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Posthumanism as an Instrument of Legitimization in Romanian Contemporary Poetry

Abstract: My aim in this article is to examine how posthumanist themes are articulated in post-2000 Romanian poetry. In order to contextualize these poetic explorations, I will first analyze how certain elements of the posthumanist mentality (studied by researchers such as Rosi Braidotti, Donna Haraway, N. Katherine Hayles, Francesca Ferrando) circulate in mainstream culture, focusing on the rock albums *Post Human: Survival Horror* (2020) and *Post Human: Nex Gen* (2024) by British band Bring Me The Horizon. By contrasting the popular representation of posthumanism and its most prominent components (dehumanization, becoming-cyborg, apocalyptic atmosphere, radical change in human subjectivity) with its poetic articulation in the works of Gabi Eftimie, Elena Boldor and Ana Zett, I argue that Romanian contemporary poetry does not simply imitate Western posthumanist discourse, but reconfigures its clichés into meaningful reflections on the technological and socio-political condition of the present.

Keywords: Posthumanism; Romanian Contemporary Poetry; Post-2000 Poetry; Becoming-Cyborg; Mainstream.

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In this paper, my purpose is first of all to analyze the manner in which the mainstream¹ and pop audience perceives posthumanist ideas: how many of the theoretical nuances and carefully debated distinctions in the field of posthumanist research survive in contemporary cultural products? Is it relevant for the general public to differentiate between posthumanism, transhumanism, and anti-humanism², to place this movement on a chronological axis (prior to or following humanity³), or to rethink the very concept of human beings⁴? How does a non-academic audience perceive a direction that, even among specialists in the field, creates controversy⁵?

From a theoretical point of view, in order to find an answer to these questions, one of the most relevant concepts for this analysis is the new definition that the human subjectivity receives in this posthuman context. As Rossi Braidotti puts it, the posthuman subject should no longer be treated as the center of knowledge and agency, as man was seen from a humanist perspective, but rather as bearer of a “nomadic subjectivity”⁶ constituted through networks of technological, biological, and

social interactions, who can no longer be contained by a stable identity. The image of man as we know it is also destabilized by Donna Haraway, who suggests that the line between organic and technological is now blurred, which leads the posthuman subject to interesting forms of hybridization, the most popular of them being the cyborg⁷. Expanding on this idea, N. Katherine Hayles emphasizes information's tendency to lose its body – this “disembodiment” alters the posthuman subject's identity and transforms him into a mosaic, an entity in continuous reconstruction⁸. In this context, the political implications of posthumanism cannot be ignored – as a movement which criticizes man's humanist hegemony, this radical change in subjectivity challenges hierarchical humanist structures that have historically justified systems of domination.

I formulate my answers to the questions stated previously by analyzing two albums by the rock band Bring Me The Horizon, *Post Human: Survival Horror* (2020) and *Post Human: Nex Gen* (2024). After delving into what the general public seems to understand by posthumanism, I will turn my attention to post-2000 Romanian poetry, which also shows certain attempts to explore this cultural area. The comparison between the mainstream musical context and Romanian contemporary poetry is meant to prove that the apparent clichés of posthumanism do not function merely as decorative motifs, but rather as instruments for articulating experiences of social vulnerability, political oppression, and psychological fragmentation. Instead of reproducing Western posthumanist discourse superficially as a borrowed theoretical framework, these poets

reinterpret its imagery in relation to local cultural anxieties and global technological transformations.

By subjecting the aforementioned rock albums to a posthumanist interpretation, my aim is to find out whether, once out of the theoretical realm, the audience's general impression coalesces strictly around a monstrous imaginary, populated by horrendous creatures resulting from an abused human curiosity, as Francesca Ferrando lamented the fate of mainstream posthumanism⁹, or whether certain fragments of academic debates find their way into popular discourse.

