



RESEARCH ARTICLE

# Philosophy and Film in the Age of Technology: The Ontological Dimensions of the Identity Crisis and the Question of Post humanism n Michael bay's the Island

Abdelhafid Barr<sup>1</sup>, Houri Badia Zamane<sup>2</sup>

<sup>1,2</sup>Department of Social Sciences, Faculty of Social Sciences and Humanities, University of El Oued , Algeria

**ARTICLE INFO**

**ABSTRACT**

Received: Feb 2, 2025

Accepted: Apr 25, 2025

**Keywords**

Philosophy of Film the  
Island (film) Post  
Humanism Identity  
Crisis Technology and  
Cloning

**\*Corresponding Author:**

barr-abdelhafid@univ-  
eloued.dz

This article examines the relationship between philosophy and film in the age of accelerating technology, utilizing Michael Bay's 2005 film *The Island* as a paradigmatic case study. Indeed, cinema, particularly science fiction films like *The Island*, has become a vital philosophical arena for exploring the ontological crises linked to the identity crisis, the reification of the human, and the question of post humanism amidst technological advancement. The article begins by establishing a philosophical context that encompasses ontological discourses concerning the collapse of certainties, the rise of post humanism, and the ethics of technology, drawing upon philosophers such as Heidegger, Nancy, Hayles, and Braidotti. It then proceeds to an in-depth philosophical analysis of the film, deconstructing its symbols, narrative, and characters. Through an analytical reading, a deconstructive approach, and within a hermeneutic framework applied to the film's scenes, the article explores the manifestations of philosophical concepts in their ontological dimensions. These relate to the problem of identity and the questions raised by technology in the post human era, such as artificial reality, inauthentic versus authentic existence, bio power, and the struggle for consciousness and freedom. Ultimately, the article aims to highlight cinema's capacity to embody and address contemporary philosophical problems with acuity and depth.

## INTRODUCTION

In an era where the pillars of certainty are collapsing, and the reality of existence merges with the fog of digital illusion, where technology redefines the very boundaries of the human, cinema emerges as a restless mirror and a space to interrogate these profound ontological transformations. In this context, our article, *Philosophy and Cinema in the Age of Technology: The Ontological Dimensions of the Identity Crisis and the Question of the Post-Human in Michael Bay's Film "The Island" (2005)*, examines this film as a lens that sheds light on the nightmare of stolen identity in post-human scenarios, where being is humiliated and reduced to a mere faint biological echo, repeatable at will, and freedom becomes a mirage bought and sold in markets of false salvation.

With its captivating visuals and unsettling narrative, the film places us face to face with the existential challenges of our digital age, igniting a pressing ontological question: how can cinema with its unique visual and narrative tools reshape the great philosophical dilemmas of existence and identity in an age ruled by machines and digital codes? Is our supposed freedom in this technological era nothing but another form of constraint? Can an authentic identity emerge beyond the dominance of genetic coding or engineered design molds? And how can we protect our humanity from becoming a mere functional cog in the vast post-human system?

To explore these issues, our approach is built upon a creative methodological dialogue that weaves together the precision of cinematic analysis through narrative structure deconstruction, decoding visual symbols, and closely reading directorial techniques and the profound insights of philosophical thought. We particularly draw on Heidegger's reflections on the anxiety and authenticity of existence, Jean-Luc Nancy's ideas on being-in-common, and Sartre's dialectic of freedom and its burden. The article does not merely aim to highlight intersections; rather, it unveils how core ontological concepts are embodied, questioned, and reconfigured within the visual and narrative fabric of the film, revealing the dynamic interplay between philosophy and the seventh art, and shedding a revealing light on the seismic impact of technology in redefining or even dismantling our humanity.

The Island transcends mere direct critique to become a contemporary philosophical arena. It skillfully weaves threads between ontological meditations on the anxiety, authenticity, and fragility of being, and the post-human anxieties that shape our twenty-first century.

With the powerful language of cinema, the film does not offer answers but rather throws us into the depths of burning existential questions:

**How can we preserve the essence of our humanity in a time when the boundaries between the living being and the engineered replica of perfection are eroding? And does resistance in all its forms constitute the final stronghold of our rooted being in the face of an overwhelming tide?**

### **1. Post humanism and the Ontology of the Digital Age: The Consequences of Modernity at the Threshold of a New Era**

Post humanism is an intellectual and philosophical movement that challenges the traditional concepts of the human and its central position in the universe. It represents a dramatic shift away from modernity and the human-centered focus in philosophical, epistemological, ethical, and political discourses, toward a different era one in which boundaries dissolve, objectification spreads, and technology becomes so dominant that it overwhelms human reality, transforming it into a realm of dystopias and utopias. In this context, philosophy is increasingly concerned with posing fundamental questions about the nature of being, the relationship between humans and technology, and the biological limits of the human.

However, before reaching this stage, philosophy in the twentieth century underwent the following transformations:

#### **1.1 The Collapse of Grand Narratives and the Rise of Pessimism**

Modernity, with its emphasis on rationality and Enlightenment ideals, led to the deconstruction of the grand narratives religion, progress, and history that once provided meaning to human existence. However, the failure of these narratives to prevent catastrophic events such as world wars and ethical crises resulted in the rise of philosophical pessimism. Friedrich Nietzsche embodied this pessimism by declaring the "death of God," marking the end of an era in which metaphysics offered absolute answers.

The peace that once prevailed in Europe came to an end, along with the optimistic belief rooted in Enlightenment thought that reason and science could bring about human happiness. Thinkers like Voltaire and the French encyclo pédistes such as Baron d'Holbach and Denis Diderot laid the foundation for this Enlightenment idea: "The hypothesis of God is no longer necessary to understand life's problems or explore human nature. Science, independent of religion, can answer the questions of life, existence, and destiny." (Dawkins, 2006, p. 315)

Yes, everything changed. Western life lost its former allure after the devastating wars of the first half of the 20th century. All Enlightenment optimism collapsed amid tragedy and sorrow. The very idea of Enlightenment rooted in confidence in reason, the self, and science was shattered, and despair began to spread. This growing pessimism manifested in various fields such as melancholic music, theater, and across the arts. This ontological shift contributed to the migration of many literary and artistic domains toward philosophy, evolving into philosophical trends that continue to shape today's intellectual landscape including cinema.

