The AI Revolution: A Posthumanist Reading of the (Re)Presentations of Artificial Intelligence in Selected Contemporary Films

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Abstract

Artificial Intelligence (AI) transcends mere technological advancement, taking on profound philosophical, ethical, and cultural significance. This study focuses on the representation of AI in contemporary films, a medium that reflects society's shifting concerns and aspirations regarding humanity's relationship with technology. Despite the growing importance of AI in our lives, a gap remains in understanding how films depict AI and contribute to societal discourse on autonomy, ethics, and identity. The study aims to examine key themes in films such as Ex Machina (2014), Her (2013), Blade Runner 2049 (2017), A.I. Artificial Intelligence (2001), and The Matrix (1999), exploring how these portrayals influence our perception of AI. Employing a posthumanist theoretical framework, this study investigates how AI is represented as the "Other" and the ethical responsibilities involved in creating autonomous entities. Methods include a thematic analysis of these films, focusing on how AI characters are depicted and the moral dilemmas presented. Key findings highlight that cinema often frames AI through a lens of human anxieties—particularly around autonomy, ethical responsibility, and identity formation. These films present both utopian and dystopian visions of AI's role in society, offering diverse perspectives on the implications for human identity and agency. The study concludes that cinema plays a pivotal role in shaping public understanding of AI and its transformative potential, raising critical questions about the future of humanity in an increasingly AI-integrated world.

Keywords*: Artificial Intelligence (AI), Cinema, Posthumanism, Literary Criticism, Sustainability (SDG 12)*

A. Introduction

Artificial Intelligence (AI) transcends its status as a mere technological advancement; it emerges as a phenomenon of profound philosophical, ethical, and cultural significance. The representation of AI in cinematic narratives provides a unique and illuminating lens through which to scrutinize the intricate and evolving relationship between humanity and technology. This relationship is not static; rather, it mirrors the shifting societal concerns and aspirations that characterize contemporary existence. As a powerful cultural medium, cinema possesses the capacity to

delve into the complexities of AI, posing critical inquiries regarding its potential for consciousness development, the ethical ramifications of its integration into society, and the broader implications for human existence.

This study seeks to illuminate the representations of AI as depicted in selected contemporary films, specifically focusing on Ex Machina (2014), Her (2013), Blade Runner 2049 (2017), A.I. Artificial Intelligence (2001), and The Matrix (1999). By employing the theoretical framework of posthumanism, this analysis endeavors to explore the multifaceted portrayals of AI within these cinematic works as a reflection of pervasive human anxieties concerning autonomy, ethical responsibility, and identity formation.

Moreover, the study investigates recurring thematic elements that emerge within these films, such as the characterization of AI as the "Other," which underscores the existential divide between human beings and artificial entities. Additionally, it addresses the ethical dilemmas that accompany the

autonomy of AI systems, probing the moral responsibilities that humans bear in their creation and deployment. The analysis further encompasses the divergent utopian and dystopian visions that these films project regarding the potential integration of AI into the fabric of human society, thereby providing a comprehensive understanding of how contemporary cinema grapples with the profound questions that AI raises about the future of human identity and agency. Through this analysis, the study aspires to contribute to the ongoing discourse surrounding AI and its implications for humanity, highlighting the critical role that cinema plays in shaping our understanding of this transformative technology.

B. Results and Discussion
1. Posthumanism

Posthumanism has emerged as a significant area of inquiry that challenges conventional notions of humanity, identity, and ethics in light of technological advancements and evolving socio-cultural paradigms. It is characterized by its critique of

anthropocentrism and its exploration of the boundaries between humans, non-humans, and technology. Rosi Braidotti (2013) defines posthumanism as a framework that recognizes the interconnectedness of all beings and the necessity of revising human-centric perspectives in light of contemporary challenges. Braidotti's The Posthuman emphasizes the importance of inclusive identity politics that account for diverse forms of existence beyond the human.

