

INTRODUCTION

Films have fascinated viewers from different eras through characters who achieved empathy for their dramatic, comic or tragic stories. Many of these characters have been men, women or children who, through their emotions, have overcome, for the most part, the conflicts that were presented to them, creating a degree of identification with some of them in our real life. However, the premiere of *Blade Runner 2049* (2007) caused the audience's attention to begin to point towards a new unexplored target: the androids, cyborgs and the near future trans-humans. Then, with the premiere of *Ghost in the Shell* (2018), the importance and protagonist was consolidated in the character of the android with own artificial intelligence whose objectives affected the entire plot in its entirety. With this pattern already set, the android characters of the films *Alita: Battle Angel* (2019) began to adopt dialogues and behaviours typical of a rational person to the point where they began to question their very nature, that is, they ceased to be complex instruments of human use and benefit to obtain self-awareness. Before these and after them, several dystopian films were produced where the role of the protagonist was possessed by the artificial intelligence that evolved towards a human nature, as well as the subsequent conflicts that this change in androids implied. Many of these implications and ideas expressed in Hollywood dystopian films are not just ideas anymore; they are already here and taking over our daily lives an inch at a time. Technological use is currently high in Asian and Europe where there is a great audience of Hollywood films. My topic "Transhumanism in Dystopian Films: A Study of Select Hollywood Films" is an attempt to address the issues related to Transhumanism in some select Hollywood films.

Area of Research

This research will deal in Hollywood Dystopian Films. Post-Apocalyptic Films are almost impossible to recreate or control in real life. They speak of a world or a society that is an evolution of inevitable advancement in science and technology. The audio-visual film media creates the necessary authenticity for it and subjects the audience to this new source of experience that is more sensory than any other art form. A Classic Dystopian film is dominated by the threat of nuclear risk, the atomic bomb, radiation and mutations. The new risks are replaced by: global epidemics in

the form of AI, environmental problems related destruction of natural resources, climate change, industrial pollution and the rise of totalitarian regimes. The people in dystopian wasteland appears more active than our current population and they play a special role in one aspect: protecting the family- family consisting here of both humans and machines. In this filmic future world scientists lost their heroic role of being the protector of humanity and failed to resolve the threats in those societies. Our traditional couple system that is till now good and preserved is replaced by the 'family' consisting of non- blood relations or man machine relations. The autonomy that people enjoy in those worlds is much higher than they are now.

The qualitative analysis of this in modern films takes us to a possible confirmation to these problems and possible solutions of Human Enhancement risks and provides valuable information on how society presents its potential challenges. The emergence of new risks and new challenges come with technological and scientific progress, it's a part of the problem and the solution.

Film is fiction, but it can illuminate how crisis situations bring to light the most intimate texture of a concrete society and so much more. A Transhumanist film risks that border on reality: nuclear war, increase of the global temperature, genetic manipulation takes them all to a bigger scale. Transhumanism is an "intellectual and cultural movement that affirms the possibility and desirability of fundamentally improving the human condition through applied reason, especially by developing and making widely available technologies to eliminate aging and to greatly enhance human intellectual, physical, and psychological capacities" (More, 3). Dystopian Films express the point of view of a sector of society, its capability of decisively influencing it.

Scientists and sociologists are often wrong when they play to predict the future. Dystopian Films play the dice however with much more successful promising predictions. The disregard of human reaction, social changes, alterations in the power structure and the process of disintegration by science show a future disaster of our modern society. Dystopian Films are endowed with vivid realism: they anticipate technological findings and predict human behaviour. These films are an X-ray of the evolution of our risky society, the kindness of scientific and technological advances and the fears they generate is a sensation that is fast turning into a reality.

Research Questions

How do Hollywood dystopian films represent Transhumanism?

What effect does Transhumanism have on the human condition?

How does a Dystopian Society in films respond or receive Transhumanism?

Objectives

To analyse the Transhumanist representation of humans in select Hollywood Dystopian Films.

To study how Transhumanism is imposed on human conditions.

To study how the people respond or receive Transhumanism in Dystopian Films.

Methodology

This research is qualitative in nature as it seeks to explore the representation of transhumanism in Hollywood films. The analysis is explained from the perspective of the characters in the films and their attitude to a given situation and the way in which transhumanism and human enhancement is perceived and observed in Dystopian Films.

