Beyond Humanism: Exploring Posthumanism in *Wall-E* and *Avatar*

Sruthy Shaji & Sheeba C

Abstract

Posthumanism challenges traditional anthropocentric views by questioning the boundaries between humans and machines, emphasizing interconnectedness, and advocating ethical considerations of non-human entities. This paper analyzes the representation of posthumanism concepts in two critically acclaimed Hollywood films, *WALL-E* (2008), directed by Andrew Stanton and *Avatar* (2009), directed by James Cameron, supported adequately by graphic illustrations of camera shots and film technicalities. Both films offer compelling narratives that explore these principles through their futuristic settings and engaging characteristics. Through the blurring of human-machine boundaries, the protagonist of *WALL-E* exemplifies posthumanistic characteristics. Wall-E displays human-like emotions, agency, and the ability to maintain meaningful relationships with other species, unlike humans, who focus on themselves alone. The film critiques consumerism and promotes ecological awareness, highlighting the importance of recognising the interconnectedness of all beings. Similarly, Avatar offers a posthumanistic perspective through Jake Sully, the human-Na'vi hybrid protagonist. Jake challenges the human-centric worldview and blurs the boundaries between species by immersing himself in the Na'vi culture and embracing its values. This paper intends to highlight why humanism must give way to a posthumanistic vision that allows for interconnectedness, re-evaluating anthropocentric perspectives, and embracing ethical concerns for non-human species.

Keywords: Coexistence; Environment; Humanism; Interdependence; Posthumanism.

Over the past five thousand years, modern science has progressed dramatically, and the planet has made marks to support this. Perhaps the most significant point is that we have learned to utilise many of the world's

resources. The environment, atmosphere, and biodiversity have also changed over time. Over the last three centuries, society has experienced a profound transition from the normal to the digital way of living, and in short, from civilization to techno-culture. Current advancements in AI technology have revolutionized many aspects of life. It is a powerful tool that allows people to rethink how we combine information, evaluate data, and use these insights to make better decisions. The ideology of transgressing the present human form into a desired body or state achieved through technology is called posthumanism.

Slavoj Zizek, a Slovenian Marxist philosopher scripted and presented a documentary film for the Sydney film festival 2006 in which he says that "Cinema is the ultimate pervert art. It doesn't give you what to desire — it tells you what to desire" ("*The Pervert's Guide to Cinema*" 00:00:30-00:00:38). A cinema is a communication medium that conveys messages. Each movie has its purpose of being created. Sometimes the meaning or messages from a movie need to be explored thematically, but the message from Andrew Stanton's *Wall-E* (2008) and James Cameron's *Avatar* (2009) is entirely clear with the theme of environmental issues, stressing the importance of living integrated with our environment and surrounding sustainably embraced by both machine bots and machine-integrated humans (Posthumans). *Wall-E* portrays degraded Earth and the struggles of an AI robot to revive life on Earth with a posthumanist concept that encourages us to think outside the interests of our own species and to live in a manner that is integrated and in co-existence with nature. *The avatar* displays the interconnection of posthumans with nature. *Wall-E* and *Avatar* pinpoint Haraway's argument that a machine is not something that should be animated, worshipped, or ruled over. The device represents us, our actions, and a part of our embodiment. We are neither under the control of our machines nor they are dangerous to our existence. We are capable of taking responsibility for these machines. Boundaries are our responsibility because we are them (38).

Consumer culture among humans began in the 1920s with the advent of tabloid newspapers, magazine publishing, and radio. Contemporary consumption patterns are unsustainable and environmentally damaging. It has influenced humanity's core relationships with nature, the community, and society. Consequently, the connection between humans and nature questions the future of human existence. Nature's death is the most terrifying element of the human imagination. The threat is either the possibility of a complete disappearance of humans that will throw the earth into a nuclear winter or the slow and eventual destruction of species by polluted

or contaminated air and water.

