



The Man Who Sold His Skin : A Trauma Film on Art, Body, and Self

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Abstract: *The Man Who Sold His Skin (2020) is an Oscar shortlisted biennale movie by the Tunisian woman director , Kaouthar Ben Hania that integrates within its narrative paradigm three texts : one, the exploitative practices in biennale live art; two, the body that is harnessed as a live canvass ; three , the real time experiences of the subject Sam Ali, a Syrian refugee. The film foregrounds issues about finance capital dominated biennale art world; geopolitical complexities of the Syrian refugee exodus to Europe in 2013 ; and the silent trauma of an individual who has to vend out his skin to consummate his desire for the jouissance of love life . The film problematises the predominance of visual culture and the unethical practices prevailing in the art market that is ruled over by sleazy capitalist regimes where practices of the commodification of human body run into the face of humanistic morals. The art world practices are intertwined with the recent Syrian refugee crisis that allows ample space for European art dealers / practitioners to indulge in indiscriminate colonisation of human body as merchandise which is reminiscent of conscripted labour and slave trade of the nineteenth century . These problems will be interpreted with the theoretical perspectives of trauma, space , body and also with a focus upon biennale art appropriation of diasporic realities.*

Keywords: *Trauma, Art, Body, Space, Biennale, Installation, Jouissance, Self.*

In medieval legends the Faustian subject who sells his soul to Mephistopheles is an archetypal literary character who evokes images of a philistinism. Faust pawns his soul to the fiendish spirit Mephistopheles to further his power by the fire of knowledge and the term “Philistinism” metaphorically suggests a contempt for culture and knowledge. Selling one’s soul or body is blasphemy by the religious and moral strictures of Christianity. Selling one’s body involves a sacrifice but not a sacrifice involving selfless submission, but it is , on the other hand , an act of philistine self propitiation for the sake of material gratification. Kaouther Ben Hania , the Tunisian Arab director, and her cinematographer Christopher Aoun suture the splintered history of the refugees of the 2011-13 Syrian Civil War involving different communities in the film *The Man Who Sold His Skin*. They use the medium of cinema to reflect the complex realities of the Syrian Civil War by infusing and integrating curatorial methodologies of biennale art, photography, and painting. Space , time, and frozen photo stills are digitally curated / incorporated for building up a sort of psychological realism that could convey to the viewers the micro level trauma generated by the civil strife torn Syrian society through the real time experiences of Sam Ali (Yahya Mahayni) .

Hania works out her narrative using strands from cinema, art, and real time history . In 2006, at Louvre , Paris, she had the shocking experience of watching the live body art work of a Belgian artist Wim Delvoye entitled *Tim*. The man Tim is seated on a chair, stripped of his shirt and his bare back is elaborately tattooed

by the artist and displayed as a living piece of art. This art world experience subsequently sowed in her a germinal idea to create a filmy subject who leases out his body in exchange for a liberated state of existence, free from his double trauma as a refugee and prisoner in his own land for the simple reason that he passionately declared his love for his girlfriend on a railway coupe .

In the article I focus upon the ontological imperatives upstaged by the phenomenon of trauma by placing it across the borderlines of psychoanalysis, literary theory and post humanist postulations to elaborate upon the aspects of memory, temporality, and corporality. By emphasising processuality, dialogicity, and affectivity of trauma in the filmy narrative I intend to reveal how the diegetic aesthetic assumes ethical, political and cultural proportions. Katharina Donn , in her book *A Poetics of Trauma After 9/11: Representing Trauma in a Digitised Present* , maintains that trauma is “a wound, bodily or psychological, and takes effect on imaginative texts” and the shock that accompanies the wound is usually beyond the scope of verbal narration(5). The screenplay brings into focus the crisis of human suffering in Syria and juxtaposes this socio-historical issue with the exploitative practices of art world wherein the human body gets commodified as a live aesthetically designed spectacle . The alternate shots proceed at a fast pace with mutually conflicting images and tonal textures where the shocking sensory experience of transforming the body dominates the scenes . The process of pimple popping on the skin and such similar body designing with chemical treatment become prominent to demonstrate the myriad potential of the body to be made into a colourful canvas for art connoisseurs .

