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THE LITERARY REPRESENTATION OF HUMANITY'S DECLINING SIGNIFICANCE IN CLIFFORD D. SIMAK'S NOVEL *CITY*

The article examines the representation of humanity's declining relevance in Clifford D. Simak's science fiction novel City, focusing on the philosophical implications of the gradual disappearance of humankind from the central position in Earth's evolutionary and cultural development. Drawing upon posthumanist theory, ecocriticism, and literary analysis, the study explores the symbolic transformation of humans from dominant agents of civilization into mythical figures whose legacy is preserved and reinterpreted by intelligent dogs and robots.

Special attention is paid to the narrative structure of the novel, in which the framing legends and episodic stories gradually undermine the reliability of human-centered historical narratives. Simak depicts technological progress not as the culmination of human achievement but as a process that ultimately renders humanity unnecessary within its own evolutionary trajectory. The emergence of autonomous robots, genetically enhanced animals, and alternative forms of intelligence illustrates the decentralization of the human subject and challenges traditional definitions of civilization, intelligence, and social organization. The article argues that City anticipates many key ideas of contemporary posthumanist thought by presenting humanity as only one temporary stage in the broader continuum of life rather than the ultimate goal of evolution.

Furthermore, the novel's ecological perspective emphasizes cooperation instead of domination, suggesting that sustainable existence depends upon mutual adaptation rather than human control over nature. Simak's vision remains particularly relevant in the context of current discussions concerning artificial intelligence, environmental crises, and the ethical implications of technological development. The study concludes that City represents not simply the decline of humanity but the emergence of a more inclusive understanding of life, intelligence, and civilization that transcends anthropocentric limitations.

Keywords: Clifford D. Simak, *City*, science fiction, posthumanism, ecocriticism, artificial intelligence, literary analysis, civilization.

Problem statement. Science fiction has developed along with new scientific discoveries, changes in politics, and changes in what society values. It often guesses what new technology might appear and also shows the worries, hopes, and moral questions of different times. Many science fiction stories talk about things like war and peace, how technology affects us, what will happen to people in the future, and how people connect with the world around them. These topics make the genre groundbreaking in books, ideas about life, and culture.

Clifford D. Simak is a notable figure in science fiction. Unlike many mid-twentieth-century stories that

focus on technology, space, and heroes, his work takes a different path. In his novel *City*, Simak presents a quieter and more thoughtful future, where humanity slowly fades, and intelligent dogs and robots rise. This approach allows the novel to explore ideas about identity, memory, ethics, and the meaning of civilization.

The relevance of this research lies in the growing academic interest in posthumanism, ecological thinking, and the critique of technological progress. *City* can be interpreted not only as a science fiction narrative, but also as a philosophical reflection on the limits of human-centered thinking. The novel raises questions that remain important today, such as the

role of artificial intelligence, the future of human evolution, and the ethical responsibilities of civilization. In addition, it reflects broader concerns about the relationship between humanity and the environment, as well as the possibility of coexistence between different forms of intelligence. In this sense, Simak's work continues to resonate with contemporary discussions in literary and cultural studies, particularly in areas that explore non-human perspectives and alternative models of progress

Analysis of recent research and publications.

The theoretical foundation of the research is based on key works in science fiction studies and literary theory. In particular, the study draws on the ideas of Darko Suvin [6], who introduced the concept of "cognitive estrangement", as well as James E. Gunn [2], Edward James and Farah Mendlesohn [3] whose works contribute to the understanding of the genre's historical development. Additional perspectives are provided by and Gary Westfahl [8], whose research explores the evolution of science fiction and its cultural significance.

The purpose of the article. The purpose of this article is to examine the literary representation of humanity's declining relevance in Clifford D. Simak's novel *City* by analyzing the philosophical, ecological, and posthumanist dimensions of the narrative. The study explores how Simak challenges anthropocentric assumptions through the gradual disappearance of human civilization and the emergence of alternative intelligent species, demonstrating the transformation of traditional concepts of progress, civilization, and human exceptionalism.

