

**A Study of Human Alienation in Technologized  
World in**

**Walter M. Miller's The Darfsteller**

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**دراسة مفهوم الاغتراب الإنساني في عصر التكنولوجيا في**

**دارفستيلر لوالتر إم ميلر**

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## Abstract

The quality of human life cannot simply be measured by the resources and options available, but by the nature of world relations: whether a life succeeds or fails depends on the way in which it is passively experienced or actively appropriated. With the accelerating development of technology, it can be shown how alienation, one of the typical modernist themes, becomes dominant even in the post-postmodern era. It is one of the causes of loneliness and isolation. This paper discusses the concept of alienation from the perspective of certain writers such as: Theodor W. Adorno, Marcuse and Fromm. It also studies alienation according to Karl Marx who considers the theory of alienation as an existential neurosis. It presents a study of the theme of alienation in the science fiction (*The Darfsteller*) by Walter M. Miller. The inward and outward alienation of Man is caused by Man himself. The man-machine struggle will continue until the Man puts into consideration the human side of others.

**Keywords:** Human Alienation, Economic alienation, The Darfsteller, Karl Marx, Walter M. Miller .  
**Introduction**

The concept of alienation is also commonly used in a variety of social critical theory differences. It usually refers to the isolation or resistance to human existence from each other. This separation or detachment is separated from something whether it is felt or not. (Nick, 2005, p.3) Alienation is seen as a specifically modern experience in which, due to societal developments, people lose the ability to enter into a living relationship with their social or natural environment or with themselves. Such a relationship, however, has to be remembered to be missed. "Perhaps that is why the concept of alienation arose during the transition from traditional to modern forms of society" (Henning, 2015, p.35). More relevant for today's interpretations, however, is the concept of Karl Marx, who examined alienation in the context of (wage) work. For him, work – i.e. the active and active engagement with nature – is the key to understanding the human relationship to self and the world, through it the human being becomes a human being. When working on a material or imaginary object, experiences of self-efficacy and unavailability interact, and a relationship develops between the individual and the world. However, if work becomes wage labour and a means of increasing profits, it loses this meaningful and relationship-creating quality at all levels and becomes alienated work. Alienated work is an alienated and unfree activity in which one is forced. The overall process is neither manageable nor controllable; there is a fragmentation and impoverishment of the activities. Insidiously, resonant, living relationships are replaced by mechanical and silent relationships. In addition, there is an expropriation of one's own products: workers become sellers of their own labour, who no longer have what they have made themselves. Loss of control and expropriation occur at the same time. What is alienating about alienated work is that it has no intrinsic purpose; it is not done for its own sake. One does not identify with one's activity; one becomes one's own means. The worker acquires an instrumental relationship to himself, since ultimately the requirements of efficiency and competition always dominate. As a result, their own activities and products become an alien power that is hostile to them. The worker therefore feels only outside of work beside himself and at work. He is at home when he is not working, and when he is working he is not at home. "His work is therefore not voluntary, but forced, forced labour. It is therefore not the satisfaction of a need, but is only a means of satisfying needs outside of it" (Marx, 1968, p.514). As a result, the capitalist production process leads to multiple alienations "the subjects alienate themselves from their actions (their work), from their products (the things), from nature, from other people (the social world) and from themselves". (p.511). Although Marx only used the concept of alienation in his early works, it had a major influence on 20th-century neo-Marxism, including critical theory, in the context of which Theodor W. Adorno, Erich Fromm and Herbert Marcuse developed various concepts of alienation. Alienation since its being a human phenomenon has been reflected in many literary works. One of these works is *The Darfsteller* (1955). It is a science fiction novelette which is written by Walter M. Miller JR an American science fiction author. It is part of a science fiction collection that is titled *Dark Benediction*. It is set in the 21<sup>st</sup> century. It is about an old actor of theatre who has been replaced by robot actors and has become a theatre janitor. These robots are made look like real humans and act out the roles on the stage under the direction of the central computer (Maestro).