The geodiegetic and geopoeticvisual strategies facilitate a sort of articulation that oscillates between the filmy poesis of a documentary space and the poesis of cinematic diachrony to examine the dynamics that operates between the individual and the institutional context. Katarina Donn further understands that, “After the radical celebration of difference, but not beyond its aesthetic, ethical, and readerly potentials, trauma studies in the 21st century is a highly complex, transdisciplinary field. It evokes contexts ranging from the much-cited material turns, to sociology and politics, to ethics, and concepts from ‘national trauma’ to postcolonial and globalization studies”(7). Well in keeping with such a perspective on trauma, the director of the film merges the historical and the modernist in order to bring forth historical time to the juncture where space gets linked to a specific time period and this eventually gives rise to the creation of symbolic as well as political permutation combinations. Using the sophisticated and digi-aesthetic devices the director focusses on the spatial configuration of the cinematic reality. All the characters and incidents are cast in such a way as to immerse and distance the viewer in and from the silver screen.

The historical context of the film is the Syrian Civil War which began in 2011 as a result of political repression, obsolescent ideology and an economy riddled with multiple inequalities. Millions of Syrians were forced to flee their homeland to escape from war and persecution. They were out in search of safe havens in the US and European countries, hoping that they could rebuild their lives with renewed efforts. There was the rampant anxiety and trauma as to who would accept them and how they could

rehabilitate themselves on alien lands. In the wake of a similar refugee exodus of the Jews during Nazi dictatorial regime in Germany the U.N, in 1948, had adopted the Universal Declaration of Human Rights which asserted that everyone would be guaranteed the human right to seek asylum in other countries to be free from persecution. Sinethen seventy years have passed by and during this long span of history the world witnessed the worst refugee crisis in Syria as a fallout out of the civil strife.

The real time sequence of events begins from 2011, in the aftermath of the Syrian Civil War that had displaced humanity physically, psychologically and geographically. Sam is out into a mangled world of topsy turvy realities of life where he has to trudge along new pathways of freedom to be his own self through a wedlock with the woman he has been pursuing undauntedly despite all the distressing socio-political incidents. There is food and refuge for upkeep of his live body but he finds nothing to sustain his passionate Self that yearns for a life of freedom and consummation of love . The coalescing of various spaces - Lebanon, Brussels, Switzerland- enable a palimpsestichistory wherenarrated history gets diffused in several variants of probable events. The filmy visuals are structured as an ensemble of the complex realities of the recent past and it also serves the as a means of manifesting what the director has in her imaginative perception . She harnesses cinematic technology as an inward looking category with the potential for generating , conveying and scrutinising the signified entity and thought content.

The Refugee Subject and the Travails of Self Re-habilitation

The poetics of contemporary trauma cinema engages with the ethics of witnessing trauma as a structural element and not merely as a message on the plane of content. The power of imaginary feature film to (de)reconstruct meaning is of vital importance where trauma is concerned. The ethics of art / biennale cultures in the face of trauma assumes a significant role in this study as it attempts to examine the cultural function of the sphere of art events in the aftermath of terror. The film's narrative is a sort of docs-fiction that critiques the ethical and moralistic practices which underlie the million dollar commercial domain of installation art in which, as Katharina Donn thinks about trauma fiction, "a capitalist consumerism defined by simulacra, and an embodied reality of loss, become inextricably interlinked" (177).

The profit driven art industry's ventures of global capitalism could well nigh exploit the phenomenon of the refugee crisis in Syria where history had been hard put to witness people wandering with a sort of sense diasporic dereliction. The post traumatic experience of the Syrian Civil War is cast as a palimpsest of occasions and memories that layer the subjective bodily persecution. When the exploited Sam Ali expresses his wounds through layers of exhibition footages and codes it becomes a sort of convergence of outburst and camouflage. The virtuality of trauma foregrounds the complexities of the representation of trauma, and the filmy narrative responds to this in their multidirectional structures involving love relationship, struggle for existence, search for a safe haven and an identity in an alien European society. The

intertwining of trauma and global capitalism are essential to the logic of the film and the exterior planes of the reality that Sam Ali inhabits are formulated by the artefacts of the globalized design and consumer industry where there is a sheen of simulacra.

