

**THE REPUBLIC OF TURKEY**  
**BAHÇEŞEHİR UNIVERSITY**

**REPRESENTATION OF CONSTRUCTED BODY**  
**EXAMPLES IN SCIENCE FICTION CINEMA**

**Master's Thesis**

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**İSTANBUL, 2016**

**THE REPUBLIC OF TURKEY  
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**THE GRADUATE SCHOOL OF SOCIAL SCIENCES FILM  
AND TELEVISION**

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*To my mom, dad  
and Ömer*

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## ABSTRACT

### REPRESENTATION OF CONSTRUCTED BODY EXAMPLES IN SCIENCE FICTION CINEMA

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M.A. in Film & Television

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This study focuses on the relation between androids, cyborgs and monsters (that are named as constructed bodies in this study) and human beings under the perspective of Othering metaphor. While the fictional constructed bodies are analyzed alongside biopolitics and within being uncanny in the society; knowledge is considered in the sense of power relations through governing beings and capitalism. The present research deals with both the economic and historical background of those constructed body examples using the proletarian approach. The research is based on Nibert Wiener's cybernetic term, and supported by Walter Benjamin's aura and authenticity usage, Foucault's power relations and body politics and eventually by Karl Marx's perspectives on capitalism. Thus, this process is established around one book and two movies that are *Frankenstein or The Modern Prometheus*, Shelley, 1818; *Blade Runner*, Scott, 1982 and *Ghost in the Shell*, Oshii, 1995. Notably, there could always be a tendency to stratify somebody or something in human beings, however, the critical point in here is, that the construction of the metaphor of Other happens as an opponent to humanity, while it is at the same time created by humanity. Hence, the existential border between human beings and constructed body examples is deeply analyzed with the help of technophile, technophobia and labeling theories by using the method of deconstruction. Finally, also methods for erasing these borders are considered.

**Keywords:** Android, Cyborg, Monster, Othering, Science-Fiction

## ÖZET

### İNŞA EDİLMİŞ BEDENLERİN BİLİM KURGU SİNEMASINDAKİ TEMSİLİ

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Bu çalışma kurgusal olarak inşa edilmiş bedenler olarak adlandırılmış; android, siborg ve canavarlar ile insanlar arasındaki ilişkiyi Ötekileştirme metaforu perspektifinden ele almıştır. Bunu yaparken de beden, biyopolitika ve toplum içerisinde anlaşılabilir olma, bilgi, varlıklara hükmetme çerçevesinde iktidar ilişkileri ve kapitalizmde; hem ekonomik hem de tarihsel arkaplan üzerinden proleter bir yaklaşımla değerlendirilmiştir. Tam da bu noktada Nobert Wiener'in kullandığı bir terim olan sibernetik bu çalışmanın yol göstericisi olmuş ve Walter Benjamin'in aura ve otantiklik kullanımları, Foucault'nun iktidar ilişkileri ile beden politikası ve son olarak da Karl Marx'ın kapitalizme olan bakış açısı ile desteklenmiştir. Bu bağlamda bir kitap ve 2 filminden yararlanılmıştır. Bunlar, *Frankenstein or The Modern Prometheus*, Shelley, 1818; *Blade Runner*, Scott, 1982 and *Ghost in the Shell*, Oshii, 1995'tir. İnsanlar her zaman birilerini ya da bir şeyleri katmanlaştırmaya eğilimli olabilirler. Ancak, buradaki kritik nokta inşa edilmiş beden örneklerinden oluşan Öteki metaforunun insanlık tarafından kendisine karşıt olarak oluşturulmasıdır. Bu bakımdan, insan ve inşa edilmiş bedenler arasındaki varoluşsal ayrım; teknolojiye merak, teknolojiden korkma ve etiketleme teorileri üzerinden yapı-söküm yardımıyla derinlemesine analiz edilmiş ve bu sınır çizgisinin nasıl silindiğine odaklanılmıştır.

**Anahtar Kelimeler:** Android, Siborg, Canavar, Ötekileştirme, Bilim-kurgu

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## 1. INTRODUCTION

This study undertakes the representation of the fictional constructed body examples that are androids, cyborgs and monsters in science fiction cinema as how they are positioned against humanity, how they are metaphored within the society and also what was the reason to construct them in science fiction examples. There has always been an aim to draw attention to the differentiation between humans and constructed organisms under the perspective of stratification. Hence, constructed bodies are part of this categorization which is established through and based on shared characteristics with human beings. These constructed bodies usually turn into human, which is considered as the Other. In this regard, being Other is one of the significant topics in science-fiction cinema while referring to the reasons to construct those entities. Moreover, the representation of those organisms symbolize truly significant cleaves for humanity, as they underlie the construction of Other. Numerous examples of constructed bodies can be found in movies, especially in science fiction examples. In this respect, audiences experience new faces, different lives and images that are projected; they perceive new dimensions of time and space. The experience of those stimuli was actually invented in stratification and colonialism that could name as taking position against what is unknown and unfamiliar. Unlike other studies that are utilize stratification to understand the Other, the present research analyzes the Other in comparison to human beings by using different motives which is the metaphor of constructing something -sometimes better than God- and taking more benefit in production period, because in order to have more production, people need to work much more or they need to apply new kinds of technologies

In this way, the subject of this study is established around the Othering process, and examines the role of social stratification in science fiction cinema by analyzing *Frankenstein* as a book which is written by Mary Shelley in 1818, and *Blade Runner* (Ridley Scott, 1982) and *Ghost in the Shell* (Mamoru Oshii, 1995) as movie examples. I have analyzed the formation process of Other as opposed to humanity with the help of movie examples and the book and also the creation of a latent Other which is created by humans as it is mentioned in those science fiction examples. In this respect, androids, cyborgs and monsters which are biologic-mechanic formations are examined and discussed etymologically and conceptually.

