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Exploring Algorithmic Bias in *Cosmopolis*

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Abstract

Background: *Cosmopolis* by Don DeLillo illustrates algorithmic bias through the protagonist's overdependence on the data-driven financial system. Within the scope of *Cosmopolis*, DeLillo sketches the world as an information-driven environment, where systems of the algorithm dictate financial and social realities. This paper investigates the representation of algorithmic bias—a critical issue for contemporary AI ethics—with respect to the novel.

Methods: This paper explores an algorithmic bias through critical posthumanism, political ecology, and Jean Baudrillard's hyperreality. It describes the device through which the character Eric Packer detaches himself from the material world and the marginalization of the character Benno Levin.

Results & Conclusion: The novel made clear that algorithmic bias is not a technical issue but a systemic flaw; rooted in abstract data, which mostly supersedes human reality. Packer's downfall thus reveals the hubris underlying the inherent limits of data-driven prediction, while Levin's situation points to the human cost of concerned systems. *Cosmopolis* is ultimately a kind of parable or cautionary tale about the urgency of transparency, ethical accountability, and the reinstatement of human agency in a world overwhelmingly driven by machines.

Novelty: This study explores the algorithmic bias through the study of major protagonists like Eric Packer and Benno Levin. It investigates the structural issue of algorithmic bias by using critical posthumanism, Baudrillard's hyperreality, and political ecology. This paper considers Cosmopolis as a foresighted critique of data-driven culture, bringing to light the "black box" dilemma and the human consequences of algorithmic marginalization before these topics were discussed in the general ethical community.

Keywords: Algorithmic bias, Don DeLillo, Cosmopolis, critical posthumanism, hyperreality, political ecology, data-driven culture, ethical accountability, black box problem

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Introduction

Cosmopolis (2003), by Don DeLillo, depicts computational bias through Erik Packer's unwavering dependence on the data system, which segregates him from tangible aftermaths, and it demonstrates that the algorithmic or data-driven system prioritizes abstract computation over lived reality. Division of the predicting models reflects the Packer's failure; showing the representation of algorithmic bias in human decision-making. At the same time, the marginalization of Benno Levin highlights the human costs associated with marginalized groups, and individuals who fail to meet the requirements of algorithmic rationality becomes invisible. "*Cosmopolis* is best understood when read through a tension between the philosophies of Emmanuel Levinas; particularly his views on futurity, otherness, and economy." (Chandler, 2009). DeLillo examines the peril that emerged from the governance of society, which is based on an algorithmic system that enlarges inequalities. This paper posits that Don DeLillo's *Cosmopolis* functions as a prophetic critique of algorithmic culture, which demonstrates how an overreliance on data-driven systems self-reinforces biased cycles as a favour of Eric Packer and Benno Levin. This bias perpetuates financial inequalities, engenders ethical abandonment through the 'black box' problem of opacity, to proliferate ethical abandonment, and finally brings the entire system to ruin; it also reflects many current apprehensions in AI ethics.

Literature review

Numerous critics have examined the themes of *Cosmopolis*, which has received a great deal of attention. A significant portion of the academic discussion about *Cosmopolis* focuses on posthumanism, modernism, capitalism, and so on. Here are some significant elements or themes on *Cosmopolis* that are being investigated by existing research.

In Automobility, Materiality and Don DeLillo's *Cosmopolis,* by Davidson attempted to demonstrate, employing the main themes of how modern literature has used concepts of automobility and the car. Basically, the car can be viewed as a material object which produces or offers automobility as its dominant function or service, and the physical appearance of the car, which refers to a time, 'after the car' (2012). He argues that, in *Cosmopolis*, the car is a fleeting, unplanned vehicle, constantly in motion due to traffic density, serving as a nostalgic and continuous act rather than a complete journey. The car's journey is not just about distance, but rather about freedom and liberation, pushing the driver and passengers from the usual activities of normal life limitations and the mental burdens (2012). Likewise, "Packer's customization of the car has multiplied its potential meanings. It is a place where Packer is subjected to the most intimate medical examination, a place of sexual conquest and an 'office'" (Davidson, 2012, p. 9).

