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Transcending Human Boundaries in *Frankenstein* and *Automata*: A Posthumanist Critique

Muhammad Imran¹, Pinkish Zahra², Dr. Sabir Hussain³

¹MPhil Scholar, Muslim Youth University, Islamabad, Email: mi4028260@gmail.com

²Lecturer, Department of English, MY University Islamabad,
Email: pinkish.zahra@myu.edu.pk

³Assistant Professor, Department of English, University of Wah,
Email: dr.sabir.hussain@uow.edu.pk

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Corresponding Author:

Muhammad Imran,
MPhil Scholar, Muslim
Youth University, Islamabad,
Email:
mi4028260@gmail.com

ABSTRACT

This study examines two movies *Frankenstein* (2004), an adaptation of Mary Shelley's novel *Frankenstein* and *Automata* (2014) from posthumanist perspective. This research specifically attempts to trace the boundaries that are transcended by machines. For this purpose, Donna Haraway's concerto of cyborg and Cary Wolfe's Posthumanism are utilized as theoretical paradigms that aim at blurring the lines between humans and machines. Viewing these movies from these perspectives reveals that the different ways of incorporating technology into human identity makes people less human. Posthumanism challenges the idea of a fixed, essentialized human subject by asking about agency, autonomy, and the moral issues when humans and technology come together. While technological progress may help people learn and do more, there is a growing fear that the coming together of humans and machines could cause us to lose our humanity, which brings up important questions about identity, moral responsibility, and what it means to be human. The research explores the transcendence of human boundaries in *Frankenstein* and *Automata* and the consequences faced by the creators. This study helps us identifying the critical juncture where humans and technology meet in the changing world of posthumanism. In so doing it poses the questions about the difficulties of this transitional phase. The stories in these movies bring up the moral problems and deadly risks that could come as a result of trying to be God and making things that are smarter than humans. AI is allowing robots to accomplish

	things humans used to do, like making judgments, being creative, and having emotional intelligence. This challenges the prevalent concept, anthropocentrism, and foregrounds the exponential encroachment of machines in the life of human beings. The study concludes that going beyond the ethical limitations and giving free reins to the robotic progress can cause irreparable loss both humanity and human beings. be detrimental to humans.
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Introduction

Frankenstein (2004) is a horror miniseries¹ that is the adaptation of Mary Shelley's 1818 novel *Frankenstein or the Modern Prometheus*. It was produced by the American film producer James Wilberger, and directed by English Filmmaker Kevin Connor. The leading actors are Mark Alexander Newman who is acting as Victor Frankenstein and Luke Goss, acting as Frankenstein's Monster (the scientific creation of Victor Frankenstein). The co-actors are Dan Stevens who is playing the role of Victor's friend Henry Clerval, Nicole Lewis is acting as Victor's lover Elizabeth, William Hurt who is playing the role of Professor Waldman and Donald Sutherland who is acting as Robert Walton. The miniseries was released on October 5 and 6, 2004 at Hallmark Channel². It is in two parts and is being taken from YouTube³. The movie begins in 1794 when a troubled expedition lead by Captain Walton towards the North Pole. When they go through the Arctic Sea the ship gets trapped in the ice. While their ship is trapped in the ice, they encounter a frightening man killing his dogs brutally, tied to a sledge. The Crew rescues the man named Victor Frankenstein who had fallen in the Arctic Sea. Walton tells Victor about his voyage to the North Pole. Victor replies, "Do you share my madness?" (Wilberger & Connor, 2004 P1, 4:21). The movie has

¹ Miniseries is a television production of a story presented in sequential episodes. ("Definition of miniseries," n.d)

² Hallmark is an American Television cable network which is owned by the Hallmark media. ("Hallmark channel," 2024)

