

# **Representation of Robots in The Stepford Wives, Blade Runner and Westworld**

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## ABSTRACT

Robots, androids or automates as human-made objects have been involved in mythology and literature for centuries ago. And also robots, androids or automates have taken place in the cinema that has almost 150 years old. Various tasks have been attributed to robots in different periods of history. 4<sup>th</sup> Industrial Revolution is established in the Hannover Fair in Germany in 2011. With the 4<sup>th</sup> Industrial Revolution, robots with artificial intelligence have started to take part in our daily lives by getting out of science fiction literature and cinema. Robots will be part of the new society with people in the new world that is under construction. In the 21<sup>st</sup> century, human beings established a strong relation to electronic goods. In addition, humans have started to have an electronic artificial arm and leg. As a result of these developments, it should be stated that human beings have entered a new period structurally. While robots are starting to have a human appearance and human characteristics, mechanical devices have become a part of both the human body and being. It is predicted that the society of the future will consist of robots, cyborgs, and humans. Since the beginning of the 20<sup>th</sup> century, science fiction cinema has discussed the position of robots in society from different perspectives. *The Stepford Wives* (Bryan Forbes, 1975), *Blade Runner* (Ridley Scott, 1982), and *Westworld* (Michael Crichton, 1973) are cult films that stand out among sci-fi movies that discuss robots from different angles. In this thesis, how robots are represented in these three science fiction films are analysed using Marxist and feminist theories. This research was aimed at clarifying the positions of robots in the new society.

**Keywords:** Robot, Science Fiction Movies, Feminism, Marxism

## ÖZ

İnsan yapımı nesnelere olarak robotlar, androidler veya otomatlar yüzyıllar öncesinden bu yana mitolojide, edebiyatta ve neredeyse 150 yıllık bir tarihi olan sinemada yer almıştır. Robotlara tarihin farklı dönemlerinde çeşitli görevler atfedilmiştir. 4. Endüstri Devrimi 2011 yılında Almanya'nın Hannover Fuarı'nda ilan edildi. 4. Endüstri Devrimiyle birlikte yapay zekaya sahip robotlar bilimkurgu edebiyatı ve sinemasından çıkarak günlük hayatımızda da yer almaya başlamıştır. Yeni kurulacak dünyanın içinde insanlarla birlikte robotların da yeni toplumun parçası olacağını söylemek abartı olmayacaktır.

21.yy'da insan elektronik eşyalarla güçlü bir bağ kurmuştur. Bu konudaki gelişmelerin sonucu olarak insanın yeni bir döneme girdiğini ifade etmek gerekir. Robotlar insan görünümünde ve insana ait özellikleri taşımaya başlarken, mekanik aygıtlar insanın hem vücudunun hem de varlığının bir parçası olmuştur; örneğin elektronik yapay kol, bacak gibi uzuvlar... Geleceğin toplumunun, robotlar, cyborglar ve insanlardan oluşacağı ön görülmektedir.

Bilim kurgu sineması 20.yy başından bu yana, robotların toplum içerisindeki konumlarını farklı açılardan ele alarak tartışmıştır. *The Stepford Wives (Stepford Eşleri, Bryan Forbes, 1975)*, *Blade Runner (Bıçak Sırtı, Ridley Scott, 1982)* ve *Westworld (Batı Dünyası, Michael Crichton, 1973)* robotları farklı açılardan ele alan, bilim kurgu sineması içinde dikkat çeken kültürel filmlerdir. Bu tezde, bu üç bilim kurgu filminde robotların nasıl temsil edildiği, marksist ve feminist teoriler vasıtasıyla analiz

edilmiştir. Bu araştırma ile robotların, yeni toplumda hangi konumlarda bulunabilecekleri açıklanmak istenmiştir.

**Anahtar Kelimeler:** Robot, Bilim Kurgu Filmleri, Feminizm, Marksizm

# DEDICATION

To My Wife; Tuğçe Koroğlu

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# Chapter 1

## INTRODUCTION

Thousands of years from mythologies to the history of civilizations, the human has wanted to give life to objects. It can be said that the human beings have always liked the idea that 'he' is the creator. Explicitly, robots are the consequence of the desire to rearticulate the life in such a way.

Adrienne Mayor, in her book *Gods and Robots* claims that the first robot in Ancient Greek mythology is Talos. Talos is made by Hephaestus who is the God of the forge. Talos's duty is to protect the island of Crete against pirates and he keeps away strangers from Crete's shores. Talos also is a humanoid robot that is made from metal. Furthermore, he is a soldier who keep safe Minos's kingdom (Mayor, 2018, p.7).

In this perspective, Talos is the first object that animated human conducts in Ancient Greek mythology. It shows how the old desire of humans to give life to objects. An example of Talos points out that the robots are enforced to comply since Ancient Greece. Although he is created by Hephaestus who is God, it is known that all mythologies were written by human beings. Thus, it proves a consequence that is robot's being is as old as ancient civilizations if Ancient Greece is examined such as one of the old civilizations.

The figure of Talos also has been seen in the movie which is called *Jason and the Argonauts*. The movie, *Jason and the Argonauts* is directed by Don Chaffey and is produced by Charles H. Schneer in 1963. Talos is represented as a monster in the movie rather than a simple soldier. Although humans have a passion for human-made objects such as robots, humans have fear from robots like Talos in the movie *Jason and the Argonauts*.

The other examples related to Ancient Greece that are emphasized by Mayor are Pygmalion's statue and Prometheus's people. Prometheus according to Ancient Greek mythology wants to get revenge from Gods. Therefore, he creates humans from mud and gives fire to them which represents creativity, science, and civilization (Mayor, 2018, p.105). In this mythological story, even human beings are made from mud. In other words, the creation of a human being according to Ancient Greek mythology bases on a desire which is given a life to objects.

The other effective example is Pygmalion's living doll. Pygmalion is a young sculpture. He makes a nude female ivory statue. This ivory statue looks like real and affects Pygmalion. He falls in love and has a big desire for his statue. He visits the Temple of Aphrodite. He beseeches Aphrodite to make his statue come alive. When he returns, he finds his statue that is alive, full of passion and has a wonderful appearance (Mayor, 2018, p.107).

This mythological story is another important example to point out to give life to objects. However, this one is quite different from other examples in the sense of sexuality. It also underscores how women getting a shape under the pressure of masculinity. Especially to the discussion of sex robots can be attached to the story of

Pygmalion. Pygmalion also has sexual intercourse with his statue and from his statue, he has a baby, is called Paphos. Thus it can be said that having a desire to have sexual relations with objects can be seen since Ancient Greece. Under the title of 'Sex with Female Robot' in my research, the issue of sex robot industries are discussed.

The 21<sup>st</sup> century is going to bring inherently new determinant contestation. This is the era of the metamorphosis of life into smart machines. The development of technology for centuries has changed the human being and nature. In 2011, the Fourth Industrial Revolution was declared in the Hannover Fair in Germany. Klaus Schwab is a constituent member of World Economic Forum. He has a book called *The Fourth Industrial Revolution* says that;

Occurring simultaneously are waves of further breakthroughs in areas ranging from gene sequencing to nanotechnology, from renewables to quantum computing. It is the fusion of these technologies and their interaction across the physical, digital and biological domains that make the fourth industrial revolution fundamentally different from previous revolutions. (Schwab, 2016, p.12).

In other words, the fusions of biological and digital technologies in the fourth industrial revolution are different from the first, second, and third industrial revolutions. This is a very significant situation for civilization. What do fusions of biological and digital technologies mean? It means that our civilization will face new beings in a very near time. Obviously, these new creatures will be robots. Robots with artificial intelligence already have a crucial position in society. There are many robots who work in factories. "According to the International Federation of Robotics, the world now includes 1.1 million working robots, and machines account for %80 of the work in manufacturing a car" (Schwab,2016, p.142). People are using smart cars,

smart houses, and smartphones. People are living in smart cities and working in smart factories.

One of the interesting points in this frame is that we are observing how the object is transforming into subjects in this century. However, the relation of objects and humans in this aspect is very different. These objects which is transforming into the subjects can think and work.

Humanoid Sophia is invented in 2016 by Hanson Robotics which based in Hong Kong, China. Sophia has a female appearance. She is also a first-world citizen robot in Saudi Arabia. "Sophia's main technological quality is her ability to learn human behaviours through her interaction with people." (Retto, 2017, p.3). Thus it can be said that she is developing her humanoid behaviours by talking to people. In other words, Sophia improves her relation with culture, customs, feelings, emotions and linguistic styles when she has interaction with people (Retto, 2017, p.6).

The owner of Hanson Robotics is David Hanson. He is the creator of Sophia as well. Susan Liautaud has made an interview with Hanson. According to Hanson, Sophia's appearance is influenced by Nefertiti, Egyptian Pharaoh. (The Ethics Incubator, 2019) She was one of the important and strongest female pharaohs in Ancient Egypt history. Liautaud has asked Hanson the reason for Sophia's creation, Hanson doesn't respond it clearly. It is hard to get an obvious answer from his speech. Sophia uses two different methods of learning. One of them is she is researching a subject on google and she is learning by interaction with people (Retto, 2017, p.6). The way how she learns or gets knowledge is almost the same as humans. Nowadays, people use google for researching and learning any subjects. Interaction with people as a

learning way is one of the oldest ways to get knowledge in the human history. Thus Sophia's way of learning is very similar to humans.

Sophia is following almost the same way as people's learning. This points out that artificial intelligence can build her own intelligence by herself by interaction and by researching from google like humans. This process in robot technology opens a new discussion. Can an 'object' such as robots who have artificial intelligence accepted as 'subject'? This complex issue has been discussed in the titles which are called 'Otherness and Robots' in this research.

However, Sophia is a very inspirational invention for changing civilization. She will change the prejudice of human beings about robots. Sophia's one of the attractive features is a joke. She has the ability to make a joke with people. It means that she can understand codes of culture, language, and combines them with her intelligence. The joke is like neither memorizing nor researching in the google. The joke bases on the critical mind which Sophia has proved that she has.

Interaction of people between robots via Sophia jumps to another step. Especially given citizenship to robots make us discuss robot's rights as well. People are equal when they sharing the same citizenship in democratic countries. If one does not have same opportunities and rights as others, it means that this country is not democratic. Your choice of beliefs, race, nation, religion does not affect your rights. In other words, Sophia as a robot can be a member of the community. Even she has a higher status than animals in the respect of citizenship. Unfortunately, animals are not considered a citizen in any country. So can it be said that Sophia is not 'object'

anymore? Can it be said that Sophia is the first 'object' whose social status is higher than animals?

According to ISO (International Organization for Standardization) there are five types of robots which are Linear Robots, Articulated Robots, Parallel Robots, Cylindrical Robots, and others. All these types of robots work in factories. (Dinwiddie, 2016, p.116). Industrial robot usage increasing year by year. China is one of the biggest users in the global market. "The usage of robots in China has reached 87.000 units in factories. It means that robots labours cover 30 percent of the global market. In America and Europe, sales of industrial robots are 97.300 units." (Cheng, Jia, Li, Li, 2019, p.71) According to Oxford Economic reports up to 20 million manufacturing jobs will replace from humans to robots by 2030. ('Robots' to replace', 2019).

Robots also create surplus value in terms of Marxist literacy. This is the new step to talk about the exploitation of Robot's labour. Can we use the term exploitation for the robots too? According to Karl Marx, labour is one of the things that make us human. In this case, how are we going to examine the relation of robots with their labour? The answer to this question depends on your position. This question itself might be seen as problematic since it points to the human-centered world. I try to follow the trace of this question although this question has a contradiction in itself.

For a long time from the Middle Ages to Enlightenment, dominant Christian belief were based on 'Trinity'. Thus, the belief of God was at the centre of western thought. In 17<sup>th</sup> century, with Enlightenment science, rationalism, and humanism started to be dominant values instead of God. The way of thought in western civilization was

changed. This was the breaking point that the human being is transformed into a heroic figure. Everything would design according to humanism and rationalism.

One of the important philosophers for Enlightenment is Immanuel Kant. Object-Oriented philosophers reject Kant's 'anthropocentric' worldview and argue that all actors or objects or things or units (the preferred term varies) are of equal value (Cropper, 2015, p.26). Thus, it can be said 'anthropocentric' worldview put the human at the centre of the world and perceive everything according to human thoughts and needs. Thought of 'anthropocentrism' put non-human beings in the position of 'otherness'.

Creating the concept of 'otherness' is related to the question of who is in power or who is in the centre? The human body and humanist values are focused since the Enlightenment. For understanding the position of 'other' beings in the human-designed world, we should look for when did centralized human thought hegemony emerges in western intellectual life? Descartes is one of the important philosophical figures in the Enlightenment. Descartes compares animals and human beings. Animals are different from humans. Animals are not the same as humans in terms of appearance. Therefore, Descartes describes animals as machines and automata. He tries to emphasize this statement by resembling animals to machines for showing that animals haven't got the ability to think and speak. (Cottingham, 1978, p. 551). For him, only human beings have the ability to think and speak. So apart from human beings, non-human creatures do not have consciousness and feeling. This is the result of the thought of enlightenment and 'anthropocentric' worldview. This approach examines non-human beings as 'otherness' because 'Self'(human) is at the centre of earth. The other interesting point is that according to Descartes animals are machines



and automata. It can be said that the status of animals and machines is the same according to 'anthropocentric' worldview.

However, as the consequences of the 'anthropocentric' worldview, the status of animals and machines are lower than humans in the earth. This situation also legitimizes the consumption of animal labor and machine labor. Especially, the human being has killed animals for their meat for ages. They have kept them in cages for their milk, eggs, meats. The biggest slaughter on earth was killing animals. Still, the slaughter of animals carries on in the world. Unfortunately, many of the people in the world think that killing animals is normal except vegan and vegetarian activists. 'Othering' of robots or 'rights' of robots should be discussed by attaching animals' rights as well. To discuss animal rights are a very significant situation to understand non-human beings including robots. Acceptance that animals are beings like humans and should have a right to live in the world is the first way of starting a discussion on robots. This is the new area for working on robots for this century. And of course, it will be very difficult to convince people whose thoughts bases on humanism that robots should have rights as same as humans and animals.

Consciousness, thoughts, language, feelings are crucial for Descartes. Because of these claims, he didn't pay any attention to animals. Animals are just simple machines for him. According to Descartes, it is only the human beings who have consciousness, language, and feelings. The rest of the beings haven't got any right to live. (Kaldas, 2015, p.28).

What is the connection between the idea of enlightenment and robots? When Descartes talks about animals as mentioned before in this research, he defines them

as either a machine or automata. The robot also is described as either a machine or automata as well. Descartes is one of the important philosophers in the Enlightenment. That's why animals and robots who exist in different periods are defined in the same way. These similarities between robots and animals create a connection between them. Both of them are wanted to be insulted by the humanist perspective by calling automata or machines. Therefore, robots and animals are represented as 'otherness' in the human centralized world under the roof of Enlightenment and humanism too.

This thesis is aimed to understand the representation of robots in Science Fiction movies which are *The Stepford Wives*, *Blade Runner* and *Westworld* by using Marxist and Feminist perspectives. This thesis is looked for the answers to this question; 'how are the robots represented in science fiction movies like, *The Stepford Wives*, *Blade Runner*, and *Westworld* by using Marxist and Feminist approaches?

One of the reasons for choosing these three science fiction movies is correlated to the political period in which these movies are directed. Especially, the 1970s and 1980s were important years for emerging out of neoliberalism. In those years many workers' rights were wanted to be cut off. In economical respect, privatization commenced increasing all around the world. Especially young people and workers resisted the policy of neoliberalism. Thereby, a lot of marches were organized in different parts of the world. The consciousness of class has spread in the worker's movement. On the other hand, the feminist movement commenced spreading to society as well. Many women organized a demonstration against patriarchy. They discussed woman liberation in different spheres such as politics, cinema, literature, etc. The women wanted to get rid of captivity. Therefore, especially female

intellectuals produced a lot of books, text, films in order to express female freedom. Thus these three science fiction movies were born while all political changes came out. And of course, these themes evidently intertwined in these three films.