Similarly, Davidson (2012) argues that Packer moves his focus towards money from stock to obtain aesthetic advantages so that he could unfold his guts/intuition and also reflects the detachment of materialism and history, to embrace a similar outer layer and natural world affinity. It even replicates the car as a physical object, which is a reflection of the material dimension of automobility which corresponding with multiple phases and parts of a whole

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material system. “The material aspects of automobility, the car as a thing in itself, a material object in the world that is part of a system of material objects” (p. 5).

In another article written by Crystal Alberts (2016), “*Cosmopolis* is a thought experiment, of sorts, in which DeLillo incorporates his substantial and ongoing research on strange attractors, quantum entanglement, and the physics of time to consider the '[t]wo forces in this world, past and future (p. 1).” It illustrates the tension between them through his use of strange attractors and quantum entanglement (pp. 6-7). Eric Packer embraces Bohr's beliefs and believes in a deep entanglement between observation and reality, using mathematical theories to uncover hidden financial market structures (Alberts, 2016).

The articles range from various theoretical lenses, so the next article, which was written by Laist based on the Concept of Disappearance in *Cosmopolis*. *Cosmopolis* represents high finance and cyber-capital, described as brutal by Peter, while Eric's postmodern skyscraper's scale resembles the World Trade Centre (2010). DeLillo’s Eric Packer, who pursues the techno-scientific concept of disappearance to the brink of self-destruction, and beyond (2010). “Psychological collapse and the collapse of the World Trade Centre as eerie analogues of one another, both indicating suicidal tendencies in the heart of homo technologicus” (257).

Likewise, “*Cosmopolis* presents a critique of the world of cyber capital that invokes, and is indeed framed by, the long-standing Euro-American republican contrast of virtue and corruption” (Valentino, 2007, p. 140). Although *Cosmopolis* emphasizes both virtue and corruption, it appears to be a mash-up of DeLillo's concepts. Corruption poses a threat to society, and virtue cannot thrive in a mediated environment. The book offers a fantastical perspective on political and personal issues. (Valentino, 2007). Virtuality replaces the idea of foundations of virtue, a signifying de-corporealization of value in contemporary life and diverse human responses to its growing importance; *Cosmopolis* resonates, advancing it over existing popular culture agendas in a way that connects it with other enduring reflections about what modernity is. (Valentino, 2007).

Another dimension in *Cosmopolis* by Hwang (2017) is that the future and idealistic idea of cyber-capitalism held by the protagonist in Don DeLillo's *Cosmopolis* is contrasted with the contradictory local reality of today: violent demonstrations in opposition to this idea, as well as impoverished and injured immigrants in lower socioeconomic domains. (2017). He argues that the symbol of cyber-capitalism, Packer's limousine, is a "futurized micro-environment" of the utopia of a touchless, high-tech world. “The car is equipped with high-tech devices and screens that display data on the fluctuation of currencies from all over the world in real time. Here, Packer finds hidden patterns in the data and predicts or manipulates future market changes, using investors' money." (p. 29-30)

Merola (2013)’s concern for Melancholy Political Ecology on Don DeLillo's *Cosmopolis* from the frame point, this paper posits that *Cosmopolis* is a form of "socioecological melancholy" that expresses intense loss and despair at the ecological and human costs involved in global capitalism. "The socioecological melancholy of *Cosmopolis* is produced, in part, through its many gestural elegies for the material world" (p. 848). The relations that Packer has with other human beings are mediated through screens and data,

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creating an acute disconnection. "Packer's attachment to the visual representation of his heart displaces his embodied experience, offering 'image-forming units' in place of biology"(p. 833).

