

# POSTHUMAN ENCOUNTERS: HUMAN–ALIEN RELATIONSHIPS IN CONTEMPORARY CHINESE DRAMA

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DOI: <https://doi.org/10.34293/shanlax.9789361632587.ch033>

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## Abstract

*This paper examines post humanist themes in the Chinese drama My Girlfriend is an Alien (Seasons 1 and 2). Posthumanism challenges human-centered thinking, emphasizing that humans are not the sole agents of intelligence, morality, or social significance. The drama portrays an extraterrestrial woman who falls in love with a human man and gives birth to a hybrid child. This narrative destabilizes traditional notions of human identity, love, and family, showing that agency, relationality, and ethical responsibility can extend beyond the human. By analyzing the series through the lenses of humanist critique, non-human agency, and hybrid embodiment, the study argues that media can effectively illuminate posthumanist ideas, encouraging audiences to rethink species boundaries, relational ethics, and human exceptionalism.*

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## Introduction

The humanists have long maintained the assumption that the human beings are at the center of the moral, social and intellectual systems. Human identity is commonly characterized through reason, self-determination and social responsibility whereas the experiences of love, reproduction, and the family life are regarded as fundamental human experience. These suppositions support the perception that human beings are the main actors of ethical, social, and emotional significance. Posthumanism questions this way of looking at the world and highlights the inter-relationship between human beings and non-human life, technology and the ecological systems. It disinterred the intelligence, agency, and ethical significance of humanity as a unique aspect of being and dispatched it upon other possibilities of being and relating.

My Girlfriend is an Alien gives a culturally informed perspective to the post humanist issues. The alien hero develops a sexual and reproduction affair with a human being and gives birth to a hybrid child. The play appears to be light and romantic at the outset, but it poses some important enquiries concerning the limits of human identity, relational ethics, and body hybridity. The alien agency, the hybridity of the child, and the breaking of the norms based on human centredness offer ample post humanist content.

It discusses three major aspects of challenges to human-centered assumptions, the agency of non-human and hybrid beings, and ethical and ecological concerns when dealing with aliens, in this paper. The paper has shown how post humanist concepts can be brought into reach via the media, but it has also examined culturally particular expressions of the concepts of hybridity, intimacy, and relational ethics.

## **Challenging Humanism**

The Humanist belief has always been that humans are the highest form of moral and intellectualism. People are represented as the only carriers of reason, emotional qualities, and moral power. Human identity is based on love, reproduction, and family that strengthens a feeling of exclusivity on ethical and relationship levels. Posthumanism attacks this anthropocentric model by stating that agency, intelligence and moral significance may be situated beyond the human domain.

In *My Girlfriend is an Alien* the alien protagonist is a direct challenge to the assumptions of humanism. She goes into the world of human beings, develops romantic relationships, and takes part in social and family life, finally giving birth to the half-breed child. This story challenges the definition of species-specific experiences and human exclusivity. The alien-human relationship rebalances the conventional ideas of identity, intimacy, and reproduction, bringing out the possibility of relationships and ethics of non-human entities.

Moreover, humanist power structures are inverted in the play. People are not the only creators of social and ethical consequences, the alien plays an active role, shapes the course of events, and changes the norms by existing. The use of a non-human agent makes the series an example of the post humanist de-centering of the human, that is, humans are not the only creatures that can determine social, emotional, and ethical realities.

## **Non-Human Agency**

The ability to act, intervene, and be engaged within ethical or social systems is called agency and is central in the post humanist thinking. Our humanity is not the only one with the agency; non-human creatures are capable of acting meaningfully in relational, ethical, and social situations.

The alien protagonist of the drama is an example of non-human agency. She is neither passive nor secondary, she actively interferes in the life of people, affects the behavior, and shapes relations. Her agency, choices, and skills show that agency may be independent of human standards. This coincides with post humanist assertions that human beings are not the only ones who can be intelligent and do ethical actions.