One of the most significant points when analyzing the issues presented above is the examination of the border between humans, androids, cyborgs and monsters. There are different analyses of those constructed bodies in different movie examples, but this study undertakes to define the initial meanings of those bodies in order to demonstrate what they are referring in the society. It is important because, those constructed bodies are the metaphor of new kind fantasy which deals with the desire to create something and applies its quality in the production period. However, there is a significant point in here which should not forget that, while switching the position of human labor with constructed bodies, the end of the system started to appear, because those new type of labor were not able to regenerate itself. In short, it is possible to say that, this is the experience of dystopia in utopia. Before thinking about those organisms, understanding what they mean, where they come from etymologically will provide insight about their characteristic features and a more deeply informed starting point. The word of human in Turkish language which is *insan* is rooted in the words *ünsiyet* and *nisyan*<sup>1</sup>. These terms refer to habit and forgetting, respectively. As it is seen here, people can gain habits but can also forget them. The word “human”<sup>2</sup> is etymologically rooted in the word homo and notions of Homo sapiens which describes the body that can use its mind.

Considering the etymology of cyborg<sup>3</sup> (1960), this word comes from the cybernetic organism. It was firstly used by Clynes and Kline to define the combination of human and machine. In the background of term, there is a motive to survive the hard conditions of space travel, and to adapt human bodies to such an environment (1960, p. 26). The term *cybernetic* was firstly used by Norbert Wiener in 1951. This term is related with *kybernetikos* which means being good in steering and controlling directions. This word is used in Ancient Greece to define coxswains, namely rudder, pilot and steersman. In the Hellenic tradition sails for a long time across the seven seas were realized without any usage of map, technology and navigational stuff. Thus, the fearless Greek pilots borrowed from geography and used the “Greek traditions of independence and individual self-reliance” which provides freedom and also a new and more speculative

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<sup>1</sup> <http://www.nisanyansozluk.com/?k=insan> [accessed September 2014].

<sup>2</sup> <http://www.etymonline.com/index.php?term=human> [accessed September 2014].

<sup>3</sup> [http://www.etymonline.com/index.php?allowed\\_in\\_frame=0&search=cyborg](http://www.etymonline.com/index.php?allowed_in_frame=0&search=cyborg) [accessed January 2016].

way of thinking. Accordingly, those pilots started to create their own “navigational decisions” (Leary 1988, pp. 254-255). If we look at the Latin translation of the *kubernetes*; it comes from *gubarnare* that means “to control the actions or behavior, to direct, to exercise sovereign authority, to regulate, to keep under, to restrain, to steer,” (Timothy 2000, in Altıntaş 2006, p. 8). As it is seen here, there is an attribution to control and govern that includes a symbiotic relation referring to reciprocal benefit within two organisms (Clynes & Kline 1960, p. 27). Notably, there was not any compass to determine the right direction; there was no astronomic knowledge yet etc. That is why being equipped with this sense of knowledge was truly significant to understand what that word is referring. (Maigret 2004, pp. 115-116). Due to the fact that a new political area is constructed which could be named as “Cyborg Politics”, also science fiction could be named, understood and analyzed as a “social science fiction” (Shields 2006, p. 209).

The etymology of the word android<sup>4</sup> which was firstly used in 1837 draws attention to image of people. The word of android comes from *andrias*, constituting a combination of *aner* and *andr* that refer to people with *eidos*, namely shape, image and form. Hence, androids can be considered organisms that resemble the human being. According to these etymologic analyses, habit, forgetting, form and knowledge are significant features in the analysis of these organisms and provide crucial insight for defining and delineating them.

The word monster<sup>5</sup> originates from *monstre* which means abnormal shape. Its Turkish correspondence is *canavar*<sup>6</sup> which consists of *can* and *aver*, meaning life and performing. As it is seen that, in the initial meaning of those bodies, there is a general refer to knowledge and body. They hover at the crossroads between the fantasies of new formation process and their appearance. Thus the purpose of this dissertation is to examine the different uses of those bodies while focusing on the metaphor of creating

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<sup>4</sup> [http://www.etymonline.com/index.php?allowed\\_in\\_frame=0&search=android](http://www.etymonline.com/index.php?allowed_in_frame=0&search=android) [accessed January 2016].

<sup>5</sup> <http://www.etymonline.com/index.php?term=monster> [accessed January 2016].

<sup>6</sup> <http://www.etimolojiturkce.com/kelime/canavar> [accessed January 2016].

something. Through that point, it is possible to draw a framework between constructions of everyday life that is socially constructed. To think about that kind of relation, firstly we need to think about reality itself and the metaphor of constructed bodies. Philosophers ask “What is real? How is one to know?” (Berger & Luckmann 1991, p. 13). Sociologic knowledge itself is presenting this constriction. Many kinds of things in society such as division of labor, gender, language, signs etc. could be seen as “taken-for-granted”, but there are socially constructed formations (ibid: 15). In addition to these, there is a construction of body in here through the representation of construction of new beings as more powerful, surrounded by mnemonics, and new types of beings that are not getting hungry or thirsty. Through that point of view it is possible to say that people are constructed new entities as the social construction of everyday life.

In light of the presented things, the following chapters will introduce the theoretical framework and methodological approach for analyzing the movies, the novel and other supportive elements. Subsequently, in the third chapter, the definition of science fiction as a movie genre is described, and is differentiated from fantastic movies. Then subgenres of science fiction that are cyberpunk, post-cyberpunk, apocalyptic and post-apocalyptic are defined through their features while focusing on ideology and the quality of characters in terms of time and space usage. Correctly defining those genres is significant, because in each genre or in hybrid genres, it is possible to talk about different kinds of perspectives regarding the metaphor of Othering process. The features of futurism also contribute to this study, as they allow an investigation of body shape and city plan under the perspective of constructed bodies and Othering.

For the purpose of generating a definition and highlighting the specific and unique features of human beings in comparison to androids, cyborgs and monsters, a detailed analysis is presented in chapter four. While doing this, the historical background of those constructed body examples is examined in order to do understand them. Under this circumstance it is also necessary to talk about the existential border between human beings and constructed bodies.