With the scientific progress that emerged at the end of the 20th century and accelerated at an astonishing pace, science and technology eventually turned against the self. This led to the objectification of the human being and a profound impact on their environment, pushing humanity into an unprecedented ontological anxiety and prompting deep questions about survival and the future.

Existentialist philosophies reinforced their nihilistic views, while critical philosophies at the end of the 20th century revealed that knowledge and power produce temporary truths, further intensifying doubt about the possibility of establishing a stable moral system.

## **1.2 The Moral Labyrinth in the Age of Human Eclipse: The Centrality of the Machine**

The coronation of reason or logos as the supreme authority in knowledge was not merely an epistemological shift it was an existential earthquake that shook the very foundations of human existence. This reason, once heralded as a beacon to light the paths of progress and liberation, soon revealed its instrumentalist face. When its reign extended into the political realm, its luminous promise turned into a fiery threat; the ecstasy of intellectual transcendence became a tool of oppression and domination. It culminated in the darkest totalitarian nightmares history has ever known Nazism and Fascism. It was as if reason, at the height of its arrogance, had birthed its darkest antithesis. Colonialism and the world wars were but further manifestations of this tragic deviation, as reason was used to justify brutality and organize death. At this precipice, the moral order did not merely crack it collapsed like a structure demolished from its core, leaving humanity staring into a terrifying moral void.

Upon the ruins of this modernist illusion, where the ideological lifeboats those sailing under the banner of interpreted religion or idealist philosophies were shattered, the human being found themselves adrift in a sea without shores. Ancient moral frameworks, once seen as steadfast pillars, dissolved into the haze of overwhelming relativism. No longer was there an "absolute good" or a "clear evil," but rather shifting perspectives dancing to the rhythm of immediate utility. Ethics sank into a swamp of pragmatic utilitarianism, where the ultimate aim was no longer spiritual elevation or the realization of justice, but the mere management of fragile coexistence and the struggle for survival in the face of new existential threats foremost among them, technology. Now, the moral concern has become a cold calculus to avert the worst, rather than a pursuit of the best.

As soon as the dawn of the digital age broke and the power of technology swelled, it ceased to be a mere tool in the hands of man and began to evolve into an almost autonomous force, accelerating at a pace that surpasses our ability to comprehend let alone control. Technology has stormed the deepest strongholds of human existence, breaking through traditional moral barriers. The questions now posed no longer concern the applications of technology, but rather the very essence of humanity in light of our ability to alter genetic codes or replicate consciousness in artificial intelligence that may surpass us in intellect and strength.

Here, ethical questions arise in an unprecedented, existential form: What are the limits of our intervention in the "making" of a human being? Who sets the boundaries when the power to create

and control becomes nearly absolute? Echoes of Hans Jonas's (1903–1993) urgent warnings in *The Imperative of Responsibility* resound as a late modern cry, foretelling that this blind force we have unleashed may “turn into a destructive power beyond human comprehension” (Jonas, 1979, p. 23) It may, in fact, become the very flood that swallows its creator, leaving behind a world without a center a world where the machine reigns in silence, filling the void of a fading humanity.

The retreat from the illusion of man as the center of being toward the acknowledgment of the machine as an existential partner was not a passing intellectual shift it was a seismic event that shook the foundations of modern ontology and redrew the very maps of being in the postmodern era. This immense displacement did not emerge from a vacuum; it was fueled by the rapid technological revolution, particularly with the rise of artificial intelligence.

Here, technology is no longer a mere extension of our limbs or a mute tool by which we enact our will; it has become an existential agent, a ghostly entity sharing our cosmic stage, silently yet powerfully questioning all the assumptions modernity laid down. As Donna Haraway insightfully pointed out in her *Cyborg Manifesto*, technology is not just a bridge it is a chemical solvent that dissolves the imaginary boundaries between flesh and chip, between consciousness and algorithm, announcing the end of the myth of the coherent, autonomous, self-contained subject (Haraway, 1991, p. 150) Indeed, consciousness itself the last refuge of human individuality is now looming as a digital entity, open to disassembly, storage, replication, and transformation. This threatens not only our concept of selfhood but also the very biological root we once believed defined the human being (Hayles, 2020, p. 3).

In the midst of this growing centrality of the machine imposed by the inevitability of technological development as an inescapable fate the barriers that once separated maker from made have eroded. The binary (human–machine) can no longer adequately describe the entangled reality; the boundaries have melted into the crucible of contemporary existence. The cyborg, this hybrid being, is the most eloquent embodiment of this forced convergence this uneasy embrace between a biology reshaped by the demands of technology and a technology that mimics and penetrates life itself.

The cyborg is not merely a figure from science fiction but a herald of an emerging existential model that transcends classical dualities (nature–culture, organic–mechanical, self–other). It signals a world in which the human is no longer the sole measure or sovereign subject. It represents a becoming an existential state we are unfamiliar with one that challenges our inherited definitions of what it means to be.

These accelerating outcomes are not slight alterations to the human condition but rather an expedited passage into the age of post humanism, where being is no longer confined to the exalted human subject. Instead, existence has become a sprawling network a complex fabric woven from human consciousness, artificial intelligence, and ecosystems reconfigured by technology.

This ontological dispersion opens vast doors to radical questions that shake the foundations of philosophy and ethics. The inquiries are no longer about how we use machines, but who we are in the presence of the machine. When algorithms take hold of decisions that affect the core of life and death, outline the contours of social justice, or even determine the trajectories of knowledge, questions of rights and responsibility arise with unprecedented urgency: What are the rights of non-biological entities that exhibit awareness or autonomy? Who bears the burden of actions carried out by intelligence with no biological body and no human history? These are questions that place us at the edge of the unknown, confronting a future we may not fully control.

These developments have accelerated the entrance into the post human phase, where being is distributed among the human, the machine, and nature. Ontological interrogations and ethical

challenges intensify, particularly concerning the role of artificial intelligence in life-altering decisions.

In this context, new ontology emerges as a theoretical framework that redefines being in an age of advanced technology, where existence is no longer confined to biological entities but also includes virtual agents, artificial intelligence, and techno-biological hybrids. This transformation has opened cinema to philosophy; through its dystopian or utopian real or hyper real imagery, cinema has become a refuge for the human self, now lost in this globalized technological era, seeking its shattered essence and knocking on every door of awareness that might allow it to rethink the nature of its existence.

## **2. Cinema as a Laboratory for the Ontological Question: The Unrealized Real**

Amid the technological acceleration, cinema becomes an existential laboratory where the most advanced techniques from fragmented narratives to visuals that reshape sensory perception and montage that severs the continuity of linear time are fused to conjure audiovisual specters that could not have existed otherwise.

