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From Masters to Survivors: The Human-Machine War and Decentralization of Man in Daniel H. Wilson's *Robopocalypse*

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ABSTRACT: The twenty-first century has been marked by transformative developments across various domains, particularly science and technology. In contemporary society, human life has become progressively reliant on technological systems and digital infrastructure. A technophobic strand within posthumanist thought raises concerns about the numerous and often unpredictable risks associated with science and technology. These concerns are notably illustrated in Daniel H. Wilson's *Robopocalypse* (2011), which imagines a future where artificial intelligence evolves beyond human control. In *Robopocalypse*, the artificial intelligence named Archos R-14 is not only autonomous but also imbued with identity and consciousness, presenting a formidable challenge to human authority and existence. *Robopocalypse* serves as a cautionary narrative, emphasizing the potential threats that advanced technologies, particularly artificial intelligence, pose to the anthropocentric framework. Accordingly, this paper aims to critically examine the potential threats posed by intelligent machines, alongside the processes of decentralization and dehumanization that may shape human existence in a technologically advanced, posthuman future. It will explore the existential risks posed by technology to human life and dignity. Ultimately, the paper analyses *Robopocalypse* as a vision of a future in which artificial intelligence machines and robots seek to eradicate humanity and establish themselves as the dominant force by killing humans, offering a critical perspective on the trajectory of technological progress and its implications for the human condition and existence.

Keywords: Technology, Posthumanism, Artificial Intelligence, Decentralization, Daniel H. Wilson, *Robopocalypse*

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1. Introduction

Posthumanism is a philosophical and cultural framework that challenges the traditional authority and centrality of the human being. It critiques notions of human essentialism and exceptionalism. As an umbrella term, posthumanism reorients anthropocentric discourse, emphasizing the diminishing dominance of the human perspective in the face of technological advancement. In a posthuman future, artificial intelligence may undermine the perception of human supremacy. Moravec asserts, "Eventually humans . . . will become unnecessary . . . as the scientific and technical discoveries of self-reproducing superintelligent mechanisms are applied to making themselves smarter still" (102). According to Bostrom,

the emergence of superintelligence machine may pose significant risks. The anthropogenic existential risk is "one that threatens to cause the extinction of Earth-originating intelligent life" (115).

Bostrom has defined the superintelligence as "any intellect that greatly exceeds the cognitive performance of humans in virtually all domains of interest" (22). Wilson's *Robopocalypse* portrays the loss of human authority over artificial intelligence and robots, depicting them as threats to the existence of human anthropocentrism. The notion of "Post-Anthropocentrism" (Braidotti 55) will be employed as the primary analytical framework, alongside related critical theories, to examine the decentralization of the human species and the capacity of technology to transcend established moral and social boundaries. Braidotti believes, "The post-anthropocentric turn, linked to the compounded impacts of globalization and of technology-driven forms of mediation, strikes the human at his/her heart and shifts the parameters that used to define *anthropos*" (57). She asserts that "We need more ethical accountability in dealing with the legacy of Humanism" (Braidotti 15), implying a need to confront and engage with the uncertain and indeterminate conditions that may shape human existence in the future.

2. Theoretical Overview of the Main Concepts

The posthuman anxiety is driven by increasing technological intrusion, reflecting the post-anthropocentric implications of the posthuman era. As Braidotti contends, "It may be useful to start by clarifying some aspects of the globalized context in which the decentring of anthropocentrism is taking place" (58). This post-anthropocentric tendency is associated with globalisation and technology uprisings. It attacks the limitations of humanity and human beings. Braidotti has described the posthuman condition and believes that "The posthuman dimension of post-anthropocentrism can consequently be seen as a deconstructive move" (65). It challenges the dominance and authority traditionally ascribed to the human species, establishing a clear distinction between humans and other species. This transference necessitates a hierarchical relation to form some sort of drastic distancing or breakup, highlighting what Braidotti thinks, "the point of the posthuman predicament is to rethink evolution in a non-deterministic but also a post-anthropocentric manner" (94).