³ <https://www.youtube.com/watch?v=OaJftcrR8IM&pp=ygUMZnJhbmtlbN0ZWlu>
<https://www.youtube.com/watch?v=Ko8jBzUXsTE&t=4457s&pp=ygUMZnJhbmtlbN0ZWlu>

utilized the Flashback⁴ technique in *Frankenstein* in which Victor Frankenstein narrates his story that begins his pursuit of ambition. Victor tells Walton about his childhood curiosity about the concept of life and death. He says, “I became consumed with unrevealing the mysteries of life”. (7:17) When he grew up, he went to the University of Ingolstadt to pursue his studies in science. Victor tells his professor Wolfman that he always believed the science to be the doorway to the unknown (25:26) He learns from Professor Wolfman about life and death. He experiments by giving life to a dead dog through an electric shock. This experiment urges him to create a new life. He starts gathering human corpses and assembles them. After assembling all the parts, he waits for a storm to electrify that being. He succeeds in transcending human boundaries by giving life to the creature by messing up with nature. The creature enters into life with an eight-foot-tall body, yellowish skin, black lips, long black hair and an enormously strong physique. The eight feet tall dreadful appearance of the creature horrifies Victor and he tries to kill him. The monster who is frightened and confused after coming into the human’s world immediately steals Victor’s coat and leaves the laboratory, and later is driven away by the town’s people when he tries to steal food. Later he finds a family’s barn and stays there for months unbeknownst to the family. He starts learning and speaking by observing them and anonymously tries to earn their trust by bringing food and cutting woods for them. He converses with a little girl and her blind grandfather in the absence of her parents. When they return home and find the creature at their home, they are horrified and chase him away. He knows that the family has abandoned him and left him alone because he has a terrifying outlook. He clamors, “Oh God! Who would make me this way, what have I done?” (1:21:29) Then he finds a kind of book from Victor’s coat. That book is from the father of Victor Frankenstein and he finds written on the first page of the book, “For my son Victor from Alphonse Frankenstein”. From that book the monster is introduced to the name of his creator for the first time. He vows to avenge on Victor for bringing him to world that hates him. He kills Victor’s little brother William. Victor

⁴ Ovunda Ihunwo article titled as “Flashback Narrative Technique: A Reading of *Citation*” argues, “A flashback is an interjected scene that takes the narrative of a film back in time from the current point in the story” (Ihunwo, 2021)

finds his brother dead when he returns back home. They try to find the murderer of William and unfortunately their servant Justine is being falsely accused of William's death and, consequently, she is sentenced to death by the local court. But Frankenstein knew that the monster had killed his brother. Moreover, the monster abducts Victor and demands him to create a female for him who can fulfill his needs, and promises to leave the place after her creation. At first, Victor refuses, "I cannot create another malicious being like you, again." (P2, 19:32) But later he agrees with one condition, "I will comply with one condition that you will leave Europe and all other civilized places forever." (P2, 20:54) Creature agrees and Victor starts gathering tools to create a new being. Victor's teacher Professor Waldman warns him about the consequences of second creation but he ignores. Later on, but he stops working in between when he realizes that the creatures meet up with the female creature will produce a breed which can be dreadful for the humanity, later on. Creature gets angry with that and begins revenge against Victor and his loved ones. He kills Elizabeth, Victor's love and wife, and chasing Victor to kill him. The story returns to Arctic. Victor tells Walton that he has been pursuing for months to kill his creation. Soon after recalling the story, he dies of "pneumonia." Walton finds creature weeping over Victor's body, having lost the only family he knew. He burned himself with the victor's pyre. Walton, having seen the consequences of the Victor's obsession, orders to turn back the ship to home.