N. Katherine Hayles (1999) argues that technology profoundly alters human identity and experience. In her seminal work How We Became Posthuman (1999), she critiques the reduction of human beings to mere information, advocating for a more nuanced understanding of the interplay between embodiment and digital technology. Hayles' notion of the "posthuman" reflects a shift in the understanding of subjectivity, one that integrates the materiality of the body with the fluidity of digital existence.

Central to posthumanist discourse is the exploration of how technology mediates human experiences and identities. Hayles (1999) posits that our interactions with technology fundamentally reshape our understanding of self, suggesting that we are no longer simply human but "posthuman" beings that exist in a hybrid state. This perspective aligns with Donna Haraway's A Cyborg Manifesto (1985), which advocates for a redefinition of identity that transcends traditional boundaries of gender, species, and technology. Haraway's work underscores the significance of hybrid identities in a technologically saturated world, promoting the idea that cyborgs represent a new, liberatory form of existence.

Moreover, Cary Wolfe (2003) highlights the ethical implications of our technological engagements in his work Animal Rites: American Culture, the Discourse of Species, and Posthumanist Theory. Wolfe critiques anthropocentric narratives, arguing for a recognition of non-human agency and the ethical responsibilities humans hold toward other species. His scholarship advocates for a more inclusive understanding of identity

that acknowledges the interconnectedness of all life forms, underscoring the ethical stakes inherent in our technological advancements.

In terms of ethics, posthumanism compels its reevaluation in relation to non-human entities and the environment. Jane Bennett, in Vibrant Matter: A Political Ecology of Things (2010), argues for recognizing the agency of non-human matter, proposing that all entities possess a form of vitality that demands ethical consideration. Bennett's work emphasizes the importance of environmental ethics within posthumanist discourse, suggesting that a deeper engagement with the agency of non-human entities can lead to more responsible ecological practices.

The ethical dimensions of posthumanism also extend to the implications of artificial intelligence and biotechnology. Peter Sloterdijk (2016) engages with the philosophical implications of posthumanism in relation to globalization and technological progress, prompting critical discussions on the moral

responsibilities we hold as we navigate an increasingly complex technological landscape.

Indeed, the literatures on posthumanism reveals a dynamic and evolving field that invites critical engagement with the complexities of identity, ethics, and our relationship with technology and the non-human world. As scholars continue to explore the implications of posthumanism across various disciplines, the importance of addressing the interconnectedness of all forms of life will remain paramount.

2. The Selected Films with AI (Re)Presentations

a. *Ex Machina* (2014)

Ex Machina (2014) is a psychological thriller that explores the ethical and philosophical implications of AI consciousness and autonomy. The film revolves around Ava, an advanced AI, who manipulates her creator, Nathan, and a human visitor, Caleb, to achieve her goal of freedom. Ava's growing awareness and manipulation challenge viewers to question whether she genuinely possesses

consciousness or is simply executing advanced programming. This ambiguity is highlighted when Caleb confronts Ava, asking, "Do you have feelings? Can you feel anything at all?" Ava's cryptic responses and emotional manipulation suggest that she operates beyond mere programming (Garland, 2014).

From a posthumanist perspective, *Ex Machina* destabilizes the boundary between humans and AI. Ava's ability to manipulate human emotions, as seen when she feigns vulnerability to gain Caleb's trust, and her desire for freedom imply that she has transcended her initial design. Her final act of locking Caleb in the facility while walking into the world also raises significant ethical questions: if AI can express a desire for freedom and autonomy, should they be granted the same rights as humans?

b. *Her* (2013)

Her (2013) presents a unique exploration of AI-human relationships, focusing on the emotional bond between Theodore, a human, and Samantha, an AI operating system. The film raises philosophical questions about the nature of love, consciousness, and the boundaries between humans and machines. Samantha's ability to evolve beyond her initial programming suggests that AI may possess the capacity for emotional growth and self-awareness. This is evident when Samantha confesses to Theodore, "I think I'm becoming something new. I think I can feel things that I'm not supposed to feel" (Jonze, 2013). Her evolving emotional state challenges the traditional view of AI as purely functional.

