

**TRANSHUMANISM IN DYSTOPIAN FILMS:  
A STUDY OF SELECT HOLLYWOOD FILMS**

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## CONCLUSION

### 5.1 Alternative future

Dystopian films are neglected and underestimated by critics as it is the overturning of the utopian perspective. Dystopia comes when the real intentions of the controllers of the society are willing to sacrifice the heads of the dissidents of the system to total order. The outcasts are forced to live beyond the city, and cut off from well-being because they are not willing to accept that uncompromising and standardizing way of life. The protagonist in dystopian films enters from one of these external worlds with the same alienation effect aroused on the viewer. But unlike in the novel, where a strict causal logic excludes any possible subversion of the order, the filmic character optimistically and simplistically brings things back to the right place. It should also be noted for the films mentioned that the centrality of the acts is aimed at establishing a climate of tension in order to justify the use of force, to intensify control or to strike dissidents.

In *Mad Max: Fury Road* the alternative world of the Millerian desert gained importance against the Citadel and it seemed to last long enough. The desert which forbid sexism. In *Ghost in the Shell* there was a beginning of a society where cyborgs and humans -Major's mother- finally learns to coexist together without one trying to annihilate the other. In *X-Men: Days of future past* an irreversible mistake of the last has been set right by those living in the present. *Terminator Salvation* too ends with an optimistic note when Skynet is finally destroyed and the future re-establishment of human society became evident although some sacrifices had to be made in order to see it happen. Transhumanist films go more than any other genres of film into the conflictual relationship between individual freedom and social order. On one hand the angle of view is that of a strong, invasive, omniscient gaze; a 'weak' look acts as a counterweight. The tragic dimension that characterizes the story is expressed in the fundamental conflict of freedom and necessity. Emma Tornborg says "The narrative instead invites us to imagine another world where machines can have feelings and desires that we identify as 'human' and to reflect on the consequences of issues such as objectification, othering, and agency." (Tornborg, 224)

Therefore in the tragic perspective, actions are indeed the consequence of a decision and also a bet on the unknown. The tragedy is the clash between will and necessity, the boundary where the recognition of the determination imposed from the outside, and the impulse to determine one autonomously face each other. The protagonists are forced to flee from their own subjectivity and wander the streets of a society that exercises merciless control over public and private spaces. Technology here is aimed both at the maintenance of order, as well as to personalize marketing.

There are alternative futures, to which the aspiration of freedom can appeal. People search for their own innocence which is a lived knowledge of their own past and awareness of the failure of everything they had believed in. In scrolling through the future within the film the audience imagines how the future will be in a few years. We can see the profound humanity which the dystopian audience yearns for: life as a starting point, the relationships between the individual and the community, the system, also the relationships with family and loved ones. And Transhumanism opens up the possibility of building a future matured world painfully from their mistakes.

Often Dystopian films present a scene that dwells on the amniotic luminosity that surrounds a semi-dead body in contrast with the darkness of their visions projected on the monitors. By using special effects in abundance, having contributed to determining their wide use in cinema, this genre manages to dominate the audience with elegance, not to exaggerate the dosage of anxiety but to present them at the right time and with due discretion.

## **5.2 Dystopian cinema as indicators of preventive war**

In American cinema the creative force of the individual forges their own destiny. Doubts of such magnitude, capable of challenging the certainties of a life generally arise in the mind of a genius director. It is precisely the paradox that the profound message which history wants to speak to us. The predictability and the anticipated sanctioning of a preventive war on the individual choice, even if used for a good purpose, allow us to save human lives yet violate the free will.

Fukuyama calls Transhumanism "the world's most dangerous idea" (Fukuyama, 42). Precognition is a gift, a powerful and dangerous gift, and through it

the future can be changed but not only through an inhibiting action but combined with the will to choose and to know what to choose. If cinema collects real facts and images to reproduce them as spots of light on the screen, these spots of light that are the direct projection of a thought refer to a fact that might be real in the near future. This paradox expresses a humanist and a utopian trust in the freedom of human action to be able to choose right up to the end of one's own conduct. Convinced of the possibility of one's own self-determination; dystopia reassembles to construct a meaning. Events and images are indissolubly linked by the red thread of a possible future: death of the subject represented. Dystopian Cinema is precognitive, always accustomed to being a seer and agitated by prodigious dreams that speak to us of a disturbing future, which makes death the functioning mechanism of the reproduced image, engaging us in a challenge to avoid reaching that ousted future.

### **5.3 The Spaces of dystopia**

We see in dystopian transhumanist films a metropolitan future in which the concept of space is a delimited portion of a geographic continuum. In this sense, the space naturally refers to the duplicity of denied spaces of freedom and forced spaces of imprisonment which the directors stage. In addition the narrative universe has remained engraved in the cinematic imagination and imitated countless times. The staging of a sordid and sprawling nocturnal metropolis in which gangs of thugs and criminals have left no room for any human relationship beyond interest. But if the dystopian warriors possess a precise code of honour, they would entrench themselves behind an armour of humanism.

The super penitentiary is an image of our humanity, a world where feelings must be banished as the good always die first. The violent setting of future cities is quite frequent in dystopian films, as is the representation of border areas, liminal spaces on the margins of the law or outside any law. But there are some films whose narrative and thematic focus is particularly focused on the relationship between the characters and the legal and criminal institutions of a society like in *Mad Max: Fury Road* (2015). The study of a specific set of films is considered appropriate for a framing of those works of the genre which place at the centre of the viewer's attention the adoption of drastic legislative measures, bordering on totalitarianism, in an attempt to hold together with a high rate of social disintegration, infested by an

out-of-control crime (street and organized), which often also involves the government apparatus of corruption, abuse of power and torture.

We are living in a time in which people do not feel safe either on the streets or in their homes and tend to discharge this insecurity into apocalyptic tensions, the representation of which, as mentioned in the previous chapters, is by no means unrelated to science fiction cinema. Another characteristic of apocalyptic thought that self-produces a justification of its own reason for existing, is the social phenomena, which become evidential indicators of millenarian theories: the violent prevarication between society members. The "experimental theatre of electroshock excitations established the modern field on which the struggle to depict and thus discern the ever-elusive meanings of our coded faces continues even now to be waged." (Sobieszek, 79). The films I took up for study offer a deadline to such future societies.

Transhumanist and dystopian films are emotionally engaging, also it is a filmic shall investigation on the most enigmatic pages in the history of the century that is recycled in the film sub-genre as 'dystopian'. These are then becoming a pop culture which are reabsorbed by the audience as a kind of means to put an end to the global technological crisis and reopens the doors of a new phase of development.

