

POSTHUMANIST'S VALUES IN WORLDWIDE MOVIES

VALORES POSTHUMANISTAS EN LA CINEMATOGRAFÍA INTERNACIONAL

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ABSTRACT:

Keywords:

Cinema,
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medical humanities,
posthuman ethics.

Pop-Philosophy can broadcast lots of important messages, because of its popular way to communicate with people. We can say that one of the most important media used from pop philosophy to achieve its objectives is Cinema. In 2011, 818 films were produced. In 2012, cinema admissions in the USA were 1,360 million while in Europe they were 1,190 million. For this reason we decided to test a new methodology in order to investigate the Campus Bio-Medico University's students' "perception" of Values conveyed by films. In the first phase, we asked 296 students to tell us the titles of the films they have seen that dealt with the disclosure of posthumanist values. From this first phase, we identified the 5 most popular and cited films. In the second phase, we interviewed 175 students on the relationship that each of the 5 selected films had to convey the Idea of God, the Idea of Man and the Idea of Nature. The survey we carried out, allows us to simply see the gap between the message that according to the posthumanist experts should be transmitted in a certain direction with respect to the message received by a selected portion of cinematographic audience.

RESUMEN:

Palabras clave:

Cine, comunicación,
medical humanities,
posthuman ética.

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La Pop-Filosofía puede transmitir muchos mensajes importantes, debido a su forma popular de comunicarse con la gente. Podemos decir que uno de los medios más importantes que se utilizan en la pop-filosofía para alcanzar sus objetivos es el cine. De hecho en 2011 se produjeron 818 películas. En USA los ingresos del cine en el 2012 fueron 1.360 millones, mientras que en Europa fueron 1.190 millones. Por esta razón hemos querido experimentar una nueva metodología para estudiar la "percepción" de valores transmitidos por el cine entre los estudiantes de la Universidad Campus Bio-Médico. En la primera fase, hemos pedido a 296 estudiantes cual fueron los títulos de las películas que han visto, que tratan sobre la divulgación de los valores posthumanistas. A partir de esta primera fase identificamos las 5 películas más populares y citadas. En la segunda fase entrevistamos 175 estudiantes sobre cual idea de Dios, Hombre y Naturaleza, en su opinión, transmitían las 5 películas. Nuestro estudio indica que existe una real diferencia entre el contenido teórico posthumanista de las mas importantes películas y lo que el estudiante de nuestra muestra percibe.

1. Introduction

Pop-Philosophy is the transmission of philosophical concepts through popular media such as TV, internet, comics, etc. We developed an appropriate tool and methodology to assess the effectiveness of Movies in broadcasting posthumanism's contents.

We decided to investigate, through a questionnaire for "content analysis", the delivery of posthumanists values in the student population of the Campus Bio-Medico University of Rome through a specific medium: Film. We performed an analytical breakdown, a classification of films and the values conveyed by them, in order to make inferences on the overall meaning of the message, the possible effects on the recipient, interests, strategies and film producers' values. We chose to focus our attention on a series of films that were related to the values listed in the Italian transhumanist manifesto¹: "the lengthening of life, the slowing down of the aging process, the strengthening of physical and mental disabilities and able-bodied, even beyond the limits of the current biological structure"². In particular, in the movies that we surveyed, we found these posthumanists aspects: 1. memory and physical enhancements; 2. completely modified bodies (water-breathing, fire-resistance, empowerment, etc); 3. uploading memories and consciousness into a computer to live as a digital life form; 4. connecting into a neural network and living in connection with other individuals; 5. enhancement and 6. immortality. This pilot study will allow us to have an adequate tool for a larger scale research.

2. European and Worldwide Movie Theaters

In 2011, 818 films³ were produced and the global box office for all films, released in each country around the

world, reached \$34.7 billion in 2012⁴. In 2012, the admissions in the USA were 1,360 millions while in Europe they were 1,190 million⁵.

We can only hypothesize the impact that the values broadcasted by a film all over the world could have in the population's mind.

3. Methods

In 2013, between April and June, we interviewed 296 students at the Campus Bio-Medico University of Rome in order to investigate which films they had seen that dealt with the disclosure of posthumanist values.

We developed our research in two phases:

Phase I: we asked the students the names of 3 films (that they had seen) that conveyed "post-humanists" values. We submitted the questionnaire to 296 students representing the health professions: Medicine, Nursing, Radiographers (TRR), Food science and nutrition (SANUM) and Biomedical engineering.

Phase II: we made analysis of the perception of the primary message conveyed by the top 5 films cited. We decided to use an "ad hoc" questionnaire with pre-compiled statements. In its construction we considered to insert the correct message conveyed merged with other 4 messages that progressively diminished from the actual meaning.

In particular, our aim was to investigate 3 aspects: the idea of Man, the idea of God and the idea of Nature conveyed by those films.

Idea of Man: because we are talking about transhumanism, so the idea of "man" conveyed must be a central point of the analysis.

Idea of God: because we believe that Posthumanism is a "myth" (category of myth that refers to the source, it has something to say about God and besides, according to the myth of origin, it changes the nature of God).

1 National Council of Italian Association of Transhumanists (AIT) [On line publication] «Manifesto». 11/02/2008. < http://www.transumanisti.it/2_articolo.asp?id=45&nomeCat=MANIFESTO+DEI+TRANSUMANISTI+ITALIANI > [consulted: 27/08/2013].

2 National Council of Italian Association of Transhumanists (AIT) [On line publication] «Manifesto sintetico». 11/02/2008. <<http://www.transumanisti.it/1.asp?idPagina=3>> [consulted: 28/08/2013].

3 Motion Picture Association of America [On line publication] «Theatrical Market Statistic 2012». 21. <<http://www.mpa.org/Resources/3037b7a4-58a2-4109-8012-58fca3abdf1b.pdf>> [Consulted: 21/06/13].

4 Ibid, 4.

5 Media Salles [On line publication] «European Cinema Yearbook 2012». 3-4. 2013. [Consulted: 21/06/13].

Idea of Nature: because it is necessary to inquire if we are heading towards Pantotheism, pantheism, or if they are simply praising "nature" in an ecological point of view.

Furthermore, there is an important trend in posthumanism (the catastrophic one) in which Ecology plays a very important role. But in other visions Nature is generated by God.

This research presents three important assets:

1. the characterization of the type of posthuman we are talking about;
2. the returning themes in the movies;
3. it allows us to understand if students have understood the posthumanist main message of the film.

4. Results

30.4% were Medical students, 18.9% Nursing students, 19% Bio-medical engineer students and the remaining 31.7% were other health care professions (26.7% SANUM, 5% TRR).

126 movie titles were cited but only 19 of them had more than 10 votes. The top 10 films rated are (tab. 1):

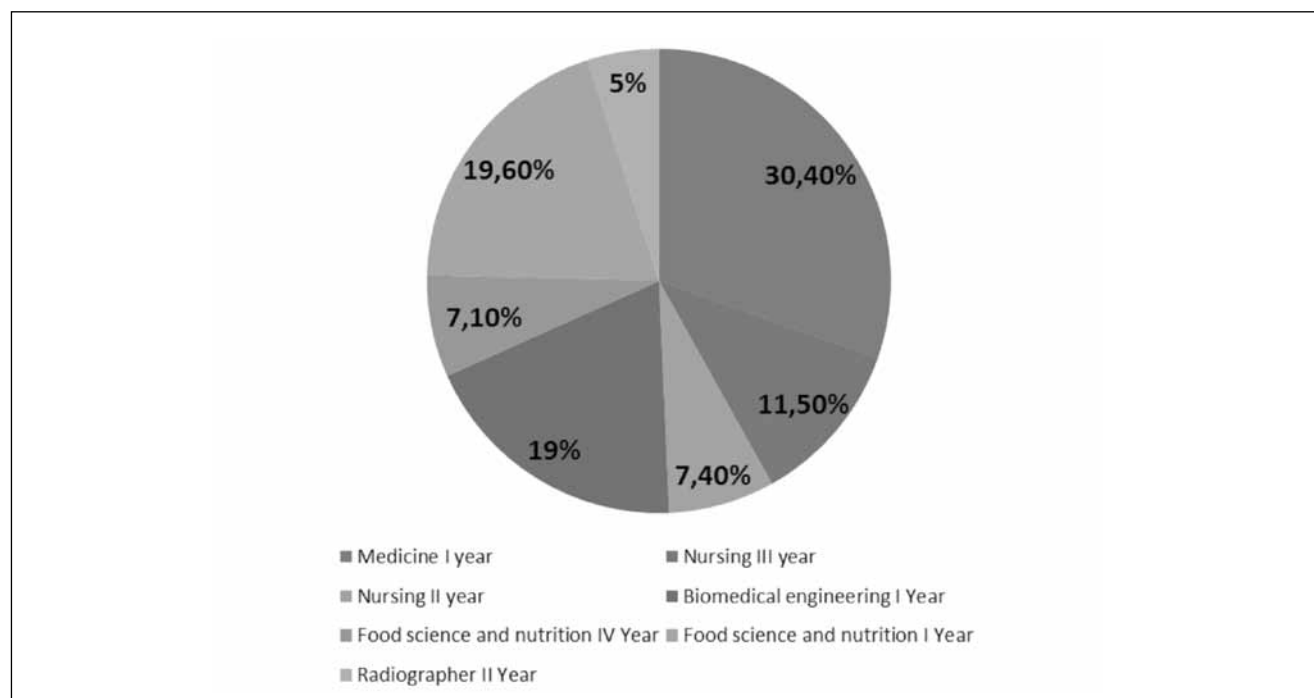
N.	TITLE	Number of votes	N.	TITLE	Number of votes
1	Avatar	94	6	Inception	41
2	Limitless	82	7	Spiderman	34
3	Iron Man	78	8	Capitan America	31
4	Twilight	52	9	In Time	29
5	Matrix	46	10	I Robot	22

Tab. 1. Film and votes.