I chose these two rock albums as representatives of the current mainstream vision for two main reasons: on the one hand, Bring Me The Horizon was the most streamed rock band on the “Spotify” music platform in 2024¹⁰, which indicates their wide circulation within contemporary popular culture. While popularity does not automatically translate into ideological influence, the widespread reception of the albums suggests that the posthuman vision they put forward resonates with a broad audience. On the other hand, the posthumanist interpretation does not feel forced in the case of the selected albums – the titles of the two artistic products orient the listener in this direction from the start. Thus, I have chosen a project whose programmatic intention is to adhere to the posthumanist movement, to convey its vision in a way that speaks to the mainstream audience.

Therefore, the first section of this paper will focus on the posthumanist elements that have become commercial and widely appreciated by the contemporary general public. As previously stated

regarding Francesca Ferrando's prediction, which is reflected in Rosi Braidotti's¹¹ worries as well, pop culture artistic products seem, at first glance, to soak up many technophobic clichés – exaggerated technological advances which lead to the eschatological downfall of a world ruled by cyborgs. However, our analysis of the rock albums leads us to believe that the popular posthumanist movement of the 2020s might transgress the unidimensional nature of these commonplaces. In *Bring Me The Horizon's* two albums *Post Human*, there is a certain balance between characteristics reminiscent of technophobia and technophilia: they are not used as devices for shock value or as decorative elements, but rather as an authentic condition, which generates various forms of discrimination and socio-political injustice, as well as different manifestations of a mental illness caused by the artificiality associated with hyperspace („la culture du plus vite et du toujours plus”¹²).

Thus, this apocalyptic atmosphere created by *Bring Me The Horizon* takes shape through a sort of hyper-technologization that overwhelms the human being and brings it to the brink of madness and dehumanization. *Dear Diary*, the opening song of the first *Post Human* album, sets the scene for the entire following narrative: the diaristic structure suggested by the title, an obvious symbol of a distinctly human subjectivity, is met with a gradual loss of lucidity, which seems to be replaced by an almost animalic exaggeration of the senses („I feel itchy, like there's bugs under my skin”, „I feel so hungry”¹³). All throughout the entries from this metaphorical journal, the “posthuman” being experiences a form of doubling, an impression of losing

control over itself, which culminates, after a grotesque *descensus ad inferos*, in a total metamorphosis. If, in the beginning, the state of ontological unrest is reflected in the entire universe („I don't know what's going on, but something's up/The dog won't stop barking and I think my TV is bust”¹⁴), the aggravation of the human's interior conflict („I keep fading in and out/I don't know where I've been”¹⁵) takes its toll on every other particular being there is („The dog's gone rabid”¹⁶), thus creating a symmetry between the human crisis and this unknown pathology. The final appearance of the dog certifies the world's total alienation („dog stopped barking, probably cause I ate his face”¹⁷) – à la Donna Haraway, „the boundary between human and animal is thoroughly breached”¹⁸. However, despite the SF feel of this album, which would confirm the suspicion that mainstream media reduces posthumanism to its shocking aspects, the underlying root of the song is profoundly relevant regarding the impact of hypermodernity on the human psyche. The intense experience of the imminent apocalypse is alternated with total boredom („The sky is falling/It's fucking boring”¹⁹): in an age of constant stimulation, in which the human being is condemned to a hyper-existence, no feeling can be manifested in a cathartic manner. The trauma of losing oneself is translated in what appears to be a cold, almost mocking indifference („Kinda sad my whole existence been a waste”²⁰), and the tragic nature of this condition is repressed because of the precarious cognitive state of a mind overwhelmed by technology: “going brain-dead” becomes a symptom of the human's desensitization when faced with authentic feelings.

