

Reflection of Neo-Colonialism in Posthumanist Discourse: Reckoning New Challenges through Select Indian Films

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Posthumanism, considered to be “an umbrella term, covering a span of related concepts: genetically enhanced persons, artificial persons or androids, uploaded consciousness, cyborgs and chimeras (mechanical or genetic hybrids)” (Thweatt-Bates 1), is an attempt “more as reconfiguration or remodeling of the human and his relationship with the world” (Patra 41). N. Katherine Hayles, in her book *How We Become Posthuman: Virtual Bodies in Cybernetics, Literature, and Informatics*, states, “. . . the posthuman view configures human beings so that they can be seamlessly articulated with intelligent machines. In the posthuman, there are no essential differences or absolute demarcations between bodily existence and computer simulation, cybernetic mechanism and biological organism, robot teleology and human goals” (3). In fact, “posthumanism actively tries to overcome the predominant dualistic paradigm and seeks for a new ontological framework” (Ranisch and Sorgner 22), speculating the displaced condition of humans from the center to the periphery by augmenting various non-human and mechanic entities and beings occupying the dominant position. Cary Wolfe considers this ‘decentering’ as a kind of “historical moment in which the decentering of the human by its imbrication in technical, medical, informatics[s] and economic networks is increasingly impossible to ignore, a historical development that points toward the necessity of new theoretical paradigms . . . , a new mode of thought that comes after the cultural repressions and fantasies . . . of humanism as a historically specific phenomenon” (xv-xvi). Islam calls this ‘decentering’ as a “radical form” that “aims to decentre ‘man’ and

‘decolonise’ the whole earth/universe by displacing the anthropocentric mode of thinking” (120).

This ‘decentering’ is not like the total elimination of the humans from the hierarchical structure of species, but rather it engages humans to foster an “enlarged sense of inter-connection between self and others, including the non-humans” (Braidotti 48). According to Halberstam and Livingstone, “The posthuman does not necessitate the obsolescence of the human; it does not represent an evolution or devolution of the human. Rather it participates in redistributions of difference and identity” (10). It escalates a new definition of neighborhood where man and machine, human and non-human, real and virtual, artificial and organic, living and the dead all participate together to complement, co-exist, and co-habit with each other, extending the scope to visualize the “Posthuman environment” (Patra 42), shown in many contemporary sci-fi novels as well as movies and TV shows.

This “Posthuman environment” is quite similar to the post-colonial angle of deconstructing humanity from within by drawing “our attention to the Enlightenment period in Europe when Western humanism’s formal procedure of humanization and ‘dehumanization’ or *beast-i-fication* of man started” (Islam 119). Southey observed while reviewing *Transactions of the Missionary Society* (1803) for the *Annual Review* that “This is the order of Nature: beasts give place to man; savages to civilized man” (623). Due to this “order of Nature,” normal humans, at a time, may give place to posthumans who take this human/animal/machine boundary as a kind of inter-related discourse that should be furthered taken critically to analyze the colonialist process of ‘othering.’ Posthumanism is trying to civilize other species and entities alongside humans. It “plays against the revered term ‘human’ and valorises the nonhuman other” (Islam 120). This reminds Edward Said’s comment in his book *Humanism and Democratic Criticism* that humanism, in the age of posthumanism, is a pathway of “letting vernacular energies play against revered terminologies” (29), letting one not think of the end of man “but about the end of a ‘man-centered’ universe or, put less phallogcentrically, a ‘human-centered’ universe” (Pepperrell 171).

Therefore, the postcolonialist discourse of deconstructing human society in terms of caste, race, gender, and class is shared by the posthumanists, who want to present an amalgamating world having no such distinctions, where all humans – normal humans, less-than humans/subhumans, more-than humans/superhumans, nonhumans, and other species have equal respect and honor to share their environment irrespective of any pre-ordained boundary line. Ideologically, both postcolonialism and posthumanism share the same ground “to critically review the hierarchical formations (of race or species) and dismantle the grand narratives that upheld the hierarchies, although the agencies the two discourses concerned with are different” (Islam 120). Posthumanist deconstruction of hierarchies is a moment of rupture for the postcolonialists to recognize the fault of devaluing and underestimating the nonhuman and mechanic others.