*The Stepford Wives* is a science fiction horror movie which was directed by Bryan Forbes and was screened in 1975. *The Stepford Wives* was written by Ira Levin. Joanna Eberhart is one of the main characters in the movie. She is a semi-professional photographer. She used to live in New York with her family. Besides being a housewife, she would like to do different things in her life. That's why she called herself "semi-professional photographer." (Scherick, 1975, 11:33:00). Her husband is a classical patriarchal man although Joanna wants to break lines which impose on a woman. She is in conflict regarding what kind of woman and wife should she be. They decide to move Stepford from New York City with her husband and two children. Later in the movie, we understand that this decision is not taken by Joanna and his husband Walter together. This decision is taken by her husband and Joanna must agree with him. (Scherick, 1975, 15:42:00). When they arrived in Stepford, Walter becomes a member of the Man's Association. Joanna and her neighbour Bobbie are shocked when they see women in Stepford are only happy being housewives, shopping, and trying to satisfy their husbands. For them, the situation of women in Stepford is a kind of slavery and it looks very strange. Stepford is a quiet and small place that traditional families live. The majority of families maintain a traditional family structure. All women in Stepford are traditional as well. They are well dressed, have a nice body (how their husbands desire), and be good housewives. They have allure, grace, and fascination. They are seductive. Women in Stepford live how they are desirable by the patriarchal society. They clean their houses, cook food, bake a cake for their families, and when their husbands

needed to have sex they are ready. They are perfect women for men. Women in Stepford do not have any aims in life besides make their husbands satisfied in all ways. For instance, another character Carol Van Sant has a special interest such as playing tennis. She has a tennis court near her house and one day, Ed, her husband starts to destroy the tennis court because he doesn't like tennis. Everybody seems that are happy in the town. Feeling forced to behave like the rest of the townswomen, Joanna Eberhart confronts herself. She confronts herself. She starts to look for what is behind of this magical fabulous world. Joanna visits her friend Bobbie. However, this time, Bobbie is changed with respect to her appearance, way of talk, and behaviours. Bobbie begins to act like the other Stepford women such as baking cake, making fresh coffee, and being a super housewife. Joanna cuts her finger with a knife and her finger bleeds. Subsequently, she stabs Bobbie's body by using the same knife but she does not bleed. She realizes that all women in the town are robots and her husband is going to entrap her in order to transform her body into a robot.

*The Stepford Wives* is a film that has been based on 'patriarchal hegemony'. This research is questioning how the identity of women is being represented in the film via robots. This research is also aimed to show how female existence is articulated within technology.

All women figures are changed into robots by man's association because women in the movie want to have their own independent space in the community. They want to be free and have their own interest. However, their husbands aren't happy with this situation. They want to create a female identity to correspond to their needs. They want to recreate their wives as they wish. Therefore, all men in the city are members

of Man's association and their aim is to kill their own wives and exchange them with their robotic version who obeys them.

Therefore, *The Stepford Wives* is an impressive movie to discuss the identity of female robots. *The Stepford Wives* is a movie to make us understand how coercive patriarchal relations build-up by using female robots. In other words, this movie helps to create a connection between female identity and technological developments under the 'patriarchal hegemony'. This connection helps us to understand female captivity. In addition to this, resolving the representation of female identity that is emerging with robots in the movie, will show the crisis of female identity in the technology which is occupied by the 'hegemony of masculinity'.

The other significant science fiction movie is *Blade Runner*. *Blade Runner* was released in 1982. Originally the movie based on Philip K. Dick's novel *Do Androids Dream of Electric Sheep?* which was written in 1968. *Blade Runner* was directed by Ridley Scott in the United States and Hong Kong and was produced by Michael Deeley. *Blade Runner* is one of the science fiction cult dystopian movies.

The year of the events that happened in the movie is 2019 and the place is Los Angeles. Replicants (robots) who are working as a slave outside of the world, rebel against the human. Their rebellion is called Nexus 6 which is cut short by Blade Runner who kills them because they reject obeying people. This murder is called retirement. Blade Runner also are a part of the police department and their duty is to find rebellious replicants who disobey humans. When they find rebellious replicants, they kill them.

The name of the main *Blade Runner* is Rick Deckard and the rebellious replicants' names are Roy Batty, Zhora, Leon, and Pris. The character Roy Batty is created for war. He is a soldier. Zhora is created for murder groups in the off-world. Pris is an escort girl. There is one more replicant which is emphasized in the movie is called Racheal.

Racheal does not know she is replicant. She supposes that she is human. According to Heffernan, Racheal represents two 'false consciousness' in the respect of species and class. (Heffernan, 2000, p.150). Her relation with *Blade Runner* is the consequence of this false consciousness. She does not realize what the function of the *Blade Runner* is, nor does she understand her position in the society. She is part of the 'totalitarian' system and as the other replicants; she is a slave of humans. Unlike the other replicants, she obeys humans instead of being part of the rebellion called Nexus 6. In this case, she is not a danger for the human that's why she is not the target of *Blade Runner*.

The workers are marginalized groups in the *Blade Runner*. Workers who are represented by robots in *Blade Runner* rebel against 'power'. They demand their own freedom and want to get rid of slavery. However, their rebellion is wanted to stop by Tyrell via *Blade Runner*. Tyrell is head of Tyrell Company and represents capital. The conflict between workers (robots) and the bourgeoisie is desired to ignore. The presentation of this conflict is problematic in *Blade Runner*. Workers (robots) who want to get their freedom are presented as guilty, wild, uncivilized creatures. This is one of the important prove how workers are marginalized in *Blade Runner*.

Besides ‘patriarchal hegemony’, ‘capitalist hegemony’ in technology is one of the crucial problems in the contemporary world. Robots are exchanged with people in the factories. The results of this exchange are unemployment and attacks on worker’s rights in the capitalist system. *Blade Runner*’s story also feeds from the crisis of robotic workers who not accepted conditions that are imposed by capitalism. Representation of robots in *Blade Runner* shows not only the labour crisis but also how technology is manipulated by ‘capitalist ideology’ in order to control workers. This subject is examined in detailly in chapter 4.

The third film is *Westworld*. *Westworld* is an American science fiction movie. It was directed by Michael Crichton in 1973. It was written by Michael Crichton as well. *Westworld (1973)* is one of the cult science fiction movies in history.

Mainly, there are three important characters called Peter Martin, John Blane, and The Gunslinger. Peter Martin and John Blane decide to travel a place which is called Delos. It is a fictional place. Its motto is "Delos is the vacation of the future, today". (Lazarus, 1973, 0:00:27). There are three options which are the Medieval world, Rome world and *Westworld* in Delos. You can choose one of these worlds for the experience.

However, only rich people have this opportunity to visit Delos because of price. Communities of these three different worlds are robots even animals like horses or snakes. They are all controlled by scientists and technicians who work for the company. The people who want to visit Delos can do whatever they want and they can be whoever they want such as sheriff, queen, gunslinger, etc. They have an option either to kill or having sex with anyone.

Delos is a place that gives you a chance of experiencing fictionally West history. Besides that Delos is a place that you can satisfy all your needs in the sense of desires. These robots are incredibly similar to human beings. You assume that they are real. they do not have any differences from human beings. You never feel that they are fake humans or robots. Although it is a fictional world, it is real in the sense of what you feel. The pleasure that you experienced in Delos, there aren't any differences from the real world.

The company which creates Delos combines three different worlds which are the Medieval World, Rome World, and *Westworld* as I mentioned. The movie rises up from western cultures, traditions, and philosophies. The western world is the centre of the movie.

Commonly, science fiction movies focus on western cultures, values, and histories. In another word, science fiction movies take inspiration from the western world. Can it be said that science fiction, as a genre, is one that belongs solely to the west? The other question is why is science fiction produced by the western world? The answers to these questions which are given are not simple. For answers to these questions should be made deep research. This is a necessity. According to Adam Roberts who quotes Howard Margolis, the 17<sup>th</sup> century is a very crucial period for science fiction. He thinks that there were nine essential scientific inventions. Particularly, he emphasizes a name who is a famous scientist Copernicus. Nicolaus Copernicus is a remarkable scientist on astronomy. He has a book about the solar system. He described the solar system and he proved that all planets turn around the sun. This law would be called 'Heliocentrism'. This scientific invention creates a new approach for intellectual life in the west. Intellectuals started to think about the



external of our planet. Their imagination was not limited to the world anymore. Roberts claims that it is impossible to think science fiction without Copernicus but he asserts Bruno is much more effective in the science fiction genre. (Roberts, 2006, p.36).

Giordano Bruno was killed on 17 February 1600. He was a mathematician, scientist, and poet. In addition to Copernicus, Bruno also claimed that 'the world is not the center of the universe'. There are many lives in 'Cosmos' which is called 'Cosmic Pluralism'. He was against that human being is the center of creation. Catholic church took a stance against science. The Vatican didn't believe that there are creatures in the space. The Catholic church wanted to dominate science. Thus, Bruno was arrested by the Catholic Church for 8 years. He didn't reject his thoughts although the church threatened him with death. He was executed with burning by the church in the square called Campo de' Fiori.

History of science fiction or soul of science fiction bases on free thought of scientists like Copernicus and Bruno. Consequently, the development of science influences imagination and creation in art. Imagination which is free influences the development of science. So art and science have a dialectic relation in this respect.

If we remind our questions which are Can it be said that science fiction, as a genre, is one that belongs solely to the west? The other question is why is science fiction produced by the western world? Basically, for the first question; science fiction does not belong only to the west. For the second question, science fiction is produced by the west because science is very important for the west, and the development of science still carries on in the west. That's why the genre of science fiction is not

really popular in the east because still intellectuals and scientists are killed or arrested because of their thoughts on the east. It can be said that the birth and development of science fiction condemned being free.

Firstly, *Westworld* is a science fiction movie that helps us to discuss how technology is constructed on western values. The divisions of *Westworld* into three different worlds which are Medieval World, Rome World, and *Westworld* is significant evidence. In *Westworld*, these three different worlds are implied in different parts of western history which are 19<sup>th</sup> century of America, Medieval and Roman periods. All robots are designed according to these three different worlds. Their clothes and conduct are shaped according to the values of these worlds. In other sense, way of robots dressing, way of robots conducts to each other, how robotic societies are constructed in the respect of the social structure is as same as western history.

Secondly, *Westworld* is attempted to link to the concept of the 'Culture Industry' which is retrieved from Adorno in this research. Robots in Delos are marketed to the bourgeoisie. The people from high class have a chance to satisfy their different kinds of sexual desires with robots in Delos. They can kill anyone (robots) wherever and whenever they want. This is marketed as an invaluable experience. Therefore Delos is a place that bourgeoisie can do whatever they want by using robots. The 'Culture Industry' is updated via robots that are marketed in the capitalist system.

Thirdly, the scientists lose control of a character that is called Gunslinger. He is a robot as well. Gunslinger was a slave at the beginning. Slavery can be read as to how human beings transform into commodities. To get rid of slavery, one attempts to be 'subject' rather than 'object'. In other words, the one who gets his own liberty also

gets his 'subjectivity'. In the movie, Gunslinger rebels to the system without any reason. This research also tries to clarify opportunities for robots for the transition from 'object' to 'subject'. In other words, *Westworld* shows us how robots will transit from slavery to freedom. The representation of robots in *Westworld* is significant for expressing not only the robot's slavery but also human slavery as well. Robot slavery is attached to the slavery of humans because slavery is related to the production system.

There is a very important question that should be tackled: Which groups are associated with robots in science fiction cinema? Mostly, images of women and workers are represented as a robot in science fiction movies. The notion of a robot as being other is institutionalized since 'Enlightenment'. The groups of women and workers are discriminated against since emerging old civilizations. Therefore, the images of robots, women, and workers regarding otherness complete each other in science fiction movies. To put it another way, the representation of robots in science fiction films (*The Stepford Wives*, *Blade Runner* and *Westworld*) is used to marginalize women and worker. Science fiction doesn't try to understand the meaning of humanity. Instead of humanity, science fiction grounds on man. Also, Science fiction has a desire to tell a story on man instead of humanity. (Verge, 2016, p.14). Thus, it can be said that science fiction movies create a narrative which bases on masculinity. Patriarchy accepts man as human. Humanity is defined by the identity of the man. The identity of woman in the *Stepford Wives* is tried to be ignored by masculinity. Technology is developed under the man's control. Therefore, female robots are just tools of patriarchal society. If the woman wants to get her independence, she is marginalized by the power of man. In this thesis, this claim is analysed in detail in chapter 3.

In the narrative which is written by man, the position of woman is so weak. Even in some countries, the woman still doesn't have human rights. They are killed and are raped by the man. Unfortunately, nothing happened to the man with respect to the law. In some countries, the law is not for women only for a man. The narrative which is written by the man is brutal and savage. Therefore, becoming woman is meaningless in masculine cultures.

In this research, I try to show what the connections are between robots and female identity and what connections there are between workers and robots. For these connections, this research is aimed to clarify the representation of robots in science fiction movies (*The Stepford Wives, Blade Runner, Westworld*) regarding women and workers.

## **1.1 Background of the Study**

Science Fiction Films are one of the significant genres of cinema. Science fiction literature and science fiction cinema have affected different disciplines such as technology, philosophy, sociology, politics, etc. What is the meaning of Science fiction? There are many different approaches to defining Science fiction. Generally, Adam Robert's in his book *The History of Science Fiction* defines science fiction as carrying depression of culture and this the way how science fiction is born. (Roberts, 2006, p.3). In other words, the cultural depression has a crucial effect on science fiction. It can be said that each science fiction text has a connection with cultural problems.

*Metropolis* which is directed by Fritz Langis can be called as one of the important science fiction movies which have been shown in 1927. Robots are always attractive

characters for Science Fiction movies. Although *Metropolis* is one of the first science fiction movies, it has a female robot character whose name is Maria. Maria is invented by Rotwag and Maria tries to provoke workers to rebel against machines. When the workers destroy machines they realize that their children are going to die. So they think that this is the fault of Maria and they decide to burn Maria.

Maria as a robot character is the first representation of women in science fiction movies. In *Metropolis*, this female robot wanted to be burnt. Discussion of representation of robots in science fiction movies can begin with female robot Maria. The interesting point is that sex of one of the first robots in science fiction movies is female.

It can be observed that the female existence emerged in *Metropolis* as a 'cultural depression', referring to Adam Roberts' saying that science fiction is carrying depression of culture and this the way how science fiction is born. (Roberts, 2006, p.3).

This research focuses on three science fiction movies which are called *The Stepford Wives* is directed by Bryan Forbes and in 1975, *Blade Runner* was directed by Ridley Scott in 1982, *Westworld* was directed by Michael Crichton in 1973. All these three movies are cult for science fiction cinema history.

From the ending of the 1960s, in the 1970s and 1980s, there were big discussions on female identity and workers' movement. At the same time, discussions of philosophy were going to be changed. Scholars started to discuss modernism and have a desire to

put forth a new philosophical approach which later was going to be called postmodernism.

While this research is looking for the representation of robots in these three science fiction movies, it also tried to refer to these discussions as well. That's why, mainly my research bases on Feminist and Marxist approaches. In addition, the discussion of robots was raised out in the respect of 'ontology' in this research. 'Otherness' and 'ontology' of robots' are important for understanding the representation of robots in the contemporary world as well.

## **1.2 The Motivation of the Study**

In the 21<sup>st</sup> century, artificial intelligence is rapidly progressing. It is getting a huge place in many different parts of our lives. People have smartphones, cities, houses, and of course machines. With this technological development, besides human intelligence, objects, and places that people live in have their own intelligence. As a consequence of this technological development, the robots start to take roles in society. It seems that humanity is going to live and work with them in the near future.

Robots will be taken roles to them in different spheres such as factories, hospitals, schools, sex industries, in the care of the elderly and patients, security, and obviously in the wars.

On the other hand, the human being is in the transformation as well. Cell phones, computers, and smart types of equipment are an extension of our bodies. Life becomes harder without them for people. Apart from these smart types of equipment, our body is going to integrate with machines in the respect of organs. Bionic hand,

leg, or batteries for the heart are appeared a long time ago. The scientists work on artificial wombs. Maybe, humanity will not need mothers to give birth. While machines are getting closer to people, people are going to get closer to machines. Our body is transforming into cyborgs. It seems that people are not to be called homo sapiens anymore.

This technological development is the biggest transformation which occurred in humanities since the Neolithic age. The ‘digital revolution’ is going to affect the movement of civilization. The important point in this frame, civilization will not be comprised of only human beings anymore. The ‘digital revolution’ which is called the 4<sup>th</sup> Industrial Revolution is the biggest crack in civilization after the Neolithic revolution.

The science fiction cinema has an important role in understanding and reading these changes at the intellectual level. Since the beginning of the 20<sup>th</sup> century, science fiction movies have discussed these themes in different perceptions. Actually, it can be said that science fiction movies affect technological development as well. Image of futuristic society firstly brings out in the science fiction cinema and literature. The motivation of this study comes from this frame.

### **1.3 Statement of the Problem**

Especially, women and workers are represented as robots in science fiction movies. However, robots are like a slave in these movies. They do not have any rights. When they do not want to be slaves, they are presented in a negative perspective. Their rebellion is not legitimated by the system. They are presented as wild, inferior, full of violence.