Cosmopolis figures Packer's cosmopolitan solipsism, and, via the work of Emmanuel Levinas (2009), the sensible and productive critique of Heideggerian existentialism. Packer is followed by his solipsism and narcissism; he perceives the world as a projection of his personality. "Every page of *Cosmopolis* attests to Packer's mammoth narcissism" (p. 242). Correspondingly, his fascination with the future and his belief in his mastery over time and space mirror the solipsistic view that shows everything exists for his sake. Packer is suggesting that this cosmopolitanism is less about interconnectivity than it is about the domination of the world. "Packer's sense of self implies a double movement: a circle of ownership that expands to the global scale and a virile, masterly penetration of forbidden and exclusive spaces" (p. 242). The article delves into Levinas's concept of the "Other" (Autrui), which stands in contrast to Heidegger's notion of Dasein. Levinas argues that the self is constituted through its relationship with the Other, and this ethical encounter is central to understanding Packer's failure to connect with others (Chandler, 2009). "For Levinas, the encounter with the face of the Other represents the ethical moment par excellence" (p. 250).

"Ideological Technology and Posthuman Conditions in Don DeLillo's *White Noise* and *Cosmopolis*" by Alexander Torell argues that technology in such novels is not merely a tool but an ideologically interpretative space, in which the identity of characters is constructed through their interaction with technological systems. "Technology is our fate, our truth. It is what we mean when we call ourselves the only superpower on the planet. (Torell 1). Similarly, the major theme of this paper is close to posthumanism, where human ideologies become detached from technology. "It is no longer possible to distinguish meaningfully between the biological organism and the informational circuits in which the organism is enmeshed" (Hayles 80). Likewise, the writer explores the theme of technology inspires a sense of the grand, where involvement, wonder, and respect; comparable to devout encounters. *Cosmopolis,* which was published eighteen years apart, effectively demonstrates the impact of various technologies on creating sublime experiences. (Torell 11)

Paul Virilio's theme of dromology and the postmodern city in Don DeLillo's *Cosmopolis* evaluates Eric Packer, according to Randy Laist (2010), "who pursues the techno-scientific concept of disappearance to the brink of self-destruction, and beyond" (259). *Cosmopolis* by DeLillo investigates the environmental effects of technology, raising questions about human survival and adaptation in a rapidly changing technological environment, with a focus on the concept of disappearance (Samani et al. 10). "DeLillo in *Cosmopolis* is much more concerned with Eric's technological environment rather than his interest in money." (Samani et al. 10). Instead of utilizing technology solely to generate income, Eric participates in profit-making as a method to dive into the electronic flow of global information. In addition. DeLillo's *Cosmopolis* demonstrates the Virilian concept of instantaneousness, substituting space and territory, displaying the urgency of two seminal works representing in modern era. (Samani et al. 10).

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After reviewing various research, most of which emphasizes posthumanism, modernism, capitalism, cybercapitalism, anthropocentrism, and so on. All research articles use their way of theoretical analysis. However, the researchers do not explore algorithmic bias in *Cosmopolis* with reference to Erik Packer's obsession with data and algorithms and the marginalization of Benno Levin. Whereas this paper develops its thesis through posthumanism theory and a political ecology lens, a theoretical concept to explore how the novel depicts the algorithmic bias through Erik Paker's unwavering dependence on the data system, and the marginalization of Benno Levin, which indicates the human cost which is associated with marginalized groups.

Research Methodology

This paper explores algorithmic bias using critical posthumanism and political ecology theories. Critical posthumanism exposes the human and nonhuman binary, observing technology as a manifestation of broad power dynamics. Meanwhile, political ecology is concerned with the exploitation of material and human resources. For instance, Benno Levin's ethics of a normative framework within the ethical errors of algorithms, particularly those that prefer monetary gain over the dignity of humans. Likewise, Jean Baudrillard's theory of hyperreality also helps to examine Packer's dependence on data and financial algorithms represent the detachment from material reality and digital capitalism.

