



## The Narrative and Aesthetic Influence of the Character Images in the Series of Alien from the Perspective of Post-Humanism on Science-Fiction Films

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**SUMMARY:** *In this research the influence of post-humanism and Cyborg's character image in Alien series on science fiction film narrative and aesthetics is highlighted. Based on the post-Humanist theoretical framework, this study took the Alien films series as the research object to explore its innovation of science fiction film aesthetic paradigm. The post-humanistic thought, by deconstructing the anthropocentrism and emphasizing the blending of technology and biology, provides a unique perspective for analyzing the Cyborg elements, character modeling and visual symbols in Alien. The study found that through the reconstruction of alien creatures, the technical subjectivity of artificial intelligence and the subjectivity of female characters, the film constructed a science fiction horror aesthetic system with a philosophical depth. Its biomechanical design metaphors the alienation of scientific and technological rationality on the nature of life, and the visual hedge between the closed space scene and the claustrophobic nest reinforces the narrative tension of existential crisis. In addition, the Alien series broke through the boundaries of traditional genre films and transformed post-humanist propositions such as scientific and technological ethics and ecological symbiosis into figurative image language, thus establishing a new paradigm of "scientific and technological terror" for science fiction films. The study points out that the series is not only groundbreaking in visual symbolic systems and narrative strategies, but also expands the ideological depth of science fiction films through philosophical inquiry into the relationship between man and machine and the nature of life, thus providing a new cognitive dimension for understanding the existence of human beings in the scientific and technological era.*

**KEYWORDS:** *Post-Humanism, Science Fiction, Alien, Science Fiction Horror*

## 1 Introduction

As one of the most classic movie genres in the world, science fiction movies rely on realistic science and technology to describe the possibilities of the future world, which provides the audience with a real and expectable surreal dream world [1, 2]. Among them, the Alien movie series, as an immortal classic in the history of sci-fi horror movies, has been the focus of research in Chinese and Western academic circles. The film series includes elements of science fiction imagination and space adventure in science fiction films, and also combines the styles of thriller, suspense, crime and horror in horror films, so it can mobilize the audience's

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imagination and at the same time give the audience a stimulating viewing experience [3-5].

It is undeniable that many times science fiction movies carry the reputation of existing only for big scenes, but in fact the key core of any good movie is the story about the characters [6, 7]. Since characterization in genre films tends to fall into a facetious situation, in order to get out of this situation, characterization in Hollywood genre films has gone through the stereotyping of the classic Hollywood period to the diversification of the New Hollywood period [8-10]. The evolution of the character image from a single role function to a three-dimensional complex identity will present a more full-bodied and tense appearance, which brings a greater attraction to the movie [11, 12]. Taking the Alien series of films as an example, through different images, identity settings, different character configurations and specific relationships between characters, a three-dimensional and representative image can be shaped, so that the typological characteristics of science fiction films are more explicit [13, 14].

This paper takes the later humanism as the theoretical framework, and deconstructs the aesthetic construction logic of the series of Alien from three dimensions of narrative strategy, visual symbolic system and role modeling, and reveals its paradigm influence on the development of science fiction films. Combined with the breakthrough progress of artificial intelligence technology, the future prospect of human-machine relationship evolution is further discussed, which provides a new cognitive perspective for understanding the human existence in the era of science and technology.

## 2 A Post-Humanist Perspective

### 2.1 Theoretical Development of Post-Humanism

Post-Humanism theory originated in the late 20th century, and began with the fittings and reflections of traditional humanism, which advocated the deconstruction of the relationship between man and non-man. Researchers strive to transcend the boundaries and connections between animals, machines and humans by sharing the world with the human nature to develop a humanistic concept that can be continuously adapted to the scientific knowledge of modern technology. First, from the perspective of humanistic thought, post-humanism can trace to the first wave of post-modernism, which evolved from humanism and anti-humanism; secondly, from the perspective of man-machine relationship, human beings are in the situation of post-humanism due to the emergence of modern intelligent technology and the emergence of machines, upgrade iteration, and finally, post-humanism gradually formed. Post-humanism opposed hierarchy, class, and held that the world should not have the hierarchical differences of other sexes. Therefore, it rejected rigid boundaries between human and non-human, race and race, and between men and women, and advocated harmonious coexistence among all things. And restricts human's arrogance, breaks the anthropocentrism, thus constructs the harmonious post-human society of multi-species symbiosis, and forges a harmonious and wonderful homeland for mankind.