Capitalism and patriarchy want to create pressure on women and workers and get their right back. Women's and workers' political movements try to be shown as illegitimate. It means that capitalism and patriarchy try to create 'hegemony' on women's and workers' political movement and force them to internalize slavery via science fiction movies. In this perspective function of these three science fiction movies that are examined is a propaganda device of patriarchy and capitalism.

Robots are not considered as an independent being. They do not have any rights. When they want to get their independence, they are presenting to us as wilder, inferior, and beings who are full of violence. In my research, I try to create a connection between robots and discussions of otherness. I try to show that Robots as others can have rights. In addition to that besides the discussion of robots' otherness, also is emphasized that robots as objects can have an ontological being. The reason for this problem was examined robots under the perspective of 'humanism' and 'anthropomorphism' in science fiction movies.

#### **1.4 Aim and Objectives of the Study**

The purpose of this research is to find out representation of robots in science fiction movies which are called *The Stepford Wives*, *Blade Runner* and *Westworld*.

This study will look for these purposes:

- To find out the representation of robots in science fiction movies which are *The Stepford Wives* (Bryan Forbes, 1975), *Blade Runner* (Ridley Scott, 1982), and *Westworld* (Michael Crichton, 1973)
- To find out the representation of robots under the females' and workers' image.

#### **1.5 Research Questions**

This study raises the following research questions:



1. What is the representation of robots in science fiction movies which are *The Stepford Wives* (Bryan Forbes, 1975), *Blade Runner* (Ridley Scott, 1982), and *Westworld* (Michael Crichton, 1973) ?
2. What is the representation of robots under the females' and workers' image?

### **1.6 Significance of the Study**

The women and workers under robot identity behave like a slave in science fiction movies. Capitalism and patriarchy want to create pressure on women and workers and get their right back. Women's and workers' political movements try to be shown as illegitimate. It means that capitalism and patriarchy try to create 'hegemony' on women's and workers' political movement and force them to internalize slavery via science fiction movies. This research is important to see how science fiction movies are a propaganda device of patriarchy and capitalism.

Robots should be considered as independent beings. They should have rights. They should not be examined under the perspective of humanism and anthropomorphism. Robots who are going to take many different roles in society will be important for creating a more democratic world. Thus, this is the second significance of this study.

### **1.7 Limitations of the Study**

The boundary of this research is the representation of robots in science fiction movies which are *The Stepford Wives*, *Blade Runner* and *Westworld*.

## Chapter 2

### LITERATURE REVIEW

The main inquiry of this research is to strive to attain representation of robots in two science fiction films which are *Stepford Wives*, *Blade Runner* and *Westworld*. Evidently, many profound changes have commenced taking place in our life in the 21<sup>st</sup> century. Due to technological development, robots today have accurately different positions in our lives as workers, soldiers, sex partners even just as friends. We the human beings are testimonies of a new civilization where human is striving to be God as ‘creator of everything’.

In history, from philosophers to scientists, from poets to painters there has been a desire to propound a convenient explanation of what human is. Understanding of human being today is much more complex in comparison to previous centuries. The machine and flesh of man are commenced intertwining in a body. This transformation or ‘assemblage’ is called ‘cyborg’. Robots obtain the ability to reason, create, make jokes, having conversations, research, etc. except having feelings and emotions. Robots are attaining the definition of what man is in time. In this case, the inquiry of the representation of robots is getting significant.

In the process of this inquiry, many sources are used to clarify the representation of robots. At first, this research focuses on the body. The body and concept of ‘docile’ are examined under the title of Docile Female Body in the light of Foucault’s

thoughts. The main concern is to work out how the body becomes an apparatus of power. This discussion also contributes to how coercive relations emerge out via the body. Notions of Foucault on the body are explanatory to be seen on the connection between robots and coercive relations because the woman is wanted to be killed and be replaced by robots in *The Stepford Wives*. Foucault thoughts on the body help us to comprehend why robots wanted to be replaced with a woman body. This murder is explicitly one of the attributes of patriarchy and implies how the female body is captured by masculinity.

The feminist scholar Betty Friedan contributes to feminist literacy with 'Feminine Mystique'. The idea of 'the Feminine Mystique' provides to show how the existence of the woman is derived from patriarchy in the sense of subjugation. The woman is compelled to be deprived of their freedom in the patriarchal society. Being a housewife, serving your husbands, looking after children, baking cakes, cleaning the house are idealized works for being 'good' women. The female robot's duty encompasses all of these works in *The Stepford Wives*. Representation of robots in the aspect of female identity with the light of Friedan's thoughts proves that female robots actually are an idealized form of 'femineity' which is underscored by Friedan with 'the Feminine Mystique'.

One of the female robots' duties in these three science fiction movies *The Stepford Wives*, *Blade Runner*, and *Westworld* is to serve sex to men. Judy Wajcman in her text discusses the flux of technological development under the patriarchy. According to Wajcman, technology is adjusted to the needs of masculinity. In other words technology functions for the humiliation of women in the patriarchal culture.

Kathleen Richardson also endeavours to clarify female robots that are used in the sex industries' impact on society. She highlights us how women's captivity is legitimized by sex robots. According to Richardson, while the female robots are taking parts in the sex industry, female identity will be forced to obey the patriarchal system. Particularly man who consumes female robots in every sense, he is going to internalize this dominant perspective and lost his feeling of empathy. This situation empowers the patriarchal system and masculinity as well. To comprehend the representation of robots these two effective scholars are significant for this research.

The class consciousness is one of the primal notions for this research. Georg Lukacs puts forward the idea of 'class consciousness'. The notion of 'class consciousness' is important for workers in order to create either a new economic system or get more rights. Lukacs has taken 'the class consciousness' from Marxist literacy. 'Class consciousness' is one of the basic concepts of Marxism. According to the theory of 'class consciousness,' the society under capitalism is divided into different classes. Between the worker class and bourgeoisie (high class), there is a conflict that never can be sorted out. The Bourgeoisie exploits workers' labour according to Marxism. It should be emphasized that exploitation bases on 'surplus values' which are produced by workers. This is the one way how the bourgeoisie is getting stronger and wealthier. Therefore, the workers who have the class consciousness has a realization of his/her exploitation by the bourgeoisie. Evidently, the workers have a desire to end up this system. In other words, workers want to change the regime. To have 'class consciousness' contributes to the revolution.

In *Blade Runner*, robot workers do not have the class consciousness until the rebellion comes out which is called Nexus 6. Nexus 6 also implies how class

consciousness is crucial for robots' freedom. Nexus 6 can be read as realize of oppressed people in order to want their independence. Nexus 6 is the breaking point for replicants because replicants were just worked without any doubt until Nexus 6 rises up. It shows that they haven't realized who they are and why they live. They haven't got any 'class consciousness'. However, Nexus 6 proves that replicants somehow got 'class consciousness' and result of 'class consciousness' they stop to obey and demand freedom. Especially to comprehend Nexus 6 and riots of replicants, the notion of 'class consciousness' by Lukacs has to be paid attention.

Richard Sennett and Jonathon Cobb with their book, *The Hidden Injuries of Class* contribute to this research in order to show how replicants want to attain reputable positions in the community. Actually, the text, *The Hidden Injuries of Class* complete the idea of 'class consciousness' in order to understand the demands of workers in the sense of being 'subject'. Dignity is one of the basic needs of workers. However, workers are deprived of respect in the capitalist system. The riot which is emerged out by workers can help them to obtain dignity as well.

The dearth of dignity for workers is one of the essential problems in Blade Runner. According to *Hidden Injuries of Class* by Richard Sennett and Jonathon Cobb, either dignity or being respectful are intelligible needs for workers. Under capitalism, workers might be insulted in society in the way they dress, speak, and live by the higher class. The societies in which classes have a big distance in the economical sense, workers can find themselves in depression. Economical conditions do not enable having dignity equally. Workers satisfy their needs mainly from different shops in comparison to high class. Their schools, hospitals, markets, houses are completely in different locations. These places are not equivalent to the places which

belong to high class. The hierarchy which emerges out from economical structure in the public provides cumulative anger in the worker class. Thereby, to need having dignity in the respect of workers can be one of the fundamental desires.

Demolition in some sense can be the result of the humiliation of workers in the community. In *Blade Runner* riot Nexus 6 can be read from this frame as well because replicants endeavour to get their freedom but on the other hand, their purpose is to get their honour as well. The replicants due to being slaves are deprived of dignity. Thus if their rebellion succeeds, it means that they prove their strength and intelligence.

Psychoanalysis has a big impact on Feminist Film Analysis. Therefore while this research considers science fiction movies, theories from psychoanalysis contribute to this research as well. Particularly, the 'Oedipus Complex' which is put forward by Freud helps me to decode the representation of relations between Tyrell and Roy. Freud attempt to comprehend human psychology by referring to either mother or father. The relation between Tyrell and Roy might be considered by referring to the idea of the 'Oedipus Complex'. Tyrell is a kind of father character for Roy. He is the creator of Replicants. Therefore, as happens in the story of *Oedipus Rex*, always there is a struggle between fathers and sons. Father is a figure who represents power. The son strivings to getting this power from his father's hand. The son for attaining his purpose tries to use all various ways including killing his father.

After the statement of 'Oedipus Complex' which is propounded in the research, the idea of 'Anti-Oedipus' by Deleuze enables to read representation of relations between Tyrell and Roy in the opposite way. The theory, 'Anti-Oedipus' is the

opposite of the ‘Oedipus Complex’. According to Deleuze, when Freud bases many of our relations on family, he blesses the concept of family. In other words, Deleuze thinks that Freud by the ‘Oedipus Complex’ implies ‘heteronormative’ relations because of mother and father. Due to ‘heteronormativity’, Deleuze is located opposite of Freud. Heteronormativity explicitly contributes to homophobia and queer relations are not accepted. With different sexual orientations, we are not able to explain these kinds of psychological issues in the sense of Freud. ‘Anti-Oedipus’ by Deleuze is a very significant approach to re-understand human relations instead of focusing ‘heteronormative’ family structure.

In addition, to explain the relation between Tyrell and Roy, this research is consulted to Isaac Asimov. He is a fabulous science fiction writer who has nearly 500 works on science fiction. Asimov for explaining the fear of robots, propounds ‘Frankenstein Complex’. According to the ‘Frankenstein Complex’, the creator always has fear of being killed or ignored by his/her creations such as robots. It can be said that the creator is in suspicion to lose his/her hegemony on what s/he creates. In this case, the creator commences to blame robots and having negative insight. *In Blade Runner*, Tyrell loses his control on the Replicants. Therefore, Replicants are presented as terrorists, uncivilized, and brutal.

One of the consequences of the capitalist system is ‘spectacle society’ which is emphasized by Guy Debord. Consumption in the case of entertainment how robots are used is shown with the theory of Debord. According to Debord, many concepts such as violence, demolition, censorship, totalitarian states, terrorism are legitimized in the ‘spectacle society’. For analysing Westworld, the theory of ‘Spectacle Society’ is very valuable for this research. In Westworld, Delos is a fictional place

that is part of the entertainment. Particularly rich people who can afford the cost of being part of Delos, are able to go Westworld. In Delos, people as a customer have a right to do whatever they want to consist of killing, raping, or controlling town as a sheriff. All things which are part of demolition are presented as natural. Thereby, killing someone for any reason and raping to someone just for entertainment are legitimized. The audience internalizes violence as natural. Here, the important point is entertainment emerges out via robots. Everything is based on robots. However, the people who are a customer of Delos, don't know who is a robot or who is not. At the first glance, it disturbs our main characters but later it does not create any problem if they kill robots or humans. Debord is one of the significant scholars who criticize capitalism profoundly. 'Spectacle Society' is a very powerful insight to consider robots in the Westworld.

The 'Culture Industry' by Adorno and Horkheimer enables us to read how the robots are production of 'Culture Industry'. According to theory of 'Culture Industry' by Adorno and Horkheimer, every single parts of culture can be part of industrial consumption. This situation enable to recreate capitalism in different sense. Consumers just for moments suppose that they have a chance to escape from monotonies of life. This is an illusion for Adorno and Horkheimer. In other word this is not the reality for them. They describe this situation as kind of escape for workers in order to keep them more productive. This consumption which is done by workers via buying products gives a pleasure. Although they know products which is sold to them are fake, they prefer to get these commodities. Especially Adorno implies that, people who do not want to attach system, via productions of 'Culture Industry' can be linked to system again. For him, these kinds of consumption is deceptive.



*Westworld* is part of the 'Culture Industry'. Actually, *Westworld* is the consequence of the 'Culture Industry'. Medieval World, Roman World, and West World represents different crucial periods of Western history. The movie proves how history can be the production of industry. Life in the *Westworld* is coordinated according to the needs of the consumer. The people who take a role as consumer in the *Westworld*, suppose that they are different life which departs from real life. Robots in the *Westworld* represent historical characters. These historical characters enable us to make you feel that *Westworld* is 'real'. People who have been in the Delos don't comprehend any difference between robots and people. It can be said that as mentioned in previous paragraphs in the 'spectacle society', robots are transformed into the production of the 'culture industry' for creating illusionary life. That's why the notion of 'Culture Industry' has a big impact on analysing *Westworld*.

Western white myth which is framed with the Roman World, the Medieval World, and the *Westworld* (Delos) is a kind of 'metanarrative'(Lyotard). The rebellion of Gunslinger can be read as an attack to 'metanarrative'. Thereby, thoughts of Lyotard are convenient for understanding the representation of robots in the *Westworld*.

Under the title of Otherness and Robots in the research is aimed to discuss Robot's alterity. This part of the research purpose to create a discussion on the robot's 'subjectivity'. Obviously, robots like these three science fiction movies will be part of our life. They already have been in our lives as I have given examples in the introduction part. These discussions which hold in the research and different discussions will be rose in intellectual life and practical life as well. The interaction between robots and humans will construct a new social structure. How does the robot

take a role in society? At first, It can be sure that robots are not going to be as equal as people. Robots are not going to be equal to even animals too. Especially, from the beginning of the century to mid of the century, the human being is going to be a witness on how robots will be brutally destroyed. This is going to be one of the biggest massacres after the animals' one. This context that is drawn depends on the development of artificial intelligence. If artificial intelligence become independent from the human mind, of course, social structure can be much more different and confliction between human and robot are going to be changed.

To discuss the otherness of robots is important to restrain big clashes between robots and people. Therefore, there are two basic scholars whose thoughts are very helpful for this research. One of them is Emmanuel Levinas whose famous work is Totality and Infinity. Who is the 'other'? Other is not as similar to 'I'. 'I' is dominant and hegemonic in this case. When the other is under the inquiry, it is described according to the criteria of 'I'. I should tell who is 'I' in this framework. 'I' represent explicitly "white man" because of the domination of 'white man'. Levinas underscores that there is only one way to keep 'otherness' safe is to keep distance between 'I' and others.

'Object-Oriented Ontology' by Graham Harman opens a new dimension in this research. He is another fabulous scholar who impact on the Otherness and Robots part of this research. He suggests a new ontology for the 21st century. According to Harman, we perceive the world according to anthropomorphism. In other words, everything in the world wanted to be changed according to human-based thoughts by man. He criticizes the humanist perspective and instead of humanism, he put forward a new ontology which 'objects' can be accepted as 'subject'.

According to Harman, 'objects' has their own independence existence before human perceived it. For example a stone. A kind of stone in the nature exists for centuries without is known by human. As a conclusion, Harman suggests us robots as object can have independence ontology without human perceiving.

This research tries to draw wide perspective while analysing representation of robots in the science fiction movies which are The Stepford Wives, Blade Runner and Westworld. Many different sources under the interdisciplinary perspective are used in this research.

## **Chapter 3**

### **METHODOLOGY**

This chapter focuses on methodologies that are used in this research. Qualitative Research Method, Feminist Film Analysis, Textual Analysis and Content Analysis, are used in this research.

#### **3.1 Qualitative Research**

Qualitative Research is one of the important and general research methods, especially in social sciences. Under the Qualitative Research Methods, there are different branches for helping the researcher for scientific investigation about their research subject.

Qualitative Research Method helps the researcher to understand the social, cultural context behind the researching subject. It is an interpretive research method. In the Qualitative Research Method, research is based on summary, notion, supposition, or speculations by handling inquiries. (Bolderston, Palmer, 2006, p.16).

According to Flick, Qualitative Research Method is “specific relevance to the study of social relations, due to the fact of the pluralization of lifeworlds”. (Flick, 2009, p.12). The basic features of Qualitative Research Methods are analysing research subjects by using a different perspective. The process of research emerges from knowledge production via different approaches and methods. (Flick, 2009, p.14).

There are many codes, symbols, and patterns in cultures and traditions. All codes, symbols, patterns have a connection with society. Society rises on these elements. In some aspects, they keep the secure memory of the public. The memory of the public defines what the public actually is. Therefore, the researcher has a desire to discover these elements in order to understand research subjects by using several aspects.