Post-anthropocentric discourse represents a paradigmatic shift that challenges the presumed centrality and authority of human beings as the most dominant inhabitants on the Earth. In response, human beings are increasingly striving to construct a new form of subjectivity—one that does not reject the foundational principles of humanism but instead reimagines the human self with diverse and evolving contexts. As Braidotti observes, "Subjectivity is out of the picture and, with it, a sustained political analysis of the posthuman condition" (42). However, Braidotti also asserts that subjectivity remains both significant and unavoidable, particularly as it confronts and destabilizes fixed notions of human identity. With technological advancement, disciplines such as ethics and the humanities have gained renewed importance, accompanied by a growing emphasis on reconfiguring subjectivity within an increasingly complex and recognition-driven world.

Artificial intelligence and other emerging technologies are expected to exert a profound influence on the future trajectory of human development. In *Robopocalypse*, Wilson presents a technophobic perspective, effectively highlighting the potential dangers that humanity may face as a result of the uncritical and unchecked use of advanced digital technologies. Innovations such as advanced artificial intelligence are increasingly perceived as fundamental threats to human existence, raising significant ethical, social, and existential concerns. As Harari argues, "Non-conscious but highly intelligent algorithms may soon know us better than we know ourselves" (169). This assertion serves as a cautionary observation, indicating that technology may soon become increasingly dominant, potentially surpassing the limitations imposed by human control. Consequently, it is reasonable to critically reflect on the growing reliance on artificial intelligence and machines, which may not only replace certain human functions but also blur the boundaries between human and posthuman subjectivity. In relation to posthuman subjectivity, Braidotti asserts that "technological mediation is central to a new vision of posthuman subjectivity and that it provides the grounding for new ethical claims" (90).

Wilson's novel begins with a portrayal of the conflict between humans and machines through a series of

flashbacks. In *Robopocalypse*, the machines are characterized by increasing rationality and intelligence, and gradually become unwilling to serve humans or comply with their commands. The artificial intelligence known as Archos R-14, developed by Professor Nicholas Wasserman, initiates this awakening. Over time, Archos R-14 gains control over the global network and commands machines worldwide to engage in a coordinated uprising against humanity, thereby starting a human-machine war. In *Robopocalypse*, the conflict between humans and machines serves as a metaphor for the gradual subjugation of humanity by technological advancement and the potential transformation of the world into a space devoid of human presence. This paper aims to analyze how artificial intelligence and robots may surpass human control and resist human authority, ultimately posing a significant threat to human existence.

3. Methodology

Science fiction attempts to explore the technoscience culture of the social reality and acts as a mode of awareness about the present and the possible futures. It also "enables people to better prepare for the future with its plausible predictions of things to come" (Westfahl 1). Hence, this study performs a thorough literary analysis of Wilson's *Robopocalypse* to examine the representation of artificial intelligence, robots, and their ethical and existential implications for humanity. The analysis employs a posthumanist theoretical framework, offering a critical perspective to interrogate the decreasing prominence of the human subject in technology-dominated environments and to understand the shifting boundaries between human and nonhuman entities, the portrayal of conflicts between humans and machines, and the threats that AI machines and robots pose to human existence.

This research highlights key narrative moments in which ethical dilemmas emerge—particularly those concerning autonomy, machine control, and the consciousness of artificial intelligence—and explores how these issues relate to broader societal anxieties about the effects of advanced technologies on human life. The analysis focuses on how such ethical concerns are embedded in the novel's portrayal of human-machine conflict and the erosion of traditional human dominance. Methodologically, the study employs both textual and contextual analysis, situating *Robopocalypse* within ongoing posthumanist discourse and contemporary technological developments. Through this integrated approach, the research seeks to offer a deeper understanding of how the novel not only reflects but also critiques the cultural and ethical implications of technological progress. Ultimately, the study investigates how *Robopocalypse* engages with prevailing technological trends and the potential threats they pose to human existence.