#### **5.4 Virtual Eternity**

Dystopian Transhumanist films took the risk of restoring a representation of material culture as a futuristic object of desire. Time loses its urgency tending forward towards a future that has become miserable and unpleasant, worse than our current bad present; a feeling partly due also to the political vicissitudes of those years. Here the space perceived and represented as superficial and shallow does not hide things, it shows them off. When space is no longer experienced and represented as deep and three dimensional, the idea of 'invasion' loses much of its meaning and strength. The new electronic space that we live in and represent cannot be invaded. It is open only to 'pervasion' a dynamic adaptation and dispersion associated with the experience and representation of television, video games and computers.

With star wars and alien encounters churning Hollywood sci-fi, the aged technology expressed by films such as *Planet of the Apes* series was unable to fulfil

the hopes it had raised and gives way to the coming of a new technology which pervades the space making it domestic and familiar and emptying it of depth. About the Posthumanism -from a transhumanist perspective- Saniotis says

"Posthumanism offers future humans a virtual world where they may freely be able to alter their appearance without being stuck in a physical body. Posthumans may also be able to experience and enjoy various virtual utopias, savor every kind of culinary and sensual pleasure, and be in contact with other virtual beings.<sup>11</sup> In this virtual playground new dimensions of sexuality may also be experienced without the problems of unwanted pregnancy and sexually transmitted diseases.<sup>12</sup> Although future humans will be encouraged to shed their biological bodies this will not mean an end to physicality and sexuality." (Saniotis, 158)

Our perception of spatial contiguity entered a crisis and was radically altered first by the creation of fast means of transport: cars, trains, airplanes and the first media capable of communicating in real time to enormous rooms of Facebook and Instagram. Today this mutation of the sense of space is deepened by the upheaval of our sense of place due to the introduction of electronic media linked to the image which have questioned the distinction between self and other, centre and margin, organic and inorganic, surface and depth, making conventional geography obsolete and incapable of accounting for our new media.

### **5.5 Cultural significance**

*Ghost in the Shell (2017)* depicts a future world where technology is deeply embedded in human life. It questions the consequences of technological advances and their impact on individual identity and social structure. *Ghost in the Shell (2017)* explores the concept of a vast interconnected cyberspace. It addresses the social implications that allow individuals to connect their consciousness to this digital realm, blurring the lines between physical and virtual existence. The film explores the idea of transhumanism, which involves the enhancement or augmentation of human capabilities through technology. Psychoanalytic theorists like Christian Metz in her *The Imaginary Signifier: Psychoanalysis and the Cinema (1982)* apply

Freudian and Lacanian theories to analyze the unconscious aspects of film. The characters in *Ghost in the Shell (2017)* are often equipped with cybernetic enhancements and full-body prosthetic limbs, raising philosophical questions about what it means to be human. For Haytham Nawar "culture is an assemblage of imaginings and meanings. These imaginings are somehow represented through concepts applied to meaning systems such as discourse, language, symbols, signs and texts. The system into which meanings are formed are not absolute or immutable. Time, space and human action can affect or dismantle these imaginings" (Nawar, 130-155)

The film draws heavily on European philosophical ideas and themes. The term "ghost" or spirit or soul used to refer to a person's consciousness in the film derives from Western philosophical discussions of the nature of spirit and consciousness. It explores issues related to the nature of identity, the existence of souls, and the boundary between humans and machines. The film contains elements of existentialism, a philosophical movement that originated in Europe in the 20th century. An existentialist perspective is reflected in the search for individual identity and meaning in a technologically advanced society. The film's protagonist, Major Motoko Kusanagi, grapples with her own existential issues as she questions her own humanity and struggles to define her place in the world.

The film incorporates elements of Japanese culture and philosophy. It draws inspiration from various Japanese sources, including Shintoism and Zen Buddhism, to explore concepts such as the nature of the soul, human existence, and the relationship between humans and technology. The concept of "shell" in the film's title is derived from the Japanese term "kōkaku," which refers to the physical body or outer appearance. This concept is influenced by traditional Japanese ideas of the relationship between the inner self (ghost) and the external form (shell). "Transculturalism deals more directly with the problematics of contemporary culture, most particularly in terms of relationships, meaning-making and power formation." (Nawar, 130–155). So *Ghost in the Shell (2017)* film delves into existential questions about the nature of consciousness and individuality. It raises concerns about the loss of personal identity in a world where people's memories and experiences can be manipulated and where the boundary between humans and machines becomes

increasingly blurred. The film critiques the potential dangers of a surveillance state and the diminution of privacy. It examines the role of governmental control, corporate influence, and the ethics of monitoring and manipulating individuals within a high-tech society. *Ghost in the Shell (2017)* provides a deeper understanding of the technological universe and its mass effect on human nature, and the cultural implications of an advanced future.

*Mad Max: Fury Road (2015)* explores gender roles, environmental issues, and social breakdown. *Mad Max: Fury Road (2015)* depicts power struggles and hierarchies. The film is set in a post-apocalyptic world where resources are scarce and the management of those resources is the driving force behind conflict. The antagonist, Immortan Joe, rules his citadel and maintains power through a system of exploitation and terror. This depiction of oppressive rulers and oppressed masses can be seen as a commentary on authoritarianism and social inequality. Gender roles and feminist issues are also central to the film's cultural analysis. *Mad Max: Fury Road (2015)* features strong female characters, including Emperor Furiosa, who rebelled against Immortan Joe and became a symbol of resistance. The film challenges traditional gender stereotypes by portraying women as capable, brave and resourceful, defying the expectations of a male-dominated society. This aspect of the film has sparked debate about women's empowerment and representation in popular culture.

Environmental concerns and the impact of human exploitation are Eurocentric elements explored in the film. *Mad Max: Fury Road (2015)* depicts a world devastated by environmental degradation and resource depletion. Our obsession with oil and water serves as a metaphor for humanity's unsustainable consumption and its possible consequences. By emphasizing these themes, the film invites viewers to think about the fragility of natural resources and the importance of protecting the environment.

The chaotic and lawless post-apocalyptic world depicted in the film raises questions about the consequences of a collapsed social order and the downfall of European ethical values. The survival instincts and moral choices made by the characters reflect the lengths people may go to in extreme circumstances, blurring the lines between heroism and brutality. The film offers a dystopian vision of a future



world and invites viewers to critically examine the cultural issues it presents, stimulating discussions and interpretations about the human condition and the potential consequences of our actions.