### 2.2 The Core Thought of Post-Humanism

For "post-human", different definitions can be made according to different angles, but the core concept of post-humanism focuses on the redefinition of the human identity and the discussion of the subjectivity of "non-human", which aims at rethinking the concept of "human" and its relationship with the world, and now it is understood from the following three aspects:

(1) The post-humanistic deconstruction of anthropocentrism, starting with the question of anthropocentrism, is a post-centrism that strongly rejects the "centrism" of the singular center,

while recognizing pluralistic uncertainty, integrated, multi-interest centrism. The development of post-humanism is based on the critique of traditional humanism, which is a post-centralization. Traditional Humanism regards human beings as the center and the master of the world, and ignores the value and role of non-human existence. Humanism, however, holds that there is a deep interdependence between humans and non-humans (such as animals, plants, technology, environment, etc.), opposes the "human superiority theory" and recognizes other forms of subjectivity and rights.

(2) Post-Humanism is a mixture and transboundary, which is reflected in the birth of the concept of "Seeberg" and the strong advocacy of "relational ethics", which is an ethical spirit of recognizing differences and openness and inclusiveness. Harloway believes that Cyborg is not only the physical fusion of biology and technology, but also the symbol fusion of society and culture. Moreover, the intersection of ecology and post-humanism provides a new path for the fusion of nature and culture. As Latour points out in *We Are Never Modern*, the pursuit of "pure nature" and "pure culture" by modernity is in fact an artificially constructed myth, but from a post-humanist perspective, ecosystems are not just natural resources, but the product of cultural and natural interactions. Post-humanism advocates breaking down the boundaries of binary opposites (such as nature and culture, subject and object, human and non-human), emphasizing multidimensional, multi-species coexistence and integration. The transboundary nature of post-humanism challenges traditional ethics, in which the ethical framework based on dualistic opposites tends to limit responsibility to human subjects, while post-humanism emphasizes symbiotic responsibility with humans and others. This idea is particularly evident in the interaction of technology with organisms - Cyborg, artificial intelligence - which promotes the idea of humans as mixtures of technology and organisms, rather than as separate organisms.

(3) Post-humanism emphasizes science and technology and the future of post-humanity, and attaches importance to the symbiosis between human and technology. This view breaks through the traditional binary framework in which technology is a tool and human is the user. Post-Humanism asserts that human beings and technology are interdependent, and technology is not only designed and constructed by human beings, but also profoundly shapes human behavior, cognition and social relations. Post-Humanism is not simply optimistic or pessimistic about technological development, but advocates — critical coexistence. It envisages a post-human society, in which human beings, technology and natural communities form a dynamic ecological network with three characteristics: multi-agent coexistence, dynamic adaptability and shared responsibility. Post-Humanism is a reminder that in the future of scientific and technological development, it is not only the optimization and upgrading of human life, but also the creation of a more inclusive and balanced living environment for all forms of life.

Post-humanism is not a total rejection of mankind, but a reflection on and correction of anthropocentrism. It seeks to provide a theoretical framework for a more egalitarian, symbiotic world, based on recognition of human limitations, that will make us think more correctly about ourselves.

### **2.3 Discussion on the Application of Post-Humanism in Science Fiction Films**

Post-humanism in modern science-fiction films shows a profound philosophical thinking and ethical dimensions, through the thinking of the relationship between man and post-human, challenges the definition and revelation of the traditional subjectivity. Science fiction films have long served as the medium for philosophical thought experiments and provided rich expression scenes for post-humanism. (Bould, M. (2012). *Science Fiction: The Routledge Companion to Science and Literature*. London: Routledge.) This section will analyze how post-humanism

reveals the symbiosis with human beings and how it thinks about the future through character design, narrative, visual language and so on.

### 2.3.1 Post-Humanism in Character Images

Post-humanism emphasizes breaking down the binary boundary between human and non-human, and reshaping the concept of "subjectivity" through the images of technological, ecological and biological mixtures. This paper discusses how post-humanism can be embodied in the role images from the three aspects of technology and human mixture, artificial intelligence and non-human (animal) life.