### **3.1.1 Feminist Film Analysis**

Feminist Film Analysis is grounded in feminist ideology to understand the identity of women under patriarchal conditions. According to Bernard, feminist approaches have been obtained in parallel with women's activism in the movies. (Bernard, 1995, p.61) Therefore it can be said that women's movements in the aspects of politics against patriarchal domination have been affected feminist studies at the intellectual level. In addition, Bernard maintains that the beginning of the 1970s had a big impact on feminist film studies. (Bernard, 1995, p.61). Particularly, the Second Wave Feminist movement which was emerged out the early 1960s carried on following years and have created inspiration on the Feminist Film Studies in academia. Bernard maintains that Feminist Documentary filmmakers took effective roles in this sphere. In addition to that, the point should have been highlighted, Feminist Documentary filmmakers who were first, attempted to find out the reality of women via women herself. (Bernard, 1995, p.62) One of the crucial reasons for releasing the realities of women via women is due to the identity of women is forced to be obedient by masculinity. This is the way how the identity of women disappears in a patriarchal society.

Psychoanalysis is one of the important fields that has impacted the Feminist Film Theory. Particularly Laura Mulvey is a famous scholar who has worked on psychoanalysis and Feminist film Theory. Her main concern was how patriarchal

patterns are getting form in the films in the aspect of the unconscious. (Mulvey, 1999, p. 833). According to Mulvey, a woman is represented as a lack of phallus, the other words woman is a "castrated" in the patriarchal unconsciousness. (Mulvey, 1999, p.833). Her claim can be read as women are accepted as "incomplete man" by the patriarchal society.

Mulvey thinks that perceiving women in the cinema is come out in two ways. Female characters are acknowledged in the sense of sexual commodity either for male characters and audiences. (Mulvey, 1999, p. 838). In *Blade Runner*, the character called Pris corresponds to what Mulvey indicates. Pris is a kind of escort girl in the *Blade Runner*. One of her duty is serving sexuality to man or giving sexual pleasure to the man. Thereby, she is a sexual object for male characters in the movie. The way how she presented to the audience transforms her body into a sexual object too.

In *Westworld*, Peter Martin wants to have sexual intercourse with female robots. (Lazarus,1973, 0:23:29). Having sex with robotic female characters in the movie is just a new "experience" for him. Thereby, the female robotic character is a "pleasurable" commodity for him. Of course, in the movie female robotic characters are shown for the audience as part of a new "sexual fantasy". This is also another topic that should be needed to discuss. Why are robotic female characters in the movie perceived as "new sexual fantasy"? This question is linked to what Mulvey underscores about the female characters' position in the cinema because unless the female identity is comprehended as "sexual object" in the masculine discourse, robotic female characters will be independent of the male gaze. Feminist Film Analysis as Mulvey mentions helps researchers decoding of phallus oriented discourse in mainstream cinema.

Cynthia A. Freeland who has profound look at horror movies criticizes the view of the Feminist Film Analysis, which is attached to the psychoanalytic approach. Freeland recommends that the film should be paid attention to its structure and its position in the culture. Freeland distinguishes structure into three categories such as plot, characters, point of view. She means by film's position in the culture is referred to gender ideology under the frame of the feminist way of analyzing horror movies. (Freeland, 1996, p.204).

She highlights the notion of “Ideology” which is derived from Marxism and is linked with feminist ideology. From this point, she comprehends Feminist Ideology Criticism that considers the relations which are imposed on the audience naturally in traditional films. Moreover, she examines “depiction of gender relations” rather than representations in the films. With Feminist Ideology Criticism, she also offers profound analyzing horror movies. She wants to emerge out representations that are not obvious, secret in the movie. (Freeland, 1996, p.205).

The female body is constructed by the pressure of masculinity. Particularly, the aesthetic surgery industry is one of the major areas. The female body is reshaped for beauty and the perception of beauty is decided by the patriarchal hegemony. Plastic surgery is one type of aesthetic surgery and the female body is reconstructed via operations like breast augmentation, breast implant removals, chin, cheek, or jaw reshaping. Generally, except for birth or accident damage, the woman wants to get a desirable beauty with aesthetic surgery. The understanding of desired beauty can be changeable in different periods.

However, the important point is beauty has been determined by masculinity. There are many various criteria to be beautiful for the woman such as having fit and sexy bodies but we should remember that these criteria are decided by man. The 'patriarchal hegemony' forces women for having sexy and fit bodies by cinema, television, magazines, advertisements, etc. Female beauty with her body is idealized in different spheres which are mentioned above. In other words, beauty is determined by the norm which is decided by 'patriarchal hegemony'. The norm of beauty is a point that should be reached by many women. Hence, the female body is under the pressure of 'masculine power'. Plastic, aesthetic, cosmetic surgeries transform the female body by operations in the connection with desired beauty which is standardized by man.

The identity of woman also has similar problems with the female body. How the woman should behave in the community, choices of the woman in public are decided by the impact of masculinity. In patriarchal societies, woman is forced to have jobs such as secretary, cleaner, housewife, teacher, etc. The woman who chooses to work in an independent area that is not approved by man is not welcomed by the patriarchal society. For instance, the woman who works as a taxi driver, a construction worker, a butcher, etc. is not respected by the public. In patriarchal societies, the woman hasn't got any right to continue to use her surname after marriage too. She has been forced by law to take her husband's surname. Therefore, she starts to be defined by her husband's identity. The identity of women and the female body as given examples above prove that woman is a commodity of masculinity. The woman who is the commodity of masculinity is opened to get formed by the man with her body and her identity. Thus, Feminist Film Analysis



considers the researched subject according to what is the role of women in the patriarchal culture or system.

According to Mayne, Feminist Film theory and criticism have developed with three points which are “phenomena of the 1960s and women movement, independent film making, and academic studies in the USA”. (Mayne, 1985, p.83).

Feminist Film Theory has a critical approach to classical movies. Especially, it concerns how women and woman’s subjectivity are represented in the cinema. Smelik thinks that Feminist Film Theory point out false of traditional cinema due to presentation of woman.

The problems of female identity can be visible with Feminist Film Analysis. Feminist Film Analysis discusses female identity by using different approaches in the respect of critical aspects. Therefore, the Feminist Film Analysis helps to decode patriarchal codes in the cinema. It can be said that to understand how patriarchal relations build-up in the community, studying decoding patriarchal codes have a significant function for the liberation of female identity.

The view of masculinity dominates commercial movies. This situation also can be called the hegemony of the patriarchal approach in the cinema. Idealized femininity as the result of hegemonic masculinity has been taken place in the cinema. For this reason, the identity of a woman is redefined by man. Thus the woman captivity is legitimized. For instance, woman is subjected to violence by a man in the movie. This violence can be accepted as normal. There isn’t any critical approach against violence by the director. Also, the audience watches this scene which includes

violence to women as ordinary conditions. This shows how the woman's captivity is legitimized for different sides. The Feminist Film Analysis helps to build a basement to a critical approach to the captivity of women. For the liberation of woman identity from masculine hegemony, the Feminist Film Analysis creates an independent perspective. With this independent perspective, the apparatuses of masculinity in the public can be seen as well.

Smelik points out that Feminist Film Analysis focuses on how meaning is build up in the films structurally rather than the meaning of the film. (Smelik, 2006, p.1). Distinguishes between these dynamics explicitly offer a new approach to reading film as a text. Inquiry on any films is needed to be profound. The process of constructing meaning in the film is a way of comprehending the repressing of female identity in the patriarchal society. These stages which are combined with building up meaning will present how the masculine hegemony emerges out in the public.

If the researcher skips the process of meaning construction in the films, s/he possibly will focus messages of the film which are desired to be reached the audience. Thereby, the inquiry on film will be distorted by the director. Messages of the film might be correlated with the director's ideology either explicitly or implicitly. One of the ways to have an independent approach to the film as a text from its director is to understand the process of meaning construction.

Smelik underscores another point of Feminist Film Analysis which is cinema is not merely a presentation of cultural codes or patterns, films are one of the powerful mechanisms to produce a sense of sexual distinction and sexuality. (Smelik, 2006,

p.1). The statement of Smelik is moved cinema beyond the "reflection" of cultural complexities. Cinema is not simply a tool that audiences have a rest in front of the screen and watch their life with eating popcorn. Cinema is a dynamic which establishes its own independent meaning in the sense of distinction of sexuality. It can be said that cinema creates its own discourse in the case of gender issues rather than reflects patriarchal cultural codes to the audience.

Feminist Film Theory is dynamic and changeable such as to be inspired by different theories and perspectives. Beginning of the 21st century, Feminist Film Theory has derived thoughts from the famous philosophers Deleuze and Guattari. Particularly, these philosophers have impacted the world of philosophy due to the notion of "becoming". This period might be a new revolutionary period for Feminist Film Theory since the 1960s. (Smelik, 2006, p.4). Thereby, new thoughts are commenced to contribute to Feminist Film Theory in order to examining "female becoming" in the cinema.

In *The Stepford Wives*, the woman is represented via robots. Particularly, robots symbolize slavery and obedience because they are not questioning their captivity and they are not desiring liberty. They have absolute devotion to their masters. Generally, images of robots are constructed with a perception of slavery from mythology to cinema. First of all, to redefine the woman via robots indicates how the woman wanted to be shaped by masculinity. The female robots in *The Stepford Wives* represent women in the patriarchal society. The woman must obey traditions, customs, and hegemonic rules that are imposed by men in the patriarchal society. This is the desire of their husband. Representation of woman is constructed in *The*

*Stepford Wives* in the connection of these dynamics. From this aspect, the Feminist Film Analysis research method finds out the representations of women in *The Stepford Wives* by taking account of gender relations. The woman is forced to stay at home as a housewife. The housework bases on repetition. How repetition creates bondage of women is emphasized by Beauvoir. (Beauvoir, 2011, p.725). The Feminist Film Analysis helps the researcher to find out the significance of housework for the captivity of women. The representation of the woman in the movie wanted to be based on all these patriarchal relations. The representations of women in these three science fiction movies unscramble with Feminist Film Analysis.

Moreover, to be read any artwork by the researcher means that unscrambles all these codes. Any symbols or metaphors can be interpreted by using different perspectives. This process is limitless and displays the profoundness of artwork. In other words, interpretation of any texts, metaphors, symbols haven't got an end. This can be called the freedom of the researcher as well.

In these three different science fiction movies, there are many representations that are told by using the image of robots. In other words, robots are defined with political, cultural, traditional codes. Robots in science fiction movies haven't got independent relations from society. Naturally, while robots are constructed as characters, it is possible to observe reflection of people's features.

Hence, robots are a representation to express working-class and female identity in these movies. This research method Feminist Film Analysis either explicitly or

implicitly opens a new framework for comprehensive perspicacity in this research which is the representation of robots in *The Stepford Wives*, *Westworld*, and *Blade Runner*.

## Chapter 4

### ANALYSIS

#### 4.1 The Stepford Wives

##### 4.1.1 Docile Female Body

According to Foucault, the body is constituted as attached to 'power'. Thus, the body transforms into the 'apparatus of power'. To put it more simply, the body as an 'apparatus of power' is reconstructed in order to obey, respond, and shaped. (Foucault,1995, p. 136).

As can be seen above, transformation of the body via 'apparatus of power' make it docile. The docile body is forced to stay under pressure and can be affected to manipulation by 'power'. (Foucault,1995, p. 136). While at first glance, the docile body is underscored in the view of Foucault's thoughts. Nevertheless, this can be read as a process of how the body is becoming docile. In the end, the docile bodies are under the control of power. The domination of power on the docile body constitutes coercive relations. These coercive relations bring into focus the machinery of power. (Foucault,1995, p. 138).

Foucault emphasizes the idea which is 'The body-object articulation'. 'Discipline' is a 'body' that affects each affair which should consist of 'object'. (Foucault,1995, p. 152). The docile body is articulated to object.

The object is an extension of power in the consequence of 'coercive relations'. Referring to Foucault's thoughts, the female body is the 'apparatus of power' and her body is reconstructed in order to obey, respond, reshape in *The Stepford Wives*. The power which is mentioned is a menace for women liberation. It is precisely patriarchal and represents masculine domination. This transformation emerges by killing the 'real' woman body and is replaced by a robot.

The city called Stepford constructed by men hegemony on masculine values. The women who come to live in this town with their families are forced to give up their desires, dreams, and professions. Especially, the 'Man's Association' constitutes institutionally masculine hegemony in the town. Therefore, the 'Man's Association' undisputed wants to eliminate women's free social position in society. In *The Stepford Wives*, the female body is the target of masculine power as Foucault indicates.

As mentioned before in this research, Foucault talks about the 'docile body'. According to Foucault, mechanisms of power create a 'docile body' and the 'docile body' occurs in the 'coercive relations'. The consequence of the 'coercive relation' creates the docile body which is absolutely obedient and responsive. This also indicates how the body is controlled by power.

In *The Stepford Wives*, female robots are good examples of how the 'docile body' substitutes with a free body. Bobbie before transformation into a robot wants to be free and is not interested in housework. The first time when Bobbie meets with Joanna, she says that she has a dirty kitchen and a house that is far from the house. (Goldman, 1975, p.11). However, in the stage that Joanna looks for her children and

visits Bobbie's house to ask her where Joanna's children are, they have a conversation and, in this conversation, Bobbie says that she wants to have an opportunity to make her house tidy (Scherick, 1975, 1:37:20). There are two different perspectives that are shown in the movie by using Bobbie's image. The first perspective is a woman who prefers explicitly to stand outside of the traditional woman's image which exists under the 'hegemony' of men. The other one is would like to stay inside of this traditional women's image under a patriarchal relationship. Both perspectives are different from each other and opposite to each other. The mechanisms of power in the movie try to change the free body into the robot's one (to 'docile body') as we observe in the movie. Aim of robot Bobbie is to keep tidy her kitchen during her life.

Bobbie and Joanna visit Carol Van Sant. Joanna and Carol start to play tennis. In this scene, after playing tennis, they sit at home and have drinks. Another woman called Nettie has appeared. She is a housemaid in Carol's home. Therefore, we can say that Carol doesn't like to do house works so she employs Nettie. However, the second time of visiting Carol's house, the behaviors of Carol changed in a completely opposite way. Nettie is fired by Carol because Carol wants to be alone with her husband, Ed (Goldman, 1975, p.32-33).

The robot Carol is a representation of 'estrangement'. She starts to think that she completes her existence with housework. The robot women are undoubtedly submissive for men's 'hegemony'. The docile body, as a concept, is thus rearticulated by the female robots in the science fiction movie *The Stepford Wives*.



In the view of Foucault's idea 'body-object articulation', house works are an extension of 'masculine hegemony'. In the notion of 'body-object articulation', 'the object' has been taken a task which is housework. In other words, women become obedient via housework. Being trapped in only doing housework proves how the body is imposed to change into 'docile' in the patriarchal relation.

From this frame, killing 'real' women and replacing them with female robots shows how dangerous patriarchy is.

#### **4.1.2 Second Wave Feminism**

Simone De Beauvoir is one of the important scholars for feminist studies. Her famous book *Second Sex* influences the 'Second Wave Feminist Movement'. It can still be said that her book has a crucial position in feminist literacy. Likewise, Beauvoir has ideas about docile bodies too. However, unlike Foucault, she focuses not only on a body in a general sense, especially she examines the female body. As claimed by Beauvoir, housework is a technical activity for women in order to be transformed into a 'docile' body. This is a strong factor of creating an obedient and passive woman in the patriarchal society (Beauvoir, 2011, p.725).

*In The Stepford Wives*, the women are forced to be housewives, and housework that is done by women is a kind of 'routine' for them. Every day, they start their day with cleaning cooking, looking after their children, preparing fresh coffee, baking cakes, bread, and arranging their garden. Beauvoir said that how a woman is controlled by routine is not hard comprehension (Beauvoir, 2011, p.726). That's why housework should be thought of by the notion of 'routine'. If we think with Beauvoir's thought about 'routine', housework is the process of how captivity imposes to housewives.

Later on, Foucault's term 'body-object articulation' in terms of housework is going to be discussed in this research. However, the concept of the routine which is used by Beauvoir is needed to be analyzed more profoundly. In the literature, Albert Camus also has a brilliant text whose name is *The Myth of Sisyphus* (Camus, 1991). talks about the bandage of humans by referring concept of 'routine'.

Shortly, the story is about a man whose name is Sisyphus who is punished by Gods carrying a big stone in the mountain. When Sisyphus reaches the tip of the mountain, the stone is rolling down back and Sisyphus carries on pushing it through to top again. This process never finishes and it repeats constantly. To put it another way, Sisyphus' punishment is to repeat this action in 'routine'. it can be said that the notion of routine is punishment. The 'routine' by itself reminds slavery. In slavery as well, you are doing something in 'routine' without any rights. By referring to Beauvoir and Camus, the term of the 'routine' is women's captivity in the house result of being busy with the housework.