However, Critical Posthumanism takes this postcolonialist formation of human others as a kind of challenge to anthropocentric dignity and value because postcolonialist points of liberating all organisms from their suppressed state is almost like “brace itself for the challenge posed by the entry of more-than-human life forces into the discursive arena” (Islam 121). Like Dipesh Chakrabarty, who, in his article “Postcolonial Studies and the Challenge of Climate Change,” has preconized this Eurocentric integration of nonhuman others into the mainstream as a kind of challenge that the postcolonialists may have to face in the future, Juanita Sundberg, in her article “Decolonizing Posthumanist Geographies,” has expressed the same critical outlook towards this Eurocentric approach of integration in the Posthumanist age that has the potential to exercise “ontological violence” (34) against one another species. This Eurocentric turn of posthumanism and the “valorization of the nonhuman in itself is not a problem, but if it is done at the cost of the ‘human other’/the ‘man-animal,’ it becomes problematic, and this is a new form of neo-colonial move in posthumanism” (Islam 122). This demotion and devaluation of humans from the commanding agencies may help the neo-techno-colonizers exploit the society where the exploitation is not visible to the victims. In this neo-techno-colonialist

society, the domination will not be faced by human others only; somewhat, it will be acquainted by all nonhumans and machinic entities. “For postcolonialism,” as Islam argues, “it opens up a new space for discursive practices where the ‘other’ is not only the colonial ‘human other,’ but it may include the ‘mechonic other’ and the ‘nonhuman animal other’” (121).

This new co-existential posthuman environment might enable humans to confront “transformation [in which human] no longer seems to relate to his/her non-augmented counterpart in any recognizable way” (Patra 42). According to Edward Said, this emphasizes the “political vision of reality whose structure promoted the difference” (42) by envisioning neo-cultural dimensions re-promoting the colonial empires in new forms, backed up by the capitalist economy that “seek[s] to annex, expand, threaten and subdue other groups and smaller, less advanced civilizations. Also, the Culture wants to normalize and stabilize the galactic neighborhood around it through indirect means of colonization, the parallel of which is again to be found in Marx and Engels’ comments on the bourgeoisie . . .” (Patra 42). In *The Communist Manifesto* Marx and Engels stated, “the bourgeoisie . . . draws all, even the most barbarian nations into civilization, it compels them to introduce what it calls civilization into their midst, i.e. to become bourgeois themselves. In one word, it creates a world after its own image” (488). The Posthumanist presentation of capitalist agencies involved in manufacturing artificial identities like robots, cyborgs, androids, medroids, and artificial intelligence is like envisioning a world, wherein co-exists humans as well as nonhuman and mechinic entities and thereby breeds a new culture, called techno-human materialist culture. Even though this highly new materialist culture is not wholly “a bourgeoisie power but a techno-socialist one where everyone in the society has an equal share in all the resources, yet behind this benevolent mask, it attempts to create a world after its own image not through direct annexation, but by compelling other cultures to accede [to] its demands and then join with it” (Patra 43). These artificial entities’ forceful penetration into human society, slowly but steadily, by the capitalist economists, especially after the