(1) The most famous image of the mixture of technology and human is "Cyborg", which deeply describes the deep integration of human and science and technology, reconstructs the boundaries between human and technology, and raises questions about identity and ethical responsibility. For example, the replicas of Blade Runner, such as Roy Batty and Rachael, appear to be human, but are manufactured by technology. Although designed as a tool to serve humanity, they display emotions, memories, self-awareness and even fear of death. Roy Batty's pre-death monolog, "I've witnessed a miracle that you can't imagine," shows his deep understanding of the meaning of life. This image challenges the traditional definition of "human," suggesting that emotions and cognitive abilities may define subjectivity more than biological features do. The film reveals the ethical tension between technological subjectivity and human responsibility by replicating the resistance of human beings after being oppressed by humankind, and embodies the post-human subjectivity in post-humanism and the call for technological subjectivity and rights.

(2) Artificial intelligence is also often portrayed in science fiction films as a complex subject of technology, displaying "human" emotions, wills and ethical values that transcend the instrumental properties. Samantha, the artificial intelligence operating system in her film, has developed a deep emotional relationship with Theodore, its protagonist. Samantha not only displays emotion and desire, but also has self-consciousness and autonomy, and ultimately chose to leave the human world because of self-selection rather than the application of logic programs, which is the manifestation of its self-emotion. This emotional interaction demonstrates that technology is not only a tool, but also an "other" with complex emotions and wills, in line with the post-humanistic emphasis on symbiotic relationships of technology (Coeckelbergh, M. (2020)). In a broad sense, the concept of "post-human" in post-humanism shows not only the physical changes of the human exterior, but also the fundamental changes of our "what is human". The Samantha in *Her* is as a "post-human" with complex emotions and a certain sense of self-consciousness. In "2001 Space Odyssey", HAL 9000, as the artificial intelligence system on the spaceship, its logic and autonomy at the critical moment beyond the human instructions, in the completion of the mission to take unconventional means, this behavior reflects the artificial intelligence technology logic and human ethics conflict and contradiction. HAL's behavior suggests that when AI technologies have the ability to make autonomous decisions, they may act against the interests of humanity. Such technological subjectivity requires a new ethical framework to cope with the unpredictability of technological behavior. In post-humanism, its technical subjectivity is advocated and interdependent with human beings, and its symbiosis is emphasized.

(3) Animals and non-human life are subject, post-humanism not only focuses on technology subject, but also emphasizes the ethical status of non-human life. Science fiction films address the themes of interspecies coexistence and ecological ethics by shaping animals or other non-human characters. The orangutan Caesar, the product of human genetic engineering, is described in *Rise of the Planet of the Apes* as having superior intelligence and emotional ability. Not only did he question human control of animals, but he also demonstrated his challenge to

anthropocentrism by leading the resistance movement, which portrayed Caesar as a post-humanist recognition of non-human subjectivity and a call for a more inclusive ethical framework. The chimpanzee's subsequent counterattack is a sign that any human action that takes precedence over everything is bound to be met with severe reprisals from everything. In the course of human beings' coexistence with non-human beings, it is necessary to completely structure the anthropocentrism and to reconstruct the beautiful world in which human beings coexist harmoniously with non-human beings. In *Avatar*, the Namies formed a highly symbiotic relationship with the ecosystem of Pandora, and their respect for nature contrasted with human colonization. This theme of inter-species coordination and ecological balance fits with the post-humanist advocacy of multi-species ethics. In addition, *Avatar* shows reflection on the ecological crisis, which corresponds to the post-humanism ethical concern for the ecology. It emphasizes the ethics based on the integrity of the ecosystem and pays attention to the impact of human activities on the environment, which also reflects the thinking about the future of how people and nature live together. The post-humanist images in science fiction films do not mean the "end of humanity". However, it is a wake-up call for human beings to think about the problems faced in the process of human development, whether it is human-nature, man-machine relationship and so on.

### 2.3.2 Post-Humanism in Thematic Thought

Modern science fiction films exhibit post-humanist theoretical ideas by exploring such subjects as science and technology, ecology, ethics and identity. This theme not only challenges human-centered traditionalism, but also implies that technology and non-human agents will play a huge role in future societies. Film is one of the ways to reflect or imagine the post-human situation, and it uses the post-humanistic post-human thoughts to create and research, on the one hand to achieve ethical or political purposes, on the other hand to achieve philosophical or aesthetic effects. The following is an in-depth analysis of post-humanism in the theme of science fiction films from the three aspects of technical ethics, ecological symbiosis and identity reconstruction.