## What is Alienation?

Rosa (2010), in his book *Alienation and Acceleration: Towards a Critical Theory of Late-modern Temporality*, defines alienation as a mode of relating to the world in which the individual has the impression that the world (subjective, objective or social) is indifferent or even hostile to him. Alienation thus describes a form of world experience in which the individuals experience their own bodies, their own feelings, the

material and natural environment or social interactions as external, unconnected and mute. Alienation does not mean the absence of a relationship, but is itself a deficient relationship - a "relationship of unrelatedness" (Jaeggi, 2005, p.19). At the same time, alienation is a special form of loss of freedom; "it hinders positive freedom, i.e. the possibility of realizing one's own valuable goals" (p.53). The scarcity of means and room for manoeuvre and deterioration in the social position prevent people from perceiving the world in a positive and accommodating manner and thus promote experiences of alienation. The most pessimistic draft probably comes from Theodor W. Adorno. For him, an atomizing lack of relationships is a core feature of the capitalist barter economy and technical-scientific rationality. All relationships under the prevailing conditions are based on the pursuit of one's own interest against the interests of everyone else. This has penetrated to the core of human character. The modern individual is incapable of love, obedient to authority and unable to enter into relationships other than reification. "Characters that are thoroughly cold and indifferent are formed, characterized by indifference and repulsion ('opposition'), two constitutive features of alienation" (Adorno, 2003, p.686). For Adorno, this alienation has become universal, total and absolute. Due to the totalization, it is no longer possible to recognize one's own alienation, which also makes it almost impossible to break out of it. The most important method of counter-alienation is art "which can at least enable an awareness of alienation and thus leaves the door to a non-alienated world wide open" (Adorno, 2003, p. 40). Herbert Marcuse (1969) in his work *An Essay on Liberation* comes up with a similar but a little more hopeful concept. He sees that the total commercialization (of work, education, family, politics, leisure and consumption) imprints itself on people in such a way that they no longer feel torn or alienated, but in lives in a false balance in an alienated system. As with Adorno, alienation is no longer consciously experienced. But even unnoticed alienation can lead to psychological strain. It is not the awareness of one's own alienation that is relevant, but the suffering from it. For Marcuse, the totalization of alienation does not lead to fatalism, as it did to Adorno, but rather to political radicalization, suffering and dissatisfaction can produce a big refusal. Marcuse believes that the civil rights and student movements of the 1960s, the anti-colonial forces, but also anti-bourgeois art were capable of overcoming alienation, at least on a small scale, and thus creating space for progressive political developments. Like Marcuse, Fromm also included the consumer inside "The process of consumption is just as alienated as the process of production" (Southerton, 2011, P.33). In capitalism, the question what is good for people? Is replaced by asking what is good for the growth of the system? Therefore, those human qualities that are relevant to the system are promoted: egoism, selfishness and greed. According to Fromm, these character traits are not natural drives, but the products of social conditions. Character traits shaped by the socio-economic system are pathogenic and make people and thus society ill. People in capitalist societies are shaped by the mode of existence of having: "The subject is not myself, but I am what I have. My property constitutes me and my identity" (Fromm, 2012, p.98). In the mode of existence of having there is no living relationship between the subject and his property, rather the aim is to accumulate as much property as possible. In the sphere of production, it is no longer just labour power that is modelled as a commodity, but the whole personality as a marketable product. Man develops a marketing character and becomes a commodity on the personality market. Exactly as on the commodity market, what is decisive here is the exchange value, not the use value of the personality on offer. People with a marketing character tend towards the greatest possible efficiency and rationalization with a simultaneous lack of reflection on the meaning of this behaviour; they become emotionally flat and identityless tools of the system. Man "...lives in a world, to which he no longer has any genuine relationship and in which everyone and everything is instrumentalized, where he has become part of the machine his hands have constructed" (Fromm, 1999, p.365). However, Fromm considers it likely that sooner or later the individuals will notice and try to overcome the lack of relationships and lack of freedom they experience in capitalism as well as in totalitarian forms of society. Fromm develops five conditions for a non-alienated life: "a life orientation through reason instead of illusions, a relationship to others through love instead of demarcation, self-transcendence through creativity instead of destruction, an experience of identity through education of individuality instead of conformism, as well as social belonging through solidarity instead of incest with close relatives" (p.30). Fromm in no way wants to privatize and depoliticize the diagnosis of alienation, because it is always systemic constraints that lead to alienation: "the compulsion to compete, the Paternalism in the workplace, orientation towards illusions, and the externally controlled over shaping of needs through advertising and the need to constantly adapt" (Henning, 2015, p.166). The concept of alienation was used in philosophy, psychology, literature and especially sociology in an increasingly

inflationary way. The decline occurred in the late 1970s, when the concept was overstretched in terms of content and had become arbitrary and only expressed a general uneasiness about social developments. However, due to new forms of work, "the financial crisis and an increase in depression and burnout phenomena, the concept has been rediscovered and further developed in recent years" (Henning, 2015, p.19).