The robotic version of women in *The Stepford Wives* have their own 'routine' which is housework but the other women who are still not killed and not replace with robots do not have any routine. In this scope, robots as an entity implying women represent house servility in this science fiction horror movie. The robotic versions of women are punished in this 'routine'. Unfortunately, this 'routine' of housewives are not seen as strange in the patriarchal culture. The movie implies to us that there are not any differences between robots and housewives. To maintain the patriarchal structure, 'Man's Association' reshapes rapidly women according to what they need.

In the same years of releasing the movie *The Stepford Wives*, there were different political movements in the USA which started in the 1960s and 1970s. Anti-war movements, student movements, civil rights movements were gotten attention in those years. There were a lot of discussions from all different platforms. Of course, many women activists have manifested their being as well. Women, especially in the US, have demanded different rights such as social, political, and legal. Later, this political woman movement in the 1960s and 1970s was called 'Second Wave Feminism'. Although 'Second Wave Feminism' had criticized *The Stepford Wives* in that time, the movie has a direct relation with 'Second Wave Feminism' regarding to show women's problems in the patriarchal society.

In *The Stepford Wives*, images of Joanna and Bobbie represent women who are influenced by 'Second Wave Feminism' in the USA. Way of their dress, talks, and thoughts shows that they have a strict distinction with Stepford women. For instance, before Bobbie is killed and replaced with her robotic being, she and Joanna don't wear bras although all robotic versions of women are strict in this issue. Therefore, all of them wear bras. In the USA, there was a famous demonstration called 'Miss America Protest' which was organized by New York Radical Women in 1968. Those women threw all items which were symbolized feminine discourse like makeup, eyelash, girdle, and bra, etc. into 'Freedom Trash Can' (Kreydatus, 2008, p.3). Hence, the bras were one of the important signs in which women's freedom was subjugated by the masculine wrath. Especially, Joanna rejected to wear bras until the end of the movie.

The other issue is which has a correlation with clothes is how The Stepford wives are dressed. The clothes are signs of an ideological approach in the movie. Particularly,

clothes are symbols of your political idea, economical class, religion, and cultural background in the 20<sup>th</sup> century. At length, the clothes articulate your position in society. Beauvoir claims that dressing for women has two significant meanings. One of them is showing women's social status and the other one is 'feminine narcissism' (Beauvoir, 2011, p. 649).

In the movie, *The Stepford Wives*, the dresses of the women have decisive different features. For instance, if you compare Joanna's and Bobbie's clothes with the other women in Stepford, you realize that they are dissimilar. Beginning of the movie, Joanna and Bobbie wear jeans, a shirt, sports shoes, etc. These kinds of clothes represent women who were active in free political movements such as feminist, anti-war, civil rights in the 1960s, and 1970s. Nevertheless, conservative women are dressed much more stylish, elegant, sleek, and classy. On the other hand, the Stepford women's dresses also are sophisticated, dashing, and chic in comparison to Bobbie's and Joanna's ones. In the stage of Bobbie and Joanna's last confrontation, you can be noticed how Bobbie's clothes are changed into a conservative perspective by being a robot. This is how clothes show women's position in a patriarchal society. For this reason, the image of robots in the movie symbolizes the submissiveness of women in this respect.

The other sign that persuades us for connection between *The Stepford Wives* and 'The Second Wave Feminism' is 'Consciousness-Raising' (C-R) meetings in the movie. Bobbie asks Carol if they establish a consciousness-raising group, shall she join? (Scherick, 1975, 1:37:20). Lefevre also has mentioned in her article that "Radical feminists embraced and developed C-R as a technique of personal empowerment and feminist transformation" (Lefevre, 2018, P.3).

In 'Second Wave Feminism', the 'consciousness-raising group' was a meeting session that informed women about knowledge of feminism, self-confidence, rebelliousness, and gave them the consciousness of liberation. However, women don't take heed of what Joanna said in the movie because the majority of them already are robots. The female robots are programmed by the 'Man's Association' in order to live under the masculine sovereign.

#### **4.1.3 The Feminine Mystique**

In the opinion of Betty Friedan, especially in the 1950s and 1960s in the USA, American women forced to be a housewife or good mothers. They weren't interested in intellectual life such as politics, philosophy, or science. These kinds of topics were accepted interest of men by patriarchal culture. The women must pay attention to works which attached to the woman by the man at the house. The life of a woman is drawn by their husband. The woman should have children and satisfy her husband. She doesn't need to spend her time on problems that occur outside the house. The man only at the home has the right to put rules for everyone in the family. The occupation of women was decided by 'masculine power'. The only occupation is that woman can choose to be a housewife (Friedan, 2001, p. 44).

This was the norm at the same time. All women are considered in the same norm in *The Stepford Wives*. This norm is imposed on the woman by 'masculine power' and the position of woman that is obedient is confirmed as 'normal' in the culture. If she had a problem in the house with her husband or her life in different ways, she was not allowed to complain because of 'patriarchal hegemony'. To dissatisfy from your life as a woman was seen as a lack of strong femininity in a patriarchal society (Friedan, 2001, p. 47).

The western civilization bases on this 'The Feminine Mystique' as Betty Friedan underscores. The discourse of 'The Feminine Mystique' supervised the female body because white man history defines female identity. When the hegemony of patriarchy defines the female body, the hegemony of patriarchy obviously creates values for women. These values are for the bondage of women (Friedan, 2001, p. 70).

That's why the women in Stepford are forced to exist in the 'feminine mystique'. The women under this bandage look like feeling happy because of the assumption of completing their divine duty. The woman is not allowed to imagine her life. She is kept at the moment. She should think about her children. Her life should be basic. The house is like her cage (Friedan, 2001, p. 88).

When Joanna wants to leave the Stepford, she wants to find her children even she understands that she is going to be killed. Therefore, she goes to 'Man's Association' building. Actually, Dis (the leader of the Man's Association) cheats her by using her children's voice for catching Joanna (Scherick,1975, 1:44:20). Being a good mother also is one of the determinants for feminine mystique. She is in confliction and under the death threat, she wants to escape to save her life but she cannot reject totally values of feminine mystique and goes to 'Man's Association'.

#### **4.1.4 Sex with Female Robot**

The other problematic issue is doing sex with a female robot because the man consumes the female body as a 'sexual object' as well in the Stepford. The character called Frank has sex with his robotic wife (Scherick,1975, 45:27:00). While he is having sex with his robotic wife, his wife starts to shout loudly about her husband's superiority, strength, and power (Goldman, 1975, p.23-24).

The other function of female robots in Stepford is serving sex to their husbands. That is to say, female robots are sex robots for men. That's a rather critical point. Before touching this sphere, should be discussed who thinks sex robots needed to be produced? Referring to the views of Judy Wajcman, technology is developing under the influence of patriarchy. She also adds that the desire of women, the culture of women, the strength of women are controlled by men. Technology under the 'masculine power' is a plan to create hegemony on women (Wajcman, 2010. p. 146).

The technology that is under masculine domination is for control and consumption of female body. Technology is shaped by Man's Association in *The Stepford Wives*. The Man's Association produces a robotic version of each woman in the Stepford. They only produce robots who have a female body.

The production of a sex robot is a new problem under this frame. The sex robots also are examined by Feminist Studies in terms of consumption female body. Professor Kathleen Richardson is one of the important academic and activist figures in this problematic sphere. She has started a campaign 'Against Sex Robots' in 2015. The production of 'Sex Robots' is a very demanded new market in the world.

Richardson is one of the academic activists who examines 'sex robots' under Feminist Studies regarding the female body. Basically, her research is about how coercive behaviors emerge to the female body via sex robots. In addition, she is against changing the female body into a commodity of man. For her, sex robots finish the sympathetic relation (Richardson, 2016, p.48). According to Richardson,

the acceptance that the creation aim of robots is for the robots work as slave create coercive hierarchical relations on society.

In this circumstance, the woman's body especially will be perceived as a 'commodity'. If robots are accepted as just tools of men for supplying needs, this assumption is going to be legitimizing women's slavery. When you analyze the usage of robots in the world, it clearly appears that robots have taken duty in production, war, service, and sex industries. The robot's usage is taken the position according to the men. In this case what will happen to women's rights under the capitalist system?

Slavery since Aristotle is an ideological separation that is grounded on submissive relations and 'power'. With Artificial Intelligence, slavery is recreated and wanted to be natural. The interrelation between human and thing change as well. Their appearances are similar and close in the sense of existence (Richardson, 2016, p.50).

In the view of Richardson, there will not be any differences between robots and humans in the future. The norm of beauty is determined via sex robots by technology that is controlled by 'masculine power'. Gender relations are going to be attacked and heterosexism is going to be idealized. Mainly, the sex robot market occurs from the female robots model and this proves that the industry of sex robots is for men (Kubes, 2019, p.1).

In the other perspective, the sex robots market is mainly based on the female body. And it idealizes the female body in certain beauty and gender relations. In *The Stepford Wives*, all women have certain norms. Besides the female robot's certain behaviors, they have a standard appearance. Their beauty is an ideal one and the



standard of this idealization is determined by 'Man's Association'. The sex robots' market imposes assumptions to society like heterosexist norms are 'natural'. This could be oppressive for the Queer Community regarding hate speech. Domination of heterosexist norms in every sphere means not able to accept LGBTQ+ in public space as an individual. The patriarchy is going to be strengthened through sex robots. The female body is becoming 'other' in order to sex robot production in a patriarchal society. The production of sex robots and gendered technology are creating bigger problems for the female body and in general societies. Considering societies based on technology, patriarchal structure feeds itself from this point as well. However, the robots can be produced in a 'queer' perspective instead of gendered. This is a very crucial step for emerging free and genderless societies. Being against to production of robots put us in the position of conservative. We have no chance of turning our back on technology in this century. Can technology be a very significant tool for oppressed women in terms of freedom? The answer that is given depends on who controls technology. For instance, all women are killed by 'Man's Association' and change with their robotic image. In *The Stepford Wives*, the technology is controlled by 'Man's Association' which is a 'patriarchal hegemonic' structure.

They kill women in order to put female robots which are obedient, responsive, not questioning, They keep their patriarchal system safe. The women are cooking for them, making sex with them, cleaning their houses and gardening, their house etc. for men. The technological development doesn't help women liberation while they are discriminated against via robots.

## **4.2 Blade Runner**

### **4.2.1 Economical and Political Background in the 1960's and 1970s in the USA**

There were a lot of changes in the sense of economy and politics in the western world in the 1970s. As stated by Patnaik, there were big capitalist crises since the 1960s. Many of the capitalist countries were affected by these economic crises (Patnaik,1982, p.19).

Result of economic crisis, many workers were fired from their jobs. As a result unemployment was increased. It means that the workers who were not fired must work much harder to complete the other workers' labor. This new economic structure brought new working conditions for workers. The workers worked long and got paid lesser under oppressive working conditions. In this frame, many workers went strikes against these unacceptable conditions.

*Blade Runner* can be read by creating a connection with this political aspect too. Because replicants are slaves and they want to get their freedom. They start to rebel and this revolt is called Nexus 6. The Nexus 6 can refer to the strike of workers at the same time.

### **4.2.2 Class Consciousness**

We can read Rachael's false consciousness in two ways. First, it can be understood as a failure of species consciousness. Understanding herself to be human rather than a simulation of humanity, she will exhibit inappropriate forms of behaviour which transgress the biological division between carbon-based and silicon-based intelligent life forms (by falling in love with the apparently human Deckard, for instance). However, more importantly, it can also be understood as a failure of class consciousness (Heffernan, 2000, p.150).

One of the important Marxist scholars in the 20th century is Georg Lukacs. He indicates the significance of 'class consciousness'. 'The class consciousness' has a crucial position in Marxism because the theory of ideology, the theory of class, the perspective of history emerge with class consciousness in Marxist literacy. 'The class consciousness' directly associates with the revolution of the working class. In contrast to Racheal's position, the other replicants such as Roy Batty, Zhora, Pris, and Leon struggle against humans regarding getting their freedom. Their struggle rise with the awareness of being a slave. In other words, they are having a class consciousness. The consciousness of class appears only when different classes clash under the circumstance of disagreement (Lukacs, 1971, p.53).

The replicants do not have any chance to live more. They are a slave. There is a big distinction between them and the people in the movie. They don't stop their enslavement conditions and they lose all options to get rid of slavery. They haven't got anything to lose. These sociological positions prepare them to rebel. This is the point that displays how class consciousness emerges.

While the other replicants are struggling for their freedom and try to get rid of their slavery, and getting the risk to face death, Racheal has a good correlation with Blade Runner. Thus, it can be said that Racheal hasn't got any 'class consciousness'. Class consciousness is very important for workers in order to get their liberation. Class consciousness is the ideology of workers that includes practical life and thoughts at the same time (Lukacs, 1971, p.42). To demand their freedom like Batty, Zhora, Pris, and Leon from humans is the result of 'class consciousness'.

Dr. Eldon Tyrell is the owner of Tyrell Corporation which produces replicants. From the perspective of Heffernan, Tyrell symbolizes capital. He inserts 'false consciousness' to replicants in order to provide them submissive and tractable. This is the process of creating 'hegemony' on replicants (Heffernan, 2000, p.151).

Tyrell inserts fake past to replicants in order to control them as a slave. This is another way of controlling replicants with creating 'false consciousness'. The history of the individuals and the history of the societies are always manipulated by power depending on sovereign power's needs.

In the movie, Roy and the other replicants are slaves. They are the slave of human beings and do not have any respectful position in society. They are deprived of free life. They live only four years. Their lives haven't got any values. They are vile creatures who serve humanity. Their 'class consciousness' rises from both production relations and social humiliation. In this respect, Roy and other replicants may be illustrated for the concept of 'the hidden injuries of class' which is put forward by Richard Sennett and Jonathon Cobb.

The consciousness of workers does not emerge only in production relations. This is also a sociological problem. The position of the workers in society affects his/her consciousness too. In a capitalist society, being workers are not reputable positions. Even the families who are workers do not want their children to be a worker because of their social position. Wherever they go, they feel inferior. In fact, workers do not respect each other. Due to the humiliation of workers, they force their children to get a better education so they will have good positions in the community.

Roy seeks a future, and he does so by interrogating the present and overturning its established relations and rules. This involves him in the development of a sophisticated class consciousness in which he makes manifest and celebrates what Richard Sennett and Jonathan Cobb have described as 'the hidden injuries of class' (Heffernan, 2000, p.152).

Richard Sennett is one of the impressive sociologists who examines worker relations with respect to sociology. He has written the book *The Hidden Injuries of Class* with Jonathon Cobb. In their book, generally, they consider how class consciousness emerges in social relations. This work is a new way to discuss class consciousness for the daily life of workers in Marxist literacy. Usually, Marxist literacy endeavors to clarify 'class consciousness' by basing mass production. However, Richard Sennett and Jonathon Cobb in their research focus on the creation of 'class consciousness' in the individual aspects.

According to Sennett and Cobb, dignity for human beings is a need as same as either sex or food. However, the oppressed class is not respected by capitalist class because of their position as being workers. Their appearances, cultural situations, educations, and of course their class are important factors about getting disrespectful behaviors in society. For the oppressed class, there is only one way to get their dignity again which is rebellion against sovereign class (Sennett, Cobb, 1977, p.191).

Roy and the other replicants in Nexus 6 have started a rebellion in the movie for getting their dignity. They are all slaves and their lives do not have any significance in the community. They are just machines who work for human beings like slaves. In this respect, the working class is represented by robots in order to get their dignity from the capitalist class.

In calling for a radical alteration of the technical composition of replicant being, by demanding 'more life' not just for himself but for his class as a whole, Roy is in fact asking for a revolution in the social deployment of productive forces, for he and his class literally embody those forces (Hefferman, 2000, p.153).

The rebellion which is begun by Roy can be called the demand for revolution too. This revolution based on the demand which is the liberation of all replicants. He does not want to liberate only himself. He wants to liberate the other replicants as well. The 'More life' is the symbol of liberation for all robots.

The other important issue is repressive state apparatuses which show how working-class is wanted to be controlled in the movie. Blade Runner whose name is Rick Deckard works in the Police Department. His job is to kill replicants who reject to obey. In respect of Althusser, besides government, army, court, and prisons, police are also part of 'Repressive State Apparatus'. The unity of State is kept by these 'Repressive State Apparatus' by using violence directly or indirectly.