Cinema does not merely convert reality into representation; it explodes the very concept of reality, stripping it of its presumed certainty and revealing its fragility as a construct open to deconstruction and reassembly. Through a deliberate distortion of the constants of time and space, cinema transcends its role as a stimulant for the intellect and emotion, plunging the viewer into a metaphysical maelstrom that compels confrontation with the fundamental questions of being: What constitutes the existence we experience? How do the threads of subjective experience intertwine with the fabric of presumed reality? And where lies the boundary if it exists at all between the specter of the real and the body of the imaginary?

At its most profound, cinema is not merely a painter of fantastical scenes, but an excavator of the unrealized real those latent ontological possibilities, the world's ever on the brink of realization, which, once cinematically evoked, shake the foundations of perception itself, paving the way for a radical re-evaluation of everything we once believed to be true.

Here, cinema emerges as a revolutionary philosophical act par excellence an ontological vision that performs critique through moving images, born from the womb of technology and boundless imagination. It is not a reproduction of the world as it is presented to us ready-made and taken for granted but a bold dissection of that world, a violent interrogation of its presumed foundations. Through the crafting of parallel worlds not mere escapism but alternative realities with their own logic and laws cinema fiercely challenges inherited ontological assumptions that have entrenched the binaries of essence and appearance, truth and illusion.

It holds a grand celebration atop the ruins of those boundaries, dissolving the lines not only between the real and the imagined, but between the individual self and the collective consciousness revealing how reality itself may be no more than a temporary intersection of contending forces.

In this sense, cinema is the art of crafting impossible possibilities, a space for renegotiating the very meaning of "being" in a world where truths multiply with the lenses that observe them.

Within this boundless creative horizon, cinema transcends its role as a critical tool or aesthetic pleasure to become a kind of black mirror reflecting not only what is, but what could be, and what we fear might become. It unleashes an imagination that does not merely embellish, but generates hidden existences and spectral realities that unrealized potential which haunts our fragile certainty. This cinematic reality teeters on the edge between the dystopia of absolute nightmare and the utopia of impossible dream not as separate options, but as two faces of the same human condition, echoing

our eternal longing for meaning and salvation, and our deep-seated fear of absurdity and nothingness.

At the heart of these conflicting visions, the viewing self finds itself compelled to enter into a silent, profound existential dialogue an echo chamber of age-old questions, not as abstract intellectual puzzles, but as open wounds at the core of being: What ghost of truth inhabits these fleeting images? In this sea of transformations, what anchor of identity can be relied upon? And where does true freedom manifest in the constraints of given reality, or in the realm of the unrealized that cinema conjures through the force of creation and imagination? It is an invitation to stare into the abyss an acknowledgment of art's power to keep us vigilant before the enigma of our existence.

With its captivating techniques from editing that shreds chronological time to images that reconstruct space cinema transforms reality into a modified representation, one that transcends surface to touch essence. It transports the viewer, casting them into moments of delightful strangeness, where time becomes foldable and scenes become pathways for contemplation.

Here, the viewer is compelled to interrogate their perception: Are the cinematic images they witness real or artificial? Is technology shaping our reality, or are we crafting it through our consciousness? Films like *Inception*, *The Matrix*, and *The Island* are not mere fictional narratives, but existential laboratories that awaken ontological concerns in both mind and soul urging us to question everything we believe to be constant.

Cinema opens within the viewer an inward simulation, elevating existential concerns from the individual sphere to the collective realm. As we immerse ourselves in a globalized digital world, identity becomes an urgent question: how do we construct our awareness in an age of digitization? And how can we protect our sense of self from disintegration under the pressure of virtual systems? Here, cinema presents diverse life experiences, exposing the masks of cultural, gendered, and class identities reminding us that the self is, ultimately, a plural human being, shaped through countless interactions.

Cinema becomes more than an art form it turns into a collective psychological mirror, reflecting the characters' experiences in their struggle with fate, which in turn resonates with the viewer, revealing the parallels between individual destiny and the human condition. In moments of empathy with the other, or in the terror of confronting illusion, cinema reshapes consciousness not merely as a reflection of reality, but as an active force in its construction. It is not just a transmitter of anxieties, but an architect of them, building bridges between self and world, between reality and imagination reminding us that existence itself is a narrative in the making.

## **2.1 Philosophers' Premonitions of Cinema as an Ontological Space:**

At the dawn of the twenty-first century, philosophical discourse witnessed a resurgence that reshaped the intellectual landscape, heralding the emergence of the "post-human" era. This phase arose in response to the massive transformations brought about by the technological and digital revolutions, which fundamentally altered the nature of human existence and its relationship with the world.

Under the impact of these changes, many philosophers began to revisit traditional philosophical questions through new ontological dimensions, interrogating concepts such as identity, the self, existence, and the boundaries between human and machine.

### **A- Heidegger and the Alienated Dasein: Being in the Age of Cinematic Technology**

At the heart of the labyrinth of being and time, Martin Heidegger (1889–1976) unveils the notion of Dasein that unique mode of existence which finds itself thrown into the world, burdened by its own being, and constantly swinging between two abysses:

The abyss of authentic existence, where the self-embraces its deepest possibilities and confronts its finite nature through the ever-present reality of being-toward-death; and the abyss of inauthentic existence, where the self becomes entangled in das Man lost in daily noise, dissolving into the chatter of alienated existence, turning away from its essential existential anxiety.

According to Heidegger, Dasein is not an isolated entity, but rather a constant engagement with the world and with others an ongoing interpretation of its open-ended being: "He is not a detached subject, but a being that is always already involved in the world. It is interpretation, a constant unfolding of its openness to possibility." (Heidegger, *The Question Concerning Technology*, 1998, p. 25).

But our era, as Heidegger warns in *The Question Concerning Technology*, is marked by the dominance of enframing (Gestell) a technological mode of revealing that no longer treats technology as a neutral set of tools, but rather as a totalizing framework that forces being and everything that exists to appear merely as standing-reserve (Bestand): calculable, orderable, storable, and infinitely exploitable.

This technological challenge does not allow beings to disclose themselves as entities with intrinsic essence; instead, it transforms the world into a massive reservoir of energy and information. It threatens to reduce Dasein itself into a mere human resource, draining it of its humanity and plunging it into an intensified ontological anxiety one rooted in both the dread of being and the fear of losing oneself in the maze of technological alienation that veils and distorts our understanding of Being.