A brief literature review of research works based on these two movies includes the publication of a research work titled 'An Analysis of Environmental Issues Using Ecocriticism in James Cameron's Film *Avatar*' by Rohmah Romadhon in August 2011. The article explores environmental problems using the ecocriticism theory in Cameron's film *Avatar*. In December 2014, an article titled 'The Pandora Effect: James Cameron's *Avatar* and a Trauma Studies Perspective' was published by Silvia Martinez-Falquina, which examined the portrayal and treatment of trauma in the movie *Avatar*. According to the article from the viewpoint of trauma studies, avatar reflects the core anxiety associated with the separation of humans from nature. An article published in January 2014 titled "*WALL·E* on the Problem of Technology" by Sean Mattie discusses the issue of technology and how the movie *Wall-E* engages in a philosophical debate with Francis Bacon, a man who developed progressive technology to relieve humanity from all its inconveniences. The relevance of environmental management is discussed in a paper published in 2018 titled "Analysis and Interpretation the Symbols Used in *Wall-E* Movie" by Ika Trisnantasari, who uses interpretation theory to analyse the deeper meaning associated with the symbols used in the movie.

The earth is home to millions of species. Only one species feels that they dominate: humans. Humans have modified almost every part of our planet, which has a profound impact on it. Through the route of the research, this paper discusses the (i) relevance of the movies and the impact of humans on the environment. (ii) Humanism and its evolution throughout history and (iii) why transcending from Humanism to Posthumanism promises a better future. This paper uses film theory as a tool to analyse the emotions and portrayal of AI robots and posthumans (Jake Sully) embracing the idea of posthumanism, discarding the centrality of humans, and embracing the need for the coexistence of humans with nature/environment in a sustainable way.

Every day, we hear the word 'climate', and what we actually mean by that should be considered. The atmosphere is one of the basic mechanisms for the advancement of life on Earth that decides whether humans will survive in this world. *Wall-E*, the future film, tells the story of our own Earth, which takes place 700 years ahead of the present. The wide-angle shot used at the beginning for about five minutes indicates that Earth is wrecked by the fictional monopoly 'Buy and Large' (BnL Corp.), a multinational company. It is now covered in the garbage and bereft of both an-

imal and plant life. BnL focuses entirely on market achievement and business development without environmental concerns. Carolyn Merchant, an environmental historian who focuses on the relationship between humans and nature expands on this ego-centred ethos as the maximising of profit through the exploitation of natural resources has long been the major objective of private business owners and companies in America (65). This philosophy is the guiding factor behind the conditions of civilization in *Wall-E.* Humans became so enthralled with consumerism and ego-centeredness that they abused the resources to the degree that human survival itself now exists in a huge spaceship, Axiom, operated by the BnL Corp. The graph below (Figure 1) shows the increasing temperature and emission of Co2 based on the observations of scientists.
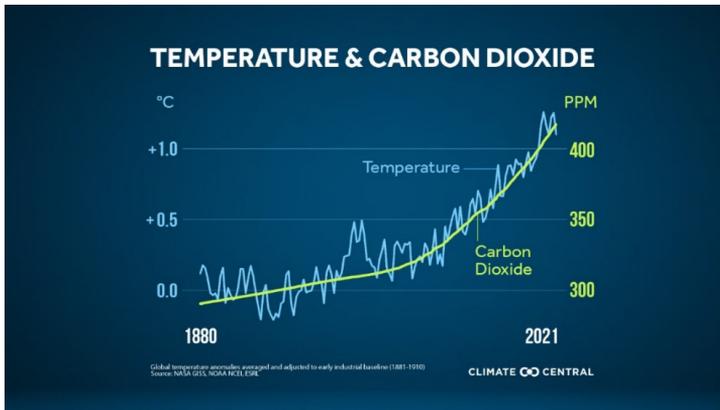

Fig. 1. Increasing rate of carbon dioxide and temperature in the atmosphere (1880-2021)

(Source: https://www.climatecentral.org/climate-matters/peak-co2-heat-trapping-emissions)

From the graph above, the carbon dioxide concentration on the Earth's surface continues to rise at unprecedented rates. In 2021, the average amount of carbon dioxide was 414.7 parts per million (ppm) which has an increase of 2.66 ppm of Co2 compared to the year 2020. This is the 10th year consecutively in a row where carbon dioxide has increased by more than 2 ppm. Burning fossil fuels for energy, transportation, and industrial operations are the main source of CO2 emissions. Carbon dioxide is so persistent that it can remain in the atmosphere for hundreds to thousands of years, which explains why this heat-trapping gas (also called greenhouse gas) has a significant influence on global warming over the long term.

