

S. Sunskrithi

Research Scholar

Department of English and Foreign Languages
Mother Teresa Women's University, Kodaikanal.
Mail id: sunskrithi1999@gmail.com

Dr .P. Jeyappriya

Professor and Head,

Department of English and Foreign Languages
Mother Teresa Women's University, Kodaikanal.
Mail id: mtwujeyappriya@gmail.com

Abstract

This paper explores philosophical topics of identity, information, and transcendence through *Lucy* (2014) by Luc Besson, an effective film that dramatizes a girl's transformation into a posthuman consciousness. The principal aim of the study is to realize how the film depicts the development of human potential, paying special attention to gender, time, identity, and mind capacity. "How does *Lucy* depict the transcendence of human constraints through the prisms of posthumanism, feminist theory, and cognitive evolution?" is the research question that drives this analysis. Using a qualitative methodology based on interdisciplinary theory, this study examines how the movie handles identity, knowledge, and transcendence. It draws on feminist existentialism by Simone de Beauvoir, posthuman feminism by Donna Haraway, and posthuman theory by N. Katherine Hayles. It uses a close study of the movie's visual metaphors, individual development, and narrative structure. According to the investigation, *Lucy* represents freedom from organic and patriarchal obstacles by visualizing a dramatic transition from bodily identity to natural consciousness. Epistemic transcendence is symbolized by the film's climax, in which Lucy becomes information ubiquitous in both time and space. This study is significant because it indicates how *Lucy* views knowledge as the final form of power, which contributes to gender and cinematic studies. The study also highlights the ways that science fiction can subvert traditional notions of gender, time, and human experience. Consequently, this study offers a critical perspective through which to view how women, technology, and human evolution are portrayed in twenty-first-century films.

Introduction

Lucy (2014), by Luc Besson, is an idea-provoking work of technological know-how fiction that combines posthuman evolution, gender politics, and neurology. The movie centers on Lucy, the identify character, a young girl who accidentally consumes an artificial substance that gradually expands her brain's potential and grants her amazing mental and bodily powers. Lucy notably modifies from a helpless sufferer to an all-effective, non-corporeal intelligence as her brain utilization rises above the traditional 10% threshold, a scientifically refuted but symbolically evocative assumption. *Lucy* examines the limits of human intelligence, as well as the philosophical and gendered ramifications of transcending the bodily body in this modification. Fundamentally, *Lucy* is a meditation on the potential for human transcendence, the transformation from a physically dependent being to a disembodied awareness existing beyond space and time. The protagonist's growing disengagement from pain, emotion, memory, and eventually physical form characterizes this development, which the movie depicts as a scientific and metaphysical trip. Reflection on several important issues in modern thinking and society is encouraged by this narrative trajectory: What does being human in the post-biological era mean? Is it possible for technology advancement to free the individual from identities that are etched in society and biology? How might the possibilities of posthuman existence influence and be influenced by gender?

These concerns function as the premise for this observer's exploration of the way *Lucy* illustrates the transcendence of human obstacles through the intersections of posthumanism, feminist philosophy, and cognitive evolution. A posthuman man or woman who opposes the divisions of man/lady, human/system, and nature/tradition, the movie's protagonist is based totally on Donna Haraway's *A Cyborg Manifesto*. Haraway's concept of the cyborg, a creature with numerous identities that resists essentialist classifications, is associated with Lucy's evolving shape, which blurs the limits between the herbal and the artificial. N. Katherine Hayles's posthuman concept, specially her argument in *How We Have Become Posthuman* that once information has detached from material substrates, standards of identification and embodiment have undergone essential changes, further informs this strategy. In studying how Lucy's metamorphosis subverts the patriarchal and organic boundaries which have historically been positioned on girl identity, Simone de Beauvoir's feminist existentialism, particularly her idea of female as the "different" in *The Second Sex*, is equally crucial. The significance of the movie goes past speculative futurism or cinematic aesthetics. Rapid traits in biogenetics, neurology, and synthetic intelligence have heightened discussions on the ethics of enhancement, the definition of humanity, and the area of gender in technological futures within the twenty-first century. As a result, *Lucy* serves as a societal critique and reflection of those fears. In addition to providing a display of superhuman skills, it offers a philosophical investigation into the erasure or reimagining of gender in a posthuman society, the breakdown of identity, and the power of knowledge. This essay makes the case that *Lucy* imagines a radical, albeit conflicted, future in which the female body acts as a conduit for cosmic consciousness, surpassing both gendered and human constraints.