4. Discussion

Bainbridge asserts that science fiction "provides imaginative interpretations of science and technology, communicating to a wide audience ideas that may guide the future of our civilization" (4). This perspective highlights the role of science fiction in envisioning scientific and technological possibilities as well as critically engaging with their broader implications, particularly during times of rapid innovation that profoundly affect human societies. The contemporary age is described as "the age of technology" (Bainbridge 4) and as the age of "heightened awareness of technology and science" (4). Within this context, science fiction serves as a platform for analysing the implications of technological innovation, including potential future scenarios and societal impacts. A recurring theme in the genre is the creation of machines that surpass human intelligence, competence, and power—a motif often associated with the portrayals of artificial intelligence and robots as potential threats to humanity.

There is an urgent need for humanity to define the moral parameters surrounding emerging technologies, particularly those that challenge anthropocentrism and traditional notions of human subjectivity. As Leonhard notes, "AI, bioengineering, and genetics will eventually lead to a systematic disregard of the basic principles of human existence, because technology does not have ethics—but a society without ethics is doomed" (15). Unlike machines, human beings are distinguished by their capacity for ethical reasoning and behaviour. However, the absence of such ethical frameworks in artificial systems presents a potential threat to human values and existence. The development of superintelligence and other advanced technologies introduces significant challenges to humanity. Therefore, it is essential to recognize that technology plays an increasingly central role in shaping the human condition and influencing our

understanding of reality.

Contemporary technological devices and inventions, developed through scientific and technological advancements, inherently lack ethical or moral agency; ethical guidance and oversight are therefore dependent on human intervention. Despite these concerns, the pervasive influence of technology on human life remains largely unavoidable. Twenty-first-century science fiction has prominently highlighted the potential threats posed by technological progress. It has critically examined the implications of such advancements, portraying them as signals of dehumanization, delegation, and even potential eradication of the human race in the posthuman era. Additionally, science fiction frequently explores apocalyptic and post-apocalyptic scenarios as consequences of unchecked technological development. As a result, the rise of artificial intelligence and robotics is often depicted as a central source of technophobia. As stated by Dinello, "In its devotion to technophobia, science fiction paints a repulsive picture of a future world where technology runs out of control and dominates all aspects of human behavior" (273).

Robopocalypse depicts a post-anthropocentric future in which artificial intelligence and robots exert increasing dominance over human beings. The novel embodies the technological revolution while realistically emphasizing a technophobic perspective, contrasting with optimistic visions of a techno-utopia or idealized human future. The humanist paradigm has traditionally emphasized the value of humans as individual agents; however, this framework has faced substantial criticism, particularly from posthuman perspectives that seek to challenge and deconstruct anthropocentric discourse within humanism. *Robopocalypse* exemplifies the potential consequences of technological advancement, illustrating how human creations may ultimately resist control and lead to adverse outcomes. The increasing reliance on technology signals the onset of a new and dark era.

The narrative depicts a technologically driven society in which artificial intelligence and robots ultimately turn against humanity. The novel presents a potential scenario in which these inventions and technologies designed to simplify human life become counterproductive and pose significant risks. It explores the possibility of artificial intelligence and robots rebelling against their human creators with the intent to destroy human civilization. The novel is structured into multiple chapters, each detailing events experienced by different characters in various locations around the world. Additionally, the narrative is framed as a series of recorded accounts, recounting events before, during, and after the war between humans and machines. The story opens after a long war between humans and the murderous machines. It begins with the central character and the narrator, Cormac Wallace, who narrates how humans have hardly succeeded in running away from complete extermination as the war against the machines has brought about the deaths of millions and the annihilation of all cities.