The theories that are used in this study are: Transhumanism popularized by Julian Huxley in 1957, Auteur Theory which regards the director to be the real author and not the script writer. Reception Theory by Stuart Hall is also used to determine how perfectly the audience decodes the director's encoded message in the film. Donna Haraway's Approach to Cyborg in her book *A Cyborg Manifesto is also taken up as an analytical tool in this research.*

Apart from that the research is a deeper examination of the cinematic techniques that are used in Dystopian and Post-Apocalyptic Films which are different from the other film genres. The different strategies that directors use to represent the concept of the transhuman are also studied. This is also how the Apparatus theory explores the cinematic medium as the thing that shapes viewers' perceptions and ideological messages. This is how Jean-Louis Baudry in his *Ideological Effects of the Basic Cinematographic Apparatus* (1970) explains how watching a film contributes to the illusion of reality, and Christian Metz in his *The Imaginary Signifier: Psychoanalysis and the Cinema* (1982) analyzes how editing manipulates time and space.

According to Creswell (1994) once the idea of the study has been conceived, the researcher must be familiar with the topic in although the qualitative approach is inductive; we need to know in greater depth the terrain we are treading on.

The research is divided mainly into two categories: human enhancement in films and the effect that it brings forth in the post-apocalyptic society. The analysis of films as text transhumanism in this research can further arise new concepts to study the knowledge of which are essential for us humans in our adjustment with machines.

The research carried out was divided into a first phase of collection and selection from Transhumanist Dystopian Films as texts, academics, Journal web pages, obtained in academic research.

Theoretical bases

Artificial Intelligence since the last few decades have come up as androids and robots in TV shows, sci-fi series and Hollywood films. Fillard says:

"The old dream of Pygmalion who fell in love with its statue Galatea has become reality. This is fantastic but also incredibly frightening. Now that biologists can play with DNA, they struggle in vain (to date!) to find a gene directly related to death. Short of reaching this Holy Grail, they found that many indirect contributions arise in the mechanism of ageing and are trying to stop or even reverse the process. The unsubstantiated theories of the transhumanists find here a very strong support for their predications." (Fillard, 11)

Moya in 2009 points out that artificial intelligence seeks to understand the complexity of the information that is supplied to it and thus it also addresses other issues like how to look, move, communicate through language.

Of the two concepts: artificial intelligence and human intelligence, the latter which was believed to be man's unique ability, is being transmitted and copied. A complex human behaviour is set to preserve in an artificial human creation.

However, it should be clear that this process is still in the evolutionary stage, and it is Human intelligence that simulates and dominates the AI and the AI is still limited in its functionality.

There have been significant technological developments in software and hardware since the beginning of the 21st century, which have improved the quality of human life in many ways. Fillard states:

"The stage preceding the avalanche of discoveries was the transistor, only 60 years ago. The electron was tamed using a specific technology that will allow it to perform marvels of acrobatics which will shake our lives. The computer will become part of our activities with the Internet and many other implications which have a direct impact on our behaviour." (Fillard, 8)

These computers perform only the tasks for which they were designed. Therefore, robots are designed to interact with their environment. Fillard points out that the concept of robot has undergone significant evolutions since the 1960s, because the interaction between the robot and its physical environment is now taken into account, allowing adaptation and intellectual behaviour. Transhumanists want

"to follow life paths which would, sooner or later, require growing into posthuman persons: they yearn to reach intellectual heights as far above any current human genius as humans are above other primates; to be resistant to disease and impervious to aging; to have unlimited youth and vigor; to exercise control over their own desires, moods, and mental states [...]. It seems likely that the simple fact of living an indefinitely long, healthy, active life would take anyone to posthumanity if they went on accumulating memories, skills, and intelligence" (Bostrom, 1-17)

Manufactured all over the world because autonomy allows robots to be integrated into devices from any physical connection, and intelligence allows robots to perform their functions programmatically; human questions about the potential of robots and machines arose programmatically.

The global impact of the use of artificial intelligence over the past decades has had far-reaching economic and social implications, particularly in the United States. Even so, owning one is still out of reach for the average person. The social consequences of this technological change in the early stages are ideas that take root in fan groups.

What they have done to this group of people (creators, writers, directors) who have created futuristic, fictional, dystopian stories, etc. is making them draw on the early stages of AI development. They exaggerated the realities and limitations of AI to apply to their stories and characters.

"One of the big problems with our understandings of aliens has to do with Hollywood. Movies and television have led us to think of aliens as green, slimy creatures traveling around in flying saucers." (Zoltan)

Clemente-Fernández (2016), on the other hand, explains that science fiction makes it possible to explore the future through the development of science and technology.