In the movie, Rick Deckard has been taking duty to kill replicants who either rebel or disobey. Thus, it can be said that the 'Repressive State Apparatus' is represented by Rick Deckard. Actually, all events based on the struggle between Deckard and replicants. Rick Deckard tries to suppress the rebellion of the replicants. If these replicants can get their liberation, it means that the revolution of replicants would be successful. Killing replicants is called 'retirement'. When the workers are out of the production system, they pass another stage which is called 'retirement'. It means that they do not have any functions for the production system. These situations are parallel to each other. Like I mentioned before in this research how we have a dyspathy to workers union, this is a good example of how we legitimize

‘Repressive State Apparatus’ as an audience in order to have sympathy for Rick Deckard who is a symbol of the ‘Repressive State Apparatus’.

Moreover, in the movie, there is a violence which is emerged by Rich Deckard. We as an audience internalize that this violence against robots (workers) is justified. *Blade Runner* is a very effective example of how audiences internalize violence with cinema.

Be it recalled that the state apparatus comprises, in 'Marxist theory', the government, administration, army, police, courts and prisons, which together constitute what we shall henceforth call the Repressive State Apparatus. 'Repressive' should be understood, at the limit (for there exist many, very varied and even very subtly occulted forms of non-physical repression), in the strong, precise sense of 'using physical violence' (direct or indirect, legal or 'illegal') (Althusser, 2014, p.75).

Loftus, Agnoli, Sacchi have made research about protests which were held in Beijing in 1989 and Rome in 2003. They use doctored photographs about these two events and look for how people affected by these photographs. As a result, they proved modified photographs affect people's attitudes, behavior even how perceiving history (Loftus, F. Elizabeth. Agnoli, Franca. Sacchi. M.L. Dario. 2007, p.1019).

These doctored photographs implant replicants’ consciousness in order to Tyrell's ideology in the *Blade Runner* and create ‘false consciousness’. When Deckard goes to Leon’s house for investigation, he finds a collection of Leon’s photographs that belong to his past which was made by Tyrell (Deeley,1982, 00:24:54).

In addition, French philosopher Roland Barthes has crucial thoughts on photography. In the view of Barthes, when the people are photographed, they become a reference. This is called an ‘eidolon’ which means an ‘ideal one’. That’s why replicants in the

movie have their own families in photographs but these photographs are changed for creating past to replicants. These photographs also are references to their birth and their history. Each people's personal history is idealized through photography. The photography makes you believe that you have past and makes you feel being alive. Barthes also emphasizes that the photograph is the return of the dead. Remembering death via photograph portrays life in the opposite sense. Thus, having this consciousness (being alive) for replicants are animated by Tyrell.

And the person or thing photographed is the target, the referent, a kind of little simulacrum, any eidolon emitted by the object, which I should like to call the Spectrum of the Photograph, because this word retains, through its root, a relation to "spectacle" and adds to it that rather terrible thing which is there in every photograph the return of the dead (Barthes,1981, p.9).

The photograph is the illustration of history. According to Barthes history exists if we take a look at it (Barthes,1981 p.65). Although you are a robot as replicants in *Blade Runner*, life is resurgent due to history. One of the major documents emerges history is a photograph. The stage of investigation of Leon which is called Voight Kampff test, Leon is inquired by Blade Runner. When he faces a question of his mother, he shoots Blade Runner (Deeley,1982, 00:07:22). Mother is a metaphor of history or birth but he is intolerant to face it. His answer becomes very violent such as killing or destroying. This shows that remembering death and remembering birth have a dialectical relation as well.

Jean Baudrillard talks about 'simulacra'. According to him, there are three kinds of 'simulacra' order. In the second of definition about 'simulacra', he says production is done by machines and simulacra is grounded on the whole production system (Baudrillard, 1994, p.121).



'The Simulacra' is a kind of image that wanted to be perceived real. In the movie, replicants resemble with 'simulacra'. They are robots but they are in a struggle to be real in the sense of human being. Replicants (robots) have the desire to be perceived real. Regarding Baudrillard's thoughts, 'simulacra' is emerged by machines that are based on energy and force. As a result of analyzing *Blade Runner* and Baudrillard's thoughts together, machines (replicants) are simulacra and they have the desire to be perceived real. 'The Simulacra' through machines creates another reality.

The replicants shall not be forgotten that they are slaves as well. Slaves want to be perceived as 'real' in *Blade Runner*. 'To be real' means to be human beings. However, robots' representation in the movie reminds tyranny and brutality. In this aspect, when slaves seek their rights, it means that the violence shown to them is legitimate.

#### **4.2.3 Oedipus Complex, Anti-Oedipus, Frankenstein Complex and Uncanny Valley**

Roy Batty kisses Tyrell from his lips. He gouges out Tyrell's eyes and he kills his creator, Tyrell (Deeley,1982, 1:25:57).

the leader of the replicants, Roy Batty, refuses the symbolic castration which is necessary to enter the symbolic order; he refuses, that is, to be smaller, less powerful than the father. Roy commits the Oedipal crime. He kills his father; and the Oedipal topos of blindness recurs, reversed. Roy thus seals his (lack of) destiny, denying himself resolution and salvation (Bruno, 1987, p.71).

Bruno thinks that Tyrell's murder by Roy Batty symbolizes 'Oedipal crime'. One of the famous Ancient Greek plays *Oedipus Rex* was written by Sophocles. Oedipus is a character who kills his own father without any knowledge of him and weds his mother. Thus, killing Tyrell by Roy Batty is called 'Oedipal crime' by Bruno.

Basically, Freud thinks that our desires are constituted by the relation of mother and father. Openly, he underscores that our sexual impulses are not insulated from our mother and our father. In the view of Freud, boys display a sexual yearning towards their mothers, and girls towards their fathers. This is normal circumstances for him and an unchangeable norm for psychosexual stages of development (Freud, 2010, p.280). That's why the play of *Oedipus Rex* which was written by Sophocles is important for him. One of his famous concepts 'Oedipus Complex' is driven from this play. The Oedipus Complex is the limitation of human culture, custom, production system, way of living (Dolan, 2014, p.4).

On the other hand, it can be said that our sexual desires are limited by the family. Our desires are based on family. This structure is also one of the basics of civilization. From the opposite view, it could be restrictions of civilization too because these psychological stages decide or shape our sexual distance with our family. When Oedipus kills his father, he puts himself instead of his father and got all power that his father had.

In the movie, Roy Batty attempts to kill his father or owner called Tyrell and he did. However, before the murder of Tyrell, Roy Batty kisses his father from his lips. When all the way end up for Roy, before he smashes his father's head, he kisses his father with pity and transforms into the character of Judas (Picart, 2003, p.10). In respect of Picart, Roy becomes a Judas figure when he kisses his father. This is a religious reference. According to the Bible, Judas's kiss represents betrayal. After the last supper of Christ, Judas Iscariot who was one of the apostles of Christ kisses Christ and for money, he peached against him to The Sanhedrin. After that Christ was arrested. For this reason, Tyrell refers to a father like Christ. Roy betrays Tyrell

by kissing and killing him. In this case, robots are represented the anti-Christian approaches in the movie because violently Roy takes Tyrell's eyes out with his fingers. This image in the movie is very awful and disaster. The way of killing Tyrell by Roy is brutal and wild. From this reason, Robots are also representations of uncivilization in *Blade Runner*.

Gilles Deleuze and Felix Guattari published a book called *Anti-Oedipus; Capitalism and Schizophrenia* in 1972 in France. Generally, Deleuze and Guattari criticize psychological theory which sublimates family relations, unified self. According to Deleuze and Guattari, our desires are not connected with family, they link to society. Social desire is guided by 'schizo-analysis' in the best way.

According to Deleuze and Guattari, the oedipal family is one of the important effects which limits our desire in the case of capitalism. Psychoanalysis is an approach that helps to limit our desire. Thus, they suggest to us 'schizo-analysis' instead of psychoanalysis. The desires of humans are based on a family by the 'Oedipus Complex'. Our desires transform into commodities via this process. Considering the 'Oedipus Complex', classical figures such as father and mother are blessed because they are two of the significant cores of capitalism (Bogue, 2001, p. 83).

The character which is called Tyrell represents capitalist hegemony in the respect of Deleuze and Guattari's thoughts. Tyrell as a being father of robots is a unique element of capitalist relations. In the view of 'Anti-Oedipus' by Deleuze and Guattari, Tyrell as a father creates a standard or norm and assists in working capitalism. That's why Tyrell is against giving freedom to robots although robots demand it. He wants to oppress them to maintain robots slavery as much as he can.

In this perspective, the position of the Roy and the other robots represent ‘Oedipal Complex’ under the frame of Deleuze and Guattari’s literacy (Bogue, 2001, p.88).

Another interpretation of Tyrell’s death is linked to the ‘Frankenstein Complex’. Isaac Asimov, a renowned name in science fiction literacy, theorizes the concept of ‘Frankenstein Complex’ is a fear of the man who lost his hegemony on creatures who are created by man (McCauley, 2007, p.10). Tyrell by creating robots like human being attempts to be God. This creation based on technology but he is not able to control his own creatures (robots). The robots rebel to their God Tyrell and they demand to be free from their God.

*Frankenstein; or, The Modern Prometheus* was written by Mary Shelley in the 19<sup>th</sup> century. It is one of the impressive books that considers the relationship between human and human-made creatures. For science fiction literacy, *Frankenstein; or, The Modern Prometheus* is very inspirational work. Victor Frankenstein who is the main character in the novel creates a monster from not living things. It is called Frankenstein’s monster. He attempts to kill Victor because he demands a female monster for himself but Victor rejects to do it because he believes that these monsters can destruct humanity. That's why Frankenstein's monster has a desire to kill his creator.

At this point, the desire of Roy and the desire of Frankenstein’s monster correspond each other. Both of them want to kill their creators. When their creators reject to accomplish their wish, they decide to kill their creators. The concept of ‘Frankenstein Complex’ which is driven by Isaac Asimov rises from these dynamics. Actually,

‘Frankenstein Complex’ is related to fear of technology, fear of robots. Especially, this fear was released during the Industrial Revolution in the 19<sup>th</sup> century.

For decades, people who dared to express healthy skepticism about digital media have taken pains to avoid being seen as Luddite, or “against technology.” This term refers to the oft-maligned uprising in early 19th-century England when textile workers smashed expensive machines that threatened their livelihoods. The original Luddites’ grievance, importantly, was not with machinery per se but with its social and economic consequences. Employers of that era frequently adopted machines to increase output, lower wages, eliminate jobs, and discipline their workforce—as in our own times (Rauch, 2019, p. 99).

As Rauch said, textile workers in England attacked to break machines as a consequence of their working conditions. The movement of the breaking machine also was called ‘Luddites’. ‘The Luddites’ movement claimed that machines took their jobs and their wages decreased because of machines. They didn't have any conflict with their employers. That’s why they attacked to destroy machines. It was a new age for human beings. The life of human beings was modified very deeply by The Industrial Revolution. First Industrial Revolution (19<sup>th</sup> century) and the fourth Industrial Revolution as mentioned at the beginning of this research (21<sup>st</sup> century) are completely different from each other. However, the most common thing between these revolutions is the fear from the machine.

Isaac Asimov due to this concern wrote ‘The Three Laws of Robotics’ in one of his significant novels *I, Robot*. It was clear that human beings look for a guarantee for centuries in respect of protecting his life against the development of machines. These laws were written by Asimov, existentially, attempts to make people feel secure. In the *Blade Runner* as well, it is seen that robots kill people to get their freedom. In this respect, the representation of robots in the *Blade Runner* still creates fear for humanity. It can be interpreted that *Blade Runner* is a kind of science fiction movie

imposes to the audience either fear of technology or fear of robots. For all that, robots are also represented as workers as mentioned before in this research. The fear of robots and the fear of working-class are combined together under the robotic characters by author Philip K. Dick. In this circumstance, people can have a fear of either workers or movement of workers in the political aspect. Even workers can have a dyspathy to workers union.

1. A robot may not injure a human being or, through inaction, allow a human being to come to harm.
2. A robot must obey the orders given it by human beings except where such orders would conflict with the First Law.
3. A robot must protect its own existence as long as such protection does not conflict with the First or Second Laws (Asimov, 2018, p.6).

In the movie, Rick Deckard has the order to kill Rachael as well. However, while Deckard is fighting with Leon, Rachael shoots Leon from his back (Deeley,1982, 1:02:58). After that Deckard starts to feel close to Rachael although she is a robot and has the order to kill her. Deckard and Rachael go to Deckard's house and he cannot stop his feelings to Rachael and kisses her from her lips (Deeley,1982, 1:11:42).

As stated in Masahira Mori's essay "The Uncanny Valley", the appearance of robots and robot's behaviors are getting closer to human. As a result of this, the human is going to give an emotional reaction and has sympathy for robots. The sympathy from humans to robots is going to be increased. As much as robots are adopted to human behaviors and human appearance, we will get rid of the sense of the strangeness that emerges between robots and humans (Masahiro, Mori. 2012 p.100).

#### **4.2.4 *God is Dead***

Also, Tyrell is a metaphor for God in the movie. He creates robots and become the creator of robots. However, Roy kills his creator and his God. This scene reminds us of the thoughts of the famous, 19<sup>th</sup> Century German philosopher, Friedrich Nietzsche. One of his important books' name is *Gay Science*. He was the first philosopher that wrote that 'God is dead' in the western world (Nietzsche, 2008, p.120).

Nietzsche mentions that Christianity became part of European culture. Since Plato, the European civilization had based on idealism. Christianity is an extension of Plato's 'idealism'. That's why the European culture and philosophy were taken inspiration from these dynamics. Especially after enlightenment, European culture and philosophy cut its relation with idealism and Christianity. Rationalism and science were the centers of European thoughts. All European values derived from Christianity until enlightenment started. It means that people who lived in Europe followed the morality of Christian. In this case, God is the representation of the morality of the Christian world according to Nietzsche. According to Nietzsche, God is a word who indicates the hierarchical values system which blames human existing in the world and affirming salvation in the other world (Roney, 2013, p.307).

The faith in God was damaged by the development of science. The science had been exchanged with a metaphysical approach. In other words, science was more effective than religion in society. Nietzsche interpreted these changes as a collapsing of 'truth' which rises from 'idealism'. This 'truth' was accepted such as sacred and absolute before. Actually, this was a truth that Christianity imposed on people in order to internalize Christian morality. Nietzsche thinks that Christian morality and religion

cut away their relationship with reality. Christianity existed in a world that was fictionalized. The person had only one aim which was to reach the kingdom of God at that time. Thus, there is a big demolition of the Christian world behind the discourse of 'The death of God' (Grimwood, 2011, p.1).

Thus, the death of Tyrell can be commented on as the 'death of God' because he is the creator of replicants and the world which is divided master and slaves. When Tyrell is killed by Roy, Roy transforms into a creature who attempts to destroy the idealized world which is designed by Tyrell. All replicants except Rachael, have a desire to be human in Tyrell's world. They believe that only Tyrell can give them the holiness of life. In view of Nietzsche, Christianity promises people to get holiness of life after death as a result of obeying God's order. However, replicants in the movie rebel to Tyrell (God) and they reject to obey his order in order to question their slavery. As understood, Nietzsche emphasizes attention to life instead of metaphysical life which is dictated by Christianity. For him, the life which should be blessed is the life that we live in. In this frame, the desire of replicants which is to 'live more' can be connected to this notion as well.

Nietzsche hadn't gotten any doubt about expressing that Christian ethics are a kind of slave morality. According to Nietzsche, he claims that there are two kinds of morality which are 'master morality' and 'slave morality'. 'Morality of master' and slave have kept very important spheres in his philosophy (Nietzsche, 2002, p.153).

In this respect, Tyrell who is creator represents 'master morality', and replicants represent 'slave morality'. Nietzsche considers that the one who is in 'slave morality', says 'no' to whom is different from him. To say 'no' is his first action. For



existence, the slave needs stimulants from the external world in the respect of 'slave morality' (Nietzsche, 2007, p.20).

The position of replicants in the movie is similar to Nietzsche's concept of 'slave morality'. They do not accept the life which was imposed on them. They do not want to exist as a slave anymore. That's why to be 'more human', for 'more life', they reject being replicants. Obviously, they say 'no' to their master by rebellion.

In the view of Nietzsche, 'overman' should substitute with the 'death of God'. This is an answer to Nihilism as well. 'Overman' is another important concept for Nietzsche's terminology. After 'the death of God', humanity lost the meaning and finds himself in the nihilism which refers to 'nothingness', 'meaningless' (Nietzsche, 2006, p.12). However, the human being is going to find new meaning with 'overman' and this will help him to get rid of nihilism. Overman would be the salvation of human beings in the view of Nietzsche.

