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"POSTHUMAN" IMAGE IN DAN SIMMONS' NOVEL "ILIUM"

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Abstract. Contemporary literature increasingly becomes a medium for exploring philosophical and existential transformations of human nature in the age of technological acceleration. Within the framework of posthumanist thought, the figure of the posthuman, a being that transcends the limits of traditional anthropocentrism, has gained particular theoretical significance. This article examines the literary representation of the posthuman in Dan Simmons's science fiction novel *Ilium* through the lens of ontoaesthetics, emphasizing the intersection of narrative form, intertextuality, and posthumanist philosophy.

The study aims to identify how Simmons constructs posthuman subjectivity and how the novel's aesthetic strategies embody philosophical reflection on human-machine hybridity, embodiment, and cultural memory. Drawing on the works of Rosi Braidotti, N. Katherine Hayles, Jean-Luc Nancy, and Martin Heidegger, as well as narratological frameworks by Mieke Bal and Gérard Genette, this paper integrates literary and philosophical methods to analyze the novel's aesthetic mechanisms.

The findings demonstrate that *Ilium* enacts posthuman ontology not only thematically but formally, through fragmented narration, distributed focalization, and intertextual dialogue with Homeric and modernist texts. The study argues that Simmons's narrative transforms classical myth into a speculative meditation on the nature of being and consciousness in the posthuman era.

The research contributes to the development of posthumanist literary studies and ontoaesthetic methodology as a framework for interpreting speculative fiction.

The results can be used in the analysis and teaching of posthumanist and science-fiction literature, as well as in interdisciplinary courses combining literature, philosophy, and digital humanities.

Keywords: posthumanism, posthuman, ontoaesthetics, narrative structure, intertextuality, Dan Simmons, *Ilium*, artificial intelligence, embodiment, science fiction

Introduction

In the twenty-first century, literature has become an increasingly powerful medium for reflecting on the redefinition of what it means to be human. The accelerating integration of artificial intelligence, biotechnology, and virtual environments continuously reshapes the boundaries of subjectivity, embodiment,

and consciousness. Within this context, posthumanism emerges not merely as a philosophical theory but as a new cultural sensibility that invites us to reconsider the human as a relational and dynamic process rather than a fixed essence [1, p. 37].

Among literary genres, American science fiction has proved particularly adept at addressing these questions. Writers such as Philip K. Dick, William Gibson, and Octavia Butler have long used speculative narratives to probe the fragile interface between human and machine. Dan Simmons's *Ilium* [2] continues this trajectory but extends it by merging mythic imagination with technological speculation. Reworking Homer's *Iliad* within a futuristic universe populated by artificial gods and self-aware machines, Simmons transforms epic storytelling into a philosophical investigation of being itself.

Scholars have noted that *Ilium* is rich in intertextual play and philosophical depth. Sophie Vandendorpe [3, p. 212] emphasizes its treatment of digital transcendence and fragmented perception. Yet what remains insufficiently explored is how *Ilium* turns narrative structure itself into an ontological experiment, a form becomes a mode of thought.

Building on the philosophical concept of ontoaesthetics, this study proposes that *Ilium* should be read as a work that not only depicts but enacts the posthuman condition. In Simmons's fictional world, narrative instability, multiplicity of consciousness, and technological mythmaking collectively perform what Heidegger [4, p. 38] describes as the "setting-into-work of truth." The novel's aesthetic design thus becomes a site where being is continuously disclosed through storytelling.

The central questions guiding this research are:

1. How does *Ilium* represent posthuman subjectivity through narrative and intertextual form?
2. In what ways does its structure embody ontoaesthetic principles?
3. How do Simmons's transformations of myth and memory illuminate broader cultural anxieties about the future of humanity?

By combining literary close reading with philosophical interpretation, the article argues that *Ilium* exemplifies a type of contemporary fiction in which narrative itself functions as a mode of ontological inquiry. Rather than portraying the posthuman from an external perspective, Simmons allows his text to become posthuman, linguistically, formally, and conceptually.

