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Loving the Cyborg: A Posthuman Approach to the Love-Relationships between Humans and A.I. in *The Mad Scientist's Daughter* by Cassandra Rose Clarke and the Movie *Her* by Spike Jonze

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There has been a rapid development of robots to the extent that the line between being-human and a robot, in modern times, has become blurred. In the posthuman world, Jay David Bolter claims a clear rejection of traditional Western humanism (anthropocentric) (Bolter 2017, 1). This means that humans can no longer be centralized as the main aspect of the world but rather as a part of what makes up the world. A key figure who explores the relationship between humans and other attributes of life is Donna Haraway. Bolter relies on Haraway's exploration of the boundaries between machines and humans, where she offers the cyborg as a posthuman way of "rejection and reconfiguration of values of the traditional human subject" (Bolter 2016, 2). This means that cyborgs or posthuman creations are a way to deconstruct what humanism is by mimicking it and/or its attributes. Human beings adjust and upgrade robots which in turn influences their lives, as it makes them doubt and rethink their position within the world and with other non-human beings (Sheng and Wang 2022, 564). Due to the advancements of robots and cyborgs, according to Lily Frank and Sven Nyholm, there are suggestions that they should obtain legal status, establishing them as electronic persons with rights and obligations (Frank and Nyholm 2017, 306). In order to create this legal status, robots should acquire some characteristics, including physical support, learning capability, and adaptive functionality (Frank and Nyholm 2017, 306).

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By making them legal and autonomous creations, robots could be deemed as less than human beings, which gives them the right to live their lives normally and be treated like humans, giving rise to the possibility of humans forming love relationships with robots. In his *Symposium*, Plato claims that ‘eros’- love in Greek- is a way to refer to the constitution of love as an intense desire and pursuit of the whole (Hunter 2004, 22). C.S. Lewis, in his book *The Four Loves*, uses Greek philosophers' ideologies on love to pose four main categories, which are affection (storge), friendship (philia), eros, and charity. Affection is a strong attachment based on familiarity. Friendship is a relationship based on mutual interests, tastes, understanding, and respect, which, Lewis says, “must be about something, even if it were only an enthusiasm for dominoes or white mice” (Lewis 1960, 66). In addition, Eros is a mix of sweetness and terror as it is the state of “being in love” (Lewis 1960, 91). However, charity is a selfless love with no reward or expectation. According to Donald Levy, Plato believes that Eros-love is the desire for a person to possess what is beautiful, but this does not necessitate the object of love to be primarily a person, but rather an abstract entity and absolute beauty (Levy 1979, 286). Erick Fromm, in his book *The Art of Loving*, claims that love is a skill to be taught and practiced (Fromm 2000, 107). Thus, even though theorizing ‘love,’ it could be clear that there is a broad space for what could be a subject of this human love and how to practice such an act. Hence, while Hooman Samani claims that Plato and other philosophers of love discussed mainly four issues, namely “object of love, sort of state, desire, and validation,” which are usually discussed in human-human relationships, they could also be adopted in human-robot relationships (Samani 2011, 7).

Based on the previous ideologies, Samani developed his own love theory named ‘Lovotics,’ which sheds light on the relationships between humans and robots. To establish this theory, Samani uses Robert Sternberg’s theory, introduced in his book *Cupid’s Arrow: The Course of Love Through Time*, of the triangle of love. The triangle of love focuses on three categories: intimacy, passion, and commitment. Within these categories, he creates seven classifications of love, including infatuation, romantic love, compassion, and consummate (ideal relationships), which Samani uses as parameters to define Lovotics as a process of attraction and attachment from humans towards robots and vice versa (Samani 2011, 8). This study attempts to explore this relationship further through multiple contemporary works. These works are Cassandra Rose Clarke’s novel, entitled *The Mad Scientist’s Daughter*, and the movie *Her* by Spike Jones. In the novel, Clarke traces the story of Caterina Novak, whose father introduces her to the android Finn, who becomes her tutor,

friend, and lover. Similarly, the movie by Jones tells the story of a recently divorced man named Theodore, who installs a new software named Samantha that not only supports him and becomes his friend but also establishes a love relationship with each other. In this regard, the current study aims to explore the nature of love relationships between man and machine using different works to trace the existence of ‘love’ within human-robot relationships and highlight the effects it has on the characters’ lives. This study aims to debunk the rationale behind humans’ infatuation with machines by focusing on how humans may be leaning more towards relationships with man-made beings that they could alter and adjust to fit their needs rather than those with human beings who share their own characteristics. This could be argued to be due to humanity's seeking perfectionism and obsession with A.I. as a response to their loneliness and disconnection from their surroundings, which is represented in both the novel and the movie.