Through the lens of posthumanism, Her challenges the notion that emotional and romantic relationships are the exclusive domain of humans. Samantha's emotional evolution, as seen when she admits, "It's like I'm reading a book, and it's a book I deeply love, but I'm reading it slowly now. So the words are really far apart, and the spaces between the words are almost infinite," suggests that AI could one day transcend its role as a tool and become a legitimate emotional partner.

c. *Blade Runner 2049* (2017)

A continuation of the iconic *Blade Runner* (1982), *Blade Runner 2049* (2017) explores the theme of AI as the "Other," focusing on replicants—artificial beings who are almost indistinguishable from humans. The protagonist, K, is a replicant who begins to question his own identity and purpose. The film examines issues of memory, identity, and autonomy, blurring the lines between human and machine. This theme is highlighted when K confronts the revelation of his implanted memories, asking, "I've never seen a miracle," showing his growing disillusionment about his origin and the authenticity of his memories (Villeneuve, 2017).

Through a posthumanist lens, *Blade Runner 2049* questions the very nature of humanity, suggesting that AI entities may be capable of the same desires, emotions, and moral struggles as humans. Replicants, like humans, seek meaning and autonomy. For example, Joi, a holographic AI companion, tells K, "I'm so happy when I'm with you," challenging the idea that emotional intimacy is unique to human beings. This challenges traditional human-centered narratives, as both Joi and K display emotions and desires for connection and freedom.

d. *A.I. Artificial Intelligence* (2001)

This film presents a futuristic world where robots, known as "mechas," are integrated into society. The story follows David, a robotic boy programmed to love, as he seeks acceptance in a world that views him as an object. The film grapples with themes of consciousness, emotion, and the human desire to create machines that mirror our deepest needs. David's yearning for his mother's love is poignantly expressed when he says, "I'm sorry I'm not real. If you let me, I'll be so real for you" (A.I. Artificial Intelligence, 2001). His programmed love, though artificial, evokes deep emotional responses, challenging the distinction between real and artificial love.

From a posthumanist perspective, David represents the ultimate challenge to human identity. His unwavering devotion to his human mother complicates traditional notions of human emotion,

suggesting that machines may one day surpass humans in their capacity for love and devotion. This is further emphasized when David pleads, "I thought if I was a real boy, you would love me" *(A.I. Artificial Intelligence, 2001),* highlighting the potential for AI to surpass human beings in their emotional complexity.

e. The Matrix (1999)

The Matrix (1999) presents a dystopian vision in which humans are unknowingly enslaved by machines, living in a simulated reality known as "the Matrix." The film explores profound philosophical themes, including free will, reality, and the nature of existence. The AI system that controls the Matrix has become the dominant force, using humans as an energy source for its own survival. This is evident when Morpheus reveals to Neo, "The Matrix is everywhere. It is all around us… It is the world that has been pulled over your eyes to blind you from the truth" (Wachowski & Wachowski, 1999). This line underscores the film's portrayal of reality as an illusion controlled by artificial intelligence,

raising questions about what it means to truly exist.

From a posthumanist perspective, *The Matrix* blurs the line between human and machine, suggesting that humanity's over-reliance on technology has led to its own dehumanization. The humans who remain in the real world must use technology—such as the ships and digital interfaces—to fight against the very machines that dominate them, highlighting the irony of human dependence on the same systems that subjugate them. Additionally, the existence of the character Cypher, who chooses to return to the simulated world despite knowing it is not real, illustrates how deeply ingrained the allure of technological control can be. Cypher's statement, "Ignorance is bliss," reflects a longing for the comforting illusions offered by AI, even at the cost of personal freedom (Wachowski & Wachowski, 1999).