The rise and production of these stories in the film industry largely inspired the masses to reflect the impact of technological development, which began to accelerate in the middle of the 20th century. According to Isaac Asimov, progress is explained by the lack of connection between science fiction and the concept of social change.

On this occasion, Clement-Fernandez, 2006 reflected on current issues and challenged the audience to the dangers to come. We return here to the concept of utopia and dystopia. While it is true that advancements in technology meet people's needs, they make things easier and simpler. To quote Schussler:

"Transhumanism, a title that encapsulates a non-dualist anthropology as well a non-utopian way of understanding the past, present and future of the human condition and evolution."
(Schussler, 7 - 11.)

This approach to technology took a completely different turn as it was changed and science fiction scenarios were written, many of which depicted machines and robots as hostile creatures designed to harm and destroy humanity. This assumption served as the basis for future post-apocalyptic film products. However, such performances not only in cinema, but also on the small screen with the production of television series, as pointed out by Konstantin:

"Some of the science fiction works deal with the theme of the extension of intellectual and physical capacities and the capacities of the human being through technologies of human enhancement and artificial intelligence and the fears generated by the theme. One of the last vivid examples of such works of science fiction is the series of American television *Westworld*." (Konstantin, 90)

Therefore the viewers sympathize with the android characters more than they did with human characters because the android interiority was more accessible and observable. By simply concentrating on the perspectives of those androids that were abused by human characters for sport, the audience turned away from the latter.

The pain and suffering experienced by the Android characters gives them a measure of humanity, as eventually a sympathetic relationship develops between humans and androids. So there are features in *Android* that have these characters that allow them to assimilate and retain human qualities. (Figueroba, 2017) explains:

"As a large number of works of fiction have done before, including films *Blade Runner* and *Ghost in the Shell*, *Westworld* uses the figure of the android as tool to explore human nature: when the inanimate acquires a self-awareness, traditional conceptions of the mind and life are questioned." (Figueroba, 2)

Thus, in this thesis the book *Transhumanism: A Realistic Future?* by Jean-Pierre Fillard was a good theoretical base to study Transhumanism in Hollywood Dystopian Films. On the one hand, there is the possibility of recognizing the existence of consciousness and at the same time creating an artificial consciousness; On the other hand, they deny the existence of consciousness and therefore the

possibility of creating artificial consciousness.

Transhumanism: The History of a Dangerous Idea authored by David Livingstone comments that Transhumanism is a modern movement which enhances man's right to shape his own evolution, application of scientific technologies to improve physical health and intellectual potential. He studies famous science fiction films like *2001: A Space Odyssey*, *Blade Runner*, *Terminator Series*⁴ and more.

The Proactionary Imperative: A Foundation for Transhumanism by Steve Fuller, Veronika Lipińska cover the concept of transforming human nature, including issues like human privilege, "the ability to play God," the idea of treating our genes as an investment, eugenics, and what it might mean. This book is a thought on being "human" in the context of risky scientific and technological interests.

Mediasphere and Mediology

As Debray puts it, "the image works as an effective mediation" (Debray, 14) and its effects, often dramatic, must be seen at the crossroads between the history of art, of techniques and religions. There was the age of the idol (logosphere), like that of art (graphosphere) and the visual (videosphere).

"The image that does not support the same practice cannot bear the same name. From just as in order to properly contemplate primitive imagery, one must remove the glasses of art, we must forget the language of aesthetics to discover the originality of it visual" (Debray, 176)

The three mediaspheres interweave and overlap, to understand the logics of production from phenomena that currently exist. Each of these eras draws a way of life and thought, with close connections producing situations of successive domination by relay of hegemony. There would be then drawing old-fashioned borders, like those that existed before nation-states. In this way, the mediaspheres contribute to its understanding and subsequent interpretation to reveal the communicational hegemony of the market in society; to see how this has become an insertion of cultures in the peaceful movie time.

The mediologist must look through time, precisely on how the mentalities are at play as the technical speed modified the extent of our videosphere. Mediology

aims to help clarify the power of words, the effectiveness symbolic science and the role of ideas in history, through a logistics of operations of thought, which analyses the set of means of transmission and symbolic circulation; that surpasses the media and looks from the education system beyond the spacious entertainment, politics, economics and socialization.

Mediology studies from the correlations between the forms of organization and their instruments of execution passing through art, markets and what this implies in an open space of inventions and discoveries.