However, while the beginning of the album only offers a few hints about how humanity is metamorphosized, without specifying the outcome, this is revealed to be a transformation into a robot-like figure, an increasingly intense identification of human beings with the technological prostheses that surround them. This robotization inserts itself gradually throughout the two albums, and the discourse around it becomes more complex, going beyond the strictly catastrophic vision in relation to technological emergence. In *Itch For The Cure (When Will We Be Free?)*, we already see an amalgamation of deeply human experiences and digital elements (“There’s a glitch in your trust”²¹), but the individual as a singular entity is not the only one affected by hypermodernity. In this context, we can identify the early signs of a broader transformation (“Something is coming unplugged”²²), which gives the impression that becoming a cyborg is not only negatively connoted (the annihilation of the human element), but also, perhaps paradoxically, positively: when the breakdown of that *status quo* through robotization comes as a reaction to a world of power imbalance (“Sick of the fantasy world they’ve built so you never see clear”²³), technology comes as a form of freedom, as a possibility of metaphorical healing: “You’ve got an itch for the cure”²⁴.

It thus becomes increasingly evident that the posthuman arsenal is instrumentalized with the purpose of denouncing certain socio-political issues. The most relevant example in this regard is the song *Obey*, which alternates between first-person singular discourse, representative of the subjugated individual, the oppressed minority (“Think I’m losing my fucking

mind/Don’t know where to turn, now I’m blind”²⁵), with first-person plural discourse, suggestive of the intervention of an obscure oppressive force in a false dialogue with the discriminated part of the population. This song also highlights a sort of desensitization in the face of oppression that has become routine (“Another day, another post-traumatic order”²⁶), but unlike the previous pseudo-SF cases, where the threat came from an imminent robotic apocalypse, the antagonist is now man himself. In a world where the political power’s representatives no longer try to fake concern for their population, treating it with irony (“Obey, we hope you have a lovely day”²⁷) and exploiting it to the maximum under various pretexts (“There’s nothing to see here, it’s under control/We’re only gambling with your soul”²⁸), the posthuman diagnosis is clear: the human danger (war, crimes of discrimination, attempts to manipulate the masses in favor of a certain ideology and the punishment of those who do not adhere to extremism) is, in fact, much more serious than the technological threat.

This unfavorable socio-political framework has an impact on the already deteriorating human mental state, amplifying certain difficulties faced by the “posthuman” individual. The topic of mental health is the most appropriate context for identifying the dual valence of this intense technologization: on the one hand, the insertion of technology deprives humans of their connection with others. Interpersonal relationships appear more superficial than ever (“How do I form a connection when we can’t even shake hands?”²⁹), as interaction with robotic entities proves to be easier for a being in the process of alienation. The last song on the

second album ends with the intervention of an artificial, automated voice – “Hello, user, this is M8, your personal multidimensional friend”³⁰ – which suggests that technology is increasingly replacing the need for others and, therefore, gradually plunging the individual into loneliness. On the other hand, for someone suffering under the pressure of their own thoughts and feelings (“Nothing makes me sadder than my head”³¹, “My mind feels like an archenemy”³²), these human weaknesses seem to be overcome through this robotization, which serves as an ontological solution to pain. Thus, in the digital-human dynamic, there is a constant oscillation between the desire to preserve humanity in the face of artificialization and that of allowing technology and prosthetics to replace the human element, as a way of overcoming emotional imbalances – depression, anxiety etc. Therefore, the themes and motifs of posthumanism pave the way, even in the mainstream, for a deeper discussion: the real changes caused by the immense interference of technology in human life do not serve as a mere pretext for these discussions, but build the foundation that allows them to be explored in greater depth.