We decided to investigate students' perception of the main topics delivered in the first 5 most popular films cited.

We interviewed 175 students about the three main Assets (Man, God and Nature) that we described above. In order to collect data, we invited students to write down their coherence to the claims we proposed.

Fig. 1



Regarding the Idea of MAN, we identified the following sentences: man is corrupt and corruptible; man is wounded; man is not suitable in the world; man is old and has to be overcome; There is man and "Man".

Regarding the Idea of GOD, we identified the following sentences: God is dead; God coincides with Nature; God is beyond all; Through God man is redeemed; God has nothing to do with the film.

Regarding the Idea of NATURE, we identified the following sentences: Nature is in danger; Nature has nothing to do with the film; Nature is God; Nature defeats man; Nature changes man.

5. Film Analysis

In the box we have reported the answer that we believe is the most adequate to describe the posthumanist message transmitted by the film. In order to identify the broadcasted posthumanist message, we referred to the main performing studies of the selected movies. Through the following "Radar Plots", developed by

using the frequency percentage of messages received by the students, we evaluate the perception of the idea that the film wants to broadcast concerning the three themes of this study (Man, God and Nature). The results are compared at the end of the paragraph of each film.

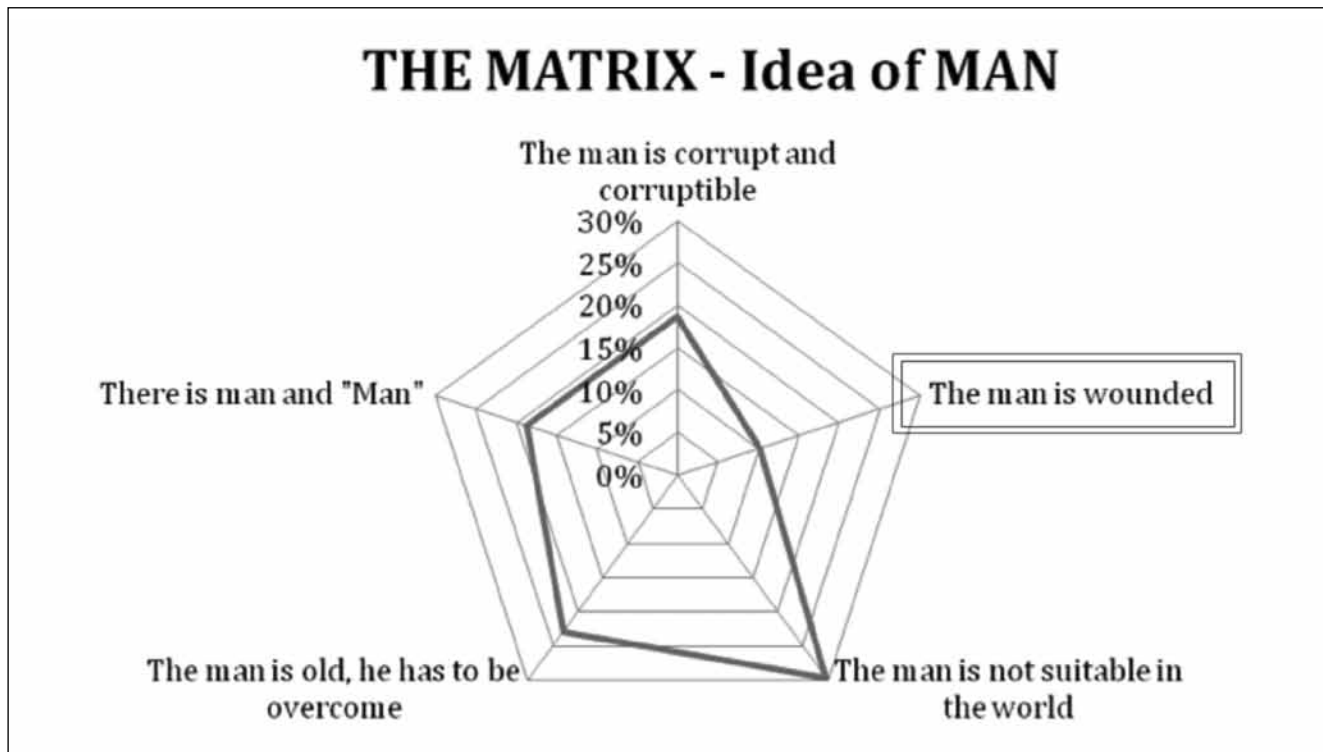
The Matrix - 1999

MAN: In *The Matrix*, the human being is wounded by his own skill, by his own choices and his own scientific progress without a healthy and ecological direction.

Man also threatened Nature, obscuring the sun and letting the earth's surface be dominated by "machine" technology.

GOD: according to Irwin we think that there are numerous Christian motifs in *The Matrix*. "Some obvious and others quite subtle. Most clear is the theme of the promised deliverer. In the Gospels, Jesus is the promised Messiah, the one 'who is to come' (Luke 7:19). In the film, Neo is 'the One', the messianic deliverer whose

Fig. 2



coming was foretold by the Oracle"⁶. In a Christian vision, just as Jesus' resurrected body was a "glorified body" that wasn't subject to ordinary physical restrictions (Luke 24:31, John 20:19, John 20:26), Neo, after his death possesses remarkable new powers following his restoration to life"⁷.

But Matrix is also full of different religious symbols, for example, Neo is also like a Bodhisattva. According to Buddhism, a bodhisattva is an enlightenment being who has reached awakening and chooses, out of compassion, to guide the others. The bodhisattva's vow to save creatures and to eliminate suffering is essentially what Buddhist ethics is about.

"The talent of this film lies in its syncretic use of philosophical and religious elements from various Western and Eastern traditions. In a masterful way it mixes metaphors with rich references to Christianity, Platonism, and Buddhism within a

*context of contemporary cybertechnology and is already a classic in the sci-fi genre"*⁸.

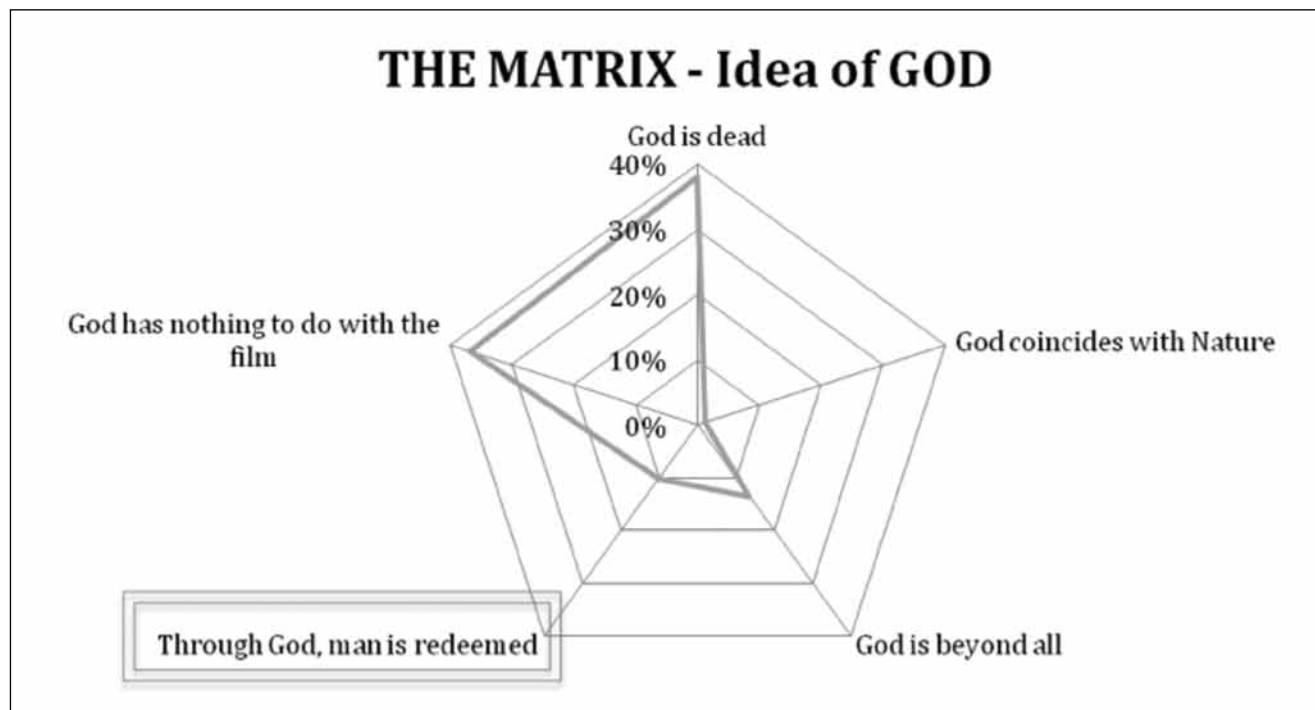
NATURE: In the Wachowski brothers' film, the material reality we all experience and see around us is a virtual one, generated and coordinated by a gigantic mega-computer to which we are all attached; when Neo awakens into the "real reality", he sees a desolate landscape littered with burned ruins (what remained of Chicago after a global war).

