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**Research Article**

# A Post-Humanist Spatial Analysis of the Novel: *The End of the World As We Know It*

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## Abstract

Post-humanism is a critical approach that questions the anthropocentric structure of humanism, rethinking the relationships between humans, nature, technology, and non-human entities. This study analyses the spatial structure in Erlend Loe's novel, The End of the World As We Know It, within the framework of post-humanist theory, examining how it reflects post-humanist thought by redefining the human-nature-technology relationship. The research employs qualitative content analysis, and the novel is examined using a close reading technique. Spatial sections are evaluated according to the categories of radical, mediated, methodological, critical, and pessimistic post-humanism. The findings show that space in the novel transforms around four main axes: escape from the city to nature, hybrid living spaces formed by the interaction of nature and technology, interspecies symbiosis between humans and animals, and a critique of modern technology. Mediated post-humanism is particularly prominent, making visible new forms of life supported by technology within nature. The protagonist's spatial experiences question modern life, anthropocentric thought, and the boundaries between human and non-human beings. Within the residential interior, this transformation becomes visible through furniture, technological equipment, energy infrastructure, and arrangements for interspecies use. Consequently, the study reveals how post-humanist thought is represented in literature through spatial constructs. The research makes an original contribution by operationalising existing post-humanist categories via spatial indicators, thereby systematically analysing the relationships among humans, nature, technology, and non-human actors within the novel's spaces. Thus, an interdisciplinary link is established between post-humanist theory and architectural spatial analysis through literary texts.

**Keywords:** Literature, Novel, Post-humanism, Space, The End of the World As We Know It.

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## INTRODUCTION

Humanism developed as an intellectual approach that attributes qualities such as reason, autonomy, and free will to the human being, thereby positioning the human as the fundamental value, the subject of knowledge, and an entity holding a privileged status distinct from other beings (Kale, 1992). Post-humanism, on the other hand, questions this central position of the human. It views the human not as a subject independent of nature, technology, and non-human entities, but as a being shaped through reciprocal relationships with these elements. Consequently, while the humanist approach positions the human as the primary subject that makes sense of and transforms the world, the post-humanist approach proposes a relational structure in which agency is distributed among humans, non-human living beings, technological systems, and environmental elements. Similarly, Braidotti's zoe-centric approach highlights the interdependence of human and non-human entities by refusing to limit the concept of life solely to the human (Braidotti, 2014, 2019).

Scientific and technological advancements have significantly transformed the relationships humans establish with their environment and with entities other than themselves. Mechanisation, which accelerated particularly after the Industrial Revolution along with biotechnology, robotic systems, and artificial intelligence applications that have evolved since the twentieth century, has rendered the boundaries between humans, machines, and nature increasingly permeable. This transformation has led to humans being viewed not merely as producers and users of technology, but also as subjects shaped by technological systems. This interplay among humans, nature, and technology has paved the way for discussions on post-humanist thought across various disciplines, such as literature, architecture, and spatial studies (Çelik, 2019; Gündoğan, 2019; Sağlam, 2021; Şen et al., 2019).

Literary texts open for discussion the relationships humans establish with nature, technology, and non-human entities not merely at an intellectual level, but also through diverse ways of life and spatial configurations. Post-humanist literary studies highlight themes such as post-human identity, the technological body, human-animal relations, the return to nature, and critiques of modern life (Buran, 2020; Dağ, 2018; Yılmaz, 2020). However, there is a need for further research that systematically examines through various theoretical categories of post-humanism how these relationships are reflected in the formation and transformation of space. Approaching literary space from this perspective allows one to move beyond viewing space merely as the physical backdrop of a narrative. Instead, it enables an understanding of space as a relational structure where encounters between humans, nature, technology, and non-human actors unfold.

*The End of the World As We Know It,* the final instalment in Erlend Loe's three-book Doppler series, centres on the protagonist's return to the city after withdrawing from modern life, his efforts to reintegrate into the social order, and the contradictory relationship he establishes between nature and technology. The novel intertwines spatial transitions from city to nature, technology-enabled living spaces, human-animal coexistence, and a critique of modern consumer culture. The fact that the protagonist, despite rejecting modern life, utilises technological tools and establishes a shared existence with a non-human creature demonstrates that the novel highlights the interdependencies and contradictions between nature and technology, rather than positing a strict opposition between them. Due to these characteristics, the work is considered a fitting example for examining the spatial dimensions of post-humanist thought.

In this study, space is considered not only as a physical place where events take place, but also as a narrative plane where relationships between people, nature, technology, and non-human beings are established, transformed and deciphered. The analysis focuses on the relationships established by the interior components such as housing, room, kitchen, furniture, technological equipment, and energy infrastructure with human and non-human users in addition to the general spatial transitions in the novel. The aim of the research is to analyse the spatial fiction in the novel, The End of the World As We Know It, through the categories of radical, mediated, methodological, critical, and pessimistic post-humanism. In line with this purpose, the following research questions were sought to be answered:

1. How is the spatial fiction in the novel, The End of the World As We Know It, shaped within the framework of radical, mediated, methodological, critical, and pessimistic post-humanism categories?
2. How are the relationships between humans, nature, technology, and non-human beings represented through general spatial patterns and the functional, furnishing, and technical infrastructure components of the residential interior fittings?

The original contribution of the study is that, rather than proposing a new method, it establishes a systematic analytical relationship between descriptions of space, spatial actions, technological components, and interspecies usage practices in literary text by deconstructing existing post-humanist categories through spatial indicators. The research also provides an interdisciplinary contribution by linking literary deconstruction with the relational space, user diversity, reinforcement, and technical infrastructure discussions of architecture and interior architecture.

**Method**

This study is descriptive qualitative research that examines the spatial fiction in Erlend Loe's novel, *The End of the World As We Know It,* within the framework of post-humanism theory. In the research, close reading and qualitative content analysis were used as two complementary analytical stages. Close reading is a text analysis technique based on the careful and continuous examination of the word, sentence, content, and form characteristics of a text to reveal the details and different layers of meaning (Akbaş, 2025). Close reading in this study was applied in order to determine the context of the narrative sections, the relationships established by the characters with the space, and the meaning of spatial transformations in the whole narrative.

Qualitative content analysis has been used as a systematic analysis method based on coding meaningful units in the text, classification under theoretical categories, comparison, and interpretation of the relationships between them (Bilgin, 2014; Miles & Huberman, 1994; Baltacı, 2019). Thus, narrative sections whose contextual meanings were determined through close reading were systematically classified and compared in accordance with the post-humanist categories previously defined through content analysis.

The primary data source for the research is the Turkish edition published with the translation by Dilek Başak (Loe, 2021). The analysis was carried out on the descriptions of space, spatial actions, character–space relations, and human–nature–technology patterns contained in this edition. The study is not a translation research that examines lexical or stylistic features or differences between the original text and the translation. The novel excerpts presented in the English version of the article were translated into English by the researcher from the Turkish edition that served as the basis for the analysis. The page numbers given

in the citations belong to the Turkish edition. However, it was accepted that the lexical and semantic preferences of the translator could affect the interpretation of the spatial narrative. The lack of direct examination of the original Norwegian text was considered one of the methodological limitations of the research.

