Beyond Humanist Ramifications Of Nietzschean Aesthetics

Dr. Diksha Tripathi[1*]

[1*]Posthuman philosopher, Cultural and Mainstream Posthumanist Forum (CMP)

An Abstract
Nietzsche's perspective on transcending conventional values has had a profound influence on posthumanist analysis of art and aesthetics. He posited that established values, encompassing religious doctrines and ethical principles, acted as constraints that hindered individuals from realizing their full potential. Nietzsche advocated for individuals to liberate themselves from these ingrained values and formulate their own principles based on personal experiences and desires. This philosophy corresponds with posthumanist viewpoints which eschew the concept of a fixed human nature, in favor of a dynamic and evolving comprehension of humanity. Posthumanist ideologies underscore the significance of examining and embracing diverse perspectives and experiences, rather than adhering strictly to traditional values or norms. In regard to art and aesthetics, Nietzsche's notions propose that individuals should not be confined by conventional definitions or criteria of what constitutes beauty or artistic merit. Instead, they should adopt a more personal and subjective approach to interpreting art and aesthetics that reflects their unique views and experiences. Posthumanist interpretations of art and beauty are inclined to stress the importance of diversity and plurality in artistic expression, refuting the notion of a singular, objective standard of beauty. This can result in a more inclusive and openminded attitude towards art, promoting a wider range of voices and viewpoints to engage in the artistic discourse.

Keywords: conventional values, constraints, personal experiences, aesthetics, subjective approach.

"Not mankind but superhuman is the goal"
Aestheticism in general: What appeals your eyes is something that appeals your hear? But is that it? Is there anything that goes beyond? That needs to be looked at? This is how the sense of inner, devine or soulful apprehension barges in. Shifting to the Posthuman aestheticism in context with Nietzsche's philosophy exemplifies that Posthuman aesthetics results in a shift away from the anthropocentric perspective, highlighting elements of existence that transcend traditional human categorizations and binary distinctions and this sounds similar to the modern day beyond human postanthropocentric human and non-human configurations. The concept of a posthuman aesthetic is characterized by a fundamental shift away from classical aesthetics, which places human beings at the forefront as carriers of moral virtues. Even in postclassical aesthetics, such as romantic art as described by Hegel, the focus remains on human subjects. In order to be considered posthuman, an aesthetic theory must dismantle the traditional hierarchies and dichotomies that are central to conventional aesthetics. This includes blurring distinctions between natural and artificial, human and non-human, subject and object, and creation and discovery. By emphasizing elements beyond human experience, such as material, animalistic, and technological aspects, a posthuman aesthetic seeks to transcend traditional notions of interiority and human control.

Background
There is an imperative for a comprehensive understanding of human identity from a posthuman perspective that is lacking in the current discourse. While the de-centering approach identifies what the human being is not, it fails to fully define the nature of the human being itself within a posthuman framework. Consequently, posthuman aesthetics must develop its own affirmative understanding of what it means to be human, beyond mere negation. The necessity for a posthuman conception of humanity can be justified through various arguments, with one of the most basic being that any involvement of humans in aesthetic creation requires an ability to articulate their essential characteristics.
Nothing is beautiful, only the human being is beautiful: on this bit of naiveté rests all aesthetics, this is its first truth. Let's immediately add its second: nothing is as ugly as a human being in the process of degeneration—and that sets the limit of the domain of aesthetic judgment. Physiologically speaking, everything ugly weakens and oppresses human beings. It reminds them of decline, danger, powerlessness; it actually makes them lose strength. You can measure the effect of the ugly with a dynamometer(Nietzsche, 1997, 62;Raids of an Untimely Man, 2)

Nietzsche's Aestheticism- When Nietzsche characterizes the human being as the not really determined , the unfinished, the all-too-vague animal — "Er ist das noch nichtfestgestellte Thief' (KSA 11, 25 [428], 125) —He capitalizes on the concept of exceeding our current state and transcending our limitations, highlighting our unique lack of specific qualifications. This attribute can be categorized as adaptability or intelligence by some, and it is this same metaphysical aspect that distinguishes us as the ultimate religious beings. Unlike other creatures, we possess the ability to not only hold beliefs but also cling to them steadfastly until the end of our lives.