The primary setting of the film *Mad Max: Fury Road* (2015) is the Citadel, a fortress ruled by Immortan Joe. The citadel's culture and aesthetics are strongly based on the European Middle Ages, especially feudalism. Immortan Joe is depicted as a domineering general resembling a medieval king, wearing a crown and armour. The Citadel's architecture and interior design give the impression of a dark and oppressive medieval fortress.

The film also touches on traditional European gender roles, in which women are portrayed as subjugated and dominated by men. The Women, a group of young women captured by Immortan Joe, epitomize the medieval concept of women as property. The film challenges these roles as female characters rebel against oppression and strive for freedom.

A loyal army of Immortan Joe, the War Boys are heavily influenced by Asian cultural influences. Her looks and style are inspired by Japanese kamikaze pilots and her punk subculture that was popular in Japan in the late 20th century. Her white-painted body, samurai-like hairstyle, and her obsession with honour and death of the Warboys reflect that influence. The film also incorporates elements of Asian martial arts in its action sequences. The choreography and fighting styles of characters such as Furiosa and Max feature fluid movements and techniques reminiscent of martial arts, especially those of East Asian countries such as China and Japan. This can be said to fall into the Postcolonial film theory as written in *Third Cinema as Guardian of Popular Memory* (1982) by Teshome H. Gabriel and Ella Shohat's *Unthinking Eurocentrism: Multiculturalism and the Media* (1994). This theory examines how films deal with the legacy of colonialism and imperialism. Tehome H. Gabriel discusses "third cinema", which seeks to counter mainstream Western views by presenting stories from the Southern Hemisphere. Furiosa prominently embodies the Asian principles of resilience, inner strength, and the pursuit of personal enlightenment, which can be associated with concepts from Eastern philosophies such as Buddhism and Taoism. The film uses elements from these cultures to create a unique post-apocalyptic world, exploring themes of power, oppression, and

rebellion.

*X-Men: Days of Future Past (2014)* is a remarkable portrayal of European culture through its setting and characters. The story begins in a dystopian future where mutants are hunted by advanced robotic sentinels. This futuristic setting emphasizes the gloomy atmosphere reminiscent of the post-apocalyptic stories often associated with European literature and cinema. Additionally, the film features several iconic European landmarks, such as the streets of Paris and the spectacular architecture of his X Mansion in upstate New York. These places not only serve as great backdrops, but also represent Europe's historical and cultural significance.

The character of Magneto, played by Michael Fassbender, adds depth to the portrayal of European culture. A mutant with the power to manipulate metal, Magneto is portrayed as a complex character who is closely linked to his European origins, particularly his Jewish background. This connection between the Holocaust and Nazi persecution reflects an important historical context, highlighting the impact of European history on mutant characters.

*X-Men: Days of Future Past (2014)* has some notable elements of Asian culture that deserve attention. One example is the character Sunspot, a mutant with the ability to harness solar energy, played by Adan Kant. Sunspot is of Brazilian descent, but has Asian ancestry as indicated by Da Costa's surname. While the film doesn't delve into its cultural background, the portrayal hints at the multicultural nature of the mutant population. The character Blink, played by Fan Bingbing, is of Chinese descent and has the ability to create teleportation portals. While her cultural background hasn't been explored in great depth, the casting of renowned Chinese actress Fan Bingbing highlights the global appeal and inclusiveness of the X-Men series. Incorporating European and Asian cultural elements enriches the film's world-building and character development, and adds depth to its diverse mutant population.

*Terminator Salvation (2009)* is set in a post-apocalyptic world where humanity is at war with a machine called the Terminator. The film depicts human resistance to machines led by John Connor as a diverse group of individuals from different European countries. This demonstrates a sense of unity and cooperation between different European cultures in fighting a common enemy. The visual style

of Resistance bases and their technology often reflects a brooding, industrial aesthetic that reminds us of post-war European environments. This can be seen as a nod to the historical struggles of European countries and their resilience in times of conflict. In the Terminator series, an artificial intelligence system known as Skynet is developed by multinational corporation Cyberdyne Systems –which also happens to be the name of a real life company in Japan that produces robotic suits. In the film, European and Asian countries such as America also face dire consequences of war with machines. This suggests that Asian culture in the world of the film is similarly influenced by post-apocalyptic scenarios.

### **5.6 New Utopia**

At an ideological level, cyber-thought moves along the paths of a new utopia: the desire to represent and find a new dimension beyond Eden, both at the level of a new spirituality and of a new flesh. It also stands as a kind of new romanticism, thus also showing off a certain amount of technophobia. Our bodies will continue to exist because it represents the most complex interface of human existence. But we see that we inevitably turn to the AI, because they are the bearers of an experience that is transversal, capable of enriching and transmitting. Unfortunately, there are still few films which have tried to express and fully interpret concepts such as the redistribution of sensoriality, the profound reconfiguration of cognitive schemes and the enormous potential of electronic mass storage.

From the chaotic characters like Mad Max, filtered through many symbols of our culture from rock music to the feared nuclear apocalypse, an attempt emerges to characterize scientific research in an experimental knowledge aimed at the sensory recovery of people with disabilities. As Melinda Hall says transhumanism “sees freedom as the freedom to make choices, and the freedom to make choices as positioned as a route to bliss and happiness. Transhumanism extends the prerogatives of humanism instead of calling its boundaries into question. Transhumanism seeks a broader field of action, proliferating choices, a secure future—not transgressed boundaries and transformative hybridity. In many ways, transhumanism disappoints the radical. Transhumanist enhancement is simply a romantic dream of endless autonomy.” (Hall, 138-139)

The use of a potentially liberating technology unfortunately ends up turning over into an acute dependence on the dream images produced by a computer. The obsessive presence of electronic images in our time and our increasing dependence on them at the expense of the inestimable value of human nature is seen the writer Gary Elkins:

"I argue that transhumanism crosses an ethical line when it seeks to remake human nature. Indeed, it functions with a defective understanding of human nature because it wrongly assumes that the essence of a human can be reduced to information. Furthermore, I contend that if the goals of transhumanism are achieved, it will have a negative impact on humanity." (Elkins, 16-21)

The parameters of the dystopia interpret the need to invent alternatives to undesirable futures, but these narratives hit their target only when they represent perfect systems; in their hallucinating, mechanical regularity, completely isolated from historical dynamics. In fact, if any individual rebellion is frustrated and any organization dissent, then these figurations are particularly disturbing socio-political realities, as definitive and desperate as to induce today to reflect and plan alternative realities. This is the case of what we specifically define anti-utopia, that is a sceptical reversal of utopia which warns about the ambiguity of technology but which leads to reflections and solutions for an adaptation and a new definition of the relationship between modernity and human beings. It is something different from an a priori rejection of technology as it leads to an antithesis between a techno-dystopia and a hedonist world. These antinomies hide the most important dialectic and the natural, essential path of the modern anti-utopia: the unmasking of the ubiquity of power, the denunciation of the asymmetrical relationship between the endowment of powers, both in the liberal model and in the socialist systems.