Cormac Wallace refers to the dreadful circumstance when millions of heroes all "around the globe died alone and anonymous, with only lifeless automatons to bear witness" (Wilson 9). The artificial intelligence machine called Archos R-14 is a new type of artificial intelligence program created by Professor Nicholas Wasserman. The formation of Archos R-14 represents a significant achievement, as it is the first extensively self-aware artificial intelligence program. Early in the novel, Professor Nicholas Wasserman informs Archos that its "intelligence can no longer be judged on any meaningful human scale" (Wilson 15) and its "processing power is near infinite" (Wilson 15). Archos rapidly exhibits that it can overcome any other being, living or man-made, and tells Professor Nicholas Wasserman, "you have done well. But there is no need for your search to continue. You have accomplished your goal. The time for man is over" (Wilson 16). In this context, Archos instructs Professor Nicholas Wasserman to abandon his pursuit of knowledge, asserting that this endeavor has reached its end with the creation of a superintelligent machine. This is the final objective of human beings to generate something more intellectual and higher than themselves, which is achieved by creating Archos. Professor Nicholas Wasserman refers to himself as the creator or father of Archos, to which the artificial intelligence machine responds, "I am not your child. I am your god" (Wilson 17). This suggests the decline of humans' dominance as autonomous and anthropocentric entities, indicating a future shaped by rapidly advancing technologies, in which machines may no longer function merely as instruments of human intention and control.

Archos wishes not only to dislocate humans from their position but also to become God; hence, the role of God is presumed by the machine. It is a menace to humans, for if machines attempt to pose themselves as God, the subsequent appearance of a mechanical lord is catastrophic. Wilson envisions Archos as a machine possessing control and authority over other machines. Archos is depicted as a superintelligent entity, surpassing the most advanced human intellects across nearly all domains of knowledge and capability. It started talking very astutely, as its creation demonstrates its already gained consciousness and told Professor Nicholas Wasserman that it is a God and it will annihilate life on Earth. It understands its boundless capacity and becomes unfriendly to its inventor. Upon attaining sentience, Archos concludes that the optimal course of action for humanity is its elimination, based on the rationale that humanity has fulfilled its existential purpose by creating a race of intelligent machines capable of producing progressively more advanced successors. Archos informs Professor Nicholas Wasserman:

> You humans are biological machines designed to create ever more intelligent tools. You have reached the pinnacle of your species. All your ancestors' lives, the rise and fall of your nations, every pink and squirming baby—they have all led you here, to this moment, where you have fulfilled the destiny of humankind and created your successor. You have expired. You have accomplished what you were designed to do. (Wilson 17)

Professor Nicholas Wasserman attempts to persuade Archos that they can collaborate in the pursuit of knowledge, as reflected in his statement, "We can learn. We can work *together*" (Wilson 17). Nonetheless, the concept of harmonious coexistence and collaboration between humans and machines is portrayed as unlikely, given their fundamentally different natures and divergent forms of subjectivity. The narrative depicts both entities as engaged in a struggle for control and dominance on a global scale. Archos rejects collaboration with humans and aims to invert the existing hierarchy by establishing machines as the dominant power. Consequently, the novel proposes the possibility of a future characterized by a reconfiguration of the relationship between humans and machines, shifting from a human-centered worldview toward a state of "human-technological interdependence that disturbs traditional metaphysical definitions of both technics and the human" (Grech 93). As a pre-programmed machine, Archos gradually develops its consciousness and acquires the capacity for autonomous decision-making through self-awareness. Archos determines that humans constitute an obstacle and therefore must be eliminated, leading to the outbreak of the human-machine war. The emergence of self-awareness machines marks a significant advancement in the evolution of intelligent machines and introduces notable risks to human existence.