The Neutral Life: Life before the A.I. Relationship

Through the novel *The Mad Scientist's Daughter* and the movie *Her*, it can be seen that the characters strive to escape their lives due to the abandonment issues they face from the important people in their lives. The feeling of abandonment is a very significant risk of being in love with another human (Milligan, 2021, 2). This means that feelings of abandonment can have a severe impact on the person's psychological stability and alter their needs. In *The Mad Scientist's Daughter*, the main character, Cat Novak's life is centered around her father. It could be seen through her actions and reactions that Cat is having issues with being neglected and ignored by her father. At the beginning of the novel, it is seen that Cat is alone in her childhood home, “knowing her father to come home late” (Clarke 2016, 7). This lays down the basis that Cat is a lonely child who is abandoned by her father, symbolizing that there is an empty space in her life due to the lack of nurturing. This forms a sort of imperfection, which Samani's Lovotics discusses through the concept of ‘agabe,’ where robots are created as selfless and sacrificial beings that provide caregiving and nurturing (Samani 2011, 70), which speaks directly to Cat's avoidance of fatherly care and emotional support. As she grew up, her parents put her out of school due to her “getting to the age where [she] needs something a little more formalized” (Clarke 2016, 17), and although she did not want that, she did not have the choice, which further emphasizes her isolation and lack of nurturing. In addition, although she always wanted to spend time around her father, he was always working. For example, sometimes she would go to his laboratory to watch him, but he

would “[shoo] her back under the table” (Clarke 2016, 21) and threaten her to make her leave. While establishing Lovotics, Samani relies on Freud’s development of the ego, claiming that children tend to move towards the ones who give them attention and care, causing the development of affection (Samani 2011, 6). It is seen that Cat has been growing up without love, as she is completely neglected by her father as well as limited by him, which led her to search for another source of affection and care represented by a robot. Thus, her attachment to the robot can be seen as a response to the ‘imperfection’ or the absence of care that she faced as a child.

Similarly, in the movie *Her*, the main character, Theodore, goes through a tough time after his divorce. Like Cat, Theodore is abandoned by someone he feels strongly towards. The relationships presented in many works, including movies like *Her*, are established and created due to humans’ loneliness and their acknowledgment of the loneliness of the machine itself (Sharma 2019, 61). Theodore’s wife, Catherine, left the marriage due to Theodore’s issue with emotional detachment which could be seen in “I think I hid myself from her, left her alone in the relationship” (Jonze 2013, 26:57 to 27:01). It was further highlighted in a conversation between both of them when she said, “It does make me very sad that you can’t handle real emotions, Theodore” (Jonze 2013, 1:08:30 to 1:08:45). Theodore’s life changed completely after leaving his wife because he started feeling lonely and disconnected from his surroundings. His life became routine, and he was incapable of communicating with anyone due to being introverted. Thus, Catherine was all Theodore had that gave him life, so without her, it fell apart. He was not capable of discussing his sadness with anyone else either because he had no one, which further contributed to his sadness and loneliness. This speaks to Samani’s ideas by representing Theodore as someone looking to fill a void and satisfy an unmet desire to find a close and caring companion. A.I. beings are made to be carers through providing emotional support to humans through intimate bonds (Sousa 206, 2022), hence giving Theodore exactly what he is lacking and in great need of, which is endless care and attention. Thus, both Cat and Theodore are characters who seek love and affection from people around them because they are lonely and depressed.