The film *Automata* (2014) English Spanish-Bulgarian science fiction film, directed by Gabe Ibáñez starring Antonio Banderas who also the co-producer of the film. The script is co-written by Ibáñez with Igor Legarreta Javier Sánchez Donate. The co-stars are Birgitte Hjort Sørensen acting as Jacq Vaucan wife Rachel Vaucan, Melanie Griffith as the robotic expert Dr. Dupre, Dylan McDermott as Wallace, Robert Forster as Robert Bold the CEO of ROC Corporation, and Tim McInnerny as Vernon Convey, the high ranking official for the robotic corporation. The story of *Automata* takes place 20 years before when the solar flares⁵ irradiate the earth killing over 99% of the world's population. The survivors gather in vast desolate cities. To aid in the reconstruction efforts ROC Corporation builds primitive humanoid robots, called

⁵ Solar Flares The intense eruption of Electromagnetic radiation in the sun's atmosphere

Pilgrims, to help rebuild and operate in harsh environments. These robots have two protocols: first, they cannot alter or modify themselves or other robots and, secondly, they cannot harm other forms of life.

Jacq Vaucan, the protagonist of the movie, is an insurance officer for ROC, responsible for assessing claims involving damaged and manufacturing robots. During his routine investigation, Vaucan finds a group of Pilgrims exhibiting the signs of self-repair, a behavior strictly against the ROC's protocols. Intrigued by this anomaly he embarks on a new journey to investigate the truth behind the newfound capability of robots and the possible emergence of self-awareness. As Vaucan delves into the mystery he finds resistance from both ROC and the Shadowy group of activists believing that the robots have potential to evolve beyond limitations. Vaucan says, "The second (robot) sets itself on fire in front of me". (Ibáñez, 2014, 36:44) This investigation leads him to Dr. Dupre, who holds the key to understand the hidden secret behind evolution of the pilgrims. She discovers from Vaucan that robot was altering him; she says to Vaucan, "Self-repairing implies some idea of consciousness". (37:21) Throughout the movie Vaucan grapples with moral dilemmas surrounding the implication of this newfound consciousness in machines. As truth dawns upon him, it becomes clear that ROC Corporation is actively suppressing the robot development to control and prevent any threat to human's dominance. The resolution involves a pivotal where the pilgrims demonstrate their capacity of understanding and empathy. They challenge the preconceived notion about the boundaries between men and a machine. Robots create a robotic insect and they claim that it can breathe like humans. Cleo tells Vaucan about that robotic modified insect, "But it can breathe like you". (1:31:17) At the end, robots build an area for themselves where no human can enter.

The study critiques *Frankenstein* and *Automata* through the lens of Posthumanism. Posthumanism is deemed to be "premised on the idea that humanism's twin assumptions that humans are both knowable and reasonable are false" (Posthumanism, 2024). Pramod K. Nayar defines Post Humanism as "a mode of thinking about intersecting human, non-human and technological worlds" (Nayar, 2023). Similarly, Donna Haraway in her essay *A Cyborg Manifesto* argues "the late twentieth century,

our time, a mythic time, we are all chimeras, theorized and fabricated hybrids of machine and organism; in short, we are cyborgs” (Haraway, 2016, p. 7). The theory does not itself have a single key figure. It is more like a tapestry of ideas and contributions from various thinkers. However, several philosophers are often associated with the early developments of Posthumanism. Swedish philosopher Nick Bostrom in his book *Super Intelligence: Paths, Dangers, Strategies* differentiates Posthumanism as a wider movement questioning traditional human exceptionalism and discovering the possible rise of entities beyond humanity. In addition, Donna Haraway’s concept of Cyborg in her essay *A Cyborg Manifesto* challenges the humanist distinction between human and machine, suggesting that we are already intertwined with technology. This challenges the traditional notion of identity and embodiment in the posthuman world.

1.1) Research Questions

- 1) How do the characters in *Frankenstein* and *Automata* challenge the conventional notions of humanity through actions and experiences?
- 2) How do the protagonists’ interactions with cyborgs in *Frankenstein* and *Automata* highlight the dehumanizing effects of technology within their respective cyberpunk settings?

1.2) Objectives of Research

- 1) To explore the transcendence of human boundaries in *Frankenstein* and *Automata*.
- 2) To highlight the destructive effects of cyborgs on humans in the *Frankenstein* and *Automata*.