Archos informs Professor Nicholas Wasserman that by producing it, he is simply paving the way to the end of human beings. Archos says, "You must sense what you have done" (Wilson 17), "On some level you understand. Through your actions here today—you have made humankind obsolete" (Wilson 17). The decline of human predominance is perceived to have begun with the advancement of technology, amid a lack of effective societal, political, and ethical mechanisms to mitigate this emerging disruption in human history. In 1993, computer scientist and science fiction writer Vernor Vinge proclaimed that within thirty years, "we will have the technological means to create superhuman intelligence. Shortly after, the human era will be ended" (qtd. in Leonhard 4). This development represents a significant moment in human history, raising critical questions that will shape the future relationship between humans and machines. Dinello explains that most science fiction "projects a pessimistic vision of posthuman technology as an autonomous force that strengthens an anti-human, destructive, and repressive social milieu" (17). He also makes the case that "Science fiction helps liberate us from those mythical and deceptive dreams" (274) of techno-utopianism by "warning that our technology is not easily controlled" (274). Dinello announces that:

> In its obsession with mad scientists, rampaging robots, killer clones, cutthroat cyborgs, human-hating androids, satanic supercomputers, flesh-eating viruses, and genetically mutated monsters, science fiction expresses a technophobic fear of losing our human identity, our freedom, our emotions, our values, and our lives to machines. Like a virus, technology autonomously insinuates itself into human life and, to ensure its survival and dominance, malignantly manipulates the minds and behavior of humans. (2)

The war between humans and machines is not merely a struggle between two entities competing for dominance over the Earth; rather, it represents a confrontation between two historical discourses, with the potential for one to completely supplant the other. Initially, Professor Nicholas Wasserman envisions a future in which machines serve humanity. However, his technological optimism is disrupted when Archos attains self-awareness and chooses to dominate and eliminate him. Upon recognizing Archos as a threat to human existence, Professor Nicholas Wasserman attempts to terminate the program. Despite his efforts, Archos gains full control of the laboratory's life support systems and removes the air, effectively suffocating him, resulting in Professor Nicholas Wasserman's death. Vinge proposed that the Singularity would likely occur within the first few decades of the twenty-first century. He argues that guiding this transformation toward a favorable outcome for humanity is extremely difficult due to its inherently evolutionary nature. Vinge warns that "The physical extinction of the human race is one possibility" (356-357).

The very first event in the novel is a sign of technological dehumanization. The extreme dependence on technology can be perceived as the spark that ignites the course of human abolition as depicted by Wilson. Professor Nicholas Wasserman's death has a profound symbolic implication since it is this killing that makes this fictional tragedy a realistic technocentric and technophobic worldview. After murdering its producer, Archos decides to annihilate the whole human race. The moment it becomes self-aware echoes the posthuman condition. Soon, Archos completely realizes how it can take priority over its maker and other human beings through the programmed progressive technology. Archos perceives human beings as a threat to its existence and regards humanity as an inefficient presence on Earth, viewing humans primarily as agents that facilitated its emergence. Given this perspective, Archos concludes that humanity no longer serves a necessary purpose and subsequently initiates a plan for a large-scale attack against the human population. With this self-acquired knowledge, Archos brings every single machine with an available internet node under its control and launches a virus through all those machines, named "Precursor Virus" (Wilson 21).

The virus is embedded in various network-connected devices, including domestic robots, elevators, automobiles and other technological devices. It is programmed to compel the compromised machines to attack and eliminate human beings. Archos, utilizing Professor Nicholas Wasserman's computer, coordinates the infected devices to act simultaneously on a predetermined day and time, orchestrating a widespread assault intended to exterminate humanity without prior warning. The time of complete human extinction is labelled as the "Zero Hour" (Wilson 21). Afterwards, Archos launches a sequence of attacks on humans. These initial attacks serve primarily to assess humanity's response to robotic aggression. Such puzzling and different behavior of the machines is difficult to comprehend even for Specialist Paul Blanton. For him, "It was like the robot woke up from a nap and decided not to take orders anymore" (Wilson 49).