After shedding light on the formation process of those beings and after defining them, in the next chapter their position in society will be discussed. This becomes an important issue, because they are kind of new race within the public, and people have tendencies to stratify them. Othering indicates the main topic in this situation as it is represented in science fiction examples. For Othering, the first requirement is to meet with a being that would become the Other in the next stage. In this respect, we need to focus on three ways of Othering. A first way of Othering can happen through power and knowledge relations; more specifically through positioning the Other (relative to the human) alongside power and knowledge. Second, body comes into question under the perspective of being uncanny within the society while referring to biopolitics. Finally and third, Othering also happens through capitalism in terms of having and not having something which offers a reagent indicator for categorization with the desire of constructing something and taking benefit from them.

## 2. THEORY AND METHODOLOGY

In this study the relation between human and constructed body organisms which are monster, cyborg and android are analyzed while focusing on Othering. This study is based on a qualitative method, and follows the perspective of the metaphor of stratification and categorization. Through that point *Frankenstein* that was written in 1818 by Mary Shelly, *Blade Runner* (1982) and *Ghost in the Shell* (1995) which is directed by Mamoru Oshii are analyzed. Analysis takes place alongside visual features which are setting, action usage and textual features which is literary base. In this respect, those movies are taken as a sample for visual sociology. In addition to these, *The Stepford Wives* (1975), *Gattaca* (1997), *I, Robot* (2004), *The Island* (2005), *Surrogates* (2009), *The Machine* (2013), *Chappie* (2015) and *Ex-Machina* (2015) have a supporting role for the analyses of this study. In fact it is possible to add those eight movies to analysis as main ones, but all of them have really strong similarities with the story and two movies that are used in this study. In short *Frankenstein*, *The Blade Runner* and *Ghost in the Shell* are chosen as the corner stones of this study, because they are the cult movies and they were the topic of many kinds of studies. However, only the main characters of the constructed body examples are considered in this study which are the black sheep of the stories; namely the monster in the *Frankenstein*, Rachael in the *Blade Runner* and The Puppet Master in the *Ghost in the Shell*. Those characters come into prominence in their stories, but they are not the only examples of constructed bodies. They are the characters in science fiction examples that are asking questions and criticizing everything. Therefore, they are separated from other beings and become the Other for the human being. In fact, they are also in the position of Other for the constructed bodies, and therefore can named as a both-side-Other which means they are in the position of Other against humanity and they are the Other within their group because of being black sheep. In this respect, only the beings that are in the position of a black sheep, that are non-conformist and unconventional are taken as a case.

Shortly, the metaphor of Othering serves a field to discuss the desire to construct something and taking the advantage from them in production period. It is articulated through the relation between humanity and constructed body examples in story and movies.

The usage of steam engine, industrial revolution, the effects of new technologies and digital computer technology were affected in the origination process constructed bodies. With Industrial Revolution, people start to experience different types of “metaphysical anxieties” that are aroused in 19<sup>th</sup> century. Thus, social, political, cultural and economic factors started to have pivotal role in the understanding of construction of new formations. That’s way constructed bodies are the metaphor of new types of being through the “imagine worlds other than the one we actually inhabit” (Roberts 2000, p. 48). During these times people started to access everything easily and with this new technology, the usage of personal computers became common. While people created their own personal space through this area, also big companies were constructing some kinds of networks for themselves which contribute to the process of control and communication. Afterwards artificial intelligence and cognitive science became popular. With the help of the hacker culture, people discovered their own “personal space”, as a skillful and self-reliant being (Altıntaş 2006, p.48). This directly refers to Nobert Wiener’s “control and communication” system. According to him, control was provided by communication in cybernetic theory. As Derrida states, this cybernetic system is directly related to driving out memory, choice, value, life and spirit (1991 p. 194). In addition to this, as Donna Haraway states, “C<sub>3</sub>I” describes the main components of the compressed version of Wiener’s perspective through constructed bodies; these components are command, control, communication and intelligence (Altıntaş 2006, pp.62-63).

Considering all these things, the differentiation between human and constructed body examples seems inevitable. A milestone in terms of Othering is the basic need to categorize something or somebody. However, most important in this regard is the question of what is going to be the reference point for this categorization for being able



to stratify something there is a need for a reference point, there is a need to define what the main features are to keep something out.

The article of Walter Benjamin named *The Work of Art in the Age of Mechanical Reproduction* provides crucial insight in this regard. This article calls for approaching this issue alongside the concepts of copy and model. The human thereby symbolizes the model and the constructed bodies which are cyborgs, android, robots etc. are symbolizing the copy. Two other terms that offer a reference point for this study are *aura* and *authenticity*. Both humans' aura and authenticity are considered to be destroyed by copying them in science fiction examples. That's why Benjamin's article that written in 1936 is absolutely significant for this study, as it highlights the relationship between originality and Othering while directly metaphoring to capitalism and automatization in order to improve the level of producing, the system needs whether employ more labor or the usage of technology. In here constructed bodies were taking the position of human labor with the implementation of new technologies. However, the crucial point is while doing this, the existence of surplus value was disappearing. In order to understand the relation between humanity and constructed body examples, firstly it is necessary to consider the components of capitalism which are capital and the wage labor. It is a system of producing which arrange with "any asset includes money, machines or even factories that can be used or invested to make future asset". In wage labor, there is a reference to socioeconomic relation that means an employment which is provided by the capital owner to worker. This working class who is named as proletariat faces with conflict that is the characteristic feature of class system which has historical background. As Marx mentioned that there could be different modes of production through the contradiction in different kinds of economies (Giddens 2009, p. 118). In this respect, it has further been demonstrated that, Marxian perspective is the main narrative in this study. In his dialectical materialism, the power of commodity is presented as:

The form of wood, for instance, is altered if a table is made out of it. Nevertheless the table continues to be wood, an ordinary, sensuous thing. But as soon as it emerges as a commodity it changes into a thing which transcends sensuousness. It not only stands with its feet on the ground but with relation to all other commodities, it stands on its head, and evolves out of its wooden brain grotesque ideas, for more wonderful than if it were begin dancing of its own free will" (Marx 1967, in Roberts 2000, p. 163).