In the stage that Deckard visits Tyrell for the first time, they have a conversation after the investigation of Rachael. Tyrell says to Deckard that their purpose is to be 'more human than human' (Deeley,1982, 00.22.03). The 'more human than human' corresponds to overman in the literacy of Nietzsche. It is obvious that Tyrell has the desire to create robots without any differences from human beings. The motto 'more human than human' can be meant that human can be suspected as a robot in comparison to perfect robots (more human). In this perspective, these robots who are 'more human than a human' can be a new meaning in the demolished world. They already have the desire to live and they wanted to be connected to life in all senses.

## 4.3 Westworld

### 4.3.1 The Society of the Spectacle

Guy Debord was one of the effective French philosophers in the 1960s and 1970s. Debord thinks that ‘the society of the Spectacle’ and modern production conditions have a connection. These kinds of societies leave their life to representations. Delos is a place which is a spectacle in the movie. Rich people join and be part of this spectacle (Debord, 2014, p.2).

What does ‘the spectacle mean’? How does it emerge? Debord claims that the spectacle is the result and projection of manufacture which is modern. ‘The spectacle’ is not a joint of the real world. It is an insubstantial being of real society. ‘The spectacle’ emerges from the model which consists form of information, advertisement, propaganda, and entertainment. The spectacle is a consumption that is confirmed by society via the production system. Finally, he says that the spectacle is busyness in time which is left from manufacture (Debord, 2014, p.3).

The first striking point in *Westworld* is the high level of society in respect of economy and technology. Actually, we do not have any information about how the lower class live but at the beginning of the movie, it is shown that rich people spent 1000 dollars on a vacation in Delos per day. The other clue is the development level of robots. Robots’ behaviors, ways of speaking, thinking are just look like human beings. Robots are bleeding when they are shot with a bullet. Delos is an entertainment consumption in a sense for the bourgeois. Hence the modern production system is sovereign in *Westworld*. As Debord points out, ‘the spectacle’ is born from this kind of production system and Delos can be said that is the

spectacle in this perspective. Delos is busyness in time which is left from manufacture.

What happens in Delos, they are not separated from real life. Ed Ramsey who is working for Delos asks a question about how is his experience to Gardner Lewis who just arrived from Delos. His answer is that he kills six man (Lazarus,1973, 0:00:27).

Debord emphasizes that “reality emerges within ‘the spectacle’, and ‘the spectacle’ is real. This reciprocal alienation is the essence and support of the existing society” (Debord, 2014, p.4). However, it should be underlined that this reality in the spectacle is alienation and the essence of society. Gardner Lewis believes that he shots six people in reality and now reality is transformed to spectacle hasn’t got any differences from reality.

In this respect, robots are represented as the main part of ‘the spectacle of society’. Robots are the main figures who are the dynamics of ‘Spectacle society’ in the *Westworld*. They are part of ‘spectacle’. They are the productions of modern manufacturing. They also refer to alienation in the movie. What Debord underlines, is rebellion can be a commodity in ‘the spectacle of society’ (Debord, 2014, p.23).

In *Westworld*, it is not given any specific reason for understanding the disobedience of robots. For example, do they want to get independence because of their consciousness? Do they desire freedom? Are they against the exploitation of their labor? Do they want to live more? Actually, there are not any answers to all these questions in the movie. Thus, it can be commented such rebellions of robots are part of ‘the spectacle’ and the rebellion of robots are ‘the commodity of spectacle’.

To 'reality' discussion, in addition, Jean Baudrillard should be mentioned too. Referring to the views of Baudrillard, 'the reality' is produced by memory banks. The Mediaeval World, Rome World, and *Westworld* can be considered as memory banks. Each of these worlds can create reality. Within the reproduction of 'reality', 'reality' becomes infinite. Hence, 'reality' may not have a rational appearance. In the movie, these worlds (memory banks) which are existed in Delos can also create different realities that are infinite.

Baudrillard says that "it is simply masked, whereas simulation threatens the difference between the 'true' and the 'false', the 'real' and the 'imaginary' " (Baudrillard, 1994, p.3). Considering *Westworld*, these three different worlds are simulations that eliminate true and false the real and imaginary.

Ted Mann who is a stockbroker is the sheriff in *Westworld*. Ed Ramsey asks if does it look like real? And Ted Mann's response is it was real that never lived before (Lazarus,1973, 0:02:02). As is mentioned before the simulation eliminates real and imaginary. Anything is called real via the simulation.

Baudrillard states that all powers and institutions can mention from their self if they reject themselves. Actually it means that as much as power and institution reject themselves, they would get the power. Later, he gives Johnson, Nixon and Ford's assassinations as an example. With these assassinations, he shows how these names try to create an aura (Baudrillard, 1994, p.19).

In *Westworld*, the company that creates Delos loses the control of robots. Robots begin to attack the people in these different worlds and try to kill them. In the sense

of Baudrillard's simulation theory, this rebellion is recreated simulation or power. This rebellion is a kind of assassination which able to make power stronger. Hence, robots can be said is a kind of terrorist who recreates simulation and power again and again in *Westworld*. In the theory of Baudrillard, robots are represented as terrorists who attack simulation in *Westworld*.

Baudrillard gives an example which is about the Loud family in his book. Loud family's life was recorded 300 hours in 1971. At the end of the recording, it was made a movie. All moments (dramatic or enjoyable) that family lived was presented without any fiction. As a result of this period, the Loud family was divorced. Baudrillard asks an important question that if is television the reason for divorce? (Baudrillard, 1994, p.29).

The conclusion of this Loud family experience, he claims that the panopticon system is finished. People do not watch television, television watches how we live. From that moment, the obligation to obedience is eliminated for model or gaze. People transform into a model or gaze in 'hyperreal society'.

When Peter Martin and John Blane arrive at *Westworld*, change their clothes and carry guns, they become a model or gaze by themselves. It is not adaptation because adaptation refers to the different beings and one of them should adapt the other one. Here, Peter Martin and John Blane are *Westworld* itself when they arrived at *Westworld*. Therefore, they act like the other characters in *Westworld* because they are *Westworld* itself.

The other example of this theory can be 'male guest' who is the sheriff in the town. He says "now, I'm the new law around here" and 'male robot' asks him, "you think you can handle things?" and 'male guest' response is "you wanna try me?" (Lazarus,1973, 0:42:45). Male guest, he is not a sheriff in his real life he also lives in the 20th century but he thinks that he is a sheriff and a law in 19th century in *Westworld*. Thus, he becomes a model by himself.

Baudrillard quotes George Orwell's famous word 'war is peace'. He carries on his word that contradiction or the conflict between two opposite groups are an 'illusion'. He claims that it may not be sure if the war is real or not. The war may never start but it may be said that the war starts. There is a war but it may be finished before it is declared. This is an 'illusion' (Baudrillard, 1994, p.38).

In *Westworld*, the scientist from the control center says 'All right, let's start that bar fight' (Lazarus,1973, 0:47:37). Suddenly, robots begin to fight with each other. Peter Martin and John Blane play a card at the bar. At first, they don't pay any attention. It seems that there isn't any fight but later when a robot falls down on their table they decide to join the fight. They do not have any fear or suspicion. They enjoy although the other people (robots) are injured. The fight can be real but at the same time, it can be fiction. It is a reality because they punch and injure the other people (robots) but it is fiction because it is part of the show. Peter Martin and John Blane get their position at the bar fight whether it is illusion or real.

The fight may never start but it may be said that the fight starts. There is a fight but it may be finished before it is declared. The fight is an 'illusion' in *Westworld* from the perspective of Baudrillard's thoughts. At this point, Baudrillard discusses how a

culture transforms into hyperreality via the museum. According to Baudrillard, cultures are separated, are grouped, are interlaced with together via traditional museums, and as a result of these dynamics cultures become ‘hyperreality’ (Baudrillard, 1994, p.68).

There are three separated, grouped, and interlaced places in Delos in *Westworld*. They are the Medieval World, Rome World, and *Westworld*. In this respect, Delos is a kind of museum that shows us three different stages of western culture. All these three cultures are aestheticized by the company as well. These cultures become ‘hyperreality’ via Delos with respect to how they are presented. Therefore, can be said that robots represent hyperreality in *Westworld*.

#### **4.3.2 Culture Industry and Slavery**

Theodor Adorno is one of the Marxist effective philosophers in Frankfurt School in Germany in the 20<sup>th</sup> century. The concept of ‘Culture Industry’ was earned in our intellectual life by Horkheimer and Adorno. According to Adorno and Horkheimer, all parts of life are commodified by the ‘Culture Industry’ and dominant ideology is created again in the consciousness of masses in the respect of economy and ideology. Individuals are passivized and they start to consume all practices of life such as art, enjoyment, free time (Kara, 2014, p.52).

The products which are suitable for consumption are produced in planned for masses. Each branch is similar or at least fit each other in the aspect of the form. In the case of *Westworld*, different types of western cultures (the Mediaeval World, Rome World, and *Westworld*) are produced again in planned. All these products are completed with each other or are fitted in each other in Delos.

In the movie, the opening scene is an advertisement for Delos (Lazarus,1973, 0:00:14). Adorno and Horkheimer emphasize that the consumers have a desire to buy and to use commodities of culture although knowing that they are fake (Adorno, Horkheimer, 2002, p.136). All customers in the movie, although know what they are going to live in Delos, have the desire to live this fake experience.

In spite of the fact that the robots are not real people, one of our main characters Peter Martin has the desire to have sex with a female robot (Lazarus,1973, 0:23:29). Thus, it can be said that robots in *Westworld* are part of ‘the Culture Industry’. The robots in *Westworld* are the production of ‘the Culture of Industry’. In this perspective, the robots are shown fake as commodities of culture in order to the representation of robots in *Westworld*.

The Gunslinger (robot) shots John Blane in the town (Lazarus,1973, 0:57:43). The company loses its hegemony on robots and the robots start to show disobedience. If the robots are the production of ‘the Culture Industry’ and if the robots are fake, how should be interpreted the rebellion of the Gunslinger and the other robots in the respect of the theory of ‘the Culture Industry’? What does it mean to Gunslinger’s attack directly on human beings indirectly Delos and the ‘Culture Industry’? What is the representation of the rebellion of robots?

Answering these questions should be looked at two important periods in history which are Paleolithic and Neolithic Ages. Especially, the human way of life changed fundamentally in the Neolithic Age.



John Zerzan is a remarkable anarchist philosopher for the 20<sup>th</sup> century and 21<sup>st</sup> century. He has examined many different subjects in order to understand the concepts of time, technology, culture, freedom, civilization, and language. According to Zerzan, culture and working started since the Neolithic Age with agriculture. Human beings domesticated themselves, plants, and animals with agriculture (Zerzan, 2009, p.110).

Here, the word of domestication is significant for perceiving the birth of commodity. For the first time in history, the concept of the 'commodity' was born by agriculture so it can be said that 'commodity' relates to culture and domestication. Zerzan underlines the period of the hunter-gatherer period which is called the Paleolithic Age. For millions of years, human beings lived in free without hegemony, working, culture, time in the Paleolithic Age (Zerzan, 2009, p.110). Zerzan maintains that human beings were not in a struggle for land or any property in the Paleolithic Age. Thus, they had not got a consciousness of private property yet (Zerzan, 2009, p.116).

The slavery system bases on the Neolithic Age because the urban revolution rose up from the Neolithic Age. After the Neolithic Age, the urban revolution started and human beings began to build the first city on the earth. One of the first significant urban civilization was Sumerian. In the Sumerian civilization, there were three classes. The lower class was slaves (Faulkner,2014, p.41).

For a long time since the Neolithic Age with cultivation and domestication, we are facing with the concept of the commodity. Even human beings himself is a commodity of the economy since the Neolithic Age and it was institutionalized by the urban revolution like Sumerian civilization. As I mentioned before, in the

enlightenment Descartes connected the right to freedom with consciousness. Thought of humanism is another crisis for nature and animals or other things that haven't got consciousness as a human being has.

The rebellion of Gunslinger can be interpreted in different ways. One of them is 'the crisis of the Culture Industry' because the Gunslinger (robot) destroys what happened in Delos which is based on 'the Culture Industry'. The Delos is the production of the 'Culture Industry'. Robots in the movie by attacking human beings, they attack to 'the Culture Industry' indirectly. However, robots are not an external part of 'the Culture Industry', robots are internal, robots are the result of the 'Culture Industry'. Thus, the rebellion of robots in the movie can be interpreted as the crisis of the Culture Industry.

The second interpretation is the rebellion of robots can be related to Ontology. It is simply having a desire of being 'subject' rather than staying 'object'. Generally, the rebellion of robots shows us how the commodity has a desire for being free, how the commodity wants to jump from being an object to being subject. That's why, I try to give a short general thought from Paleolithic, Neolithic Ages, and Urban revolutions to show how the concept of the commodity was born. Nature, animals, and even human beings himself are the commodity of capital for 10.000 years. In the 21<sup>st</sup> century, human rights, animal rights, and climate changes are discussed in the contemporary world without looking for consciousness, feelings, and thoughts of humans, animals, and nature.

Why do human beings avoid to accept the right of robots? Because robots are designed for being the slave of human beings or capitalism. Thus, it is hard to accept

or to understand the rebellion of robots. The rebellion of Gunslinger represents how the commodity has a desire for being free and how freedom arises from the commodity.

### **4.3.3 Metanarrative and Robots**

The last interpretation of the rebellion of Gunslinger is quite opposite from the second interpretation in some sense. It is opposite because in the third interpretation I am going to mention the crisis of 'metanarrative'. However, in the second interpretation, to talk about desiring being 'subject' put me in position who tries to create 'metanarrative'. Both interpretations are contradicted each other in this sense. Jean-François Lyotard is an important French philosopher who talks about postmodernism.

Lyotard stated that postmodernism is incredulity to 'metanarrative'. He says that incredulity comes from the progress of science. One of the concepts that modernism is based on 'progress'. The concept of progress creates 'metanarrative'. (Lyotard,1984, p.24).

“Lyotard’s Deconstruction of Metanarrative that explains a certain set of phenomena, but don’t make any claims to the universal truth” (Sabhibzada, Zaidi,2018, p.107). Thus, the big western myth which is idealized and was advertised in Delos as a combination of the Roman World, the Medieval World, and the *Westworld* are deconstructed by the rebellion of Gunslinger. The Roman World, the Medieval World, and *Westworld* are combined in the Delos transform into a metanarrative. This metanarrative is marketed to people. The Gunslinger destroys or he attacks to metanarrative. Although the Gunslinger is killed at the end of the movie, robots

succeed to kill all people, and Delos has not functioned anymore. The rebellion of robots causes the deconstruction of Delos which is a metanarrative.

In three science fiction movies which I examined; the identity of robots is a kind of umbrella that covers all different identities who are accepted as 'other' in the capitalist society. Somehow, robots are attempted to attach with identities that are accepted as 'other'. This representation is a problematic issue. These robots while they are representing 'other' in the respect of social groups, are designed such as slaves in science fiction movies.

In some anarchist or Marxist approaches can be thought that human being is a slave under capitalism but these social groups were not slave as same as in comparison to Ancient Greek. At least, it can be said that they have rights in the democracy of the bourgeois, from this reason they are not a slave. The other word, understanding of slavery in ancient times is not as same as today or the 20<sup>th</sup> century. Although they are not a slave in the real-life, these social groups (as robots) are imposed to be like a slave in science fiction movies.

There are two reasons. One of them is these social groups are desired to act like a slave by attaching with robots in science fiction movies. Clearly, it means that the capitalist power wants to take these social groups' rights back and create a new slavery system. The second reason is science fiction cinema who uses robot characters is wanted to design our perceiving of robots. Why? Because it is obvious that robots will be new creations who take a position in the world like animals and human beings. Thus, Science Fiction Cinema has a significant position in our intellectual life to understanding the possible impacts of robots on society.

#### **4.3.4 Otherness and Robots**

What kind of positions robots will take in society? What are the roles of robots in our life? Robots in the science fiction movies do not have any rights and any freedom. It is expected from them to obey without any question. If they reject to obey, they are presented in a negative perspective to the audience. Thus, it can be said that 'obedience' is generally blessed in science fiction movies. This obedience is not limited. 'Obedience' via robots is presented from a positive perspective in order to legitimize slavery. Will the robots' position be different from positions in science fiction movies? There isn't any doubt that they are designed for mainly sex, war, and labor industries. It can be a new conflict between robots and people like how people were against machines in the 19<sup>th</sup> century because of unemployment. It is going to be a new discussion sphere, especially for Marxism, anti-militarism, and feminism. Will humans and robots face-off? Will they fight against each other? Will humans attack to kill robots?