Similarly, it examines how virtual capitalism distorts reality and obscures material consequences, particularly focusing on the issue of algorithmic bias in *Cosmopolis* by Don DeLillo. This paper begins with a thesis statement explaining the algorithmic control and its coordination with a theoretical perspective, which is represented in the novel *Cosmopolis*. Similarly, the literature review evaluates existing research work on the novel *Cosmopolis*. Then the theoretical framework includes critical posthumanism, political ecology, and hyperreality by Jean Baudrillard, which analyses Packer's detachment from the physical world and the algorithmic outcomes represented by the marginalization of Benno Levin. The structural overview provides the organized roadmap, which illustrates the major components of the paper, and then extracts textual evidence from the novel to support the argument. Similarly, the Theoretical interpretation consists of a post-humanist and Baudrillardian lens to examine Packer's physical world as an example of how physical reality deteriorates under virtual abstraction. Finally, the conclusion figures out the outcomes of DeLillo's analysis of technological capitalism, algorithm-based biases, and ethical concerns in the algorithm-based economy.

Analysis

DeLillo depicts Packer's unwavering belief in algorithmic systems and data through his blind faith on; algorithms, which makes him a better player in the real world. For Packer, data is not only information but transcendence. This was the eloquence of alphabets and numeric systems, now fully realized in electronic form, in the zero-oneness of the world. His confidence in "the flow of information so much as pure spectacle" (DeLillo, 2003, p. 37) of numbers blind towards his weaknesses. This dependence on mathematical analysis over human feelings symbolizes

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algorithmic bias. Similarly, his decisions are shaped and directed by a data system that minimizes the complex reality to only numbers, which ignore the contextual elements that could mitigate precision. Basically, Packer's recurrent failure indicates the scene when Packer is watching the Yen climb on the screen despite his bet against it – the natural limitation of algorithmic systems. Beyond modern data processing, the system has huge trust in computers to perform everything correctly, as evidenced by its inability to handle erratic human behaviour or external shocks.

The Limousine as Hyperreal Space

Packer's limousine's screen serves as a Baudrillardian hyperreal space, a simulated entities which replace the real world through data situated reality fundamentally distorting his perception, ethics, and belief. His limousine's screen functions as a "mirror" reflecting not reality but only his advanced worldview; this reliance mirrors the consequences of algorithmic bias. Some argue that *Cosmopolis* demonstrates the hyper-technological world, where Packer's limousine is described as a "touchless space" (Merola, 2013, p.14), is filled with technological devices that display "medleys of data on every screen, all the flowing symbols and alpine charts, the polychrome numbers pulsing" (DeLillo, 2003, p. 5). The images of "polychrome numbers pulsing" and "medleys of data" suggest a dynamic but abstract existence where algorithmic patterns take precedence over perception. For Packer, data is not only information but transcendence; data itself was soulful and glowing, a dynamic aspect of the life process (DeLillo, 2003). The alpine charts, the polychrome numbers pulsing are not mere information; they produce immersive spectacle. Packer's description of data as a soulful implies a complete convergence of meaning and vitality from the physical world into abstract representation on hid limousine screens.

This perfectly aligns with Baudrillard's notion of simulacrum – in which the map (data system) precedes eventually replaces the realm (the actual city and its economy). The limousine represents as a hyperreal space where market's simulated reality is more real than physical world. This detachment allows post-humanist concept; defined by Rosi Braidotti, where life is reduced to the information circuits – emphasizing data flows over human embodiment and effect.

Packer's obsession with data is a perfect example of a dehumanizing pattern in the digital world. A notable moment in *Cosmopolis* is when Packer undergoes his medical scan even without taking into consideration its human implications. Similarly, how AI can make life-changing decisions without regard about ethics. In AI Ethics, Coeckelbergh argues that:

"Bias permeates our world and societies; thus, although a lot can and should be done to minimize bias, AI models will never be entirely free from bias... The ethical and political question is whether a particular discrimination is unjust and unfair (Coeckelbergh, p. 131)."