(1) As the development of science and technology, an important question is whether human grasp of science and technology is blurred, we need to think: on the one hand, can we clarify the complex relationship between human and technology? On the other hand, there are technical and ethical issues that have arisen in post-human control. For example, in the movie "The Matrix," a virtual reality dominates the future of the human world, AI creates "matrices" to simulate the real world and trap human consciousness in virtual space, while the human body is used as an energy source. Neo, the protagonist, discovered this truth and tried to resist AI's control. The film challenges the traditional duality of "reality" and "fiction," revealing how technological systems can reshape human cognition and existence. This is what post-humanism says that technology is no longer just a tool of humanity, but rather an autonomous existence (Hayles, N. K. (1999). *How We Became Posthuman: Virtual Bodies in Cybernetics, Literature, and Informatics*. Chicago: University of Chicago Press.). Matrix system in "The Matrix" is essentially a complex technical ecology, with the ability of autonomy and self-evolution and escalation.

The reconfiguration of subjectivity, the autonomy of technology and the authenticity of virtual reality are the prediction of future science and technology, the prediction of future human and society. So, we need to think not just about the impact of technology on the wellbeing of human society, but also about the relationship between life and technology. The film also ends up asking the ethical question: If technology can really create a virtual world as real as the real world, can humans perceive and resist? Does the existence of AI imply the rise of technological subjectivity and sustained development? This can be seen as another prediction

by the creator of how humans should choose between reality and fiction, with their borders becoming increasingly blurred.

(2) Ecological symbiosis is one of the key points in post-humanism. The rapid development of new technologies has brought about profound and extensive changes to the world, improved the lives of some people, but also brought pressure to other people and species, and brought hidden dangers to the whole life. In the film *Avatar*, Pandora is a highly symbiotic ecosystem in which the Na'vi are deeply connected and connected to animals and plants through neural networks. Their way of life lived in harmony with nature, and the human colonizers tried to exploit their resources through technology. The Na'vi way of life represents the ecological ethics of post-human society, breaking the dominant view of human centralism (Tsing, A. L. (2015)). *The Mushroom at the End of the World: On the Possibility of Life in Capitalist Ruins*. Princeton: Princeton University Press.) *Avatar* shows the post-humanist idea of ecological symbiosis, emphasizing the equality and symbiosis between human beings and non-human life, and calling for human beings to use technology to benefit themselves and balance the interests of all parties. The film also ends with a demonstration of the autonomy of non-human subjects, breaking human control over nature. We should reflect on whether human beings should respect the autonomy of non-human life and ecosystems while pursuing technological development. Does the film's Na'vi ecology offer a new possibility for post-human society? This challenging view of human and post-human beings not only provides us with a new perspective on science fiction, but also pushes us to respond positively to the ecological challenges, scientific and technological ethics and other practical issues that have occurred or may occur.

(3) Because the traditional humanism regards human nature as a universal state, whether rational, self-consciousness, or emotions are all unique to human beings, the existence of human beings in the universe has absolute. Over the past few hundred years, this ontology has dominated Western culture, and there is a clear distinction between "human" and "non-human". But new developments in science and biotechnology since the second half of the 20th century have blurred the line. Then the reconstruction of identity and the emergence of subjectivity in humanism, science fiction films show a very comprehensive, such as in the film *Blade Runner*, replicator is manufactured artificial life, has had the emotional, self-awareness and identity needs. They are almost identical to humans, but are considered "non-human". Driven by the technological change, the post-human is no longer the extension or enhancement of simple technology to human body, but the transformation of body and consciousness caused by the combination of human and technology. The emergence of post-human makes the human nature more complicated. The existence of replicants in *Blade Runner* shows that the definition of human identity is fluid, not fixed, and reflects the diversity of subjectivity advocated by post-humanism. Of course, we should also think about it. Do replicators have equal rights with humans? What determines the boundaries of identity?

Through the themes of technological ethics, ecological symbiosis and identity reconstruction, science fiction films not only reveal the core concepts of post-humanist ideas, but also challenge traditional human centrism, and call for rethinking the status of technology and non-human subjects to promote the reconstruction of ethical and identity framework. And science fiction films provide a narrative scenario of the post-human situation, any binary opposing standards can be discarded in the text, the stability and integrity of human ontology existence gradually collapsed in the creator's film experiments, replaced by a series of fuzzy borders and thinking of the post-human situation. It is such post-humanistic thinking that has given rise to science fiction films to create a new mode of thinking, actively explore and reflect on all ethical issues including human and non-human, and greet the arrival of post-human society in a more peaceful manner.