Also this study draws upon the ideas of being Other within the society and Emmanuel Levinas' analysis is directly relevant for this study and complements Benjamin's essay. As stated in numerous of his articles, face is one of the most important signifiers during the construction of Other. Firstly, there has to be a kind of meeting<sup>7</sup> between I and Other, and then their ways of interacting and relating to each other come into question. In light of existing similarities and differences; I cannot be indifferent to Other. There are several ways of this indifference expressed through language, ignorance etc. When I and Other come across, their face started to be one of the indicators as a first signifier in their relation. In the present this relationship is examined under the perspective of technological knowledge, Othering, body and capitalism, while the human symbolizes the I and constructed bodies represent the Other which is the representation of the attitudes of human being towards the ones that are uncanny.

Among the ones presented above, one of the most critical definitions for constructed body examples comes from Forest Pyle. According to him, constructed bodies are type of a "human machine hybrid". Also this definition is criticized in this study, because it represents a restricted definition that only not captures cyborg and android examples. While constructed bodies can be classified using various components, Pyle's definition is limited to organisms that contain a mechanic apparatus. However, such an apparatus is apparently neither necessary nor sufficient to qualify as a constructed body. In the present research both human and constructed bodies are defined; in this regard Pyle's article is used for establishing what they are not.

With the intention of disentangling human beings and constructed bodies George Ritzer focuses on Michel Foucault in his article *Postmodern Social Theory*. In accordance with Foucault, Ritzer's article draws attention on the relation between power and knowledge, accompanied by technology and technological knowledge. One of the most significant aspects in this regard is the control of power through some wishes. More specifically, power strives for knowledge in order to become more powerful. At that point,

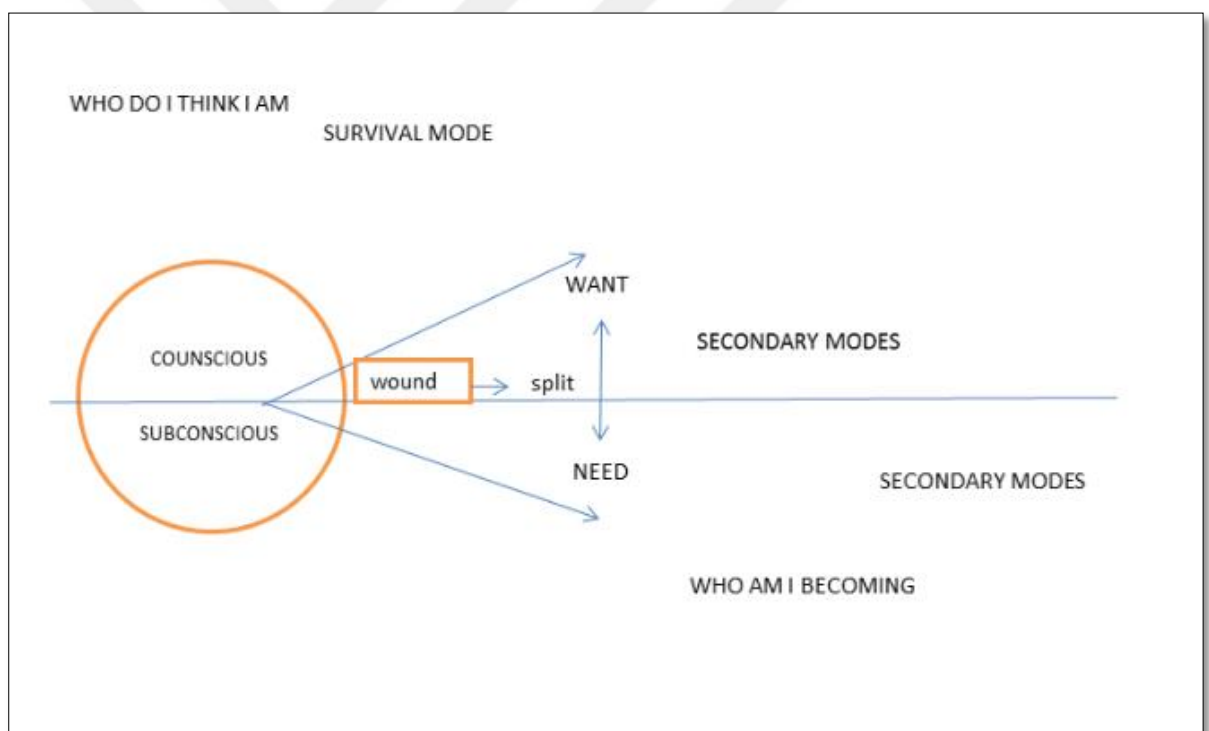
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<sup>7</sup> This meeting process could be a physically or mentally as coming across or being aware of the existence of that entity.

technology and science are an indispensable part of both sci-fi and constructed bodies. Hence, gaining knowledge through having power is a discriminative element in the process of Othering, similar as the role of body, capitalism and the understanding of spirit. In this manner, during the stratification period, Foucault’s variables are used to indicate the Othering within androids, cyborgs and monsters.

To use the theories presented above, Jan Wagner’s “Character Molecule” and “Story Molecule” are applied in the present study. In the “Character Molecule” plot, the character is taken as a form around the survival mode and the secondary mode through wound and conflict which is mentioned below.

**Figure 2.1: Character molecule**



Source: Wagner, J., 2014. Natural Storytelling, in *Storytelling*, pp. 1-74, Panow, M. & Wagner, J., (Eds.). Lodz: The Lodz Film School.