Outline of the main material of the study. At the beginning of *City*, Simak presents a world that appears technologically advanced and comfortable, yet already strangely unstable. Everyday life is increasingly dominated by automation, as Gramp Stevens observes: " 'Automatic,' he told the sky. 'Ever' blasted thing is automatic now. Getting so you just take a machine off in a corner and whisper in its ear and it scurries off to do the job.' " [5, p. 2]. Even simple activities such as cutting the grass are performed by independent machines, which seem almost alive: "The mower reached the edge of the lawn, clucked to itself like a contented hen, made a neat turn and trundled down another swath... A panel in its side snapped open and a cranelike arm reached out." [5, p.2]. However, instead of representing pure progress, these machines provoke unease and distrust, as Gramp reacts with suspicion: " 'Some day,' he told himself, 'that dadburned thing is going to miss a lick and have a nervous breakdown.' " [5, p. 2].

"There ain't no getting around it... Tank farming sure has ruined us." [S, p.6] The transformation also affects traditional forms of work and the economy. When Ole attempts to sell his produce, he discovers that it has no value in the new system: "You won't, Ole. They won't buy them. Folks has got the notion that this new hydroponics stuff is the only garden sass that's fit to eat." [5, p. 3]. His failure illustrates how technological progress does not simply improve life, but replaces older ways of living, leaving people without a role in the new order.

This growing dependence on machines reflects a deeper shift in human life, where direct effort and control are gradually disappearing. The world no longer requires human involvement in the same way, and even older technologies are becoming obsolete. When Gramp hears an approaching car, he reacts with excitement precisely because such machines have become rare: " 'An automobile!' yelled Gramp. 'An automobile, by cracky!' " [5, p. 3]. The rarity of the car highlights how quickly technological priorities have changed, as atomic power and new systems replace earlier forms of mobility.

This decline appears almost voluntary. As people leave the city and spread into the countryside, society loses its cohesion and sense of centre. "Street after street, block after block, of deserted houses, houses that the people just up and walked away from" [S, p. 6]. What once held communities together, "the need of one human being for the approval of his fellow humans", begins to disappear [5, p. 28]. At the same time, human culture is shown as unstable and prone to conflict, which helps explain why it cannot remain dominant. The novel therefore presents decline not as a single event, but as a gradual outcome of dispersal, comfort, and shifting values. Humanity fades not because it is destroyed, but because it slowly outgrows its own historical patterns [4].

This idea connects to posthumanism, because *City* questions whether humanity should remain the natural centre of history. Over time, human achievements appear temporary, while intelligence and culture continue in other forms [1].

Clifford D. Simak's *City* paints a future where humans slowly slip into irrelevance, depicted through a series of linked stories told as ancient "legends" by intelligent Dogs. From the very start, the book frames humanity as a fading memory, it's because in the Dogs' oral tradition, young pups hearing the tales ask basic questions like "What is Man?" or "What is a City?" – concepts so removed from their reality that no one can truly answer. The title itself, *City*, is almost ironic. As the first story *City* reveals, by the time the

cycle of tales begins, literal cities are already obsolete. *"The years had moved too fast. Years that had brought the family plane and helicopter, leaving the auto to rust in some forgotten place... Years that had virtually wiped out the tilling of the soil with the rise of hydroponics."* [5, p. 4]. Human beings abandon the bustling metropolis for a quiet life in the countryside, aided by new technologies like personal aircraft and hydroponic farming that make self-sufficient rural living easy.

Once fearful of war and nuclear holocaust, people disperse from urban *"Huddling places"* and discover they prefer a pastoral existence over crowded city life. Webster, a character that appeared in the first story of *City*, even says, *"The city... this city, any city... already is dead. The city is an anachronism. It has outlived its usefulness"* [5, p. 6]. Neighborhoods fall silent, and houses stand empty, becoming, in one character's eyes, *"a street of ghosts"* filled with memories.. Humanity is not simply disappearing inside the plot; it has already lost interpretive control over its own history. The future belongs to beings who remember humans only through fragments, debate, and folklore. In this sense, irrelevance in *City* is both political and cultural: people lose power, and they also lose the power to define what their civilization meant.

As *City* progresses, each tale pushes humans further to the margins of their own world. In *"Huddling Place"*, set some generations after the retreat from cities, Simak portrays a humanity so comfortable and isolated that it has lost certain essential drives. The story's protagonist, Jerome Webster, lives on a spacious estate with every need met by robotic servants, including the loyal robot butler Jenkins. Society has become so advanced and safe that Webster never has to leave his home – and over time, he develops acute agoraphobia, a crippling fear of going outside. Jenkins even says about Webster, *"none of us ever go anywhere"* [5, p. 13]. They weren't lazy, the world had just changed. Humans became trapped in their own homes, and slowly, the world moved on without them. In this melancholy way, the novel shows humans unwittingly relinquishing their former significance.