Nietzsche's assertion that all aesthetics are inherently naïve should not serve as a distraction. In essence, the argument can be summarized as there being no aesthetic encounter devoid of a sense of pleasure. The concept of beauty, or anything that we find aesthetically pleasing or provocative, holds significance to us. Keats these lines define the real meaning of beauty or even the beauty has no definite meaning?

"Beauty is truth, truth beauty

That's all you know on earth and all you need to know"

This is where Nietzsche tried to deconstruct the boundaries between humansuperhuman and real-artificial.

His prowess to become a sceptical: A Turn of event was witness when he lost his father at a really early age and that induced him into a feminine sensibility and delicacy of his mother who was a puritan his schoolmates used to call him the little minister but after an incident that took place in his life when he used to reside verses of Bible and that was his school fellows doubted the story of Mutius Scaevola And then he ignited a batch of matches in the palm of his hand and burned them thoroughly in it after this incident his life thoroughly changed.

Aesthetic judgments are not based on rational or impartial truths. Building upon Nietzsche's perspective, it can be inferred that all aesthetic experiences ultimately serve as a reflection of ourselves, prompting recollection or evocation of our own human experiences. Artworks demonstrate how to navigate various aspects of life - emotions, thoughts, perceptions, movements, sounds, appearances, among others - as a human being. Moreover, adopting a positive, posthuman concept of humanity is crucial to avoid the risk of fetishization. The media often glorifies the idea of replacing humans with machines, evident in depictions such as war robots in movies like "Terminator" or objects of desire in films like "Ex Machina." Advanced machines possess the capability to emulate human behavior, leading humans to form relationships with these sophisticated creations. However, many of these interactions lack a truly posthuman essence. Instead, the machine often serves as a mere extension of human desires for power and domination. In essence, the machine ends up projecting very human characteristics, or simply acting as a disguised version of humanity. Such relationships do not guide us towards transcending conventional notions of what it means to be human.

Nietzschean aesthetic portrayal of Posthuman trans-specie movement- In Alan Schrift's contribution to the 2004 Nietzschean Bestiary, which consists of twenty chapters, the focus is on Nietzsche's spiders rather than insects, despite the fact that spiders are arachnids and not insects. This lack of attention to insects in Nietzsche's work is not surprising considering they are not prevalent in his writing. However, insects do make occasional appearances in key moments throughout Nietzsche's work, introducing a unique realm of creatures distinct from the dominating animals Nietzsche often references, such as tigers and eagles, or the herd mentality. Insect colonies differ from herds in that they operate without an external governing authority. They serve as examples of emergent phenomena, where unique properties emerge over time within a process or entity. This concept, as referred to by Espinas in Nietzsche's time, can be illustrated by the beehive's organization as indicative of spontaneous order. Insect hives from the nineteenth century demonstrate bottom-up organizational processes where interactions among elements give rise to collective properties beyond the capabilities of individual elements acting independently.

Bifurcation between Aestheticism and Nietzsche's Aestheticism :Aestheticism, a philosophical movement that emerged in the late 19th century, focuses on the significance of beauty and aesthetic experience in art and life. Advocates of Aestheticism, such as Oscar Wilde and Walter Pater, argued that art should be valued for its intrinsic value, rather than for any moral or social purpose. Aestheticism aimed to elevate the appreciation of beauty and pleasure to the highest level, rejecting traditional moral and utilitarian concepts in favor of the pursuit of sensory and emotional experiences. In contrast, Nietzschean Aestheticism, as advocated by the German philosopher Friedrich Nietzsche, takes a more radical and individualistic approach to aesthetics. Nietzsche believed that the pursuit of beauty and pleasure was a reflection of individual power and will to power. Nietzschean Aestheticism suggests that art and beauty are instruments for individuals to assert their own creativity and values in a world devoid of a higher power. Although both forms of Aestheticism stress the importance of beauty and aesthetic experience, Nietzschean Aestheticism differs in its focus on individual will and power as central to artistic creation and appreciation.