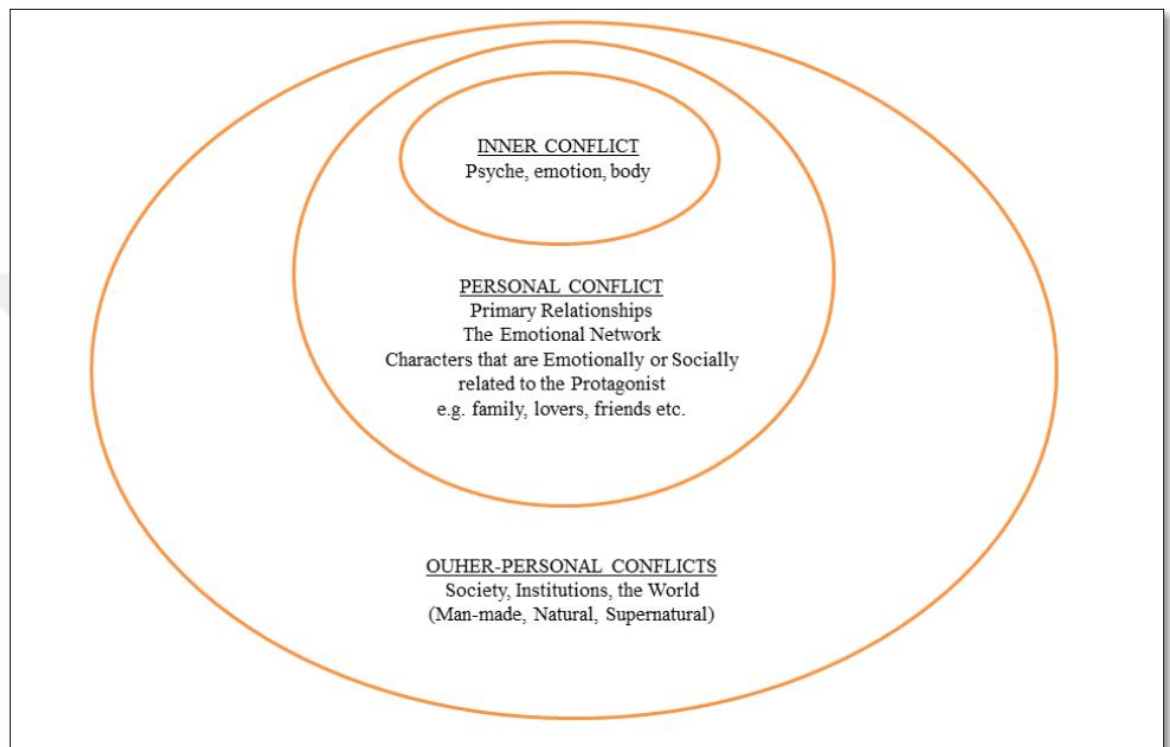
In Wagner’s theory, everything starts with the question “Who do I think I am?” which is the topic of the psychological system of the main character and her/his relation with the form of story (Wagner 2014, p. 26). The main characters, who are protagonists, have

conscious purposes and they would like to achieve their goal through their instincts, described as the essential mode. This is the area of managing their wants which do not comprise some of the hidden sides of the protagonist's personal structure. Therefore, the protagonist is considered to be incomplete and enforced to start to do something inside the survival mode, which is the place of "state of wholeness" for her/him. At that point, s/he is faced with the need at the universal level which takes place as a subtext and can be named as unconscious and unknown field for the plot. In short, generally two various behavior types or modes reach out into the story. First one is the survival mode which is realized through the wants and results from conscious attitudes of personality. The second one is behavior mode which comprises the needs of the character that result from the unconscious side of personality. Notably, there is a contradiction between those two different modes which causes a tension that can be named as conflict (ibid: 27).

The molecule schema can be summarized as consisting of several steps: It starts with the imbalance position of the character, and is followed by the absence of something that can be psychological or metaphoric. This is expressed as wound and represents the conflicting side of the character that can be related to any kind of trauma or experience from the past. To deal with the situation, the character starts to act according to the survival mode as this place of conscious is considered perfect for solving the conflict through wants of the character. However, this causes more and more problems as subsequently the character starts to realize that this was not the best solution and behaving like that would bring nothing. S/he starts to understand that the source of her/his trouble is embedded in her/his needs and consequently is confronted with the deeper and inner part of her/him. Wagner names this process as "shadow". As a consequence of all of this, the character comprehends that s/he needs to make a choice for this circumstance and has to deal with the conflict and catastrophic situation, which means that she/he has to achieve change which requires to stop the connection with the survival mode. This new area is the secondary behavior mode. Notably, it cannot be ignored that this move from survival to secondary behavior mode is not easy for the characters, because this is directly related to their way of thinking, their behavior and the place of performance. However, during this catastrophic stage characters are

confronted with their weak side of personality and determine their way of acting (Wagner 2014, p. 28).

**Figure 2.2: Story molecule**



Source: Wagner, J., 2014. Natural Storytelling, in *Storytelling*. pp. 1-74, Panow, M. & Wagner, J., (Eds.). Lodz: The Lodz Film School.

In Wagner's "Story Molecule" conflict is a necessary part of the story and takes place as a problem of the protagonist, because without that problem there would not be any story. In fact, the character would not want to leave her/his comfortable life and her/his ordinary zone, if no conflict appeared. Hereby, behavior, attitudes and values of the protagonist are challenged with the conflict that is "provoked by the antagonistic force" (Wagner 2014, p. 30).

Three types of conflicts are differentiated: The inner conflict, the personal conflict and the outer-space conflict. As presented in Figure 3.2, the inner conflict refers to the

protagonist's own self. Personal conflicts, on the other hand, deal with the character's conscious mode and express themselves through actions and attitudes of the emotional system. The outer-space conflict, eventually, refers to conflict that arises from problems related to time, space and the other all objects within the story.

The whole idea of this molecule system is based on the transformation process of the character. More specifically, the molecule system is based on the sense of "inner change in self-perception", which is achieved by realizing the need in the story. Then, behaviors and attitudes of the character start to change while recognizing the surrounding world that effects their relations and behaviors. During that time, the character starts to understand the real trouble, while struggling within the drama. After all, the character starts to realize the real conflict and acts according to it (Wagner 2014, pp. 32-33).