**Determination of Analysis Units**

The unit of analysis of the study was formed by narrative sections in which the place in the novel is not only named but also participates in the establishment or transformation of the characters' relationships with people, nature, technology, and non-human beings. The selection criteria of the text sections have been determined in advance on the basis of research questions and human–nature, human-technology, and human–non-human relations defined in a theoretical framework. In this regard, four selection criteria were used: (i) space descriptions related to nature, cities, residential areas, or temporary living spaces; (ii) spatial actions such as settling, leaving, adapting, and transforming space; (iii) the relationship of technological objects or infrastructures such as tents, pellet systems, and domestic devices with space; (iv) arrangements for human and non-human beings to share the same space. Expressions that only state the place, name the environment in which the events took place, or do not carry an analytical response in terms of post-humanist relations were not included in the scope of the evaluation.

The identification and coding of the sections were performed manually by the researcher. The analytical process was carried out in three stages. In the first stage, the novel was read from beginning to end in order to grasp the narrative as a whole and its spatial context. In the second stage, the text was re-read in accordance with the previously determined inclusion and exclusion criteria. Narrative sections containing spatial transformation or relational dynamics were recorded together with their page numbers and narrative contexts. In the third stage, each selected section was examined in terms of the type of space, spatial actions, human and non-human actors, technological or environmental components, and the nature of the relationships among these actors. Thus, the text fragments were not determined in a free or random manner, but through a systematic close reading process based on predefined criteria.

**Coding and Category Assignment Process**

A theory-oriented, deductive approach was adopted in the coding process. The post-humanism approaches of Tamar Sharon, Rosi Braidotti, and David Roden have been synthesised. Five analytical categories have been created: radical, mediated, methodological, critical/zoe-centric and pessimistic post-humanism, which have been studied within a theoretical framework. In order for these categories to be applied to the spatial structure of the novel, each category has been associated with distinctive spatial indicators.

Instances where the distinction between humans and nature blurs and the shift from the city to nature comes to the fore are coded as "radical"; Instances where the relationship among humans, nature, and technology is re-established via a technological tool were coded as 'mediated'; instances where relational networks between humans and non-human entities are organised through everyday spatial practices were coded as 'methodological" ; instances highlighting interspecies coexistence ecological responsibility, and sustainable systems as "critical/zoe-centric"; and instances demonstrating the oppressive or negative effects of technology on humans and space as "pessimistic" post-humanism.

The categories were not treated as mutually exclusive classes. Multiple coding was applied when a single narrative segment encompassed more than one post-humanist relationship; however, the analytical distinction between categories was based on the nature of the dominant relationship within the segment. The "mediated" category was employed when technology functioned as a tool enabling life within nature; the "methodological" category was used when the focus was on the mode of organising the everyday relationship between human and non-human actors; and the "critical/zoe-centric" category was applied when the ethical and ecological dimensions of coexistence were the determining factors. Thus, while making multiple theoretical dimensions of the same space visible, the conceptual distinction between the categories was preserved.

**Formulation and Interpretation of Findings**

The coded narrative excerpts were compared in terms of category definitions and spatial indicators; excerpts exhibiting similar relationships were grouped under high-level spatial patterns. As a result of this comparison, four fundamental patterns were identified: (i) withdrawal from the city to nature, (ii) hybrid living spaces formed by the coexistence of nature and technology, (iii) interspecies coexistence between humans and animals, and (iv) a critique of the spatial effects of modern technology. While five theoretical categories served as tools for coding and interpretation, the four spatial patterns were derived by analytically synthesising the commonalities among excerpts coded under different categories.

In interpreting the findings, the excerpts were not treated merely as examples of the relevant categories; rather, the characters' spatial experiences, the functions of the excerpts within the narrative, and the post-humanist contradictions emerging within the same space were considered collectively. To enhance the traceability of the analytical process, category definitions, spatial indicators, and their corresponding novel excerpts are presented together in Table 3. The interpretations in the findings section were also linked to the novel excerpts and relevant theoretical approaches. However, the fact that the coding and interpretation process was conducted by a single researcher was acknowledged as a limitation inherent to the study's interpretive nature.

## THEORETICAL FRAMEWORK: THE TRANSITION FROM HUMANISM TO POST-HUMANISM

Humans, dissatisfied with their current situation, have found themselves in a constant state of searching and innovation since their creation. Therefore, world history has witnessed many changes and developments. In this constantly evolving and changing world, technology, which entered our lives with the Industrial Revolution, has become almost indispensable in daily life. This progress, which has led to changes in every aspect of life, has enabled the formation of different social lives, cultures, and ideas. One of these ideas, which emerged as a result of differentiating human structures and social societies, is post-humanism. In the Encyclopedia of Art Terms, İslimyeli (1973) defines humanism as "a philosophical, scientific, and artistic view that emerged in the 14th century, taking ancient Greek and Latin culture as the highest example of culture and opposing the scholastic thought of the Middle Ages". The Merriam-Webster dictionary, in turn, defines the same term as "the revival of classical letters, individualistic and critical spirit, and emphasis on secular concerns characteristic of the Renaissance" (Merriam-Webster, n.d.).This view takes its name from the word "humanus," meaning humanity. Humanism, in general, is a philosophical movement that regards the rational human being as the sole and highest source of value, holds that the individual's creative and moral development can be

achieved naturally, rationally and meaningfully without any recourse to the supernatural, and foregrounds human naturalness, freedom and activity (Turkish Language Association, as cited in Temel, 2019). The concept of humanism, first introduced by a German scholar in 1808, is a Western concept in terms of its history, form, and usage. Humanism first emerged in Italy in the 14th century and had a major influence on the emergence of the Renaissance (Durgun, 2015).

While viewing the human being as an entity possessing free will and wholeness, and harbouring the potential for self-actualisation (Göka, 2009), humanism has developed a modern ethical framework that places the human being, and human happiness, at the centre, rather than God, and maintains a distance from supernatural explanations (Kayıntu, 2019).

While Mirandola, an early proponent of humanist thought, viewed the human being as an entity capable of shaping its own existence through choices and inclined to understand nature, Erasmus regarded human reason, culture, education, and free will as fundamental conditions for human development. The approaches of Montaigne, Petrarch, and Boccaccio also contributed to the evolution of the humanist perspective, centring on the idea of the individual gaining an understanding of the self, one's own limitations, nature, and the universe (cited in Çelik, 2017).

Hayles (1999) discusses post-humanism not as the disappearance of the human being, but through questioning the liberal humanist understanding that defines the human being as an autonomous, body-independent, and privileged subject. This approach evaluates the relationships that humans establish with the material body, information and technological systems. Haraway's (1991) cyborg figure, on the other hand, opposes the certainty of the boundaries between human/animal, organism/machine, and physical/non-physical and shows that human identity is established within biological, technological, and social relations. In this direction, the post-humanist subject is not seen as a completed entity independent of nature and technology; it is considered a hybrid and relational formation that constantly transforms in its relationships with human and non-human actors. Similarly, Wolfe defines post-humanism through the questions and ways of thinking that arise when we can no longer stand to place the human being at the centre of knowing the world as an autonomous and rational being (Wolfe, 2009, as cited in Pollock, 2011).

Challenging the humanist approach that positions the human as a privileged and universal subject, Braidotti has developed a feminist and zoe-centric perspective that encompasses non-human beings. In this vein, she re-evaluates the human beyond the Vitruvian ideal, conceptualising post-humanism as a shared ecology grounded in the interdependence of humans, non-human beings, nature, and technology. Viewing post-humanism not merely as a negative crisis but as an opportunity to restructure human relationships with nature and the environment, Braidotti's notion that "we are in this together" emphasises that humans are not independent of other beings and that coexistence must be founded on mutual responsibility (Braidotti, 2019).