Amy Donovan, a Ph.D. candidate in Anthropology at McGill University, explores the methods by which humans perceive and comprehend whale communication, as well as potential avenues for enhancing our understanding. During her pursuit of a master's degree in creative writing at Memorial University of Newfoundland and Labrador, she penned a novel that delves into the perspective of a diverse group of narrators witnessing offshore fracking. Donovan's creative endeavors, centering on narratives that incorporate multiple species, have been featured in numerous publications,

including *Riddle Fence magazine.* Amy's article "**Raw, Dense, and Loud: A Whale's Perspective on Cold Water Energy,**"she discusses that

"*There is a common idiom regarding empathy that goes, "Before you judge a man, walk a mile in his shoes." In your essay "Raw, Dense, and Loud," you seek to swim many miles, it seems, within the consciousness of a right whale, which is even more difficult than trying to walk in another person's shoes. How did you come to be interested in trans-species empathy and to feel that such a leap of the empathetic imagination might be possible and might be needed"?*

Fundamental aspect of Nietzsche's philosophical anthropology-In the preceding paragraph, the discussion centered on the unique social behaviors and emergent characteristics that Nietzsche discusses in relation to insects, qualities that he connects to the cultural decline of Europe and the circumstances of its working class. This chapter revisits Nietzsche's exploration of insects, but from a different angle: focusing on his interpretation of instincts, drives, and willpower. These ideas are closely linked to the theme of social emergence. Instincts and drives are typically cited when attributing species-specific, or broadly social, behaviors to the unconscious actions of individual group members. Nietzsche was familiar with Kant's definition of instinct along these lines. In his Lectures on Latin Grammar, Nietzsche sees the crux of instinct encapsulated in Kant's assertion of a "wonderous antinomy... that something has a purpose without consciousness. This is the essence of instinct" (KGW, 2/2:188).

Operating as an unconscious force, instincts illuminate a fundamental aspect of Nietzsche's philosophical anthropology, which stresses the prevalence of nonconscious motivators. Will, which Nietzsche also conceptualizes as a unconscious or preconscious function, falls into the same category as instincts and drives. Despite this, Nietzsche's will and will to power are often perceived in mainstream interpretations of his work as forces that appear to transcend the societal dynamics discussed in the previous chapter. To put it plainly: Do Nietzsche's concepts of will and "will to power" not advocate for ideals of agency and autonomy that provide an escape from the social pressures represented by the herd? If so, do these concepts not reintroduce a strong anthropocentric perspective into Nietzsche's philosophy, thus contradicting current posthumanist sensibilities? As this paper aims to illustrate, a thorough examination of Nietzsche's theories on instinct, will, and will to power reveals that they do not inherently adopt an anthropocentric standpoint, but rather introduce further posthumanist viewpoints.

Aestheticism in Nietzsche's *Beyond Good and Evil:* A Discussion

Nietzsche expounds in this text on a sense of aesthetics and truth that surpasses mere notions of good and evil, transcending conventional ethics. He advocates for a philosophy centered around the concept of a will to power, a driving force propelling the world towards greatness and elevated emotions as opposed to merely minimizing suffering. I can to some extent identify with Nietzsche's emphasis on an aesthetic view of the world over a strictly moral or utilitarian one. His aesthetics are interwoven with suffering and the idea of overcoming challenges and adversaries. While I believe that experiencing pain can grant a unique perspective on beauty and vitality, I disagree strongly with Nietzsche's rejection of visions of egalitarian societies that prioritize compassion, morality, and mutual care over a harsher, more ruthless world where the "great" dominate. It is understandable why the Nazis found inspiration in his writings.

Nevertheless, his work is eloquently written and intellectually stimulating. This "philosophy of the future" seeks to delve into the core motivations of humankind, asserting that a desire for power is essential to existence and clashes with impulses towards morality and aiding the vulnerable. Nietzsche contends that through adversity, violence, and suffering, individuals ascend and develop strength, emphasizing the notion that such experiences offer profound lessons and a heightened sense of life beyond the ordinary. Central to his discourse is the concept of the "great man," whom he views as a figure who has attained a deep comprehension of the world's mechanisms and their own desires, shaping the world according to their vision. This romanticized perspective of life reveals Nietzsche's own quest to find meaning and significance despite his physical frailty.