Once I have identified the posthuman nuances that are of interest to the mainstream audience, my attention shifts to post-2000 Romanian poetry, with a focus on Gabi Eftimie, Elena Boldor, and Ana Zett, whom I have selected for this study because their work explicitly engages, the way I understand it, with technological imagery, digital environments, and the transformation of the human subject under conditions of hypermodernity. Although the coagulation of a Romanian posthumanist cultural current cannot be identified (which would, in fact, contradict its

transregional nature, as noted by Emanuel Lupașcu³³ and Doru Pop³⁴, among others), I find the young generation of poets’ relationship to posthumanist tools interesting. Many of their efforts have been labeled by critics as “a fascination with the posthuman décor”³⁵ rather than the natural assimilation of an authentic experience, and the anxiety in the face of a changing world is perceived as a tendency to demonize technology, as Olga Ștefan calls it³⁶, rather than a real ontological turmoil. However, in my opinion, this “new anthropomorphism” (a term borrowed by GrațIELA Benga-Țuțui-anu from Jean Baudrillard³⁷) can, at the same time, privilege a posthumanist imaginary (rather stereotypical from the point of view of the mainstream’s assimilation of the philosophical movement) and perceive it as authentic, closely linked to the issues they face in their daily lives. I will be referring to the process proposed by Emanuel Lupașcu³⁸ regarding the assimilation stages of posthumanism by contemporary Romanian poetry: concerning the first insertion wave of this sensibility into Romanian texts, Lupașcu follows Olga Ștefan’s line of thought, including Gabi Eftimie among those who use posthumanist elements as decoration, without really metabolizing them; only from the delimitation of the post-2000 movement onwards does he find a real inclination in Romanian poems towards this mentality.

I am not denying the usefulness of this stage-by-stage process, as there is clearly a more mature feel to the interaction between Romanian poetry and posthumanist visions in recent works, as opposed to the early days’ ones (*ochi roșii polaroid. acesta este un test* [polaroid red eyes. this is a test] by Gabi Eftimie is published in 2006 vs. *traxx*

by Elena Boldor – 2021 and *x și zero* [x and zero] by Ana Zett – 2025). However, instead of understanding this early phase merely as an endorsement of the “exotic” points of the theory, we intend to underline, through a constant comparison to the posthumanist discourse present in the mainstream, as it is presented in the *POST HUMAN* music albums, how choosing the flashy elements of the movement does not exclude the existence of an authentic experience that may have been the basis of the poetic text, nor the ability to address certain anthropological, anti-humanist nuances of the movement.

Thus, I will be approaching several texts by Gabi Eftimie all the while having in mind the posthuman perspective that the rock albums have shed light upon. One of the most striking connections is made through the individual’s relationship with their own physicality – in *ochi roșii polaroid. acesta este un test*, hypersensitivity plays an essential role, even if it does not reach a grotesque level, as it does for *Bring Me The Horizon*. In the text *prietenii mei cei mai buni sunt dj* [my best friends are DJs], the club becomes the generator of a “rhythm” that seems to give the body autonomy in relation to the being that possesses it (“the body launches itself forward”³⁹): this abuse of the human sensations removes some of the humanity from this body, which ends up becoming “an isolated/stimulated/electroshocked organism”⁴⁰. Although “everyone’s senses are alert”⁴¹, a hypersensitivity that should anchor the individual in their own human identity, “their gestures are holograms”⁴² – this *proto*-cyborg becoming (softer than in *POST HUMAN*, but present nonetheless) is amplified by the uncertainty and instability stirred up by the development and ubiquity of technology.

The interaction between consciousness and body allowed me, in this context, to identify a sort of oscillation between the “(too) human”⁴³ – (prea)omenescul – invoked by Andrei Terian and a humanity in crisis, on the verge of extinction. This “(too) human” is still captive in state of overwhelming mental fatigue, following exposure to the stimuli of hypermodernity (“i’m not moving fast enough/restart restart continuously”⁴⁴), but, at the same time, this dehumanization is rendered through a visceral imagery reminiscent of naturalism, of a violent animalization (“more saliva/and sawdust in my throat/and lumps in my stomach”⁴⁵). In a universe where biology is nothing more than a “reminder of an irretrievable age”⁴⁶, the gradual disappearance of the distinction between the posthuman being and their technological prostheses is no longer a symptom of that fascination with the exoticism of the cyborg, but rather a trigger for an “authentic identity crisis”⁴⁷. They are aware of their remnant of humanity (“i might die if I don’t eat”⁴⁸), of its loss (“i want something – yes, what do I want – i know I want something – yes, what do I want”⁴⁹) and of becoming something else (“my multiplied outline”⁵⁰, “*he is a boy and she is a girl/and I am a machine*”⁵¹). This transformation does not reach the caliber of an apocalypse, but it is felt as a traumatic rupture (“they want to bury me when I’m not looking”⁵²), camouflaged under a layer of desensitization, of a “calculated trivialization of feelings”⁵³ (“i’m doing fine. i’m okay. thanks for asking./i’m okay”). As with *Bring Me The Horizon*’s albums, where the apocalypse was experienced simultaneously as tragedy and as existential boredom, in Gabi Eftimie’s poetry, the transition to a new world, to the “cyberspace labyrinth”⁵⁴