Post-humanism remains a subject of widespread debate today and is examined from many different perspectives. Within this framework, the theoretical framework of post-humanism is studied as critical post-humanism and philosophical post-humanism. Philosophical post-humanism is further evaluated under two separate headings: pessimistic post-humanism and trans-humanism (Table 1).

**Table 1.** Theoretical Framework of Post-Humanism (Created by the author)

| **Post-Humanism Theoretical Framework** | |
|---|---|
| The Naming Problem: Post-humanism is approached and evaluated differently by many thinkers. Tamar Sharon groups post-humanism approaches under five headings: radical, methodological, liberal, dystopian, and what she calls mediated post-humanism. David Roden divides it into speculative and critical post-humanism. Jamie del Val and Stefan Sorgner, on the other hand, propose the concept of meta-humanism. | Philosophical Post-humanism examines the ultimate state of human cognitive and physical development, and the scope and impact of technological, scientific, natural, and medical advancements in pursuit of this goal. |
| Critical Post-Humanism: Through its evaluation of Western humanist perspectives, it creates a new philosophical and social discourse on nature, technology, and human thought, arguing that these should not be separated from one another. | Pessimistic Post-Humanism: Argues that new technological advancements negatively impact the body's natural structure, and that biotechnological progress, particularly mechanization, will harm the human body. |
| | Trans-humanism: Defends that developing and advancing technology will positively impact the human body, extend life expectancy, and create a more beneficial world. |

Table 1 brings together the various theoretical orientations of post-humanism within a general framework. This framework outlines the key areas of debate central to the study's analysis: the critique of anthropocentric thought, the relationships between humans and non-human entities, and the transformative and adverse effects of technology. The categories employed in the spatial analysis of the novel were determined within this general theoretical structure, in alignment with the research's focus on the human-nature-technology nexus. The 'Naming Problem' of the concept of post-humanism stems from the fact that many thinkers approach it differently. Tamar Sharon (as cited in Ağın Dönmez, 2014) categorised the concept of post-humanism into five different headings: radical, methodological, liberal, dystopian, and her proposed mediated post-humanism. Of these five headings, the common aspect of the mediated, methodological, and radical concepts is their anti-anthropocentric nature. Radical post-humanism is concerned with correcting the distance between humans and nature and addressing the distorted interpersonal identities within the context of developing and changing technology. Methodological post-humanism, on the other hand, instead of evaluating the post-human era, addresses the connections between humans and non-humans through technology.

Mediated post-humanism shares common ground with the views of radical and methodological post-humanism. According to mediated post-humanism, "new subjectivities emerge through technology-equipped relationships, outside of the identities defined by modern discourses and dualities." Dystopian and liberal post-humanism, corresponding to philosophical post-humanism, discuss technological and scientific progress and the ultimate state of the human body. David Roden (2015) divides post-humanism into speculative and critical post-humanism, examining what the future might entail outside of the trans-humanist understanding. Jamie Del Val and Stefan Sorgner (2010) propose the concept of metahumanism, aiming to establish a link between critical post-humanism and trans-humanism. The theoretical framework of philosophical post-humanism is examined under two headings.

Pessimistic post-humanism argues that new technological developments negatively affect the changes occurring in the natural structure of the body, and that biotechnological progress, especially with mechanisation, will harm the human structure (Yeşilyurt, 2017; Ferrando, 2013).

The classifications summarised in Table 2 demonstrate that, despite sharing certain common characteristics, post-humanist categories highlight distinct types of relationships. In this study, radical post-humanism is associated with the weakening of the human-nature divide; mediated post-humanism with the

establishment of this relationship through technology; methodological post-humanism with relational assemblages between human and non-human actors; critical post-humanism with interspecies coexistence and ecological responsibility; and pessimistic post-humanism with the adverse effects of technology on humans and space. This distinction has served as the basis for identifying the spatial counterparts of these theoretical classifications within the novel.

**Table 2.** Classification and Characteristics of Post-Humanism (Created by the author)

| Post-Humanism Classification | Features | Theoretical Definition | General Characteristics of Post-Humanism |
|---|---|---|---|
| Radical Post-Humanism | It is anti-anthropocentric, emphasises the interconnectedness of humans and nature, and addresses the distorted identities of people through technology, encompassing social, techno-cultural, and historical critique. | The Naming Problem | Its scope encompasses both the humanities and social sciences, as well as the natural sciences; its zoe-centric nature, which is contrary to humanism, and its juxtaposition of humans, nature, machines, and technology, along with its 'we're in this together' subjectivity. |
| Methodological Post-humanism | The examination of the connections between humans and non-humans through technology includes social, techno-cultural, and historical criticism. | | |
| Liberal Post-Humanism | It includes anti-anthropocentric, social, techno-cultural, and historical critique. | | |
| Mediated Post-Humanism | It is anti-anthropocentric, embraces the interconnectedness of humans and nature, addresses the distorted identities of people and the connections between humans and non-humans through technology, and includes social, techno-cultural, and historical critique. | | |
| Dystopian Post-Humanism | It debates about the effects of technological and scientific progress on the human body should be examined in light of social, techno-cultural, and historical critiques. | | |
| Speculative Post-Humanism | It should address what the future-oriented approach may include. | | |
| Meta-Humanism | The idea that the body can be enhanced through technology is discussed. | | |
| Critical Post-Humanism | The common thread in the effects of technological, scientific, and medical advancements is the social and philosophical intertwining of nature and humanity in a shared existence. | Critical Post-Humanism / The Problem of Naming | |
| Trans-humanism | It includes the process of transforming humans into superhumans by leveraging science and technology to enhance their physical and cognitive abilities; supporting the use of high technologies such as artificial intelligence, gene coding, and nanotechnology on humans; human-centered and nature-centered. | Philosophical Post-humanism | |
| Pessimistic Post-Humanism | Human reproduction, eugenics, cloning, and genetic engineering are all movements involving the human body. | | |

As a school of thought that extends humanism's approach to human self-perfecting through technological advancements, trans-humanism aims to enhance human physical and cognitive attributes via science and technology. Applications such as artificial intelligence, genetic coding, and nanotechnology are evaluated in terms of transcending biological limits and extending human lifespan (Demir, 2018). In this regard, trans-humanism views technological possibilities as tools that enhance existing human capacities and propel humanity to a more advanced stage (Balkan, 2015).

While trans-humanism and post-humanism converge in the importance they attribute to technology, they diverge in how they position the human being. Whereas trans-humanism focuses on enhancing physical and cognitive capacities, post-humanism questions the view of the human as a privileged,

central subject, instead evaluating the human within the context of relationships established with nature, non-human entities, matter, and technological systems. Consequently, in post-humanist approaches, the concept of the "critical post-human" signifies a relational mode of existence established beyond anthropocentrism, rather than the idea of a technologically enhanced, superior human (Çelik, 2019).

This relational approach demonstrates that the body, ecology, and technology cannot be conceived independent of one another. The relationships bringing together human and non-human actors constitute a spatial continuum that extends from the body to the scales of the home, dwelling, school, street, and environment. In the Anthropocene era, environmental issues and climate change challenge the definition of space solely based on human needs, while highlighting the roles played by diverse living beings, technological systems, and environmental conditions in the formation of space. The concept of coexistence beyond anthropocentrism entails an eco-cosmopolitan approach that encompasses human responsibility towards other beings and the environment. Rooted in the interrelationship of cultural, social, and ecological systems, this framework embraces modes of shared existence that unite humans and non-human living beings within a collective "we" (Gündoğan, 2019). Similarly, Braidotti's approach, which addresses life, death, and zoe in conjunction, views the human not as positioned above ecological life, but as part of a broader continuum of existence (Braidotti, 2014).