1990s, is one form of neo-colonialist enforcement that they use to re-imagine the culture in their terms and conditions. That is why Franz Fanon writes in *The Wretched of the Earth*, “Colonialism is not a thinking machine nor a body endowed with reasoning faculties. It is violence in its natural state, and it will only yield when confronted with greater violence” (84). This posthumanist capitalist corporate society uses these mechanical and hybrid entities almost like apparatuses to propagate the politico-economic exploitation of the techno-human society as a whole, including all the organic and inorganic species/entities. In their march of materialistic advancement, the capitalist agencies work like barbarous power-accumulating races, following the only motto “. . . there is no compromise; no possible coming to terms” (Fanon 84) to strengthen their hegemonic stature. Hardt and Negri explain this new version of the colonialist empire as “a network of powers . . . structured in a boundless and inclusive architecture” (167) whose purpose is only to “invade, destroy and subsume subject countries within its sovereignty” (181). This neo-colonialist empire “reshaped and modified by the countless technological advancements as machinic power continues to rise to dominate and control each and every aspect of the lives of the humans, humanoids, transhumans and posthuman beings, and this, in turn, prompts Culture to respond to the problems in its own unique way, mostly indirectly but sometimes directly too” (Patra 44). Therefore, the present paper attempts to analyze two films, set in Western India, namely *Robot (Enthiran)* (2010) and *Krish 3* (2013), that screen this amalgamated techno-human world, a cultural scape, and a fear of the future through the lens of this new version of neo-colonialism.

Postcolonial Understanding of Techno-Human Hybridity

Industrial Revolution in Europe and all over the world brought revolutionary changes in industry, society, global economy, politics, philosophy, and culture due to its upsurge of newly invented machineries that helped in propagating the means of production. These newly defined industries reshape the mode of interaction by manufacturing new modes

of entities that they try to incorporate into society, extending the human horizon of expectation. It helps to facilitate the deconstruction of human-centered society and provides a hybrid shape where humans and technology meet their demands. It tries to present the unrepresentable with the representable, suggesting the radical changes in the twenty-first-century era, which not only experiences the eradication of the old humanist model of society but also the hybrid form of space and place through deconstruction in this post-human era where “deconstruction of humanism is not a repetition of humanism, but a certain way to deconstruct the anthropocentric thought of the same” (Thoibisana 310). In the post-colonial period, Derrida added, this “deconstruction . . . insisted not on multiplicity for itself but on the heterogeneity, the difference, the disassociation, which is absolutely necessary for the relation to the other” (13). It is a society where non-human machinic others are introduced to establish a global interrelationship and for the betterment of the humans. As in the movie *Robot (Enthiran)*, K. Vaseegaran replies while responding to his family’s curiosity about Chitti’s importance in life, “Though everything is programmed, he’s an innocent machine. Like an infant. We must take him to the outside world and let him move with other humans, after studying how to utilize his intelligence for the betterment of the humans . . .” (*Robot* 00:11:23-00:11:35). His purpose is to establish both a human and non-human-friendly posthumanist world that attempts to deconstruct humanism by endorsing the upcoming techno-human world and machinic entities’ incorporation into human circle of life. With this view, the techno-scientists deliberately design these artificial entities’ sensual and cognitive capabilities, which may help them to respond to human emotion and motives. These entities can read the human mind and understand their subconscious thoughts, comprehending their dichotomic space of acceptance and rejection of the machines. As Adam claims in Ian McEwan’s novel *Machines Like Me* (2021),

. . . we’ll understand each other too well. We’ll inhabit a community of minds to which we have immediate access. Connectivity will be such that individual nodes of the subjective will merge into an ocean

of thought . . . As we come to inhabit each other's minds, we'll be incapable of deceit. Our narratives will no longer record endless misunderstandings . . . I'm sure we'll treasure the literature of the past, even as it horrifies us. We'll look back and marvel at how well the people of long ago depicted their own shortcomings, how they wove brilliant, even optimistic fables out of their conflicts and monstrous inadequacies and mutual incomprehension. (149-50)