Traditional critiques of alienation have often been criticized as paternalistic, metaphysical, and pre-social: the individual is alienated from its essence, its true core, non-alienated are those who can return to that pre-social origin. It is paternalistic because the diagnosis of alienation is usually made from outside, while the individuals affected are not aware of their alienation. For Christoph Henning, however, "Marx's theory of alienation does not contain any paternalistic metaphysics of the true nature of man, but can be read as the everyday phenomenology of industrialized modernity" (Henning, 2015, p.123). It's about relationships with the products of one's own work and activity, a successful examination of nature (through its processing), lively and non-instrumental relationships with fellow human beings and oneself. In all in these cases, successful relationships are conceivable without having to fall back on an essentialist core of the individual.

### **Economic alienation in Marx**

Marx explains that men are part of nature, and therefore the physical and spiritual life of man depends on nature. "that is not the spontaneous produce of Nature, must invariably owe their existence to a special productive activity, exercised with a definite aim, an activity that appropriates particular nature-given materials to particular human wants"(1996,p.31). However, unlike animals, men produce the material means of subsistence; that is, they create goods to satisfy their insufficiencies, for example physiological shortcomings such as clothing, and for this they occupy a material, cultural and technological environment that is inherited by history and therefore is a human product. Man's action is always within the process of creation, satisfaction and new creation of needs. In this course, the working man creates himself, forms, develops, empowers himself by modifying nature, unfolds his personality by dominating the environment through work.

Man is a natural being who obeys the laws of nature, but at the same time transcends them through praxis. Work thus has a positive meaning; it is strictly related to the need to be, to be a man. Productive activity gives meaning to human life. The work expresses the physical and mental faculties of the individual. The worker contemplates himself in the product of his work, fulfils himself and enjoys this free activity. Now, this situation changes ostensibly in capitalism. Work is reduced to a lucrative activity. The idea that the products invented by man through his work serve for the production of life does not produce this encounter: man goes in one direction and the products go in another. They have not served for the social production of existence. They have existed only to end up in the hands of a few, the owners of the means of production. Otherwise, the very act of creating these products, the work, has changed.

The capitalist production system appears to us as an immense elaboration and accumulation of goods that are exchanged in the market. In this sense "it is the amount of man's work that gives value to a commodity" (Marx, 2003, p.95). That is to say, for an object to have value, it must be useful and must have a certain amount of human work inserted in its origin, or in its manipulation, a situation that is measured through the work time necessary to produce them. All commodities are materialized human labour. The commodity is only a means to obtain money, universal exchange value. The money finally obtained in this type of economy is similar to the money provided at the beginning, plus a surplus: surplus value. To increase an exchangeable value through the use of a commodity, that is, to increase the value of a commodity in the market, it is then necessary to use a commodity in circulation that, when manipulated or consumed, as a source of exchangeable value, create added value. This merchandise that the capitalist finds in the market and that possesses this virtue, is labour power. The only commodity whose use value must be "a source of not only value, but more than its own value" (Marcuse, 1972, p.76) is human labour.

The primary objective of the capitalist is primarily to produce a useful object that contains exchangeable value, a commodity. At the same time, the capitalist wants the value of this commodity to be greater than the value of those used to produce it; that is, greater than the value of the means of production and the value of the labour power in whose purchase he invested his capital. The key to obtaining surplus value, of surplus value, is in the work of the worker, and this work can be bought at a lower price than the merchandise, thus obtaining higher profits. The capitalist can buy the worker's labour power at low cost, stripping away part of the value of his labour. "Labour is life, and if life is not each day exchanged for food, it suffers and soon



perishes. To claim that human life is a commodity, one must, therefore, admit slavery” (Marx, 2000, para.55). The worker does not exactly win with the profits of the capitalist, but he necessarily loses with it. Eduardo Kinnen (1969) sees this capitalist mode of production disrupts the relations of production, exchange and social relations. The struggle that occurs between the capitalist and the worker goes through a relationship of exploitation. For example, by determining the salary, because the capitalist must always win, the capitalist can live longer without the worker than the worker without the capitalist. Invariably the capitalist is free to employ a worker or not, but the worker is obliged to sell his labour power in order to survive. Thus, as work is scarce, it becomes a reward to work.