The cyborg from Haraway

Donna Haraway, (1991) extends even the notion of text by seeing it from that of gender. She describes the cyborg as a female hybrid machine animal with essential possibilities of forming even a feminist movement, which can reach to break not only Western patriarchal capitalism, but also the hierarchical perspectives that turn on from East. Haraway says

“the cyborg is also the awful apocalyptic telos of the 'West's' escalating dominations of abstract individuation, an ultimate self untied at last from all dependency, a man in space. An origin story in the 'Western', humanist sense depends on the myth of original unity, fullness, bliss and terror, represented by the phallic mother from whom all humans must separate, the task of individual development and of history, the twin potent myths inscribed most powerfully for us in psychoanalysis and Marxism.” (Haraway, 150-151)

Haraway (1991) then exposes a proposal that not only looks at the postmodern community as such, but from the gender proposals it poses a revolutionary look against power structures from the power of myth. A myth that proposes the notions of Superman and immortality.

Along the same lines, Haraway (2000) argues that the cyborg goes beyond both the concept of gender, monster-like; fighting against everything organic, mutating time and space from the techno power. Thus technological power is viewed as condensation or change from the material from meat to the machine, fusion or the hybrid that is not only a body-machine rather it mixes the feminine and the masculine, good and evil, and poses the metaphor of rupture, the change and the transformation.

Thus the things Haraway considers liberation are those that it implies as the

central axis of its existence; to move from humanism to a proposal that by overcoming flesh and blood develop not only a new type of being but of weather and space. The cyborg is

"a kind of disassembled and reassembled, postmodern collective and personal self. This is the self feminists must code. Communications technologies and biotechnologies are the crucial tools recrafting our bodies. These tools embody and enforce new social relations for women world-wide. Technologies and scientific discourses can be partially understood as formalizations, i.e., as frozen moments, of the fluid social interactions constituting them, but they should also be viewed as instruments for enforcing meanings. The boundary is permeable between tool and myth, instrument and concept, historical systems of social relations and historical anatomies of possible bodies, including objects of knowledge. Indeed, myth and tool mutually constitute each other."
(Haraway, 149-181)

The cyborg is part of a new world of codes and chips, where the sciences of communication are displaced by the information and begin from the systems from theories to spread the desires and the construction and maintenance of databases.

From constructivist sociology as a science, and from the technique as practices of narrative and power, Haraway (1995) takes up the role of science that plated Marxism about the relations from scientific ethics, feminism and racism and responsibility.

The role of the body is essential for Haraway since being a power map and identity, opens from the cyborg a possibility what meets a threat global which requires a theory of wholes and parts that contribute to the regeneration and production of theories universal and totalizing, which help to accept the social relationship between humanity and technology. In this way Haraway intended to overcome a techno-scientific metaphysics that builds a life that overcomes the labyrinth of dualisms.

Research Design: Chapters

At the outset there is the Introduction to my research topic, the reason and

importance of the area of research and the Methodology that are to be used. This Introduction contains the hypothesis, limitations of my research and the objectives of research.

The first Chapter is titled 'Chapter 1 Introduction to Transhumanism and Dystopia' it is a study on the two terms 'Transhumanism' and 'dystopia'. It deals with how those two terms have been dealt with in Cinema studies by different researchers and how I would be using them in my own study. It is a general approach based on the written works that has explored how Transhumanism is applied in Dystopian Films. Once the methodology has been established and explained in Chapter 1, the theoretical investigation is carried out in the next chapters for the film analysis.

My second chapter is 'Chapter 2 Dystopian Films and their Reception'. It focuses on explaining the concept of 'Dystopian Films', differences of Dystopian films from other film genres and Human Enhancement and how the public respond to such films. The transfer of Sci-Fi thoughts from literature to the films, influencing on an appearance and establishing a risky society as a consequence of scientific-technical advances is studied in this chapter. Here the enigmatic predictive power of Dystopian Films is studied, the extrusion process of cognitive knowledge, anticipation, millenarianism science, the concept of catastrophe and the role of special effects as generators of realism.

The third Chapter 'Chapter 3 Transhumanism in *X-Men: Days of Future Past* (2014) and *Terminator Salvation* (2009)' is a case study on the two films mentioned above. Here I deal with examining Sci-Fi cinema as a Transhumanist representation. The birth of the dystopian genre, the reconversion of these risks which define our social constructions and the social response to threat and the value of individuals are studied in this chapter. This chapter reflects the appreciation of ideas, their acceptance or rejection over time, and the new role of groups or individuals who were previously rejected in handling the new crises and situations from emergency. The role that Dystopian and Transhumanist films play in society in acquainting them to an apocalyptic future is being studied in this chapter.