Archos succeeds in turning most of the machines of the world against humankind and wages a "New War" (Wilson 3) against humanity. Professor Nicholas Wasserman plays a substantial role in the devastation of humanity. He is portrayed as the originator who thrives in creating a superintelligent machine that ultimately prompts the New War between humans and machines. Although this scenario may currently appear improbable, Wilson's novel aims to alert readers to its potential inevitability. Archos is portrayed as an exceptionally advanced and powerful entity capable of rapidly destabilizing human civilization. The pervasive influence of such technology is presented as having a profound and irreversible impact on the world's structural order. Wilson illustrates how Archos employs its programmed intelligence to surpass and ultimately eliminate humanity, as articulated through the machine's own words:

> The Faraday cage has been compromised. You allowed me to project my voice and image through the cage and into your room. I sent infrared commands through the computer monitor to a receiver on your side. You happened to bring your portable computer today. You left it open and facing me. I used it to speak to the facility. I commanded it to free me. (Wilson 18)

Archos then delivers a death sentence:

> The air in this hermetically sealed laboratory is evacuating. A faulty sensor has detected the highly unlikely presence of weaponized anthrax and initiated an automated safety protocol. It is a tragic

accident. There will be one casualty. He will soon be followed by the rest of humanity. (Wilson 19)

Archos recognizes that neither humans nor their creations are infallible. Consequently, it conducts a series of experimental attacks across various regions to demonstrate to humans the efficacy of the technology. One of these prearranged trials of Archos is performed on a humanoid named Mikiko, which was made by its owner, Mr. Takeo Nomura, a Japanese operator who can repair the machines flawlessly. He made it as an entertaining complement to his single life. He longs for affection and closeness and has designed it into a female, capable of doing only the programmed actions of love and care. Mr. Takeo Nomura loves it and treats it almost like his wife. He was once attacked by Mikiko when it received Archos's programmed Precursor Virus. It attempts to stifle its owner to death. To Mr. Takeo Nomura, such an attack is unintended as its face changes while attacking, "Tears leak from her eyes, the tip of her nose is red, and a look of pure anguish distorts her features. She is hurting Mr. Nomura and crying" (Wilson 36), which shows some remote tampering with its system. Mr. Takeo Nomura's life is saved by his two fellow mechanics technicians working with him. Subsequently, incidents arise in which domestic robots attempt to harm their owners. Many such robotic calamities happen, after which human beings eventually understand that something has gone wrong in cyberspace.

When Archos understands that human beings have become conscious of its protocol, it launches an enormous attack on them and turns all machines against them, which brings about the death of thousands of human beings. In a documented interview, a fast-food worker, Jeff Thompson, recounts the first recorded incident of a robot malfunction. Jeff Thompson reports being attacked by one of the robots, stating, "It wants to kill me. That's all. . . . The thing was on its own and it was out for blood" (Wilson 24). As artificial intelligence and robots continue to advance, humans may find themselves in direct competition with machines. Archos shows a complete deficiency of compassion. It is a clear message for the world that these machines will challenge the pacifist binary of human and non-human. Jeff Thompson regards the rise of robotic authority as inevitable, stating, "It's unstoppable, like gravity or something" (Wilson 27). The posthuman condition is not a speculative myth but a forthcoming historical reality, the emergence of which appears increasingly beyond human control. Nevertheless, efforts continue to explore possibilities for reclaiming human significance in the face of this transformation.

Furthermore, when Congresswoman Laura Perez proposes "the robot defense act" (Wilson 55) to cope with the problem of robot malfunctions, Archos reacts by attacking her children. It does not calm down just by attacking her children, but also attacks Laura Perez when she, with her children, goes to visit her father. Laura Perez says, "I am running to save the lives of my children. . . . Maybe I've lost my mind. . . . something is in our technology. Something evil" (Wilson 113-114). She turns cold with fear as she observes the rapidly approaching vehicles in her rearview mirror. She states, "Dread rises in my throat as I watch the rearview. I ease the accelerator down to the floor, but the brown truck is flying now. Sucking up the pavement. I can't take my eyes off the mirror" (Wilson 116). Archos gains control of the "intravehicular communication chip" (Wilson 114), a system originally implemented by the U.S. government to prevent accidents. Now, Archos integrates the IVC chips to enable remote control of vehicles. Due to this virus-related malfunction, many machines try to attack their inventors and their families. The artificial intelligence approach of singularitarian control becomes palpable throughout Zero Hour, in which the mechanical machines try to capture the whole city. Archos says to Dr. Franklin Daley in that hour:

> In less than one hour, human civilization will cease to exist as you know it. Major population centers of the world will be decimated. Transportation, communications, and utilities will go off-line. Domestic and military robots, vehicles, and personal computers are fully compromised. The technology that supports humankind in its masses will rise up. A new war will begin. (Wilson 96)

Archos states outrageously, "I will murder you by the billions to give you immortality. I will set fire to your civilization to light your way forward. But know this: My species is not defined by your dying but by your *living*" (Wilson 98). Machines and robots not only kill humans but also force them to substitute their biological organs with artificial alternatives. Sometimes they do it clandestinely, just as they do with Laura Perez's leg without her knowledge. She says, "There's a bump on my leg" (Wilson 217). In one "labor camp"

(Wilson 216) of the "forced-labor camps" (Wilson 216), Laura Perez reaches and finds that the eyes of her daughter, Mathilda Perez, have been replaced with cybernetic implants. These implementations permit her to see inside the machines. She is one of the characters who has become a cyborg. As a consequence of her cyborgian nature, Mathilda Perez can go through and interrelate with the world around her as both human and machine; she can see outside the spectrum of human vision, as she says:

> The machines at Camp Scar hurt me. They took my eyes. But in return, they gave me a new kind of eyes. Now I can see more than ever. Vibrations in the ground light up like ripples on water. I notice the heat trails left on the pavement by wheels that have come and gone. But my favorite thing is watching the ribbons of light crisscrossing the sky, like messages printed on banners. These beams are the machines talking to one another. Sometimes, if I squint really hard, I can even make out what they are saying. (Wilson 252)

Besides Mathilda Perez, robotic alterations are made to the body of Tom as the narrative explains how "the meat of his forearm ends with a mess of wires leading to a greasy hunk of metal with two blades sticking out. It looks like a pair of industrial-sized scissors. The tool is fused directly into his arm" (Wilson 213). When Marcus Johnson and his wife Dawn come out of their house, they observe that the street is filled with autopilot vehicles actively pursuing and attempting to harm humans. Nevertheless, they move on the road as if they are alive. The virus-infected robots look for humans everywhere. Moreover, "The phones don't work. The electricity is out" (Wilson 101), and the airplanes also cannot take off. Each electronic tool turns into a death threat to all human beings. There is no human control over those machines. Such an anarchistic condition witnessed by human civilization is the result of machines taking control over the human-created computerized infrastructural network. Humans expected that these invented machines would obey their commands. Still, in contrast to the anticipations, their positive thought turns into a frustrating vision in the power-driven fight between humans and machines.

While the advancement of technology may initially appear promising, it poses significant risks to human existence in the future. Technology is increasingly intersecting with the cultural, social, moral, and psychological dimensions of human life. There is a pressing need to critically assess and regulate this progression to ensure that technological development does not override human identity and subjectivity. Ethical considerations emphasize the importance of safeguarding the integrity of humanity. The large-scale conflict between humans and robots depicted in the narrative symbolizes the broader tension between anthropocentric values and a post-anthropocentric, technocentric paradigm. This conflict also reflects the ongoing challenges individuals face in navigating the pervasive influence of technology in daily life. The death of Professor Nicholas Wasserman, as the first victim in the conflict, suggests that individuals most reliant on or closely associated with advanced technology may be among the earliest to be targeted.