When a call comes to perform life-saving surgery on a friend located on Mars, Webster finds himself psychologically unable to step onto the spaceship. A brilliant human physician is rendered impotent by his own comfortable lifestyle. The old pioneer spirit has withered. Webster's personal *"huddling place"*, his cozy home and routine holds him captive, just as prehistoric men were once held near the cave by fear of predators. Simak describes this as a *"strangely beautiful – and deadly – decadence,"* suggesting

that mankind's utopian ease has led to stagnation. It starts to feel like humans just don't fit their own world anymore. *"Man was running a race, if not with himself, then with some imagined follower who pressed close upon his heels, breathing on his back. Man was engaged in a mad scramble for power and knowledge, but nowhere is there any hint of what he meant to do with it once he had attained it... After a million years he has rid himself of killing and he regards it as a great accomplishment."* [5, p. 33]. They are becoming ill-suited to deal with urgent challenges or to venture beyond their bubbles. Jerome Webster's paralysis is important not merely as an individual weakness but as a symbol of a wider civilizational condition. Simak suggests that a society may become so secure, so inward, and so detached from struggle that it loses the capacity to act at all. Human decline in the novel is therefore linked to comfort as much as to violence: civilization decays not only through aggression, but also through passivity.

The Dogs also show humanity's fading relevance because they remember humans only through legends and fragments. Their questions *"What is Man?"* and *"What is a City?"* show that human civilization has already become distant, uncertain, and almost mythic.

If *City* is about humans fading away, it is equally about what comes after, a posthuman future in which evolution takes surprising turns. *"A different mind than the human mind... that will see and understand things the human mind cannot..."* [5, p. 21]. Clifford D. Simak's stories present evolution not as a straightforward ladder with *"Man"* at the top, but as a path full of transformations that leave humanity behind. Throughout the novel, the idea of progress is decoupled from human advancement.

"You have to carry on... you have to take the dream and keep it going... you must not forget." [5, p. 29]. Instead, progress belongs to whoever is best able to adapt, whether it be uplifted Dogs, altered humans, robots, or even ants. The novel imagines the future beyond humanity not as a disaster, but as a sequence of transformations in which intelligence, culture, and ethical agency migrate into other forms of life.

One of the book's clearest turning points comes when *City* imagines evolution as a literal leaving behind of the human form. In the Jupiter episode, a scientist named Fowler transforms himself and his old dog Towser into native life forms capable of surviving the planet's harsh surface. They step out expecting to collect data, but instead find something completely unexpected: Jupiter, from this new perspective, is not the hostile world humans expect, but something radically different.

The Jupiter episodes deepen this idea by redefining evolution as abandonment rather than conquest. In much mid-century science fiction, to leave Earth means to extend human dominance into space. In City, however, the movement outward leads to the rejection of the human form itself. Simak thus transforms space exploration into a posthuman threshold: the future is reached not by perfecting humanity, but by moving beyond it.

A scientist named Fowler discovers that life on Jupiter, while deadly to unprotected humans, can be paradise if one is transformed into the native life form. *"Four men, two by two, had gone into the howling maelstrom that was Jupiter and had not returned."* [5, p. 29] One by one, volunteers undergo bodily conversion into sleek, telepathic Jovian creatures (called "Lopers") and hop out onto Jupiter's surface – only to never return.

As Fowler discovers, *"It was not the Jupiter he had known through the televisior. He had expected it to be different, but not like this. He had expected a hell of ammonia rain and stinking fumes and the deafening, thundering tumult of the storm. He had expected swirling clouds and fog and the snarling flicker of monstrous thunderbolts. He had not expected the lashing downpour would be reduced to drifting purple mist that moved like fleeing shadows over a red and purple sward. He had not even guessed the snaking bolts of lightning would be flares of pure ecstasy across a painted sky"* [5, p. 31]. This passage completely overturns the traditional idea of Jupiter as a hostile environment. Instead of danger and chaos, Fowler experiences beauty, calmness, and even pleasure. The transformation allows him to perceive the planet not as a threat, but as a harmonious and almost aesthetic space, which directly supports the idea that leaving the human body expands rather than limits experience.