The hybrid child represents another kind of agency and posthuman possibility. The child is born as a hybrid of the human and alien, new ways of perception, embodiment, and relationality. Even existences of the child cast doubts on identity, ethics, and social responsibility. Post humanist theory is a theory that stresses the moral importance of acknowledging and responding to non human agency, and the hybrid child is an example of the amalgamation of the human and non-human ability, which extends the moral and relational horizon.

The drama depicts that agency is relational, distributed, and contextual by illustrating that one creature whose actions and impact are neither entirely human nor entirely alien. It challenges the audience to reconsider the values of control, power, and ethical accountability in the process of interacting with non-human entities.

### **Hybrid Embodiment and Relational Ethics**

The post humanist is concerned with the hybrid child. Humanism tends to objectify the reproduction, lineage and identity as purely human. When the hybrid is born, these assumptions are challenged by the fact that it appears that meaningful life, ethical engagement as well as relational capacity are not exclusive to humans.

Hybrid embodiment suggests a reconsideration of the ethical responsibility outside of human category. The child symbolizes the intersection of species, abilities and possibilities, which makes one think of the issues of care, empathy and relationship ethics in the posthuman environment. There is the need to rethink the natural assumptions regarding family, identity, and social belonging that are founded on the hybrid life.

These complicated philosophical notions are made easily available in the drama, through comedy and romance. Post humanist lessons of relationality and openness to difference, ethical responsibility, are conveyed in terms of narrative and character dynamics, not in terms of abstract theory. The viewers are exposed to ethical and ontological issues as they watch these films being entertained, and this proves the ability of popular media to address the post humanist issues.

### **Ecological and Broader Implications**

Despite being a romance-comedy, *My Girlfriend is an Alien* has a lot of echoes of ecological and ethical concepts that play a central role in posthumanism. The alien figure is used as a metaphor of the Other, who asks human beings to extend moral compassion to creatures different to themselves. The hybrid child also expands on the moral horizon demonstrating that humans are not the only ones who possess moral or social meaning.

Posthumanism overlaps with ecological thinking, in which relationality, interdependence, and humility play a fundamental role. Human beings need to know that they have an impact on other entities, and that human agency, intellect, and relationship matter goes beyond human experience. Due to the way it portrays the alien-human relations, the drama makes the audience contemplate the interspecies and inter-being responsibility. Relational awareness, ethics and ecological sensitivity are therefore integrated into the story.

The posthumanist and ecological notions become culturally resonant with the help of popular media, and it is one of the dramas that makes it resonant. Through introducing difficult ethical and ontological questions to the audience in easy and fun ways, the series shows that posthumanist knowledge is not remote and abstract but a component of lived experience and social imagination.

### **Discussion and Conclusion**

*My Girlfriend is an Alien* is an example of the post humanist de-humanizing of the human. The series disrupts humanist beliefs regarding identity, agency, and ethics through its presentation of an alienate main character who enters into close, social, and sexual relationships with human beings. The hybrid child is a literal and symbolic intermingling of species, broadening the ways of thinking of embodiment, relationality, and moral responsibility.

The play shows that agency is not a uniquely human phenomenon and relational ethics should not be confined to the species. It makes one call into question social conventions, affection, kinship and the duty that human beings have towards non-human or hybrid creatures. The series provides a representation of how popular media can successfully convey otherwise complicated philosophical themes to a very broad audience by providing it with a romantic and comic contextualization to the viewer or reader.

Finally, the story promotes humility, compassion, and tolerance of other creatures not like human beings. The posthumanist philosophy, as clarified by the play is that human beings are components of a greater system of life and relational power, and that morality, social and emotional interactions run across species and types of life. *My Girlfriend is an Alien* therefore offers a culturally particular but globally pervasive framework of comprehending posthumanism that emphasizes hybrid embodiment, decentered agency, and relational morals in simple and compelling manners.

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