Cinema, as a legitimate offspring of this technology, stands on the edge of this abyss. It can become a powerful tool for reinforcing this enflaming, creating dazzling simulations of false existence that lull awareness and deepen the fall into inauthenticity offering images that dazzle more than they reveal.

Yet, cinema at its most radical and creative holds the potential to overturn its technological origin. Through its bold creation of unrealized realities whether dystopian nightmares or utopian dreams pointing to alternative modes of being cinema can crack the wall of false existence. It can awaken Dasein from its slumber and hurl it into an anxious journey toward authentic existence that fundamental mode of being in which one confronts their finitude and assumes responsibility for their singular presence in the world.

A powerful cinematic scene can become a call of conscience (Ruf), summoning the self to emerge from the fog of das Man and reclaim the burden and beauty of its unique existence.

Existentially charged films, like *The Island*, or perhaps more profoundly *Blade Runner*, become cinematic embodiments of Heideggerian anxieties about Being in an age of technological supremacy. But when such works go beyond mere representation to become acts of unconcealment, they can help Dasein grasp a deeper understanding of its own existence.

The screen, then, ceases to be a mere surface of projection it becomes, however briefly, a battlefield between earth (the film's materiality, shadows, silences) and world (its story, symbols, meanings). It becomes a site where the question of Being "What is the being of beings?" is reposed as a vivid, lived, visual experience, restoring Dasein's lost sense of being-in-the-world, with all its anxiety, possibility, and mystery.

This is cinema doing philosophy by its own means compelling us to stare into the enigma of our existence, cast into the lap of technology.

### **B- Jean-Luc Nancy: Cinema as a Space for the Manifestation of Shared Being**

At the heart of ontological reflection, Jean-Luc Nancy born in 1940 in Bordeaux, France confronts the foundational illusion of Western modernity: the illusion of the isolated, self-sufficient subject. Nancy, whose voice resonates through the corridors of contemporary thought, declares that being is not constituted through withdrawal into the self, but rather erupts and becomes real through touch through the intimate and precarious encounter between singular beings.

This is not merely a sociological observation, but the very core of Nancy's ontology: being is being-with a singular-plural existence in which every "I" is necessarily exposed to a "you," always situated on the threshold of the other. It is touch, as he defines it, that perceives the interval that makes proximity possible. It is the shared experience of finitude and fragility that turns every existence into a unique and communal event at once.

The illusion of isolation, according to Nancy, is not just a psychological state, but a denial of the fundamental ontological truth of existence. We may physically exist in artificially constructed solitude, but we only truly exist when we open ourselves to the other when we surrender to the logic of exposure. Authentic existence is a continual crossing toward the outside, a creative tension arising at the boundaries of the self, in that in-between space where singularities touch without fusing, and where breath is exchanged without suffocation. (Nancy, 2015, p. 35) .

The touch is that authentic event which simultaneously declares our singularity and affirms our plurality; it is the mutual acknowledgment of separate and connected existence. It is the recognition that my identity takes shape on the edge of yours in a shared space that is at once division and communion.

Cinema, as a technique for both producing and revealing being, does not merely present characters that interact within the frame; its very structure is one of touch and exposure. The film, as a visual and auditory body, offers us worlds and characters in states of continuous unveiling. It shows us that their existence becomes real only through intersections: shared gazes, words thrown into common space, silences that divide and unite at once.

It demonstrates that meaning does not emerge from the isolated self, but from a network of relations from the woven fabric of being, where singular threads interlace to form the cinematic collective.

We may go even further: cinema itself, both as event and medium, is an ontological act of touching. It is the touch of light on the retina, the touch of sound on the eardrum, the touch of rhythm on the viewer's body, the touch of cinematic time on the time of memory and lived experience. More than this, it creates a unique "being-with" in the dark room of the theatre: an audience of seemingly isolated individuals becomes a singular-plural community through their shared exposure to the screen.

They share the film's touch each in their own way but they share the act of exposure itself. The film touches us, exposing us to other worlds, fates, and experiences. In that touch, we experience our own existence as exposed being a being that is only complete in relation to that which it is not. In this sense, cinema is a laboratory for the experience of being-with, where the fragility of the boundary between self and other, between subject and world, becomes palpable in the flicker of the moving image. It is a continuous invitation to dismantle the illusion of self-sufficiency and to participate in the authentic experience of shared being.



In *The Island* (2005), through its story and characters, the film beautifully reflects Jean-Luc Nancy's idea that existence is not realized in isolation, but in touch between beings (Nancy, 2015, p. 45). Through the characters' relationships and their quest for identity and freedom, we see how being becomes real and meaningful only in relation to others. The film, in this light, is not just a work of science fiction; it is a profound reflection on the nature of human existence and the relational threads that define it.

### **C- Hayles and Cinema in the Post Human Laboratory**

Katherine Hayles, the American literary critic born in 1943, offers a distinctive vision of the being of the human in the age of technology, where the boundaries between the human self and the machine dissolve, and technology redefines existence shifting it from a biological being to an informational process.

Cinema, in its intertwining with technological developments, has attempted to transcend its traditional function as a mere art form to offer ontological-philosophical scenes that embody the profound transformation bewildering humanity in the digital age.

Hayles argues that cinema has benefited from technology and artificial intelligence, enabling it to intensify images and symbols, thereby reimagining the duality of body and consciousness in a way that signals the collapse of traditional identity. This transforms cinema into a visual philosophy that expresses the spirit of our era: the post human age where the human becomes part of a complex network of technological relations, and art becomes a tool for understanding this new world with all its complexities and challenges.

Hayles supports these ideas, as presented in her influential book *How We Became Post human*, with references to films produced at the end of the 20th century and the beginning of the 21st such as *The Matrix* or *The Man Who Wasn't There* where characters appear as hybrid entities navigating between the real and the virtual. These films reflect the idea of the distributed self that Hayles discusses, in which consciousness is no longer imprisoned in the body, but rather is a system shaped through interaction with technological networks. (Hayles, 2020, p. 24).

Cinema in the age of technology has become an existential laboratory in which the viewer experiences the shock of the post human condition. The body, as an interface, can now be a product of technology as seen in the character Robocop, where the machine becomes part of identity, dismantling the outdated dualism of body and soul.

