



## THE REALIGNMENT OF TRADITION AND INDIVIDUALITY IN THE TRANSHUMANIST DYSTOPIAN FILM X-MEN: DAYS OF FUTURE PAST

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### Abstract:

X-men: Days of Future Past tells the story of race war, discrimination, extermination, and concentration camps with a voice rare in modern superhero films and with depth that will give young readers food for thought. Bryan Singer very skillfully built a science fiction story on such foundations that he was able to maintain tension until the end and attract the viewer's attention to the horror of humanity's stupidity without falling into nausea or rhetoric. X-men: Days of Future Past is now the benchmark for any author looking to compete in mutant titles focused on the theme of time travel as it has seen countless sequels in crossover and branching incarnations over the decades, both in comics and film media.

**Keywords:** transhumanism, dystopia, films, tradition, mutant

X-Men: Days of Future Past is the story of a decade in which a lot happened but something also went wrong, in which brilliant minds changed the world, in which social networks were also amplified; modern in subtle yet no less sinister ways. The narrative archetype is an archetype about the possibility of changing the future through a journey to the past. Here Singer used the butterfly effect in an ultimate attempt to turn a confusing and perhaps violent plot into an important chapter in Marvel's mutant story.

The film is perfectly high-tech in 3D and CGI, during Magneto's escape from the prison beneath the Pentagon which is definitely the highlight of the movie and a great introduction to a new Marvel spinoff, considering Quicksilver's appearance in the upcoming Avengers. It is in this film that the Marvel Universe diversifies to the point where it is almost impossible to trace its thousands of deviations, but seems willing to tolerate any reaction.

In the film, people find themselves in a "transition period" in which biological evolution must give way to an "advanced humanism" that allows technology to equalize people's rights and happiness, and the answer is transhumanism. The ethical, philosophical and spiritual debate in the film is understood as an alternative to the solutions proposed by the ideology of transhumanism, which has developed in particular in recent decades with the idea of transforming human existence. But the alternative doesn't seem to work and instead transhumanism does in the application of new

generation technologies to physical, psychological and intellectual functions. As Daitch says "Unlike other superheroes, the X-Men aren't entirely separate from us walking-around human drudges, fallible and temporary. We're genetically linked to Jack Kirby and Stan Lee's X-Men (homo superior)" (Daitch, 167-78)

Bryan Singer directs the story without distorting it. An avid fan of comic books and a good student at Claremont's, the American director immediately decided to reshuffle the cards on the table with careful, sometimes very subtle, changes to create an atmosphere. good atmosphere and a solid structure. In the 1980s authors began to embrace both the idea of time travel as a way to recreate the future and the idea of seeing the present through the eyes of a traveler as our decisions cause the apocalypse . Best of all, they don't encounter countless iterations or variations of a theme. Lars Schmeink says "the X-Men can be understood to be part of the biopunk cultural formation, to interrogate posthuman existence, and to confront liquid modern realities" (Schmeink, 179–99). Therefore, Singer chose to contrast Claremont's future present work with an extension of the story that shifts the time scale from arrival to the past to create a wider playing field and recreate an enchanting atmosphere.

### **X-men:**

Days of Future Past changes all the serious twists constantly and sets the story in a vague time period mentioned in the comics but never contextualized, creating an uncanny atmosphere for even seasoned readers of X-Men comics.

The major difference between comics and the film however lies in the choice of narrative axis. At a time when Claremont could afford only to toy with each of his characters and occasionally delve into their personalities and personalities, the casting of young, innocent Kitty Pryde (aka Shadowcat) is a genius move that allows someone special to create a character's function. Singer provides the viewers with an unusual perspective; he has neither the desire nor the time to take risks, preferring to play it safe, and the unifying characteristic of his version is the perfect Wolverine, which has recently been supported very much by the equally perfect Hugh Jackman, who is currently associated with the double effect. The dual roles of Xavier and Magneto were the only true backbone in the film. While James McAvoy and Michael Fassbender have recently brought a spark to the game, no true fan of the mutant theme can forget Patrick Stewart and Ian McKellen in the same role. By playing with time, the director not only mobilized all the available actors but also circumvented the Machiavellian contractual restrictions on Marvel's mutants and gave us a taste of his version of Quicksilver (mainly Pietro Maximoff).

In the dystopian future, in a strange opening of between blaxploitation and modern cyborgs in the form of the invincible Sentinels: in many a-ways, X-Men: Days Future Past is the definitive reboot of a franchise with a disappointing ending viz. X-Men:The Last Stand which survived in the hearts of the audience. Bryan Singer's return as the director of X-Men franchise proves that this job requires the utmost mastering of an increasingly complex series and unifying the fates of the current X-Men and their younger colleagues once again in a matter of realignment. As Harrasser sees it the X-Men movies are one "dealing with one's minority status, one's self-concept, and the societal reaction to alterity. This minority status can be dealt with either by assimilating to the alleged majority or by exercising superiority over it." (Harrasser, 171–200). We see reasonable twists and turns that are allowed for the sake of the broader focus, with narrative ellipses that stand out from the X-Men where Professor Xavier is alive and Magneto has regained his strength to when the entire X-Men fell into a total dystopia. We see in this film an escape from current dystopia to rediscovering old friendships.