The resistance leader, Morpheus, utters the ironic greeting: *"Welcome to the desert of the real"*⁹ and so Neo looks around astonished and surrounded by urban decay and misery.

Nature is not what people think to see when they are in the Matrix (like a dream) but it is a catastrophic landscape that is going to be destroyed by machine.

These three graphs (fig. 2, 3 and 4) show the frequency percentage of messages received by the stu-

Fig. 3



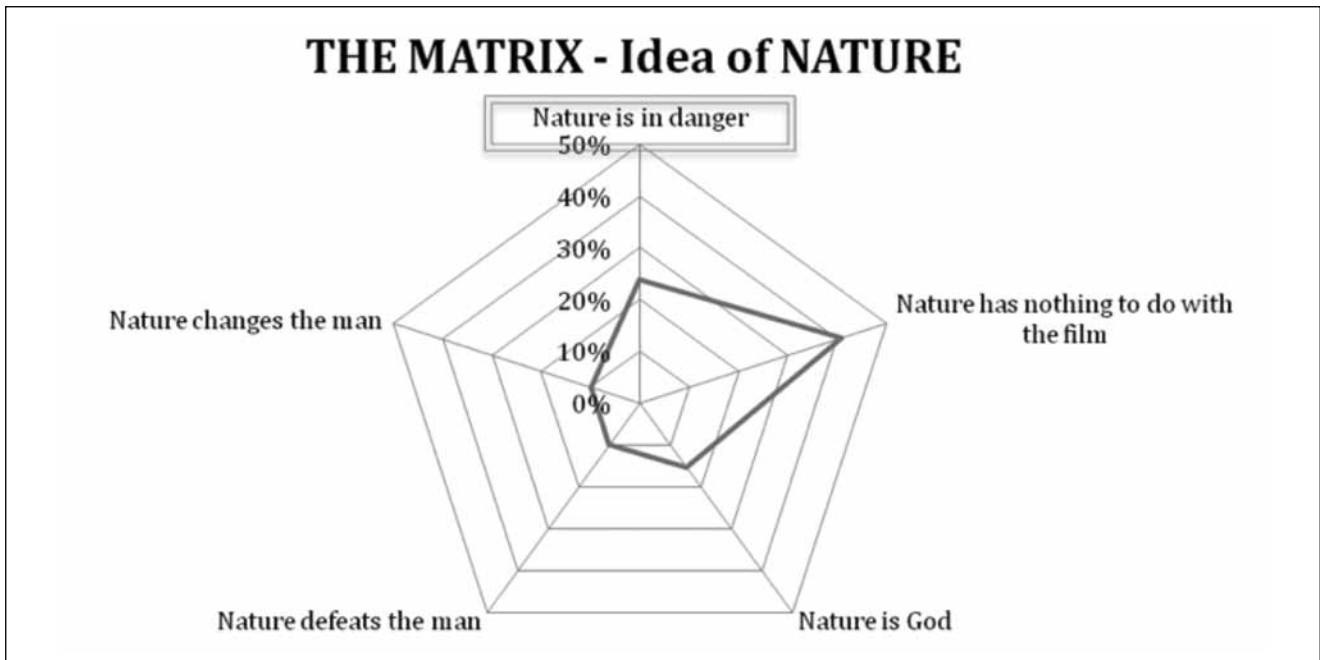
⁶ Irwin, W. *The Matrix and Philosophy*, Perfect Bound, New York, 2002, 111.

⁷ Ibid, 112.

⁸ Irwin, W. *op cit.* 110.

⁹ Irwin, W. *op cit.* 246.

Fig. 4

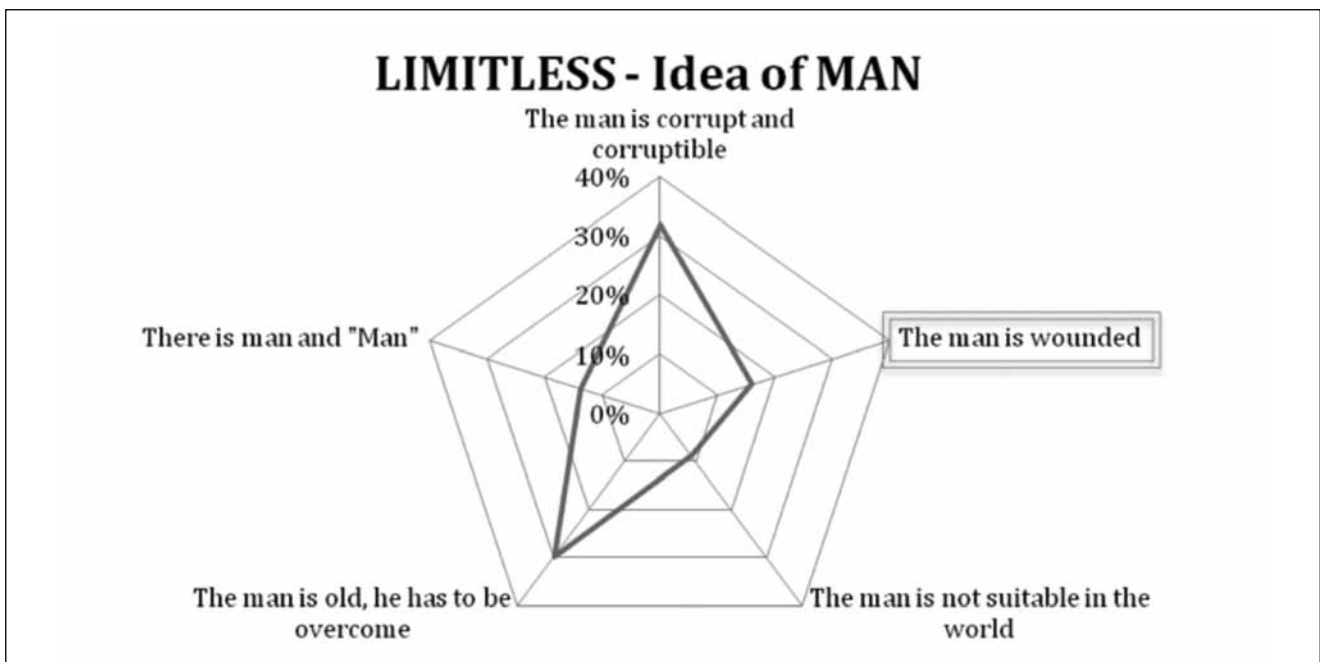


dents. As we can see, all of the three ideas (Man, God, Nature) are perceived as messages in opposition with our ideas (framed inbox). In this case, therefore, the film's effectiveness is very small, perhaps because it is too syncretistic and therefore contradictory.

Limitless - 2011

MAN: In Limitless, man is wounded, the main character (Eddie) feels inadequate to achieve his objectives and prefers the drug aid in order to gain them. He takes a drug that enhances his mental capabilities. He finds out

Fig. 5



not only that he is addicted, but withdrawal may kill him and he spends the rest of the movie trying to get more. The Posthumanist Trap is the blurring of the line, intentional or otherwise, between therapy and enhancement. Therapy is aimed at curing or preventing disease or disability and returning a patient to a more normal state.

Enhancement takes an otherwise healthy individual and makes them more than human in intelligence, strength or other desired characteristics.