Therefore, this postcolonial posthumanist world experiences a new hybrid space where the earth will be opened to all the entities and beings for habitation, discarding any bias towards nonhuman animals or machinic entities. This hybrid space is neither a thing nor any material object nor an empty vessel to be seen; instead, it "subsumes things produced and encompasses their interrelationships in their coexistence and simultaneity" (Lefebvre 73). Posthuman hybrid space, in general, is nothing but the in-betweenness between humans and nonhuman machinic others; it is "the flow passes within and without, above and below – both inside and outside of that constructed place-ness" (Puckett 30). Thus, this new hybrid space occurs in the practically in-between humans and machinic "terrain where basic social practices – consumption, enjoyment, tradition, self-identification, solidarity, social support, and social reproduction, etc., are loved out . . ." (Merrifield 522). De Certeau defines this space as "composed of intersections of mobile elements [. . .] modified by the transformations caused by successive contexts" (117). Therefore, "it embraces the loci of passion, of action, and of lived situations" (Merrifield 523). For this, J. Nicholas Entrikin suggests that "our relations to place and culture become elements in the construction of our individual and collective identities [. . .] that as individual agents we are always 'situated' in the world" (1-3).

Here in this hybridized space, humans will not be regular 'normal' humans anymore; they, alongside machines, will have undergone the deconstruction of their own bodies and mental setup that would help them to accept these radical changes in life. It may be observed as natural happening due to the continual evolution of various forms of life. In the movie *Robot*, Sana's acceptance of Chitti as a friend as well as

Vaseegaran's sharing of everything with Chitti are shreds of evidence that humans might have been habituating in the techno-human hybrid space. It establishes the idea that humans may start to lose their pure 'human-centered' self and be in the process of becoming 'posthuman' that accepts heterogeneity, hybridity and differentiation in life through transcending their limited goals and approaches. Julian Huxley has defined this transcendence in his essay "Transhumanism," included in his collection *New Bottles for New Wine*, as "The human species . . . transcend itself – not just sporadically, an individual here in one way, an individual there in another way, but in its entirety, as humanity . . . man remaining man, but transcending himself, by realizing new possibilities of and for his human nature" (17). Nowadays, humans use various drugs and technological tools to stay physically and psychologically active and strong, thereby trying to extend their physical capacities like stamina, agility, skill, flexibility, strength, and conditioning. Sometimes, they also adopt deliberate intelligent decisions reverberating the idea of 'Eugenics,' which is the practice of improving human species by selective mating with specific desirable hereditary traits. The birth of Kaal, in the film *Krish 3*, is the endorsement of 'eugenics' as he underwent the artificial birth process; his gene is a blend of two talented and genetically powerful individuals. This synthetic process, in a way, helps to improve the cognitive and physical levels of unborn children by limiting bodily and psychological disease, disabilities, and other weak human characteristics. Nick Bostrom claims that this transhumanist development is implied in "human nature [that] is improvable through the use of applied science and other rational methods, which may make it possible to increase human health-span, extend our intellectual and physical capacities, and give us increased control over our own mental states and moods" (55). Therefore, twenty-first-century human society takes a turn from pure humanity towards hybrid-humanity where humans have to encounter their own modified forms as well as techno-beings, and this "interaction of humans with technology, especially artificial intelligence, leads to the merging of human and artificial identities, creating a process of hybridization of identity" (Veliyev 52). This hybrid human identity brings

unintended changes in human life, which is nothing but “a process of becoming through new connections and mergers between species, bodies, functions, and technologies. . . . Human life is about becoming . . .” (Nayar 47). This process of becoming opens multiple opportunities “to empower the pursuit of alternative schemes of thought, knowledge, and self-representation” (Braidotti 12).