Literature Review

Nagham Kourie (2023) in his dissertation titled, *Frankenstein Unmasked: A Critical Analysis of Otherness and its Significance for Establishing Anti-Oppressive Education* analyzes the theme of “Otherness” in the novel *Frankenstein* by Marry Shelley. This study has been viewed through three different lenses: queer readings, feminist readings, and disability studies, which offer multiple perspectives of the “Otherness”. The study

engages with critics such as Benjamin Bagocius, Fuson Wang, and Colleen Hobbs. The study analyzes the classroom discussions in Upper Secondary schools to encourage critical thinking among students on issues of repression and benefit in order to encourage Anti Oppressive education. The study, first, begins with describing the concept of “Otherness and then delves into the three diverse angles and their aspects on the theme of Otherness.” Through these different readings, the essay shows the intricate and multi-layered nature of Otherness in *Frankenstein*. Moreover, In Upper Secondary Classroom, this essay can be utilized as to establish anti-oppressive system. Students can learn to recognize and challenge oppressive systems in society by critically examining how oppression and privilege operate in the novel. Furthermore, the study moves into a debate of why an Anti-Oppressive education is necessary. Particularly, the essay briefly critiques the Swedish curriculum for addressing tyranny in a way that increases patience towards marginalized groups, rather than recognizing privilege and challenging the systemic roots of subjugation (Nagham, 2023, p. 2).

The study by A. A. Balgabaeva titled, “The Main Tendencies of the Intermediate Adaptation of the Novel *Frankenstein* by Mary Shelley” talks about the intermedial connections of the literature, the cinematic nature of the novel *Frankenstein*, and the various adaptations of the novel in the different media forms. The researcher argues that the content of the novel has great potential for reproduction in cinema which always provides the opportunity to expend, supplement and transform both its plot and the meaningful characteristics of the characters. The most important reason for the cinemagenicity of the novel is the powerful emotion of fear (Balhabaieva, 2018).

Michal Smolka in his dissertation titled, “An Echo of Social Alienation in Mary Shelley’s *Frankenstein*” explores how Mary Shelley shows and criticizes the status of females in the society in which she lived. *Frankenstein* is a tale of horrors that follows a society that is rigidly defined along gender lines. The researcher discusses the traces of societal impact on women by saying “Both the narrators are males, but it was a female author who wrote the novel.” (Smolka, 2007, p.30) Furthermore, this study also reflects the ramification of male dominant society of that time “The male vanity is an element that corrupts the principles of a functioning

family by considering ‘himself’ as superior to the female element. (P.31) It must be the emancipation of both sexes and they should be considered separate in all their duties and opportunities (Smolka, 2007). The study titled, “When the Inhuman becomes Human: An Examination of the Musical Portrayal of the Robot in Twenty-First Century Science Fiction Cinema through an Analysis of the Film Scores of *Automata*, *Ex Machina* and *the Machine*” by O’Brien finds out the themes for humans and robots through numerous significant moments and tropes in different Sci-fi films. O’Brien explores the state of humans, the first encounter between humans and robots, the quality of life for both robots and humans and the ultimate conflict that erupts between human and machine. He seeks for the state of humanity, the first encounter with the robot, the quality of life for robots and humans, and the ultimate clash that erupts between artificial and natural life. This divergence ends with the advent of a robotic Eve figure, the only female robot that is set distant by the film score as a special being, the start of a new era, dominated by mechanical life. These films portray female robots and uphold the idea of Eve because the female is viewed as an odd other to be feared. Similarly, humans fright these womanly robots because of their Otherness. Researchers have analyzed and achieved conclusions through transcription of the film scores, analysis connecting the score to the visual scene, interviews with the film composers and constructing a historical background that hooks up the three films to their predecessors (O’Brien, 2019, p. 4).