At the same time, the problem is that as the capitalist wishes to increase his capital more and more, he absorbs as much labour as possible to create more and more surplus value. To do this, use a worker in a specialized job where being so routine he achieves greater speed and skill. However, this form of work has shameless characteristics: “The fractional worker converts his entire body into a mechanical organ of a single simple operation, executed by him during his life, so that he manages to carry it out more quickly than the craftsman who executes all a series of operations” (Marx, 2003, p.57). This produces that “the fractional worker becomes all the more perfect the more incomplete he is” (p.62). The craftsman who carries out different operations, and who determines his own working conditions, not only understands the fruit of his work, but also both the process of its elaboration and the final result, belongs to him and pleases him. On the other hand, the specialized worker lightens his body by performing a monotonous task in which he achieves, being only one, greater speed and dexterity. However, in this process neither his work, nor the forces of his body that he puts into it, nor the end product, concern or gratify him.

Trotsky (2004), in his book *The living thought of Marx*, thinks that, in this way, Marx’s reasoning realizes that man in the capitalist mode of production is transformed as a function of work, and not work as a function of man. In other words, work turns against the worker, since it no longer becomes a vital activity, but on the contrary, a harmful and unjust activity. It is not the worker who uses the instruments of production, but in an opposite way, it is the instruments that occupy the worker. Instead of being the worker who consumes them as elements of productive activity, they are the ones who consume him. By transforming the work environment into an automaton, in the work process, the machinery as a dead object tortures and absorbs the living workforce.

Every sale of a merchandise means for the seller to get rid of it at the end of the process, and deliver it to the buyer so that he can dispose of it as best suits him. However, unlike commodities, labour is not susceptible to accumulation or saving. Jaime Osorio (2006) sees the work force is life in the sale and purchase of it a paradoxical fact is present: the physical and creative capacities that allow work are not alien to the living corporeality of the worker. This implies that it is not possible to materially separate the workforce from the very existence of its owner. That is why the worker sells himself, to the extent that he deteriorates and loses himself, that the capitalist seizes another and prospers. In this way,

The capitalist production system reproduces, therefore, by itself, the separation between the worker and the working conditions. For this reason alone it reproduces and perpetuates the conditions that force the worker to sell himself to live and allow the capitalist to buy him to enrich himself (Marx, 2003, p.120).

Man’s labour power is bought and sold like another commodity that obeys the laws of the market, forgetting the human being behind it. In *The Capital*, Marx (2003) argues that in the work processes inserted in the capitalist system, all the effort, whether mental or physical, that is deployed, is trapped in the product, which becomes independent of the worker, and the more the worker becomes externalizes the object, which becomes foreign to him, the more he loses himself, the more unhappy his inner world becomes. The worker becomes all the poorer, as he produces more wealth, in the more values he elaborates, the more he devalues himself, because the worker gives himself, gives part of his vital effort to obtain a product that benefits only another.

Consequently, for the worker, work is a means of subsistence, instead of being a manifestation of his personality. The worker no longer asserts himself in his work, but refuses, does not feel comfortable, but unhappy, does not display free intellectual and physical activity, but martyrs his body and impoverishes his spirit.

Therefore, for Marx, the man of industrial society is a specialized man who is locked in a partial, repetitive and monotonous activity that does not allow him to develop, since he is only a commodity forced to be sold at retail. “This continuous and uniform work ends by tiring the organism, which finds relief and solace in

varied activity” (Marx, 2003, p.57). It is worth pointing out then that if capitalist work becomes alienated, alienating is because in it, man becomes only a means, where free and vivifying human activity is annulled. In short, the worker - his body and his spirit - is exploited and is only with himself when he is away from work, and when he is at work he feels out of himself, his work no longer pleases him or belongs to him. This is why work in the capitalist mode of production is no longer voluntary, but forced. It is not the satisfaction of a need, an end in itself, but a means to satisfy other needs; get a salary and with it eat, dress, etc. Thereafter, it can be determined that the economic or labour alienation is the main one for Marx, since it attacks the natural man (the being of the species), thereby managing to be the source of the other alienations. In this logic, it can be exposed as a synthesis that the economic alienation would be divided in two; with respect to the product and with respect to the act of production, or in other words, alienation of the object (the alienation of the thing) and alienation of activity (self-alienation). The alienation of the object: work is the creative activity of man; it is part of the essence and human nature. Man, when working, projects himself onto the products of his work: he puts something of his being in each product, but in the capitalist system, private ownership of the means of production forges that the objects which made by the activity of the worker do not belong to him. He experiences them as alien, the product made by the worker does not concern more than the capitalist. In addition, the object is presented as something foreign in a more principal reasoning: in the capitalist production system, the producer submits or subordinates to the product in the sense that the producer is a mere means to produce the object. Therefore, in this process what is important is not the conformity of the worker (his health, the improvement of his physical, psychic or spiritual faculties) but the merchandise produced. “The devaluation of the world of man grows in direct proportion to the valorisation of the world of things” (Marx, 2006, p.106). The alienation of the activity: it arises in the work process, the worker is alienated from his own creative faculties, and he does not live his activity as something that really belongs to him. It is not an activity that is part of his aspirations but it is self-sacrifice. Work is experienced as something external and forced. Man’s self-alienation is rooted in economic dependency. In alienated work, the worker is just an object that, isolated, has no use, in the work “the personal activity of man is an expenditure of the forces that his body is endowed with” (Marx, 2003, p.41). However, this expense is counterproductive because the work does not reward him, and if we take into account that the work itself is vital for the activity of the worker, and this vital activity is sold in order to survive, the worker results in work only a body -gear, on the market only one accessory for sale. Consequently, this would lead to two other types of alienation. The first, that of the generic being, that of man, because both his body, his spirit, his nature, his human essence has been broken, it becomes external to him as a generic being. Second, there is an alienation of man from man, since not only is man facing himself, but he is also facing another man. This strange force placed above man, is nothing more than another man who sees the first as a thing.