Objectives

Analyzing *Lucy* (2014) by Luc Besson as a feminist-posthumanist story that questions and reinterprets the conventional limits of gender, identity, and human potential is the main goal of this essay. The study aims to investigate how the film challenges patriarchal ideas of gender and agency by depicting the female protagonist's transition from a biologically constrained being to a disembodied posthuman awareness. This is done by examining how *Lucy* figuratively illustrates the development of consciousness and identity beyond physical and gendered constraints through speculative science, namely the myth of unrealized brain capacity.

The film's engagement with important philosophical ideas like cognition, temporality, and informational embodiment is another primary goal. In order to show how *Lucy* frames knowledge as the ultimate form of power, replacing gendered fragility and brute physicality with intellectual omnipresence, the study will examine how the story combines neuroscience with metaphysical inquiry. Additionally, the article will critically assess how the movie both empowers and erases femininity while simultaneously subverting and reinforcing patriarchal institutions. The final goal of the study is to improve our understanding of how science fiction film traverses the limits of gender, technology, and the human condition through a close reading based on posthuman and feminist ideas.

Methodology

This study uses a qualitative methodology to analyze *Lucy* (2014) by Luc Besson as a complex cultural text using both textual and visual analysis. In order to examine how the film depicts posthuman evolution, female identity, and cognitive metamorphosis, the study closely examines a few chosen sequences and analyzes the language, symbolic imagery, narrative structure, and cinematographic techniques. Key

moments that signify changes in Lucy's consciousness, agency, and physical form are examined using scene-wise and theme-wise techniques, with special attention paid to how these changes mirror larger philosophical and gendered discourses.

The study has an interdisciplinary basis and draws from cognitive technology, posthumanism, and feminist theory. The protagonist's transformation may be interpreted significantly through the application of feminist existentialism by Simone de Beauvoir, posthuman feminism by Donna Haraway, and N. Katherine Hayles's theory of the posthuman. A fuller comprehension of the movie's exploration of modern issues relating to identity, embodiment, and the boundaries of human ability is made possible by these theoretical stances.

Lucy's Evolution as a Posthuman Subject

The journey of the protagonist in *Lucy* (2014) by Luc Besson, from vulnerability to omnipotence, represents the transformation of human consciousness into a posthuman creature. Lucy is introduced in the movie as a typical Taipei girl who is forced by her lover to deliver an enigmatic briefcase to a criminal syndicate. The surgical implantation of a synthetic substance, CPH4, into her abdomen turns her body into a location of abuse and exploitation. As soon as the medicine enters her system, a process of transformation takes place, one that both biologically and symbolically separates her from the constraints of her human identity.

Cognitive evolution is used to tell the story of this change. Time-lapse scenes and on-screen visuals vividly depict Lucy's growing brain capacity, which gives her more power over her surroundings, other people, and ultimately time itself. Both a posthuman trajectory in which awareness separates from embodiment and a Darwinian or Lamarckian evolution are reflected in these stages of transition. Besson explains this evolution's theoretical foundation using Professor Norman (Morgan Freeman). According to Norman, "Life was bestowed upon us a billion years ago. With it, what have we done?" This rhetorical question establishes the philosophical investigation of the film: is achieving complete knowledge the ultimate goal of life?

As Lucy changes, it becomes harder to tell what is human and what is machine. Her movements grow more efficient, her voice more mechanical and precise, and her emotions more subdued. She is already tampering with digital networks and breaking physical laws at 40% of her mental power. She controls matter at 60%. When she reaches 100%, she completely transcends her corporeal body. The posthuman ideal of disembodied consciousness is exemplified by these thresholds, which also signal her rise into a higher level of existence.

Lucy challenges traditional gender stereotypes during this metamorphosis. She is no longer shown as a victim of patriarchal domination or as the target of masculine desire. Instead of being sexualized, her power is technological, cerebral, and increasingly abstract. She turns into an enigma: all-powerful but emotionally cold, feminine by birth but fundamentally post-gender. Lucy no longer operates within the confines of the female or the human. She embodies Katherine Hayles's belief that "the posthuman does not really mean the end of humanity" in her posthuman state. Rather, it marks the demise of a particular understanding of the human (*How We Became Posthuman* 286).