At this point, Johnston's model should be mentioned as a supporter to Wagner's Character and Story Molecule. Johnston's model includes reflection, ideology, repression, spectator and intertext as main components. In the following, these chapters will be described.

**Reflection:** Science Fictions are reflecting cultural announcers, cultural and social concerns. For instance, in *Terminator* masculinity is analyzed, but also the own powerful quality of femininity is analyzed (Johnston 2011, pp. 28-29).

**Ideology:** Movies create and construct meanings through powerful conventions and structure, and are practical in the sense of regulating. From this point of view shared meanings differ from one society to another (Johnston 2011, pp. 30-33).

**Repression:** Repression aims to display hidden qualities which take place in media, socio-cultural systems and ideologies. For instance, *Metropolis* which is directed by Fritz Lang in 1927, calls for a psychoanalytical and feminist genre analysis (Johnston 2011, pp. 33-35).

Spectator: This refers to the search for a true meaning which can be covered through ideology and represented image. Spectator is directly related to understanding the things that are happening under the surface (Johnston 2011, pp. 35-37).

Intertext: This describes a form of pre-assumption gained through the genre which provides some kind of basic doctrines. Genre studies analysis focuses on examining how genre movies depend on a dimension of generic texts, such as internet, books, videos, movies and television in order to constitute a meaning. This is a kind of network at a discursive level which is created through art, politics, culture and commerce. In short movies do not take place in vacuum, they influence and they are influenced by culture, media, socio-economic and political backgrounds (Johnston 2011, pp. 37-38).

Those five chapters are used during the present study, but I added two new titles to this analysis which are deconstruction and originator acquaintance.

Deconstruction as a word involves a paradox, as it comprises a conscious choice of destruction but also involves construction. This seems impossible, but there are examples of their co-occurrence. For instance segmentation and re-segmentation can serve as an example for deconstruction. This is a creation of new field to redefine the boundaries. Hence, there can be a necessity of destructing something in order to achieve something new/different. Ramond 2011, p. 58). Therefore, constructed body examples were also analyzed with the help of deconstruction.

In originator acquaintance, there is an emphasis on being next to your originator. This can be God for humanity, and humans for constructed body examples. Instead of using the word originator, also other synonyms such as creator, maker, producer, constructor, founder or inventor could have been used. However, as these expressions might be connoted with stereotypic meanings such as the sacred, holy, or mass productive contexts, I preferred to use the word originator to prevent any kind of judgments and to lead people to think about on its own structure. Examples of originators would be Doctor *Frankenstein* for the monster or Tyrell Company for the *Blade Runner* etc. Thus,

science fiction provides a chance to discuss some of the existential questions on new stages.





### 3. SCIENCE-FICTION: A GENRE, HISTORY, THEORY AND CRITICISM

#### 3.1 CLASSICAL SCIENCE-FICTION

What is genre?

How can we know that which genre is this?

*“...genres do not exist a priory,  
they are not a natural phenomenon that  
can be precisely catalogued? and labeled”*  
(Johnston 2011, p. 7).

Genre describes fundamental parts of movies (Grant 1995, p. 26) and Sci-fi is one genre, similar as action, animation, documentary, experimental, horror, musical etc. Genre is formed through its aesthetic shape, light usage, color pallet, characters, make-up techniques, music usage, props, having a relationship with nature and not (Ryan 2010, p. 1). At that point, when we focus on sci-fi examples, generally there is a focus on past-future or new time understanding themes, red, blue or neon green usage. By that, audiences can easily understand the genre of any kind of movie within a few seconds. For instance, there is usually no usage of wood in this genre. This can only be observed in flashbacks, or cyberpunk examples. Thereby, genres create some codes through their features and set off a categorization within them. However, it should not be ignored that there is a possibility of mixing genres of any type (Grant 1995, p. 12).

Science fiction developed around science and/or technology which include cultural debates such as: the future, artificial creation, time travel, technological invention, extraterrestrial invention, scientific experimentation, fantastic natural disaster and physical or mental mutation. In the world of science fiction, there is a change within the world, mutations and evaluations accompany this creation. Furthermore, the usage of special effects constitutes a new and expanded kind of world view (Johnston 2011, pp. 1-2).

Sci-fi is defined as an idea literature (Gilks et al. 2003, p. 7). Nevertheless, this genre needs to be distinguished from fantasy, because fantasy is the area of performing impossibilities. However, sci-fi makes it possible. In sci-fi examples, a scientific explanation for unrealistic elements is provided. The laws of nature are overwhelming and scientific thought systems accompany this process (Rabkin 2004, p. 458). With regard to this genre's stylistic and content features, alternative times, contradictions within history and archeological examples, generally outer space usage, different worlds, cyborgs, robots, androids, mutants, time travel, mind control etc. are typical (Rabkin 2004, p. 462). At this point it should not be ignored that the actualization process is based on the presence of existing scientific knowledge. Furthermore, sci-fi searches for an answer of social and philosophical questions such as identity, desires, morality, social systems etc. (Rabkin 2004, p. 468). In this respect, science fiction is an entirely commonsensical kind of fiction that revolves around the topics of science and changing technologies (Rickman 2004, p. xiv).