While both post-humanism and trans-humanism treat technology as a shared arena of discourse, post-humanism does not posit technology as the primary vehicle for human enhancement. Instead, it interrogates how technology transforms the relationships among humans, society, nature, and non-human entities (Güvenç, 2020). The impact of this transformation on new living spaces, art, literature, and cultural production highlights the interdisciplinary nature of post-humanist thought. The manifestations of post-humanism in literary texts are examined in Post-Humanism in Literature seciton.

**Post-Humanism, Architecture, and Space**

Post-humanist thought questioning the anthropocentric approach has led to a re-evaluation of the privileged and defining position of the human within design disciplines. The shift from a human-centred design philosophy to an ecological and ethical approach encompassing humans, nature, technology, and non-human actors demonstrates that design cannot be defined solely based on human needs (Duran and Pektaş Turgut, 2026). This intellectual transformation necessitates moving beyond the view of architectural space merely as a physical environment produced and used by humans.

Since its inception, architecture has evolved through interactions with diverse elements such as technology, the city, culture, non-human living beings, climate, the earth, and the environment alongside the human body and social life. Therefore, for architecture, post-humanist debates represent a re-evaluation of the complex relationships in which architecture has historically been embedded, rather than a completely new orientation (Sönmez, 2024). From a post-humanist perspective, architectural space is conceived as a relational environment formed by the mutual interactions of human and non-human actors, including humans, animals, plants, data, technology, materials, climate, and topography. Thus, architecture transcends being merely a formal and functional practice of producing structures for humans; it acquires the character of a multi-species formation that organises the coexistence and interdependence of diverse entities (Yavaşi, 2025).

In terms of architectural and spatial theory, this approach views space not as a static, passive object shaped solely by humans but defines it as a dynamic formation continuously produced through relationships among humans, non-human living beings, technological systems, objects, materials, and environmental conditions(Akdeniz, 2025; Sönmez, 2024; Yavaşi, 2025). Foucault (1986) approaches contemporary space not as an empty and homogeneous medium, but as a heterogeneous structure shaped by relationships between distinct positions and elements. Regarding the theoretical approach of this study, this relational understanding of space can be linked to a post-humanist perspective that does not regard the human as the sole, independent centre of spatial formation, but rather makes visible the roles played by humans, technological systems, objects, and environmental elements in the constitution of space.

Kuran (2023) also views post-humanist space as a formation that evolves through relationships established with bodies, the environment, technology, and non-human entities. It is capable of adapting to diverse experiences and interacting with the broader ecosystem. In particular, cybernetic systems and extended reality technologies enable architecture to be redefined as a dynamic entity capable of communicating with its surroundings, adapting to changing conditions, and merging the physical with the digital (Karabağlı and Kuran Yıldırım, 2024). Accordingly, post-humanist architecture questions the rigid distinctions between human and nature, human and animal, physical and digital, and human and technology, thereby opening a discussion on the spatial manifestations of interspecies coexistence, ecological reciprocity, and hybrid modes of living.

According to Dalziel (2022), who critiques the anthropocentric tradition of architecture, architectural thought has long been shaped around the architectural object and its human user, while nature has been regarded merely as a resource and backdrop for human actions and well-being. In contrast, the post-humanist approach proposes rethinking architecture's modes of knowing and producing beyond the sole purpose of serving humans and expanding its scope of responsibility to encompass human and non-human, living and non-living earthly entities. From this perspective, post-humanist architecture is defined not merely by a technological or formal aesthetic, but by the relationships spatial practices establish among humans, nature, and non-human actors.

One approach that transcends the human-centric architectural paradigm is multispecies architectural design, in which non-human living beings are acknowledged as stakeholders in the design process. According to Grobman et al. (2023), multispecies design entails considering the spatial, environmental, and sensory needs of animals, plants, and other living beings alongside those of humans at the scale of the built structure. In this approach, architectural space ceases to be an environment shaped solely by the comfort and functional requirements of human users. Instead, it transforms into a shared living space where the needs of different species regarding shelter, movement, nutrition, protection, and coexistence are negotiated. However, key challenges within multispecies architecture include the potential conflicts arising between the needs of different species, the question of who represents these species during the design process, and the ethical valuesguiding spatial decisions. De-centering the human does not imply the complete exclusion of humans from the design process; rather, it requires repositioning humans within broader ecological, material, and interspecies relationships (Nicenboim et al., 2025).

In this study, the post-humanist classifications outlined in the theoretical framework serve not merely as a conceptual background but as analytical tools for examining the novel's spatial construction. Based on the theoretical distinctions presented in Tables 1 and 2, the following were established as the primary criteria for analysis: the convergence of humans and nature, relationships mediated by technology, the spatial coexistence of human and non-human actors, interspecies symbiosis, and the adverse effects of technology. These criteria were translated into spatial indicators through the coding process described in the methodology section. Their manifestations within the novel are presented in Table 3.

**Post-Humanism in Literature**

Post-humanism is gaining traction in the fields of literature, art, cinema, and cultural studies as an interdisciplinary approach that re-examines the human relationship with nature, technology, and non-human entities. A significant portion of research in this area highlights themes such as the questioning of the anthropocentric subject, the return to nature, human-animal relations, the artificial human, bodily transformation, digitalisation, and the technological future. The literature review conducted for this study evaluates the papers from the "Posthumanism in Literature and Art" symposium organised by the Department of English Language and Literature at Istanbul University's Faculty of Letters as the 12th Akşit Göktürk Commemoration Meeting alongside other research examining the evolution of post-humanist literature.

The first major trend in the literature involves the examination of the return to nature alongside a critique of modern life and human-animal relationships from a post-humanist perspective. Köseman (2019) treats the return to nature in Ernest Hemingway's *Big Two-Hearted River* as a form of escape from and healing for the unrest caused by modern life, emphasising nature's transformative effect on the individual. By analysing the novel, *Motherland Hotel*, through post-humanist and eco-critical lenses, Artukarslan (2019) evaluates Zebercet's relationship with animals, specifically his objectification of them and the violence he inflicts upon them, by questioning the boundaries between humans and animals. Meanwhile, Koçsoy (2019) demonstrates that in Willa Cather's short story "Neighbour Rosicky," rural life is presented as an alternative to the problems wrought by industrialisation and modernisation, and nature is treated as an integral part of human existence. These studies reveal that nature is not merely a passive setting for the narrative; rather, it is an active element that participates in the characters' transformations, challenges the anthropocentric way of life, and reconfigures human/non-human relationships.

The second trend involves questioning human identity through the concepts of the artificial human, bodily transformation, and post-human existence. Adopting an anti-humanist approach to Mikhail Bulgakov's novel *Heart of a Dog*, Çağlayan (2019) examines issues of moral degradation and human identity through the lens of transferring human consciousness to another living being. Sunar (2019) traces the origins of post-humanist literature back to Romantic narratives, evaluating Olympia from E. T. A. Hoffmann's *The Sandman* and the nameless creature from Mary Shelley's *Frankenstein* through the theme of the artificial human. Demir (2019) questions humanity's place in the universe in Maggie Gee's novel *Light Years* by employing critical post-human theory and narratology. While Ayyıldız (2019) analyses the representation of the transition to a post-human society in Arthur C. Clarke's *Childhood's End*, Kasurka (2019) addresses the digitisation of the human brain and body as well as various forms of digitisation within the context of post-humanism in Richard K. Morgan's *Altered Carbon*. Methodologically, these studies draw upon diverse approaches such as

anti-humanist readings, critical post-human theory, narratology, and thematic textual analysis.