The art events corporate managers keep Sam as a commodity like possession and insulate him from building up any free communication or relationship with the people visiting to see him as an installation exhibit. Katharina Donn's understanding of the subjectivity of the character in William Gibson's trauma novel *Pattern Recognition* becomes relevant here: " Yet in this text the embodied and historically situated human existence in its capacity for empathy and affectivity pierces through the postmodern mazes of marketing and surveillance" (176) . Sam is well provided for with free board in a plush posh five-star hotel, but during the day time he is taken out to pose as a live installation art piece on a pedestal at various museums. Deeper moments of affect and sensitivity influence Sam Ali whose alienated sense of self as a refugee abroad, with a Shengen Visa tattooed on his back, keeps moving in his own liminal space time zone. This more precarious level of his existence exposes the tinsel tinged surfaces as signifiers of displacement, and this is introduced in the very many master shots of the film in which Sam reflects on the concept of soul lag, a sense that his inner subjectivity gets increasingly left behind in the flux of so may shows and glimpses. He is just a work of art who could not have the fulfilment of his passion for either love life or materialistic life. This theme recurs throughout the film where there are marks of fundamental disconnect, but the insistence on the presence of a 'soul' is

pronounced and it resurfaces in almost an apocalyptic moment when he shouts at the affluent august crowd gathered inside the hall for the auction of his own body. Sam Ali's outcry is more of a cathartic moment for the both stultified spectators and the suffering subject himself.

The filmy narrative assumes global contemporaneity with its problematisation of the conflict between capitalist market interests and humanitarian concerns in a world of bizarre post human reality where the human body is more of a malleable and negotiable space with immense possibilities for both its real owner and virtual owner. Here the virtual owner is the art event director who pays Sam a fabulous premium for use as an artefact and simultaneously allows him a dream life in Brussels where he could Skype and communicate with his lover and mother from a heterotopic space which is somewhere between the real and the virtual.

Jeffrey the artist claims himself to be a post humanist Mephistopheles to whom Sam asks: "Do you want my soul?" In reply he asserts that he only needs Sam's back and nothing more. Sam finds that it is better to become a merchandise rather than a human so that he could travel to a European destination. Syrians, Afghans and Palestinians are put under strict surveillance when they attempt to seek refuge in Europe with a Schengen Visa. The Schengen Visa turns out to be an incandescent trope of refuge which allows an eligible immigrant comfortable life in the promised land of Europe. But the visa to the promised land of Europe is under the control of the corporate capitalist art market

that demands a sort of subservience by the lease of the body for tattooing. Margo DeMello thinks that “the modification of the body is the simplest means by which human beings are turned into social beings – they move from raw to cooked as the body goes from naked to marked”(210). A new millennium slavery comes into existence in the time of the globalisation of art and art practices.

Ben Hania and her cinematographer Christopher Aoun bring out frames that signify Sam’s fractured subjectivity. This is a film in which capitalist consumerism determined by simulacra, and an embodied reality of loss become intrinsically interlinked. The medium of cinema is used to capture the nuances and internal ruptures of installation art which too is spatial but is, in contrast, frozen in time and confined to an interior space. The merging up of the two art forms is effectively realised with many scenes shot through doors, windows and others types of fenestration. Geometric designs and quirky angles appear on the frame as the visuals are broken up by prison bars and reflections in mirrors. The absurdist, deadpan and surrealist strategies that Ben Hania employs turns her scrutiny of freedom and dignity into a larger take on the relationship between the powerful and the weak in the realm of art and in the real world as such.

Jeffrey wishes to tattoo Sam’s back and put him on display stands in different positions showing different colourful figures. Jeffrey approves of Sam’s body as perfectly fit for the installation project and offers to sign a deal to pay one third of the sale proceeds that Jeffrey could make by marketing the live art at the museums of Belgium. Sam tells lies to his lady love Abeer over Skype phone

that he is engaged as an assistant of a renowned Belgian artist. She is contended but afraid to meet him in person. However the human rights groups intervene to rake up the issue of live art as human trafficking and infringement of human rights laws. Adel Saadi, the Chairman of the Organisation of the Defence of Syrian Refugees extends support to get him out of the vicious racket of the art world. But Sam retorts by saying that if he wants to sell his own back or ass that is no one's concern and then slams shut the hotel room door in Adel's face.