Conclusion

In Friedrich Nietzsche's work "Beyond Good and Evil," the philosopher delves deeply into the concept of morality, challenging the traditional dichotomy between good and evil and striving for a more profound comprehension of ethics. First published in 1886, this influential piece of writing presents a critique of the prevailing moral convictions of the era. Nietzsche posits that customary morality is a construct of social and cultural influences, and argues that genuine morality should be rooted in individual willpower and the act of self-improvement. Nietzsche initiates his examination by casting doubt upon the prevalent moral dualism that has pervaded Western thought for centuries. He asserts that the notions of good and evil are not objective truths, but rather subjective interpretations devised by human societies to govern and manipulate individuals. Nietzsche contends that established morality has been molded by a mentality of subservience, where those who are weak or oppressed have imposed their values upon the strong and formidable. He refutes the notion of a universal moral code, advocating instead for each person to construct their own moral values in accordance with their personal desires and instincts. The foundation of Nietzsche's rejection of conventional morality lies in his concept of the "will to power," which acts as the primary driving force behind all human endeavors. According to Nietzsche, individuals are primarily motivated by their wish to exert control and authority over themselves and the world around them. This will to power forms the crux of human existence and should be embraced as a natural and beneficial aspect of life. Nietzsche believes that true morality arises from affirming one's own will and the ability to surmount obstacles and trials in pursuit of personal growth and actualization. Furthermore, Nietzsche explores the notion of the "Ubermensch" or "overman" in "Beyond Good and Evil," portraying this figure as the epitome of human potential and greatness. The Ubermensch is

depicted as an individual who transcends societal constraints and embraces their inner creativity and potential. Nietzsche views the Ubermensch as a representation of human liberation and selfcontrol, embodying the ability to create personal values and live authentically in harmony with their individual will to power.

Throughout the text, Nietzsche critiques various philosophical and religious doctrines that he perceives as inhibiting human potential and stifling personal freedom. He argues against the Christian concepts of sin and guilt, contending that these notions are utilized to govern and influence individuals through fear and humiliation. Nietzsche also challenges Enlightenment ideals of reason and logic, which he considers as restricting human creativity and spontaneity. Instead, Nietzsche advocates for a more comprehensive and dynamic approach to ethics that acknowledges the intricacies and contradictions inherent in human nature. In summary, "Beyond Good and Evil" presents a profound and controversial examination of morality and ethics, challenging prevailing norms and values. Nietzsche's critique of conventional morality and his support for an individualistic and genuine approach to ethics have served as an inspiration for countless generations of thinkers and philosophers. His concepts of the will to power and the Ubermensch remain topics of debate and discussion, offering a radical and empowering vision of human potential and excellence. While Nietzsche's ideas may be divisive and challenging, they are also stimulating and inspiring, encouraging us to reevaluate our own beliefs and values to live more truthfully and passionately in the world.