Another strand of post-humanist literature examines the social, political, and artistic representations of post-human thought. Taş (2019) analyses Aldous Huxley's novel Brave New World through the concepts of social stability, individual freedom, and eugenics, evaluating the hierarchical order of the "World State" in the novel by drawing on Homi Bhabha's concept of "ambivalence." Bayal (2019) discusses humanity's drift towards catastrophe within a post-humanist framework by linking Béla Tarr's film The Turin Horse to Nietzsche's concepts of the Übermensch (overman), eternal recurrence, and the will to power. Tutucu (2019) reads "The Universal Declaration of Human Rights" from an anti-humanist perspective using Derrida's method of deconstruction, while Çetin (2019) examines the decentreing of the human and the dehumanisation of performance in theatre and opera through the work Neither. Thus, it becomes evident that the post-humanist approach is employed to question the privileged position of the human not only in novels and short stories but also across diverse fields of representation such as legal texts, cinema, theatre, and opera.

The historical evolution of science fiction literature is also a significant source of post-humanist thought. Although it is difficult to pinpoint the exact date when post-humanist literature began, the concepts of human perfectibility and the transcendence of biological limits gained visibility in the 19th century through Mary Shelley's Frankenstein and the works of Edgar Allan Poe and Nathaniel Hawthorne. Meanwhile, H. G. Wells's The Time Machine and Olaf Stapledon's Last and First Men introduced new perspectives on the post-human future and time travel. The emergence of utopian, mechanised, and dystopian lifestyles, integrated with technology in literature, contributed to the development of the post-human concept in the West and the proliferation of post-human and trans-human themes in science fiction novels (Carretero González, 2016; Lake, 2013; Nutu, 2023; Sommerfeld, 2018; Vint, 2022).

Science fiction texts explore the impact of technology on human identity and existence through elements such as robots, cyborgs, mechanical spaces, virtual bodies, and artificial intelligence. In these narratives, humans and their environments do not always occupy fully realised, concrete spaces. Instead, the reader is invited to construct the narrative gaps within his or her own imagination. Science fiction authors make visible through literary texts future events, technological advancements, and spatial transformations (Dağ, 2018). Various forms of post-human existence appear in works such as Philip K. Dick's Do Androids Dream of Electric Sheep?, Octavia Butler's Fledgling, Walter M. Miller's A Canticle for Leibowitz, and P.D. James's The Children of Men, as well as in the works of Pat Cadigan and Angela Carter (Yılmaz, 2020; Buran, 2020).

The increasing role of technology in shaping human life has led to a shift in the definition of the human and the emergence of quests for new identities. Ihab Hassan's association of the concept of "post-humanism" with the human search for new identity paved the way for examining through new theoretical approaches how scientific and technological developments are reflected in literature and cinema (Özenç, 2019; Özmen & Vardar, 2019). Advances in science and technology, particularly during the 20th centuries, have fostered the development of science fiction literature and enabled the exploration of future scientific possibilities through the power of imagination (Altan, 1996). Throughout this process, the concepts, symbols, and imagery of post-humanism have become increasingly prominent in science fiction literature.

When the reviewed literature is considered as a whole, three fundamental methodological orientations emerge: the theoretical reading of literary works through specific post-humanist concepts; the examination of human and non-human relationships via eco-critical or anti-humanist approaches; and the assessment of the impacts of technological transformations on the body, identity, and society through thematic textual analysis. However, existing research predominantly focuses on character, body, identity, technology, nature, and human-animal relationships, while the ways in which these relationships are reflected in the construction, use, and transformation of space are addressed to a more limited extent. Furthermore, there is a lack of systematic spatial analyses that comparatively apply different theoretical categories of post-humanism to the same work. Drawing on Ferrando's approach to philosophical post-humanism, Wilson and Jeevaraj (2023) propose that the components of post-humanism, post-anthropocentrism, and post-dualism can serve as a methodological framework for examining post-humanist discourses in literary texts. This study goes beyond merely applying the aforementioned literature to a new novel; it translates approaches such as radical, mediated, methodological, critical/zoe-centric, and pessimistic post-humanism into spatial indicators and employs them within a unified analytical framework.

Consequently, the study examines in conjunction themes, such as the retreat into nature, technological mediation, interspecies coexistence, the adaptation of domestic interiors to diverse user types, and the critique of the spatial pressures exerted by technology, all as presented in the novel *The End of the World As We Know It (Bildiğimiz Dünyanın Sonu)*. In this respect, the research presents a systematic analytical practice that examines body-, identity-, and nature-focused debates within post-humanist literary studies at the scales of architecture, space, and interior space by employing existing post-humanist categories in conjunction with spatial indicators.

## ANALYSIS OF THE NOVEL, *THE END OF THE WORLD AS WE KNOW IT*, THROUGH THE LENS OF POST-HUMANISM

In this section, spatial segments of the novel are analysed by relating them to the categories of post-humanism defined within the theoretical framework. The segments, selected manually based on the criteria outlined in the methodology, are evaluated through close reading, taking into account their spatial contexts and their functions within the narrative as a whole. The subsections elucidate the relationships between the spatial indicators of the relevant categories and the novel's segments. The categories are employed not as mutually exclusive classes but as analytical tools capable of intersecting within the same space. Finally, the segments examined under the various categories are evaluated collectively to develop a holistic interpretation of the novel's post-humanist spatial construction.

Erlend Loe, the author of the novel *The End of the World As We Know It*, was born on May 24, 1969, in Norway. Before becoming a writer, he worked in a psychiatric clinic and later as a reporter for a newspaper. Loe's entry into writing was with his first novel, *Tatt av Kvinnen*, published in 1993. The author, who still lives in Oslo today, has books in various genres. He mostly uses irony, humour, and exaggeration in his works. Erlend Loe's novel used in this study is *The End of the World As We Know It*, a sequel to his 2004 novel *Doppler*. Of the three books in the series, *Volvo Lastvagnar* has not been translated into Turkish. Doppler is both the main character and the driving force behind the novel (Wikipedia, n.d.-a; Wikipedia, n.d.-b).

In *The End of the World As We Know It*, the protagonist, Doppler, has distanced himself from modern life and everything associated with it, beginning a life in the forest. However, the plot begins with a sudden decision to leave his deer, Bongo, at a horned animal sanctuary and return to Oslo, driven by a longing for his family. Upon returning to the city, he expects his wife and children to have missed him, only to find the house he left painted blue, a political symbol of the time, and a different name on the mailbox. Contrary to his expectations, this disappoints Doppler. During his time in the forest, he forgot about modern life and his connections with people, becoming accustomed to a primitive existence. Upon returning to the city, although he initially faced many problems, he eventually managed to reconnect with his family. However, rejecting the obligations of city life, he felt he could not adapt to society, and his mental health gradually deteriorated. While dealing with social integration problems on the one hand, the novel also criticises the "consumer society" in which the character finds himself.