is received “at once passively and paranoidly”⁵⁵, with reactions devoid of sentimentality (“everything is ok/everything is very very ok”), which speak volumes about the resignation to the inevitability of a technological takeover.

The pathological relationship with the self and the mental health condition damaged by the exacerbation of technology harms the “posthuman” individual and their connection with alterity. This being, overstimulated by the digital, no longer knows itself except through the prism of robotic prostheses; not in a mirror, but on the screen, not through introspection, but through “data that will be stored in the brain”⁵⁶ (“this monitor is empty/only my face can be seen”⁵⁷) – nothing more than a puzzle of identities “prosthetized with a multitude of cyber extensions”⁵⁸. That is why the other is perceived as inaccessible (“people continue on their way in their private spheres/careful not to intersect”⁵⁹), because “there is no longer any room for affection”⁶⁰. The more the individual sinks into the desensitization I have described, the more artificial those around them become: they lose their personality (interaction becomes a mere “body-to-body”⁶¹) and no longer arouse interest for the alienated person: “i no longer look at people’s faces/and I don’t examine gestures and accessories”⁶².

Because “there are no relationships (erotic, social, professional etc.), only impulses that trigger one program or another”⁶³, the posthuman individual develops a certain skepticism towards others, which evolves into a fear of an omnipresent yet unseen force: “cameras around us”⁶⁴. Although references to this unknown and threatening entity are not as explicit as in

Bring Me The Horizon’s albums and do not carry the same political weight, the self’s awareness that it is stuck in a circuit in which it is not autonomous and self-sufficient (“it seems that I am not in control of this”⁶⁵) causes a feeling of confinement (“captive in hyperspace”⁶⁶ – *captive in the worldwideweb*), reminiscent of the captivity felt by the minority in the face of the punitive force in *POST HUMAN*.

Whether we choose to interpret this ubiquitous entity as a vague indication of a power imbalance between the “posthuman” individual and some manipulative higher authority that dictates desires/orders in the database-brain (“you don’t want their bodies, you don’t want their thoughts, you don’t want their freedom, you don’t want their rights”⁶⁷) or as evidence of a human being who has been sensorially abused to the point of mental illness (“someone is coming after me, someone is always coming after me”⁶⁸), the threat appears more personalized than any other entity in this poetic universe. “Behind the camera”⁶⁹ there is “someone”, not something; those who “want to bury me when I’m not looking” are humans, not cyborgs; and, in order for it “to be quiet”⁷⁰, for the sensory torture to stop, “*someone* will suddenly clap their hands”⁷¹ (the emphasis belongs to me), not something. As for Bring Me The Horizon, the greatest danger turns out to be, in the end, man, not the robot. When it comes to Gabi Eftimie, we see the first timid steps towards punishing humans for the harm they cause to others: although the anxiety of the person captive in the “*worldwideweb*” is stirred up by the accelerated modernization of technology and by its subsequent artificialization, and not explicitly by the criticism of obvious forms

of discrimination, man in his superiority appears as the antagonist, as the one who invades, spies, and controls.