The next Chapter 'Chapter 4 Transhumanism in *Ghost in the Shell* (2017) and *Mad Max: Fury Road* (2015)' is another chapter of case study but on yet another two

different Hollywood films. This chapter occupies a typology of the disaster, identifying and grouping the different classes of threats and their temporal evolution in the film narrative. Here the films are examined on how it documents the reality, the anticipation of filmic from the social construction; the role played by cinematographic codes to assimilate the values and accepted or rejected ideas of the time, the distinction between catastrophe and threat, and the value documentary that derives from cinematographic simulation.

My last chapter ‘Chapter 5 Conclusion’ concludes the personalized analysis of the selected films according to the methodology explained. The results of the analysis describe the findings and characteristics of Transhumanism in Hollywood Dystopian Films in light of the hypotheses proposed for checking its compliance.

There are some still images from the films of my study which are numbered in figures. I kept Endnotes and a complete list of the works cited in-text within the thesis. I know as a result of the research; new doors shall open to future work. This work has a filmographic listing of the referred films.

Criteria for Selection of the Films

Dystopian Films can be the subject of intense discussion. According to Gibson “The representations of automata in the science fiction narratives selected are represented as developing bodily senses, albeit generated by comparatively crude inorganic sensors. Hence the films seek to suggest that there is the potential for them to experience some level of emotional experience.” (Gibson, 2). The selection of films can be summarized in the following sections.

1. The films comply the requirements inside from the categorization of invasion alien, atomic threat, threat by a meteor/asteroid, threats by intelligences artificial outside of control, threats produced by an infectious organism, threats produced by damage to the environment, and dystopian societies and scenarios as a result of the action of diverse agents.

2. The film narrative that meets the following conditions: a) the threat is global and with the potential capacity to alter and/or destroy social and political structures b) may have single or multiple nature, arising in the latter case from the combination of several agents like environmental damage, pandemics, political drifts towards

totalitarian regimes, crisis social, terrorism, etc. c) Its origin can be natural or artificial, in the latter case due to the expansionist human.

3. The films are all American. To justify: to carry out the research in the light of the classic dystopian films wherein Hollywood comes in as the forerunner.

4. Dystopian Films and the most recent productions it is necessary to go to the classics of the doomsday films in the United States, the decade in which the Dystopian Films genre came of age (from the manufacture and use of the atomic bomb). Therefore, it is of special interest to study its evolution from the focus of origin. There is no doubt that both in Europe and in Asia they have accomplished magnificent films which constitute part integral and indispensable from the history of film Dystopian Films, some of which have been incorporated into this work as international productions.

5. The study of anticipatory European cinema in the post- atomic energy is beyond the limits of the discussion of this work.

6. The selected films appear on several prestigious lists of the history of cinema. It is an additional indication, although not the only one, about the quality of the film.

Films taken up for study:

Ghost in the shell (2017): *Ghost in the Shell (2017)* is a transhuman film that explores a dystopian future where cybernetic innovations and cutting-edge technology have become commonplace. The story revolves around Major Motoko Kusanagi, a robotic policeman, as she investigates a mysterious hacker named Kuze. The film raises questions about human nature, identity, and consciousness in a world where humans can enhance themselves with cybernetic enhancements and connect their minds to a vast network. It explores themes of transhumanism by exploring the potential consequences of merging human consciousness with technology.

Terminator Salvation (2009): *Terminator Salvation (2009)* is set in a post-apocalyptic future where Skynet, an advanced artificial intelligence, has waged a global war against humanity. The film follows John Connor, leader of the human resistance, as he battles Skynet's army of cyborgs known as the Terminators. It explores themes of transhumanism through its depiction of cybernetic innovations and the amalgamation of man and machine. The film raises questions about the limits

of human upgrading and the potential dangers of creating superhumans.

Mad Max: Fury Road (2015): *Mad Max: Fury Road (2015)* is set in a post-apocalyptic wasteland, where resources are scarce and society is collapsing. The film follows Max Rockatansky, a survivor of this brutal world, as he helps a group of rebellious women escape from a tyrannical warlord. While it doesn't explicitly focus on transhumanism, the film could be seen as out-of-date due to its exploration of a society on the verge of collapse, where survival is a primary concern. It presents a world where technology and civilization have regressed, highlighting the consequences of a society that fails to embrace technological progress.