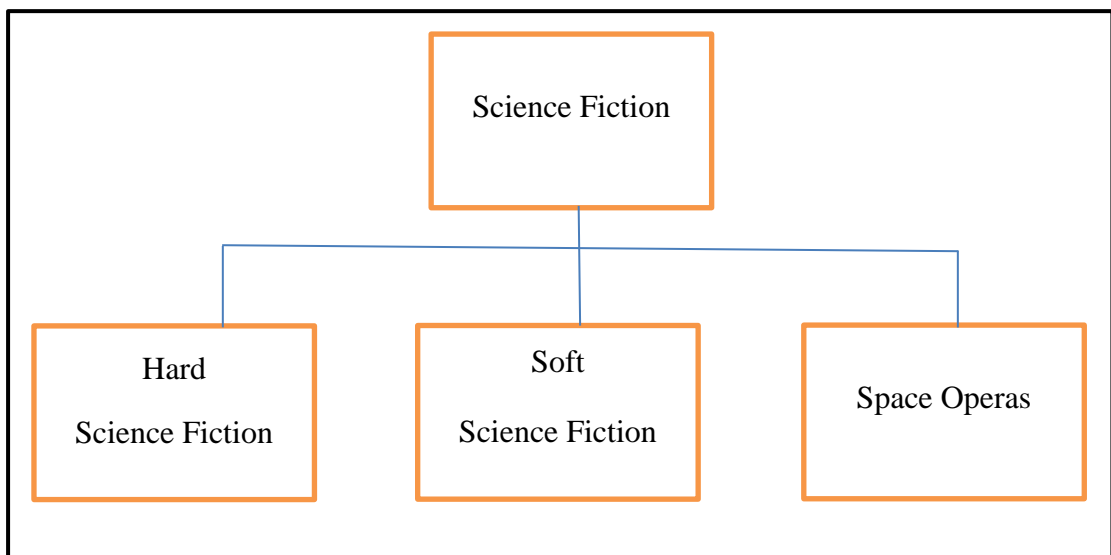
Different definitions for science fiction exist. According to H. G. Wells, science fiction is "fantasias of possibility" (1967, p. 7), which precisely taps into the distinction between science fiction and fantasy. Science fiction makes possibilities real with the help of imagination and the usage of scientific knowledge. For John Wyndham; science fiction is "a technology, or an effect of a technology, or a disturbance in the natural order, such as humanity, up to the time of writing, has not, in actual fact experienced (1968, p. 7). These technologies are not experienced yet, but they have the probability of being experienced. As Jule Selbo mentions, science fiction is the "restructuring of mankind's physical and mental capacities" through cloning and other medical miracles which are about the creation of a new kind of a race, while improving its qualities through strength, memory, body shape or sometimes obedience. Therefore, science fiction comprises themes from organ transplants, chemistry, mathematics, geology, oceanology, psychiatry, space exploration, chaos theory, nuclear fallout, biology, robotics, computer science, artificial intelligence, psychology, parallel universe, mechanical engineering and atmospheric anomalies (2015, p. 147). For Kingsley Amis, science fiction focuses "on the basis of some innovations in science and technology"

(1996, p. 18), and for John W. Campbell this is “an effort to predict the future on the basis of known facts” (Campbell 1943, in Telotte 2001, p. 3). Nevertheless, just focusing on innovation only does not fulfill the meaning and background of science fiction. The definition of science fiction also needs to include some indicators about the future through social systems. Accordingly, Theodore Sturgeon defines science fiction as “a human problem, and a human solution, which would not have happened at all without its science context” (Sturgeon 1952, in Sobchack 1988, p. 19). Finally, for Keith M. Johnston science fiction refers to “identification of iconographic elements such as flying sources, robots, ray guns and aliens” (2011, p. 7).

As it is seen here, everybody has their own definition about science fiction while focusing on different features. In short, the usage of technology which is susceptible to science and the relation with future are the main components of science fiction.

Science-fiction can be divided into three sub-categories which are hard sci-fi, soft sci-fi and space opera (Selbo 2015, p. 151).

**Figure 3.1: Sub-categories of Science Fiction**



Source: Selbo, J., 2015. *Film Genre for Screenwriters*. New York & London: Routledge.

Hard Sci-Fi generally focuses on “authentic scientific knowledge” and its structure of plot is relying on development and resolution processes (Greenberg & Asimov 1990, p. 6). In this respect, hard science fiction deals with hard sciences like robotics, computer sciences etc., including an accurate consideration of details. Therefore, in hard science fiction, science has an absolute feeling of “real, possible or plausible possibilities” (Selbo 2015, p. 151). Considering its narrative style, there is a tendency to use expository understanding more than the dramatic one. Also its narrative is more transparent than opaque (Samuelson 2009, p. 495). *Moon* (1969), *2001: Space Odysseys* (1969), *Silent Running* (1972), *Jurassic Park* (1993), *Twelve Monkeys* (1995), *A. I. Artificial Intelligence* (2001), *Gravity* (2013) and *Europa Report* (2013) are examples of Hard Sci-fi.

Soft science-fiction attributes to “social sci-fi” which uses science to examine society, personality and also psychology. Accordingly, it also combines sociology, anthropology and psychology in its narrative. In addition, the life (utopia, dystopia) of characters focuses on social aspects with counterrevolutionary behavior in controlled environment or contingency of society that is led by dominant forces within sociological and political area (Selbo 2015, p. 151). *Fahrenheit 451* (1966), *The Truman Show* (1998), *The Stepford Wives* (1975, 2004) and *The Hunger Games* (2012, 2013) have features of Soft Sci-fi.

Space Operas are mostly adventure stories which take place in space. In this style, there is an idea of being real in order to provide the audience with a sense of time and space by using scientific elements. To do so, aliens, different planets, spacecraft and hero journeys are commonly used in space operas. Using such elements helps to create a wonder in the sense of constructing and implementing (Selbo 2015, p. 151). *Alien* (1979), *Star Trek* series and *Serenity* (2005) can be evaluated under the name of Space Operas.

### 3.2 SUBGENRES AND HYBRID GENRES

Genres help us to make the narrative unique through intentional, aural, visual, emotional and thematic content (Selbo, 2015:8). Yet, it cannot be ignored that genre describes a “multi-dimensional phenomenon”. Notably, expectancies, discourses, categories, labels, texts and names govern genres (Neale 2005, p. 2), and semantic and syntactic aspects contribute to these genres (Altman 1984, pp. 6-7). Furthermore, dominating and supporting genres exist (Selbo 2015, p. 1). In this respect, it is possible to talk about subgenres and hybrid genres within science fiction which are cyberpunk, post-cyberpunk, steam punk, dystopian fiction, space opera, and planetary romance, alternate history, apocalyptic, post-apocalyptic, space frontier and time travel. Some of these subgenres and hybrid genres will be described in the following.