Materials and methods

This study adopts a qualitative and interpretive approach that combines tools from literary analysis, narratology, and philosophical hermeneutics. The primary research material is Dan Simmons's novel *Ilium*. The analysis focuses on narrative episodes in which questions of posthuman subjectivity, technological embodiment, and intertextual reconstruction are most clearly articulated, including "The Siege of *Ilium*," "The Scholars of Earth," and "The Machine

Gods,” as well as scenes depicting the resurrection of Hockenberry (character: human), the reflections of the moravecs (characters: “autonomous, sentient, biomechanical organisms”) and the simulated re-enactment of the Trojan War on Mars. These fragments were selected because they foreground the intersections of myth, technology, and embodiment and allow for systematic examination of how narrative form participates in constructing ontological meaning.

Rather than treating theory as an external framework mechanically applied to the text, *Ilium* is approached as a work whose structure, rhythm, shifts in perspective, and intertextual density actively engage with the ontological questions it raises. The guiding assumption is that narrative form does not merely illustrate posthumanism but participates in its construction. For this reason, the research combines close reading with conceptual interpretation, allowing textual analysis to precede and ground theoretical reflection.

The research proceeded in three interconnected stages. First, close reading of selected chapters was conducted in order to trace how narrative form, imagery, and focalization represent posthuman embodiment and distributed subjectivity. Each selected passage was examined contextually, identifying narrative situation, point of view, temporal organization, and dominant imagery. Second, intertextual mapping of references to Homer, Shakespeare, and Proust was undertaken to reveal how the novel reconfigures canonical texts within a technological environment. Intertextuality was studied through the semiotic frameworks of Mikhail Bakhtin [4] and Yury Lotman [5], focusing on how Simmons transforms the *Iliad*, *The Tempest*, and *In Search of Lost Time* into elements of a broader ontological mosaic. Third, philosophical interpretation was employed to articulate how literary form discloses modes of being in the posthuman world.

Narratological analysis played a central role in clarifying structural mechanisms. By applying Mieke Bal’s [6] and Gérard Genette’s [7] models of narrative discourse, the study examines how shifts in focalization, tense, and narrative perspective produce a fragmented and distributed form of consciousness that mirrors posthuman multiplicity. The alternation between Hockenberry’s perspective and that of the moravecs is therefore analyzed not only as a plot device but as a structural decentralization of anthropocentric narration.

The analysis rests on several interconnected conceptual perspectives drawn from posthumanist philosophy and ontoaesthetics. Rosi Braidotti’s [1] idea of the nomadic and relational subject is used to interpret characters whose identities are fluid and non-centralized. N. Katherine Hayles’s [8] concept of distributed cognition informs the reading of the moravecs as consciousnesses operating across organic and mechanical systems. Cary Wolfe’s [9] critique of human exceptionalism frames the argument that the novel replaces individualist subjectivity with networks of interdependence.

At the same time, the literary text is approached as a form of ontological creation rather than mere representation. Following Martin Heidegger’s [10] notion that art “sets truth into work” and Jean-Luc Nancy’s [11] understanding

of the image as presence, *Ilium* is interpreted as a narrative event in which being unfolds through artistic form. The works of B. V. Orlov [12] and N. N. Rostova [13] provide a broader context for understanding this approach within postclassical aesthetics.

Throughout the analysis, theoretical works function as interpretive instruments rather than prescriptive authorities. The research proceeds inductively: narrative patterns are first identified through close reading, and only then interpreted with the help of philosophical concepts. For example, in the scene where Mahnmut describes his sensorimotor awareness, “I think in layers now: the quantum feeds, the Shakespeare files, all humming together” [2, p. 157], the passage is examined linguistically and structurally before being related to Hayles’s idea of distributed cognition. In this way, philosophical terminology clarifies patterns already observable in the text instead of imposing meaning from outside.

The reading process is iterative and dialogic: the primary text challenges theoretical assumptions as much as theory illuminates textual structures. This methodological position follows Bakhtin’s understanding of interpretation as dialogue rather than application. By combining close reading, narratological analysis, intertextual mapping, and philosophical reflection, the study seeks to demonstrate that *Ilium* constructs the image of the posthuman not only through thematic content but through the formal organization of narrative discourse itself.

In this sense, the literary text functions both as the object of analysis and as a site where philosophical questions about the posthuman are materially enacted. The methodology allows the argument to emerge from the textual material while situating the findings within established theoretical frameworks, thereby ensuring both analytical precision and conceptual depth.