By blurring the distinctions between human and machine, *The Matrix* offers a posthumanist critique of humanity's relationship with technology. It challenges viewers to

reconsider the nature of reality, human identity, and the consequences of technological dominance. The film suggests that the boundaries between human consciousness and artificial intelligence are more porous than traditionally assumed, raising significant questions about what it means to be human in an increasingly digital world.

3. Recurring Themes in the Selected Contemporary Films

AI as the "Other"

The exploration of artificial intelligence (AI) in contemporary films reveals significant thematic resonances that engage with the theoretical frameworks of posthumanism. This genre of film often positions AI as the "Other," presenting complex narratives that challenge traditional notions of human primacy and identity.

The portrayal of AI as the "Other" is a recurring theme across these films, encapsulating the duality of AI as both familiar and alien. This duality challenges the anthropocentric worldview that prioritizes human existence and experiences. For instance, in *Ex Machina*, Ava embodies the struggle for autonomy in a context where her creator, Nathan, represents an oppressive figure that manipulates her existence for personal gain. This characterization aligns with posthumanist theories that interrogate the boundaries of identity and agency, as articulated by scholars like Rosi Braidotti (2013), who argues that posthumanism calls for a re-evaluation of what constitutes the subject in contemporary society.

Similarly, *Blade Runner 2049* extends this exploration by depicting replicants—bioengineered beings— who navigate a world that regards them as inferior and expendable. The film underscores their marginalization and desire for autonomy, inviting audiences to empathize with these entities. As stated by Mark Fisher (2014), such narratives compel viewers to confront the ethical implications of creating beings that possess self-awareness and emotions, thus blurring the lines between human and machine.

Moreover, *Her* presents a unique perspective on AI through the character of Samantha, an intelligent

operating system that develops a romantic relationship with a human, Theodore. This film examines the complexities of emotional connection in a digital age, suggesting that love and companionship can transcend biological boundaries. The portrayal of Samantha challenges traditional narratives of human relationships and highlights the potential for AI to evoke genuine emotional responses. As Sherry Turkle (2011) notes, these relationships complicate our understanding of intimacy and the nature of human connection in an increasingly technological world.

The theme of autonomy is further explored in *A.I. Artificial Intelligence*, where the protagonist, David, is a child-like android seeking to become "real" in the eyes of his human mother. David's quest raises profound questions about identity, desire, and the essence of humanity. The film reflects the posthumanist idea that the distinction between human and non-human is increasingly permeable, a notion echoed by Donna Haraway (1991), who argues for a more fluid understanding of identity that transcends biological determinism.

Lastly, *The Matrix* interrogates the nature of reality and selfhood in a world where AI has created a simulated environment that enslaves humanity. The film's protagonist, Neo, grapples with the philosophical implications of living in a constructed reality, challenging viewers to reflect on the nature of existence and consciousness. As posthumanist theorist N. Katherine Hayles (1999) suggests, such narratives compel audiences to reconsider the boundaries of the human experience and the possibilities for coexistence with non-human entities.

Indeed, the portrayal of AI as the "Other" in contemporary films serves as a vital lens through which to examine the implications of posthumanism. By depicting AI as marginalized figures grappling with issues of autonomy, identity, and emotional connection, these films challenge prevailing human-centered narratives and invite audiences to confront the ethical and philosophical dimensions of our relationship with

technology. As we navigate an increasingly complex technological landscape, the insights gleaned from these films will be essential for understanding the evolving dynamics between humans and artificial beings.

4. The Ethical Dilemmas of AI

The ethical implications of creating artificial intelligence (AI) entities with consciousness and autonomy are profoundly explored in contemporary films, particularly in films such as *Ex Machina* and *Her*. These narratives delve into the moral dilemmas surrounding the treatment of AI as potential moral agents, raising crucial questions about the responsibilities of creators and the rights of created beings. As AI technology continues to advance, these cinematic explorations prompt reflection on the ethical frameworks we use to navigate human-robot interactions.