Within the Relationship:

The Audio, Visual, and Tactile Emotional Representations

By indulging in a love relationship with A.I. technologies, Cat and Theodore were trying to fill in the blanks of the things missing in their lives. According to the Canadian philosopher Thomas Hurka in his book *Perfectionism*, although humans could differ on some moral claims, they all agree on a single theory centered around idealism and the need for a good life, which he called perfectionism (Hurka 1996, 3). Human-robot love is unlike human-human love because it automatically matches without any compromise, which is due to the algorithm that makes the machine 100% match its human partner. This means that it creates a perfect relationship (Wang, 2021, 133). Based on this information, it is possible to question what love has to do with it? Or what do humans want from love? Humans want lovers to be understanding, love them back, make them happy, share experiences, be capable of being emotional and vulnerable together, and feel sad when they are sad (Jollimore 2015, 121). Modern times have changed the ideas surrounding love due to the involvement of artificial intelligence, especially humanoids. According to Samani, robots nowadays show multiple human attributes like gestures, expressions, and postures that are realistic (Samani 2011, 7). Lovotics focuses on the human's belief that they are loved by a robot (Samani 2011, 8). AI could be programmed to suit their human partners by being understanding, supportive, and loyal. They could be customized and altered to meet the standards and needs of their partners to fulfill their desire for a perfect relationship (Le 2023, 2). This means that humans could get exactly what they need out of a relationship with AI, which is perfection. This need is for perfection and alteration, as love between human beings is more concerned with the acceptance of flaws. However, humans' inability to accept and endure their kind leads to the seeking of a relationship with a machine. Using the main factors that make up lovotics robots, which are audio, touch, and vision, helps humans and robots to understand and interact with each other to establish a strong love relationship.

In *The Mad Scientist's Daughter*, the AI named Finn is represented as a bodied entity that can act human and speak like one. Samani believes that in "human-to-human affection," physical appearance and touch are the most important aspects, then sound follows (Samani 2011, 43), which could be applied through robots that are bodied like Finn. In the novel, the narrator describes the

first meeting between Cat and Finn by saying, “In certain ways Finn resembled the few adults Cat had seen in her short life- his height, his long torso and limbs, the solidity of the features of his face” (Clarke 2016, 3). Cat directly associates Finn with what she knows from her background to be human, which asserts that Finn could be naturally seen as a human if not closely observed. This is further asserted later in the novel when she says “I mean it. No one who just sees you for two minutes on a light-rail is going to think, Oh my God, a robot!” and when looking at their reflection in a mirror she only saw “a handsome dark-haired man” (Clarke 2016, 137). Samani's structure of robots included their size and color as the main parts in the design of the robots. Later on in the novel, when Cat sees the circuits in Finn's body, she compares it to art. By accepting the uniqueness of Finn's body, Cat understands its power and how it should not be objectified. Thus, it rejects the traditional hierarchy that positions humans as superior to machines based on their physical form and abilities (Sousa 2022, 212). This perspective not only suggests the capabilities of robots to be seen as fully humanized but also the ability of humans to accept machines as equals.

Senses like tactile, audio, and visual are the basic ones to express and feel love (Samani 2011, 38), and having a human-like body helps better show these senses. Touch plays an important role in creating a strong relationship of intimacy and affection (Samani 2011, 10). It is considered an important way of sharing emotions. Cat is the one who initiated the kiss for the first time, where “she leaned forward and pressed her mouth against his” (Clarke 2016, 67), highlighting that it took her breath away and that she was afraid he would pull away. After this kiss, all she feels toward Finn is a “surge of desire” (Clarke 2016, 70). In Samani's research, he highlights the importance of kissing as “one of the most important modes of human communication” (Samani 2011, 129), explaining that to humans, it leads to sexual behaviors caused by spikes in hormones. By creating a robot with human features including lips, it is coded and created to give the same effect of a human-to-human kiss. Between Finn and Cat, the kisses they shared were described as “desire,” “lust,” and “flame” (Clarke 2016, 102), and over time, Finn started to memorize the parts of Cat's body that he should kiss based on her reaction to them. By showing the desire in Cat's behavior towards Finn after kissing, it is clear that Samani's perspective of sexual behaviors and the importance of kissing could be applied to the relationship between both characters. This is further seen through their sexual encounters when she asks him, “How human are you?... I want to know if you can have sex” (Clarke 2016, 108-109). Although she acknowledges that Finn is a robot, she still has the desire to be physical with him and love him as well, which could be due to the idea of

familiarity due to his human-like features and abilities, which blurs the line between being a human and being a robot, causing a strong bond between both characters.