Meanwhile, time, as digitized, becomes programmable space in cinema through technology. A prime example is the film *Inception*, where an alternate temporality is constructed, and reality becomes virtual in Hayles' words, "the virtual becomes the reality the self-inhabits" (Hayles, 2020, p. 89).

The post human self, then, lives in a parallel temporal realm, where the virtual is real and the real is virtual, and where death dissolves into digital memory suggesting digital immortality, as evoked in *Blade Runner 2049*.

These cinematic scenes, born from the digital age, artificial intelligence, and technological progress, reveal an aesthetic reversal of modern and postmodern philosophy, both of which centered on the human self as soul and body. Post humanism does not signify the end of the human, but rather the birth of a new hybrid being, merged with the machine, living in a digital space and rethinking all the concepts produced by the human self in pre-technological eras: concepts such as identity, consciousness, freedom, values, life, and death.

### **D- Post Human Cinema as Ontology of Becoming in Rosi Braidotti's Thought**

At the heart of contemporary philosophical discourse, Rosi Braidotti the feminist philosopher and theorist born in 1954 boldly dismantles the entrenched foundations of traditional human identity, declaring the rise of a transitory, nomadic subject that breathes within the landscapes of post humanism.

For Braidotti, cinema is not merely a window onto this transformation, but an active ontological workshop, a laboratory where new modes of being are created and tested ones that transcend old dualisms (human/machine, nature/culture, organic/technological). With its capacity to weave compelling virtual worlds and evoke hybrid characters that explode classificatory limits, post human cinema embodies a radical rejection of the notion of man as a stable and superior center of the universe. Braidotti sees technology not simply as a tool, but as a formative power that reshapes the very notion of being (Braidotti, 2018, p. 13) , urging us to embrace an identity that is constantly formed and reformed at the organic-cybernetic interface, in a perpetual flow of becoming.

In Braidotti's view, post human cinema does not aim to establish new certainties to replace the old. On the contrary, it celebrates uncertainty as a productive existential condition a prerequisite for creativity and critical thought. Its aesthetic lies not in comfortable clarity but in intentional, fertile ambiguity a disturbance at the thresholds between real and virtual, physical and digital.

James Cameron's *Avatar* exceeds mere visual spectacle; it positions itself as a visual ontological manifesto. In it, the boundaries dissolve not only between the human body and its technological avatar, but also between the individual living being and the broader ecological-technological web surrounding it. Here, being is redefined not as an isolated, controlling essence, but as a living-technical entanglement, a multidimensional and interdependent relationship that rejects hierarchy in favor of fluidity and mutual dependence. This embodies Braidotti's view of life as a non-differentiated force surpassing human classifications.

Braidotti does not view these cinematic and digital transformations with anxiety over a lost humanity, but rather sees them as positive opportunities to reinvent what it means to be human or rather, post human. Films that present us with hybrid beings and composite worlds are not escapist fantasies but invitations to rethink identity as something more flexible, plural, and fluid an identity capable of thriving in the accelerated flows of technology, culture, and information.

Post humanism, for Braidotti, is not a catastrophic end of humanity but an acknowledgment that our existence has always been and will remain a co-creative, interactive process with the non-human, be it technology, animal, or earth. It is a generative, symbiotic relationship between human and machine that opens new horizons of subjectivity.

### **3. The Island: Between the Artificial Paradise and the Revolting Consciousness**

The movie *The Island* (2005), directed by Michael Bay, known for his loud visual style, is a cinematic text that fiercely practices philosophy, delving into the depths of the human consciousness subjugated in an era of dominant technology. It is not just a dystopian narrative, but a brutal ontological inquiry into the illusion of the sanitized utopia built by power to conceal the reality of the bio political oppression carried out on a large scale.

Here, technology is no longer a tool for enhancement or extension, but transforms into a comprehensive mechanism of imprisonment, an artificial womb that creates and controls cloned beings. The hegemony does not only apply to the body, treated as raw material or a biological storage facility ready to be harvested, but extends to program the very thought itself, indoctrinating it with

the narrative of the promised paradise as an ideological cover to preserve a fake life a life that, at its core, is merely existence-by-proxy.

The film mercilessly exposes the truth of a capitalist-biological system that turns these human copies these designed existential specters into a mere resource, in Heideggerian terms, just spare parts for a privileged elite who arrogantly, metaphysically, monopolize the right to life itself. The Island thus becomes a space where ontological questions explode: What is the value of artificial existence? Do the copies have a right to revolt against their preordained fate? Where does the true spark of consciousness and freedom lie? Is it in the biological origin, or in the moment of revolutionary awakening against a system of falsity?

It is not just a dystopia presented before us, but a violation of existence itself, committed under the guise of artificial "ethics," presented as the final salvation. The film does not merely depict a colony; it dissects an ontological abyss; the supposed paradise of safety is, in truth, a re-engineered "Plato's Cave."

### **3.1 Dystopia of the Ontological Crime: The Rape of Human Existence in the Laboratory**

The film depicts a human colony living in a safe paradise after an environmental catastrophe. However, this paradise is nothing more than a massive laboratory where every small detail is monitored and identities are created through cloning, which strips the cloned beings of their right to exist. Here, symbolic violence is practiced under the guise of science, where bodies are exploited as storage to replace the organs of the elite celebrities and the wealthy. The consciousness is distorted through propaganda that convinces the clones they have been "saved," concealing from them that they were created to be victims. It is indeed a dystopia that turns life into a commodity, transforming humanity into a technological project subject to replacement. These are moments of technological rape of humanity, where the laboratory is a metaphysical prison that monitors not just actions, but the potential beats of consciousness. Identities are forged as faint echoes of lost origins. Cloning here is not just a biological repetition; it is an intentional ontological amputation. The cloned being is not only stripped of the right to exist but also denied the very possibility of questioning existence. They are cast into the world as a shadow without a self, as a purely functional existence.

### **3.2 Film Characters: Victims of Cloning; Symbols of Rebellion**

At the heart of this dystopia, wrapped in the illusion of paradise, we do not find mere characters, but living embodiments of the great questions of existence. "Lincoln 6 Echo," brilliantly portrayed by actor Ewan McGregor, is not just a copy of a diseased liver; he is the first spark of consciousness in the designed limbo of non-existence. He is the self that begins to awaken from the slumber of the shadow, questioning not only his borrowed identity but the legitimacy of his existence. His doubts are not just uncertainties; they are ontological tremors that shake the certainties of the tightly controlled laboratory. His escape becomes not just an act of flight but an uprising of being against biological reduction. It is a cry of selfhood refusing to be just an organic function or a pale echo of another being.