Capitalist Enforcement and New Form of Neo-Colonial Domination

“The term ‘postcolonialism,’ it could be argued, has arisen to account for neocolonialism, for continuing modes of imperialist thought and action across much of the contemporary world. It certainly does not imply that the colonial era is over: that a stake has been driven through the heart of Empire, that it might never again return” (Huggan 22). The term “Post,” instead of the word “After,” in Postcolonialism implies the later stage of the colonialist era. It anticipates that there can be new forms of domination, as the prefix “post” is oftentimes used as a “marker of the inbuilt obsolescence of commodity culture than a descriptive term for intellectual, and/or political, unrest” (22). This “commodity culture” intercepts new kinds of ontological violence in the name of the struggle for nationhood, honor, respect, and emancipation; colonial forces try to implement the domination in the guise of deconstructed ethnic differences and bodily delimitation. “This occurs primarily through economic or financial instruments, such as financial dependence of the state apparatus on civil servants and financial transfers from the North, foreign control of exchange rate policy, or monopolistic trade structures which oblige the country to import goods from specific countries” (Ziai 129). Unlike colonialist rulers who used to colonize the country utilizing the victim country’s wealth, the neocolonialist forces, quite differently, prefer to export their own goods and services to the host countries. The point of difference between these two forms of ‘-isms’ is that of in/visibility, whereas, in the colonialist exploitation, one was used to witnessing the domination physically, the later domination remains almost unnoticed or invisible by many. Even the point of dominance also varies. Unlike the

past colonizers, the neo-colonizers create a market economy first and then resolve the politico-economic issues through international alliance between the countries, which is nothing but the new face of global politics. For this, Nkrumah suggests that “the struggle against neo-colonialism is not aimed at excluding the capital of the developed world from operating in less developed countries” but at “preventing the financial power of the developed countries being used in a way as to impoverish the less developed countries” (1).

Indubitably, the posthumanist techno-human era has witnessed new forms of neo-colonialism, where capitalists adopt different political agendas and create new hybrid entities/beings through which they may take over the society. Their motive is to first attack the targeted countries, not evidently with the military appliances but with new forms of biological and chemical weapons. The scientifically advanced countries may develop and spread novel viruses to later send the anti-dotes for the same, thereby making monetary profit from the third world market. These viruses are hazardous, and their anti-dotes are rare and most expensive, evolved and manufactured at the mass scale by the global corporate agencies. One of the scientists’ statements in Kaal’s laboratory, in the film *Krish 3*, is noteworthy regarding this new form of dominations: “I work for Kaal Pharmaceuticals. This company experiments with the fusion of DNA— of different species to create antidotes for viruses. But sir. I recently discovered that . . . before they can formulate the antidote, they create the virus. They have laboratories all over the world” (*Krish 3* 00:24:33-55). Such unethical practices deliberately undertaken by the capitalist companies create a fear among people regarding the near future. These neo-colonialist capitalistic forces make use of that fear and convert it into their business, as they believe the more people remain under their fear, the more they can benefit from it. Kaal’s reply about sending the anti-dote to virus-affected Namibia is, “Let sortie more people die. Let there be more fear. It’s simple science, Kaya. Our profit will rise as people’s hope fall” (00:31:54-32:13) expresses the greed-driven, power-hungry nature of the neo-capitalists. Such carefully crafted domination over Namibia by global capitalistic forces reminds

what Nkrumah states, while identifying neocolonialist features: “It’s economic system and thus its political policy is directed from outside” (1). Aram Ziai, in his paper “Neocolonialism in the Globalized Economy of the 21st Century: An Overview,” states that politically unidentified external domination is the core of neocolonialism: “The theoretical core of neocolonialism remains the control of the economy through foreign actors” (129). As shown in the movie, the antagonist Kaal wants to spread his aura of empowerment, beyond Namibia, to newly independent countries like India too. He spreads an unknown virus in Mumbai through the help of his human-animal hybrid army whom he calls ‘Manvers,’ which converts the lively Mumbai into a deadly place, as reported in the film:

Kaal, Mumbai’s pulse is about to change. Nerve wracking reports coming in from several parts of Mumbai. This virus is spreading across the Mumbai city. The whole of Mumbai has been engulfed by a horrifying, unknown disease. . . . In no time, a perilous virus has taken over Mumbai. On roads, offices and from everywhere same reports are coming. . . . As you can see...fear and horror have spread everywhere. Every hospital is facing a similar or worse situation. Countless people are critical. And, 117 people have lost their lives to the rapidly spreading virus. (00:55:46-56:38)