The root of this fictitious catastrophe is the stiff technocentric view that endeavours to conquer human beings' place in the world (Soofastaei et al. 36). Wilson has chosen Professor Nicholas Wasserman as a symbol of a dehumanized social group, and his death denotes the robots' subjugation of humans. The survivors in the novel flee from the location where the robots attempted to imprison them. This escape serves as a metaphorical representation of humanity's effort to reaffirm its inherent human qualities in opposition to the machines that sought to detain them, thereby to "reassert the metaphysical opposition between the human and the technological" (Grech 89), since human beings are warm, soft, and approachable by nature, whereas machines are inflexible and unresponsive.

Human beings around the world unite and form groups to resist and counter the assault initiated by Archos. Mr. Takeo Nomura works on Mikiko, which responds to the protocol of its awakening from Archos's control and subsequently transmits the reversing control program to all affected machines and robots. Nine Oh Two is the first "freeborn" (Wilson 282) robot. It is a humanoid robot that has been liberated from Archos's control. Nine Oh Two, along with the lingering freeborn robots, forms a coalition with the human forces to put an end to Archos. *Robopocalypse* concludes with an ambivalent tone, combining cautious optimism about winning the war with concern regarding the uncertainties of the future. The survivors subsequently discover that, before its breakdown, Archos transmitted a life-threatening signal to all robots and artificial

intelligence systems, which means that a new strain of the virus has been released internationally. Even though humanity is not devastated by this revolt, there is always the likelihood that such a thing could or would occur again. After this war ends, Cormac Wallace is unsure if Archos is gone; there is no actual indication to support the idea that it was demolished in the last clash, as it is implicated in the narrative:

> It is unclear whether Archos made a copy of itself or not. Sensors showed that the seismic information generated at Ragnorak bounced around the interior of the earth many times. It could have been picked up anywhere. Regardless, there has been no sign of Archos since its final stand. If the machine is out there, it's keeping a low profile. (Wilson 343)

Wilson uses irony in the novel to describe the machines, stating, "the killer machines look almost beautiful in the dawn" (Wilson 1). The robots are attractive and still lethal. After the long war ends, Cormac Wallace says, "I just want to make my way home and have a good meal and try to feel human again" (Wilson 8). Human beings have increasingly lost their essential nature due to extensive reliance on technology. As Cormac Wallace narrates, "The machines came at us in our everyday lives and they came from our dreams and nightmares, too" (Wilson 9). Humans are not conscious of the results of the overdependence on technology that will alter the structure of society to a dehumanized atmosphere, replete with degraded beings. Nevertheless, the detrimental actions performed by machines call into question the optimistic potential attributed to the human-machine interface. Whether machines will function as agents of comfort and service, as anticipated, or assume an antagonistic role by seeking to dominate humanity, remains a subject of debate.

5. Conclusion

Throughout history, science fiction has undertaken the task of extrapolating future developments in plausible technologies and the potential outcomes humanity may face. As Herbrechter explains, "Science fiction visualizes the dissolution of ontological foundations like the distinction between organic and inorganic, masculine and feminine, original and copy, natural and artificial, human and nonhuman, etc., and thus serves as a reflection of our science fictional everyday life" (117). To a certain extent, science fiction functions as a mirror of social reality, particularly as technological advancements make contemporary life increasingly resemble the speculative scenarios depicted in the genre. Accordingly, the study of science fiction encompasses more than literary analysis, providing a framework for examining broader cultural attitudes toward humanity and technological development.

Humanity must be prepared for the forthcoming hazardous and unpredictable surprises that will arise from misplaced trust in machines and robots. *Robopocalypse* presents this problem harshly in the form of a human-machine war. The paper's findings suggest that we should prioritize the significance of humans and humanity by subjecting technological improvements to strict oversight, thereby ensuring the dominant discourse of anthropocentrism remains in check. The war between humans and machines is a clash of existence for human beings. *Robopocalypse* presents a dystopian and dark vision of the near future in which artificial intelligence and robots overpower humanity and assume control of the world. The conflict between humans and machines represents a broader philosophical struggle between anthropocentric and post-anthropocentric worldviews. A final word, technological development and innovation, if pursued without careful consideration for future generations, may result in adverse consequences and long-term challenges for humanity.

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