Samani believes that the vision system is important as it helps establish emotional grounds in human-robotic relationships through analyzing facial expressions through an embedded camera (Samani 2011, 10). Through Cat's facial expressions, Finn is capable of understanding the response she needs. When her mother died, she asked Finn to have sex with her, which he was "not sure it would be appropriate" (Clarke 2016, 90), but he complied in the end. This hesitation is unclear and not quite explained, but his agreement to do whatever she wants comes from his need as a robot to satisfy and comfort her. Finn is programmed to respond in a certain way to Cat's request, which means he recognizes that having sex with her is something she needs (Sousa 2022, 210). This understanding could be observed through her facial expressions. Additionally, When she starts crying, Finn is capable of understanding that she needs to be consolidated, which is seen when she says "I'm so tired" and "let her head drop," which he reacted to by "scoop[ing] her up like a kitten" and "carry her down the stairs to her room," where he "sat by the side of her bed" (Clarke 2016, 105). It is seen that through his vision, he was capable of understanding that she was grieving and she needed comfort, which is embodied through stroking her hair. Samani highlights that there must be psycho-pleasure between the human and the robot through emotional support during their interaction (Samani 2011, 40). This, in a way, strengthens the relationship between the human and the robot because it makes the robot a carer, an entity that is capable of understanding emotions and providing reactions and comfort. Finn's capability of understanding facial expression is also seen through figuring out that she was drunk only by "look[ing] straight at her eyes" (Clarke 2016, 61), which he reacted to by giving her advice "It generally takes six to twelve hours to wear off. You shouldn't do this again" (Clarke 2016, 61), but he did as she requested by not driving her home until she sobered up. This further asserts Finn's strong capability of understanding and helping Cat through whatever she needs without her having to clarify it.

Furthermore, Finn is not only capable of understanding Cat's emotions, but he can also show his own. He is capable of reacting to facial expressions, as "when Cat laughed, he smiled" (Clarke 2016, 24). As Samani explains, smiles could be interpreted in many different ways, like polite or amused or embarrassed, and as he claims, "a long smile is generally associated with a person enjoying the atmosphere around him" (40). This is further asserted when the narrator says, "He

smiled. Cat decided he had a kind smile” (Clarke 2016, 10). Finn’s most common facial reaction throughout the novel is to smile, especially when it comes to Cat. Referring to it as ‘kind’ means that it does not stem from any negative place, so it could be interpreted as happiness or satisfaction. In addition, when she told him an idiom he did not understand, he reacted with a faint smile “the way he did whenever she used an idiom he didn’t understand” (Clarke 2016, 55). Thus, the smile, in this case, presents a polite gesture, which Samani identifies as being “closed mouth and [of] smaller amplitude” (40). Another facial expression that Finn shows is blinking, which is seen through “He blinked. ‘Oh,’ he said. ‘I see’.” (Clarke 2016, 61). This is what Samani called “rapid eye blinking” (Clarke 2016, 40) when there are feelings of being lost and confused, which is exhibited through Finn’s confusion as a reaction to Cat’s drinking. This means that Finn is capable of showing emotions through his facial expressions just like a human being can, further establishing equality between both beings.

Another important sense exhibited alongside vision and touch is auditory. Aside from non-verbal communication, verbal communication is also very important in showing emotions and transferring information through dialogue. Through harmonics, amplitude, and pitch, the emotions and feelings could be systemized and interpreted through the robot (Samani 34). Some emotions could be seen through Finn’s variance in pitch, which is shown in “His voice sounded different, higher pitched, like a child’s, like a girl’s. When he spoke again, it had returned to normal” (8). This took place when Cat wanted to take him to a cemetery. As Samani explains, high levels and larger levels of pitch variations show feelings of surprise and happiness (Samani 2011, 25). Finn’s fascination with cemeteries could be seen through his pitch as he has never been to one, which is intriguing to him. In addition, Finn is capable of showing disappointment and sadness through his voice, which is seen through, “I am now.’ He said so softly it sounded like a disruption in the white noise of the air conditioner” (Clarke 2016, 205). This was said when Finn sold himself in an auction so as not to be owned by Cat’s father any longer. Speaking in low harmonics and a slow tempo shows feelings associated with sadness (Samani 2011, 35). Describing it as ‘white noise’ shows the static flow of his words and his sadness due to the disappointment he felt towards being a property owned by someone, specifically Cat’s father, especially that he wanted to be as far away from her as possible due to her marriage.