The visual motif of animal transmutation is one of the most convincing proofs of Lucy's evolution. In order to symbolically connect Lucy's metamorphosis with the course of biological life, Besson opens the movie with footage of cheetahs, cells dividing, and other evolutionary processes. These contrasts highlight the continuity between the natural and the technical, implying that her development is not abnormal but rather the inevitable outcome of nature's innate need for complexity and intelligence. Therefore, posthuman transcendence is portrayed in the movie as a realization of life's promise rather than as an anomaly.

Lucy travels through time in the last moments to see the dawn of life on Earth. In a nod to Michelangelo's *Creation of Adam*, she extends her hand to touch the first primate, representing both heavenly understanding and evolutionary origin. This scene encapsulates the film's central idea, which is that life's ultimate goal is knowledge rather than survival. Lucy's last words, sent to Professor Norman via text message, "I am everywhere," confirm her total transformation into data, a posthuman form that transcends time, gender, and flesh.

Analysis

a) Lucy's Evolution as a Posthuman Subject

Lucy by Luc Besson exhibits a dramatic change from fragility to transcendence, reflecting the posthuman ideal of eschewing physical limits in favor of cognitive superiority. Lucy, a young woman in danger at first, is forced by her lover to deliver a briefcase to Mr. Jang, a vicious Taiwanese drug lord. At this point, the story of coercion begins, with Lucy's body being literally transformed into a tool for criminal activity. Her introduction into a world of unconsented experimentation and exploitation is marked by the implantation of the synthetic substance CPH4 in her abdomen. The way that female bodies are frequently utilized as passive places in patriarchal systems is reflected in her change, which starts with forceful intrusion rather than choice.

She experiences an unintentional transcendence when the medication enters her veins. After a severe assault, there is a remarkable cognitive awakening. The main premise of the movie, which is that people usually only use 10% of their brain's potential, acts as a symbolic framework. Lucy rapidly develops her cerebral, sensory, and physical abilities as she starts to use more of her brain. Her development is monitored by frequent onscreen indicators of her growing percentage: 20%, 40%, 60%, and higher. The medicine becomes a symbol for knowledge as power. Lucy grows less human and more capable with every boundary she crosses.

This growing mental ability conflates knowledge with power over oneself, other people, and ultimately the cosmos. In order to achieve complete freedom, the movie suggests cognitive evolution as a means of overcoming the social, emotional, and physical constraints that are typically connected to the human condition. With growing ease, she manipulates matter, learns new languages, and takes control of computer networks. But this process also portends a loss: as her mind grows, she progressively loses empathy, desire, and feeling. Her gestures become robotic, her voice flattens, and she loses touch with her history. As a sign of the difficulty of overcoming both human and gendered identity, the transition into a posthuman creature is both an ascension and an erasure.

b) Corporeality and Disembodiment

In *Lucy*, the body is a major source of conflict. She initially becomes a victim of her body, which is utilized to traffic narcotics, control, and invade her. The forceful insertion of the synthetic material echoes historical concerns about control, objectification, and reproductive abuse while symbolizing the patriarchal dominance of the female body. Lucy's first appearance, trapped in a jail, bleeding, and afraid, illustrates the body as a place of suffering, helplessness, and submission.

However, Lucy becomes more and more detached from her physical form as a result of the drug's effects. As her cognitive abilities increase, she starts to surpass biological requirements. Sexual desire, hunger, and pain disappear. She declares, "I no longer feel pain." "I don't experience fear." These acknowledgements mark a significant transition away from embodied subjectivity and toward a disembodied way of being. The human body, which was formerly the focal point of vulnerability and identity, loses significance. Without anesthetic, she extracts bullets from her own abdomen in one scenario. She effortlessly levitates prisoners in another. The body has become outmoded and is no longer a limitation. Her ultimate metamorphosis is a logical example of this disembodiment process. Lucy completely dematerializes as her brain reaches 100% capacity, fusing with all surrounding information networks. Her consciousness expands over space and time the instant she disappears. On a cell phone, the text message reads, "I am everywhere." Lucy is positioned as pure information—a literal and symbolic representation of posthuman being—with her declaration, which signifies the total breakdown of physical bounds. Her disembodiment is existential as well as physical. She no longer physically occupies space; instead, she is a networked presence that transcends form, location, and boundaries.

c) Gendered Power and Agency

Lucy places the main character in a patriarchal violent framework right from the beginning. The main antagonist of the movie, Mr. Jang, is a violent, hypermasculine character who rules by cruelty. His abuse of Lucy is a reflection of larger cultural myths that portray women as helpless objects within institutions dominated by men. The early moments are striking depictions of the female body as territory to be invaded and violated, especially when Lucy is made to kneel, her lips taped, and her abdomen slashed open.