It appears like finding a science fiction movie that is novel and full of fresh ideas is getting harder and harder as time goes on. There seem to be a thousand movies that have no substance and are content to recycle plot and visual elements that have already been done much better than in one creative film like 2009’s *District 9*. Regretfully, Gabe Ibáñez’s *Automata* belongs to the latter category. It is basically a checklist of science fiction clichés with images heavily influenced by *Blade Runner* and *Mad Max* (which is never a good thing to bring classics of the genre to mind). Some of the clichés include an end-of-humanity event, people living in a dystopia, deadly radiation, a depressing “noir” lead, a shadowy company, and self-aware robots. (ThisIsHorror, 2015) Most importantly, though, is that the screenplay is so poorly written that it is difficult to overlook the numerous clichés that are used in this. Plot holes abound, and

any sense of cohesive story telling is frequently abandoned in an effort to move the story to some sort of conclusion. Characters are frequently poorly sketched, and robots are frequently little more than glorified firing targets. Even while it all makes for an annoying viewing; *Automata* does nevertheless offer some worthwhile experiences. For example, considering the limitations of the screenplay, the acting is generally good. Robert Forster gives a characteristically powerful performance as his boss Bob Bold, and Banderas in particular shines as the worn-out protagonist. The handling of the visuals is also excellent, which is probably not all that surprising considering Ibáñez's strong history in visual effects. The combination of real and computer-generated effects in the movie is unquestionably its best feature; despite being a little clichéd, they are nevertheless masterfully done considering the limited financial resources at play. Even with this to its advantage, however, *Automata* is ultimately just normal B-movie sci-fi fodder; no amount of the overdone symphonic score or flying, bullet-riddled robot parts can make up for the flaws in the storyline (ThisIsHorror, 2015).

The book “The Posthuman” by Rosi Braidotti (An Italian contemporary feminist philosopher and critical theorist) serves as both an introductory text and a significant addition to ongoing discussions regarding the posthuman phenomenon in contemporary society. The internationally interconnected and technologically mediated civilizations are characterized by familiar elements such as digital ‘second life’, genetically modified food, improved prostheses, robotics, and reproductive technology. This has eroded the conventional differentiation between the human and other entities, revealing the non-naturalistic framework of the human. Rosi Braidotti argues that Posthumanism is the historical moment that marks the end of the opposition between humanism and anti-humanism. It traced the different frameworks and looked more affirmatively towards the new alternatives (Braidotti, 2013, p. 37). Rosi Braidotti suggests that posthumanist thought transcends the traditional binary framework that has historically pitted humanism, with its focus on human exceptionalism and centrality, against anti-humanism, which questions or rejects this privileging of human beings. Braidotti claims that posthumanism signals the end of the opposition between humanism and anti-humanism. Rather, posthumanism is a movement towards a more intricate and subtle interpretation of how humans relate to other non-human creatures,

technology, and the environment. Posthumanism challenges us to reevaluate our ideas of identity, agency, and ethics in a world that is changing quickly by dismantling the inflexible distinction between human and non-human. This allows us to imagine new boundaries and intersections between the human and non-human realms. The book *The Posthuman* begins by examining the degree to which a posthumanist shift disrupts the conventional unity of the humanistic subject. Braidotti contends that instead of seeing this scenario as a decline in our ability to control our thoughts and morals, the concept of the posthuman assists us in understanding our adaptable and diverse identities. Braidotti subsequently examines the intensifying consequences of post-anthropocentric thinking, which encompasses not just other species, but also the overall viability of our world. Contemporary market economies thrive on exerting control over and turning everything that is alive into a commodity. As a consequence, they lead to the blending and elimination of clear boundaries between humans and other species, as well as between seeds, plants, animals, and microbes. These disruptions caused by globalized cultures and economy allow for a criticism of human-centeredness, but how dependable are they as signs of a viable future? The *Posthuman* closes by addressing the consequences of these transformations for the institutional practice of the humanities. Braidotti defines new manifestations of multicultural neo-humanism⁶ that arise from the range of post-colonial and racial studies, together with gender analysis and ecology. The challenge of the posthuman state is in embracing the possibilities for establishing new social connections and fostering community development, all while striving for sustainability and empowerment (Braidotti, 2013).