### 3 The Aesthetic Construction of the Series of Alien Films

#### 3.1 Visual Style and Symbol

Nowadays, the world is already an era of visual culture. Visualization is invading all kinds of non-visual fields in a pervasive way. Behind the visual symbols metaphor various cultural, ideological and epoch connotations. The continuous development of science and technology and science fiction films collide with hundreds of screen images, its image is an important narrative clue and cultural carrier of the film, is the premise and basis of aesthetic consciousness, but also an important hub for understanding the science fiction film. Cyborg, the artistic expression of visual style, evolved from "Cybernetic Organism" to refer to a complex of biological and mechanical features. In his Declaration on Cyberger, Haravi pointed out that Cyberger broke the duality between human and non-human, nature and technology, reality and fiction, and symbolized the mobility and integration of subjectivity in post-humanistic thinking (Haraway, 1985). In the Alien films, Cyborg elements are mainly embodied in three dimensions: artificial intelligence, biochemical human and alien creatures. First, in Alien (1979), the central computer system on the spaceship Nostolomo was named "Mother", while in the sequel Alien 2 (1986), the computer system was named "Father". These systems not only manage the movement of the spacecraft, but also control the actions and decisions of the crew at critical times, and even betray human interests and give priority to the protection of aliens. Such AI systems are technologically autonomous, and their decisions often operate out of human will. This is a central feature of Cyberger — technology is no longer an accessory tool for humans, but a subject with a logic and purpose of self-operation (Braidotti, 2013). In the future, humanity will depend on technology for its survival, but it will also be subject to its control. In the film, the crew is misled by the "mother" system, which eventually leads to a direct conflict with the alien. This technological alienation reveals the danger of human and technological symbiosis, and also reflects the post-humanism critique and reflection on technological ethics. Faced with technological autonomy and complexity, artificial intelligence system can show non-human logic; because of the passivity and dependence of human beings, gradually developed into technology-dominated living environment, further weakened the human subjectivity. Secondly, Android is the most intuitive embodiment of Seeberg elements in the series Alien, representing the high degree of integration of human and technology. They have the same appearance and behavior as humans, but the internal structure is the combination of mechanical and electronic systems. In Alien (1979), Ash was a scientific officer on board the Nostolomo, initially considered to be an ordinary human, but later revealed to be a biochemical, and tasked with protecting the alien species rather than the crew. The image of Ash as bionics in Alien (1979) focuses on portraying him as representing the overall interests of the company, unlike the awakening and development of the self-consciousness of "David" in the prequel Prometheus (2012), Ash is more like a killing machine that unconditionally follows the company and is considered the highest order of command. This can be seen from a close up of Biomedical David's pupil in the opening book of Alien: Contract (2017), where he has a body awakening, meets his creator, Wallander, and does not shy away from looking at him, completing his own name. From the perspective of visual culture, the act of "watching" is an important sign of subjective construction, which implies that David has leapt from being a human being as Cyborg, also implies that he has a higher free will and will to begin to question the value and meaning of the man who created him, and finally embarked on the road of rebellion against humanity. Ash's role challenges the boundaries between human and non-human. His ruthless rationality and paranoid image of the alien symbolize the rise of technological subjectivity and reveal the complexity of technological ethics. As Cyborg, Ash embodies the primacy of mechanical logic, erasing the influence of human emotions. The "humanization" of appearance

and behavior, the internal mechanical logic and non-human ethics are all the manifestation of the image "Cyberger" trait of Ash. David showed a strong sense of autonomy and a desire to create, and even saw himself as the "creator of a new life". David's role deepens Cyborg's theme. He is no longer content to be a tool of humanity, but to try to transcend it into a creator or even a master of power, a rebellion that symbolizes the awakening of technological subjectivity and challenges the status of anthropocentrism. (Wolfe, 2010). These role design of the body simulation and human appearance similar is deliberately blurred the human and non-human boundaries, its technical subject of awakening, but also represents the ability of biochemical people with autonomous consciousness and reflection. Finally, Xenomorph is the most symbolic "post-human" creature in the series, reflecting the extreme fusion of nature and technology. Alien biological characteristics: mechanical exoskeletons, the internal structure of the organism, and a highly adaptive reproductive capacity, making it an alternative embodiment of Cyberger - the heterogeneous fusion of nature and technology. The existence of anomalies breaks the boundaries of traditional species and presents a "biological-mechanical" mixture. Its reproduction process through parasitic to human, further reflects the human and non-human symbiosis and conflict. As a certain degree of "perfect creature", the existence of alien threatens the status of human survival, symbolizing the rise of non-human subjects in the post-human era.