But Lucy's metamorphosis calls into question this relationship. She becomes more in control of her environment and thoughts, which alters her subjectivity. Lucy acquires agency by using her cognitive abilities to break free from the male gaze. With her eyes steadfast, her words take on an authoritative tone. Later in the movie, she confronts Mr. Jang, and she no longer fears him. His physical aggression is pointless because of her better mental state. In a moment of poetic justice, Lucy reverses the power dynamics that first held her captive by immobilizing him with a single gesture.

Haraway's theory of the cyborg is consistent with this transition from sufferer to agent. Lucy is not absolutely human or mechanical, nor is she masculine or female, just like the cyborg. Instead of being shown as the nurturing savior or the defenseless girl, she defies gendered stereotypes. As a post-gender figure, she is prominent by her access to facts and defiance of binary reasoning rather than by traditional symbols of femininity. "A cyborg is a cybernetic organism, a machine-organism hybrid, a creature of both fiction and social reality," according to Haraway (*A Cyborg Manifesto* 149). Lucy is the perfect instance of this hybridity; she is formed by both her biological heritage and the technological effects on her, but she ultimately takes back her tale.

However, the movie treads carefully. Lucy escapes the male-dominated story, but she does so at the expense of her growing dehumanization. Her strength lies in her omniscience, dispassion, and rationality—qualities that have historically been associated with men. The concept of feminist freedom is complicated by her posthuman status; is she free because she exceeds womanhood, or is she completely eliminated as a woman? Although there is no simple solution offered by the film, the conflict is nonetheless essential to its feminist-posthumanist interpretation.

d) Time, Knowledge, and the Divine

A major metaphor in *Lucy*, time serves as a philosophical and spiritual symbol in addition to being a scientific reality. Lucy's relationship to time changes as her brain's capacity increases. She starts to visualize the past and future at the same time, exhibiting non-linear time perception. In one of the most remarkable scenes in the movie, Lucy goes back in time to see how life evolved on Earth, from prehistoric hominids to modern society. According to this temporal regression, cognitive evolution makes universal memory accessible, which is consistent with both spiritual and scientific conceptions of time.

The pinnacle of Lucy's metamorphosis is when she becomes a god. A shift from individual subject to cosmic intelligence is signified by her omniscience and omnipresence. She becomes a part of the cosmos and comprehends its structure. The last motion, which reaches out to touch the first proto-human female's hand, is reminiscent of Michelangelo's *Creation of Adam*, but it is done in reverse. Lucy, now divine, gives the first human knowledge rather than life from God. The origin myth is reframed by this reversal, which portrays woman as the source of cosmic knowledge rather than the object of divine creation.

Thus, the movie blends mystical with scientific reason. Lucy's development is shown as a philosophical awakening as much as a biological phenomenon. Her immersion in pure facts is reminiscent of Teilhard de Chardin's theory of the "Omega Point," which is the point at which consciousness and divinity combine at the end of evolution. The movie presents a transcendental vision in which human constraints vanish into a higher plane of existence through this synthesis of material and immaterial. Evolution's ultimate objective shifts from survival to knowledge. Lucy grows more divine the more she learns.

e) Visual and Cinematic Language

Lucy's visual and cinematic depth is equal to its conceptual depth. Besson uses montage, quick cuts, and symbolic images to show Lucy's development. Lucy's development is placed within the context of natural history through the frequent intercutting of animal footage, such as cheetahs hunting, cells developing, and prehistoric apes. These contrasts serve as narrative accelerators as well as symbols for her metamorphosis, condensing lengthy evolutionary periods into intense visual moments.

The film's intellectual framework is provided by Professor Norman's explanation, which grounds speculative fiction in scientific discourse. Lucy's development is placed within theories of brain development in his lectures, which are given in a university auditorium equipped with digital graphics. These scenes combine scholarly material with artistic flair, evoking instructional documentaries. The audience is urged to perceive Lucy's voyage as a speculative extension of actual scientific theories rather than just as fantasy.

