

**AFTER THE APOCALYPSE AND ARRIVAL:  
TWO SPECIFIC VOCABULARIES OF THE POSTHUMAN FUTURE\***

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**Abstract.** The present study proposes, on the basis of philosophical-political projections (fictions), a novel way of interpreting the data of the post-human future, insisting on *two* specific vocabularies, visually displayed by two cinematographic films: *After the Apocalypse* and *Arrival*. In theory, we will update, through a *parataxic* appeal, the Aristotelian foundation of history (Fukuyama) – the moral reconfiguration of the future self (Habermas) – and the reconsideration of the postmodern condition as a revised dilemma of the posthuman (Braidotti). In this sense, we will place the utopian-dystopian visual narratives on the second level, considering that their propensity becomes relevant only as a quantification element, useful in establishing stage peculiarities. Thus, we will support the possible creation of two specific communication / vocabulary means, capable of giving a sense to the *retro-future* and the *pseudo-future*, both creating philosophical-political contexts of reconfiguration for the communicative state itself.

**Keywords:** Fukuyama, Habermas-Braidotti, Posthumanism; Specific Vocabularies; *Pseudo Future - Retro Future*.

**The philosophical-political fiction**

Jacek Dukaj<sup>1</sup> experimented, with ta direct role in deploying *fantasy*, the stagnation, the recycling reflex, the exhausting-blocking trademarks of “Western-type culture”, and argued that “there is no progress, no social-political-economic-scientific and technological evolution”, convinced that, in both politics and philosophy, “no alternative to the still dominant paradigm” can be located. The

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