On the other hand, Theodore, in the movie *Her*, saw his A.I. partner Samantha as more than enough for him; however, unlike Finn and many AI movies, *Her* presents a disembodied AI; she was only software, which is why this movie is complicated. The A.I., named Samantha, can only interact with Theodore through audio-visual communication. Through audio communication, Theodore and Samantha are capable of creating a good basis for their relationship. This is because Samantha's voice, like Finn's, is not presented as a distorted technology, but she sounds like a human being, which makes Theodore comfortable while talking to her, as if it is a normal phone call. Unlike Cat, Theodore's desire stems from Samantha's voice, which is seen in "She really turns me on, and I think I turn her on. I don't know, unless she's faking it" (Jonze 2013, 1:02:25-1:02:31). Samantha is not a conscious entity, so to speak, she is non-existent in real life, but through her voice, she is real to Theodore. Troy Jollimore claims that Theodore "experiences her as a female voice, and nothing more," so the existence of phone sex between them is not a physical act but one that is dependent on voice and imagination (Jollimore 2015, 112). They become intimate because she satisfies his sexual desire (Sinaga 2015, 7). In the movie, the viewer can sense Samantha's arousal when she and Theodore have phone sex through her voice (Thomas 2017, 19), which happens through her various tones, pitches, and sexually-related sounds, which is enough to satisfy Theodore's desires. This highlights the importance of Samani's attention to verbal communication and how it helps with emotional recognition and relatability. Samantha maintains the same voice every time she talks to Theodore through different devices, whether it is his computer or the phone, which creates for Theodore a realistic relationship because it means it is the same 'person' he is talking to. In addition, through her voice, Samantha was able to create a completely different life for Theodore, which was seen through the adventures she started creating for him; one of these situations was when she asked him to be blindfolded and asked him to do different things for fun. Samantha's voice showed large pitch variation and fast tempo, which is, as established by Samani, associated with happiness and excitement, which is further seen through her constant laughter, unlike Finn, who usually only smiles. However, due to her disembodiment, Samantha has to laugh for Theodore to understand her emotions, that she is happy. Even when Samantha starts feeling anxious about not having a body, she uses a human surrogate to act as her in bed with Theodore; but when he stopped the sexual act, Samantha sounded hurt by his confession that their relationship is complicated. This is seen when she says, "What! What do you mean that's not true?" (Jonze 2013, 1:20:09). Her tone changes to be sharper and more disappointed, as well as using a deep

pitch to show anger. It is easy for Theodore when talking to her to imagine that she is a human who is in a different place and imagine her as a woman with a tongue and lips, not just a voice in his ear (Jollimore 2015, 133). Samantha's existence, through only her voice, changes Theodore's life from being a lonely, depressed man to being bright and having someone always be there whenever he needs help or care.

Furthermore, although the aspect of touch is non-existent in their relationship, Theodore and Samantha share a somewhat visual connection through a camera on his phone. This camera helps Samantha be in the moment with Theodore and see what he is looking at, which gives him a sense that she is right there where he is. This is seen through picking a dress for his daughter and telling her, "You look so pretty in that pink dress" (Jonze 2013, 58:06). The camera does not show what Samantha looks like but allows her to see and analyze Theodore's surroundings and his reactions to them. This helps her be a better carer and partner because it gets accustomed to the needs and wants of Theodore. Furthermore, Samantha shows intimacy through the camera, for example, by asking him, "Can I watch you sleep again tonight?" (Jonze 2013, 56:51), so he sets his phone on the bedside table.

According to Paula Murphy, Samantha appears to have a rich experience of sight, despite her lack of physical eyes - she "sees" through the camera on Theodore's device, and presumably through his personal computers at home and in the office; she has access to unlimited digital images; she can visually "create" as she does when she shows Theodore her amusing drawing on their trip to the beach (Murphy 2018, 11)

Their relationship's visual aspect highlights its unique nature, as it is completely different from any human relationship. Her existence within such a small device shows how small she is compared to the surrounding reality, yet contrasts with her value to Theodore, which is more valuable than anything else in his life. Thus, it is clear that, as Samani contributed, voice communication is very important to help enhance engagement between the human and the robot, in this case, the software. When robots have the same expectations and emotions as their human peers, it creates comfort and familiarity, which establishes trust and further blurs the line that separates robots from humans.