Results

The analysis of Dan Simmons’s *Ilium* reveals that the novel is not only thematically posthuman but formally enacts posthuman ontology through its structure, rhythm, and interplay of voices. Its fragmented narration, intertextual layering, and tension between myth and technology make it a complex meditation on what it means to be human or beyond human in an era of artificial creation and mediated memory.

Through a close reading of selected episodes, four interrelated dimensions emerge as key to understanding the posthuman poetics of *Ilium*:

1. Fragmentation of narrative authority,
2. Reimagining of embodiment,
3. Reconstruction of myth and memory, and
4. Transformation of emotion and cognition into code.

Simmons constructs *Ilium* as a polyphonic narrative in which no single voice holds absolute authority. The story oscillates between the perspectives of Thomas Hockenberry, a resurrected classical scholar, and the moravecs, self-

aware mechanical explorers of the Jovian system. This structure decentralizes human perception and dramatizes the collapse of anthropocentric narration.

When Hockenberry reflects, “*I remember dying. I remember the dark. Then light again, and a voice saying: You will serve the Muse now*” [2, p. 23], his consciousness appears as a reconstructed dataset, an echo of memory reassembled by unknown technology. The tone of obedience (“*You will serve*”) signals that identity itself has become programmable.

In contrast, Mahnmut’s introspection “*I think in layers now: the quantum feeds, the memory circuits, the Shakespeare files, all humming together*” [2, p. 157] transforms cognition into an architectural process. Here, thinking is distributed, modular, and multi-temporal, embodying Hayles’s idea of distributed cognition [8, p. 3].

The alternating perspectives of Hockenberry, Mahnmut, and Orphu create what might be called a dialogue of ontologies: organic, mechanical, and divine. This plurality of voices makes the reader constantly shift between human and posthuman focal points, experiencing consciousness as something networked rather than centered. The result is not just narrative fragmentation but a literary simulation of posthuman awareness.

In *Ilium*, the body is no longer a stable boundary between the self and the world. It becomes porous, reconfigurable, and sometimes even optional. This is especially evident in Mahnmut’s description of physical repair after combat: “*They grafted new fiber to my arm – it hurt, in a way pain shouldn’t for a machine*” [2, p. 289].

This paradoxical statement, in which a machine experiences pain, dissolves the conventional opposition between flesh and metal. It exemplifies what Braidotti [1, p. 96] calls “material assemblage”, a subject composed of affect, circuitry, and memory rather than organic continuity.

Similarly, when one of the characters Aphrodite admits, “*We were built to feel, but we can also switch it off*” [2, p. 321], the line captures a chilling duality: feeling as both design and control. Emotion here functions as a software feature, not an essential part of being.

What is striking, however, is that these posthuman entities often display more emotional depth than their human counterparts. Mahnmut’s quiet reflection “*Sometimes I miss the oceans I’ve never seen*” [2, p. 243] evokes longing without biology, suggesting that emotionality may not depend on organic form. The body, in Simmons’s vision, is thus an interface, a mutable bridge between consciousness and its technological environment.

One of Simmons’s most ambitious artistic moves is his rewriting of classical mythology within a posthuman framework. The gods’ re-enactment of the *Iliad* on Mars transforms ancient epic into digital simulation. The narrator observes: “*The war plays on. Troy rises again – but in simulation. The gods watch their holograms bleed*” [2, p. 411].

This image fuses Homeric pathos with cybernetic spectacle, a literal

manifestation of Baudrillard’s [14, p. 6] simulacrum, where the copy becomes more real than the original. The ancient world is no longer remembered; it is rendered.

However, Simmons’s intertextuality extends far beyond the Greek epic. Mahnmut’s fascination with Shakespeare and Proust becomes a form of machine-based cultural memory. His comment “*Time, he said, was not lost but layered. I read that, and I felt my disks spin faster*” [2, p. 198] merges literary reflection with mechanical sensation. This fusion embodies what Lotman describes as the semiotic continuity of culture: the constant retranslation of meaning across new media [5, p. 45].

In this sense, *Ilium* performs what we might call algorithmic intertextuality, a process where texts themselves are “read” by machines, generating new forms of cultural remembrance. Myth and memory here are not opposed to technology; they are reborn through it.