Environmental problems are also the cause of a large variety of health and mental issues, ranging from anxiety and depression to posttraumatic stress and even suicide. If immediate steps are not taken, a similar space-ship-like Axiom in WALL-E made for the survival of humans will not be a utopia, but a further alert to our future. The graph shows that the movie is considerably more significant today than it did 14 years back from its release. Thus, the main message of Wall-E's environmentalism is not only about the idea of saving the planet but also reminds us that a small initiative can bring a big change with great benefits.

Humanist concepts moved from Italy to Northern Europe with the help of the printing press. Indeed, Humanists have emphasised the importance of education that includes rhetoric, grammar, history, poetry, and moral philosophy. The concept of humanism brings in ideas such as progress, equality, and protection of human rights. Observing, analysing, and classifying the world was the central aspect of humanist philosophy. Consequently, science advanced significantly throughout the Renaissance period. Humanism has altered education and art by promoting and adapting traditional works. This led to the creation of public libraries, the dissolution of the church-state relationship, the growth of a global network of intellectuals linked by books and letters, and the critical examination of texts that exposed errors and even forgeries. By the 20th century, most humanist movements were not religious and were linked to secularism. They focused on the freedom of the individual and used science and reason to understand the world, instead of revelations from supernatural sources.

Secular Humanists (scientists and scholars) believe that practicing humanist principles can lead to secularism (which affirms the right to be free from religious authority and teachings) on the grounds that supernatural beliefs cannot be justified by reason, and such religiously related activities should be rejected. Humanists often support democracy, progressive politics, free expression, and human rights. It opposes authoritarian ideologies and emphasises human values and compassion, individual freedom and responsibility, and the need for tolerance and cooperation. This reaffirms that we are all accountable for our own lives, those of our communities, and the wider globe. Though in theory humanity's foundations seem attractive, a quick glance through history shows a different picture. The idea of humanism is interwoven with the notions of racism, sexism, and colonialism.

In the ideal *Republic*, although Plato seems receptive to the notion of gender equality and said that women should be educated, Plato also believed

that men who lived bad lives would reincarnate as women. Plato's assertion in *Republic* supports his concept that the 'natural potential' of women is lower than that of men. "Woman participates according to nature in all practices…but in all of them woman is weaker than man" (Plato and Bloom 134). He also made an in-depth discussion on women in one of his dialogues *Timaeus* that the soul of a man is superior to that of a woman "Humans have a twofold nature, the superior kind should be such as would from then on be called 'man' " (Chrystal, pt.2). In comparison to Pluto, Aristotle does not consider women to be sensible beings, and his comments on them are extremely disparaging. However, both believe that men are superior and that women are inferior to men. Aristotle was certain that a woman was imperfect. He considered men to be the pinnacle of humanity and women to be inferior. For instance, in *Politics*, Aristotle's concept of gender was that men are by nature superior to women, making men the ruler and women the subjects. Plato employs the terms 'womanish' or 'female-like' as a pejorative epithet, signifying inferiority and emotional instability (Smith 469). People with disabilities also experience prejudice and restrictions in society. They were prevented from participating in society on equal terms.

Disability was seen by ancient Hebrews as a kind of atonement for sin. People with impairments were seen as socially inferior by the Greeks because they believed that disability was a sign of economic and social inferiority. An article published by Goldberg and Lippman in 1974 mentions that Plato in the *Republic* suggested that the deformed children of both the superior and poor be thrown away in some "mysterious unknown places" (328). As per research, Christ's followers, including Luther and John Calvin in the 16th century, claimed that demons possessed people with mental impairments. As a result, people with disabilities were regularly tortured into physical and mental agony by these religious figures of the period to drive out evil spirits (Walker 93). Even though many people today see disability mainly from a clinical point of view as a long-term disease, there are still others who consider disability as a result of sin. Slaves are another class of people who are disdained by humanism.