Fowler and even his old dog Towser eventually take the leap themselves. When Fowler finally comes back (in "Paradise") to report the miracle he's found, the notion of abandoning human form spreads like wildfire. With the help of Joe's mental broadcasting trick, people back on Earth directly experience the bliss of being a Jupiter-native, and an overwhelming number decide to forsake their human bodies and emigrate to Jupiter. Fowler thinks humans are "poorly equipped for thinking", limited by their own form. *"It's our brains,"* said Fowler. *"We're using them, all of them, down to the last hidden corner. Using them to figure out things we should have known all the time. Maybe the brains of Earth things naturally are slow and foggy. Maybe we are the morons of the*

universe. Maybe we are fixed so we have to do things the hard way." [5, p. 32]. In this heightened state, he senses realities previously inaccessible to the human mind: *"He sensed other things, things not yet quite clear. A vague whisper that hinted of greater things, of mysteries beyond the pale of human thought... Mysteries, fact, logic built on reasoning."* [5, p. 32]. The migration to Jupiter marks the final stage of fading relevance because humanity ceases to be attached even to its own body. At this point, the human species does not merely lose the Earth; it loses confidence in human embodiment as the proper form of existence. The novel therefore, pushes irrelevance to its furthest limit: humans not only leave history behind, but willingly leave humanness behind as well [7].

"We're still mostly Earth... perhaps because we were human beings. Because our human bodies were poor bodies. Poorly equipped for thinking, poorly equipped in certain senses... perhaps even lacking in certain senses that are necessary to true knowledge." [5, p. 33]. Becoming something else, Lopers on Jupiter, isn't just survival, it's a kind of freedom. Humanity slowly trades its past for a new life, and the Earth is left quiet. Leaving the human body feels like the final step away from being human at all. Those who remain behind on Earth are few and far between, and they too eventually dwindle. Some humans go into suspended animation, sleeping away the years in isolation; others just grow old and die in the now nearly empty world. By the later tales, there are only sporadic "websters" (as the Dogs call humans) left on Earth at all.

Meanwhile, other species and creations begin to step into the roles humans once occupied. One of the recurring threads is the rise of the Dogs as a new civilized race, literally given voice by human innovation. Early on, a scientist in the Webster family surgically equips dogs with the ability to speak and gives them enhanced vision so they can better integrate and assist. What starts as humans uplifting their canine companions eventually enables Dogs to become the inheritors of civilization. With each generation, the Dogs grow in intelligence and culture, while humans retreat further into solitude or leave Earth entirely. In the story "Census", for example, the Webster household includes talking dogs living almost as equals, a fact that astonishes an official visitor. It becomes clear that the Webster "family" is no longer just human – it's a mixed community where dogs play a critical part. Humans don't lose control – they slowly give it up themselves. Humans introduce Dogs to speech and knowledge, and in doing so, they plant the seeds of a future society that may surpass their own. The friend-

ship between humans and dogs is warm and cooperative, but it also symbolically marks humanity starting to hand over the torch. By empowering the Dogs, people unknowingly pave the way for a world in which human beings won't be needed at the top of the hierarchy. *"Man is set up deliberately as the antithesis of everything the Dogs stand for..."* [5, p. 33]

With people increasingly out of the picture, the Dogs step forward as the inheritors of terrestrial civilization. *"A dog is smart... The ordinary, run of the mill dog recognizes fifty words or more... Add another hundred and he has a working vocabulary."* [5, p. 21] What started as a human effort to uplift dogs by giving them speech and tools blossoms into full-fledged societal evolution. Over thousands of years, the Dogs developed their own culture, laws, and philosophy, guided initially by human-taught principles, but eventually by their own values. By the time of "Aesop" and "The Simple Way", the Dogs have formed a pacifist, nature-loving civilization that spans the globe. They communicate with other animals, educate them, and even undertake the radical act of ending predation in the wild by feeding all creatures, essentially redesigning Earth's ecosystem according to ethical ideals. This is evolution in a moral sense: the Dogs' world is more peaceful and cooperative than human society ever was. The transition of stewardship from humans to dogs in *City* is portrayed as largely positive, if bittersweet. In one scene, the Dogs mull over concepts like war and find them incomprehensible and archaic, evidence that society has evolved beyond humanity's old conflicts. Their evolution is not about changing physically, though breeding and perhaps subtle adaptations happen too, but about social and ethical progress that humans could not achieve. Simak thus explores a posthuman future where the torch of civilization passes to another species entirely. It's a future beyond man, yet it honors some of the best of human ideals by allowing the Dogs to carry them forward in a purer way. The reader can't help but feel a mix of melancholy (that it's no longer our world) and comfort (that it's in kind hands, or rather paws). In this future beyond man, even the notion of "personhood" expands.