The series of Cyborg images in Alien presents a dystopian post-human imagination: the human beings who, under the new technology, accept "remodeling alienation" may never be satisfied with the status quo and constantly pursue more advanced remodeling, escalating, and trying to play and maintain the role of the Creator to bring themselves closer to the ideal. This is bound to trigger a fierce collision between humans and posterity, perhaps at the expense of one or the other, reflecting human apprehension and fear about a near-apocalyptic crisis that such technological creations could bring. The film directors' prophecy-like concerns about the virtual world of technology are revealed.

### **3.2 The Evolution and Importance of Role Images**

Alien series constructs a narrative system with biological metaphors through the morphological evolution of alien organisms. From the streamlined muscle body laid in the debut, the mechanism of concealed attack on organs and breast-breaking reproduction, to the oviposition mechanism of the giant queen in Alien 2, to the collective cooperative behavior of the intelligent alien in Alien 4, the biological design has always followed the principle of "functional aesthetics".

This kind of morphological evolution not only forms a unique visual identification symbol, but also metaphors the philosophical thinking of the essence of life through the evolution of biological characteristics: from the survival of a single body to the expansion of the colony, from the instinctive drive to the intelligent awakening, and finally constructs the mirror criticism of scientific and technological civilization.

At the aesthetic construction level, the alien biomechanical texture and the claustrophobic nest environment form a visual hedge, and with the sense of science and technology of human future equipment, together create a Cyborg-style science fiction fantasy space. Its terror aesthetic system shows the characteristics of progressive hierarchies: at first, it creates physiological terror with strange appearance and surprise mechanism, and at last, it shows strategic threat through intelligent evolution, and changes the terror core from visual impact to deep psychological deterrence to unknown intelligent organisms. The creative strategy of combining biological metaphor and philosophical thinking makes the series film unique in sci-fi horror genre, which not only continues the traditional horror aesthetic gene, but also expands the ideological depth and aesthetic boundary of genre film through the philosophical inquiry of biological intelligence.

In addition, in the Alien series, the high degree of adhesion between the alien and human technology deepens the construction of the science fiction horror aesthetic in the Cyberspace format of the film. In the context of the rapid development of science and technology, the ethical dilemma and potential dangers hidden in the anti-occupation of artificial intelligence have triggered the viewers' deep thinking about the complex relationship between humanity and technology, and this thinking dimension has become a key component of the film's aesthetic connotation. For example, the story of the crew being sacrificed for biological samples at the top of a company reveals not only the alienation of capital-driven technological ethics, but also the transformation of human greed and technological arrogance into philosophical horror aesthetics through the threat vector of alien. This kind of Cyborg horror narrative, in the context of the rapid development of science and technology, triggered the audience to the human-machine relationship nature of deep thinking. By juxtaposing alien threats with corporate power structures, the film establishes a triple critical dimension of "technology-capital-humanity". In the thriller experience, audiences are subject to both the sensory impact of the biomechanical variation and the ethical black hole behind scientific rationality, thus realizing the aesthetic transition from sensory stimulation to value reflection within the framework of genre films.

Through the dynamic evolution of the female image, the series of Alien has injected a unique aesthetic dimension into the sci-fi horror genre. With Ripley and other characters as carriers, the film deconstructs the stereotypical paradigm of women as male subordinates or victims in traditional horror films, and constructs a heroic aesthetic system with female subjectivity as the core.

The calm decision-making and combat accomplishment under the threat of the abnormal shape break the visual convention of "soft female", the spiritual growth narrative, from the ordinary crew to the resistance leader metamorphosis process, builds the epic character arc, and finally the subversion of the value system, the wit and courage of the female role in the confrontation with the abnormal shape, reshapes the gender framework of the traditional heroic narrative. The construction of female subjectivity aesthetics not only enriches the character pedigree of genre films, but also implants the aesthetic core of human nature in horror aesthetics through three-dimensional shaping of strength, wisdom and courage. During the process of witnessing the female characters to break through the physical and psychological limits, the audience not only gets the sensory stimulation of the thriller experience, but also gets the aesthetic inspiration of transcending the type framework from the breakthrough of the gender narrative, thereby opening up an aesthetic path with unique ideological depth in the field of science fiction horror movies.