GOD: In *Limitless* there is no correlation with spiritual and divine. Indeed, the film is focused on drug advancement without ethics. It is a sign of the deep positivism

Fig. 6

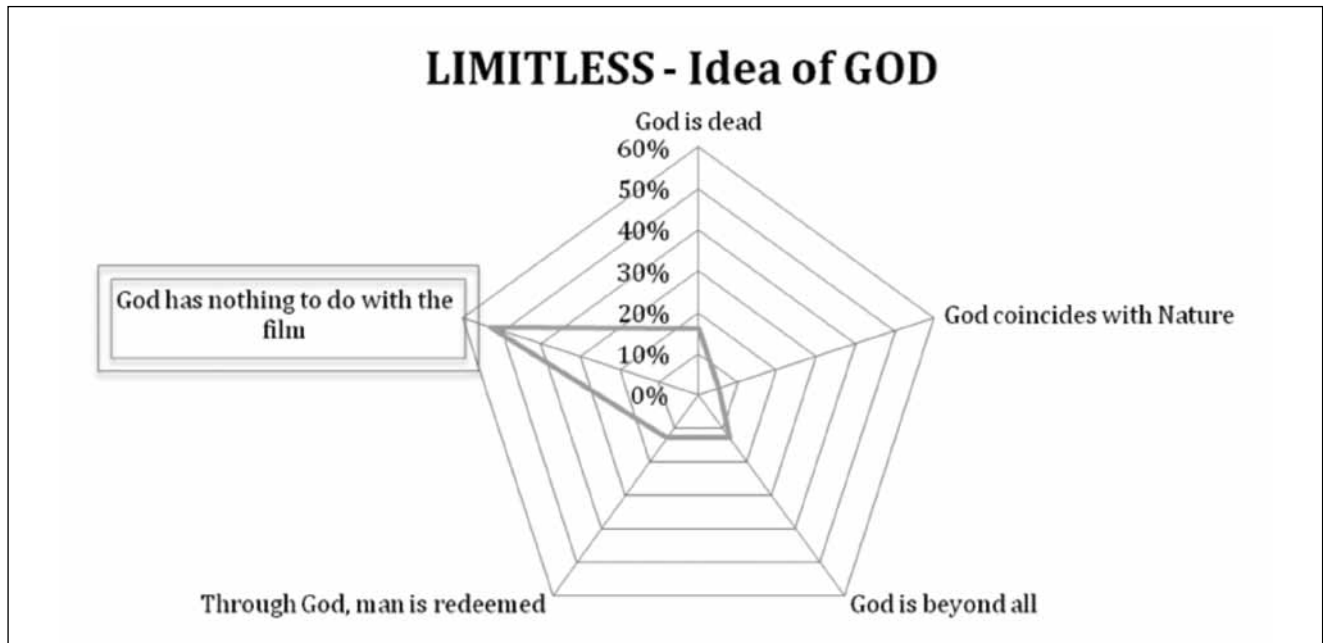
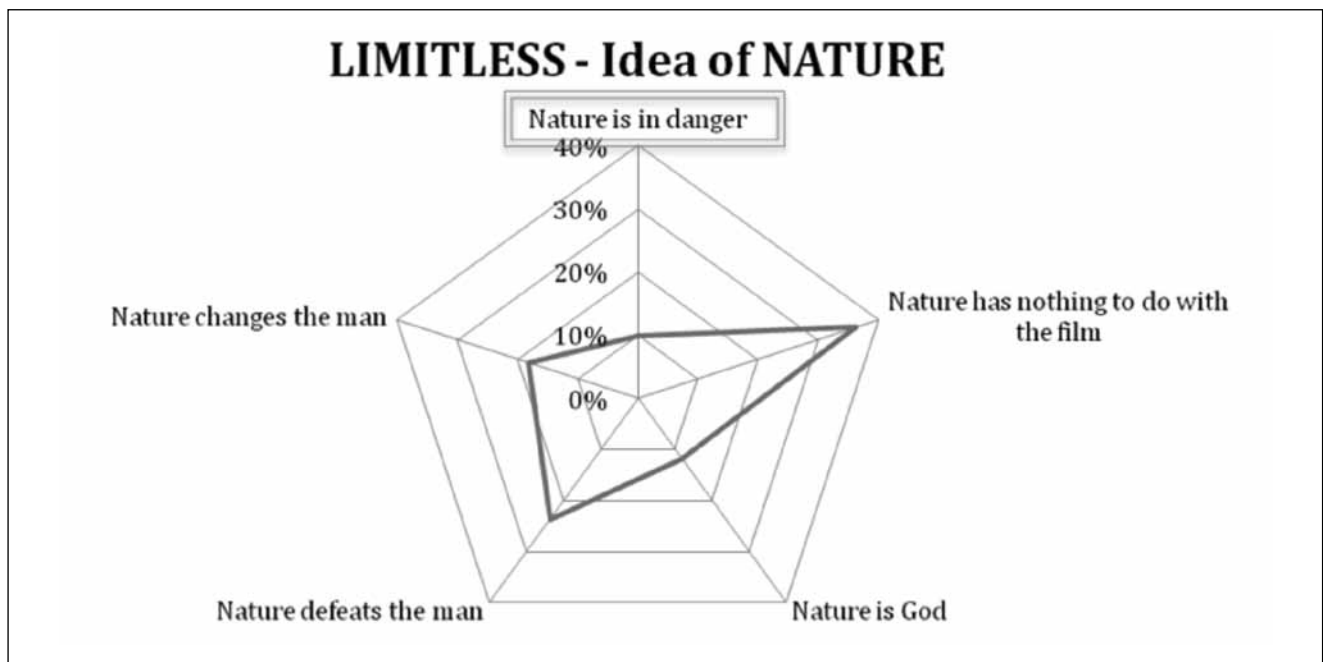


Fig. 7



that leaks out from the film. A positivism that acts on the Human nature, modifying and entering the field of enhancement and developing the following benefits: extraordinary observation skills, noticing of details, instant recall of relevant information; the drug helps him to complete his book, gives inspiration and creativity, language and translation).

NATURE: It is the nature of Human Being that is in danger.

As we can see in the graphs (fig. 5 and 7), students perceived very different messages from what we think was the real message conveyed (in the box). Meanwhile fig. 6 shows that public (as us) think that God has nothing to do with this movie.

Avatar - 2009

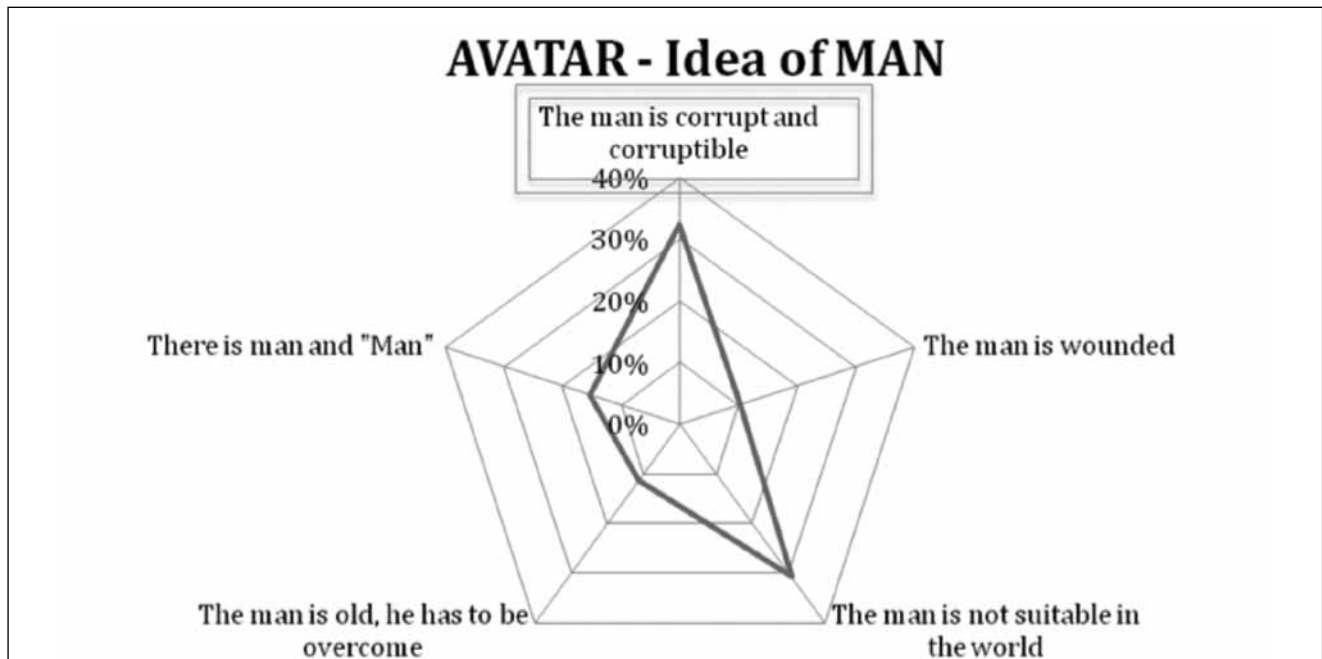
MAN: The storyline is about humanity's future evolution¹⁰. All characters are enhancing their bodies with external and secondary means. The scientists plugged into

remote links to Na'vi (blue alien) human hybrid bodies. The titular Avatars are "shell" Na'vi bodies —genetically cooked up from a gumbo of human and Na'vi DNA—suited to Pandora's environment, and meant to be remotely 'piloted' by human Avatar Program candidates¹¹.