Slavery has been documented throughout history. There have been many attempts to liberate large or specific groups of slaves over different time periods. Perhaps worst of all, Aristotle promoted the concept of natural slavery - that some people are born to be slaves by destiny. Christopher Columbus on his journey from Europe to America discovered what we now call 'race'. In the 1500s, Europeans began using the terms 'race, white, and slave' and brought them to North America. Over centuries, the falla-

cious concept that 'white' people are smarter, more competent, and more human has gained acceptance worldwide. The classification of humans in this way served as a pretext for the colonization of Africa by Europeans and the subsequent slavery of its inhabitants. People who were labelled as 'slaves' were forced to work for another. By the middle of the 19th century, racism in society was made acceptable by the scientific community. Scientists asserted that Africans and their descendants were inferior - either degenerate or a different race fit for lifelong servitude. Europe regarded itself as the pinnacle of rationality and elevated itself to be superior to non-European countries. The entire non-European community was de-humanised and reduced to non-human beings, upon which Europe could project its will. It is in this complex political situation where we have ceased to be humans that the real meaning of humanism needs to be probed. According to Braidotti one of the keys to understand **how we arrived at a post-human turn** is Humanism's narrow idea of what it defines to be human (16).

Posthumanism is a late-twentieth-century ideology that aims to modernise the renaissance of humanism in a technologically advanced society. It refutes the accusations of anthropocentrism (the view that human civilization is the centre of existence) and speciesism (discriminating one species over the other) that have been levied against humanism. According to Aristotle, if there is one thing that every action strives towards, it is eudaimonia. The word eudaimonia originated from Aristotle's Nicomachean Ethics, which he called the science of happiness. Eudaimonia is interpreted as happiness, fulfilment, well-being, living well, flourishing, or perfection. In Aristotle's view, eudaimonia is neither achieved by accumulating a large number of pleasant events nor through financial gains or money. Aristotle believes that happiness is "the end goal of every man", and in order to attain it, one must achieve "the means to a higher end" (Kraut 25). In other words, a good life consists of engaging in activities that demand rational thinking and that exhibit excellence throughout their lifetime. Nevertheless, the history of humanism shows that eudaimonia was never achieved by this philosophical theory.

Thus, humanism can be viewed as an ideological basis for the exploitation of our planet. Humans believe that they are different from and superior to the natural world; as a result, they do not feel guilty about mistreating and exploiting other living forms. Seeing ourselves as 'outside nature' leads to a postmodern sense of fragmentation and alienation, leaving a negative impact on our own mental health. While posthumanism advocates accepting our place as part of nature and letting go of our sense of supe-

riority over other species. "…It attempts to rethink our bodies as part of a nature-culture continuum in their in-depth structures" (Brodotti 92). This posthuman perspective of human interconnection with nature propels us to take significant action to reduce the extinction of species and ecological devastation. Therefore, tackling global issues such as climate catastrophe may be made easier if we adopt a more inclusive posthuman approach. As in Brodotti's view, "Posthuman ethics urges us to endure the principle of not-One at the in-depth structures of our subjectivity by acknowledging the ties that bind us to the multiple 'others' in a vital web of complex interrelations." (100)

The digital revolution reshaped human lives, identities, and perceptions of the world. What was once thought impossible is now within reach. Humans in *Wall-E*, live entirely in a digital world called Axiom. They have become flesh blobs who are unable to work alone, think for themselves, or participate in what we perceive to be human existence. Children are taught by robots, and the content is primarily commercial. Adults behave like robots following instructions. They spend their entire time sitting on a roller coaster, which is a comfortable ride that keeps them amused while eating and drinking. In contrast, on Earth, the robot (Waste Allocation Load Lifter-Earth-class) - Wall-E is responsible for recycling and collecting garbage. With time, Wall-E has formed a personality and a set of interests of his own.