The book addresses the problems a character, detached from modern society, faces while trying to reintegrate into modern life, in a sexist, depressive, and absurd way. While transitioning between many different topics, the novel adopts a critical stance, criticising "modern society's self-created order, unnecessary life problems, and human efforts to adapt to the systemic order," and emphasises that problems will be resolved "by being in harmony with nature." In the novel, the reflections of post-humanism are not limited to space but also manifest themselves in the human body and the functioning of the system. In analysing the space in the novel, the following subheadings were created on the basis of the post-humanism classifications presented in the theoretical framework section (Chapter 2):

- A Hybrid Living Space at the Intersection of Nature and Technology (Radical and Mediated Post-Humanism)
- Ecological Infrastructure and Interspecies Symbiosis (Critical/Zoe-Centric Post-humanism)
- Technological Consumption and Spatial Resistance (Pessimistic Post-Humanism)
- Residential Interior Transforming Through Interspecies Use (Methodological, Mediated, and Critical Post-Humanism)

**A Hybrid Living Space at the Intersection of Nature and Technology (Radical and Mediated Post-Humanism)**

When Doppler first arrived in the city, he could not adapt to modern life and, seeing that his wife and children were living with someone else, he began living in the top of a tree. He also thought that he could easily observe them and their modern lives. Indeed, this is what happened as the novel progressed. Doppler, who began living in the top of the tree, eventually acquired a new generation tent, creating a space for himself. The effect of radical post-humanism here is that Doppler's living in the tree facilitates a rapprochement between humans and nature. From the perspective of mediated post-humanism, Doppler's life in the tree represents the intertwining of humans and nature, while the technologically advanced tent establishes a connection between humans and non-humans through technology.

*"After some interesting but in many ways impractical and less comfortable days spent in the pine tree, Doppler one day went down to the city center and stole a device called a tree tent. According to the easily deceived, polite seller, this tent was the best on the market, with its innovative central pole and the use of*

*TG aluminum, which gave maximum strength relative to its weight. The aluminum was also anodized to provide corrosion resistance. Double-layered polyester fabric was used in all sensitive areas. Mountaineers used these kinds of tents when they needed to sleep suspended on the slope… Sleeping suspended on the slope? There you go. After a little effort, the tent hung up in the pine tree. It was also green, disappearing among the dense branches. Doppler thus moved to the top of the tree. He began to live there. 'I live in a pine tree,' he thought. 'That's the kind of person I am now'" (p. 32).*

**Ecological Infrastructure and Interspecies Symbiosis (Critical/Zoe-Centric Post-humanism)**

While Doppler continued his observations in the tent where he lived, he saw that trucks carrying "pellets" were refuelling the systems installed in the houses. Pellets are a renewable fuel created by grinding forest waste into sawdust and then compressing it under high pressure. With the transition from diesel to pellets as a new development, an environmentally friendly system is being used in spaces. From a critical post-humanist perspective, the novel focuses on communal living beyond anthropocentrism, addresses environmental problems and climate change through new forms of existence, and emphasises the responsibility people have towards each other.

*"Doppler became curious, climbed down from the tree, and started chatting with the pellet seller. 'Yes, the people in this house had switched from diesel to pellets two years ago. They received almost sixty thousand krona in aid from the municipality,' the pellet seller informed him; from what he heard, the system worked perfectly. Once or twice a year, he would come and fill the silo in the basement, built by the man of the house himself, with tons of pellets. This way, both the radiators and the water were heated almost entirely from renewable sources. Those who switched to pellets can shower all day for just a few krona,' said the pellet seller, beaming" (p. 37).*

The critical post-humanist approach, which exhibits a symbiotic relationship with nature and its offerings, can be seen in Loe's novel, The End of the World as We Know It, in the new space where Doppler and Bongo live together. Loe also employs a "zoe-centric approach" here, constructing a system that brings together humans and non-humans through the character of Doppler. This approach reveals that the novel explores the shared life of humans, nature, and non-humans within the context of this new spatial setting.

*" Bongo and Doppler now lived on the top floor of a new building, one of the architectural masterpieces of Langelinie. On the terrace there was a counter-current pool in which both humans and animals could swim, and a canvas hammock strong enough to hold them both. " (p. 198).*

**Technological Consumption and Spatial Resistance (Pessimistic Post-Humanism)**

The novel's protagonist, Doppler, having lived a primitive life far removed from modern life for a long period, is unable to adapt to modern life upon his return and begins to flounder. One weekend, after his wife leaves the house, he decides to gather and burn various electronic and technological devices, as well as furniture such as the dining table and sofa. This approach, which shows traces of pessimistic post-humanism, reveals the negative impact of technological advancements on people and spaces:

*"As soon as they left, he started gathering things. He went from room to room, throwing small and medium-sized items into the blue IKEA bag. He snatched the computer from the girl's hand and ran out of the room. Doppler returned and*

*grabbed the cell phone as well. He shouted, 'I'm sorry, but this needs to burn!' He rushed into the kitchen; He bought the coffee machine, the griddle, the toaster, the electric mixer, the egg cooker, the bread toaster, and the battery-powered porridge mixer that Egil Hegel had given Solveig as a Christmas gift. His neighbour, who lived in the white house, helped him move the dining table" (pp. 140-141).*

**Residential Interior Transforming Through Interspecies Use (Methodological, Mediated, and Critical Post-Humanism)**

In the later stages, Doppler leaves his home and establishes a new life for himself with his deer. In the novel, Doppler's life with his deer Bongo, who cannot detach himself from nature and animals, demonstrates the zoe-centric approach characteristic of post-humanism. From the perspective of methodological post-humanism and mediated post-humanism, the unconventional sense of shared living space established by the novel's protagonist, Doppler, manifests itself through the establishment of a connection between humans and non-humans, living in harmony with nature, and the fact that this is achieved through technology.

*"Doppler bought Bongo a waterbed and filled his room with fresh grass. He built a table with one end at a height where people could sit and the other at a height where a moose could stand. He installed a toilet for moose in the apartment and hired an animal psychologist to domesticate Bongo. He put everything he had into it. He was in a good position to invest. His business was thriving, the apartment was bright and very spacious, the parquet was Danish, and every kind of amenity was available nearby. At last, Doppler's affairs were on track. He felt that he had come back to himself. Anything could happen. Somewhere in this big city, there might be a woman who would consider starting a family with me, he imagined." (p. 188).*

These segments, examined under various categories, have been evaluated not as isolated examples, but as spatial patterns through which the novel constructs the interrelationships between humans, nature, technology, and non-human entities. The fact that a single space can harbour multiple post-humanist relationships demonstrates that rigid boundaries cannot be drawn between these categories. The intersections, contradictions, and architectural correspondences among these patterns are addressed holistically in the subsequent Findings and Discussion section.

## FINDINGS AND DISCUSSION

In line with the categories defined in the theoretical framework and the coding criteria explained in the methodology section, the spatial segments in the novel have been examined in terms of post-humanist relationships. Table 3 summarises how the abstract definitions of the theoretical categories are mapped onto the spatial indicators and textual traces within the novel. These mappings form the basis for the interpretations, presented in the subsequent analytical discussion, regarding which post-humanist relationship is made visible by each specific space.