The deadly threat of the Sentinels, similar to the ruthless agents of the Matrix, forces mutants to resort to extreme stratagems and allows Singer to untangle the knots of a bizarre plot. In X-Men: Days of Future past we see the most typical dystopian future, dark and sunless which seems to be the weakest stage, given the abundance of sci-fi films and the lack of clearly defined characters. Singer then takes us to the 1970s, where their characterization was so strong that these in the present were a parody of it. The Troubled Decade caused political turmoil. The crux is the mutual distrust

that later led to a war between humans and mutants that occurred in years that were crucial to the fate of humanity. The Nixon years and the end of the War in Vietnam is the foundation of Singer's entire theory.

Globalization has not secularized the world but has favored interreligious dialogue through migratory movements which bring new religions into previously monopolized public spaces. So the debate of transhumanist characters like Magneto and Xavier when they ushered Logan towards the past cannot be claimed to be purely scientific because behind it lies the ethical values, often supported by religious beliefs and traditions since society has always aspired to spiritual curiosity.

However, the encounter with tradition in X-Men days of future past is only one of the problems that the great mutant family must resolve: modern super technology with the old beliefs and old paradigms, without despising the ancients. In the film Dr. Bolivar's cyborgs were not completely overthrown but remade into a most formidable army by inputting modern technological heights. Traditions in this film are reformulated without abandoning the historical roots of ancient wisdom, and a universal ethic that includes many different perspectives from around the world is developed. These shows that "there is a trajectory from the most fanciful and exaggerated dystopia in science fiction films such as the X-Men series" (Thacker, 175-94)

The future development of events in this episode of X-Men largely depend on the ransacking of ethical values with which Xavier's scientists will have to face new challenges such as climate control, superfast healing or supersonic flights to match the predetermined parameters.

This film shows that it is difficult for advanced humans to positively influence the organizers of world governments because it is easier to create an authoritarian pyramid-shaped future in which supreme leaders dictate standards and ethical laws. So the moral criteria with which Professor X must respond to the technological revolution and its possible implementation are among the questions that Stan Lee asks himself in his works.

Imagining the X-Men one cannot miss Wolverine, who in addition to superhuman strength also has the ability to heal. As his abilities make him the only mutant capable of resisting the effects of time travel in this film, a similar reason might be emerging. The Beast, a mutant with superhuman strength combined with superior intelligence can be seen as an exemplary alternative to Wolverine. Another mutant Kitty can become invisible and move through solid objects, making her an important tool in ensuring the survival of her species. She is the one who helps Wolverine travel through time. Her skills will come in handy in helping avoid the pain of being hit by a motorbike. Mystique is a mutant who can take the form of anyone. She changes shape and possesses superhuman agility that, in her time, would have prevented authoritarian prime ministers from undertaking herculean physical and dark economic endeavors. Charles Xavier is undoubtedly the most powerful mind in the world. His telepathic abilities allow him to decode the minds of others, erase memories, and strengthen his will to control his own mind. If nation presidents can control mob riots this way, it will save them a lot of headaches.

Former California Governor Arnold Schwarzenegger fought for years against climate change alongside former US Vice President Al Gore. It would be helpful if they both mastered the power of the storm, which can manipulate time and detect energy. There is also the Iceman, who creates sub-zero temperatures and prevents melting. In the words of Damian Cox and Michael Levine "The mutants are posthuman figures who come to stand for a possible human future —what chance or evolution could deliver us. They work by situating prejudice in a field of real, not psychically projected or imagined, differences." (Cox and Levine, 74-94). Another mutant Sunspot can absorb and transmit solar energy, while Bishop and Havok can absorb and charge energy and have the power of fire. This cooperation would be fully consistent against the threat of global warming. With the ability to bend dimensions, Blink can move people and objects. Teleportation will also help her take vacations and travel more often. What is characteristic of Toad is that he uses toxic language, of which politicians have been accused. Warpath is the last warrior of the group with his speed, agility and durability.

Therefore transhumanism provides solutions from a purely technological point of view but technological progress must be used in a way that contributes to solving problems rather than

alienating people or ideas, as is the case of Dr. Bolivar Trask in the film whose idea Logan tries so desperately to overthrow.

For this, the new utopia -sustainable places within dystopia- of the 21st century can be summed up as the idea of liberating man from the rules of biological evolution. But this objective is paradoxical because it could lead to a world in which people lost their freedom and were forced into slavery through extreme control that is precisely based on technology. X-Men days of future past therefore shows us a more classic method: democracy and internal empowerment, in which the different individual powers and capabilities have a lot to say. So if we want to build an advanced, dignified, free and happy technological society the answer in this film is to base on transhumanism. It is here we see that genetic manipulation is necessary to cope with the technological advancements.

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