Simak includes the robot Jenkins as a key figure who bridges eras. Jenkins was built to serve the Webster family, but by the later stories, he becomes something of a guardian of knowledge and lore, effectively immortal and increasingly independent. Jenkins's loyalty shifts from individual human masters to the Dogs as a whole and to the principles of peace and memory. In fact, Jenkins can be seen as evolving in his own right: he starts as a household appliance

and ends as a wise, wandering figure ensuring that meaningful parts of human legacy survive for those who come after. His journey subtly underscores that "humanity" in the ethical sense might live on even when biological humans are gone. In a way, Jenkins embodies the positive aspects of humanity such as compassion, responsibility, and continuity. This too is a kind of posthuman evolution: intelligence and conscience unmoored from the human species and instantiated in another form. By including Jenkins and the other "wild" robots that roam the empty cities, Simak broadens the scope of life beyond man to include our mechanical progeny as well.

Simak also illustrates humanity's decline through the appearance of mutant humans and other species that outpace ordinary people. The breakdown of traditional collective life allows genetically unique individuals like the mutant genius Joe to emerge. He represents development without ethical maturity, intelligence without communal responsibility. Through him, Simak shows that the future beyond humanity is not automatically better: new forms of life may surpass humans biologically or intellectually while reproducing the same dangerous indifference to others. Though Joe himself is human, he's described as amoral and detached from human concerns, almost a herald of some post-human future. In one tale, Joe plays god with an anthill enabling ants to become intelligent and active year-round, kick-starting their evolution. *"For one day he broke the dome of glassite and tore the hill asunder with his foot, then turned and walked away, not caring any more what happened to the ants"* [5, p. 68]. Joe's experiments with the ants lead to the rise of an aggressive ant civilization, an unintended consequence of evolution gone awry. The ants in *City* become a mirror of humanity's own unchecked expansion, building and conquering without ethics. In the final act, this forces the peaceful Dogs into an existential dilemma because the ants cannot be reasoned with or assimilated. Evolution can produce dead ends or new conflicts. The Dogs, who have forsworn violence, ultimately decide to leave the Earth rather than fight the ants, using the dimensional "doors" discovered in *The Simple Way* to find a new world. Sometimes moving forward means letting go of territory or power to maintain one's principles. The ant episode serves as a reminder that posthuman evolution is not a neat utopia; it's a complex picture with bright possibilities alongside unsettling elements (like the relentless ants). Even so, humanity's direct influence is absent in these final decisions. The crucial choices are being made by Dogs and robots, not people. By this point in the timeline, "Man" is literally a

legend, and the active agents of evolution and history are those who came after.

The concluding episodes drive home how out of place humans have become in the new order. When an immense Ant City eventually threatens the harmony of the Dogs' world, Jenkins awakens the last few hibernating humans for advice. The response he receives is typically human: create poisoned bait to wipe out the ants at the colony level. It's an answer rooted in violence and domination – effective, perhaps, but utterly against the Dogs' ethos of peaceful coexistence. Jenkins immediately realizes that such a solution will never be accepted by the Dogs. In fact, this stark difference in mindset is final proof that humanity no longer fits into the evolved moral ecosystem of Earth. Rather than even reveal the humans' brutal idea, Jenkins tells the Dogs that the ancient "websters" had no answer for the ant problem. «*The simple way of poison,*» Jenkins said. «*The very simple way.*»

Except it called for chemistry and the Dogs knew no chemistry.

Except it called for killing and there was no killing.

Not even fleas, and the Dogs were pestered plenty by the fleas. Not even ants... and the ants threatened to dispossess the animals of the world they called their birthplace.

There had been no killing for five thousand years or more.

The idea of killing had been swept from the minds of things.