The medium shot and the subsequent extreme close-up shot signify Wall-E's characteristics. Wall-E finds value and significance in things considered irrelevant or overlooked by humans. He has an extensive collection that includes objects, such as rubber ducks, light bulbs, and Rubik's cubes, which he keeps as a hobby. While collecting garbage, he found a ring inside the box. Instead of keeping the ring, Wall-E tosses it away and continues with his work. This can be interpreted as a symbol of his lack of interest in materialistic pleasure, especially when compared to humans in the film. Humans in the world of *WALL-E* have lost their connection to nature and real human contact as a result of excessive dependence on consumerism and material possessions. On the other hand, Wall-E is presented as a straightforward and humble robot that finds joy in his everyday activities and little pleasure in life. Neither external validation nor material possession is important to him in his pursuit of happiness. He is a huge fan and loves dancing to the music of Hello Dolly! The song evokes the emotion of love, which is reflected in his eyes. It also indicated that he was tired of being alone and longing for a partner. He records music to play while travelling and has a pet, a friendly cockroach. Because of its

hybrid composition of a human mind and machine body, Wall-E can be classified as a cyborg, defined as an "organism integrating biological and electro-mechanical components" (Garrard 183).
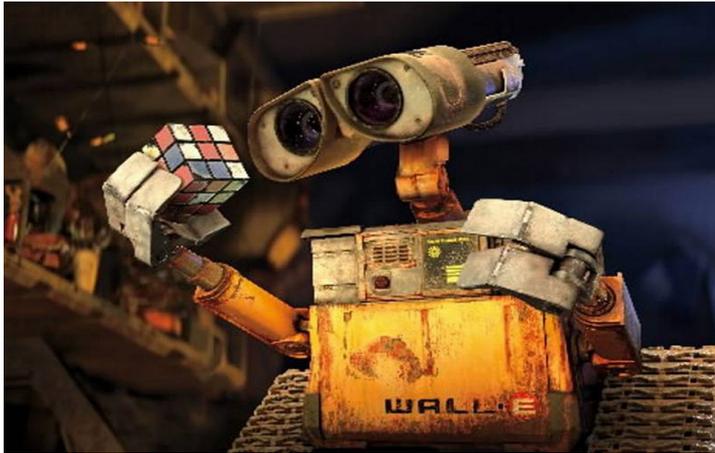

Fig. 2. Wall-E's hobby

(source - https://www.wallpaperflare.com/wall-e-movie-wall%C2%B7e-robot-rubik-s-cube-industry-machinery-wallpaper-qdvlt)

Fig. 3. Wall-E's hope for love

(Source -https://twitter.com/daveaddey/status/889144861122678784)

As a character, Wall-E exhibits a form of interconnectedness with nature and his surroundings. Wall-E gains a profound understanding of and respect for the natural world throughout the narrative, especially for the plants that he comes across. His interconnection with nature is depicted through his desire to protect and nurture the budding plant he discovered. Wall-E's actions demonstrate an understanding of the interconnectedness among humans, machines, and the natural environment. Even in the face of massive environmental damage caused by human activity, he understands the need of protecting and restoring the Earth's ecosystems. In addition, Wall-E's interactions with other non-human beings, such as his pet cockroach, with the growing plant he discovered emphasises his interconnectedness with the natural world. His relationship with this non-human creature suggests the recognition of shared existence and mutual dependence.

Wall-E also develops feelings for the robot Extraterrestrial Vegetation Evaluator (Eve), which is sent by the human spacecraft to examine the Earth for plant life. Both Eve and Wall-E show empathy and compassion for one another, as well as for other living things. They navigate and interact with the objects of the physical world. They show concern for the cockroach's well-being, a symbol of resilience in the post-apocalyptic world. Their actions reflect a non-anthropocentric perspective that acknowledges the importance and agency of non-human species and emphasises the interdependence of all beings. In Eve's introductory scene, she randomly searches the earth for plant life as part of her mission. When the shuttle departs, it becomes clear that she was masking her identity. The non-diegetic music in this scene helps the viewer understand Eve more as a jovial and happy person. She begins flying around in a playful manner solely for her own delight, and not as part of a programmed duty. Although Wall-E and Eve follow their programmed instructions, they have considerable control over how they behave. They have a strong sense of their own individuality and make an effort to engage in activities that are meaningful to them, or that they find enjoyable. When Wall-E shows Eve the plant he has retained, Eve instantly activates her primary directive, keeps the plant safely in a container in her body, informs the spaceship via signals, and switches to the sleep mode.