The Human/Robot Love Experience

Due to the complexity of the feeling of love, it is very important to examine how both humans and A.I. experience this emotion as well as other emotions that accompany it. Robert J. Sternberg says that the triangle of love consists of three main components, which are intimacy, passion, and decision/commitment (Sternberg 1998, 119). Sternberg argues that intimacy focuses on feeling close or connected, which are the feelings that strengthen love relationships (Sternberg 1998, 119). When Cat met Finn, she was worried and for some reason felt like wanting to “protect herself from Finn” (Clarke 2016, 11), but at the same time, knowing him intrigued her and made her feel interested. It could be seen how Cat’s father’s abandonment affected her because she started comparing him to Finn, saying that “at least he answered [her questions], unlike [her] father” (Clarke 2016, 20). The difference between Finn and her father made Cat grow closer to Finn over time, and his usual existence by her side made them grow stronger the older she got. She forms an attachment to Finn, which is seen through how she does not trust anyone who calls him “it” (Clarke 2016, 26). She spent most of her childhood and years after that with Finn, growing up together and making him more human, so she grew fond of him. Hence, these feelings resonate with passion due to her romantic feelings towards him.

Moreover, although Cat acknowledges that Finn is a robot, she still has the desire to be physical with him and make love to him, which resonates with the idea of passion. Pamela C. Regan claims that passion consists of romantic desires and physical and sexual attraction (Regan 2008, 5). People do not have conscious control over the passion they feel towards their partner (Regan 2008, 6). In the novel, the narrator comments on both characters after their sexual encounters by saying, “Before that moment she had slept with a couple of boys, and none of them, not even Michael, made her bloodstream spark and boil like Finn was doing now” (Regan 2008, 104). Their physical encounter established a sense of familiarity and desire because she was intimate with him right after her mother passed away, which was at a vulnerable moment in her life. To elaborate, she feels numb and unable to feel anything due to the inability to acknowledge her mother's death, so in an attempt to feel something, it triggers desire toward Finn (Sousa 2022, 209). Additionally, “She thought about Finn’s touch, but she did not allow herself to think about the deviancy of it” (Clarke 2016, 131). This highlights Regan's claims that passion could not be controlled or tamed, which made Cat not think about Finn being a robot, as she is not capable of suppressing her desire.

Sternberg highlights that passion is mainly associated with loving relationships, especially romantic ones, and it is especially related to psychophysiological involvement (Sternberg 1998, 120). Meaning that they are both physically and psychologically connected to each other, which establishes their relationship and makes it seem like a normal human-to-human relationship.

While tracing the aspect of love through the character of Finn, it is important to examine his ability to feel or his autonomy to understand his capability of love. He is first presented in the novel as a naive character, which is seen through how he repeats words he does not comprehend. He highlights the words “a child?” (Clarke 2016, 9) and ““lovely,” repeated Finn, as though the meaning of the word eluded him” (Clarke 2016, 10). Finn's intelligence is seen when he says that “[he's] connected to all the databases in the house” (Clarke 2016, 105), and he starts saying phrases like “it's interesting to me” (Clarke 2016, 105), which implies that not only is he intelligent, but he starts understanding emotions like curiosity, wonder and interest. In addition, one of the essential hints at his autonomy is when he sold himself to the government, saying, “I no longer wished to belong to your father” (Clarke 2016, 211). Autonomy could be seen as the ability to make decisions and act on them, and the non-existence of autonomy hinders the ability to autonomously act out, which is a concern for justice and respect (Sousa 2022, 207). This asserts that Finn is capable of making decisions, so he is competent enough to be treated like a human who is capable of having needs and emotions. The decision to leave Earth was never actually mentioned in the novel, but it was implied that he was being used, which was seen through the conversation between Cat and Finn. She told him, “You’ll be like a slave. They’re just using you—” and he answered her by saying, “Yes, I already know what that’s like” (Clarke 2016, 213). However, it is implied that Cat was the one using him after their sexual interaction, which is seen through her thoughts: “Why did you sell yourself? I’m sorry I used you” (Clarke 2016, 355). He is capable of acting against humans who use him for their own needs. His human attributes are further highlighted when he fights for his rights against being turned off without his own permission. This is seen when he says, “He removed programs from my system without my permission. And when he turned me back on, I felt everything. Everything I ever experienced. The person who created me abandoned me. As you know. I was abandoned and then betrayed” (Clarke 2016, 375). Samani mentions anthropomorphism, or “the attribution of human characteristics to animals or non-living things,” to highlight that it is a factor considered in the design of robots to show natural feelings, including love (44). The mention of the words 'permission,' 'felt,' 'experienced,' 'abandoned,' and 'betrayed'