X Men: Days of future past (2014): *X Men: Days of Future Past (2014)* is set in a future where mutants, individuals with superhuman abilities, are hunted and persecuted by powerful cyborgs. In a desperate attempt to change the course of history, the X-Men send Wolverine's consciousness back in time to prevent a pivotal event that led to the creation of the Sentinels. The film tackles the theme of transhumanism by exploring the idea of genetic mutation as a form of human enhancement. It also raises ethical questions about integrating advanced technology with human biology and the potential consequences of creating superhuman abilities.

These films explore dystopian futures where technology and transhumanism play an important role. They examine what it means to elevate humans, the blending of humans and machines, and the consequences of a society driven by high technology. These themes raise questions about the nature of humanity, the limits of progress, and the potential dangers of unchecked technological advances.

Common Findings in Terminator Salvation (2009), X-Men: Days of Future Past (2014), Mad Max: Fury Road (2015) and Ghost in the Shell (2017)

Dystopian transhumanist films explore worlds where technological advancements have transformed society, often presenting a grim and oppressive future. While each film mentioned—*Ghost in the Shell*, *Terminator Salvation*, *Mad Max: Fury Road*, and *X-Men: Days of Future Past*—has its unique elements, they share common themes and elements that characterize them as dystopian transhumanist works.

Dystopian Setting: All of these films are set in dystopian futures, where humanity faces dire circumstances. The worlds are often characterized by social decay, totalitarian regimes, environmental devastation, or post-apocalyptic landscapes. In *Terminator Salvation (2009)* "the clear-cut binary opposition of man versus machine is thrown into question through gradual revelations of his past as a human on death row, who left his body to scientists experimenting with cyborg technology." (Gibson, 2)

Technological Advancements: Transhumanism is a central theme in these films, showcasing the blending of humans and machines. Advanced technology has profoundly influenced the human condition, with cyborgs, advanced artificial intelligence, or superhuman abilities becoming prevalent.

Loss of Humanity: In these dystopian futures, the line between human and machine is blurred, raising questions about what it means to be human. Characters often grapple with their identities, memories, and emotions as they merge with technology, leading to a loss of individuality or sense of self.

Totalitarian Control: The films explore oppressive societies ruled by powerful entities, be it corporations, governments, or machines. These forces maintain control through surveillance, manipulation, or violence, often suppressing individual freedoms and autonomy.

Rebellion and Resistance: Protagonists in these films typically challenge the status quo, fighting against oppressive forces in a bid to regain their freedom or protect their rights. Themes of resistance, revolution, and the struggle for justice are prevalent.

Existential and Ethical Questions: Dystopian transhumanist films raise deep philosophical questions about the impact of technology on human existence. Themes of identity, consciousness, free will, and the ethics of merging with machines are often explored, challenging viewers to contemplate the potential consequences of technological advancement. While these films may differ in their specific narratives, characters, and visual styles, they all encompass elements of dystopia and transhumanism, offering thought-provoking visions of a future shaped by advanced technology and its implications for humanity.

Categories of Film Analysis

The films taken up for study are from contemporary Hollywood. The categories for analysis of the films are the following:

1. Nature from the catastrophe or type from threat: The ambiguous and shifting distinction between man, beasts, demons and angels has long been the subject of debate. *Beasts, Humans, and Transhumans in the Middle Ages and the Renaissance* by J. Eugene Clay explore the contrasting boundaries between humans and non-human beasts, body and mind, demonic and divine. These ground-breaking articles, based on recent research, show that the current debate about the nature and future of humanity is deeply rooted in myth, literature, philosophy and science art from the Middle Ages and the Renaissance. This book deals with deformities, human-animal relationships, demons, and atrocities, and also raises interesting questions about how humans understand their relationship with animals, nature, and the supernatural. As such is one of the categories for my analysis.

2. Hero and Specialty: The hero of the film is specified and what his profession is, to which group belongs, which is his specialty. *We Have Always Been Cyborgs: Digital Data, Gene Technologies, and an Ethics of Transhumanism* by Stefan Lorenz Sorgner examine the concept of transhumanism in artificial intelligence, brain-computer interfaces, genetic engineering and equalization. While it focused a major impact on the public imagination, a complete philosophy of transhumanism has not yet been presented. Stefan Lorenz Sorgner explores the fundamental mental problems that link transhumanism to digitization, genetic engineering and ethics. He explores the history and meaning of transhumanism: about human perfection, cyborgs, genetically advanced beings and charged thoughts. It provides an overview of reflections on values, norms and utopias and an essential guide for contemporary digital culture, genetic ethics and decision-making.

