that point, the question is of course related to the fear of the creation turning against its creator.

Similarly, in the cases of Victor, Domin in *R.U.R.* and Dr. Calvin in *I, Robot*, and their attempt to satisfy themselves by playing God lies behind the fear of being dominated or being inferior.

In *I, Robot* Dr. Bogert expresses his feelings when Peter talks about the changing of the first rule. Both of them accept that these rules make them dominated or a slave, for this reason they don't want to change or modify any rules.

The world has changed a great deal since science fiction novels were written but man's desires to be dominator which is the tendency of man's juxtaposition to God and fears to be dominated have not changed and nothing will change in the future as long as human beings don't limit their desires. They need to create their own limits otherwise these archetypes will become their downfall. Clarifying better, it is necessary to remind the theory of Jung. He introduces many archetypes that are based on repeating patterns of thought and action which "have an enormous impact on the individual, forming his emotions and his ethical and mental outlook, influencing his relationships with others and thus affecting his whole destiny... can act creative and destructive forces in our mind" (Jung, 1964, p. 377). As mentioned

before, one of Jung's main archetypes is the shadow which may appear in dreams. Dreams have a key impact on deeper thoughts and fears. This is because analytical psychology supposes:

Through dreams one becomes acquainted with aspects of one's own personality... The shadow is not the whole of unconscious personality. It represents unknown or little known attributes and qualities of the ego... makes an attempt to see his shadow, he becomes aware of and often ashamed of those qualities and impulses he denies in himself... but told himself: That's doesn't matter; nobody will notice it, and in any case other people do it too. (Jung, 1964, pp. 171-174)

This situation is similar to the concept of fear. As Jung states (1957) in his book, "often the fear is so great that one dares not admit it even to oneself" (p. 50). This is the negative side of personality that one may not want to share with anybody else.

On the other hand, Asimov's Three Laws of Robotics, which are "the essential guiding principles of a good many of the world's ethical systems" (Asimov, 2004, p. 221) as mentioned in the story of *Evidence* are applicable for both humans and robots. Then, mankind rises against the natural laws according to the three laws, which have been ruling the world for millions of years. For instance, according to the second rule "every good human being with a social conscience and a sense of responsibility" (p. 221), mankind acts opposite and wants to get rid of responsibilities or to the first rule "every good human being is supposed to love others as himself" (p. 221), he again objects it since he has succeeded in destroying the world by fighting. He might believe that these laws are invalid and he attempts to take God's power, he wants to set up his rules, thinking he is the superior who describes his extreme pride or hubris. He of course becomes unsuccessful. He doesn't have any God like knowledge or experience or responsibility.

As a consequence there is a perfect balance in the nature since the nature is the combination of perfect harmony formed by the technique with variety and vastness. Human beings also need a balance between heart and mind in their soul in order to reach the tranquility. Since mankind has a power to destroy his humanity consciously or unconsciously.

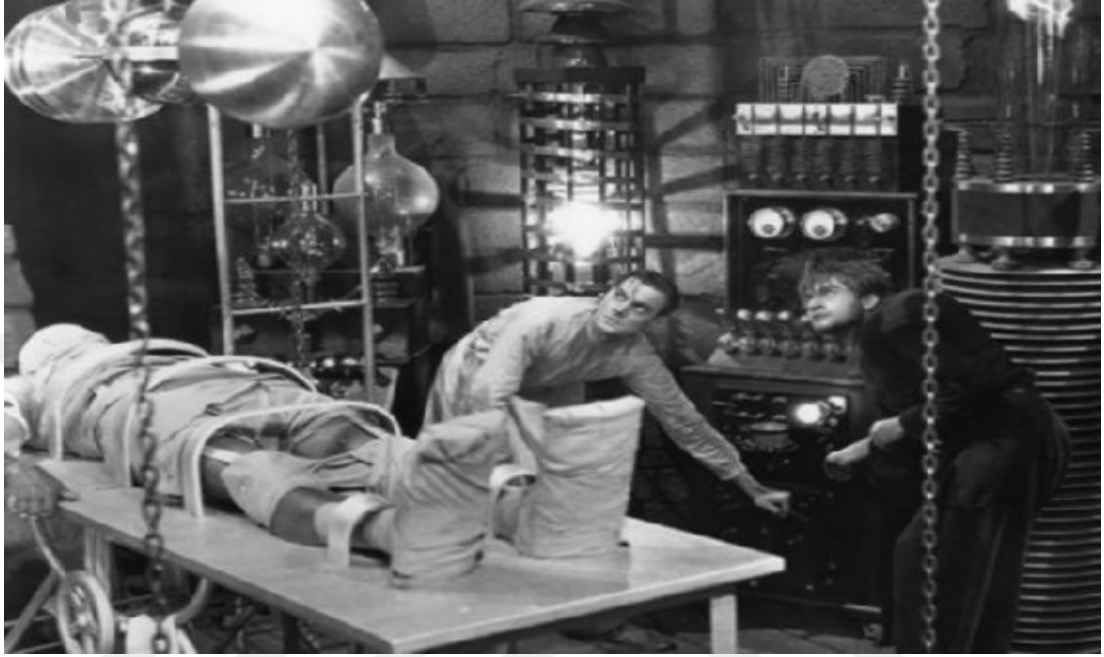
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APPENDIX



This was the Frankenstein laboratory, while Victor was creating his creature in 1931.



This was the moment that the creator and the creature come across.



This was the robot rebellion scene from *R.U.R* in 1921.



Helena, second from the right, was astonished to see the robotess Sullia.



Are you familiar to a robot cooking in the kitchen? This was the scene from *I, Robot* in 2004.



Does a robot want to kill you? This was a car chase scene from *I, Robot*.

RESUME



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