AlloSPACE of Love and Jouissance

The film seduces the art loving audience with the viscosity of the human skin imprinted with intricate designs and maps allusive of antique lands and archaic geometries. Visual pleasure gets aroused by projecting close up shots of the oeuvre of design painted bodies. Bare chested Sam Ali walks through the aisles of the galleries of Musee Royale bemused by the works of old masters and contemplates as to how he, as a living human, could fit into the hierarchy of art objects. What befuddles his silent traumatic self is how he could spatialise himself as an artefact or live being among the works done on canvas and other inanimate planes of expression. These master shots form the initial part of the film where the spectator too gets carried away by the lure of the art world. The effects of the application of art patterns is amplified by a collage of images from computer monitors, mirrors, and odd angle photo frames. The background music is done with a synthesis of both string and trumpet notes that add to the ambience of an opera. Maria Irene Aparicio in her study on cinematic location states

that “cinema is not just a ‘Screen Scape’ showing people what it is like to be human, but films are confrontation pieces of art performing what I would like to call ‘Land(E)Scapes’: (im)material bridges between reality and poetic inmost spaces”(155). Within the film we are in an allospace as the editing alternately places dream with frames of Sam’s excitement in the private space of his hotel room. The scenes that determine the space of fantasy are set apart from those that control the remaining part of the film where the reality bytes of refugee life is brought onto the screen life. The frequent shifts in the film’s visual and audio texts suggest the transition to an all-together different space which is theoretically termed as “allospace”(Aparicio 155).The spectator gets carried away from the off screen space to the inner space of the art museum and is able to build up an empathy with the refugee subject who strays into fabulous spaces and adventures as a new age picaro. Sam represents an ambiguous figure as he has been eking out an existence as a worker on a poultry farm after being released from the prison in Syria and now, in a sort of dream, he is moving out of his present existence into the fabulous make believe world of biennale art. Sam Ali is a lovelorn wanderer in Syria, out in search of having his bearings in life through consummation of his love relationship with a middle class woman whom we see very little in the film in the form of real time presence. The romantic frenzy of his life erupts in the form of a blatantly loud declaration of love for his beloved AbeerAlkhateeb (Diane Lee) on board the coupe of a moving train where a passenger video records the occasion which eventually results in Sam’s imprisonment as the whole incident is looked upon by the surveilling social forces as a moral outrage.

Abeer opts out of the relationship to be wedded to a diplomat based at Brussels and Sam is constrained to eke out his living in a poultry factory. Being a die-hard man in pursuit of avenues of material progress, one evening he gate crashes into an elite art gallery and attempts to steal food from a buffet table but is identified as an outsider. But Soraya, the art show executive finds potential in this outsider as a human art object and introduces him to her partner Jeffrey Godefroi. This meeting becomes a turning point when an agreement is signed by Sam to lend his back for being painted and displayed in galleries, museums, and public places. He has to pose in a manner statuesque, half naked, on a pedestal to be observed and appreciated as a work of art. In return he would be paid half the proceeds of the collection at every event. To Sam, the paramount desire is to earn a Schengen Visa to be with his lover Abeer who is married and settled at Brussels. The meeting with Belgian American artist Jeffrey Godefroi and his ruthless lady business manager Soraya are chance happenings in Sam's aimless life. The vagrant Sam approaches Abeer and comes to know that things would not work in his favour for a nuptial union and he decides to leave Syria as a distraught man.

Generally, films raise the curtains to bizarre realities that reflect both the internal and external spaces of an imaginatively constituted world. Once mediated by the cinematographic devices the places and events get transformed and on the screen they assume polysemic multiplicity. They are regions which are far more real than reality itself. The riotous play of red, green, blue, and yellow lights and shades, with symphonic melange of close-ups and long shots, shape the places and non-places in Ben Kauther's liminal domain of installation art.

In contemporary times, cinematic space has formidable significance in determining the contours of reality and its geographic and geometric representations. Therefore, many pertinent questions come to the foreground in most critical engagements on cinema. The questions are mainly concerned about the effects of cinematic landscapes upon the mindscape of the subjects. Another question concerns the subjectivity of the spectators who view the geographic spaces. Cinema, in other words, tries to discover the inscape of the souls, opening up to human situation. The nature of the space represented in a film is determined by the *mise en scène* and editing which consequently direct the imaginary constitution of the off-screen topography. The space found in the film's syntagma actuates a kind of space-image. The inscribed virtual locale formulates a primary physical-dynamic and it engenders a sort of interplay between an abstract quantum of void and a virtual measure of fullness. This interplay ultimately acts upon the viewer's body and consciousness.