Thus, people are increasingly subjected to biases that arise from AI, which eliminates human agency, similar to how Packer's world is shaped by an impersonal, algorithm-driven reality. Packer's experience with the illusion of autonomy has been compromised by an algorithmic system that previously influenced his decisions. Data extraction facilitates forecasting and cognitive manipulation (Zuboff 262).

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The Black Box and Financial Collapse

Packer's financial failure represents the black box problem of algorithmic system, where their fundamental logic is opaque and uncontrollable and ultimatyely led to a hubristic faith in their infallibility; that unfolds the contemporary issues about AI explainability. His belief in AI - an AI-driven financial system, used to predict market fluctuations precisely, the future potentiality in Yen, though this financial system fails horribly, representing the basic flow in algorithmic bias. Generally, AI models are trained on data that reinforces current patterns rather than predicting chaotic events. It also reflects the real concern about AI biases, including gender bias in hiring, racial bias in loan approvals, and predictive policing reinforcing systemic inequalities (Gordon & Nyholm, 2021) - in this way, algorithmic systems disproportionately harm the marginalized groups, because a programme may suffer from algorithmic bias due to the developer's implicit or explicit biases. The design of a programme relies on the developer's understanding of the normative and non-normative values of other people, including the users and stakeholders affected by it (Dobbe et al. 2018). This embodies the critical ethical problem of algorithmic opacity. As Gordon & Nyholm (2021) and Floridi et al. (2018) argue, autonomous systems often operate as "black boxes," making consequential decisions without providing understandable explanations. Packer's relationship with his system is a dramatization of this modern crisis. Furthermore, DeLillo reframes Marxist theory for a digital age and illustrates the market becomes a spectral force autonomous from human control: "A Specter is haunting the world — the specter of capital" (DeLillo, 2003, p. 41) which even its master can understand.

Packer's dependence on predictive systems and algorithms is an example of the problem of algorithmic opacity. His belief in AI-driven algorithms to find out his financial moves and his failure to identify the correct logic led to his insolvency. *Cosmopolis* examines how technology and the financial system that creates a black box problem for their supposed masters. Likewise, modern AI operates as a black box to perform tasks, which cannot be fully explained by its creators. AI systems are used to make numerous decisions which has important impact on people's lives. AI can assist loan lending decision, for a university admission, pursuing a job, determining who is likely to reoffend, and so on. Since these decisions have major impacts on people, we must be able to understand the fundamental reasons for them. In other words, AI and its decision-making need to be explainable. Several scholars discussing the ethics of AI propose (also referred to as explicability) as a basic ethical criterion, among others, for the acceptability of AI decision-making (Floridi et al. 2018). However, many decisions made by an autonomous AI system are not readily explainable to people. This came to be called the problem of opacity (Gordon & Nyholm, 2021).

As Packer's financial perspective is shaped by his belief in an algorithmic system to predict reality, it operates in a sophisticated mathematical system and cyber capital-based decision-making mechanism. DeLillo conveys how digital finance and algorithmic prediction provide a form of transcendence by exchanging machine certainty for human judgment. Packer believes in a world where everything can be calculated—except his fate. Similarly, his demise is caused by an error in his financial calculations—his algorithms

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underestimate the strength of the Yen, resulting in disastrous losses. This scene emphasizes the notion of "black box" nature of these financial systems: they operate autonomously, beyond human comprehension, and when they fail, the consequences are catastrophic. This is similar to the Marxist theory of capital's independence, *Cosmopolis* sole comes with a postmodern twist; where the system runs outside of human control. “A Specter is haunting the world — the specter of capital” (DeLillo, 2003, p. 41). The reality is not even Packer himself, the system's ultimate master could understand or control it.

The Human Cost through Benno Levin.