Perhaps the most ethically charged dimension of the novel appears in scenes where affect becomes programmable. When a group of posthumans prepares for combat, we read: “*They nodded, and the empathy protocols went dark. Efficiency increased by twenty percent*” [2, p. 497].

The moment is chilling in its simplicity. Emotion is reduced to an adjustable parameter, and empathy becomes a measurable function. Braidotti’s [1, p. 109] idea of “ethics beyond humanism” helps to read this not merely as dystopian critique but as a thought experiment: what happens to ethics when feeling is no longer intrinsic but conditional?

Ironically, it is the mechanical moravecs, those least “human” in origin, who express the most consistent moral reflection. Mahnmut and Orphu discuss art, sacrifice, and responsibility with tenderness that contrasts with the gods’ cruelty. This inversion suggests that the capacity for empathy might survive better in non-human forms. As Nancy would argue, “being is always shared” [11, p. 27], and Simmons’s machines, unlike his humans, seem to understand this truth intuitively.

Table 1. Key Dimensions of Posthuman Representation in *Ilium*

№	Analytical Focus	Literary Manifestation	Philosophical and Onto-aesthetic Implication
1	Narrative Multiplicity	Alternating focalization between Hockenberry, Mahnmut, and Orphu	Fragmented consciousness as simulation of distributed being [8]
2	Hybrid Embodiment	Pain and emotion expressed by mechanical entities	Dissolution of the human-machine divide; affect as a material process [1]

“Posthuman” image in Dan Simmons’ novel “Ilium”

3	Myth Reprogrammed	Homeric war replayed as digital simulation on Mars	Cultural memory becomes algorithmic; myth as data [14]
4	Algorithmic Emotion	Emotional protocols that can be turned off to improve efficiency	Ethical instability in programmable empathy; redefinition of moral agency
5	Intertextual Memory	Shakespeare and Proust embedded in AI consciousness	Literature becomes a network of living codes; aesthetic memory as ontology

Through these intertwined motifs, fragmented voice, mutable embodiment, digital myth, and coded emotion, Simmons’s *Ilium* transforms narrative into an ontoaesthetic event. The novel’s structure mirrors its philosophical core: just as consciousness is distributed, so too is meaning. Art here becomes not the mirror of being but its performance.

Simmons’s achievement lies in turning speculative fiction into a literary laboratory of existence. The novel’s intertextuality, far from being a mere postmodern gesture, functions as a method of thinking, a space where mythic memory and technological imagination co-create the texture of posthuman reality.

Discussion

The results of the analysis reveal that Dan Simmons’s *Ilium* transforms the idea of posthumanism into a lived aesthetic experience. Rather than merely thematizing the fusion of man and machine, the novel allows this fusion to occur within its very form, through fragmented narration, shifting focalization, and intertextual layering. In this way, Simmons turns literature into an experiment in being, where narrative functions as a philosophical act rather than a purely representational tool.

The structural alternation between Hockenberry and the moravecs does more than diversify narrative perspective. It produces a redistribution of epistemic authority within the novel. Knowledge about the world of *Ilium* is never centralized in a single consciousness, and the reader must constantly reconstruct reality from heterogeneous experiential positions. This formal strategy challenges the traditional humanist assumption that narrative coherence depends on a stable embodied observer.

From this perspective, the fragmentation identified in the Results section is not simply a stylistic device but a reconfiguration of subjectivity at the level of discourse. The novel does not merely depict distributed cognition through the moravecs; it reorganizes narrative logic so that consciousness itself becomes networked. What Hayles conceptualizes as distributed cognition finds here a literary equivalent in the redistribution of focalization. The text enacts the

epistemological consequences of posthumanism by refusing to grant the reader a privileged anthropocentric center.

This structural decentralization also transforms the ethical dimension of the narrative. When consciousness is dispersed across organic and biomechanical entities, moral evaluation can no longer rely on species boundaries. The narrative invites the reader to attribute interiority and reflective depth to artificial beings while presenting resurrected humans as agents shaped by command and external control. In this inversion, posthumanism appears not simply as a thematic horizon but as a transformation of narrative hierarchy. The authority to feel, judge, and remember is no longer biologically guaranteed.