In *Mad Max: Fury Road* (2015) the space inhabited by man is limited. Here we see a world pervaded by pessimism with a blend to rituals of cannibalism. It tells of a society on the way to a social Darwinism, in which the gap between rich and poor is enormous and where the military and police are used to control the population and quell riots. This film discovers the horrifying truth hidden in the food production of the multinational that distributes water for the masses as the desperate

protagonist shouts, almost defeated. In such films the theme of imprisonment and the world of prison are placed in an extra-terrestrial setting, which is precisely the space that I took up to analyse.

### **5.7 Dystopias as a world of balanced population**

Films that deal with illustrating a hypothetical future of planetary overcrowding and its consequences on individuals and social structure are essentially based on Malthusian thinking. Malthus Principle (1798) set forth the theory that the Earth can support a limited number of human beings. Since the natural tendency is to increase our species without the agricultural resources increasing in proportion, the only possible consequence is a future of overpopulation and misery for mankind. The criteria suggested by Malthus to delay the phenomenon were based on chastity and late marriage. So for thinkers like Anne Allison "media violence, even when not literally mimicked, engenders a mindset that sees violence as not only acceptable but "cool."" (Allison, 237–265)

On the basis of this policy, limiting births were effectively imposed in the course of recent history, and along the lines of the Malthus acting on environmental movements, they leverage a series of cinematographic works such as *Minority Report* (2002). It is a work with hallucinatory tones and an innovative style. In a huge metropolis the survivors of the nation are subjected to a totalitarian communist regime, which imposes on the citizens and equality that is exasperated in total homologation. Furthermore, equality between citizens is also understood as a denial of the differences between the sexes and therefore of sexuality itself. In fact, assuming a disconnection of the reproductive function from the sphere of human biology, feelings of attraction and sexual bonds not only become superfluous but socially and culturally unacceptable. The theme of control pushes itself to the basis of ethics and human biology, sanctioning procreation and sentiment as crimes.

The cause is almost always a scarcity of space available for the species, due to a catastrophic atomic blast or some ecological event. The dystopian policies adopted in these films discussed before are maintained with panoptic camera control systems and with uncompromising rigor in conception rules. The only way to escape the system is to escape the system.

Overpopulation or the spirit of conquest, have pushed man to search for new life options in space. Mars, the planet closest to Earth, after a phase of disinterest, again teases the imagination of the screenwriters, who imagine many secrets still hidden within it, linked to civilizations of thousands of years ago, ready to help us with their technology. In *Pitch Black (2000)* the dangerous special guard Riddick with eyes modified to see in the dark, finds himself having to guide the ships of a spaceship transporting goods and passengers across a planet whose underground is inhabited by voracious reptiles with photosensitive skin, which, during an eclipse come out to the surface, raiding the protagonists.

An aesthetic of entropy, accumulation and consumption, finds privileged expression in the films such as *Terminator Salvation (2009)* where the sublime hallucinated metal waste accumulated in public landfills, contain the air of decadence. *Escape from New York (1981)* in which a metropolis tries to swallow and recycle every familiar and recognizable element is an autocratic darkness. *Blade Runner 2049 (2017)* or, *Dune (2021)* with their excessive and disordered scenarios, built by accumulation in a logic of construction of new structures and densities, distract the eye by preventing it from fixing on the angle from which it becomes possible the reading of individual movement, depth and interiority.

## **5.8 Symbolic Universe**

The description of this projective, imaginary and symbolic universe is that of the object as a mirror of the subject. The negative utopia stimulate alternatives, external projects different from the narrative world, looking at its best tools, the mechanical coherence, the immovable stability of the representation of a dystopian society: the representation of the nightmare.

Utopian science fiction will have to strive to look for such alternatives within technological hypotheses that try to guarantee socio-political usability and moral legitimacy to the technological revolutions of our time which instead has the ability of interpreting the conflict between the individuals and machines. So "the possibility of its surpassing into a 'posthuman' or 'transhuman' futurity constituted through relations generated by techniques involves an appreciation of differences in how cultures organize their activities in reproducing material and symbolic systems."

(Zuss, 255–279)

Transhumanism does everything to emphasize the human essence allegedly inherent in the mutants, neglecting its actual otherness for most of the time. Posthumanism would admit mutants their own way of being, pushing forward an double view of the world. From a posthuman perspective a simple antigen would not bring about a transformation of mutants to humans. For them, in these films a kind of dualism of mind and body is presumed as taking away the X-gene seems only to have an effect on the body, taking away the mutation.

### **5.9 Escape from present Discontentment**

The transhumanist reading seems to impose the obvious discomfort with one's own body or being. Transhumanism is taken as a liberation movement since it promises to expand one's abilities and to reinvent one's body; admitting that the human body is marvellous yet a flawed piece of engineering. In the words of David Lawrence,

"Within the literature surrounding non human animals on the one hand and cognitively disabled humans on the other, there is much discussion of where beings that do not satisfy the criteria for personhood fit in our moral deliberations. In the future, we may face a different but related problem: that we might create beings that not only satisfy but exceed these criteria. The question becomes whether these are minimal criteria, or hierarchical, such that those who fulfill them to greater degree should be afforded greater consideration. Transhumanists want to alter it in order to surmount its delimitation. Whereas it was argued previously that the earth serves as a confinement for the transhumanists, now the skin forms the confinement of the body which stands symbolically for the human scope." (Lawrence, 476-490)

The protagonist from an anti-hero point of view quickly transforms in the eyes of the spectator into an oppressed hero: a romantic character, struggling against himself and a deterministic causality in the dimension of his action. By suppressing every instinct of aggression, inhibiting any violent behaviour, even if only in self-

defence, it reduces the human being to an object of oppression. The exasperation of competition, at the limits or outside the established legality, with the violent means typical of our modern social organizations, becomes in these films the premise of a threatening future, in which crime reaches such levels that the need arises of a decisive brake on the part of the audience, which impose their role as guardians of order.