But the back-story gives the idea of how modern medicine has become too expensive for the common person, even on veteran's benefits so that Jake Sully's initial primary motivation is to regain his legs. Cameron is setting up a reality where medicine and medical technology is insufficient to meet the needs of our society to keep up with our health. Something more fundamental needs to be done. In contrast, the Na'Vi are described as having resilient bodies and bone structures. They die, but they can do incredible feats of strength and perseverance.

Another Na'Vi ability is to plug in their fiber optic tails with animals, plants, and their mother tree, just like a natural USB. This human-machine connection is a strong value for posthumanists: Na'Vi can upload their

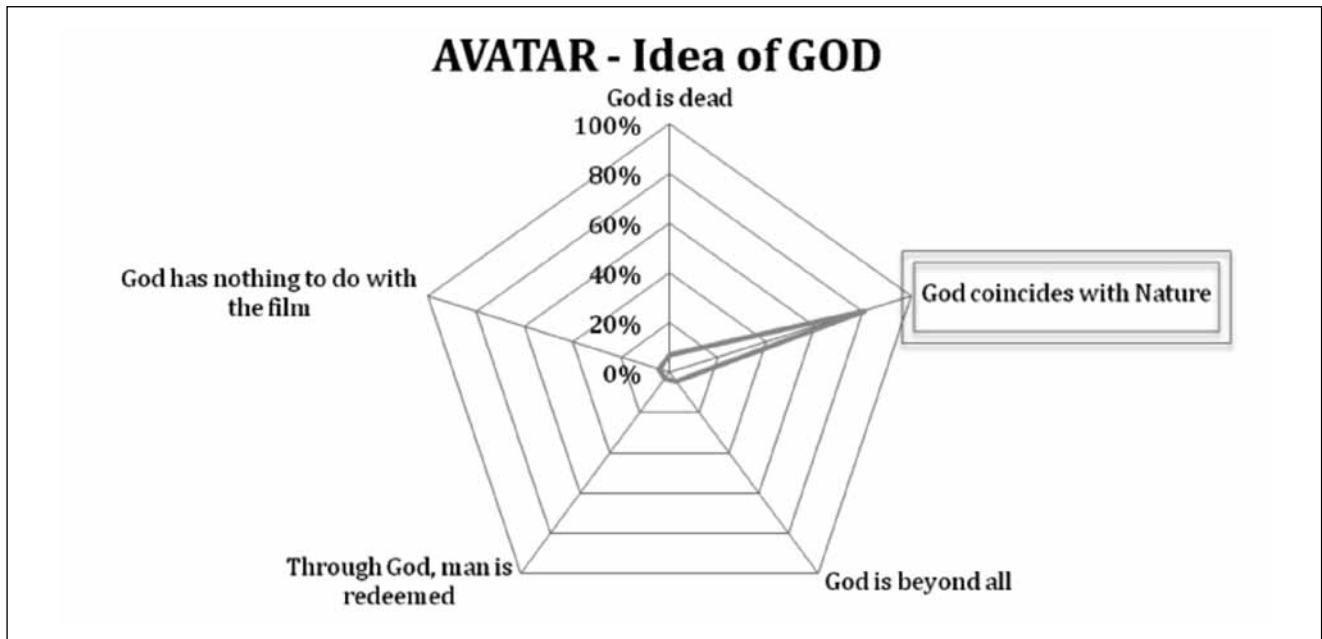
Fig. 8



¹⁰ Blechner, R.T. [On line publication] «James Cameron's Avatar is about Transhumanism». Second Tense. 12/23/2009. <<http://www.secondtense.com/2009/12/james-camersons-avatar-is-about.html>> [Consulted: 21/08/2013].

¹¹ Hudak, C. «Avatar: James Cameron's Big Brass Balls... in Amazing 3-D». *HPlus Magazine*, December 18, 2009. <<http://hplus-magazine.com/2009/12/18/avatar-james-camersons-big-brass-balls-amazing-3-d/>> [Consulted: 22/08/2013].

Fig. 9



memories to a giant planet-wide supercomputing plant system when they die, a system that the human scientist calls a neural network. Living Na'Vi can also connect directly with the memories of their ancestors. James Cameron glorifies secular posthumanists' idea of technological utopianism in *Avatar*. Human consciousness ("the soul") could be uploaded and shared in computer hardware, like the USB cords connecting the Na'vis and the spiritual tree, Eywa¹².

GOD: Jake's ability to escape from his human responsibilities and achieve spiritual salvation is inseparable with his decision to break entirely from the human body. Opponents of posthumanism, thus, believe that becoming an Avatar could eradicate parts of the non-uploadable "soul," such as human emotions¹³. Cameron supplements the posthuman technology with values of religious naturalism that sustain a sacred, ecological paradise. *Avatar's* wide reception owes to this religion for two reasons. First, ecological moral responsibilities

in the film resonate with the new set of environmental ethics that emerged in the response to global warming¹⁴. Secondly, visions of sacred places dominate grand narratives in American pop culture. Cameron incorporates these values with posthumanism philosophy and creates a positive religion that considers nature to be sacred, imbued with intrinsic value, and worthy of reverent care¹⁵.

Nature is God (in pantheism God coincides with Nature, but in the Pantotheism it coincides with Nature but it is also BEYOND nature).

NATURE: In *Avatar* God coincides with Nature, while Eywa is his direct emanation. It seems that the extremely nature conscious Na'vi who worships an all-life-interconnected Gaian deity that is called Eyra. For lots of students, in *Avatar*, Nature is in danger because humans are going to destroy it.

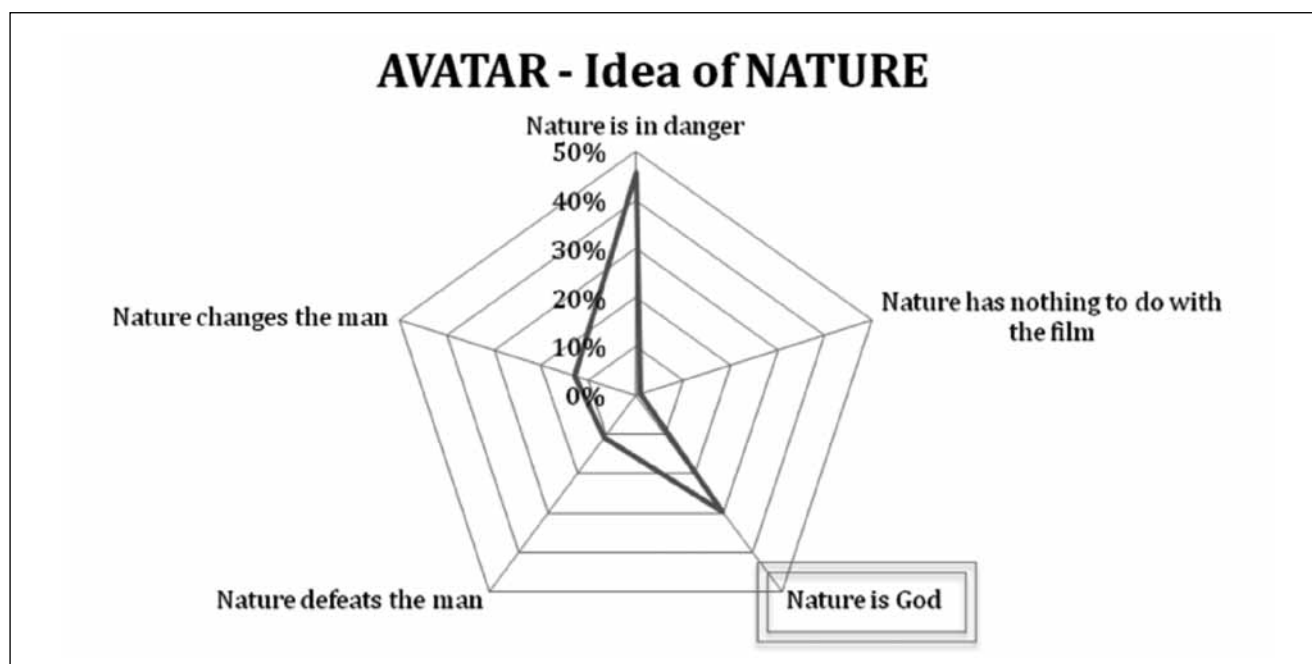
12 AA.VV. [On line publication] «Avatar and Transhumanism». *Cinematique*, May 8, 2011. Access on <<http://dianying.tumblr.com/post/5317853553/avatar-and-transhumanism>> [Consulted: 07/08/2013].

13 Fukuyama, F. «Transhumanism». *Foreign Policy*. 2004. <<http://www.foreignpolicy.com/articles/2004/09/01/transhumanism>> [Consulted: 24/04/2011].