### The Darfsteller

Walter M. Miller, Jr., the American science fiction author, in his 1955 novelette, situates *The Darfsteller* story in the early 21<sup>st</sup> century. In the world of the future, actors are replaced by humanoids. The Maestro, an artificially intelligent computer, is their director and manipulator. It is who directs the show through constant interaction between humanoid actors and the audience. It starts with the debate by Thornier, the janitor, and Imperio D’Uccia, the manager of the New Empire Theatre. The janitor wants the day off to see a real show in a real theatre. He is frustrated of watching “the wretched mockery of dramaturgical art every day” (Miller, 2015, p.266). Through the dialogue Miller shows the state of the worker in the capitalism. The manager of the theatre refuses to give him the permission to leave for the rest of the day “You want a day off... Let machines work”(p.267). The man in the capitalism is considered as a machine, he has to do his work only. Whenever there is a debate or struggle the triumph is for the owner of the work “D’Uccia followed him triumphantly to the door”( p.267). The janitor brings buckets, mops and swabs and starts his work of cleaning. The main character, Ryan Thornier, is a former well-known actor who belongs to what known as darfsteller cast. The darfsteller, “undirectable portrayer whose acting welled from unconscious sources with no external strings” (Miller, 2015, p.313) it is a German word for an actor who directs himself and for an emotional actor. A darfsteller is an actor who can fully identify him/herself with the role he/she is playing, rather than a common actor “schauspieler, the actor that the director could play like an instrument”(p.313) who just performs the role with an external, emotionless technique (methodology), as known in the language of theatre. “Where have you been, baby? he asked his image” (p.270) Miller reflects the state of alienation of the man who is completely alone. With the technological advancement capitalists