Next, the two poets I am about to discuss, Elena Boldor and Ana Zett, have published their poems more recently (2021 and 2025), and their perception of the dynamics between humans and technology appears more mature than in the previously interpreted texts, given the enormous change in the role of digital technology in everyday life since 2006, the year of publication of the volume *ochi roşii polaroid. acesta este un test*. The exacerbation of technology, which previously manifested itself in the threat of an apocalypse caused by the robotization of humans, is becoming more subtle: in this context, the elements that could be criticized as evidence of digital fetishism are part of the sphere of social networks, a reality even more intrusive than the cyborg threat.

In Elena Boldor's *traxx*, the very format of the poem can be correlated with the speed and immense amount of information that individuals encounter when spending time on social media. The jerky statements that make up the text, between which no logical continuity is established, leave the reader with the feeling of a literary TikTok: with each scroll, they are bombarded with new information, sometimes serious ("every day comes with a new revolution"⁷²), sometimes socio-politically important ("be careful, little bourgeois, otherwise I'll spill beans on your expensive shirt"⁷³), sometimes clichéd, drawn from *pseudo*-self-help mentalities, or even self-deprecating ("The only way 2 live life/ is thru being sincere"⁷⁴). Thus, the sensory abuse changes from Gabi Eftimie's electric shocks to an abuse on human attention, which paralyzes the user, making them unable to actively participate

in their own existence: the question "can you feel life now?"⁷⁵ placed at the end of the poem seems to ironize the individual in a posthuman context, ontologically exhausted by the overlapping of so many different types of incoherent content. *traxx* continues the dynamic between the individual's relationship with the self and their relationship with alterity, which we have previously observed in the other cultural products analyzed. If Gabi Eftimie's posthuman could only be perceived through the screen ("I am always here on the monitor"⁷⁶), for Elena Boldor's posthuman, the aesthetic dimension becomes more important than the ontological dimension: the individual already knows they are merged with the virtual, so they no longer feel the need to question or certify their actual existence, but rather their image, regardless of the level of artificiality required: "i feel most beautiful when the screen lights up my face"⁷⁷. As mentioned earlier, the avatar of this new posthumanist poetry is no longer the robot in its imposing and terrifying form. It is replaced by emojis as an accurate exponent of human experience in the digital environment ("my friends send me funny messages and I reply with emojis"⁷⁸), implicitly commenting on how the humanist desire for progress leads to a caricature of human expressiveness.

In terms of the evolution of mainstream representations of posthumanism that I have insisted on throughout this paper, Ana Zett's poem *x and zero* reaches a peak of explicit social commentary related to the impact of technology on the human psyche: while in *Bring Me The Horizon's* and Gabi Eftimie's content, the human danger was difficult to identify, well camouflaged in robotic chimeras eager to annihilate all, in this

context, the truth is told in concrete terms – every occurrence of a term from the virtual sphere is accompanied by the presence of man behind the scenes. Technology no longer happens to or imposes itself on the helpless individual, but the latter chooses, ironically, to enter the vicious cycle of losing oneself among hashtags and trends, ending up in a pseudo-Faustian pact in order to live in the hyper-virtual community: “the currency of exchange is mental health”⁷⁹. Essentially, the condition of the alienated posthuman, pained by the inability to form relationships with others, remains the same, but manifests itself differently: for “a like on Facebook, a follow on Instagram, a match on Tinder”⁸⁰ (an irony of what the 21st century understands as intimacy), the individual aligns their perception of themselves and of the world with problematic trends, which they simultaneously criticize: “hashtag *situationship*”⁸¹ (the inability to deepen a romantic relationship), “hashtag *clean_girl*”⁸² (reducing the personality to those five key traits promoted by the popular aesthetic of the moment), “secretly we long to be *skinny legends/yes/hashtag body_positivity*”⁸³ (referring to intangible standards of beauty). Therefore, the more recent poems I have chosen to analyze also show a criticism of humanistic values, though not in a political sense, emphasizing the discrimination of the majority against the minority, but in a socio-anthropological one: the narcissism

encouraged by the development of technology and social networks is shown to be a consequence of man’s unbridled desire for progress, which, in the process of maximizing profit from digital technology, causes the very values that humanize him to disappear.