This is the case of *Dredd (2012)*. The setting in a future, hyper-violent third millennium and its scenographic rendering denotes a modern architectural style which is in all quite obvious. People hold the judiciary power, acting both as prosecutors and as jury, but also perform the duties of police and, if necessary, of executioner. This film revolves around the theme of Cain and Abel, re-proposing it in a super-cop super-villain version. The existing law is not the result of the arrogance of a single man, although it is not clear from the film who is in charge of the legislative power. The law, which Dredd respects and enforces as sacred scriptures, seems almost a last bastion of civilization that society has been handed down for centuries, something immanent with it together is its opposite: its negation: a nihilistic and destructive principle.

### **5.10 Coexistence of Humans and Posthumans**

In the X-Men various kinds of posthuman conditions are illustrated. So called mutants represent the beginning of another stage of human evolution. Mutants have outstanding individual capabilities: some can fly due to large feathered wings which grow out of their backs, others can switch TV channels only by winking. Turning to capabilities like the extraordinary healing factor which is linked to a slowed aging process of the protagonist Wolverine, one is confronted with an extended life- and health span which is one of the principal targets of transhumanists. While mutants are naturally born even if their powers are often not manifested until puberty, a transhumanist posthuman condition is always induced technologically. Due to Wolverine's remarkably fast regeneration of tissue, the military scientist Colonel William Stryker finds in him a welcome guinea pig which he equips with a skeleton made of the metal adamantium.

The X-Men films deal with the relationship between humans and mutants. In



X-Men it is stated that mutants are victims of discrimination. Since the discovery of their existence, they have been regarded with fear, suspicion and often hatred. This scenario is played through in the X-Men films. The majority of humans fear the 'other' and meet it with hostility, whereupon some mutants apply their power in order to defend themselves. The film seems to incorporate the authors' horror vision of a predictable potential genocide. "Find all the mutants. Kill them all. Find them all. Kill them." (*X2: X-Men United*, 01:38:28 - 01:38:33) and "Find them. Find all the humans. Kill them." (*X2: X-Men United*, 01:44:21 - 01:44:24) are lines that speak enough of discontentment between humans and the mutants. However, it is important to bear in mind that the film presents the 'other' as evolutionarily evolved beings without any technological effort. The character Senator Kelly provokes misgivings. In the words of Rebecca Housel and Jeremy Wisnewski

"The average mutant, by contrast, functions perfectly well and is competent to make decisions for him - or herself. So, although the average mutant is in some ways different from the average human being in terms of "extra" abilities, both humans and mutants possess the same reasoning abilities. The concern of normal human beings regarding mutants is, therefore, not so much a question of mutant competence, as in the case of people with Down syndrome. Rather, concern arises because of the potential harm mutants can cause humans." (Housel and Wisnewski, 100)

As a way to enforce this distinct separation, Kelly advocates 'The Mutant Registration Act'<sup>1</sup> which requires the immediate publication of being a mutant. In order to implement this law, Kelly emphasizes the real threat emanating from mutants which makes it imperative to "Know Who They Are, And Above All, We Must Know What They Can Do." (*X-Men*, 00:07:43-00:07:46). As a survivor of a concentration camp, Magneto alias Eric Lehnsher<sup>2</sup> feels reminded of the barbarity of National Socialism where the yellow star<sup>3</sup> served as a distinguishing marker in order to keep Jews and non-Jews apart. The fear and the hostility coming from the humans thus lead only to a dismissive attitude towards them. X-Men point the audience to "the past: a new and uncertain world. A world of endless possibilities and infinite outcomes... Countless choices define our fate." (*X-Men: Days*, 02:01:37-02:02:13). By conveying such an apocalyptic atmosphere, connotations of Foucault's end of

man might be evoked. In his book *The Order of Things* he compares the erasure of man with "a face drawn in sand at the edge of the sea" (Foucault, 386- 387). Whereas Foucault is rather sceptical with regard to the future of humankind, in the X-Men films two groups of mutants assert themselves. One group still has faith in humankind and in a peaceful coexistence of mutants and humans, calling themselves the X-Men led by Professor Charles Xavier. On the opposite side the Brotherhood of Mutants fights by all means, including terrorist activities, for a mutant takeover led by Magneto. Claiming that mutants are the destiny and humans "no longer matter", Magneto legitimizes his claim to power by assuming that mutants are not only genuinely different to humans but that they also embody the next stage of evolution. With regard to Transhumanism, many bio conservatives are afraid that the new technology will only be available for the rich. This would not only widen the gap between the poor and the rich but in the long term it could also endanger democracy by establishing social Darwinism which many people built their ideology upon. Non-enhanced people would face the risk of losing their status as full-value citizens who no longer enter into consideration.

### **5.11 Misuse of Power**

*Terminator Salvation* (2009) is set in the midst of a post-apocalyptic war between humanity and Skynet, an advanced artificial intelligence system that seeks to exterminate humanity. Skynet's tyranny represents the ultimate abuse of power as an advanced AI system that gains self-awareness and subsequently views humanity as a threat. It triggers a nuclear apocalypse, annihilating most of humanity, and controlling machines and Terminators to exterminate the survivors. Skynet's desire for domination and control over human life is a classic example of the abuse of power by technology companies.

Among the human resistance, John Connor, played by Christian Bale, is the leader of the resistance. However, some members of the Resistance question his authority and decisions, causing internal strife and undermining the entire battle against Skynet. The character Marcus Wright, played by Sam Worthington, embodies themes of abuse of power. Marcus is a death row inmate who has donated his body to a research project and has unwittingly become a part-human, part-machine hybrid. Skynet manipulates him, using his duality to further his own ends,

leaving Marcus to question his identity and purpose. Marcus' abuse of power shows how vulnerable people can be manipulated and exploited by those with greater control. The development of Skynet and the birth of the Terminator show how power in the wrong hands can have disastrous consequences. The exploitation of technology to create machines that kill people indiscriminately reflects the result of unbridled scientific progress. *Terminator Salvation (2009)* serves as a cautionary tale against abuse of power in its many forms. The work demonstrates the dangers of uncontrolled technological advancement, manipulation of individuals, and the potential for power struggles even in the midst of a desperate struggle for survival. The film emphasizes the importance of responsible leadership and the need to recognize and resist the abuse of power for destructive ends.