try to substitute human labour by the mechanical power. Miller uses theatre to show how deep the alienation of humanity has been. The human actors are replaced by machines to perform on the stage. "Thorny can't you get it through your head that theatre's dead? There isn't any theatre! No movies, no television either-except for dead men and Maestro here." (Miller, 2015, p.271) Theatre as we know it is dead. For years, actors have granted the rights of their voices and faces for a fortune to a multinational entertainment company. This company now manages theatrical performances around the world. "Leading actor defies autodrama offer," (p.271) this new form of art that has cancelled the word "drama" or "theatre" is known as "Autodrama". Autodrama means that automatic theatre which works with a specific programming of artificial intelligence. Technically, mannequin actors are perfect, but they lack something that is very, very crucial: the feel, artistry, and creative emotion that technically imperfect human actors of the past had. "You are an actor, and you're always playing roles. Living them even" (p.271). When the real human being acts on the stage he/she lives the part and expresses it with all the human emotions. The audience also interacts with the performers on the stage. He wandered alone in the deserted sections of the building, opening old doors to peer into dark cubicles where great stars had preened in other days, other nights. Now full of trunks and cracked mirrors and tarpaulins and junked mannequins. Faint odors lingered- nervous smells- perspiration, make-up, dim perfume that pervaded the walls. Mildew and dust-the aroma of time (Miller, 2015, p.289). Thornier's memories come back to his mind while moving into misty old corridors and rooms where the great actors of the past were. The place was full of life and greatness of those people who used to do great and real performance. When the real actors are replaced by the humanoid actors, the rooms are just a place of scrap. Before the vitality was everywhere the musky and beautiful ornament which were used by the actors. But, on the contrary, now there is the smell of dust and decay of mannequins. Miller reflects the strangeness and destruction of the man in the era of high-tech which is made by the man himself. The alienation of man from man is expressed through the acceptance of the audience to watch humanoid actors instead of real human. They enjoy it in spite of that their awareness of the truth, they are just machines. "The doll runs through its lines like a zombie, that's all. No zip. No interpretation. Flat deadpan, like a robot. They are robots" (Miller, 2015, p.277). This alienation has been made because of the advancement of developing the machine. So people used to deal, watch and live with technology. "Stark realism, you see, is the milieu of autodrama, always remember that consideration for the actors is a thing of the past" (p.279). Everything around the man is alienated from its essence. Theatre has lost its essence as a place where the human soul and heart are touched by the human experience which is reflected on the stage by the real actors. "Theatre wasn't a place, wasn't a business, wasn't the name of art. Theatre was a condition of human heart and soul. Jade Ferne was theatre. So was Ian Feria. So was Mela... the theatre was gobbled up by technological change" (p.283) the man is himself theatre and the reflection of the life. The protagonist of the novel, Ryan Thornier, is driven not only by artistic passion but more importantly by human and existential reasons. "As he crossed the bridge, he threw the Peltier tape out of the window into the river" (Miller, 2015, p.289). He, is the former actor who now spends his life cleaning the theatre, will lay the groundwork for his reappearance on the theatrical stage, playing alongside humanoids. A play that he once played successful. "I have got to make it good, I have got to make it great. The last chance, the last great role" (p.300). From that moment until he solemnly leaves the stage, the audience watches the man - the actor - walk in agony as he tries to repeat his last achievement, the last achievement of a man on this planet, one last achievement of his world. In order to accomplish what he knows and seeks to fulfil his existence and mission, thereby explaining his existence in a world that has now replaced him with artificial intelligence. "Theatre is dead, Thorny. Can't you believe that now? He thought about it a little, and shook his head. It was not dead. Only the form was changed, and maybe not permanently at that" (Miller, 2015, p.328). There is something behind it that has not changed to this day, and will remain so as long as there are humans on Earth, perpetuating the desire of humans to communicate with their own kind through some form of expression unrecorded in everyday life. Human being gives in a whim into the magical world of works of art that take shape before his eyes in direct relation to human existence, the theatre will live on. The state of man's alienation can't be part of his nature, because people are unable to live without real and true interacting with each other. Public conversation is shown in theatre. In the stage's open area, society is mirrored and the experiment of the human adventure is repeated. The man who tells an important or insignificant narrative of some humans is the major subject of creation in the realm of cultural spectacles like film, television, dance, etc. Theatre, in this sense, is the most authentic of all artistic spectacles, as it refers to the dramatic hero as the man himself, employing the psychosomatic responses of people through



the performers in real time and in front of genuine people, the audience. Since there is theatre, there should be a man who mustn't be alienated from himself, his part in life and other people. This man can't be replaced by a machine because he is the centre of the creation and everything revolves around him. Miller, through the character of Ryan Thornier, projects the struggle of humanity trying to survive in a world which is satiated of technology. Conclusion The concept of alienation that Marx tries to explain about the labour conditions oppressed by the bourgeoisie can be seen in the oppression of the workers who start at work. Therefore, the concept of alienation sees how workers who are considered as tools that belong to superiors can be treated arbitrarily to cover up the faults or interests of superiors. If both the activity and the product of labour are foreign to the worker, then who does he belong to? Surely the strangeness and alienation will be inward and outward. This is the state of the man in technologized world. The struggle with the machine has become vital. The craftsman used to produce a work which reflects his personality and expresses his feelings through that production. But in capitalism, where specialization is, the worker is considered as a tool. He knows just a part of the process of production. This means that the man is seen as a machine not as a human being who has feelings and a soul. Walter M. Miller projects the alienation of humanity through the protagonist, Thornier, the *darfsteller*. Thornier is a skilful actor but now he is a janitor in the place where he used to perform the main part. His role is taken by humanoid mannequins. He becomes alienated from the stage which should be engaged only by human. The different types of alienation are reflected here self, product and social alienation. Man has created the machine as a tool, unfortunately it becomes his opponent and he tries to imitate it to survive. *The Darfsteller* is a warning for the humanity, if the man doesn't think deeply about the advancement of technology; it will be the last role for him as the controller. The technological advancement will be the last achievement of humanity.

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