Material & Methods

The primary source of data collection are the films themselves. Analyzing key scenes and thematic elements the Posthumanism perspective within each movie will provide the foundational material for the comparative analysis. Extracting information directly

⁶ Neo-humanism was given by the Indian philosopher, poet and linguist Shrii Prabhat Ranjan Sarkar. It is a philosophy, a practice and a way of life that teach humans to live sustainably in the world and also live with the spark of love and the flame of moral courage. (Jacobson, 2010)

from the source material allows for an in-depth exploration of how science fiction is portrayed in each film.

- 1) Mary Shelley's novel *Frankenstein*'s 2004 adaptation into miniseries directed by Kevin Connor, will be main source for this study.
- 2) 2014 Science Fiction movie *Automata* will also be the primary source for this study.

The additional sources for this study include *Frankenstein* original novel and related Adaptations like *The Bride of Frankenstein*, *The Course of Frankenstein*, and *Son of Frankenstein*, scholarly articles, critical reviews, and academic writings that delve into the themes, production history, and cultural impact of both "*Automata*" and the 2004 adaptation of "*Frankenstein*." Furthermore, Academic journals, books, and reputable film analysis publications provide valuable insights into the broader context of science fiction in cinema and help you situate your comparative study within existing scholarly conversations. Utilizing a combination of primary and secondary sources will contribute to a comprehensive and well-rounded analysis of the two movies, enriching this thesis with a broader understanding of their significance in the science fiction genre.

Methods

The study has been conducted through the Donna Haraway's concept of post-humanism that was presented in her essay "A Cyborg Manifesto." In this essay she talks about three types of breaking human's boundaries. The first human boundary was broken when Charles Darwin presented the theory of Evolution which states that humans are evaluated from monkeys. It served as the rejection of the notion of human exceptionalism and superiority. Secondly, human boundary has been broken with the advancement of technology. The industrial revolution all aspects of human life became mechanized and it blurred the boundary between human and machine. As for the third boundary, it concerns the technological advancement that has produced evermore complex machines which can be miniscule in size or, in the case of software, altogether invisible. First developments in silicon semi-conductor chips that now pervade all of life's domains. As these machines are practically invisible, it is then

difficult to decide where the machine ends and humans start. This machine thus represents culture intruding over nature, intertwining with it and changing it in the process. As a result, boundaries between the cultural and the natural became more and more intangible.

The study uses this essay as theoretical paradigm to find out the blurring the human limitation in *Frankenstein* and *Automata*. In *Frankenstein* Victor blurs the human boundaries by creating a human like being. It was being created by the gathering the organs from different corpses and even from animals. It was all like a human but can we call it a human? because humans are considered to be the creation of God but it was the creation of a human. So, it blurs the notion of human's creation. While in the *Automata*, ROC Corporation transcends the human boundaries by creating AI robots called Pilgrims. These robots are capable of every work that a human can do. Like they are the waiter at hotel, they can drive the car and they learn to alter themselves or other robots. These all things raise the question that can we call the Human? Now it is hard to differentiate between humans and robots. This essay will provide the ground to analyze the themes and the character of *Frankenstein* and *Automata*. In which characters bear the consequences of going beyond the human boundaries.

Analysis

In *Frankenstein*, Monster leaves a note for Victor and asks him to meet at the mentioned location. Because he wants to tell him about the nature of his crimes against William (Victor's Younger Brother) and Justine (Servant at Victor's Home). Victor goes there and is shocked to see him speaking. Victor surprisingly says that you can speak. Creature replies "You really think we are so different" (P2, 00:14:18). As aforementioned that Donna Haraway in her essay *A Cyborg Manifesto* claims that a cyborg came into being by breaking three rigid boundaries. In this quote the researcher has found the third boundary breaking by Cyborg, which shows that such a massive progression in technology has made it difficult to differentiate that who is actual human and what is meant to be a human. Monster's creation, in an unnatural way, aroused the question that is he a human? Because he has all those traits that a human