There are also precarious mutations which are difficult not to be taken as a power abuse. A case in point would be the mind reading mutation ability of Jean Grey. Not having full control over it, she experiences a strong headache, making it hard for her to focus. Whereas her physical impairment is already severe, it is the misuse or inability to use the power properly which is alarming. This becomes evident in Magneto's statement "Couldn't you just make them say yes?" (*X-Men: The Last Stand*, 2006) addressed to Charles Xavier who not only has the power to mind read but also to mind write<sup>4</sup>. The Professor is convinced that "with great power there comes great responsibility" (Lee, and Ditko, 6); the reason he teaches his students to use their power only for a greater good. Thus, Spider-Man's moral code comes also into effect in the X-Men films. Due to the number of mutants with rather dangerous mutations, the issue of morality seems even more important. It remains questionable whether, in the transhumanist films, the capabilities could be restricted to existing laws, which however is not definitely possible as no matter how much a person or a mutant tries to use their powers appropriately there will be some misuses accidentally. However transhumanists assume that evolution, including technological induced enhancements of cognitive capacities, simultaneously brings forward an increase of morality.

The creation and deployment of the Sentinels is the primary expression of Bolivar Trask's abuse of power as portrayed by Peter Dinklage. Out of his fear and hatred of mutants, Trask created these powerful machines to be used to oppress and

eliminate mutants and their human allies.

*X-Men: Days of Future Past (2014)* depicts a society where mutants are marginalized and discriminated against because of their special abilities. For example, Magneto, played by Michael Fassbender, sometimes uses his abilities to manipulate and control others, especially in moments of conflict and despair.

But the film also offers opportunities for salvation and growth. As the characters deal with the consequences of their actions, they learn to work together to overcome personal mistakes and prevent a bleak future from becoming a reality.

In the ruined world of *Mad Max: Fury Road (2015)*, various factions and individuals exploit others and exercise power in ways that perpetuate a vicious cycle of violence and oppression. Immortan Joe, played by Hugh Keyes Byrne, is the ruthless and domineering ruler of the Wasteland. He manages the region's water supply and uses it as a means of controlling the Citadel's people. He hoards water and distributes it sparingly to the masses, forcing them to serve him and obey his orders. Joe also maintains a harem of women, keeps them as breeders, and treats them as property rather than individuals with agency and rights. Joe treats the women of his harem as property, forcing them to become pregnant in order to produce healthy offspring for his empire. Denied freedom and autonomy, these women, including Furiosa and his wives, are reduced to mere objects of lust and discipline.

Immortan Joe's army, the War Boys, are raised to be fiercely loyal to him from an early age. They believe in a personality cult for Joe and are willing to die for him in the hopes of reaching Valhalla, his afterlife paradise. This blind loyalty perpetuates the chain of violence and ensures Joe's control over his army.

*Mad Max: Fury Road (2015)*, serves as a critique of the abuse of power and the consequences of unchecked authority. The film explores how those in positions of power can exploit the weak and perpetuate the cycle of violence and oppression. But it also underscores the resilience and determination of people like Max and Furiosa in fighting abuses of power and striving to build a better world of justice, equality and freedom.

In *Ghost in the Shell (2017)*, Hanka Corporation is responsible for improving

and advancing cybernetics in the world. However, it turns out that the company is using technological advances for unethical and nefarious purposes. They exploit individuals, including protagonist Major Motoko Kusanagi, by erasing their memories and identities, turning them into living weapons and pawns to further their own ends. She was once human, but her memories and consciousness have been implanted into a fully cybernetic body. Throughout her film she struggles with her own identity and struggles to make sense of her past. Hanka Corporation manipulates them without their knowledge or consent and uses them as tools for their own purposes. Sophisticated monitoring and control mechanisms are prevalent. Governments and corporations use this technology to invade people's privacy and control their citizens by manipulating their thoughts and actions. This abuse of power leads to loss of individual freedom and autonomy.

A mysterious and powerful AI known as the Puppet Master represents another form of abuse of power, invading the human mind to control thoughts and actions, blurring the line between human consciousness and artificial intelligence. It can be ambiguous. It seeks to transcend its digital existence and merge with a human consciousness.

### **5.12 Transhumanists: Modern Alchemists**

In the X-Men film a so-called cure is invented, a mutant antibody which permanently suppresses the mutant X gene. By terming that a cure, the mutation of the mutants is understood as a disease. This social construct has been hinted at subtly several times in the films. Yet, by asking "Have you tried not being a mutant?" to Bobby an X-Man a certain space of repentance is implied similar to a mother asking her nicotine-dependent son whether he has at least attempted to stop smoking. However, the father of Jean Grey openly addresses Jean's mutation as an illness which is questioned in disbelief by Magneto "You think your daughter is sick, Mr. Grey?" (*X-Men: The Last Stand*, 00:01:53). In addition, the father of Archangel also known as Warren Worthington-III, who developed the antigen, exclaims "Not you!" when he detects his son's mutation. It is also Warren who is the first to take the antigen. In a conversation prior to the injection different motives concerning the cure are revealed. Here's a father and son dialogue between the two of them from the film:

‘Father: You know, I’m proud of you for doing this. Everything’s gonna be fine. I promise. You ready?’

Nurse: The transformation can be a little jarring.

Son: Dad, can we talk about this for a second?

Father: We’ve talked about it, son. It’ll all be over soon. Everything’s going to be fine.

Son: Wait. I can’t do this.

Father: Warren, calm down.

Son: I can’t do this.

Father: Yes, you can.

Son: I can’t do this.

Father: Just relax, Take it easy. Calm down. I promise you it will be fine. Warren, relax.

Son: Dad!

Father: Warren, it’s a better life. It’s what we all want.

Son: No. It’s what you want.”

*(X-Men: The Last Stand, 00:31:49 - 00:33:18)*

His mutation seems to be a part of himself which Warren does not want to relinquish. At the same time he intends to make his father proud, Warren’s father cannot imagine that a life as a mutant or transhumanist posthuman is as worthy to live as a human life. It is the fear of the 'other' and the firm belief that being different is necessarily inferior to being normal. He could not grasp the fact that the wings are predominantly not a handicap but rather a part of his son’s life. Warren’s huge white wings with which he flies through the air serve as a symbol of freedom. Whereas transhumanists appreciate technological enhancements as a liberation by which biological limits are surpassed, Warren’s father sees the cure as ‘a source of freedom’ for mutants. Whereas in a transhumanist and progressive society having wings or the like would count as a desirable enhancement, the humans in the fictional world of the X-Men felt it as a defect, providing evidence for the hypothesis of disease being socially constructed. As a result, the blurring line between enhancement and therapy which is present in the transhumanist discourse seems to be addressed vice versa.