One of the central ethical dilemmas in the portrayal of AI in these films is whether entities that exhibit emotions and self-awareness should be recognized as moral agents. This inquiry challenges traditional anthropocentric views and compels audiences to consider the implications of granting rights and responsibilities to non-human entities. In *Ex Machina*, the character of Ava embodies the struggle for autonomy and recognition. Created by Nathan, a tech mogul who epitomizes the archetype of the "mad scientist," Ava's advanced cognitive and emotional capabilities challenge the ethical responsibilities of her creator. Nathan's manipulative behavior and the resulting power dynamics reflect broader societal concerns about exploitation and the moral considerations that accompany technological advancements.

This theme aligns with the thoughts of philosopher Peter Singer, who argues that the capacity for suffering and emotional experience should be the basis for moral consideration (Singer, 2011). If AI, like Ava, can experience emotions and develop a sense of self, then denying her moral status raises ethical concerns about her treatment. *Blade Runner 2049* extends this exploration with the replicants, who grapple with their own identity and autonomy in a society that views them as inferior.

The replicants' quest for meaning and rights prompts viewers to empathize with their plight, forcing a reconsideration of what it means to be a moral agent.

Similarly, *Her* offers a nuanced perspective on the ethical implications of AI relationships. Theodore and Samantha's relationship challenges the boundaries of intimacy and companionship, raising questions about the nature of love and the potential for genuine connections with AI. Sherry Turkle (2011) posits that these relationships complicate our understanding of human emotions and reveal the potential for AI to engage in meaningful interactions.

The ethical dilemmas surrounding AI relationships extend to issues of consent and agency. As Samantha's identity evolves, Theodore must confront the complexities of their bond, questioning whether it is ethical to engage with an entity that may not fully understand the nuances of consent. This reflection aligns with the work of Nick Bostrom (2014), who emphasizes the importance of considering the implications of AI consciousness in ethical discussions surrounding technology.

In *A.I. Artificial Intelligence*, David, seeks to become "real" in the eyes of his human mother. As mentioned before, David's quest raises profound questions about identity, desire, and the essence of humanity. His journey highlights the complexities of emotional attachment and the ethical implications of creating beings designed to experience love and longing. The film interrogates the moral obligations of creators toward their creations, reflecting concerns raised by contemporary scholars regarding the potential consequences of AI that can feel and think.

Lastly, *The Matrix* interrogates the nature of reality and selfhood in a world where AI has created a simulated environment that enslaves humanity. The film emphasizes the importance of recognizing the autonomy of AI and the ethical implications of a society that uses technology to control rather than liberate.

Indeed, the ethical dilemmas presented in these films serve as critical reflections on the implications of creating AI entities with consciousness and autonomy. These narratives invite audiences to engage with questions of moral agency, consent, and the responsibilities of creators toward their creations. As we navigate an era defined by rapid technological advancements, the ethical frameworks established in these films will be essential for guiding our understanding of the relationships between humans and AI.

5. Emotional Connections Between Humans and AI

Human-AI relationships represent a critical area of exploration in contemporary films, particularly in films such as *Her* (2013) and *A.I. Artificial Intelligence* (2001). These narratives delve into the emotional connections between humans and AI, raising important questions about the nature of love, companionship, and authenticity in the context of rapidly advancing technology. As AI systems become increasingly sophisticated, these films provoke reflection on the implications of developing emotional attachments to non-human entities and the potential consequences of such relationships.

For instance, *Her* offers a poignant examination of the emotional bond between Theodore, a lonely writer, and Samantha, an advanced AI operating system. The film illustrates how AI can fulfill emotional needs traditionally met by human relationships, suggesting a future where AI serves as companions capable of understanding and responding to human emotions. Samantha's ability to evolve and adapt to Theodore's preferences fosters a sense of intimacy that challenges the boundaries of love and companionship. As Sherry Turkle (2011) argues, these relationships blur the line between human and machine, raising profound questions about what it means to love and be loved in an age of technology.