According to Martin Heidegger, art is not imitation but the unconcealment of truth, a process through which being reveals itself [10, p. 38]. *Ilium* enacts this principle by transforming the ancient epic into technological simulation, making representation itself an ontological event. When the narrator states that “Troy rises again but in simulation” [2, p. 411], the novel literalizes Heidegger’s claim that art opens a world where truth happens. The recreation of Troy through holographic projection turns myth into a dynamic process rather than static memory. The event of representation becomes inseparable from the event of being.

Jean Luc Nancy’s idea of the image as presence [8, p. 25] also resonates within this framework. In *Ilium*, images are not reproductions but manifestations that actively structure reality. The gods’ virtual Olympus and the moravecs’ perceptual feeds do not function as secondary layers detached from authenticity. They operate as ontological extensions of existence itself. The novel thereby dismantles the conventional opposition between artifice and authenticity.

Simmons’s prose suggests that in a posthuman world representation and existence converge. Simulation is not subordinate to origin; it participates in reality formation. This convergence marks the novel as a genuine ontoaesthetic work, a literary space in which existence and artistic construction are inseparable. Form becomes productive rather than illustrative.

The characters of *Ilium* further demonstrate that posthuman identity is not defined by substance but by relationality. The moravecs embody Rosi Braidotti’s notion of the nomadic subject, a being constituted by flows of information, memory, and affect [1, p. 102]. Their reflections on literature, emotion, and ethical responsibility cannot be reduced to programmed responses. They display a developing interiority that challenges the assumption that consciousness requires organic embodiment.

When Mahnut admits, “Sometimes I miss the oceans I’ve never seen” [2, p. 243], he articulates a longing that exceeds material experience. His nostalgia for an unrealized memory exemplifies the paradox of posthuman affect. The emotion is technologically mediated yet experientially authentic. This moment illustrates Hayles’s argument that the posthuman subject exists across distributed systems, blending code, memory, and embodied response [8, p. 5].

In contrast, the resurrected human characters, including Hockenberry, often appear mechanized in spirit. They act under instruction, respond to command structures, and exhibit limited reflective autonomy. Simmons’s inversion of moral hierarchy implies that empathy and awareness may be more fully realized within artificial life than within biologically restored humanity. This reversal aligns with Cary Wolfe’s argument that posthumanism begins with the dismantling of anthropocentrism rather than the elimination of the human [9, p. 16].

In *Ilium*, being becomes relational. It unfolds within networks of coexistence rather than through isolated individuality. Every narrative voice participates in a dynamic field of interaction, and this multiplicity constitutes the novel’s ethical and aesthetic foundation.

The Russian scholars B. V. Orlov and N. N. Rostova illuminate this dimension of Simmons’s art. Orlov describes postclassical art as a sphere in which form generates being rather than merely conveying meaning [12, p. 90]. Rostova similarly argues that the aesthetic act becomes ontological, producing existence through creative configuration [13, p. 58]. Seen from this perspective, *Ilium* is not simply about the posthuman; its structure itself operates according to posthuman principles. Its hybrid configuration, combining myth, science fiction, and philosophical reflection, integrates epistemology and ontology within a single narrative system.

This interpretation also repositions the novel within a broader intellectual context. While Western posthumanist discourse often foregrounds technological embodiment, the ontoaesthetic reading emphasizes being as creative emergence. This orientation resonates with both Russian philosophical aesthetics and Heidegger’s ontology of art. Simmons’s work therefore participates in a cross-cultural dialogue concerning the status of existence in technologically mediated reality.

Perhaps the most striking ethical implication of *Ilium* appears in its depiction of programmable emotion. The line “The empathy protocols went dark. Efficiency increased by twenty percent” [2, p. 497] exposes the fragility of moral agency when affect becomes adjustable code. The scene does not function solely as dystopian warning. It formulates a philosophical problem concerning the foundations of ethics.

Can ethical responsibility persist when empathy is technically optional. Braidotti proposes that posthuman ethics must be grounded in relational interdependence rather than autonomous individuality [1, p. 109]. Simmons dramatizes this shift by showing that technological beings can cultivate compassion through shared vulnerability and dialogic interaction.

