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Streszczenie pracy doktorskiej

The body in the discourses on transhumanism and artificial intelligence. The anthropological perspective.

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The dissertation "The body in the discourses on transhumanism and artificial intelligence. The anthropological perspective" is a work placed in the anthropology of modernity. It is situated within a relatively new discipline - anthropology of technology (technoanthropology). Its subject is transhumanism - a controversial and emotionally extreme - intellectual, cultural, and political movement advocating the need to use the achievements of science and technology to overcome human limitations and improve the condition of human body. Transhumanist thought permeates the western culture today, arousing both fascination and resentment or intellectual doubts, which resound more and more often in polemics between apologists and fierce opponents of the techno-optimists. I have located presented dissertation in the field of reflexive and interpretive anthropology. It has an interdisciplinary character. In the theoretical part of the work, I have mainly used the findings of philosophical anthropology and myth theory. In addition to the binary coding method, traditionally being used in ethnology (artificial-natural, real world-imaginary world), I have found it fruitful to use the category of *rite de passage* and set many discourses in the context of new mythologies. In part two, dealing with transhumanist practices, I have drawn on cultural anthropology (especially thoughts on rituals, games and play, cultural stigmatization of the body, fetishes, dolls, masks, costumes, doubles and cosplays (propozycja red.)), visual anthropology (digital image, original/copy, simulacrum), anthropology of things, contemporary art theory, philosophy of technology, phenomenology, sociology (critical theory, symbolic interactionism) and social psychology (concepts of embodied cognition). In the third part, analyzing the performative nature of algorithms and their social impact, I have drawn on the surveillance studies and "sociology of algorithms" research undertaken by STS (Social Technology Studies) scholars, and have used the findings of critical studies of algorithmization.

The purpose of this paper is to present transhumanism - relevant for the contemporary culture current of thought, its intellectual program and leading authors. I have made the axis of thought and, at the same time, construction - the topos which is most relevant to transhumanists - the human body. I have studied it in two key aspects - theoretical thought and cultural practices. The body is a broad topic in the modern anthropology, which offers research tools to conduct insightful analysis. In the perspective outlined by transhumanism, biological embodiment can be and should be changed in the course of dynamic technological progress. In the transhumanist discourse, the body appears as an ambiguous area, it is characterized by variability and indeterminacy. It is in a situation of limbo requiring a choice, as to its future form. In the presented

work I have shown the paradoxical status of the body in transhumanism. On one hand it is treated as something that should be taken care of by subjecting it to various treatments and modifications, on the other - it has the status of something unwanted because it is subject to the processes of "exhaustion", passing away.

In the first part, I have presented the functioning definitions of transhumanism in the source texts and commentaries, indicating its historical sources, presenting the main discourses (the issues of improving the human condition are considered from many different perspectives), the main problems of interpretation, and also explaining how I understand the issue myself. I am discussing elementary news about the currents of transhumanism, introducing the most important terms for the movement and the theses of thinkers, making a systematic and conscious reflection on technological progress. I have presented the history of the current thought around the leading construct – the body. Then I have shown the history of transhumanist ideas and the process of transhumanism emerging as a social phenomenon, a symbolic activity and a cultural fashion developing in the socio-economic conditions of the West. In search of the genealogy of transhumanism, I have presented the author's division into "transhumanist impulses" (anthropological-philosophical, mythical, metaphysical, aesthetic, futurological) in the history of culture. I have reconstructed the influence of historical discourses on the topics that transhumanism deals with today, in order to present contexts in which this thought is embedded and the ideas it draws from most deeply, making their processing and contemporary adaptation.

In the second part of my paper, I have introduced the areas in which transhumanism is practiced today, which forces us to intensely ask questions about the type of approximation between the biological and the technological aspect. I have presented two ways of transhumanism - organic and digital. To practice organic transhumanism means to develop and use technologies to transcend the biological limitations of the body (e.g., expanding perception and cognitive processes through new senses) to experience reality more intensely. Digital transhumanism involves the manipulation of perception and perceptions in new, completely digitally produced anthroposphere (virtual, augmented, mixed reality) which influences the formation of consciousness independent of the "adventures of the body" in the physical world. I began with the presentation of areas of individual transhumanization, inspired by the views of the proponents of the movement in question on the self-transformation of the body. I have discussed phenomena, such as avatarization, as an act of turning out in social media or video games, the proliferation of wearable technology, the undertaking of creative experiments (the cyborg movement) and acts of self-actualization (biohacking) that

exemplify organic transhumanism. Relevant to me, issues related to changes in the social perception of the issue of the body, shifting the boundaries of concepts and creating new ways of perceiving corporeality, are raised by new media artists working in the art&science paradigm. The transfer of art to scientific laboratories has resulted in the intensification of such artistic trends as bio art, robotic art, transgenic art and nanotechnology. Therefore, I have been analysing the "technological turn" taking place on the ground of visual arts that shape images of the future body. Artistic activities interest me primarily regarding the images of the post-human body and the ways in which they are aesthetically conceptualized.

Along with the transformation of the human body (avatarization, technicization, cyborgization), there is a parallel process postulated by transhumanists, involving the embodiment of artificial intelligence and the humanization of technology. The new products of transhumanist capitalism - interactive smart toys, social robots, avatars and voice assistants, virtual influencers, digital children, holograms of the dead - are increasingly perfect emotion-simulating artifacts that are becoming part of the lives of the youngest generations - referred to as "digital natives". I think that "secondary demiurgy" manifests itself today both in the form of a robot as well as a digital, hyper-realistic figure with which one can establish a relationship - these figures touch the ontological foundations of humanity making it possible to bring out the similarities and differences between humans and their artificial creations. I believe that the social inclusion of artificial corporeality nowadays consists the placement of apparent entities (images without a subject) in the space of social media, used to establish interpersonal relations. Therefore, in addition to the discussion on the robotic forms implemented with artificial intelligence, that appears in culture (e.g., in the form of an android or fembot), I have also introduced the author's analytical categories of so-called virtual influencers - human-simulating hyper-realistic characters possessing a digital body. In the next chapter, I have presented the processes, that lead to the humanization of technology using the example of Replika - a chatbot simulating emotions, which are very important in the human communication process.

A hallmark of modernity is the mediatization of experience - experiencing the world and participating in it in such a way that is dictated by the media's representation, creation and sharing of images of reality. In this context, the creation of digital synthetic worlds (including the postulated Metaverse), affecting the transformation of corporeality will be discussed.

In the last part of the paper, I have proposed an anthropological perspective on the seduction of transhumanist technologies in the context of surveillance.

Technological solutions, i.e. artificial intelligence, are gaining today a dimension of supernatural power, while the organizations creating, disseminating and controlling it are propeling an "algorithmic culture" that fits into the narrative of progress and future proposed by transhumanism.

The work closes with a postulate to develop an anthropology of technology because I believe that humanists should act not only as interpreters but as co-designers of a world changed by science, in which computer science researchers have taken the helm.