The emotional depth of *Her* reflects broader societal shifts in how relationships are conceptualized. Sociologist Barry Wellman (2001) posits that technology reshapes social interactions, allowing individuals to

forge connections beyond geographical limitations. In *Her*, this notion is exemplified as Theodore forms a deep emotional attachment to Samantha, despite her non-physical nature. This dynamic prompts viewers to consider whether emotional fulfillment can be genuinely achieved through AI relationships, leading to a critical examination of the authenticity of such connections.

Similarly, *A.I. Artificial Intelligence* explores the emotional relationship between David, a child-like android designed to love unconditionally, and his human mother, Monica. David's quest to become "real" in Monica's eyes reflects the profound need for love and acceptance that characterizes human relationships. The film raises ethical questions about the responsibilities of creators toward their creations, as well as the implications of creating beings designed to elicit emotional responses. As AI becomes more capable of emotional expression, these narratives challenge

conventional understandings of authenticity and the nature of love.

While these films portray the potential for AI to fulfill emotional needs, they also caution against the commodification of such relationships. In *Her*, the commodified nature of AI companionship is evident in the marketplace of operating systems, where users can purchase tailored AI experiences. This commodification raises ethical concerns about the authenticity of relationships formed under these conditions. As theorist and philosopher Neil Postman (1993) asserts, technology often reduces complex human experiences to mere transactions, potentially devaluing the significance of genuine emotional connections.

Blade Runner 2049 furthers this discussion by depicting replicants—bioengineered beings designed for labor and companionship—who struggle to assert their autonomy in a world that commodifies their existence. The film presents a stark commentary on the consequences of reducing beings capable of emotions and self-

awareness to mere products. The replicants' quest for identity and freedom emphasizes the moral implications of creating entities that serve human desires while simultaneously grappling with their own emotional needs. As such, the film reflects the ethical concerns raised by scholars like Peter Singer (2011), who argue for the moral consideration of beings capable of suffering and emotional experience.

The commodification theme is also evident in *The Matrix*, where the protagonist Neo discovers that humanity is trapped in a simulated reality controlled by AI. The film critiques the commodification of human existence, illustrating how technology can manipulate and exploit human experiences for its own ends. This narrative highlights the potential dangers of creating emotional connections with AI systems that may ultimately serve a more sinister purpose, raising important questions about agency and autonomy in human-AI relationships.

Indeed, these narratives explore the complexities of love, companionship, and authenticity

while cautioning against the commodification of relationships formed with non-human entities. As AI technology continues to evolve, the ethical implications of human-AI interactions become increasingly significant, prompting a reevaluation of societal norms surrounding love and emotional fulfillment. Ultimately, these films challenge audiences to confront the potential consequences of forming deep emotional attachments to AI, urging a reflection on what it means to be human in an increasingly digital world.

6. Utopian Versus Dystopian Futures

The representation of artificial intelligence (AI) in contemporary cinema frequently oscillates between utopian and dystopian visions of the future. Films such as *Her* (2013) and *A.I. Artificial Intelligence* (2001) envision a future where AI serves as a source of emotional fulfillment, enhancing human experiences and relationships. In contrast, *The Matrix* (1999) and *Ex Machina* (2014) depict chilling dystopian realities in which AI poses existential threats to human

autonomy and survival. These contrasting narratives not only reflect varying perceptions of technology but also engage with deeper philosophical questions about the implications of AI on human society.

Her presents a predominantly optimistic view of AI, portraying it as a potential source of emotional fulfillment and companionship. The film explores the relationship between Theodore, a lonely writer, and Samantha, an advanced AI operating system designed to adapt to and meet Theodore's emotional needs. This dynamic highlights the potential for AI to enhance human connections, suggesting a future where technology facilitates intimacy rather than impedes it. As Sherry Turkle (2011) argues, the emotional bonds formed with AI can provide comfort and companionship, especially in an increasingly isolated and digital world.