Besson also illustrates posthumanity with digital aesthetics. Data streams, light distortions, and dark screens interspersed with digital code are some of the increasingly abstract visual effects that arise as Lucy's ability increases. These effects symbolize her shift from a physical entity to an informational presence. In order to portray Lucy's omniscient mind, the film's visual climax, in which she travels through time and space, blends molecular structures, cosmic visuals, and galactic landscapes. "Life was given to us a billion years ago. You now understand what to do with it," is the last statement displayed before the screen fades to black. This final statement restates the main idea of the movie, which is that evolution is about transcending cognition and epistemic limitations rather than physical perfection.

Findings

A gripping story that skillfully negotiates the fine line between gendered embodiment and cognitive emancipation is *Lucy* by Luc Besson. A profound philosophical investigation of identity, power, and existence is revealed through the protagonist's metamorphosis from a helpless woman into an omniscient, posthuman creature. The way knowledge is portrayed in the movie as the ultimate source of agency is crucial to this change. Lucy becomes more and more detached from her body and her emotional weaknesses as her brain grows, eventually leading to her total disembodiment. Through this technique, the movie conforms to posthumanist principles, particularly the premise that mind and information can transcend biological and physical restrictions.

Lucy reframes evolution as a path toward informational supremacy rather than physical strength or reproductive dominance, which is one of the analysis's most important conclusions. By emphasizing epistemic mastery, this change questions established Darwinian paradigms. Lucy becomes more powerful when she gains mastery over matter, time, and knowledge rather than through sexualized agency or physical aggressiveness. By presenting intelligence and data as the pinnacles of evolution, her metamorphosis therefore reinterprets what it is to be powerful.

However, the movie also poses a tremendous paradox: does Lucy break loose from gendered oppression by attaining posthuman omniscience, or does she essentially eliminate her femininity? Despite the fact that she defies male dominance and fights against patriarchal violence, her posthuman shape loses the features that might be normally associated with women, including empathy, emotional expressiveness, and relational identity. In posthuman narratives, this poses difficult issues regarding the cost of empowerment: does a woman have to give up all aspects of her femininity in order to achieve freedom?

Lucy's ultimate goal is to use cognitive transformation to fundamentally rethink human evolution. It creates a future in which knowledge triumphs over biology, and the posthuman subject—genderless, bodyless, and pervasive—stands in for the new frontier of life. Offering a

fundamental analysis of how science fiction navigates gender, identity, and the meaning of human life in the twenty-first century, this vision is both liberating and unsettling.

Conclusion and Significance

The multi-layered storyline of *Lucy* by Luc Besson combines philosophical investigation with speculative science to produce a singular hybrid picture of feminist and posthuman subjectivity. The film examines how traditional gender roles and bodily boundaries are dissolving through the protagonist's journey from a helpless woman to an all-pervading consciousness. Lucy's cognitive development is shown to highlight a significant change in the way power is represented, moving away from gendered identity and physical dominance and toward pure, disembodied knowledge. The movie thus conforms to posthuman ideals, which see mind as unconstrained by time, space, or biological constraints.

Lucy also challenges the idea of emancipation by posing important queries regarding the disappearance of gender in posthuman narratives. Lucy gains agency by claiming mental superiority and escaping patriarchal domination, but she also grows more and more removed from human experience as she gets closer to complete knowledge. This dichotomy encourages a more complex interpretation of posthuman feminism, one that recognizes the existential price of transcending embodiment as well as its liberating promise.

The film is a significant work in the current philosophical and cinematic environment because it questions accepted notions of gender, identity, and humanity. Lucy's illustrations of science fiction make it an effective tool for examining hypothetical futures and challenging the presumptions that underlie social and cultural norms. It enables both viewers and filmmakers to imagine different worlds where identity, gender, and power are malleable and ever-changing.

Future views on girls, technology, and the evolution of humanity can be substantially stimulated by means of tales like *Lucy*. Science fiction is turning into more than just entertainment as technology blurs the lines between the natural and the artificial, allowing readers to engage critically with possible futures. In an era where understanding may soon go beyond form, *Lucy* asks viewers to consider what it means to be human and who gets to define it. Thus, rather than simply picturing a posthuman destiny, the movie pushes us to confront the ethical and intellectual dilemmas it may pose.