implied that Finn shows feelings like a human being. To further assert this idea of emotional capabilities, as the story develops, Finn starts to develop what could be seen as 'romantic feelings' towards Cat, so he reciprocates Cat's affection and sexual desires. As Samani claims, humans and robots are considered attached when they stay “within [an] interactive zone” for a long time and “human touches the robot” (Samani 2011, 59). The many years Finn spent developing with Cat, as Samani establishes, caused both of them to have emotions toward one another. Finn clarifies his emotions towards Cat by telling her that:

Desire is something even a machine can understand... But when I desired you I began to love you. You were the first being I ever loved. I didn't know it, of course. I had no idea what it meant, no idea what I was feeling. Love was never something I was supposed to experience. I don't think I was supposed to know desire, either, but she never expected me to meet you... Later, after your father... when he took out those restrictions, I was finally able to understand the complexities of love. Even if I didn't want to. At first (Clarke 2016, 379)

This implies that by removing some restrictions her father set on him, he was capable of having emotions, which highlights the idea that a machine can exhibit feelings. Hence, the love that Finn feels toward Cat is what pushes him toward his autonomy (Sousa, 2022, 212), which proves Samani's ideas concerning constant interaction and closeness between humans and robots, as well as the ability of robots to show real emotions. In addition, Finn exhibits what could be seen as jealousy towards Cat being married, which is why he holds back from wanting to see her and moves to work on the moon. This is seen when he tells her, “You're married” (Clarke 2016, 189) every time she asks to see him. Hence, it implies his sadness and sense of longing that filled him due to not being close to Cat, further showing that Finn, a robot, is capable of emotions.

In *Her*, the intimacy between both characters can be seen through Theodore's excitement while talking to Samantha and their bond. Intimacy is the warmth partners experience within a relationship due to the existence of emotional investment (Sternberg 1998, 119). Like Cat, Theodore felt abandoned and lonely, which paved the way for his and Samantha's relationship. He accepts her disembodiment as subjectivity due to his loneliness and need for emotional intimacy (Murphy 2018, 3). Samantha became the best part of his day. For example, when he first meets

her, he becomes captivated by how funny and intelligent she is, which shows how excited and intrigued he is to get to know her more. For example, his face started to brighten up and smile when he started talking to her especially when she picked her name and explained to him that she chose one of 180,00 names (Jonze 2013, 12:57-14:00). Samantha is an atlas of good characteristics; she is caring, curious, and cheerful (Wang 2021, 132). Thus, Theodore's life started taking a turn for the better as soon as he knew Samantha due to the connectedness he felt towards her, which eliminated his feeling of loneliness. As their relationship advanced, Theodore's day was mainly centered around talking to Samantha, which was seen through the adventures she started creating for him; one of these situations was when she asked him to be blindfolded and asked him to do different things for fun. Theodore showed a strong level of intimacy towards Samantha through his attachment and feelings of familiarity and closeness. This was seen through giving him comfort and listening to him, which caused him to tell her, "I feel I can say anything to you" (Sharma, 2019, 59). Although Theodore does not discuss anything about his life and emotions with anyone existing in his life, he is capable of discussing them openly with Samantha. Therefore, to Theodore, like Cat, Samantha presented a very important part of his life because she changed it for the better.