Through the dynamic evolution of alien creatures and female images, the series of Alien builds a sci-fi horror aesthetic system with multiple interpretation dimensions. This aesthetic paradigm breaks through the superficial narrative of traditional genre film, and realizes the deep fusion of genre narrative and philosophical thinking in the narrative strategy of biological mechanical variation visual spectacle and gender power reconstruction. Through the evolutionary trajectory of the alien and the subjective construction of the female characters, the film transforms the modern propositions of scientific and technological ethics, human nature alienation and so on into the concrete aesthetic symbols, which not only maintains the sensory stimulation tradition of the horror type, but also opens up a new way for science fiction films to aesthetically reflect on the essence of human existence.

The aesthetic achievements of the series are embodied in three aspects: first, the integration of biomechanical design and Cyborg style creates a system of aesthetic symbols of horror with an industrial texture; second, the transformation of female characters from affiliates to rebellions reconstructs the gender aesthetic framework of science fiction genre films; third, the transformation of technological ethical dilemmas into figurative narrative conflicts and the

implantation of existential philosophical thinking in the thriller experience. The complex aesthetic construction not only establishes a new visual grammar and narrative paradigm for sci-fi horror films, but also expands the aesthetic boundary of genre films by continuously inquiring about human nature, science and technology and the nature of life, thus providing a cross-dimensional aesthetic paradigm that can be used for reference for subsequent creations.

## 4 Atmosphere-building

The series of *Alien* constructs a philosophical deconstruction of anthropocentrism in the post-modern context through the setting of bio-mechanical organisms. This mysterious form of life from the cosmos has upended the dominant position of traditional humanism by virtue of its biological properties that transcend human cognition and its fusion with technology.

On the contrary, high-tech equipment and automation system, which represent the achievements of human civilization, have become the alienation tools that aggravate the existential crisis. The contrast between the power of this technological civilization and that of alien life is a poignant irony of the cult of human technology, as crews with sophisticated weapons in hand are losing ground under alien biomechanical attacks.

The film transforms post-humanistic imagery into a perceptible visual symbolic system through nested narratives in the "cosmos-spaceship-human" triple space. The chest-breaking of the abnormal is not only a physiological horror, but also a symbolic subversion of the human reproductive supremacy; the body shape of its biological and mechanical fusion metaphors the alienation of scientific and technological rationality to the nature of life. When the top executives of companies representing the will of capital regard human crews as a tool to obtain extraterrestrial samples, this "human-machine-alien" power structure is essentially a reassessment of life form and technological civilization under the post-humanistic framework.

The introduction of Cyborg's concept led the film to break through the duality of traditional science fiction. In the confrontation between alien and human beings, technology is both a means to resist threats and a source of crisis. This paradoxical state of existence forces the audience to think outside of the human-centered set pattern and to rethink the essential attributes of life and the ethical boundaries of technology in the variation aesthetics of biological machinery. When automated security systems fail under idiosyncratic attacks, and cloning techniques produce more perfect copies of human beings, the Cyborg world that the film builds is no longer a simple fantasy of the future, but a mirror projection of the ethical dilemma of real-world technology.

This fusion of post-humanism and Cyborg aesthetics creates a space for viewers to reinterpret: at the sensory level, the horror aesthetics of biomechanics give rise to intense physiological stimuli; at the cognitive level, the narratives of technological alienation lead to philosophical reflections on human civilization; and at the value level, the redefinition of life form leads viewers to reconstruct their understanding of "human nature". The series of *Alien* thus transcends the entertainment category of genre films and becomes a visual philosophical text exploring the nature of human existence in the scientific and technological era. Its aesthetic value is transforming abstract philosophical propositions into perceptible image language, and accomplishing deep questioning of human civilization in the thriller experience.

## **5 Point 3: The Influence of Alien Series on Science Fiction Movies**

The series of Alien has a landmark significance in the history of film art. Its aesthetic value and creative ideas provide a triple paradigm breakthrough for future generations:

### **5.1 Paradigm Construction of Bioterror Aesthetics**

The Alien series played the role of trailblazer. With its ingenious and exotic creature design and exquisite creation of a thrilling atmosphere, the series succeeded in establishing a unique aesthetic system of bioterrorism, which became the foundation of this aesthetic style. Its artistic expertise in creating a tense and suffocating atmosphere has been so high that, by carefully carving scenes, it has left viewers in depressing and uncharted dread situations. At the same time, the monster image is also novel, the special shape which combines the mechanical texture and the biological characteristics, the strange life cycle and the mysterious action mode, accurately hit the viewer's deep fear instinct of the unknown and the strange things, and adds the unique and extremely discerning footnote to the horror aesthetics. Many subsequent horror films were inspired by it, such as *Annihilation* and *Alien: Contract*, which have taken advantage of the creation method to create a fear atmosphere by synergizing the environment and the monster image, which shows the profound influence of Alien series in the field of horror aesthetics.