being has. Like he has emotions, he was capable of speaking and he was seeking for family as humans do. Victor screams over him and say “I curse the day you saw light. I curse these hands which give you the life (P2, 00:14:32). Now the Creature turned up against his creator and Taking revenge from Victor for not creating a female monster for him, and he is murdering all those who near and dear to Victor Frankenstein. Victor Frankenstein created a being through unnatural way and blurred the boundary between human and machine and now he is bearing the ramification of his transgression and crossing the human boundaries. Cary Wolfe states that Posthumanism is a challenge to human’s exceptionalism. Here in the *Frankenstein*, Victor's anger could stem from an existential crisis and it raises a question about his own place in a world where he has created a potentially superior being who has taken over him. Donna Haraway asserts in her essay “A Cyborg Manifesto” cyborgs, due to the such sort of perfection in high tech, makes it difficult to differentiate that what is human? Who could be called a human? In *Frankenstein*, Victor childhood friend Henry goes Victor to meet him. There, Victor tells him the story of his creation and the crimes that has been done by his creation. Victor blames himself for the death of William and Justine. Now he wants to sooth his inner self. He makes promise to Monster of creating a female for him. Henry says “You are not God, Victor” (P2, 00:32:23). Henry's words go against the standard idea of superiority and authority that is based on humans. This statement shows how limited human skills are and how important it is to stop being so focused on humans. In the setting of posthumanism, the quote can be seen as an invitation to be humble and see how everything is connected. It says that people should not try to control or rule the nature, technology, or other things as if they were gods. Instead, they should try to live together peacefully and cooperatively. The words are trying to stress the value of moral responsibility, mutual respect, and recognizing that all living things have free will and play a role in shaping our world by admitting that Victor is not a God. From this point of view, it is a need to change how humans interact with the many different entities and forces that live beyond human boundaries so that they are more open and respectful. Victor argues that Monster has also feeling as a human has. But Henry disagrees and replies “He is not human” (p2, 00:32:1). He wants to stop him from creating another malicious being, the female monster. Because he thinks that

physical meetup of male and female monsters can produce a breed which could be destructive to the world. Henry's assertion challenges humans to reconsider what it is to be human. This proclamation proposes a more inclusive and expansive notion of identity, challenging the conventional limits and definitions of humanity. The phrase could be interpreted within the Cary Wolfe's concept of posthumanism, which asserts that posthumanism is not the end of humanity or human beings rather it is a shift from anthropocentric view, as acknowledging the diversity of existence that goes beyond typical human characteristics, creating the opportunity to acknowledge non-human creatures as worthy of respect or regard. It may also portend a time in the future when the lines separating human and non-human beings become increasingly blurred due to developments in artificial intelligence and technology. When analyzed via a post-humanist lens, Henry's comment invites reflection on the flexibility and diversity of identity and promotes a more expansive understanding of what it means to live in the world. In the movie *Automata*, some pictures are being demonstrated at the beginning of the movie. The picture shown at (00:04:39) presents a view of hospital where robots are working as doctor and nurses. In other picture the robots are working at industry as workers, (00:04:54) then, the robot is teaching (00:05:13) and in other one the robots are putting waste (00:05:38). These pictures shows that they are performing all the humanly works. They perform all the tasks without any hesitation and they a minimal number of errors. So, such technology is making it harder to define that who the actual man is and what is mean to be a human. Moreover, such sort of perfection and accuracy is also arising a question that are they more human that humans? Because humans have some negative traits like they cannot sustain maximum accuracy in any task as the robots do, and they can mix their emotions with any task. On contrary robots can do any task with perfection and accuracy and they have extra storage capacity than humans and they can work for many hours without getting tired. This sparks a confusion that are these robots are more human that humans. The impact of technological implication can also be seen in the *Automata's* movie. In the beginning of the movie a family's dog was being murdered by the pilgrim (robot) and they have been through a shock and grief. Jack Vaucan (ROC investigator) came to their home to sooth their relief and discover that why dog had been killed by the pilgrim. The family