Wall-E, although confused not knowing what happened with Eve, persists in trying to protect and console her out of loyalty. He takes her to a park to watch the sunset together, although she remains unresponsive. He shields her from lightning, rain, and wind, and each time puts himself at risk of saving Eve. This romantic relationship between Wall-E and Eve is

an example of a post-human relationship. It transcends the boundaries of human-human relationships and explores the possibilities of human-machine connections. Their love and care for each other demonstrates that emotional connections can be formed beyond traditional human-centric relationships. The movie also displays the emotions of both Wall-E and Eve in close-up shots. When Wall-E does not remember Eve and loses his memory after a serious injury. Nothing, except for a spark from Eve's parting kiss brings Wall-E back and his eyes are now filled with love for Eve.
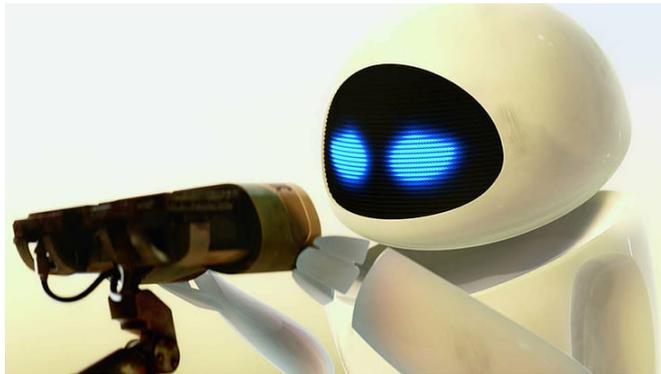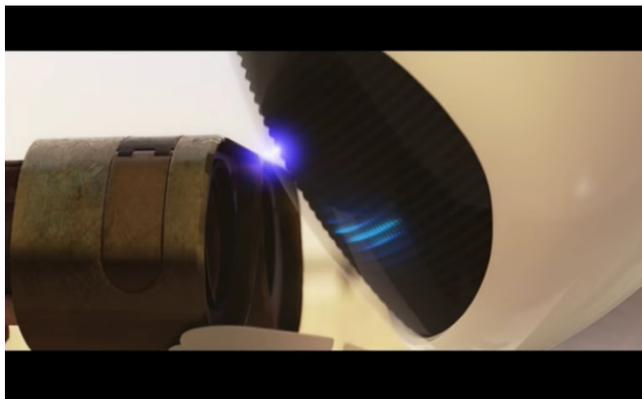

Fig. 4. Emotionally Sad EVE

(source - https://in.pinterest.com/pin/626281891901179442/)

Fig. 5. Spark of connection

(Source -https://andrewsidea.wordpress.com/2011/03/05/wall-e-re-viewed/)

Fig. 6. Wall-E regains his Memory
(source - https://twitter.com/disneyfr/status/458705828262858752)

Wall – E and Eve together decide to fight against the Axiom and break the belief that was ingrained in humans for 700 years that the Axion is the ideal location for humans. They defeat the spaceship's autopilot system, Auto, and we see the peaceful coexistence of two different species of humans and robots on Earth, integrated with nature. They work effectively to improve life on Earth. They develop the habit of embracing nature and learn how to farm, fish, lose weight, and live on Earth. As Daugherty and James say in their book 'Human+Machine' neither the world is being taken over by machines nor are people being replaced by machines out of need; instead, they are improving our talents and working alongside us to achieve productivity improvements that were previously impossible (5).