Beside him stands "Jordan 2 Delta," portrayed by actress Scarlett Johansson, who adds dimensions that transcend the consumable body. She is not just a copy threatened with harvest, but the female representation of inherent dignity and absolute moral refusal. Her escape is not merely an attempt for survival, but an existential declaration that the soul cannot be cloned, and humanity is not a genetic construct but a continuous act of choice and freedom, a genuine longing for meaning. She is the living proof that the body, even if manufactured, can house a free will that refuses objectification.

In contrast, actor Sean Penn, playing "Dr. Merrick," stands not just as the director of the lab, but as

the embodiment of instrumental reason in its darkest manifestation. He is the priest of false science, turning knowledge into power and ethics into justification for violation. His elitist philosophy is the terrifying anthem of a distorted Nietzschean will to power, where the greater good is used as a pretext to crush the individual and the creation of nothingness is justified in the name of progress. He represents the system that seeks to devour individual existence in its blind machinery.

In the film, "Lincoln 6 Echo," "Jordan 2 Delta," and the other clones live in an isolated compound called the "Medical Center," believing they are the only survivors of an environmental catastrophe and that "The Island" is the last safe place on Earth. "Lincoln 6 Echo" discovers the truth about the system through stolen memories from the outside world and realizes they are enslaved to serve the original humans.

Through its compelling narrative, *The Island* does not simply tell a story of escape, but reminds us that freedom is not given; it must be seized through a consciousness that refuses to allow the body to be a commodity or the mind to be a farm for others' illusions. The film raises urgent ontological questions about the concept of self in the age of technology, and whether humanity can be manufactured in laboratories.

The film screams at us with the most pressing ontological question of the age of biotechnology: Is the self-made, or is it discovered? Can a "spark of consciousness" be artificially ignited, or is it a metaphysical gift that transcends any laboratory? It is an inspiring and unsettling call, not only to question repressive systems but also to reconsider the very essence of our humanity in a world that threatens to reduce the being to just something that can be produced and replaced. It is a call to defend the sanctity of unique, individual existence that cannot be replicated.

The film ends with the public being made aware of the truth and the system being destroyed, but director Michael Bay leaves us with deep ontological concerns: Can humanity control cloning technology without turning into a repressive machine?

Thus, *The Island* in the age of accelerating technology remains a cautionary tale, reminding us that freedom is not granted, but must be seized through a consciousness that refuses to let the body be a commodity or the mind a farm for others' illusions.

#### **4. Behind the Screen of the Film: Philosophical Readings and Ontological Insights**

It is difficult to distinguish between reality and illusion in *The Island*; the enclosed facility with its mechanical trees and artificial sky represents an illusion that becomes reality. This contradiction revives the theory of "simulacra," or artificial models, as articulated by philosopher Jean Baudrillard, which replace the original reality. Objects lose their original meaning (Baudrillard, 1981, p. 2), where truth is reduced to artificial models that drain existence of its essence.

Here, the authority of the system operates through ideological narratives that depict "The Island" as a paradise surviving a fabricated ecological catastrophe, while hiding behind this construction is a network of alienation that turns the cloned beings into "shadows" without essence. The film poses a sharp Baudrillardian question: Is the reality we live in real? Or is it a web of technological lies fueled by propaganda and control?

##### **4.1 Contemplation in the Horizon of Montage; Where Falsehood Consumes Truth**

The montage is used not just as a technical tool but as a philosophical revolution that reshapes our perception of time and existence. In the dramatic escape scenes, quick cuts alternate between "Lincoln Six Echo's" memories (such as his first experiences in the enclosed facility) and the external

world that threatens his existence, shattering the false linearity of time and redefining it as an existential horizon, measured not by hours, but by awareness of death and freedom. (Heidegger, 1962, p. 44)

The montage in the film thus embodies a cosmic struggle between two opposing times: the time of the system (controlled, segmented into daily routines) and the time of authentic existence (which bursts forth in moments of freedom). The interwoven shots of **"Lincoln Six Echo"** discovering his truth (such as the close-up of his identification number on his arm) remind us of Heidegger's words: "Time is not merely a sequence, but a condition for being that seeks its meaning" (Heidegger, 1962, p. 378)

In this way, the montage in the film becomes the visual space where the ontological struggle between these two radically opposing times takes shape. On one hand, we see the objectified time of the system: a linear, measured time, fragmented into routines devoid of meaning, precisely controlled in a mechanical manner that turns existence into a mere succession of identical hours. This is the quantum time, the time of anxiety for Heidegger, a time that conceals the fragility of being behind the mask of regularity and control.

On the other hand, the time of authentic existence explodes this is a qualitative, intensified time that flows in moments of crucial insight, discovery, doubt, escape, and freedom. This is not merely a change in rhythm, but a rupture in the fabric of mechanical time, where the self-awakens to confront its truth and potential. The interwoven shots highlighting **Lincoln Six Echo's** discovery of his truth, such as the unsettling focus on the identification number tattooed on his arm, are not merely plot turning points but focal points where the ontology of time condenses. These moments visually embody what Heidegger asserts: time is not an external neutral framework, but the fundamental horizon in which being unfolds, the condition for understanding existence itself. In these shots, mechanical time pauses momentarily, and a new horizon of meaning opens, where "Lincoln" is forced to confront his **"Being-there"** in its exposed, threatened reality.

Here, the montage does not merely tell a story; it dissects time itself, revealing how the quest for meaning and freedom is, at its core, a struggle to reclaim authentic time from the clutches of artificial time that seeks to reduce the being to nothing more than a number in a sequence and a function in a machine. It is a visual echo of the call of being seeking its own essence in the horizon of authentic temporality.

Through this temporal deconstruction, the film's scenes also redefine space; the enclosed compound (as a technologically altered space) becomes an unreal world, while the external (polluted) world transforms into a space for the consciousness of nothingness, thus reviving the concept of "being-in-the-world," which means that existence is understood only through the interaction of the being with its environment (Heidegger, 1962, p. 53) .

As for the techniques used in crafting the film's scenes, such as visual effects, they bring to mind the Platonic cave allegory. The enclosed compound, which is presented as nature, suggests a process of distortion performed by technology on reality, reintroducing Plato's question about "shadows in the cave." The system in the film resembles the jailers who convince the clones that their shadows are the truth, while concealing the horrifying reality from them.