As shown in Table 3, the categories have not been treated as mutually exclusive classes. The association of a single spatial segment with multiple categories demonstrates that the post-humanist relationships in the novel are intertwined and that the categories offer distinct analytical dimensions.

| Post-humanism Category | Theoretical Definition | Spatial Indicators | Textual Trace (Example from a Novel) |
|---|---|---|---|
| **Radical Post-humanism** | Rejecting anthropocentric thinking and eliminating the separation between humans and nature. | A retreat into nature; a break from city life; the blurring of the line between humans and nature; residing within nature. | Doppler moves away from modern life and begins living in the top of a tree (p. 32). |
| **Mediated Post-humanism** | The re-establishment of relationships between humans, nature, and technology through technological tools. | A nature space enhanced with technology; a relationship established between humans and non-human beings through technology; a hybrid habitat. | TG's aluminium-supported tent is set up on top of the pine tree, and Doppler begins to live there (p. 32). |
| **Methodological Post-humanism** | Analysis of relational networks and practical mechanisms between human and non-human entities. | Spatial practices that regulate human-animal interaction; new spatial mechanisms that organise daily life. | Doppler buys Bongo a waterbed, installs a toilet for moose, and builds a table that both humans and the moose can use (p. 188). |
| **Critical Post-humanism (zoe-centric)** | An approach that advocates for the coexistence of humans, nature, and non-human beings; developing an ecological and ethical perspective. | Interspecies symbiotic spaces; sustainable/ecological systems; non-anthropocentric way of life. | Switching from diesel to a pellet system supports environmentally friendly energy use (p. 37). The space where Doppler and his deer Bongo live together (p. 198). |
| **Pessimistic Post-humanism** | An approach that focuses on the negative impacts of technological advancements on people and environments. | Technological objects invading space; reactions against technology; critique of modern life and subversive actions. | Doppler collects and burns the technological devices and belongings in the house (pp. 140-141). |

**Table 3.** Post-humanist Categories and Spatial Indicators in the Novel

The findings indicate that the spatial configuration of the novel is shaped by four fundamental patterns: the withdrawal from the city to nature; hybrid living spaces formed through the convergence of nature and technology; interspecies coexistence between humans and animals; and a critique of the spatial impacts of modern technology. These patterns constitute the novel's manifestations of the relational concept of space defined within the theoretical framework.

Figure 1 holistically illustrates the intersection of theoretical categories with the four fundamental spatial patterns identified in the novel. The model demonstrates that different categories can jointly contribute to explaining the same spatial pattern.

Within these patterns, mediated post-humanism is particularly prominent, as technology transcends being solely an element of modern urban life and

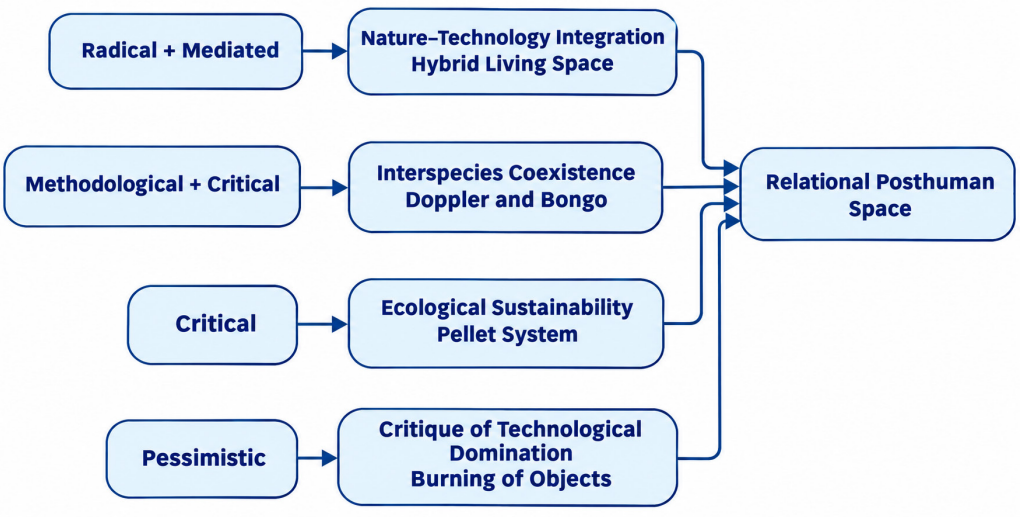



**Figure 1.** Relational Model between Post-Humanist Categories and Spatial Patterns in the Novel (Created by the author).

establishes a new subjectivity and life practice in the natural space. Doppler's inability to adapt to modern urban life, resulting in his living in a high-tech tent atop a pine tree, represents both a rethinking of the boundaries between humans and nature and the establishment of a new form of symbiosis with non-human entities (e.g., the deer Bongo). This space aligns with Tamar Sharon's approach to mediated post-humanism, which she defines as "new subjects equipped with technology, outside of modern discourses and dualities" (Ağın Dönmez, 2014). Furthermore, such "technological-wilderness" spaces ironically transform modern human dependence on technology, in line with Zennure Köseman's (2019) post-humanist reading of the escape to nature as a search for peace.

When considered within the context of critical post-humanism, the emphasis on renewable fuel spaces like the "pellet system" in the novel parallels Braidotti's (2019) zoe-centric perspective. The author views technology not only as a destructive force but also as a potentially healing one, demonstrating the sustainability of interspecies life through a spatial construct. In this context, the shared space that Doppler establishes with the deer Bongo is a reflection not only of the "animal-human" relationship but also of post-humanist ethics.

On the other hand, the scene of "burning technological objects" in the novel can be read as a rebellion against the hegemonic influence of modern technology on humanity from a pessimistic post-humanist perspective. As Ferrando (2013) points out, biotechnological progress may not always be liberating. Nowadays, spaces sometimes cause individuals to remain bound to materials identified with excess. Loe's incorporation of this critique into his novel through humour and a disquieting narrative style evokes the discourse of anti-technology dystopias.

**Implications for Architecture, Interior Design, and Design Education**

The findings indicate that literary space can be understood not merely as a physical backdrop where events unfold, but as a relational structure wherein relationships among humans, nature, technology, and non-human actors are established and transformed. This approach contributes to questioning the prevailing view in architectural and spatial studies that regards the human as the sole user and determinant of space. The patterns of integration with nature, technological hybridisation, and interspecies coexistence identified through the novel offer a conceptual perspective for evaluating spatial formation through the mutual interaction of diverse living, technological, and environmental components. When viewed through the lens of sustainability, the findings demonstrate that environmental sensitivity cannot be confined to technical matters such as energy efficiency and the use of renewable resources. A post-humanist understanding of space addresses sustainability within a broader ethical and ecological framework. It is one that extends beyond merely mitigating human impact on the environment to encompass the needs of non-human living beings, natural processes, and interspecies interdependencies. In this regard, the study's findings can be linked to contemporary architectural discourses concerning multispecies living, ecological reciprocity, and non-anthropocentric design approaches.

Some spatial patterns manifest at the scale of the residential interior. Household technological devices, furniture, energy infrastructure, and arrangements designed for multispecies coexistence demonstrate that the interior is not merely a passive environment shaped solely by human needs. In the apartment shared by Doppler and Bongo, the installation of a waterbed and toilet for the deer, the arrangement of the room with fresh grass, and the design of the table at two different heights to accommodate varying body sizes reveal that functions

related to furniture, hygiene, rest, and shared use have been re-evaluated to meet the needs of a non-human user. Thus, the residential interior transforms from a standard layout where the human is regarded as the sole user into a shared space that supports an interspecies' everyday life.