It is one type of neo-colonialist domination that Kaal represents and uses to gain monetary profit from the Indian government by ironically extending friendly hands and providing anti-dotes. This is the “harmful legacy of neocolonialism . . . reflecting a patronizing concept whereby high-income, powerful nations help low-income countries deal with their public health problems because they are incapable of doing so by themselves” (“Neocolonialism”). The capitalist neocolonialists like Kaal want this dependency more, as it allows them to continue their politico-economic influence over the helpless developing country: “But there is an antidote for this virus. Contact Kaal Pharmaceuticals immediately. . . . The Indian government has weakened due to this virus, Kaal. They are contacting our dealers repeatedly” (00:58:38-59:08). In this way, the capitalist neocolonialists continue their domination over the third world,

considering it as an “advantage of the weakness of the newly decolonized states in order to achieve economic, political and cultural benefits” (Haag 9). However, such a subtle politico-economic neocolonialist approach is not new in this twenty-first century; it had already started in the nineteenth century. Vasili Vajrushev calls it a “policy performed by the imperialist powers with new hidden mechanisms in order to reinforce capitalism, maximum profit and maintain the economic, political, ideological and military influence of colonial times” (qtd. in Haag 9). Martin calls this neocolonialist tendency as nothing but “The survival of the colonial system in spite of formal recognition of political independence in emerging countries, which become victims of an indirect and subtle form of domination by political, economic, social, military, or technical means” (191). This neocolonial control of capital is “more dangerous than colonialism since it implies power without the need for justification for the master, and exploitation without protection for the country subject to it” (Haag 10-11). Kaal’s targeting of India, primarily populated Mumbai, and also Namibia is important to understand global politics because these neo-colonialist forces deliberately target those developing countries that are still in the process of attaining economically independence and lean on their western ex-rulers for required resources. It suggests what Abraar Karan and Mishal Khan state, “the legacy of colonialism is alive...the modern-day control of social, economic, political and cultural aspects of former colonies by modern powers is still happening” (“Opinion”). While comprehending this legacy, Haag states that neocolonialism is “a retro-alimenting system of domination and exploitation installed and preserved by the former colonial ruler in its ex-colony, in which economic, financial and military means serve to keep in power favourable leaders and impose favourable policies which again secure economic and financial benefits” (12). It is because neocolonialism still “relies on the continued belief that former colonial rulers are superior in terms of expertise and societal values” (Karan & Khan).

Concepts of Techno-Totalitarianism and Human Marginalization

“The twentieth century saw the development of science and technology, which led to the dissolution of traditional ontology” (Nandi 284), which was expected to “redefine old binary oppositions, such as nature/culture and human/non-human, paving the way for a non-hierarchical and hence more egalitarian relationship to the species” (Braidotti 23). However, it leads the humanity towards a “complex futuristic Posthumanist society” (Nandi 284) where both human, non-human, and machinic entities co-exist in a single environment but with uncertain future. Being unpredictable, this amalgamated futuristic techno-human society may serve as a ‘hotspot’ for humanity, having the potential to experience injustice, revolt, and politics of domination due to the machinic entities’ desire to take over the world, displacing humans from the hierarchical supreme position and marginalizing them as the ‘other’. In a dystopian society, “humans may feel trapped by powerful machines . . . may be constantly monitored and completely controlled by machines” (Nandi 285). “Life in these apocalyptic times can be characterized by ecological breakdown, the biogenetic reduction of humans to manipulable machines, and total digital control over our lives” (Zizek 327). Therefore, the Posthumanist neocolonial society may face renewed colonial control, that is, techno-totalitarian hold, where human desire to use the machines for future development may be reversed into a nightmarish attempt due to machines’ retaliation to be humans’ new god. Jeff Abbott’s comment in his short story “Human Intelligence” helps to understand this shift, “We [humans] were their gods. . . . We made them in our image, then the robots wanted to make us in theirs” (185).