Another major protagonist in *Cosmopolis*, Benno Levin, a former employee of Packer, lives in an abandoned building with an intention to write an autobiography (DeLillo, 2003), described as evidence to eliminate the cyber-capitalist system. Levin incorporated the “uneven development” (Merola 7) of capitalistic society which was marginalized by Packer’s computational manipulation. His invisibility is consistent with Levinas' ethical call to acknowledge the Other's humanity (Chandler, 2009), which criticizes systems that eliminate "redundant" humans. He presents human collateral damage of algorithmic capitalism, embodies the moral and ethical need to recognize the marginalized population.

Benno Levin's representation of the marginalized world is created from the data-driven decision-making system. Unlike Packer, who gains from an algorithmic system, Benno ends up suffering because of this financial system. Orr argues in this paper, The unintended consequences of Algorithmic bias, to examine the marginalization of groups, related to Benno Levin’s human cost; how algorithmic bias creates and perpetuates formalized inequalities.

“Courts across the nation use risk assessments to guide data-driven decision-making about sentencing times, bond amounts, and other decisions regarding a defendant’s freedom. These risk assessment tools predict the likelihood of a re-offense based on aggregated statistical data from samples of people in the justice system by modelling commonalities and risk factors. These assessments produce sentencing disparities that reflect historical bias, resulting in harsher penalties for Black defendants.” (Orr, 2022, p. 3).

Benno, someone worked for Packer’s money market. Meanwhile, the algorithmic system took over his job- leaving him in the dust; demonstrates that social unfairness arises from algorithmic bias. Benno's anxiety targets Packer’s data driven system, representing the power of these algorithms. By killing Packer, Benno is attempting to take down the overconfidence in a system that doesn’t operate properly. In addition, Levin's miserable life in a "derelict" apartment building (Laist 2010) represents the ecological harm caused by capitalism, where unproductive people and places are ignored and left behind. " Levin’s life is ruined, but Packer at least knows he existed, and Levin is finally able to say he can ‘speak for myself’, writing with a yellow pencil on white paper with blue lines a story of an entire life that he wants to stretch to 10,000 pages without “repeating myself." (Davidson, 2012, p. 478). His handwritten narrative - a vivid distinction from Packer’s digital displays - focuses on the particular impact of wealth disparity. Levin’s marginalization results from a political economy that imperils human lives for monetary benefits, forcing him to navigate through a decayed urban setting as a "discarded" individual (Laist, 2010).

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From Fiction to Contemporary Algorithmic Bias

Many people believe that the use of smart technologies would end human biases because of the supposed 'neutrality' of machines. However, realization has come that machines may maintain and even substantiate human bias towards women, different ethnicities, the elderly, people with medical impairments, or other groups (Kraemer et al. 2011; Mittelstadt et al. 2016). As a consequence, one of the most significant questions in the context of machine learning is how to avoid machine bias (Daniels et al. 2019).

Packer's use of algorithmic models reflects more general biases in financial systems that support economic inequality. His wealth facilitates over capital market; others witness volatility generated by the system. DeLillo argue "The market culture is total. It breeds these men and women …. They are traded on the markets of the world. This is why they exist, to invigorate and perpetuate the system" (DeLillo, 2003, p. 41); arguing that opportunities offered by algorithms to wealthy ones; turns out not reliable to everyone; instead, they make economic gaps wider. When the effects of his financial manipulations were brought to light, "It seemed a massive transgression, violating the logic of coded glances, vocal tones and other gestural parameters of their particular terms of reference" (DeLillo, 2003, p. 47); reflecting the real-world issues related to algorithmic bias in the economic system. Where computational forecasting is often supported and benefited by the richest segment of population.

In addition, Packer struggles throughout the novel with the realization, financial world he thought he perceived seemed actually unattainable. It is a common concern about algorithmic systems in modern life that they produce results, but their processes are mysterious. "He knew there was something no one had detected, a pattern latent in nature itself (DeLillo, 2003, p. 29)" exemplifying Packer's arrogance and dissatisfaction. He believed he could "visualise" the system's hidden logic, but the truth was different and made him another victim of its opacity. That demonstrates a common mistake while using AI in decision-making and the belief that data can always be analysed to reveal hidden patterns. His models, are incapable of adapting to erratic market fluctuations.