Spatial adaptations made to suit Bongo's physical needs render the non-human user's presence within the domestic interior visible. These arrangements can be linked to a multi-species architectural approach that advocates for incorporating the spatial and physical requirements of non-human beings into design decisions at the building scale (Grobman et al., 2023). However, the fact that these needs are interpreted by Doppler and that spatial decisions are made by a human subject demonstrates that the process of decentring the human is not a completed state. Nicenboim et al. (2024) note that decentring the human through design should be viewed not as a definitive outcome, but rather as a practice in which the designer continuously questions his/her own position and anthropocentric assumptions. In this light, the shared living space of Doppler and Bongo is not a place where anthropocentrism has been entirely eliminated; rather, it is a contradictory environment where the dynamics of representation, decision making, and spatial power relations between the human and the non-human are constantly renegotiated.

The integration of the pellet system connecting the basement silo, radiators, and hot water system demonstrates that the post-humanist transformation extends beyond furniture and usage arrangements to the interior's technical infrastructure. Conversely, the burning of electronic devices and furniture makes visible the decisive impact of technological equipment on daily life, consumption habits, and the space itself. When these findings are considered together, the interior emerges as a dynamic structure reconfigured through relationships involving the body, functions, furnishings, technology, energy, and interspecies usage. The study's overarching spatial framework thus links interior architecture with the themes of user diversity, function, and technical infrastructure.

The practical value of this study for architectural and design education lies in the potential to use literary narratives as tools for thinking and analysis that open up discussions on alternative spatial relationships. The post-humanist spatial reading framework developed in the study can be applied to questioning human nature, human-animal, and human–technology relationships in design studios, developing usage scenarios that encompass diverse actors, and debating spatial proposals that integrate nature and technology. However, these insights should be viewed not as directly applicable design criteria, but rather as a conceptual and critical framework for architectural research and design education.

**Contradictions and Limits of Post-Humanist Space**

When the findings are considered together, it becomes evident that the novel's construction of post-humanist space does not present a wholly harmonious coexistence among nature, technology, and non-human entities. The fact that Doppler uses a high-tech tent while living in a tree despite having withdrawn from modern urban life demonstrates that a return to nature does not signify a complete break from technology. Here, technology is both a component of the modern order being criticised and the means that enables the creation of an alternative living space within nature. This dual position reveals that mediated post-humanism in the novel does not merely generate a new subjectivity supported by technology, it also perpetuates human dependence on the very systems being opposed.

A similar tension is evident in the shared living space of Doppler and Bongo. Reconfiguring the space to suit a deer's physical and daily needs renders the spatial presence of a non-human user visible. However, the fact that Doppler dictates all these arrangements calls into question the egalitarian nature of this interspecies coexistence. Although Bongo is acknowledged as a user of the space, he does not become an agent of spatial decision making. Instead, he is incorporated into a usage scheme defined by the human. Consequently, the shared life depicted in the novel presents a spatial experience where the power dynamic between human and non-human is renegotiated, rather than a model that entirely transcends anthropocentric design. These spatial adaptations can be viewed as the interior space counterpart to the multi-species architectural approach as described by Grobman et al. (2023), which integrates the needs of non-human beings into design decisions at the scale of the structure.

The contrast between the pellet system and the burning of technological objects reinforces the novel's ambivalent attitude towards technology. While the pellet system illustrates the aspect of technology that supports environmental sustainability, the burning of household appliances represents a reaction against the pressure that some technology exerts on consumption habits and daily life. However, the destruction of these objects does not offer a viable or sustainable alternative to the relationship established with technology. Consequently, rather than presenting a consistent model that either wholly affirms or rejects technology, the novel highlights the tension between technology's ecological potential and its social and spatial pressures. These contradictions demonstrate that post-humanist categories should not be employed as definitions that sort segments of the novel into rigid, immutable classes. Instead, these categories function as analytical tools that reveal the diverse and, at times, conflicting relationships existing within the same space. The distinctiveness of the novel's spatial configuration stems not from its presentation of a resolved harmony among nature, technology, humans, and non-human entities, but rather from its exposure of the interdependencies, inequalities, and contradictions inherent in these relationships.

## CONCLUSION

This study examines the spatial configuration in Erlend Loe's novel, *The End of the World As We Know It,* through the lenses of radical, mediated, methodological, critical/zoe-centric, and pessimistic post-humanism. The findings indicate that the spaces in the novel are not direct or independent examples of these categories. Rather, they are shaped by the fluid, intersecting, and, at times, contradictory relationships among humans, nature, technology, and non-human entities. Consequently, these categories are treated not as fixed classifications used to demonstrate that the text validates specific theoretical perspectives, but as analytical tools that render visible the relationships, contrasts, and ambiguities within the novel.

The study's fundamental contribution to post-humanist theory is its demonstration that anthropocentrism is not eliminated simply by incorporating non-human entities into narratives and spaces. Post-humanist relationships such as interspecies coexistence, technological mediation, and environmental sensitivity can perpetuate the human position as decision maker and maintain human dependence on technology in various ways. In this regard, post-humanist space is best understood not as a completed, harmonious order among humans, nature, and technology, but rather as a relational formation in which the positions, dependencies, and responsibilities of diverse actors are constantly being negotiated. Thus, the study approaches post-humanism not as an ideal

state that has been achieved, but as a critical field of inquiry characterised by inherent ethical, technological, and spatial tensions.

From the perspective of literary criticism, the research demonstrates that post-humanist narratives can be examined not only through representations of characters, bodies, identities, and non-humans but also through the spatial arrangements that participate in the formation and transformation of these relationships. Regarding spatial theory, the study concludes that literary space is not merely a passive background accompanying the narrative; rather, it is an active component that organises the relationships among bodies, technological objects, energy systems, environmental conditions, non-human entities, and everyday practices. The study's original contribution lies not in proposing a new post-humanist theory or method, but in establishing a systematic analytical link between literary text analysis and research in architecture and interior design by operationalising existing post-humanist categories through spatial indicators. From the perspective of architecture and interior design, this analytical connection enables a discussion of general spatial relationships at the residential scale encompassing furniture, fixtures, energy, infrastructure, the body, and the diversity of human and non-human users, thereby demonstrating that the interior is not merely a physical environment shaped by human needs. However, the inferences drawn from this study should be regarded not as directly applicable design criteria, but rather as a conceptual and critical framework for examining the relationships among humans, non-human entities, technology, and environmental systems within the fields of architecture and design.

The fact that the study is limited to a single novel restricts the generalisability of the findings to other literary works and contexts. However, focusing on a single work has enabled an in-depth examination of the spatial patterns and theoretical contradictions within the novel. Another limitation is that the coding and interpretation process was conducted by a single researcher, meaning the interpretations could have been influenced by the researcher's theoretical stance. Furthermore, as the analysis is based on the Turkish translation of the novel, it is acknowledged that the translator's lexical and semantic choices may have influenced the interpretation of the spatial narrative.

In future studies, the analytical approach employed in this research could be applied to various literary texts to conduct comparative analyses. Research examining texts in their original language alongside their translations could reveal the impact of linguistic choices on post-humanist spatial representations, while collaborative studies involving multiple researchers could comparatively assess the consistency of the coding process. Furthermore, the potential application of post-humanist spatial scenarios derived from literary narratives within architectural design studios could be explored. Visualising these spaces using generative AI tools and examining the alignment of the visual outputs with the spatial relationships described in the text could also establish a new field of inquiry bridging literary spatial analysis and AI-assisted architectural representation.

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