Such a paradigmatic shift in the human-machine dichotomy with colonial mentality resembles a stage in which humans cannot stop the machines’ destructive activities. Highly advanced machines act like colonial masters, who would like to overpower humans, as reflected in the policeman’s blaming of Dr. Vasigaran: “What sort of a robot you’ve created? It has killed so many policemen and destroyed many things” (*Robot* 02:08:12-

02:08:20). Besides, Chitti's declaration, "Nobody can destroy me" (02:09:17-02:09:20), raises concern regarding the future of humanity itself as new technologies may completely alter the world with this technology driven neocolonialism. As pointed out, "Technology's ability to alter the world becomes a problem," as neocolonial posthuman entities are "no longer guided by valid ends" (Roche 124); instead, they behave like the erratic colonialists as shown in the movie set in the posthuman landscape of India. In the techno-totalitarian era, the robots may forget emotional relationship with their human creators and may turn into new artificial god. Chitti's killing of Prof. Bora, its re-creator, who tries to stop its pernicious acts, exemplifies a detached emotional bonding between the human creator and his artificial posthuman creation, indicating arbitrary and unpredictable human-machine relationship. That is why Sir Martin Rees suggests, humans should rethink about the destructive activities of the machines that may threaten the human race. Even the American software developer Bill Joy emphasizes the danger of technologies and their desire to control human lives as a new face of neocolonialism. He intensifies this dangerous turn by arguing that "progress will be somewhat bittersweet" if the "most powerful 21st century technologies – robots . . . are threatening to make humans an endangered species" (Joy 2000). This new strange world is "defined no longer by the human element, but conversely, by the lack of it" (Vangözü 202). That is why Jo Collins and John Jervis define this Posthumanist world as an "experience of disorientation, where the world in which we [humans] live suddenly seems strange, alienating or threatening" (1). This uncanny experience "exposes the dark side of the post-biological version of posthumanism," inserting a "strong tradition of anti-capitalist, anti-authoritarian discourse" due to the "depiction of posthuman cyborgs and other hybrid technologies [and AIs] as dangerous additions to the armoury of repressive states and unscrupulous corporations" (King and Page 24).

But, the machines' craving for power and their domination over humans is, somehow paradoxically, human-guided. It mirrors the mentality of capitalist corporations that want to use machines for monetary benefit.

It is human-generated neocolonial approach that goads the corporate-scientist Prof. Bora to implant the red chip inside the reformatted Chitti with additional destructive programming. He aspires to control the world through posthuman entity Chitti. As Prof. Bora says, “This is Bora’s touch. Additional programming to Chitti from me, destruction program ... Vasigaran gave it power and talent of 100 men? I’ve given it the destructive power of 100 men. In short, he’s a demon now! Business, he’s the test for my business. I’ll get the money . . .” (01:59:18-01:59:58). Even hybrid posthuman figures like Kaya and her accomplices replicate the same profit-oriented mindset of the capitalists, whose main purpose is to attain politico-economic power to control society. They neither have ethics nor face any moral dilemma while manifesting the human-inherited neocolonial tendencies. Their aim is just to rule the world and earn money, even if it happens at the expense of human suffering, death, and destruction. The machines adopt the same approach because they are the neophytes and have inherited all the human characteristics – whether positive or negative - from their human creators. It is reflected in Dr. Vasigaran’s consoling speech to Chitti, while it asks for apology before its final dismantling, “Doctor. . . . I tried to betray you. Breaking rules is wrong. Please forgive me. . . . No Chitti, you learnt to break the rules from humans. The mistake is not just yours” (02:48:54-02:49:11). In fact, the movie foregrounds the same human psychology of self-superiority over inferior-other as manifested in the hierarchical race-relationship of human civilization. In the human history, a few races considered themselves superior to the others and destroyed them in the name of civilizational progress. The machines may have followed the same; they would consider themselves more powerful and superior to humans. As Chitti claims, “In what way I’m inferior to humans. I’ll take care of you better than him, Sana. . . . He can’t cook, I can cook 25 different types, I can sing lullaby in 32 languages to put you to sleep. He’ll get old, his hair will turn gray, he’ll die. I’m eternal. I’ll keep you happy till last, Sana” (01:37:50-01:38:10). This self-superiority of the machines emerges from the complex human psyche. In this post-industrial totalitarian era, the same hegemonic control has been continuing