Reference

1. Badmington, Neil. Posthumanism. Bloomsbury Publishing,2000.
2. Baelo-Allué, Sonia. Transhumanism and Posthumanism in Twenty-First Century Narrative. Routledge, 2021.
3. Braidotti, Rosi. Posthuman Glossary. Bloomsbury Publishing, 2018.
4. Campana, Joseph. Renaissance Posthumanism. Fordham University Press,2016.
5. Daigle, Christine. Posthumanist Vulnerability. Bloomsbury Publishing,2023.
6. Dinello, Daniel. Technophobia! Science Fiction Visions of Posthuman Technology. University of Texas Press, 2013.
7. Edwards, Erin E. Modernist Corpse. U of Minnesota Press, 2018.
8. Ezra, Elizabeth. The Cinema of Things. Bloomsbury Publishing, 2017.
9. Ferrando, Francesca. The Art of Being Posthuman. John Wiley & Sons,2023.
10. Fukuyama, Francis. Our Posthuman Future. Profile Books, 2017.
11. Hauskeller, M. Sex and the Posthuman Condition. Springer, 2014.
12. Herbrechter, Stefan. Posthumanism. A&C Black, 2013.
13. Jagodzinski, Jan. Pedagogical Explorations in a Posthuman Age. Springer International Publishing, 2020. https://link.springer.com/book/10.1007/978-3-030-48618-1 Accessed. 8.Jan.2023.
14. Jorion, Paul. Humanism and Its Discontents. Palgrave Macmillan, 2021.
15. Kuby, Candace R. Posthumanism and Literacy Education. Routledge, 2018.
16. Lake, Christina Bieber. Prophets of the Posthuman. University of Notre Dame Press, 2013.
17. Landgraf, Edgar. Posthumanism in the Age of Humanism. 2018. Tripathi 203
18. Levin, Susan B. Posthuman Bliss? Oxford University Press, USA, 2021.
19. Marchesini,   Roberto.   Over   the   Human.   Springer,   2017. https://www.academia.edu/36789879/Over_the_human_Post_Humanis m_And_The_Concept_Of_Animal_Epiphany_A_lecture_by_Roberto_ Marchesini Accessed. 5.May.2023.
20. Micali, Simona. Towards a Posthuman Imagination in Literature and Media. New Comparative Criticism, 2019. Retrieved.11.Dec.2023
21. Mitchell, Melanie. Artificial Intelligence. Penguin UK, 2019.
22. Norman, Jana. Posthuman Legal Subjectivity. Routledge, 2021.
23. Neimanis.Posthuman Gestationality: Luce Irigaray and Water's Queer Repetitions. Bloomsbury Publishing Plc, 2016.
24. Ringrose, Jessica. Feminist Posthumanisms, New Materialisms and Education. Routledge, 2020.
25. Roden, David. Posthuman Life. Routledge, 2014.
26. Thomsen, Mads Rosendahl. New Human in Literature. A&C Black, 2013.
27. White, Ryan. Hidden God. Columbia University Press, 2015.
28. Wolfe Carv. Art and Posthumanism. U of Minnesota Press. 2015.
29. Micali, Simona. Towards a Posthuman Imagination in Literature and Media. New Comparative Criticism, 2019. Retrieved.28.Dec.2023.
30. Pinker, Steven. Enlightenment Now. Penguin UK, 2018.
31. Schrödinger, Erwin. 'Nature and the Greeks' and 'Science and Humanism.' Cambridge University Press, 2014.
32. Grayling, A. C. The God Argument. A&C Black, 2001.
33. Kraye, Jill. The Cambridge Companion to Renaissance Humanism. Cambridge University Press, 1996.
34. Pinn, Anthony B. What Is Humanism and Why Does It Matter? Routledge, 2016.
35. Autrey, Jean. The Age of True Enlightenment. Xlibris Corporation, 2011. Tripathi 204
36. Pinker, Steven. Enlightenment Now. Penguin UK, 2018.
37. Ferrone, Vincenzo. The Enlightenment. Princeton University Press, 2017.
38. Gilmour, Peter. Philosophers of the Enlightenment. Rowman & Littlefield, 1990.