14 Rampton, J. «James Cameron: King of all he surveys». *The Independent*. 19/12/2006. <<http://www.independent.co.uk/arts-entertainment/films/features/james-cameron-king-of-all-he-surveys-429268.html>> [Consulted: 24/04/2011].

15 AA.VV. [On line publication] «Avatar and Transhumanism». *Cinematique*, May 8, 2011. Access on <<http://dianying.tumblr.com/post/5317853553/avatar-and-transhumanism>> [Consulted: 07/08/2013].

Fig. 10



From Fig. 8 and 9 we can see that there is a certain congruence between public perception and the message conveyed. Except for the Idea of Nature (Fig. 10) in which it is clear that the public has perceived a double message, on one hand Nature is in danger, while on the other "Nature is God". In this particular case, students' answer that "nature is in danger" is not inconsistent with our interpretation of the movie's message. Therefore, these results are cumulative and are not in contradiction.

Twilight Saga – 2008/2012

MAN: In the book "La medicina dei nuovi vampiri", the authors examine the history of the Cullen family. In fact, in order to truly understand who are "the ones" (vampires) we must find out who is Carlisle Cullen, doctor-father-mentor, because "it is from him that the story begins and it is in his history that the story takes place"¹⁶.

The transformation into a vampire by a side leads the injured man to "heal". By the other, it hurts him

deep in his soul. The characteristics of the Twilight saga's vampires are:

- they do not age and maintain the physicality of the moment when the transformation takes place. They also retain the ability to increase their knowledge, experience, memory, lived in the general;
- they acquire the upgrading of one of the characteristics possessed before the transformation and they gain more force and a faster speed of movement;
- they feel the suicide impulse;
- they suffer from chronic dissatisfaction (for food and sex)
- they are sterile (sterility in couples);
- they have a state of chronic insomnia;
- they denounce, directly or indirectly, dystonia towards their condition.

But the worst side of vampirism is definitely the loss of the Soul, a condition that makes every vampire deeply wounded. It is therefore evident that the human being is "corrupted" by the possibilities of empowerment, enhancement and longevity and is

¹⁶ Tambone, V. Borghi, L. *La Medicina dei nuovi Vampiri*, Academia Universa Press, Milano, 2010, 82.

Fig. 11

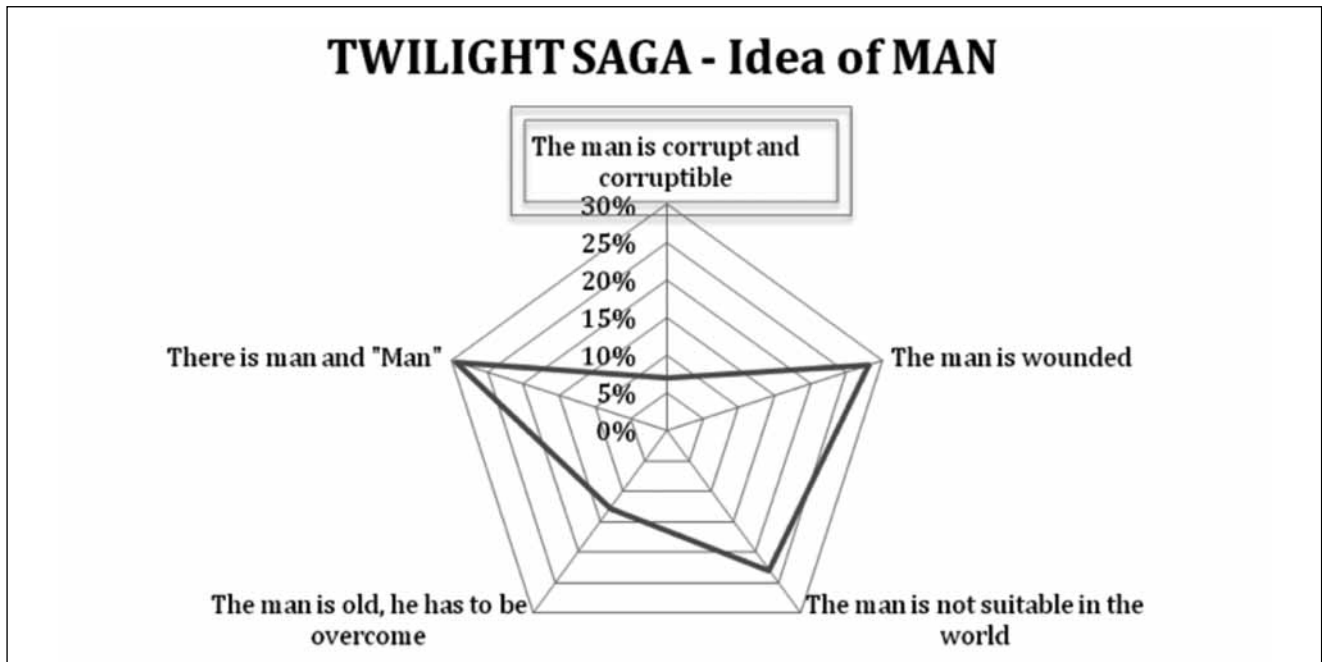
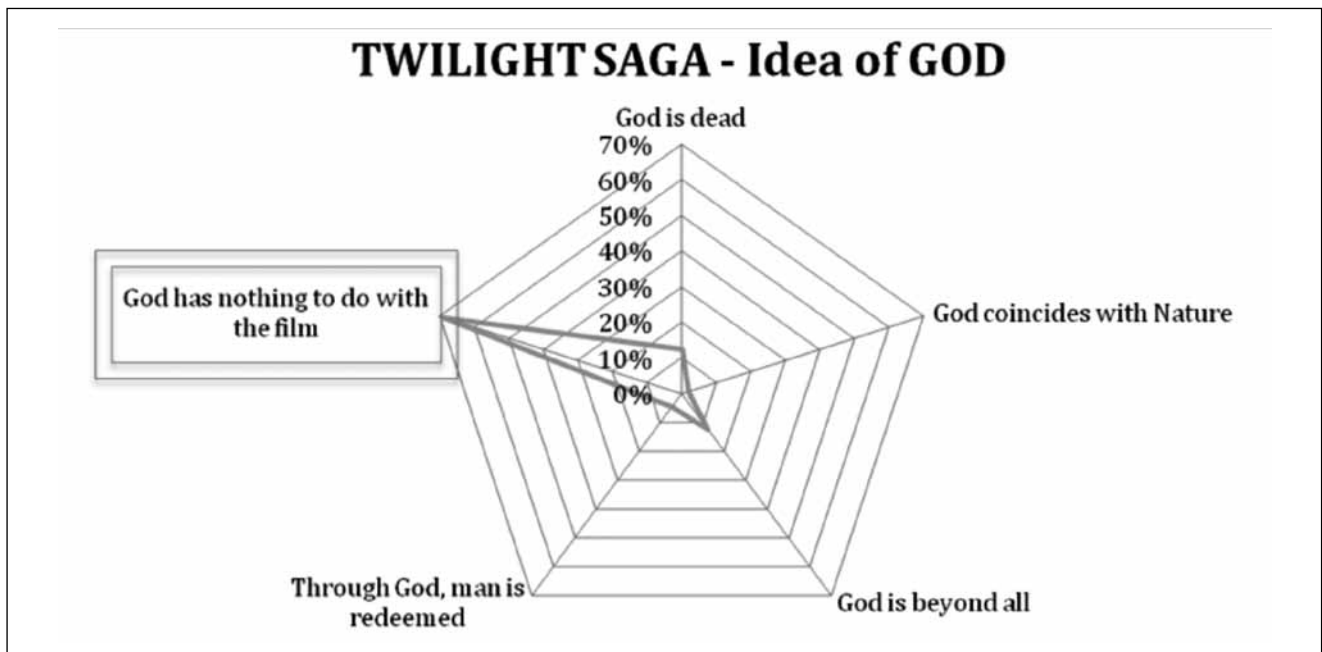


Fig. 12



also "corruptible" because they want to lose the only thing that truly matters in their lives, the "soul."