When robots actively take a position in society, we are going to face new sociological structures which is I prefer to call 'Digital Slave Society' because obedience will be blessed without any contradiction. Digital Slavery without injuries, pressure, prison, army, police, etc. are going to naturalize through robots. Perceiving robots as an object by oppressed people and intellectuals will create another problem for the democracy struggle. This is the process that I would like to call 'Otherization of Digital Slavery' because 'the Otherization of Digital Slavery' means legitimizing slavery. Robots are not wanted to perceive as a 'subject' by power and people. There are two dimensions for not accepting a robot as a 'subject'.

From the dimension of capitalists, robots will have rights and of robots' exploitation will be forbidden. Robots will not work as a slave in the production process. From the oppressed groups' dimension, these people will lose their job and this will create unemployment and impoverishment. From these reasons, the discussion of robots' as subject want to postpone.

God will replace with 'human beings'. We need to remember that human being is a commodity in the respect of theology. There isn't any religion that accepts God equally with human beings. If robots are discussed under the concept of 'otherness', we will pave the way for robots to 'subject'. It means that we will accept God equally with human beings because one of them is the creator and the other one is created. This is important for building a new free and equal world in the future. That's why I would like to discuss 'otherness' with respect to robots. Will human as God and creator accept to be equal with robots?

The liberation of humanity is not only related to the liberation of humans. The liberation of humanity is related to the liberation of animals and robots as well. Are there the differences between animals' and humans' rights mean? Today yes there is. However many activists are in a struggle for them. In the enlightenment, animals were not thought to even can feel and think. This is the paralogism of 'Anthropomorphism'. Human beings since the Neolithic age have a desire to shape ecology and the other beings according to human beings' perception. Human being interprets every being according to his perception. This is a big destruction for the other species.

The discussion of 'Otherness' is very crucial for understanding why robots are represented as 'other'. In the 'otherness' part of this research, will be looked for answers to questions such as 'What does otherness mean?', 'Who is other?', 'What is the process of otherization?'

Emmanuel Levinas is one of the important scholars who discusses the concept of 'otherness' in his book which is called *Totality and Infinity*. Levinas thinks that war is a kind of totalization. War is an event that displaces distance between people. Thus, the war ignores 'the exterior' and not show others as others. Everybody transforms into the same (Levinas,1979, p.21). However, Levinas puts morality in the opposite of the war. According to Levinas, morality saves others as an exterior and he describes morality as a concept in which others protect others (Levinas,1979, p.24). Infinity is one of the crucial concepts for Levinas's literacy. For him, 'subjectivity' raises from the idea of infinity (Levinas,1979, p.26). He describes infinity as the production of the relation between the same and the other (Levinas,1979, p.26).

According to Levinas, 'metaphysical desire' is turned towards the 'elsewhere' and the 'otherwise' and the 'other' (Levinas,1979, p.33). Metaphysical desire doesn't like having bread, land, or landscape. He does not read metaphysical desire by linking it possessive because to possess something will lose something's alterity. This desire is not satisfied by feeding our needs (Levinas,1979, p.33). For him, metaphysical one is desired one feeds bountifully and keeps distance, not fetching them together. Positive relation occurs in from distance. He mentions 'the other' by 'desired' (Levinas,1979, p.34).

While Levinas defines 'I', he says that 'I' can't be derived from any reference system. 'I' is beyond of individual. 'I' is not a stable being in all the time. 'I' defines by itself. The same means identical and the other lose its differences via history and system. (Levinas,1979, p.40).

However, 'I' is identical, same. 'I' represents 'other' in respect of 'the same'. This is a problematic issue for Levinas. And he tries to show us the significance of 'the other' for 'I' without reduction 'the other' into 'I'. The stranger who is the other is free and 'I' have not any domination or hegemony on the 'other'. 'The other' should not be grasped with the view of 'I'. (Levinas,1979, p.39).

If robots are examined under Levinas's literacy, robots are 'other', the human is 'I'. A human tries to reduction robots into a human being. Human being wants to grasp robots in the criteria of himself because human being accepts as 'subject' the other species according to his values. That's why animals hadn't gotten any rights until the 21<sup>st</sup> century because human being puts himself in the center of the world and has a desire to design every single thing according to "self". What are these criteria? To have the right to live or exist, 'things' need to have consciousness, language, name, morality, ethics, culture, emotion, etc. In other words, the human being has a 'norm'. This approach is related to how Levinas defines war as a 'totality'. The view of 'totality' ignores 'other' as Levinas underlines. Human beings perceive robots under the perspective of 'totality'. The other is other without transforming into the same (human).

The human being as "I" is identical such as language, emotion, consciousness, etc. For Levinas, the human being has lived this problem since Ancient Greek such as



Socrates and Plato when they defined “self”. However, I think that as I said before this problem was created since the Neolithic Age with cultivation and domestication. The first period of domesticating animals shows us, how animals as "others" transform into “I”. Human being wants to give names to them, wants to teach their languages, wants to teach how to obey. Distance between human beings and animals was kept in the hunter and gathered period. Animals were “other” in the hunter and gathered period because of "distance" between "I" and "other". When we consider the colonization period, fascism, expanding of civilization to uncivilized societies, we can see how the dominant “I” have a desire to destroy distance between “I” and “other”. This process is brutal. For instance, the white man brought his religion, language, and culture to the East.

As Orientalist Studies emphasize the east always feels himself either ‘inferior’ or ‘uncivilized’. The slavery of animals, nature, and Robots emerges from this perspective. The idea of Metaphysical desire can be an answer to this conflict because it rejects the view of possessive.

Who is ‘our’? What does ‘our perception mean’? To accept robots as others are correlated to human being perception. The inability to combine the images of robots with the perception of humans creates the alternative of robots.

Coeckelbergh makes a quotation from Turkle. For Turkle, the relationship between humans and computers based on two concepts which are ‘inanimate’ and ‘animate’. The computer is not accepted as an alive but if the computers do not work how we want, we (human) might swear them. In this case, we treat computers as they are animated. From this frame, to accept a robot as an animate being depends on human

and robot interaction (Coeckelbergh, 2011, p.4). Image of robots stands between the borderline of 'animate' and 'inanimate' for human beings.

The development of the relation between human and robots depends on how robots are designed because the human can interact more easily with 'things' which look like 'more' human (Coeckelbergh, 2011, p.4). This interaction is a kind of totalization. With this interaction, 'distance' is disappeared between 'I' and 'the other'.

The remarkable philosopher in the technology of philosophy Don Ihde says that "Technological otherness is a quasi-otherness, stronger than mere objectness but weaker than the otherness found within the animal kingdom or the human one; but the phenomenological derivation must center upon the positive experiential aspects outlining this relation" (Ihde, 1990, p.100). It can be said that robots as 'alterity' are not evaluated as the same as 'objects'. However, robots are weaker than animals and humans in the sense of 'alterity'. In other words, robots are 'quasi-otherness' Ihde defines.

What is the source of the negative emotion we feel when robots (under the image of a human) are treated badly in science fiction movies or in real life? Why do we have a feeling like a pity to robots in bad treatment when we watch science fiction movies? Why do we not feel pity when we see an exploded car or a sunken ship? The answer is robots are quasi-otherness, they are not "objects" like cars or ships.

Min-Sun Kim and Eun-Joo Kim in their article, analyze robots as 'other' into six different titles which are "(1) robots as the 'Frightening Other,' (2) robots as the

‘Subhuman Other,’ (3) robots as the ‘Human Substitute,’ (4) robots as the ‘Sentient Other,’ (5) robots as the ‘Divine Other,’ and (6) robots as the ‘Co-evolutionary Path to Immortality’ ”. (Kim, Kim, 2013, p. 309) These academicians make a quotation from *The Brihadaranyaka Upanishad* about ‘alterity’ which is “when the sense of an ‘other’ arises, fear and suffering arises” (Kim, Kim, 2013, p. 310). It is a very meaningful claim. When is looked at the history, the experience of ‘other’ in the case of domestication of animals, genocides, slavery, exploitation of labor, racism, fascism, etc., it can be seen easily how ‘fear’ and ‘suffering’ arise in the world. Concepts of ‘fear’ and ‘suffering’ also are dominant issues in science fiction movies which are about robots. In the digital age, after the 4<sup>th</sup> industrial revolution, does it mean that the world will face again with ‘fear’ and ‘suffering’ because of robots’ ‘otherness’? It is not easy to predict the consequences of this destruction, but it should be noted that the demolitions are more and more terrible every year.

In this century, humanity is going to be witness fundamental changes in the world. Many different academic areas will be affected by the development of technologies. Especially, science fiction literature and cinema have been started to think and discuss these changes for a long time before the establishment of the 4<sup>th</sup> Industrial Revolution. One of the discussions has started in the ontology. Ontology is a very effective philosophical area, especially in the 20<sup>th</sup> century. The answers which were given for human ontology would be changed as well with the development of technology. Human existence is not as same as before. While we are discussing the creation of new species (robots), is needed to remember that human being is in the transformation.

The movie *The Stepford Wives* is a good example to discuss the ontology of human beings. It shows how humans and machines are combined in a humanoid body. In this century, many of us use smartphones. Smartphones are an extension of our bodies. People start to live in smart houses and smart cities. Our organs are becoming artificial such as our hands, legs, eyes. Our heart has a battery for surviving. One of the biggest inventions is going to be an artificial womb. It was declared by scientists in the Netherlands in 2019. Are we still going to call ourselves human?

This discussion in the respect of ontology will help us to understand the representation of robots in science fiction movies as well or how manipulated images of robots are represented in science fiction movies. On the other hand, the ontological approach will help us to raise discussion of robot's being as 'subject' rather than perceiving robots as the 'object' in 'passive' sense. Robots can be an 'object' with having their ontological being. This part of the research will be talked about a new ontological approach and the object's ontology.

Graham Harman one of the important philosophers for "Object-Oriented Ontology" in the 21<sup>st</sup> century. Object-Oriented Ontology is part of Speculative realism. According to Graham Harman, "Object-oriented philosophy is a method of exploring gaps between 'objects' and their components, 'objects' and their appearances, 'objects' and their relations, or objects and their qualities" (Harman, 2013, p.193). This is very radical-looking at the object. "The object is considered in its own relations although it is made or changed by even a human. It does not depend on the view of human beings. It exists without a human's perspective. The object has its own independence relations. In terms of Object-Oriented Ontology, in order for

robots to reveal their existence, people do not need to have an idea about them. Robots as an 'object' should be considered independence from humans conviction.

Graham gives 'hammer' as an example from Heidegger's book *Being and Time* for getting attention to the object. Heidegger thinks that people do not realize the existence of a 'hammer' unless the hammer was broken or was heavy. This 'unusual' condition of 'hammer' usage emerges its existence to us. In this respect, it has been underlined that the hammer has a much deeper existence rather than is perceived it (Graham, 2012, p.186).

In these three science fiction movies that have been analyzed in this research, robots are the objects which perceived and meant by anthropomorphism and humanism. Robots existed in sci-fi cinema as an image that people reflect their sociological problems to robots. Robots like objects have a much deeper meaning than we perceive as Heidegger emphasizes.

Heidegger makes a distinction between 'object' and 'things' but Graham says this distinction is irrelevant. Thus, for things he uses the term 'objects' (Graham, 2012, p.187). Graham also adds that "the objects of object-philosophy are mortal, ever-changing, built from swarms of subcomponents, and accessible only through oblique illusion" (Graham, 2012, p.187).

The Object-Oriented Ontology is very closed to the philosophy of Deleuze in this sense. The theory of 'rhizome' which was established by Deleuze has a closed relation with Object-Oriented Ontology in this sense. In respect of Object-Oriented Ontology, while people are grasping robots, they should use the way which is an

‘oblique illusion’. Especially is needed to avoid using the terminology of humanist and anthropomorphism for understanding robots.

Graham’s book which is called *Prince of Networks: Bruno Latour and Metaphysics*, he has discussed Bruno Latour’s philosophy. Bruno Latour is French philosopher especially known with Actor-Network Theory. Actor-Network Theory is in the same family with Object-Oriented Ontology. Actually, both theories Object-Oriented Ontology and Actor-Network Theory are different from postmodernism and Deleuze’s philosophy in the sense of approaching humans. These theories are monopolizing thoughts neither on humans nor God. It is known that postmodernism and Deleuze still kept their philosophies around human beings.

Graham maintains that Latour is a pioneer of Object-Oriented Philosophy (Graham, 2009, p.151). He carries on to define this philosophical approach as “the most typical view of the term is that ‘the object’ is whatever opposes the human ‘subject’—in this sense, ‘the object’ would be a ‘realist’ concept pointing to a genuine reality independent of human access to it” (Graham, 2009, p.151). The other words, before human accesses to object, ‘the object’ has its own independent ontology or reality.

As a conclusion, according to Object-Oriented ontology, robots as objects have their own ontological being and reality independently from the human perspective. In these three science fiction movies which are examined haven't got any approach that grasps robots independently from the human’s perspective. Mainly, robots are made sense as with slaves, workers, women in science fiction movies. They do not have their own independent roles in the movies. It can be said that these three science fiction movies bases on perspectives which are humanism and anthropomorphism.

Thus, the representation of robots in science fiction movies bases on humanism and anthropomorphism in the respect of Object-Oriented Philosophy.

## Chapter 5

### CONCLUSION

In *The Stepford Wives*, *Blade Runner*, and *Westworld*, three different science fiction movies, directed by different directors with different perspectives, robots are represented as 'otherness' and this 'otherness' is a combination of the images of female identity and working class.

It can be said that women identity under patriarchy and working class under capitalism are redefined as the same stereotype in science fiction movies which are analysed in this thesis. In other words, women's and workers' positions in real life reflected in science fiction movies from the same perspective. In addition, it should be stated that the position of women and workers through the image of robots are worst in science fiction movies because women and workers under the image of robots haven't got any social rights. These robots are working like slaves and they exist like slaves.

When we look at the ethnicity of those robots, we can see that all robots in these science fiction movies are western people. Thus these robots do not have the appearance of African, Asian, or Middle Eastern people. It can be said that crises which are occurred in these three science fiction movies happened in the west between western people.



Why are robots represented under the image of western nations and why aren't robots represented as African, Asian, or other nations in these science fiction movies. Western societies produce technology in comparison to Eastern countries. Thus, the hegemony of technology is kept by the West. This can be seen as one of the important reasons why science fiction is produced in the West. It can be said that science fiction movies, as a genre, are likely to focus more on the dynamics of western societies rather than the eastern societies. These dynamics can be related to culture, politics, economy, identity, and gender issues. Therefore, Science fiction movies are important texts to analyse and understand the changing dynamics of western societies.

The other important question is why the robots (woman and workers) are represented as slaves in science fiction movies? Does it mean that dominant white masculine capitalist discourse has a desire to create a new society in which women and workers are going to be part of this new society as 'pure' slaves? Does it mean that workers' and women's rights want to be cut off in the future?

Especially after the 4<sup>th</sup> Industrial revolution, science fiction is defined as crucial genre to discuss our future. Science fiction literature and films create a ground to discuss new digital society. Of course, we cannot reject to say that it gives inspiration to scientists who work in the area of technology as well. That's why it is important to create new and alternative science fiction literature and cinema.

I would like to remember the name of Kathleen Richardson who works on the Sex Robots issue. I mentioned about her works in my research. She shows us how consuming the female body is legitimized via robots in capitalism. In other words,

patriarchy and masculinity are re-borning with robots. *The Stepford Wives* are very important science fiction movie for proving how the process of legitimizing patriarchy and masculinity will work in society.

Many factories are transforming into smart. It means that artificial intelligence and robots are taking part in the production process as I mentioned in the introduction chapter of my research. It will create two results in terms of Marxism. The first one is that many workers may lose their job and the second one is that the salaries of working class will be decreased. Legitimizing slavery via robots in science fiction movies will open new discussions and new dimensions for the 21<sup>st</sup> century workers' movement. *Blade Runner* is a good example for this discussion. The other significance of *Blade Runner* is for starting a discussion about how 'Repressive State Apparatuses' will work via robots in the contemporary world because 'Repressive State Apparatuses' were school, army, police in the sense of institutions.

The last science fiction movie that I analysed, *Westworld*, is examined mainly in the respect of cultural perspective. Especially Debord's 'Spectacle Society' and Adorno's 'Culture Industry' theories help me to consider *Westworld*. I tried to create a bridge by using these theories with the representation of robots in capitalist societies. In this chapter, I also analysed the representation of robots in the context of 'metanarrative'.

The result of my research shows us the rights of women and workers are desired to be cut off in real life via mainstream Science fiction movies. The representation of women and workers in the Science fiction movies are wanted to get reshaped by capitalism and patriarchy. In this aspect, science fiction movies are used as an

apparatus of masculine and capitalist propaganda. At the same time, this research shows us, in what way robots will be part of our life such as in areas like sex, labor, and war industries. The other words, robots will be started to get discussed through different perspectives in the public sphere.

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