39. ISRAEL, JONATHAN IRVINE. ENLIGHTENMENT CONTESTED: PHILOSOPHY, MODERNITY, AND THE EMANCIPATION OF MAN, 1670-1752. Oxford University Press on Demand,2006.
40. Papagiannis, Helen. Augmented Human. "O'Reilly Media, Inc.,‖. 2017.
41. Blokdyk, Gerardus. Human Augmentation Complete Self-Assessment Guide. Createspace Independent Publishing Platform,2017.
42. Gladden, Matthew E. Posthuman Management. Defragmenter Media, 2016.
43. Poli, Riccardo. Brain-Computer Interfaces for Human Augmentation. MDPI, 2019.
44. Gruman, Gerald. History of Ideas about the Prolongation of Life. Springer Publishing Company, 2003.
45. Tandy, Charles. Doctor Tandy's First Guide to Life Extension and Transhumanity. Universal-Publishers,2001.
46. Dhoest, Alexander. Borders of Subculture. Routledge, 2015.
47. Prakash, Om. Cultural History of India. New Age International, 2004.
48. Angela., McRobbie. The Uses of Cultural Studies. SAGE, 2005.
49. Maitland, Sarah. What Is Cultural Translation? Bloomsbury Publishing, 2017.
50. Kenix, Linda Jean. Alternative and Mainstream Media. A&C Black, 2011.
51. Jones, David. Coming Out to the Mainstream. Cambridge Scholars Publishing,2010.
52. Herdt, Gilbert. Third Sex, Third Gender. Princeton University Press, 2020. Tripathi 205
53. Horkheimer, Max. Critical Theory. A&C Black, 1989.
54. Felluga, Dino Franco. Critical Theory. Routledge, 2015.
55. PhD, Jon Schiller. Human Evolution. CreateSpace, 2010.
56. Daugherty, Paul R. Human + Machine. Harvard Business Press, 2018.
57. Conn, P. Michael. Animal Models for the Study of Human Disease. Academic Press, 2013.
58. Kohn, Linda T. To Err Is Human. National Academies Press, 2000.
59. Michelucci, Pietro. Handbook of Human Computation. Springer Science & Business Media, 2013.
60. O'Gieblyn, Meghan. God, Human, Animal, Machine. Anchor, 2022.
61. Froeb, Lori C. The Amazing Human Machine. Studio Fun International, 2013.
62. Gill, Karamjit S. Human Machine Symbiosis. Springer Science & Business Media, 1996.
63. Choset, Howie. Principles of Robot Motion. MIT Press, 2004.
64. Goodrich, Michael A. Human-Robot Interaction. Now Publishers Inc, 2008.
65. Asimov, Isaac. I, Robot. National Geographic Books, 2004.
66. Waldron, Kenneth J. Nature-Inspired Mobile Robotics. World Scientific,2013.
67. Journal, Unique. A Gay Robot Maid. E-campus Publication ,2016. Blackwell, Scarlet. Manbot. Totally Entwined Group (USA+CAD), 2014.
68. Dery, Mark. Culture Jamming. NYU Press, 2017.
69. Rustad, A. Merc. So You Want to Be a Robot and Other Stories, 2017. Cott, Nancy F. Grounding of Modern Feminism. Yale University Press, 1989.
70. McRobbie, Angela. Aftermath of Feminism. SAGE, 2011.
71. Mishra, Nishtha. Feminist Shaw. Taylor & Francis, 2021. Tripathi 206
72. Elshtain, Jean Bethke. Finding a New Feminism. Rowman & Littlefield Publishers, 1996.
73. Harding, Sandra G. The Science Question in Feminism. Cornell University Press, 1986.
74. Piepmeier, Alison. Catching a Wave. Northeastern University Press, 2016.
75. Kinser, Amber E. Motherhood and Feminism. Hachette UK, 2010.
76. Bennett, Judith M. History Matters. University of Pennsylvania Press,2006.
77. Daly, Christopher. An Introduction to Philosophical Methods. Broadview Press, 2010.
78. Peperzak, Adriaan Theodoor. Thinking about Thinking. Fordham Univ Press, 2012.
79. Earnshaw, Steven. Existentialism: A Guide for the Perplexed. Bloomsbury Publishing, 2006.
80. Cerbone, David. Existentialism: All That Matters. Hachette UK, 2015.
81. Akhter, Rukhsana. Existentialism and Its Relevance to the Contemporary System of Education in India. Anchor Academic Publishing (aap_verlag),2014.
82. Buben, Adam. Existentialism and the Desirability of Immortality. Routledge, 2022.
83. Gordon, Haim. Dictionary of Existentialism. Routledge, 2013.
84. Webber, Jonathan. Existentialism of Jean-Paul Sartre. Routledge, 2009.
85. Gabbard, David. Michel Foucault and Power Today. Lexington Books, 2005.
86. Lee, Jason. Sex Robots. Springer, 2017.
87. Danaher, John. Robot Sex. MIT Press, 2017.
88. Richardson, Kathleen. Sex Robots. Polity, 2019.
89. Ruberg, Bo. Sex Dolls at Sea. MIT Press, 14 June 2022.
90. Wosk, Julie. Artificial Women. Indiana University Press, 2024. Tripathi 207
91. Ward, Rob. I, Sex Robot. 19 July 2016.
92. Agbo, Gabriel. Sex Toys: Good or Evil? Tektime, 2019. Braidotti, Rosi. More Posthuman Glossary. Bloomsbury Publishing, 2022.
93. Murris, Karin. Glossary for Doing Postqualitative, New Materialist and Critical Posthumanist Research Across Disciplines. Routledge, 2021.
94. Dobrin, Sidney I. Writing Posthumanism, Posthuman Writing. Parlor Press LLC, 2015.