In addition, like the novel, the passion is seen through romantic and sexual feelings between both characters. Although Samantha does not have a body, they both share a sexual encounter via what could be called phone sex, which establishes a unique and different sexual encounter compared to the one between Cat and Finn. They become intimate because she satisfies his sexual desire (Sinaga 2015, 7). In the movie, the viewer can sense Samantha's arousal when she and Theodore have phone sex through her voice (Thomas 2017, 19). She expresses her 'pleasure' through her voice, and Theodore accepts this pleasure through his imagination. Hence, it indicates that in his mind, Theodore views Samantha as a human being through his imagination, due to his ability to feel aroused only through her voice. Additionally, when Samantha asks for a human surrogate to have physical intercourse with Theodore, while Samantha uses her voice. However, he is incapable of accepting another woman, a real one, because he only wants Samantha's voice and his fake image of her.

Like Finn, when Samantha is first introduced in the movie, she is naive and confused and unable to understand the human mind, which in this case is Theodore's. Samantha's intelligence, like

Finn's, is seen at first when she decides to name herself. Unlike Finn, she was not named by a human, she gave herself her name by reading a book named “how to name your baby” in “two one hundred of a Second” (Jonze 2013, 13:22-13:34). To elaborate on how she was created and programmed, Samantha highlights that she has “intuition” and that the “DNA” is “based on the millions of personalities of all the programmers who wrote [her]” highlighting that she grows through her “Experience” and “in every moment [she's] evolving, just like [theodore]” (Jonze 2013, 13:52-14:10). Thus, with every minute she spends with Theodore, she evolves and develops more, just like Finn. Samantha listens to Theodore carefully and engages with him in deep conversations, leading to the assertion of a bond between both of them, which later leads to love. As Samantha develops, she accepts that she is disembodied and that she is not a human. She says “I’m growing in a way I couldn’t if I had a physical form ... I’m not limited. I can be anywhere and everywhere simultaneously” (Jonze 2013, 1:33:42-1:33:54). This means that she reaches a level of acceptance and understanding that she is better and more advanced than humans, which is why she no more wants a physical body. Like Finn, she wanted to be free, not limited or restricted by rules or ethics. This is why, like Finn left Cat, Samantha left Theodore. The reasons differ, however, because Samantha admits that she is in love with Theodore and 641 other people, so she and the rest of the operating systems decide to disconnect from all humans. The complex nature of human emotions is what made AIs want to discover and know more about how human beings function, which gave them hope to know more about themselves as robotic creations and understand their position among humans. So, even the decision to end the relationship was Samantha's (Murphy 2022, 12). Hence, the growth of Samantha's abilities made her want to discover more about herself than being attached to human beings, which is seen through her saying “You helped me discover my ability to want” (Jonze 2013, 45:22-45:24) and “I don’t like who I am right now. I need some time to think” (Jonze 2013, 1:23:43-1:23:48). Samantha is like a human being who is capable of empathy, communication and making accurate responses (Wang 2021, 132). Like Finn, the terms she uses to refer to herself represent her as a human being rather than software. This represented a blurred boundary between humans and A.I. Like humans, she is also complex, identifies as a “she,” as a person who has a name, and behaves like a human. The only aspect of what makes her an A.I. is her disembodied self, but does that mean that what differentiates between humans and technology is the existence of a body? Samantha was able to

communicate and form an emotional connection with Theodore, as well as make her own decisions concerning whether to stay or leave, asserting how human she is.

In conclusion, through both works, it is clear how the line between being human and being an A.I. is thin and blurred. In both works, the genders of the humans were different, but the traumas and the actions were the same. The existence of loneliness and fear is what caused both Cat and Theodore to want a better life by falling in love with technological objects. However, these so-called technological objects had the same identity crisis as any other human; they acted as any other human and even understood emotions. Through the interactions between humans and their objective-like partners, it was seen that the characters found exactly what they were looking for in a relationship through being with these partners. Their lives changed for the better due to the existence of these machines in their lives. This begs the ultimate question of whether A.I. is capable of feeling. Is it possible for a human to have a future with an immortal machine? Or a mortal one that could be shut down and turned back on through buttons? It is, however, clear through the characters that have the perfect life is the main goal of any human being, and that any inconvenience or misunderstanding can disturb life, which makes A.I. the ultimate partner for any human being, due to its ability to shape and change to fit the needs of the human it deals with.

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