The film *Avatar* (2009) by James Cameron is about the protection of Pandora's ecological devastation from humans. This is a large-scale confrontation between capitalist-driven human miners and the indigenous Na'vi clans across Pandora. Jack Sully the protagonist, a paraplegic Marine veteran, becomes a technologically engineered posthuman to communicate with the Omaticaya clans to leave their home tree "Eywa". It blocked human access to unobtanium, an incredibly valuable resource deposited under their home tree. As Jake gets closer to the native tribe, he becomes Pandora's protector and vows the battle against the human military.

In the introductory scene of Jake Sully, he suffered spinal injury while fighting in Venezuela for an unnamed war. The damage was serious, leaving him paraplegic from the waist down. He is forced to spend the rest of his life in a wheelchair because his veteran benefits are insufficient to cov-

er the cost of the surgery to fix his spine. The events are shown in low-key lighting, and grey shades to represent his bleak existence of unhappiness, loneliness, remorse, anger, and lack of authority. The camera angles used in the medium, wide, and high shots convey Jake's lack of connection to the outside world as well as the idea that he is nothing and of no importance to anyone.

Fig. 7. Medium Shot of Jake Sully

(source - https://in.pinterest.com/pin/355080751848820864/)

Fig. 8. Wide Angle Shot of Jake Sully

(source- https://in.pinterest.com/pin/355080751848820861/)

Fig. 9. High Angle Shot of Jake Sully

(source- https://in.pinterest.com/pin/355080751848820859/)

Jake is approached by two RDA (Resources Development Administration) agents to take over his twin brother Tom's contract which he apprehensively agrees to and is put in cryosleep for the trip to Pandora. The two extreme close-up shots used here indicate Jake's transition from being a human to becoming a posthuman, with the help of engineered technology. The fire in the close-up shot before the transition symbolises the burning of his past life, whereas the blue colour in the close-up shot after the transition signifies a new life of serenity and calmness.

Fig. 10. Jake Sully's Pat Life

(source- https://in.pinterest.com/pin/355080751848733822/)

Fig. 11. Jake Sully's New Life

(source- https://in.pinterest.com/pin/355080751848573362/)

This also symbolises the mythological bird Phoenix which refers to Jake's emergence from a catastrophe to a stronger, smarter, and more powerful one. Blue is also an emotional colour, which again reflects his deep connection and devotion to nature "Eywa".

The Na'vi believes that the "Great Mother" of their deity, Eywa is "made up of all things" (00:57:49). The tree of voices that glows in the dark with hair-like strands acts as a neural network that connects Na'vi and Eywa. The tree of voice with reference to pink, purple and white colours signifies spirituality, royalty, nobility, peace, love, simplicity, purity, and protection associated with nature and the Na'vi clans. Therefore, nature is sacred and spiritual, and the world acts as a network that one must value equally. As Neytiri says, to Jake "a network of energy that flows through all living things. All energy is only borrowed, and one day you have to give it back" (00:71:14).

Philosopher Donna Haraway believes that the merging of humans and technology would not physically improve humanity, but rather it will help us understand ourselves as interrelated rather than distinct from non-human entities. The same happens with Jake. In his new body, Jake is initially isolated and disconnected from the natural world as Neytiri points out in their first meeting that he is "ignorant like a child" (00:45:08). Slowly, Jake evolves and becomes a part of the network of existence. Jake under-

stands the philosophy of Na'vi and internalizes his fundamental link to nature. His transition started outside and slowly moved inward. He could barely remember his previous existence and the Na'vi cosmos seemed more real. He realises the vitality of nature and discovers how each living organism is valued. He says he fell in love with the trees and the way of life of the Na'vi. He also reaches the point of fighting humans, defending the natural environment, and Pandora's way of life. Jake's posthuman body is an example of Haraway's argument "A cyborg world might be about lived social and bodily realities in which people are not afraid of their joint kinship with animals and machines, not afraid of permanently partial identities and contradictory standpoints" (13). Thus, Jake gives us the future possibilities of humans connecting with nature by becoming environmentally friendly posthumans to live in peace.