#### **4.2 The Abolished Identity and the Struggle of Existence: (From Rebellion to Love and Belonging)**

At the heart of the film, there is an ontological struggle over the nature of being, driven by the questions that haunt the clones' consciousness: Are they real humans? Or are they mere "things"

stripped of their essence? Here, the film revisits the question posed by philosopher René Descartes: Am I more than just a material body?

In the scientific laboratory as depicted in the film *The Island*, the clones are born within the system's laboratories with erased identities, where their existence is reduced to numbers stamped on their arms and predetermined functions designed for organ harvesting. The clones live in a fixed routine tied to daily activities such as food, sleep, and scheduled tasks, resembling a stable essence imposed by the system.

At the moment of escape, the restoration of consciousness, or its theft from those who had stolen it, emerges as a rebellion against the imposed fate and a shift from the false time towards freedom and authentic existence. The programmed destiny is confronted with violent existential rebellion, where the characters refuse to be mere commodified objects, demanding their right to authentic existence. The film revives Sartre's fundamental question: "Existence precedes essence" (Sartre, 2012, p. 34), illustrating that identity is not defined by genes or design, but by the choices that represent freedom.

In the moment of "Lincoln 6-Echo" discovering the truth of being a "clone," existential awareness bursts forth: "I am not a number, I am a human." This phrase becomes a manifestation of the rejection of biological determinism and a moment of awakening to consciousness as the first step toward chasing essence and searching for identity.

This awakening in the clones, "Lincoln" and "Jordan," comes only when they become conscious of the void, which, according to Jean-Paul Sartre in existential philosophy, is the foundation of freedom. The clones discover that the outside world is not polluted (as the system told them), but is a space for awareness of authentic existence. This realization is akin to "the fall into nothingness" (Sartre, 2012, p. 43), where awareness explodes, revealing that the supposed essence (the polluted world) is nothing but an illusion, and that freedom lies in surpassing this illusion.

The attempt to surpass the illusion is but a reflection of a desire that began to form at the level of consciousness, creeping through the shadows and weaving itself into the fabric of time until identity bursts forth in the consciousness of "**Lincoln 6-Echo**" and "**Jordan 2 Delta**." It is a battle to construct identity and destiny.

#### **4.3 Technology and the Ontology of Nothingness: The Island and the Turning Point of Post-Humanism**

Technology in *The Island* raises multiple ontological questions, immediately presenting us with a post-human world, where values flip and concepts shift. It narrates an existential struggle between liberation from implicit constraints and existential alienation. Technology attempts to save the lives of a select group of humans the rich and the famous by creating human copies for organ harvesting, thereby redefining many concepts related to life and death, immortality and decay, and the value each concept holds for both the human self and its copy. This prompts a reevaluation of these concepts in the light of post-humanism. There are humans valued in their life, and there are copies whose worth is reflected in their death.

On the other hand, technology allows for the creation of ready-made copies, as Heidegger warns in his work *The Question Concerning Technology*, where human existence loses its spatiality and becomes material that can be consumed. As he states, "Technology is not just a tool, but a way of perceiving existence that turns everything into something consumable" (Heidegger, *The Question Concerning Technology*, 1998, p. 23). This contradiction brings back the timeless philosophical question: Does technology liberate humanity from the confines of the body, or does it externally transform humans into mere "things" governed by systems?

Through the scenes in *The Island*, technology emerges as a powerful ontological force that reshapes our understanding of existence, forcefully throwing us into the disorienting realm of "post-humanism." Here, not only do values and concepts shift, but they are shattered and redefined fundamentally. The existential struggle depicted in the film is not merely a conflict between freedom and alienation; it is a painful revelation of the deep fractures technology creates in the very fabric of being.

The attempt to preserve the lives of the elite through organ cloning and the production of human copies marks a radical break from the traditional concepts of life and death, decay and immortality. It creates a new class-based ontology: original humans whose value is measured by the continuity of their biological life, and human copies whose only value is derived from their programmed death to serve the original. This terrifying split in the value of existence exposes the ethical and metaphysical crisis inherent in the technological pursuit of control over life and death.

Technology transforms the human being itself into a ready-made stock available on demand, stripping human existence of its uniqueness and depth, reducing it to mere raw material that can be quantified, managed, and consumed.

The implantation of terrifying tracking devices in the bodies of experimental technology clones, as shown in scenes from *The Island*, evokes Michel Foucault's theory of bio power (Foucault, 2012, p. 201). The system doesn't just control bodies; it re-engineers human existence by determining the fate of copies as spare parts. Humans transform into beings that can be monitored and controlled, where the body becomes a battleground between freedom and servitude. Technology, in this sense, becomes a tool for dismantling humanity into data and functions.

Here, the echo of Donna Haraway's "Cyborg Manifesto" resonates, which suggests that transcending the binaries of (human and machine) through hybrid existence may hold the seeds of liberation from old oppressive classifications (Haraway, 1991, p. 151). The clones in *The Island* are, in a way, "cyborgs" biological beings born from design and technological engineering, and their existence itself blurs the boundaries between the natural and the artificial.

However, the tragic twist and grim irony in the film lie in the fact that this hybrid state, this post-human existence, which Haraway views as a potential for liberation and deconstruction of essentialist identities, is portrayed in *The Island* as the ultimate tool for enslavement and commodification. Instead of erasing the binary of (self and other), it is solidified in a more brutal form: the original (the true self) versus the copy (the exploited other). The technology that creates this hybrid existence is not used to transcend old conflicts, but to create a new and more extreme form of exploitation, where the "cyborg" (the clone) is stripped of any inherent rights or value, reduced entirely to its function as an organ reservoir.

Thus, *The Island* presents a dystopian and sharply critical reading of post-human possibilities. While Haraway hints at a liberating horizon in transcending biological and technological boundaries, the film warns that such transcendence could easily lead to the creation of new, more tightly sealed and invisible cages, where hybrid identity itself becomes a mark of absolute enslavement. The old struggle between self and other is replaced by an absolute dominance of one over the total erasure of the other. It serves as the dark side of Haraway's manifesto, exploring the abyss that could open when potential tools for liberation are used to reinforce the deepest forms of oppression.