3. Auxiliary of the hero and specialty: This is the character who helps the hero and is an accomplice, and the profession that exercises on the plot. This is the Sancho Panza of Dystopian Films.

4. Adversary: It is the threat in most cases. In films about alien invasions, the adversary is the alien who takes on the role of villain; although in films like *The Day The Earth Stood Still* the adversary is not the alien, but the arms race. In movies on

global infections and epidemics, the adversary is the virus or the spore, the invisible enemy to shake. In Dystopian films like *Mad Max Fury Road (2015)*, the adversary is a human warlord fighting with his lesser halves to survive; it is something more indefinite, but very palpable like a world in which there are no rules and it is devoid of law.

5. Auxiliary of the adversary and his specialty: It is about the character who consciously and responsibly or from shape unconscious, collaborates with the adversary. On some occasions the auxiliaries are the adversary by ignorance or irresponsibility, and in others they are fully aware and responsible for the consequences from their actions. *Cyborgs, desiring-machines, bodies without organs, and Westworld: Interrogating academic writing and scholarly identity* is an article written by Deborah M. Netolicky. It describes in part the world of cyborgs and the western world and terrible humanity, like the duality of body and machine, man and robot, real and imagined, transcends, erases and erases the world from the west down to the actors.

Westworld and Philosophy: If you go looking for the truth, get the whole thing is a 2018 book by William Irwin, James B. South, and Kimberly S. Engels, explains the behaviour and actions of humans and outstanding human actors, both hosts and host robots. Empathy goes so far as to depend on how indistinguishable one robot is from another.

On the Path to Sentience: Post-digital Narratives in "Westworld" is an article, written by Ivan Lacko that examines the process of developing androids in "Westworld" into a state of consciousness. This process is explained by the concept of a two-chambered mind proposed by Julian Jaynes. This principle that makes the ancients believe in conscious thoughts they were the voice of the gods, telling men what to do; So the series offers exactly the same approach as Jaynes'.

Cyborg heroes see, hear, suffer and act like humans. Based on this, he argues that the suffering of cyborgs is the key to humanity. After the truth in their evolution in humanity, with the development of technology, comes the android body, which should consist of organic material: muscle, flesh and bone; distorted, visually unrecognizable to humans.

6. Denouement: Description of the final situation of the film, which can be summarized in the following variants:

Return to the initial situation: The threat is neutralized and the situation returns to the way it was before, with some nuances, losses from lives or of structures. It resets the balance.

New positive social order: Society changes for the better in the case of the film *Children of Men* (2006), with the birth of a human being and the destruction of the dogma of human infertility, or in case of *V for Vendetta* (2005), where the blasting the parliament culminates with the finish from a dictatorial regime.

New socially negative order: The society changes for evil; it is what drives a dystopian transformation, as in films about nuclear attacks carried out with success, or on films where the genetic advances illuminate a discriminatory society.

Uncertain result: It is not clear if the hero will survive or if there is hope for society which has suffered the damage. As Haraway says “The issue is dispersion. The task is to survive in the diaspora.” (Haraway, 170). This happens on films like *Planet of Apes* (1968) that ends with a half sand-sunk Statue of Liberty.

7. Groups involved and codes of the social response to the threat: Describe the groups involved in the response and the way in which they articulate it. In general, what consequences from the crisis are the military/police axis, the political authority and the scientific authority, although they are also added additional elements of power such as the role of the media, organizations, civilians, and above all individual actions when the response is scarce or insufficient on the part from the collective.

8. Natural response: Occurs when the neutralization of the threat happens by an action of their own nature. In both versions of *The War of the Worlds* (2005, 2023) it is the bacteria in the air that wipe out invaders; in the *Godzilla* film series, the monster is an emanation of nature directed to control and kill destructive creatures that feed on radioactivity.

9. Code dominance: Inside these I established a category, the code dominant, like the Christian Mark of the Beast of the New World Order. The collective general group whose answers to the crisis likewise impose forehead marks as a means to the

other answers. *Contemporary Representations of Artificial Intelligence in Science Fiction Films, Visual Arts and Literature: A Short Introduction* written by Andrei Simut an Assistant Professor of Film Studies. It helps to understand the role and purpose of science fiction in a technologically saturated environment. According to the article, the *Westworld* series can be seen as an example when the actual reality distance becomes shorter and hyper real, between human and post-human, between historical past and present, and finally between filmographic genres: Western and Science Fiction. Science fiction is part of *Westworld* because the series raises philosophical questions about human nature, conscience and free will. In addition to its critical potential, it highlights the exploitation of cyborg women.