95. der, Anya Heise-von. Posthuman Gothic. University of Wales Press, 2017.
96. Fukuyama, Francis. Our Posthuman Future. Macmillan, 2003.
97. Kroker, Arthur. Exits to the Posthuman Future. John Wiley & Sons, 2014.
98. Burton, Justin Adams. Posthuman Rap. Oxford University Press,. 2017.
99. McAuley, Tomás. The Oxford Handbook of Western Music and Philosophy. Oxford University Press,2020.
100. Pentaris, Panagiotis. Dying in a Transhumanist and Posthuman Society. Routledge, 2021.
101. Kanth, Rajani. Post-Human Society. de Gruyter Open, 2015.
102. Colebrook, Claire. Death of the PostHuman. 2014.
103. Sorgner, Stefan Lorenz. Philosophy of Posthuman Art. Schwabe Verlag (Basel), 2022.
104. Wolfe, Cary. Art and Posthumanism. U of Minnesota Press, 2022. Sampanikou, Evi D. Audiovisual Posthumanism. Cambridge Scholars Publishing,2017.
105. Aloi, Giovanni. Posthumanism in Art and Science. Columbia University Press, 2021.
106. Said, Edward W. Culture and Imperialism. Random House, 2014.
107. Nayar, Pramod K. An Introduction to Cultural Studies. 2011. Tripathi 208
108. Smith, Michael Peter. Transnational Urbanism: Locating Globalization. Oxford: Blackwell, 2001.
109. Smith, Neil. The New Urban Frontier:Gentrification and the Revanchist City. London and New York: Routledge, 1996.
110. Spivak, Gayatri Chakravorty. In Other Worlds: Essays in Cultural Poli- tics. London: Methuen, 1987.
111. Srivastava, Lara. 'Mobile Mania, Mobile Manners', Knowledge, Tech- nology, and Policy 19.2 (2006)
112. Storey, John. Inventing Popular Culture. Oxford: Blackwell, 2003. Subramaniam, Radhika. Urban Physiognomies'. In Sarai Reader 02: The Cities of Everyday Life. Delhi/Amsterdam: New Media Initiative and Society for Old and New Media, 2002.
113. Taylor, Alex S. and Richard Harper. 'The Gift of the Gab? A Design Oriented Sociology of Young People's Use of Mobiles, Computer Sup- ported Cooperative Work 12 (2003)
114. Telecom Regulatory Authority of India. Consultation Paper on Issues Pertaining to Next Generation Networks. Consultation Paper No. 2/2006.2006.
115. Telecom Regulatory Authority of India. Recommendations on Alloca- tion and Pricing of Spectrum for 3G and Broadband Wireless Access Services. New Delhi: TRAI House,2006.
116. Telecom Regulatory Authority of India. Recommendations on Issues Pertaining to Next Generation Networks, 2006.
117. Telecom Regulatory Authority of India. Supplement to the Indian Tele- com Services .Performance Indicator Report for the Quarter end- ing,2005.
118. Thrift, Nigel. Spatial Formations. London: Sage, 1996.
119. Mitchell, William J. Me": The Cyborg Self and the Networked City.
120. Cambridge, MA.: MIT, 2003.
121. Miyata, Kakuto, Jeffrey Boase, Barry Wellman and Ken'ichi Ikeda. Tripathi 209
122. 'The Mobil-izing Japanese: Connecting to the Internet by PC and Webphone in Yamanashi. In Mizuko Ito, Daisuke Okabe and Misa Matsuda (eds) Personal, Portable, Pedestrian: Mobile Phones in Japanese Life. Cambridge, MA: MIT, 2005.
123. Morley, David. The Nationwide Audience. London: British Film Insti- tute, 1980.
124. Morris, Meaghan. 'Things to Do With Shopping Centres. In Simon Dur- ing (ed) The Cultural Studies Reader. London:Routledge, 2004.
125. London and New York: Routledge, 1998.
126. Pachter, B. and S. Magee. The Jerk with the Cell Phone: A Survival Guide for the Rest of Us. New York: Marlowe and Company, 2004.
127. Pain, Rachel, Sue Grundy and Sally Gill with Elizabeth Towner, Geoff Sparks and Kate Hughes. ' "So Long as I Take my Mobile": Mobile Phones, Urban Life and Geographies of Young People's Safety', Interna- tional Journal of Urban and Regional Research .2005.
128. Palen, Leysia and Amanda Hughes. When Home Base is not a Place: Parents' Use of Mobile Telephones'. Personal and Ubiquitous Compu- tingParker, Simon. Urban Theory and Urban Experience: Encountering the City. London: Routledge, 2004.
129. Penders, Jacques. 'Privacy in (Mobile) Telecommunications Services', Ethics and Information Technology 6 ,2004.