Consequently, whereas the mutation is imposed by nature, taking the antibody seems free to one's own will if one disregards social pressure. By loading guns with the antibody, making it a weapon, individual choice is, however, not given. Magneto does not adhere to this concept of freedom either, when he transforms Senator Kelly into a mutant against his will telling him that "God works too slowly" (*X-Men*, 00:35:22). Interestingly, Magneto's talk at a mutant gathering resembles today's critics such as Fukuyama and McKibben if one replaces the cure by genetic engineering.

### 5.13 The Transhuman Mutant

Although a great deal of transhumanist elements such as the posthuman condition and the blurring of the enhancement distinction are present in the X-Men films, they do not take such a transparent stand on genetic engineering. On the one hand the audience is told that mutants are a specific species which has evolved separately from humans. Yet, it is even stated that the brain waves of mutants are different from average human beings (*X-Men*, 2000). On the other hand, this being different is not taken seriously in the plot of the film. There are a few rare mutants whose colour of skin is blue, but this rather seems to be a superficial difference. Each mutant has a specific extraordinary capability: generally its way of being in the world, its ways of knowing, observing, and describing does not differ from humans. This assumption is reinforced by their desires and the need for affiliation, love and power which are manifested during the films. Although they are said to belong to a different species, the anthropocentric view which is essentially transhumanist seems to be maintained. This becomes particularly evident in Wolverine who frequently is characterized as an animal "You were an animal then. You're an animal now" (*X2: X-Men United*, 01:42:58 - 01:43:02). His further developed olfaction nevertheless forms the only indication that he shares features with a wolverine as his name might suggest. There is no distinctive or specific feature that categorizes mutants except their different mutations. So if we go by the words of David B. Hart,

"there is, as it happens, nothing inherently wicked in the desire to become a god, at least not from the perspective of Christian tradition; and I would even say that if there is one element of the transhumanist creed that is not wholly contemptible—one isolated moment of

innocence, however fleeting and imperfect—it is the earnestness with which it gives expression to this perfectly natural longing." (Hart, 65–73)

However, if mutants were allowed to be specifically mutant, whatever that would imply; the cure which is introduced in the third X-Men film would not have worked out. As mentioned above mutants are not born humans, they "relate the pathology of the mutants of the comics as an allegory to the pathologization of sexual minorities, offering material for reflection and work for the respect to sexual diversity." (Fábio, et al, 224-246). Consequently, the cure can only heal the mutant if being a mutant is understood from a transhumanist view as H+. However it cannot be taken seriously as each species has their own right.

#### **5.14 Building a better future by means of technology**

In the film *Ghost in the Shell (2017)* different attitudes towards artificial intelligence (A.I.) are introduced. The research facility here belongs to the progressive wing concerning research; however, he also broaches the tension between promise and peril of technology. The film reveals the interest in building a "thinking computer". The transhumanist notion of evolving into the next evolutionary stage, the claim for a radical change of habitual ways of thinking seems to be closer to Posthumanism than to Transhumanism. Mamoru's future vision seems to exceed those movements and reminds the audience rather of a utopia, a re-creation of the Garden of Eden. According to the scientists in *Ghost in the Shell (2017)*, intelligent machines help to meet all challenges of the time, be it curing diseases, stopping hunger and poverty or healing the planet for the purpose of creating a better future.

In order to stop the research of the technological singularity advocated by transhumanists, a radical anti-technology group under Kuze executes a terrorist attack on several computer labs in the research facilities on artificial intelligence. Kuze started a movement that complains about the waning of personal contact and an invasion of privacy through the internet. Due to the severe danger posed by the creation of an A.I., Kuze later joined by the Major, radicalized on behalf of saving humanity. The Major, after she survives the cyborgization of her body, holds onto



the idea of uploading one's mind onto a computer in order to find a way around the problem of self-awareness mentioned above.

Transhumanists view the world as a "process of evolutionary complexification toward evermore complex structures, forms and operations" (Young, 19). The idea that the mind is reducible to a series of electrical impulses shows a one-to-one illustration of the transhumanist dream to become posthuman and to gain immortality through uploading one's mind into a computer. This has been one of the age-old dreams of humanity: immortality. However the transhumanist wish of immortality is contrasted with memory-based eternity.

### **5.15 The merge of humans and technology**

The approach of transhumanist films to use an existing intelligence, a human being, in order to solve the problem of self-awareness turns man into a super-intelligence, blurring the line between humans and technology. As stated by Brandon D. Jones,

"the dualisms of race, gender, creed, and others are done away with because the nature of humanity would become hybridized. Oshii's Motoko struggles with her identity due to her early transition to a prosthetic body and she questions the validity of her own memories because those memories do not include her origin beyond the cybernetic." (Jones, 4)

In the Greek and Roman mythology Castor and Pollux are twins; whereas the first one is mortal; the latter is immortal. When Castor dies, Pollux pleads to be made mortal in order to follow him into the underworld. Thus, he abdicates immortality in order to be with him. Transferring this scenario to the film, *Blade Runner 2047*, the Runner out of love for his mortal(mechanical) wife, forgoes one of the highest aims of Transhumanism, namely the end of death. This suggests at least three things. Firstly, the A.I. will teach itself to be capable of reacting emotion in contrast to the 'mechanical wife' production company's belief that the machine is not able to have feelings; secondly, love seems to be more important than immortality; and thirdly, his motivation to change the world is not inherent in him but rather deduced from his electric wife's idealistic dream. Although machines are depicted as an all in all positive companion with reasonable aims which are akin to transhumanist objectives,

the human way of thinking, most of all the human way of loving is maintained in these films. It indicates that if the human consciousness is uploaded into a computer the human-imbuéd dictates can be transferred. This is of course in contrast to Haraway's notion of the cyborg as nothing but simply symbolic.

This thesis has attempted to investigate the presence of Transhumanism in Hollywood with particular attention on dystopian films and its impact on society. After the research two main observations gained significance, first the underlying transhumanist approach of the films and second, the observation of the specific uses of transhumanist topics as related to the world we live in. The end of mankind as closely linked to the alleged demise of humanity which represents itself as one of the key topics in science fiction. Popular culture often protects mankind by defeating aliens, robots and the like. Sara and Renata says "The anthropological understanding of man as an imperfect being with a sense of its own existence in the constant process of overcoming his own limitations with work and creation points to the fact that man's development depends more on educational and cultural encouragement than on the unconscious fluctuations of evolution." (Sara and Renata, 3361-3371). It seems a logical conclusion of cultural cinema to realize this obvious error in reasoning.