Packer's psychological and physical separation in the limousine represents the packer's detachment from society, shaped by algorithmic bias. Packer's alienation with the real-world scenario lines up with the theory of hyperreality, where virtual portrayal restores real-life experience (Baudrillard, 1994). Packer's empire of data-driven simulations erases the tangible effect of capital. In the novel, one such example is the dialogue between Levin and Packer, in which Levin highlights the difference between algorithmic determinism and human intuition and criticizes Packer's lack of concern for physical consequences. This preference for virtual abstraction over real-world experience brings to light an important point: people's loss of reality due to technology. He wished to transcend the chaotic human world and go towards a data-driven, antiseptic utopia, referring, "He wanted to be one civilization instead of another" (DeLillo, 2003, p. 70). By dismissing a protest involving self-immolation as "theater" (DeLillo, 2003, p. 33), Packer prioritize statistics before people's suffering. Packer's "techno sublime" (Shonkwiler 255) worldview justifies exploitation, which is why algorithmic frameworks

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promote ethical autonomy. Heideggerian "Dasein" (Chandler, 2009) is analysed by Levin, who draws attention to Packer's hyperrationality's ethical flaw.

Packer's downfall represents the consequences of his overdependence on technology. His physical manifestation displayed as a systematic disparity. It reflects the limitation of data, as his fortune vanishes in units of ones and zeros and evantually acknowledges the pointlessness of his models. He didn't trust the numeric system; "Don't trust standard models (DeLillo, 2003, P. 8)"- exemplifies the fact, that systems maintain their influence even in the face of malfunctions demonstrates the perniciousness of algorithmic bias. The repercussions of Packer's algorithmic overconfidence are depicted in the novel using a different scenario. "Money has lost its narrative quality the way painting did once upon a time. Money is talking to itself (DeLillo, 2003, p. 35)". This remark embodies posthuman finance, which reflects the idea that money has taken on a life of its own and that data may not be directly related to human labour. As Baudrillard noted in his theory of hyperreal capitalism, monetary elements don't depict material value, although it represented as independent simulations (Baudrillard, 1994). Similarly, Packer's downfall is represented by "People will not die. Isn't this the creed of the new culture? People will be absorbed in streams of information (DeLillo, 2003)". Here, Packer's perspective embodies the post-humanist concept, where human life is subordinate to data streams and monetary algorithms.

Conclusion

Cosmopolis offers a profound exploration of algorithmic bias before this term becomes widely used in mainstream discourse. Through Packer's story, *Cosmopolis* depicts that computational bias is not caused by the external contamination of pure system but by an internal mechanism which values data over human truth and simulation over substance. Packer's belief in the digital imperative causes him to mistake the hyperreal scene in his limousine for the chaotic and uncertain world it merely represents, which leads to catastrophic financial and personal outcomes. Additionally, Benno Levin represents the human cost of systemic bias arising from data driven system. He is not just a disgruntled employee but he is Levinasian "Other" who is made invisible and redundant by the algorithmic logic that Packer supports. Packer's flashing digital screens contrast sharply with Levin's handwritten, multi-thousand-page autobiography, demonstrating the human narrative that the system is unable to process and therefore discards. Finally, *Cosmopolis* argues that algorithmic bias is ultimately a type of ethical blindness created by a system that is opaque – a black box issue; unfolding internal logic is incomprehensible, even to its own developer. *Cosmopolis* warns the notion of abandoning human complexity, empathy, and ethical responsibility to achieving a fully data-driven system offering its lasting significance. *Cosmopolis* forces humans to consider how we can make algorithms more ethical, neutral, and explainable to restore human values and to protect the human face.

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