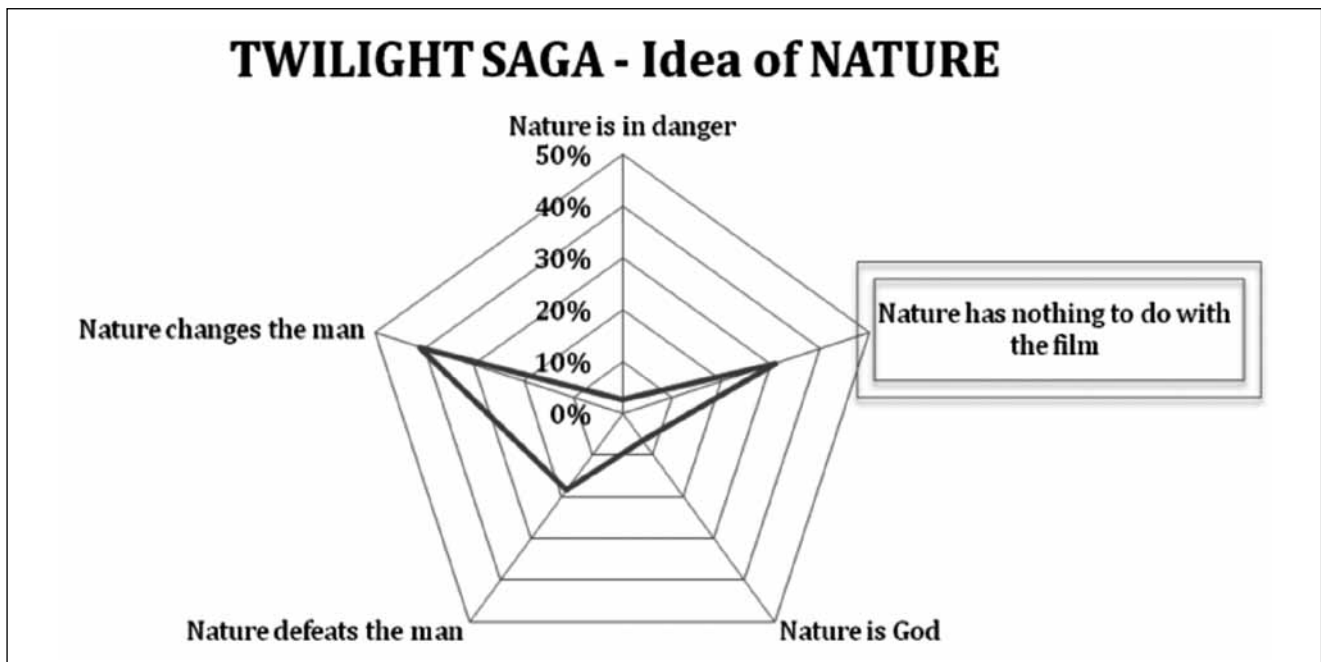
GOD: Apart from few hints during the saga (as the history of the Cullens and San Marco in Volterra¹⁷), the

¹⁷ May be not everyone knows that the patron of Volterra is San Giusto and not San Marco, this was a poetic license of the Twi-

entire saga never enters the specific opposition between God and Vampires (which in the previous films was al-

light author (C. Meyer) as she said in an interview in Volterra. May 19 of 2007 <<http://www.volterraitaly.com/Documenti/Volterra%20e%20New%20Moon/Curiosita%20su%20New%20Moon.pdf>> [Consulted on: 14/09/2013].

Fig. 13



ways present), between religious and profane, between good and evil, but there is a reversal of roles in *Twilight*, vampires become the good guys.

In all previous vampire movies there was always a reference to religion and to God, fought with holy water and crosses, with the poles of ash, oak, hawthorn and with sacred images.

NATURE: In this film, no concern is made to the importance of ecology or nature. So Nature has nothing to do with the film.

In the *Twilight* saga, the questions about the idea of nature (Fig. 13) and about God (fig. 12) are clearly perceived by students. On the contrary, the message about the idea of man is completely misunderstood (fig. 11).

Iron Man 2008/2013

MAN: Tony Stark, the billionaire inventor and head of Stark Industries, first appeared on the Marvel comic scene in March 1963, playing on popular cold war themes. Unlike more traditional superheroes, Iron Man is rife with character flaws. He is a wounded man, is a womanizer and an alcoholic. His rise to riches is controversial, because he made his fortune largely by selling weapons to the military. Even

in his moments of wanting to be morally good, he falls far short of sainthood and often inadvertently hurts good people while sometimes helping bad people¹⁸.

Stark appears invincible in his Iron Man armor; however, beneath this daunting metal shell, he is both physically and emotionally wounded. Unlike Superman and Batman, Iron Man is not an idealized superhero seeking absolute perfection and ultimate justice, but a tragic superhero simply making the best of an imperfect situation. Stark does not choose to become Iron Man because of a selfless desire to rid the world of evil; rather, he originally invented his armor simply to escape from his captors and ensure his very survival. Only later he decides to use the armor for the good of humanity¹⁹.

GOD: "Tony Stark's life is riddled with moral contradictions. It's difficult to draw any tidy moral lessons about him"²⁰. In the movie Stark feels personally responsible for the destruction created by those who used the technology he created. In the first movie he sets out to recover his technology from villains who would use it to harm innocent

¹⁸ White, M.D. *Iron Man and Philosophy, facing the Stark reality*, John Wiley & Sons, Inc., Hoboken, New Jersey, 2010, 236.

¹⁹ White, M.D. *op cit.* 242.

²⁰ White, M.D. *op cit.* 187.

Fig. 14

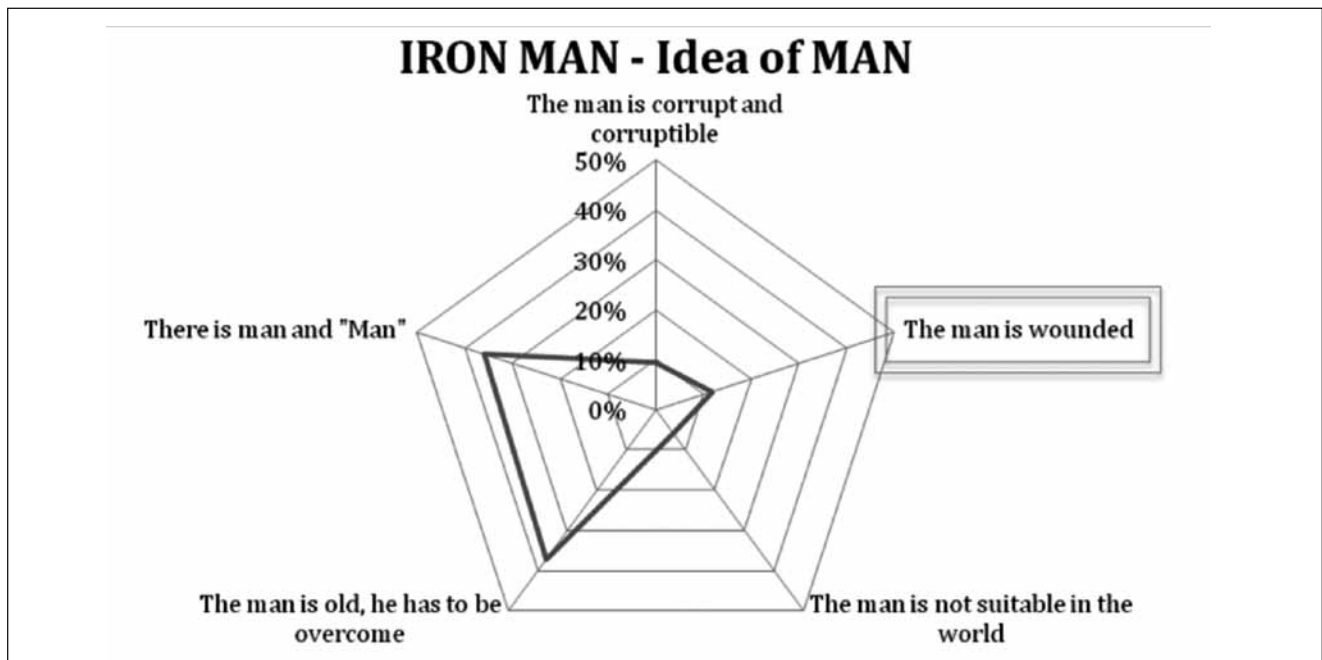
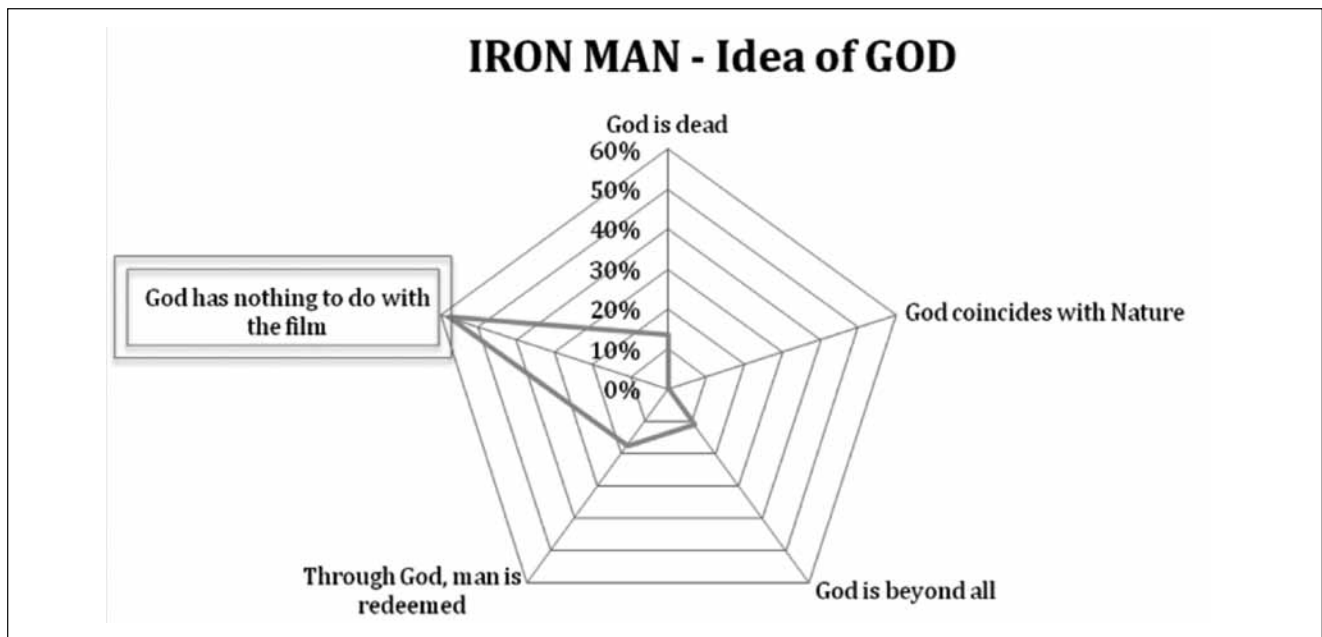