The spaces generated by such operations of cinematographic techniques cumulatively form a heterotopic locale, which, according to Michel Foucault, "is capable of juxtaposing in a single real place several spaces, several sites that are in themselves incompatible" (Of Other 25). The reflections which open up a sophisticated space; the made up gardens which simulate an ambience of nature; the trains and other modes of transport, all conjointly catalyse the formation of a heterotopia. Foucault thinks that cinema itself is heterotopic, since every film sets two categories of space in relationship with each other: that of the screen in relationship with that of the spectator. He states that

heterotopias “are real places that do exist and that are formed in the very founding of society, which are something like counter-sites, a kind of effectively enacted utopia in which the real sites ... are simultaneously represented, contested and inverted”(Of Other 24). The locale of the film is more like an allospace set within the context of allohistory. Quoting Frank Dietz , Bruno Surace , in his article entitled “Cinema , Allospaces and the Unfilmable,” describes “Uchronia” or “allohistory” as an alternative time which is ahistorical and also a “means of pointing out the flexibility of history and of denying the existence of an absolute necessity”(216).

Foucault is of the view that “cinema is heterotopic as a film places two spaces in sync with each other that are otherwise extremely difficult to juxtapose, especially that of the screen with that of the viewer”(1986). Similarly, Maurice Merleau-Ponty looks upon cinema as a “medium for understanding vision, not as an exclusive activity of a subject distanced from the world, but as an embodied experience inseparable from the subject’s way of being in the world ”(165). Merleau-Ponty explores the experience of spatial reality by means of the concept of “the own body” and also by that of movement. Bodily synthesis with space and time is needed for the understanding of the properties of spatial reality : “we must therefore avoid saying that our body is in space or in time. It inhabits space and time”(162). Merleau-Ponty looks upon space not as a locale where things assume their respective positions, but rather as “the means whereby the position of things becomes possible.” Space is not merely a physical objective surrounding , but an area with a network of relations to be explored by the perceiver himself. Using several experiments as illustrative models,

he maintains that “after a certain period, we can correct different visual distortions as our body starts to inhabit the distorted space, the new spectacle” (243).

Body as Installation Art Commodity:

Margo DeMello, in her book *Body Studies: An Introduction* thinks of the socio-cultural construction and representation of bodies as being “shaped in myriad ways by culture, by society, and by the experiences that are shared within a social and cultural context. In addition, bodies are shaped by history, and as such, they are always changing, as are our ideas about them”(5). Body is always imprinted with marks of culture and society and without such imprints “the body cannot move within the “channels of social exchange.” DeMello is of the conviction that “we paint the body quite literally with body paint, tattooing, makeup, and jewelry. But human bodies are never blank or unmarked, even when not explicitly marked through adornment or modification” (7). In contemporary art events, plastinated bodies are displayed as exhibits and plastination is another means by which bodies could be transformed into something different from simple bodies. Here, bodies get modified as both artistic creations and commodities as well. According to DeMello, “While the bodies used in von Hagens’ *Body Worlds* shows are all donated for that purpose, the major competitor to *Body Worlds* are the *Bodies: The Exhibition* shows, run by a company called *Premiere Exhibitions*, which uses unclaimed bodies donated by the Chinese government” (308). Consequent upon the report of the investigation carried out by the legal authorities in New York in 2006, *Premiere Exhibitions* is

said to have put up a notice in their web portal that they could not “independently verify” that their “bodies do not come from executed criminals” (308).

The film then weaves out its problematics of body using the theme of the die hardpursuit of love indulged in by the refugee picaro Sam Ali who is monomaniacally bent upon securing a travel visa to Europe with the ultimate objective of realising a consummation of his love life. Sam, in his desperation, rents out the back of his torso to be tattooed so that he could easily acquire a Shenghen Visa. Like a module in a machine he could port the skin of his back as an installation artefact to be exhibited at major art shows in western Europe. Body gets transmuted into a live piece of installation and is exhibited at various art shows. Art and science jointly simulate a technological body, but the technologizing of the body is not just the power to incorporate visuality and aesthetic property to Sam's flesh, but it is also the signifier of an arbitrary authority to mould and shape his body into a readily marketable exhibit at global level. DeMello further states, “How we live in our bodies and how we experience the world through our bodies is a subject explored in the philosophical and psychological fields of inquiry known as phenomenology” (9). Looked after by Jeffrey's business minded gallerist Soraya (Monica Bellucci), Sam finds his life cosy and posh in a Brussels five-star hotel, but as an exhibit in the Musée Royale, it is a hard ordeal for him to appear as a still piece of installation art. He feels embarrassed on seeing his back merchandised on t-shirts and advertised on the big banners displayed at the venue.