CONCLUSION

The cyborg heroes Wall-E and Jake disrupt human society's postulates and establish a post-human vision that provides an alternative power and relationship structure. Both Wall-E and Avatar embrace the principles of posthumanism that could heal the perceived gap between humans and nonhumans. Both films emphasise ethical considerations towards non-human beings, promoting a more inclusive and sustainable approach to coexistence with other species. They depict the potential for positive human-technology and human-nature relationships, encouraging viewers to reevaluate their relationship with the environment and envision a more harmonious future. Both characters were able to revive their relationship with nature and live harmoniously. This portrays the importance of connecting more deeply with ourselves, each other, and the world around us.

The films suggest that human advancements should be transformed to move away from the current model of customer satisfaction and choose other sustainable ways to meet people's needs that are less harmful to the environment and strive for a balanced coexistence that considers the needs and well-being of other species. The degradation of humanity is correlated with the capitalist system. Knowingly or unknowingly, most of us contribute to environmental degradation as we carry on a consumerist attitude that calls for increasing production. Technology has played a huge role in the development of our daily lives and is an essential component of who we are, but if we do not utilise it wisely, it also contributes significantly to the destruction of our world. All of these natural disasters are clearly the result of our attitude toward nature. Everything on Earth is of utmost importance, and everything in existence is connected with the

stability needed for life.

Thus, a shift from humanism to a posthumanism approach promises a better future where non-humans are valued and do not place humans at their centre. It also encourages behaviour that can maximise the capacity of our ecosystem and moderate anything that limits the Earth's capacity, such as depleting environmental energy, flooding the world with carbon gasses, and restricting human opportunities through deprivation, economic inequality, or health risks. Nature, as a source of life, is to be given greater importance. It supplies what our lives need, including climate, light, water, natural resources, energy, and food.

Works Cited:

Braidotti, Rosi. *The Posthuman*. 1st ed., Polity Press, 2013.

Cameron, James, director. Avatar. 20th Century Fox, 2009.

Chrystal, Paul, editor. "PART TWO ANCIENT ROME: THE REPUBLIC." *Reportage from Ancient Greece and Rome*, Fonthill Media, 2019. *Z-Library*, https://1lib.in/book/18611409/e2fd6d. Accessed 22 Jan. 2021.

Fiennes, Sophie, director. *The Pervert's Guide to Cinema. YouTube*, P Guide Ltd., 2006, https://www.youtube.com/watch?v=FYuI4SFw4g0. Accessed 27 Dec. 2021.

Garrard, Greg. Glossary. *Ecocriticism (The New Critical Idiom)*. By Garrard. 1st ed., Routledge, 2004, p. 183. *Z-Library*, 1lib.in/book/734218/5f347f. Accessed 20 Dec.2021

Goldberg, I. Ignacy, and Leopold Lippman. "Plato Had a Word for It." *Exceptional Children*, vol. 40, no. 5, SAGE Publications, Feb. 1974, pp. 325–34, doi:10.1177/001440297404000501.

Haraway, Donna. "A Manifesto for Cyborgs: Science, Technology, and Socialist Feminism in the 1980s." *The Haraway Reader*, 1st ed., Routledge, New York, 2004, pp. 13-38.

Kraut, Richard. "Aristotle on Well-Being." The Routledge Handbook of Philosophy of Well-Being, 2015, pp. 20–28.

Merchant, Carolyn. "Environmental Ethics and Political Conflict." *Radical Ecology: The Search for a Livable World*, Great Britain, Routledge, 2005, pp. 63-71.

"Peak CO2 and Heat-Trapping Emissions." CLIMATE CENTRAL, 4 May 2022, www.climatecentral.org/climate-matters/peak-co2-heat-trapping-emissions.

Plato, and Allan Bloom. The Republic of Plato: Second Edition. 2nd ed., Basic Books, 1991.

Smith, Nicholas D. "Plato and Aristotle on the Nature of Women." *Journal of the History of Philosophy*, vol. 21, no. 4, 1983, pp. 467–78.

Stanton, Andrew, director. Wall-E. Walt Disney Pictures, 2008.

Walker, Sylvia. "Issues and Trends in the Education of the Severely Handicapped." *Review of Research in Education*, vol. 11, 1984, pp. 93-124.