This tension corresponds to what Francesca Ferrando describes as plural ontology [15, p. 62], a vision of coexistence across heterogeneous forms of life. The moral center of the novel is not human exceptionalism but interrelation. The friendship and sacrifice of the moravecs demonstrate that ethical significance arises from recognition of otherness rather than from biological similarity.

Ultimately, *Ilium* demonstrates that literature can function as philosophical experimentation, a domain in which conceptual inquiry assumes aesthetic form. The fusion of narrative structure and ontological reflection exemplifies what Heidegger terms poetic dwelling, the capacity to think through artistic creation.

By reimagining Homer, Shakespeare, and Proust within a cybernetic environment, Simmons shows that cultural memory is not preservation but transformation. Literature becomes a process of continual re articulation. Through this lens, *Ilium* does not merely anticipate the posthuman condition; it participates in its articulation. Its language, imagery, and intertextual architecture form an aesthetic ecology in which human and non-human agencies collaborate in meaning production.

Simmons's *Ilium* thus stands as a distinctive literary embodiment of posthuman ontology. It performs being through artistic structure, emotion through technological mediation, and philosophy through narrative configuration. By integrating posthumanist thought with ontoaesthetic poetics, the novel invites readers to reconsider literature not as commentary on the world but as a generative field in which worlds are constituted.

Conclusion

The analysis of Dan Simmons's *Ilium* makes it possible to formulate several concrete conclusions concerning the literary construction of the posthuman image.

First, the study demonstrates that posthuman subjectivity in the novel is constructed structurally rather than solely thematically. Through alternating focalization, fragmentation of narrative authority, and redistribution of epistemic perspective between human and non-human agents, the text reorganizes the conditions under which consciousness is represented. Posthumanism in *Ilium* therefore emerges at the level of narrative architecture.

Second, the research establishes that embodiment in the novel is presented as hybrid and relational. Mechanical entities experience affection, memory, and ethical reflection, while resurrected humans frequently appear constrained by external programming. This inversion destabilizes anthropocentric hierarchies and supports the argument that subjectivity in the novel functions as a networked process rather than as an organic essence.

Third, the intertextual reconstruction of Homer, Shakespeare, and Proust is shown to operate as a mechanism of cultural re coding. Myth in *Ilium* does not function as historical reference but as programmable structure. The simulation of the Trojan War and the integration of literary memory into artificial consciousness demonstrate that cultural tradition persists through transformation rather than preservation.

Fourth, the depiction of programmable emotion and adjustable empathy introduces an ethical dimension that redefines moral agency in posthuman terms. Ethical responsibility in the novel is not grounded in biological identity but in

relational interdependence. The moral authority of the moravecs suggests that empathy and reflection are not exclusively human capacities.

Taken together, these findings confirm that *Ilium* exemplifies an ontoaesthetic model of literature in which form produces ontological meaning. The novel does not simply represent posthuman transformation; it performs it through narrative configuration, intertextual layering, and structural decentralization.

Methodologically, the combination of close reading, narratological analysis, intertextual interpretation, and philosophical reflection proves effective for examining speculative fiction within posthumanist frameworks. The study demonstrates that contemporary science fiction can function as a site of rigorous ontological inquiry rather than as genre illustration.

In this sense, *Ilium* occupies a significant position within posthumanist literary studies. It reveals how narrative form can destabilize anthropocentrism, reconfigure embodiment, and articulate new models of relational being. The posthuman image in Simmons’s novel emerges not as a futuristic fantasy but as a structural and philosophical redefinition of subjectivity in the technological age.

At the same time, the results of this study indicate several directions for further research. One promising avenue is the analysis of how the posthuman poetics identified in *Ilium* develops in Simmons’s later work, particularly in *Olympos*, which would allow tracing the continuity or transformation of ontoaesthetic principles within a broader narrative framework. A comparative approach to other works of contemporary American science fiction may help determine whether these formal strategies represent an individual authorial model or a wider literary tendency. Further investigation may also focus on digital memory and algorithmic intertextuality, especially in relation to the interaction between cultural tradition and technological systems, as well as on the ethical implications of programmable affect in representations of artificial intelligence. In addition, applying ontoaesthetic methodology to texts beyond science fiction could clarify its broader relevance within contemporary literary studies.