Sam Ali had unwittingly accepted the seductive offer of the globally renowned Belgian-American artist, Jeffrey Godefroi, to convert his back into a human canvas for installation art. Little did he realise that he had sold away much more than just his skin on his back to be tattooed upon and exhibited. His self is put into question as he has pawned his subjectivity and he is a mere show piece drawing millions of dollars to the art event host corporate company. His own body which is intricately tattooed with designs draw the attention of huge crowds of art connoisseurs as it is a live human body subjected to a sort of slavery by the unethical capitalist practices of the corporatised world of art pageantry. DeMello states that, “Punitive tattooing and branding traveled through the Roman world to Europe where both practices were used in Germany, England, and France to mark slaves, prisoners, adulterers, army deserters, and the like” (248). A sort of human trafficking happens here to make riches out of the commodified body of a hapless refugee who is mistaken for a body devoid of consciousness and individual identity. Sam Ali, is willing to give away his body to travel to Brussels to get re-united with his love Abeer. Like tattooing, plastination is done for preserving bodies using plastic, either wholly or partly, by removing skin, muscles, and organs. The German anatomist Gunther von Hagens pioneered this technique to fabricate dummies for use in medical colleges.

The film’s engagement with human body becomes all the more significant when it is seen in a posthuman critical frame. Adopting Australian posthuman performance artist Stellarc’s idea, Brett Lunceford, in his article “Posthuman Visions : Creating the

Technologied Body,” refers to the posthuman body separated from self as an ontological category. He avers, “Stelarc is concerned with the interior of the body as it relates to the exterior, both in environment and culture. For Stelarc, technology is the key that opens the body and transforms it into a posthuman body” (Lunceford 18). Stelarc goes on to the extent of demonstrating the outmodedness of the human body. By modifying the skin or by doing innovations in prosthetic surgery on his own body, he envisioned a subversion of the notion of the self-contained organic body. For Stelarc, the issue is not just the application of technology but the very integration of technology with the human body. Stelarc remarks that “up until now we have designed our machines ergonomically to better match our bodies and our metabolism, but because machines now generally outperform us in precision, speed, and power perhaps it is time to change the body to better perform with its machines” (Lunceford 15). Here, the creative possibility of new age science becomes a tool for the fabrication of new ontologies of the self. The film raises such issues of the ontology of the human self and the phenomenological re-configurations of the body.

Conclusion

Trauma movies are derived from national and geopolitical contexts, as well as from the different historical junctures of the twentieth and twenty-first centuries. They aim at depicting historical traumas and traumatic memories using aesthetic and narrative modes of visualisation. In the “Introduction” to their book *Language of Trauma : History, Memory and Media*, Peter

Leese , Julia Barbara Kohne and Jason Crothamel state that “ In order to communicate and imitate shocking events from the past or present and their traumatic expressions within psyches and bodies, they [film makers]’invent’ complex artificial languages. The latter echo invisible elements of the traumatized inner self as well as visible outer symptoms, thus contributing to the widening of the spectrum of collective imaginary”(11).

Given the fact that the world is moving towards a posthuman future, the problem that persists is with regard to how the new world would be like and what scientific channels people would use to arrive at such a point in future . Brett Lunceford believes that “The question of whether or not to adopt a particular technology transcends such issues as usefulness and ease of use. Technology is not value- neutral; those who create technology infuse those technologies with particular values ”(2009: 43). Similarly, the technologies that are adopted would reflect the values held individually and collectively at the various junctures of time . The body is a fantastic medium for artists to inscribe their aspirations and cultural trends, but it is a medium fraught with dangerous repercussions in so many respects. Stelarc’s concept of the body with generative and adaptive possibilities seems to be a distant reality even though we could devise ways to simulate certain functions of the body. The venture of transforming the body involves tremendous risk and transgression of legal boundaries . Prosthetic interventions could result in failures and implants might not be efficacious and people would even die when they go in mad pursuit of a customised self . Hence it seems more prudent to migrate into the next phase of human evolution and tread lightly

upon the body. In the application of new technologies there could be vested interests, contradictory approaches to basic principles, and several crossroads where people could choose from among several pragmatic options that give shape to the instrumentalities finally decided upon.

Filmography

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