Fig. 15



people. *"Tony Stark remains remorseful of his weapons - designing past and continues to struggle to be a 'good' person"*²¹. Tony wants to *do good*, but that is not enough

for him. He also strives to *be good*. He wants to be a good person, but it is Iron Man who does good deeds.

21 "Extremis" appeared in *Iron Man*, vol. 4, #1 – 6 (2005-2006). Extremis is able to change the body of a man and make him a deadly and semi-indestructible weapon. After the fight with the man (Mallen) enhanced by the virus, Stark falls into a coma for

the injuries. They decide to inject the virus in him who finds himself completely recovered from his injuries and with the ability to mentally connect to any type of electronic device. Now Tony, directly connected to his armor, can not find Mallen, could not do anything against the new armor upgraded by the virus, then he is killed by Tony.

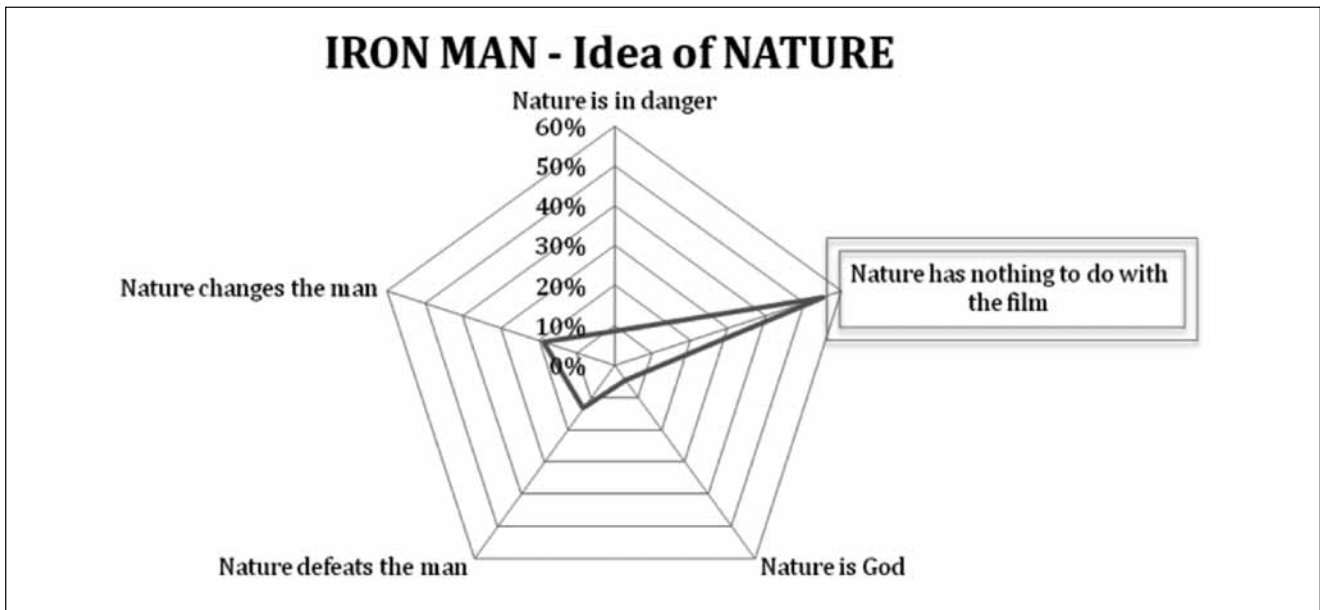
NATURE: Despite Tony Stark's Arc Reactor that uses clean energy that electromagnetically stabilizes the shrapnel in his chest (the punishment for his previous behavior) and powers his armor, the film seems to have nothing to do with ecology and nature except that knowing Nature and its processes allows us to dominate it through technology.

When we understand how nature works, we're in a position to make nature work for us. Consider Descartes' stunning prediction of how, through his method "we could know the power and action of fire, water, air, the stars, the heavens and all the other bodies in our envi-

over the rest of nature"²³. So we can say that in addition to this, Nature is only viewed as something to study in order to improve our technology. Finally we can say that Nature, by an ecological point of view has nothing to do with this film.

From fig. 15 and 16 we can see that there is a high congruence between public perception and the message conveyed. From fig. 14 we can say that public has perceived a double message. On one hand that "There is man and Man" and on the other that "The man is old, he has to be overcome" while we believe that the main message is that "Man is wounded".

Fig. 16



ronment, as distinctly as we know the different crafts of our artisans; and we could use this knowledge — as the artisans use theirs — for all the purposes for which it is appropriate, and thus make ourselves, as it were, the lords and masters of nature"²². Then we can, as people often say, "master nature". "But when Descartes used the term "master" (*maître*) in the passage we just quoted, he was thinking of something much more specific than simply elevating us to a position of dominion

6. Conclusion

It is very interesting to underline that the values' perception transmitted by films in some cases differs from the message that we deeply feel they conveyed.

One of the assumptions of Effective Communication (as described by Paul Watzlawick²⁴) and then in the field of Neuro Linguistic Programming is: "The Effect of communication is in the response that is obtained and not

²² Descartes, R. *Philosophical Writings*, vol. I, trans. John Cottingham, Robert Stoothoff, and Dougald Murdoch Cambridge, UK: Cambridge University Press, 1985, 142-143.

²³ White, M.D. *op cit.* 14.

²⁴ Watzlawick, P. Bavelas, J.B. Jackson, D.D. *Pragmatics of human communication; a study of interactional patterns, pathologies, and paradoxes*. Norton, New York, 1967.

in the intent of the communicator"²⁵. This has important implications in the field of communication, because a movie might convey values opposed to those the author had in his mind (e.g. "Lo spazio Bianco" by Francesca Comencini).

Without necessarily coming to the philosophical interpretation of texts, as proposed by Hans-Georg Gadamer²⁶, we can say that every interpretation is influenced by our historical prejudices. Our knowledge, that characterizes our understanding of present, is determined by a continuous stratification of notions that are formed due to the ongoing dialogue between the work and its interpreters.

This circumstance is described by an important and sometimes misunderstood concept, the "fusion of horizons" (*Horizontverschmelzung*).

This is the process that leads the text's consumer in the hermeneutic circle, in which two horizons are combined, the interpreter's one, formed by the tradition and pre-understanding of the present, and the text's one, which carries inside the set of all the interpretations and traditions that has been experienced.

Although we have not investigated "how" the transmission of these Posthumanists values organized in these eye-catching story lines, with great visual effects and deep impact in population, can affect future clinical health professional's lives, we decided to test a methodology that is suitable to study their perception.

The survey we carried out, allows us to simply see the gap between the message that according to the posthumanist experts should be transmitted in a certain direction with respect to the message received by a selected portion of cinematographic audience (health-care students). We also found that the broadcasted movie's message is easily understood if it has a "negative" content (i.e. God/Nature had nothing to do with the film). The research gave interesting data especially regarding the ability of a certain movie to convey its meaning in the right direction. Furthermore, the ques-

tionnaire was easy to complete, in fact, it had a 100% response rate. Therefore, it is possible to make the same analysis on a larger sample.

The survey form could be reused even for other new generation mass-media including the world of video games for PC and consoles which are widespread among the youth across the globe.

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²⁵ Pensieri, C. *PNL e Sanità. Teorie e tecniche della comunicazione medico-paziente*, NLP International Ltd, UK, 2009, 80.

²⁶ Gadamer, H.G. *Verità e Metodo*, Bompiani, Milano, 2000.

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