

TABLE OF CONTENTS

Declaration.....	I
Certificate.....	II
Acknowledgement.....	III
Abstract.....	IV
Table of Contents.....	V
Introduction.....	1-21
Area of Research.....	1
Research Questions.....	3
Objectives.....	3
Methodology.....	3
Theoretical bases.....	4
Mediasphere and Mediology.....	8
The cyborg from Haraway.....	9
Research Design: Chapters.....	10
Criteria for Selection of the Films.....	12
Films taken up for study.....	13
Common Findings.....	14
Categories of Film Analysis.....	16
Research instruments.....	19
Phases of Study.....	19
Chapter I Introduction to Transhumanism and Dystopia.....	22-73

1.1 Transhumanism.....	22
1.2 Dystopia.....	24
1.3 On what drives the directors to create dystopian cinemas.....	26
1.4 History of AI in Hollywood Films.....	30
1.5 Importance of Transhumanism and Dystopian Research.....	34
1.6 Origin of Dystopian Films in Fantasy.....	36
1.7 Dystopian Societies in American Films.....	38
1.8 Cyborg in the society.....	39
1.9 The Cyborg metaphor in Cyberpunk Films.....	42
1.10 The Cyborg: Human Enhancement (H+).....	46
1.11 Dystopian Totalitarianism.....	48
1.12 Hedonistic Dystopia.....	53
1.13 The myth and the hero in Dystopian Films.....	57
1.14 Transhumanist Films' Audience.....	60
1.14.1 Relationship between Man and Machine.....	60
1.14.2 The characteristics that predominate in dystopia.....	61
1.14.3 The negative portrayal of science and technology in Dystopian Film.....	62
1.14.4 The most common human conflicts in dystopian films.....	63
1.14.5 The narrative techniques in a dystopian genre.....	63
1.14.6 Filmic Dystopia cradled in social environment.....	64
1.14.7 Transhumanism concepts in monotheistic religions.....	65
Chapter 2 Dystopian Films and their Reception.....	74-103
2.1 Dystopia.....	74

2.2 The Time of Disasters.....	76
2.3 Technological Wrath.....	78
2.4 Judean Doomsday.....	81
2.5 Apocalypse in Cinema.....	83
2.6 Dystopian Films and Technology.....	86
2.7 Language and Speech.....	88
2.8 Dystopia in Mad Max Trilogy.....	90
2.9 Mass effect of Dystopian Transhumanist Films.....	94
2.9.1 Tech-savvy philosophy against any philosophical foundations.....	94
2.9.2 Transhumanism, a technological philosophy.....	95
2.9.3 Hate and disrespect for humanity.....	95
2.9.4 Eurocentrism.....	96
2.9.5 Conflict between posthumans and humans.....	97
2.9.6 Inhuman, anti-human and dehumanizing.....	98
2.9.7 Against the essence of humanity.....	99
Chapter 3 Transhumanism in X-Men: Days of Future Past (2014) and Terminator Salvation (2009).....	104-155
3.1 Disability and Resilience.....	104
3.2 H+ in X-Men: Days of Future Past (2014).....	107
3.3 Mutants and Genetic panic.....	108
3.4 Transhumanist interventions in X-Men: Days of Future Past.....	110
3.5 Time factor in X-Men Days of Future Past.....	112
3.6 Difference between the screen and comics.....	114

3.7 The monastery as a visual vocabulary.....	115
3.8 The Sentinels.....	116
3.9 Constraints and their possible solution in X-Men: Days of Future Past.....	119
3.10 Impact on personal autonomy.....	121
3.11 Benefits and problems of dehumanization.....	122
3.12 Dystopian World with advanced humans.....	124
3.13 Cyborgs: Modern Archangels.....	126
3.14 Evolution and its dangers.....	128
3.15 Virtual Infinity.....	131
3.16 The Apocalyptic Consciousness.....	132
3.17 The coming age of Cyborgs like in Terminator Salvation (2009).....	133
3.18 The Cyborg Immortality.....	136
3.19 Thematic development of transhumanist characters.....	138
3.20 Cyberpunk and Cyberspace: The body no longer behind a screen.....	139
3.21 Gender in dystopia	141
3.22 Living in a Dystopian World: Terror and Identity.....	143
3.23 The Transhumans' regulation in dystopian films.....	147
3.24 Conclusion.....	148
Chapter 4 Transhumanism in Ghost in the Shell (2017) and Mad Max: Fury Road (2015)	156
4.1 Ghost in the Shell: A story born in times of crisis.....	156
4.2 Human Consciousness in Ghost in the Shell (2017)	160
4.3 The dystopian society in Ghost in the Shell (2017)	163

4.4 Transhumanism: The ‘ghost’ in another shell.....	167
4.5 Types of H+ and the Clone alter ego.....	169
4.6 Political Dystopia in Mad Max: Fury Road (2015)	171
4.7 Post-Apocalyptic Society in Mad Max: Fury Road (2015)	174
4.8 The New Eve.....	176
4.9 Max’s object of human life in a hostile universe.....	178
4.10 The Psycho-political Realism of Mad Max: Fury Road (2015)	180
4.11 Transhumanist dystopian society in RoboCop (2014)	183
4.12 Consequences of Transhumanism.....	184
4.12.1 Enhanced Human Abilities.....	185
4.12.2 Social Inequality.....	186
4.12.3 Redefinition of Concepts:	186
4.12.4 Loss of Privacy and Autonomy.....	187
4.12.5 Impact on Human Conscience.....	188
4.12.6 Environmental Considerations.....	188
4.13 Conclusion.....	189
Chapter 5: Conclusion.....	196-226
5.1 Alternative future.....	196
5.2 Dystopian cinema as indicators of preventive war.....	197
5.3 The Spaces of dystopia.....	198
5.4 Virtual Eternity.....	199
5.5 Cultural significance.....	200
5.6 New Utopia.....	205

5.7 Dystopias as a world of balanced population.....	207
5.8 Symbolic Universe.....	208
5.9 Escape from present Discontentment.....	209
5.10 Coexistence of Humans and Posthumans.....	210
5.11 Misuse of Power.....	211
5.12 Transhumanists: Modern Alchemists.....	215
5.13 The Transhuman Mutant.....	217
5.14 Building a better future by means of technology.....	218
5.15 The merge of humans and technology.....	219
5.16 Conclusion.....	221
References.....	227