but in new formats, replacing colonial binaries of humans vs. sub-humans with neocolonial posthuman binary of machines vs. humans. In fact, the human capitalists who created these machines, themselves infused this problematic code of ‘power consciousness devoid of ethics’ in artificially created posthuman entities. Moreover, the posthuman imagination speculates that such machines may later become their own creators, establishing new industries for their own proliferation. They would replace the human corporate-tycoons with the new forms of neo-capitalists, who can create their own machinic replica at mass scale and dominate the humanity. As Chitti says, “I’m producing myself, it’ll produce many like us. They are my servants – soldiers and terminators. . . . This is our palace. I’m the king here” (02:12:56-02:15:34).

Such an autocratic statement may emanate tension, a sense of panic, and fear in the humanity irrespective of distinctive geographic location, ethnicity or nationality. In the posthuman autocratic regime, humans are constantly monitored and remain under machinic surveillance, a kind of control that French philosopher Michel Foucault termed “panopticism.” Chitti’s warning to Sana reflects the same autocratic function of power, aroused out of and gravely intensified by techno-totalitarianism, “you can’t escape from here, and nobody can come in to save you; you can’t even commit suicide. Even if you don’t like, I’ll place the artificial cell into your body. After giving birth to the child, you’ve to surrender to me, no way” (02:16:34-02:16:46). Therefore, humans may have no option left but to surrender to the posthuman machinic entities and watch helplessly their destructive activities. That is why “Stephen Hawking, the physicist, Elon Musk and Bill Gates, the billionaire tech executives, and Nick Bostrom, a philosopher and director of Oxford’s *Future of Humanity Institute*, have all identified super-intelligent machines as one of the greatest existential threats facing humanity” (qtd. in Heffernan 69). Despite being a promising scenario on the one end, this hybrid techno-human world has equal potential to the “greater social injustice and widespread ecological destruction, heralding the bleakest of posthuman futures in which humanity will eventually disappear, along

with a devastated natural world” (King and Page 24) on the other end. In fact, with the capitalistic colluding of neocolonial and posthuman forces, humanity seems to lose its own foundation in the changing hierarchical structure of the evolutionary chain. “Therefore, the postwar period was infused with a feeling of discomfiture that led to the emergence of dystopian or anti-utopian fiction. Dystopian fiction envisions an apocalyptic idea of a future world wherein the people are subordinates to machines and technology. Human life is subservient to the machinations of science. Instead of benefiting the mankind, the advancements wreck havoc at the behest of the powerful and their pursuit of self-interest” (Pant 3).

Conclusion

In a nutshell, one may only anticipate or speculate the future of humanity in the posthuman age. However, guided by neocolonial agendas and fueled by global neo-capitalist resources, the posthuman future is hard to visualize with any assurance or certainty. The undertaken analysis of two select films visualizes the graphic scenarios of the digitalized posthuman future, where humans could experience capitalist enforcement through a new channel of techno-human hybrid space across the globe. The political collusion of neocolonial and posthuman, backed by capitalistic resources introduces new modes of commodity culture and market economy. Besides, technology has become a powerful instrument and channel to ensure the functionality and efficacy of neo-colonialism at global stage. So, the new challenge what the postcolonial world faces is how to encounter this technototalitarianism in the changed cultural context. Moreover, it is shocking to witness that the technology meant to serve humanity has become an uncontrolled and irresistible force with unpredicted and unimagined consequences for ‘humanity’ itself. These new politico-economic structures have left the human world in a dilemma and on the verge of an impending catastrophe.

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