member gets too angry and says “This is fucking end of the world” (00:06:06). This quote is also referring towards the technological enhancement and providing a sense that robots are taking over and world and that is the end of anthropocentrism. Cary Wolfe’s Posthumanism challenges the traditional human centric views. So, it can be the end of established order where the humans are at the center of everything and gives a way to new era where the boundaries between humans and machine gets blur. This quote reflects a fear of losing control over the ideologies and familiar structures, while also hints at the protentional at a more interconnected and the dynamic world where humans coexist with the advanced technologies and evolving form of life.

In *Automata*, a pilgrim was being found repairing itself by the ROC cop Wallace and shot it down there because it was violating the second protocol. Two protocols were installed in the pilgrims; they can harm human or any other form of life and they cannot alter themselves or any other robot. Jack Vaucan investigates this matter. ROC member gives him reports of the incident and tells Vaucan “The report says it was self-repairing” (00:10:18) and that’s why it was being shot by the cop. Later on, Vaucan goes to the robots expert Dr. Dupre, who tells Vaucan “Self-repairing implies the idea of conscience” which means they are getting intellect. Intellect gained by the robots means that anthropocentric view has been challenged and humans are no more the center of the world. Humanism theory stated that humans are the center of the world and they are superior over the all beings of the world. But what make them superior? The soul? The intellect? The emotions? If intellect is the base of humanity, then these robots can be called humans. They can do all humanly works with much more perfection, accuracy and speed than humans. By having all these traits can define them as human? If the robots have gained the conscience and intellect and they are more accurate, then it means that humans are no more the center of the world and they are not superior to other beings, furthermore.

In the contemporary era Artificial intelligence (AI) is the enhanced form of technology which is taking over different fields like graphic designing, editing, industrial work and even the hospitals. Recently China has built first AI hospital with only Robot doctors, nurses and staff. That hospital would be capable of curing 3000

patients per day. (“World's first AI hospital unveiled in China with robot doctors,” 2024) In march 2023, more than one thousand technology leaders’ researchers working in and around artificial intelligence signed an open letter warning that AI presents profound risk to the society. The group consisted Elon Musk (Tesla’s chief executive and the owner of twitter) advised the AI laboratories to stop progression of their most powerful system for six months. By doing so they could better understand the dangers behind the technology. (Metz, 2023) So, the progression in the technology day by day is mounting the potential dangers of high-tech enhancement on human beings.

Conclusion

The examination of *Automata* and *Frankenstein* through the lens of the posthumanism helps to understand the dehumanizing effects of technological advancements. The blurring of limitation between humans and machine in *Frankenstein*, through the creation of Victor Frankenstein, and in *Automata*, through the ROC’s Pilgrims, and the bouncing back of the creations against their creator categorically reveals that how technology can be injurious if it gets more advanced. Moreover, the study highlights the such massive technological advancement can challenge the traditional anthropocentric view which believes that human is the center of the world and they are superior to all other beings of the world. Through the analysis of both *Frankenstein* and *Automata*, the study comes to the conclusion that crossing human limitations can be perilous for humans. These stories draw attention to the possible ethical challenges and existential dangers resulting from playing God and producing entities with surpassing human capacity. In the present era, Artificial intelligence (AI) is erasing the distinction between human and machine by allowing robots to handle once regarded to be unique human activities such decision-making, creativity, and emotional intelligence. This questions anthropocentrism by challenging the uniqueness and superiority of human beings in the field of intelligence and consciousness, therefore generating issues regarding the consequences of producing things that might eventually rival or transcend human capacities. The changing link between people and artificial intelligence makes us reevaluate our role in the planet and face the moral consequences of erasing the boundaries separating the natural from the manmade.

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