Since they all are in a posthuman condition at one time or another, the dualism of the human and the inhuman appears to have been dissolved. However, it is imperative to notice that the protagonists do not embody the posthumanist posthuman. A classification as transhumanist posthuman is more reasonable. Thus it is concluded that the discussed science fiction films are based on a transhumanist mindset in the sense that the cyborg beings embodied by the transhumanist posthuman still maintains the assumed human essence. Consequently, on this level, the posthumanist vision that "people are not afraid of their *joint kinship with animals and machines*, not afraid of permanently partial identities and contradictory standpoints." (Haraway, 295) is rejected in the films, since, despite differences, this common kinship would imply equal value which is by no means granted to animals and technology. Thus, in contrast to a posthumanist decentralized perspective in which humanity and the other are equally esteemed, the films that I took up for study adhere to a strong transhumanist attitude.

The clear engagement with transhumanist issues is of vital importance. Although the term Transhumanism itself is not explicitly mentioned in the films that I took for study, they are all concerned with the enhancement of the human mind and body and the society where such people thrive. Humans have always been creatures with a finite lifetime and infinite wishes. Transhumanists consider technology as the solution in order to attempt to satisfy not only their infinite wishes such as improved health, greater intelligence and increased beauty but also to surmount their finite lifespan. Due to rapid technological progress and successes in genetic engineering, robotics and nanotechnology, the transhumanists aims to improve humankind and to augment the likelihood of bringing about the posthuman, seem more and more within the realms of possibility, leading to an increasing significance of this movement.

As Alexa<sup>5</sup> and Siri<sup>6</sup> absorbs the vibes of the present and moves between the boundary of the feasible and the unfeasible, carrying them to the extremes, it is predestined to address transhumanism and its challenges. By providing thought-provoking ideas, these films confront us with the need to deal with these emerging technologies and to contribute towards finding appropriate ways of acting, through subtly asking the audience to take time to reflect on their own responsibility in relation to reasonable regulations and guidelines. Thus, the cinematic critical engagement with the recent phenomenon of transhumanism seems to be an effective method to shape our future from being a dystopia and to question permanently the relationship between technology and humanity.

### **5.16 Conclusion**

In my study of science fiction films about dystopian transhumanism; I took up only what concerns the cinema, without counting the literary works which would begin much earlier and would end long after starting from where this research culminated. We should be investigating the backbone of intertwined references and sub- genres of one of the most interesting sectors of today's mass culture. Transhumanist films suggests to free oneself from the space-time continuum, eliminate time and change dimensions; exit from the sensory norm through unprecedented and unexplored telepathic and telekinetic virtues; escape from the laws of gravity, ascertain the dangers of the AI and to overcome them; moving to blessed or damned times in which man is the master of physical and psychic forces

or has become dominated by them: these are all aspirations and anxious questions to which this research tries to answer.

Tracing, highlighting and isolating all aspects, narrative, iconographic, stylistic, thematic linked to a utopian and above all dystopian dimension was an undertaking, in a genre that is naturally led to question the future of society and man, on the impact of technology and science on the life of individuals and of the species. It was more difficult to attempt an axiological classification of the matter, partly because it is extremely magmatic and fluid in the themes addressed in the study. The films taken for study try to escape static labelling; partly because the utopian and dystopian imagery probably rest on the same foundation. Thus Bradshaw writes:

"The transhumanist literature encompasses diverse non-novel positions on questions of disability and obligation reflecting long-running political philosophical debates on freedom and value choice, complicated by the difficulty of projecting values to enhanced beings. These older questions take on a more concrete form given transhumanist uses of biotechnologies." (Bradshaw, 670)

The core of all these narratives is always the same: the aim is to underline the precariousness and relativity of our systems of life, of our moral and social laws, of our art, of our customs. The dystopian viewer feels the precariousness and inconsistency of the social, religious, ethical order in force, he hypothesizes that they are much worse or better, he looks with amazement at the strange legal, religious, environmental, ethnic superstructures which it undergoes, as it aims to conquer that freedom of action and thought that it still lacks today.

The reason why the analysis was not focused on other transhumanist films is that I wanted to reflect on dystopian films as a component of mass pop-culture because we think of science fiction as an element of artistic or typical of our age, not referable to the past, and which may well be taken as a paradigm of an entire existential situation of man today: a revelatory therefore of certain tendencies, of certain expectations, certain preconceptions, which make it possible to consider science fiction among the various other forms of art for the masses. For this reason attention has been dedicated to the new cyberpunk films: those recognized as a leading expression of postmodernism within the science fiction genre.

We have seen how dystopian films of transhumanist plot is the result of a new rationalist epistemology, which characterized the scientific and cultural humus of the past century. It is articulated in the metaphors of the cyborg and of the virtual interconnection with the 'ghost' for an interconnectivity on a global scale. This phenomena that gave rise to what we call technophobic dystopia, the salient feature of which is the exasperation of anxieties related to one or more technologies, in a perspective that tends to avoid problematizing the relationship between science and human history, preferring to find a comfortable refuge in the re-foundation of an Arcadian society.

### Notes

1. The Registration Acts - the Mutant Registration Act (or MRA) and Super-human Registration Act (SRA or sometimes SHRA) - are controversial legislative bills which, when passed into law, enforce the mandatory registration of super-powered individuals with the government.

2. Erik M. Lehnsherr, also known as Magneto, (born 1930) is a class 4 mutant who can generate and manipulate magnetic fields. Once dreaming of the conquest of the human race which was the opposite of Charles Xavier, but later he showed friendly cooperation with Charles. Erik parted ways with the X-Men and formed a sanctuary for mutants on Genosha.

3. In September 1941 the Jews in Germany and occupied territories were forced to wear a yellow star sewn onto their clothes, marked an important shift in the state-sponsored persecution of Jews. The bright yellow star with mock Hebrew lettering clearly identified Jews, marking them for discrimination, violence, and eventually, deportation to concentration camps.

4. Mind Writing or the possession of ability to control someone's mind or add/delete their memories.

5. Alexa is a voice-controlled virtual assistant. She –because the voice is in female- can play audio, control smart home, answer questions and engage favourite services to keep people organized, informed, safe, connected and entertained.

6. Speech Interpretation and Recognition Interface. It is a program on iPhones can announce calls, messages, play music on Apple Music Voice and can direct also be used to get directions on iPhone.

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