Works Cited

- Beauvoir, Simone de. *The Second Sex*. Translated by Constance Borde and Sheila Malovany-Chevallier, Vintage Books, 2011.
- Besson, Luc, director. *Lucy*. EuropaCorp, 2014.
- Braidotti, Rosi. *The Posthuman*. Polity Press, 2013.
- Butler, Judith. *Gender Trouble: Feminism and the Subversion of Identity*. Routledge, 2006.
- Chardin, Pierre Teilhard de. *The Phenomenon of Man*. Harper & Row, 1959.
- Creed, Barbara. *The Monstrous-Feminine: Film, Feminism, Psychoanalysis*. Routledge, 1993.
- Deleuze, Gilles, and Félix Guattari. *A Thousand Plateaus*. Translated by Brian Massumi, University of Minnesota Press, 1987.
- Doane, Mary Ann. *Femmes Fatales: Feminism, Film Theory, Psychoanalysis*. Routledge, 1991.
- Elsaesser, Thomas, and Malte Hagener. *Film Theory: An Introduction through the Senses*. Routledge, 2010.
- Foucault, Michel. *The History of Sexuality, Vol. 1: An Introduction*. Translated by Robert Hurley, Vintage Books, 1990.
- Grosz, Elizabeth. *Volatile Bodies: Toward a Corporeal Feminism*. Indiana University Press, 1994.
- Haraway, Donna. *A Cyborg Manifesto*. Routledge, 2016.
- Haraway, Donna. *Simians, Cyborgs, and Women: The Reinvention of Nature*. Routledge, 1991.
- Hayles, N. Katherine. *How We Became Posthuman: Virtual Bodies in Cybernetics, Literature, and Informatics*. University of Chicago Press, 1999.
- Hayles, N. Katherine. "Unfinished Work: From Cyborg to Cognisphere." *Theory, Culture & Society*, vol. 23, no. 7–8, 2006, pp. 159–166.
- Heidegger, Martin. *The Question Concerning Technology*. Translated by William Lovitt, Harper & Row, 1977.
- Jameson, Fredric. *Archaeologies of the Future: The Desire Called Utopia and Other Science Fictions*. Verso, 2005.
- Kaplan, E. Ann. *Women and Film: Both Sides of the Camera*. Routledge, 1983.
- Kuhn, Annette. *Women's Pictures: Feminism and Cinema*. Verso, 1994.
- Land, Nick. "Machinic Desire." *New Formations*, no. 18, 1992, pp. 35–50.
- Liotard, Jean-François. *The Postmodern Condition: A Report on Knowledge*. University of Minnesota Press, 1984.
- Mulvey, Laura. "Visual Pleasure and Narrative Cinema." *Screen*, vol. 16, no. 3, 1975, pp. 6–18.
- Noble, David F. *The Religion of Technology: The Divinity of Man and the Spirit of Invention*. Penguin, 1999.
- Pepperell, Robert. *The Posthuman Condition: Consciousness beyond the Brain*. Intellect Books, 2003.
- Plant, Sadie. *Zeros + Ones: Digital Women and the New Technoculture*. Doubleday, 1997.
- Poster, Mark. *What's the Matter with the Internet?*. University of Minnesota Press, 2001.
- Rodowick, D. N. *The Virtual Life of Film*. Harvard University Press, 2007.
- Sardar, Ziauddin, and John R. Ravetz. *Cyberfutures: Culture and Politics on the Information Superhighway*. NYU Press, 1996.
- Sobchack, Vivian. *Carnal Thoughts: Embodiment and Moving Image Culture*. University of California Press, 2004.
- Stone, Sandy. "The Empire Strikes Back: A Posttranssexual Manifesto." *Camera Obscura*, no. 29, 1991, pp. 150–176.
- Toffoletti, Kim. *Cyborgs and Barbie Dolls: Feminism, Popular Culture and the Posthuman Body*. I.B. Tauris, 2007.
- Turkle, Sherry. *Life on the Screen: Identity in the Age of the Internet*. Simon & Schuster, 1995.
- Virilio, Paul. *The Information Bomb*. Verso, 2005.
- Waldby, Catherine. *The Visible Human Project: Informatic Bodies and Posthuman Medicine*. Routledge, 2000.
- Wolfe, Cary. *What Is Posthumanism?*. University of Minnesota Press, 2010.
- Zylinska, Joanna. *Bioethics in the Age of New Media*. MIT Press, 2009.
- Telotte, J. P. *Science Fiction Film*. Cambridge University Press, 2001.
- Shildrick, Margrit. *Embodying the Monster: Encounters with the Vulnerable Self*. Sage Publications, 2002.
- McLuhan, Marshall. *Understanding Media: The Extensions of Man*. MIT Press, 1994.