And it is better that way, Jenkins told himself. Better that one should lose a world than go back to killing." [5, p. 72]

The Dogs, unwilling to become killers, ultimately choose to leave Earth entirely and migrate to another world rather than compromise their values. In the end, both humans and Dogs vacate the Earth: humans because they could not change their old ways, and Dogs because they would not abandon their new principles. What remains is an empty planet, overrun by ants and observed only by a few robots – a world that has truly moved beyond humanity.

Conclusions. The analysis of Clifford D. Simak's *City* demonstrates that the novel offers a profound cri-

tique of anthropocentrism by portraying humanity as a transient rather than permanent center of civilization. Through the gradual disappearance of humans and the emergence of intelligent dogs, autonomous robots, and other non-human forms of life, Simak redefines the concepts of intelligence, progress, and social evolution. His narrative suggests that the future of civilization depends not on human dominance but on cooperation, ethical responsibility, and harmonious coexistence among diverse forms of life.

The study has shown that *City* anticipates many of the central ideas of contemporary posthumanist thought by questioning the notion of human exceptionalism and presenting technological and biological evolution as interconnected processes that extend beyond the human species. The novel's ecological vision further emphasizes that sustainable development requires abandoning exploitative relationships with nature in favor of balance and mutual adaptation. Consequently, Simak's work remains highly relevant for understanding present-day debates concerning artificial intelligence, environmental ethics, and the future of humanity. The novel should therefore be regarded not only as a landmark work of science fiction but also as an important philosophical reflection on the changing place of humanity within the broader community of life.

In *City*, Clifford Simak offers an unusually tender version of posthumanism – one without grandiloquent talk of superhumans or violent machine uprisings, but with the quiet, natural growth of new intelligent life taking the stage. Evolution in this novel is portrayed as a continual process of transformation and adaptation: humans become Jovians, dogs become the culture-bearers on Earth, and even humble ants threaten to become a dominant force. Each transformation carries the world further beyond the age of man. It's a future where change is the only constant, a long, slow transformation in which *Homo sapiens* gradually fade out, but life and intelligence continue in new forms. Simak thus encourages readers to think of evolution as a broader saga, one in which our species is just one chapter. The end of humanity is not the end of the story; it is simply a turning of the page to the next chapter of existence.

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Баняс Н. Ю., Зейкан А. В. ЛІТЕРАТУРНЕ ЗОБРАЖЕННЯ ЗМЕНШЕННЯ ЗНАЧЕННЯ ЛЮДСТВА У РОМАНІ КЛІФОРДА Д. СІМАКА «МІСТО»

Статтю присвячено дослідженню художньої репрезентації поступової втрати людством центрального місця у світі, представленій в науково-фантастичному романі Кліффорда Д. Сімака Місто. Основну увагу зосереджено на аналізі філософських, екологічних та постгуманістичних аспектів твору, у якому автор переосмислює традиційні антропоцентричні уявлення про винятковість людини, прогрес і цивілізацію. У дослідженні застосовано методи літературознавчого, порівняльного та інтерпретаційного аналізу з використанням концепцій постгуманізму та екокритики.

Проаналізовано особливості композиції роману, побудованого як цикл легенд, що передаються розумними собаками, для яких людство поступово перетворюється на міф. Така наративна стратегія демонструє відносність людської історії та підкреслює зміну домінуючої перспективи у змалюванні розвитку цивілізації. Встановлено, що поступове зникнення людей супроводжується появою нових форм розумного життя – собак, роботів і мутованих істот, які формують альтернативні моделі співіснування, засновані на мирі, співпраці та гармонії з природою. Технологічний розвиток у романі постає не як підтвердження людської величі, а як чинник, що сприяє втраті людиною її виняткового статусу.

Доведено, що роман значною мірою передбачає сучасні постгуманістичні концепції, відповідно до яких людина розглядається як один із етапів еволюції, а не її кінцева мета. Екологічний вимір твору акцентує необхідність відмови від практик панування над природою на користь взаємної адаптації та відповідальності. Зроблено висновок, що роман Місто репрезентує не лише занепад людської цивілізації, а й формування нового бачення життя, інтелекту та культури, у якому людина перестася бути єдиним центром світобудови. Ідеї Сімака залишаються актуальними в контексті сучасних дискусій про штучний інтелект, екологічні виклики та майбутнє людства.

Ключові слова: Кліффорд Д. Сімак, Місто, наукова фантастика, постгуманізм, штучний інтелект, людська винятковість, цивілізація, літературний аналіз.

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