To conclude, Romanian post-2000 poetry favors certain components of the posthumanist philosophical movement, which often manifest themselves in an exaggerated form, as they appear to the mainstream audience. Although this tendency towards the commercialized aspects of posthumanism could be interpreted as a fetishization of its exotic decor, the comparison with the rock albums *Post Human: Survival Horror* and *Post Human: Nex Gen* by the band Bring Me The Horizon helped me show that even the mainstream mentality can be oriented towards the deeply anthropological issues of the movement, despite the eccentricity of its elements. A hyperbole-rich writing style can exist alongside a certain form of authentic social commentary. Following the common points between the two albums and the selected texts, written by Gabi Eftimie, Elena Boldor and Ana Zett, I highlighted how building a poetic universe based on the idea of extreme technologization/digitalization does not diminish the value of the poems, but, on the contrary, opens up the possibility of discussions on multiple anti-humanist issues.

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NOTES

1. I will use the concept of “mainstream” not only in its basic sense (newspaper, radio, television as forms of information), but also in its wider sense (with an opening to social media and pop culture, the main discourse promoted within these communities).
2. Francesca Ferrando, *Philosophical Posthumanism*, Bloomsbury Academic, London, 2019, p. 1.
3. Cary Wolfe, *What is Posthumanism?*, University of Minnesota Press, Minneapolis, 2010, p. XVII.
4. Rosi Braidotti, *The Posthuman*, Polity Press, Cambridge, 2013, p. 2: “The posthuman provokes elation but also anxiety about the possibility of a serious de-centring of ‘Man’, the former measure of all things”.
5. Francesca Ferrando, *op. cit.*, p. 1: “The label « posthuman » is often evoked in a generic and all-inclusive way to indicate any of these different perspectives, creating methodological and theoretical confusion between experts and non-experts alike.”.
6. Rosi Braidotti, *op. cit.*, p. 49: “My position is in favour of complexity and promotes radical posthuman subjectivity, resting on the ethics of becoming, as we shall see in the next chapter. The focus is shifted accordingly from unitary to nomadic subjectivity, thus running against the grain of high humanism and its contemporary variations.”.
7. Donna Haraway, “A Manifesto for Cyborgs: Science, Technology, and Socialist-Feminism in the Late Twentieth century”, *Simians, Cyborgs, and Women. The Reinvention of Nature*, Routledge, New York, 1991, p. 155.

8. „The posthuman subject is an amalgam, a collection of heterogeneous components, a material-informational entity whose boundaries undergo continuous construction and reconstruction.”
9. Francesca Ferrando, *op. cit.*, p. 117: “Recently, Posthumanism is attracting a lot of attention and becoming mainstream. [...] One of the problems [...] is evident in those thinkers who embrace the «exotic» difference, such as the robot, the biotechnological chimeras and the clone, without dealing with the differences embedded within the human realm (the human «others», as emphasized by post-humanism) and planet Earth (the nonhuman « others », as emphasized by post-anthropocentrism).”.
10. <https://www.mnprmagazine.com/news/bring-me-the-horizon-most-streamed-band/> (accessed on November 11th, 2025).
11. Rosi Braidotti, *op. cit.*, p.57: “In mainstream public debates, for instance, the posthuman is usually coated in anxiety about the excesses of technological intervention and the threat of climate change, or by elation about the potential for human enhancement”.
12. Gilles Lipovetsky, *Les temps hypermodernes* [Hypermodern times], Grasset, Paris, 2004, p. 38 (“the culture of faster and always more”).
13. <https://genius.com/Bring-me-the-horizon-dear-diary-lyrics> (accessed on November 17th, 2025).
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