Research instruments

Observation of ‘Wild-West’ section in Ramoji Film City, Hyderabad to understand Hollywood cinematography.

Review of research articles and journal papers that approach the subject of Transhumanism.

Phases of Study

This doctoral thesis is a research on Transhumanism and Dystopia in American Hollywood Films. As Debray (2001) puts it, mediology looks at the transmission between different space-time spheres from the dynamics of collective memory. Historical horizon helps us to understand that by going back in time, we advance in the co-knowledge of processes political, economic and social, giving elements to be able to live suggest ways not only of research, but of concrete action for the construction from a possible future.

Through this mediaspheric tour of the Transhumanist Dystopian Films, I studied not only from where and how this phenomenon has been overlapping throughout the history of humanity, but what symbolizes to level up to the social movements where the cyborg becomes real, circulate, come in us and plans political processes to a world level.

The study is divided into three phases, namely: one is data collection, in which the aforementioned film documents were reviewed and outlined; another is systematizing the information made from a variety of film theories that have

analysed and reflected on the Dystopian and the Transhumanist filmic worlds. The third phase is the study, the interpretation, drawing conclusions and making recommendations.

Works Cited

- Bostrom, Nick. "Introduction—The Transhumanist FAQ: A General Introduction." *Transhumanism and the Body*, 2014, pp. 1–17.
https://doi.org/10.1057/9781137342768_1
- Debray, R. *Lifetime and death from the image. History from the look on west*. Barce-Canvas: Paidos. (1992). Pp 14.
- . *Lifetime and death from the image. History from the look on west*. Barce-Canvas: Paidos. (1992). Pp 176.
- Figueroba, A. *Psychology in the 'Westworld' series: consciousness, identity and narrations*. Univerity Press (2017). Pp 2. Retrieved from [160https://psicologiaymente.com/cultura/psicologia-westworld](https://psicologiaymente.com/cultura/psicologia-westworld) [Accessed on: March 25, 2022]
- Fillard, J.P. *Transhumanism: A Realistic Future?*. World Scientific Publishing Co. Pte. Ltd. 5 Toh Tuck Link, Singapore 596224 USA office: 27 Warren Street, Suite 401-402, Hackensack, NJ 07601. Pp 11. download. (n.d.) Retrieved March 16, 2022, from <https://in.1lib.in/book/11763191/cdcad2>
- Fillard, J.P. *Transhumanism: A Realistic Future?*. World Scientific Publishing Co. Pte. Ltd. 5 Toh Tuck Link, Singapore 596224 USA office: 27 Warren Street, Suite 401-402, Hackensack, NJ 07601. Pp8. download. (n.d.) Retrieved March 16, 2022, from <https://in.1lib.in/book/11763191/cdcad2>
- Gibson, Emily C. "Artificial Identity: Representations of Robots and Cyborgs in Contemporary Anglo-American Science Fiction Films." null (2011) Pp. 2.
- Haraway, Donna. "A Cyborg Manifesto: Science, Technology, and SocialistFeminism in the Late Twentieth Century," in *Simians, Cyborgs and Women: The Reinvention of Nature* (New York; Routledge, 1991), pp.149-181

Haraway, Donna. "A Cyborg Manifesto: Science, Technology, and SocialistFeminism in the Late Twentieth Century," in *Simians, Cyborgs and Women: The Reinvention of Nature* (New York; Routledge, 1991), pp.150-151

Haraway, Donna. "A Cyborg Manifesto: Science, Technology, and SocialistFeminism in the Late Twentieth Century," in *Simians, Cyborgs and Women: The Reinvention of Nature* (New York; Routledge, 1991), pp.170

Konstantin, R. *The philosophy of artificial consciousness in the first season of TV series 'Westworld'* (2017). Skhid. Pp 90.

More, Max. "The Philosophy of Transhumanism." In: Max More and Natasha Vita-More (eds.). *The Transhumanist Reader: Classical and Contemporary Essays on the Science, Technology, and Philosophy of the Human Future*. Chichester, West Sussex, UK: Wiley-Blackwell, 2013. Pp 3.

Schussler, Aura-Elena. "We Have Always Been Cyborgs. Digital Data, Gene Technologies, and an Ethics of Transhumanism." *Nanoethics* 16 (2022): 7 - 11.

Zoltan, I.V. Why haven't we met aliens yet? Because they've evolved into AI | Retrieved March 16, 2022, from https://www.vice.com/en_us/article/vv7bkb/why-haventwe-met-aliens-yet-because-theyve-evolved-into-ai