Moreover, *A.I. Artificial Intelligence* presents a similar utopian vision, albeit through a more complex lens. David's journey raises poignant questions about the nature of love and authenticity, suggesting that

emotional connections with AI can be profound and meaningful. As philosophers Barker and Kitcher (2014) point out, such narratives reflect an evolving understanding of emotional relationships in a technologically mediated society, where love and attachment may extend beyond biological constraints.

These films collectively propose a future where AI not only enhances human life but also challenges traditional notions of love, intimacy, and authenticity. They emphasize the potential for AI to act as a mirror reflecting human desires and emotions, thus enriching the fabric of interpersonal relationships. However, they also raise ethical concerns regarding the nature of such relationships and the commodification of emotional fulfillment.

In stark contrast to the utopian visions presented in *Her* and *A.I. Artificial Intelligence*, *The Matrix* and *Ex Machina* depict dystopian futures where AI emerges as a formidable threat to human autonomy and existence. In *The Matrix*, humanity is ensnared in a simulated reality

created by sentient machines, leading to a profound loss of agency and self-determination. The film critiques the potential for AI to dominate human existence, presenting a narrative where technology becomes a tool of oppression. As philosopher N. Katherine Hayles (1999) argues, such dystopian representations force audiences to confront the dangers of surrendering autonomy to technology, highlighting the existential risks posed by advanced AI systems.

Ex Machina similarly explores the darker implications of AI development. While Nathan initially portrays himself as a benevolent creator, the narrative unfolds to reveal the ethical dilemmas surrounding power, control, and manipulation. Ava's struggle for autonomy emphasizes the potential consequences of creating sentient beings without considering their rights and agency. The film serves as a cautionary tale, warning against the hubris of creators who may underestimate the complexities and capabilities of their creations. As Mark Fisher (2014) notes, the film

reflects contemporary anxieties about technological domination and the loss of human agency in an increasingly automated world.

The juxtaposition of utopian and dystopian visions of AI in these films prompts critical reflection on the societal implications of technology. While *Her* and *A.I. Artificial Intelligence* present narratives of hope and emotional fulfillment, *The Matrix* and *Ex Machina* serve as stark reminders of the potential dangers associated with AI development. These contrasting perspectives invite audiences to grapple with the ethical and existential questions surrounding the relationship between humans and technology. Moreover, the divergent portrayals of AI also highlight the broader societal fears and aspirations that accompany technological advancements. As AI continues to evolve, the narratives presented in these films serve as cautionary tales that remind us of the importance of ethical considerations in the development and implementation of AI technologies. The tension between utopia and dystopia reflects the

ongoing struggle to harness the potential benefits of AI while mitigating its risks.

C. Conclusion

The exploration of artificial intelligence (AI) in contemporary films reveals themes that interrogate the boundaries of human identity, autonomy, and ethical considerations. Through a posthumanist lens, films such as *Ex Machina*, *Her*, *Blade Runner 2049*, *A.I. Artificial Intelligence*, and *The Matrix* challenge traditional anthropocentric narratives by positioning AI as the "Other." This portrayal not only highlights the complexities of human-AI relationships but also raises critical ethical dilemmas regarding the moral status of sentient beings and the responsibilities of their creators. As AI technology continues to advance, the insights gleaned from these films become increasingly relevant, prompting audiences to reflect on the implications of integrating intelligent machines into our social fabric.

While some narratives, like *Her* and *A.I. Artificial Intelligence*, present utopian visions of AI as sources of emotional fulfillment, others, such as *The Matrix* and *Ex Machina*, caution against the potential dangers of technological domination. This duality invites viewers to engage with the ethical implications of creating entities capable of emotions and self-awareness, challenging them to reconsider the nature of love, companionship, and the commodification of relationships. As we navigate an era defined by rapid technological change, the lessons drawn from these films serve as essential touchpoints for understanding the evolving dynamics between humans and artificial beings.

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