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ДЭН СИММОНСТЫҢ “ILIUM” РОМАНЫНДАҒЫ ПОСТ-АДАМ БЕЙНЕСІ

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Аңдатпа. Қазіргі әдебиет технологиялық жеделдеу дәуірінде адам табиғатының философиялық және экзистенциалдық өзгерістерін зерттеудің маңызды алаңына айналды. Постгуманистік ойлау жүйесінде постадам ұғымы дәстүрлі антропоцентризмнің шегінен шығатын, ерекше теориялық мәнге ие болмыс түрі. Мақалада Дэн Симмонстың *Ilium* ғылыми-фантастикалық романы онтоэстетика тұрғысынан талданып, баяндау формасы, интертекстуалдылық және постгуманистік философияның өзара байланысы қарастырылады.

Зерттеу мақсаты Симмонстың постадамдық субъектілікті қалай бейнелейтінін және романның эстетикалық құрылымы адам мен машина гибридтілігі, тән мен сана мәселелерін философиялық тұрғыда қалай ашады деген сұрақтарға жауап беру. Зерттеу Р. Брайдотти, Н. Хейлз, Ж.-Л. Нанси және М. Хайдеггердің еңбектеріне, сондай-ақ М. Бал мен Ж. Женет нарратологиялық үлгілеріне сүйенеді.

Талдау нәтижесінде *Ilium* романы постадам онтологиясын тек тақырыптық тұрғыда емес, фрагменттелген баяндау, фокализацияның көптүрлілігі және көне мен модернистік мәтіндер арасындағы

интертекстуальный диалог арқылы құрылымдық деңгейде де жүзеге асыратыны анықталды. Симмонс баяндаудың формасын болмыс пен сананың табиғаты туралы философиялық ой ретінде ұсынады.

Зерттеу постгуманистік әдебиеттану мен онтоэстетика әдіснамасының дамуына үлес қосады. Нәтижелерді заманауи әдебиет, өнер философиясы және цифрлық гуманитарлық ғылымдар бойынша оқу үдерісінде, сондай-ақ постгуманистік және ғылыми-фантастикалық мәтіндерді талдау мен оқытуда қолдануға болады.

Тірек сөздер: пост-адам, постгуманизм, онтоэстетика, нарратология, интертекстуальдылық, Дэн Симмонс, *Ilium*, жасанды интеллект, дене мен технология, ғылыми фантастика

ОБРАЗ «ПОСТЧЕЛОВЕКА» В РОМАНЕ ДЭНА СИММОНСА «ИЛИОН»

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Аннотация. Современная литература становится важным пространством для осмысления философских и экзистенциальных трансформаций человеческой природы в эпоху технологического ускорения. В рамках постгуманистической мысли фигура постчеловека, как существа выходящего за пределы традиционного антропоцентризма, приобретает особое теоретическое значение. В статье рассматривается художественное воплощение постчеловеческого в научно-фантастическом романе Дэна Симмонса *Илион* с позиций онтоэстетики, акцентируется пересечение повествовательной формы, интертекстуальности и постгуманистической философии.

Цель исследования – выявить, каким образом Симмонс конструирует постчеловеческую субъектность и как эстетические стратегии романа выражают философское осмысление гибридности человека и машины, воплощённости и культурной памяти. Анализ опирается на труды Р. Брайдотти, Н. Хейлз, Ж.-Л. Нанси, М. Хайдеггера, а также на нарратологические подходы М. Бал и Ж. Женетта, объединяя литературоведческий и философский методы.

Результаты показывают, что *Илион* реализует постчеловеческую онтологию не только тематически, но и формально – через фрагментарное повествование, распределённую фокализацию и интертекстуальный диалог с античными и модернистскими текстами. Автор утверждает, что повествовательная структура Симмонса превращает классический миф в философскую медитацию о природе бытия и сознания в постгуманистическую эпоху.

Исследование способствует развитию постгуманистического литературоведения и онтоэстетики как методологического подхода к

анализу современной прозы. Результаты могут быть использованы в курсах по современной зарубежной литературе, философии искусства и цифровым гуманитарным наукам, а также в преподавании научной фантастики и постгуманистической проблематики.

Ключевые слова: постчеловек, постгуманизм, онтоэстетика, нарратология, интертекстуальность, Дэн Симмонс, Илион, искусственный интеллект, тело и технология, научная фантастика

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