### **5.2 The Narrative Revolution of Type Fusion**

The Alien films break the sharp distinction between traditional science fiction films and horror films by combining science fiction and horror elements, and open up a new art world for film creation. Whereas traditional science fiction films tend to focus on the rigor of scientific setting and the visual presentation of the future world, horror films focus more on creating a thriller that triggers fear in audiences. The "Alien" series skillfully combines the two, making sci-fi backgrounds a breeding ground for horror elements, which in turn add intense rhythm and gripping tension to sci-fi storytelling. In the 21st Century Fox archive, Ridley Scott clearly put forward the concept of "technology as a catalyst for terror": the future spaceship is not only a symbol of human civilization, but also a breeding ground for the formation of aliens; while enhancing the survival hopes, the precision weapons system also intensifies the alienation of man-machine relations. This narrative strategy has driven science-fiction films from utopian imagination to existential crisis writing, giving rise to works such as *Blade Runner* and *Prometheus* that combine philosophical depth and genre tension.

### **5.3 The Visual Innovation of Seiberg's Aesthetics**

HR Giger's idea of biomechanical design has achieved a perfect blend of art and technology in Alien. The breakthrough is embodied in three dimensions: firstly, a morphological revolution, which combines the industrial gears and the muscle fibers in a surreal way to create a Cyberger image with a biomechanical aesthetic feeling; secondly, a space design innovation, which constructs a unique visual grammar system with an organic metal structure inside a spacecraft and an acidic aesthetic feeling of an alien scene; and finally, a material performance breakthrough, which causes the monster to present a semi-human and semi-mechanical texture through the combination of a bionic silica gel and a mechanical skeleton. This design concept pushes the special effects of movies from simple visual spectacle to philosophical expression, and directly affects the visual style of the works like *Ghost Squad* and *Arita: Angel in Combat*.

The groundbreaking value of the Alien series lies in raising the creation of genre films to the height of philosophical thinking. Its bioterror aesthetics has become a visual metaphor for human technological anxiety, the type fusion strategy expands the film's apparent space, and the Cyborg visual language has redefined the aesthetic boundaries of science fiction films. This cross-dimensional innovation makes "Alien" not only a successful commercial film, but also a visual philosophical work about human civilization, which continuously provides the ideological momentum for the development of film art.

## 6 Conclusion

So far, humanity has become the dominant force on the planet. But the post-humanist narrative of science fiction, epitomized by Alien, has brought us a distinctive cultural shock. With the development of science and technology, some concepts such as extraterrestrial civilization and artificial intelligence are gradually approaching reality. The Alien series uses its novel science-fiction vision to present us with a new kind of human presupposition and imagination for the future of society. This presupposition has prompted viewers to discuss and think about grandiose topics such as human-computer interaction and the future fate of humanity, while deconstructing traditional humanism in the watching process. The film's interaction with the audience's thoughts expands the human understanding of the physical, and provides a new direction for the subsequent science fiction horror films.

## 7 Discussion

This study is mainly from a post-humanist perspective, which provides a key framework for the study, but there are also some limitations. This perspective may overlook the dialectical analysis of other related theories, especially the full mining of the complex connotation of traditional humanism and its potential influence factors. This may affect the completeness and accuracy of the study. In addition, the concepts of feminism and ecological perspective in post-humanism evolve with the change of time, which makes the research in these aspects may be indefinite due to the theory update, and need to be further deepened in the future research. Future research could therefore reinterpret science fiction films from a female perspective, or by focusing on the relationship between man and nature. These novel research paths are expected to break through the boundaries of traditional thinking, inject innovative vitality into the field and bring unique research results. At the same time, the future research can also explore the differences between the traditional humanism and post-humanism in the shaping of the subjectivity and centralization of human characters in science fiction films. Through systematic comparative study, this paper analyzes how different perspectives affect the description of human characters in science fiction films, and explores the hidden deep cultural and philosophical connotations, which will open up a broader horizon for science fiction film research.

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- Virtual digital humans and their applications in game engines
- Immersive technologies such as VR/XR
- Photogrammetry

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