#### **4.4 The Ontological Awakening and the Birth of the Rebellious Self**

It does not begin with mere doubts but with a crack in the solid wall of existence. "Lincoln 6 Echo," found in a world designed to eliminate questions, lives an ontological alienation at its core, and the

questions that haunt him are whispers of true existence that break through the noise of the fabricated official narrative. His journey is a painful awakening of the self from the slumber of shadows and the stolen memories, the stories of the germ, not just information but shards of an alternate reality that collide with the illusion of the safe paradise and constant surveillance. These are material signs of them being mere things, tools in a larger system.

The discovery of "Lincoln 6 Echo" of the truth is not just knowledge; it is a violent collapse of the indoctrinated reality and a horrifying realization that his existence is emptied of its self-worth, reduced to a mere physical function: appearing as a spare part in the machinery of the continuity of the originals. His curiosity, which defies the rules, is not a mere rebellion but the first spark of free consciousness that refuses the imposed boundaries on being.

His revelation of the environmental catastrophe is not merely uncovering a lie, but realizing the fundamental nature of the deceit. The system does not just hide the truth; it creates it. The clones are not mere victims; they are beings created in the void to serve others, a living embodiment of Nietzsche's will to power, hiding behind the mask of preserving life and the promised reward of the "island." It is not just an illusion; it is the other face of nothingness: cold execution wrapped in medical terminology.

Here, a repressive system is not only revealed, but also an ethical and metaphysical abyss where salvation itself is annihilation, and where the originals appear as false masters practicing rituals of enslavement in the name of science.

The escape, therefore, goes beyond being a mere spatial flight; it is a second birth, an existential uprising declaring that humanity is not defined by a biological function, but by a continuous act of will and choice. The discovery of the external world, pure and intact, is not just a confirmation of the lie but a proof that the real dystopia is not in the environment but in the mind that accepts reduction and reification. Confronting the laboratory and its officials is a confrontation with the mechanisms of denial of being, and a loud assertion that consciousness, even if it arises in a laboratory, is capable of demanding its rightful freedom and existence.

The end of the film, with the destruction of the system and the revelation of the truth, is not just a happy ending but the opening of a deeper question that Michael Bay leaves suspended in the space of consciousness: Can humanity, possessing the tools of creation and technological control, resist the temptation to play God without falling into the trap of creating hell in the name of paradise?

Thus, *The Island* becomes a philosophical warning text, reflecting the mirror of our age burdened with its vast technological potentials and deep existential fears. It reminds us that freedom is not a state granted, but a constant awakening and a continuous act of resistance against any attempt to turn the body into a commodity, and consciousness into mere echoes of others' illusions. It is a call to defend the sanctity of unique, individual existence against any system that seeks to shape or replace it.

## CONCLUSION

In its fertile intersection with philosophical reflection, *The Island* has transcended being merely a captivating visual narrative, transforming into a hermeneutic lens through which we gaze at the unsettling depths of our contemporary existence. It has become a skeptical philosophical text warning us against blind faith in what technology offers, embodying, in its dystopian essence, our deepest ontological fears concerning the meaning of being, the boundaries of identity, and the fate of humanity in the face of its increasing capacity to reshape itself.



From behind the screen, through the film's scenes filled with strangeness and conflict, the film reveals how the big screen can become an ontological probe, thrusting us into confronting questions that go beyond the limits of momentary entertainment. It is a profound reminder, a voice ringing out for freedom, declaring that it is not a gift to be given, but a continuous existential awakening and an ongoing act of resistance against any dynamic that seeks to commodify the body, turning it into a biological product, or to alienate consciousness and reduce it to a pale echo of manufactured illusions or dominant narratives.

Philosophically, *The Island* goes beyond being just a film; it becomes a call emerging from the heart of the post-human crisis, defending the sanctity of the inherent mystery of unique, individual, and irreplaceable being. It is a call to resist any system be it technological or ideological that aspires to flatten existence, to mold it, or to transform it into a pale, replaceable version.

At the heart of this existential drama portrayed by the film, the hero's cry *I am human!* echoes, not as a mere biological echo, but as an existential explosion that tears apart the fabric of manufactured reality and imposed definitions. This pivotal moment, spoken by a being created in a lab and defined only by a serial number, becomes a powerful philosophical declaration that transcends the boundaries of machines and digital coding. It is not merely an expression of the will to survive, but an ontological act of resistance against reduction and standardization, a loud affirmation that the essence of humanity may not lie in origin or matter, but perhaps in the spark of consciousness, the will to freedom, and the rooted ability to let out such a cry in the face of nothingness or a system that seeks to erase its uniqueness.

Thus, cinema, in its deepest expressions as seen in *The Island*, affirms its capacity to be a crucial partner to philosophy in the journey of exploring the depths of being and the challenges of contemporary existence.

## REFERENCES

- Baudrillard, J. (1981). *Simulacra and Simulation*. Paris, France: Galilée Publishing House.
- Haraway, D. (1991). *Simians, Cyborgs, and Women: The Reinvention of Nature* (Vol. 1). New York, United States: Routledge (a modern British publisher in the humanities).
- Braidotti, R. (2018). *The Posthuman*. (R. Said, Trans.) Beirut: Dar Al-Farabi.
- Dawkins, R. (2006). *The God Delusion*. (S. Said, Trans.) Beirut: Dar Al-Tanweer.
- Foucault, M. (2012). *Discipline and Punish*. (A. Al-Sayed, Trans.) Beirut – Lebanon: Dar Al-Tanweer.
- Hayles, K. (2020). *How We Became Posthuman: Virtual Bodies in Cybernetics, Literature, and Informatics* (Vol. 1). (M. Said, Trans.) Beirut – Lebanon: Dar Al-Jamal.
- Heidegger, M. (1962). *Being and Time*. (J. Macquarrie, & R. Edward, Trans.) New York, USA: Harper & Row.
- Heidegger, M. (1998). *The Question Concerning Technology* (Vol. 1). (A. R. Badawi, Trans.) Cairo, Egypt: Dar Al-Thaqafa for Publishing and Distribution.
- Jonas, H. (1979). *The Imperative of Responsibility: In Search of an Ethics for the Technological Age*. (M. Khalil, Trans.) Beirut: Dar Al-Tali'a.
- Nancy, J.-L. (2015). *Being Singular Plural: An Essay on Laughing Being* (Vol. 1). (A. Al-Hajj, Trans.) Beirut – Lebanon: Dar Al-Mada.
- Sartre, J.-P. (2012). *Being and Nothingness* (Vol. 1). (M. ' Darwaza, Ed.) Beirut, Lebanon: Dar Al-Mada.