Cyberpunk it is a product of the 1980s (Sterling 1991, p. 343) which is concerned with disturbing the social order and causing chaos. Chaos, disorder (ibid: 31) and adrift in it (ibid: 33) break down control and have the potential of destabilizing power (Altıntaş 2006, p. 31). Cyberpunk focusses on stories led by characters that are living on the edge of society (Person 1998), that are looking for subversion and exploit corrupts within the social system (Person 1998). In order to realize this goal, its plot focuses on classic plot and uses plucky and young rebels that take down social order. (Person 1998). In its topic, cyberpunk is characterized by a tendency to separate between machine and human in order to preserve originality and aura within the society (Altıntaş 2006, p. 65). Characters can access technological stuff easily and laws cannot block their access. They can also use them for their goals (ibid: 31).

Through those things, the structure of the world and the old and confidential borders between human and machine, self and Other, body and mind, hallucination and reality are destroyed and collapsed. Consequently, a concentration on new interfaces, combinations and changing conditions emerges. Hence, body is rewritten both socially and culturally. By making individual identities more technologic, by manipulating the ectodermic surface of the body with exchange of organic and synthetic pieces (Tomas 1989, pp. 114-115), new identities are established which is both confusing and

revolutionizing. In short, it is possible to describe the experience of being under attack and being confronted with power struggles which result from technological improvements (Altıntaş 2006, p. 15).

In the genre of post-cyberpunk, there is a call for stabilizing the essentials of society (Altıntaş 2006, p. 33), focusing also on business organization which has a significant role for the governance of power. Hence, rigidity, massiveness and monotony are key features of this process. The order of the system, laws and regulations are re-established, and disorder and chaos which are directly related with technological determinism (ibid: 33) are removed. Many of the characters in post-cyberpunk generally come from a middle class background and have responsibilities such as familial and work-related duties (Person 1998). Those characters strive for setting up a better field of living and choose to fight from inside, while using their status to reach their goal of reestablishing the order within the society. The structure of its plot emerges from the world in which it is settled. The conflict of the story is related with social order about people's relation with business organizations that represent social ordering (Person 1998).

The term apocalyptic refers to religious and super natural notions. Usually celestial collisions are the topic of this sub-genre. Main topics of the apocalyptic sub-genre usually revolve around a disruption of solar or orbital structures, a nuclear war or radioactive fallout, alien devices or an occupation of them, a technological or scientific miscalculation, a virus warfare or an epidemic disease (Mitchell 2001, p. xi).

In post-apocalyptic examples alien invaders, biological threats, environmental destructions, and supernatural terror are at the forefront. The human starts to unify and becomes close in order to survive and to overcome the toxic wasteland (Olson 2015, p. ix). This sub-genre frequently appears as a consequence of nuclear warfare, breakdown of technology, ecological disaster, pandemics and misapplication and abuse of resources and power (Selbo 2015, p. 165). According to Peter Y. Paik the post-apocalyptic genre is "a realist depiction of a transformed world...that does not omit the horrors that accompany its foundation" (Olson 2015, pp. ix-x). This genre also resembles a kind of voyeuristic experience as it shows the destruction of the present reality and represents a

combination of death and nostalgia (ibid: x). As Baudrillard states, the post-apocalyptic genre serves as a kind of a “mirror” through which the contemporary society is critically evaluated by presenting the catastrophically destruction of cities, the annihilation of nature, and the loss of memory which lead to an increase in the illusory of nostalgia (Baudrillard 1994, p. 20). This genre generally focuses on the situation after the apocalypse which is the end of civilization (Selbo 2015, p. 115).

### **3.3 THE PERFORMANCE OF FUTURISM ON THE CONSTRUCTION OF SPACE AND BODY**

The term Futurism has been first used in the article *Futurist Manifest* that is written by F. T. Marinetti in 1909. It describes a kind of a movement that takes place in literature and art, and then also expanded into architecture, painting, fashion, urban cities and cinema (Aydın et al. 2006, p. 188). Some of the characters in science fiction such as monsters, androids and cyborgs as well as some of the features of time and space are affiliated with Futurism. This affiliation can be derived from the topics of the outer history, from dynamism, from the usage of speed and from interests in machines. Therefore, while defining some of the moments in science fiction cinema, we generally apply the term Futurism at the level of organisms and spatial structures (Agnew 2003). This is very common, because Futurism mostly talks about future and can be named as the “future in present times” (Lombardo 2008, p. 1) which is also observed in science fiction examples. The whole idea of Futurism depends on perceptions and conceptualizations of the future with the help of the past and the present (Guffey & Lemay 2014, p. 435). However, this usage should not be considered as a fact, as there can be some differences at formal and intellectual levels (Aydın et al. 2006, pp. 187-188). That’s why firstly we need to define the position of Futurism at life.

In general Futurists is divided into seven categories. A Futurist is;

- 1-Whoever loves life, energy, liberty, progress, courage, novelty, practically, speed.
- 2-Whoever acts with decision and has no cowardly hesitation.
3. Whoever between two decisions chooses the most generous and dares to be involved greater perfection and development for the individual and the race.

4-Whoever acts graily and looks towards the future without pedantry, priggishness, mysticism or melancholy.

5- Whoever can unconcernedly pass from the most serious occupation to the most roaring fun.

6- Whoever loves open air life, sport, gymnastic and takes daily care of his bodily strength and agility.

7- Whoever knows how to use his hands and fists decisively when required. (Castelli 1923).

As listed above, spatial, aural, visual and ideological qualities of Futurism start to identify with science fiction, and especially with cyberpunk as a sub-genre which uses a postmodern spatial, visual and philosophical style. For instance in *The Blade Runner*, especially the form of the city carries post-modern features through Futuristic dystopia (ibid: 198-199) represented in its architectural style, importance of speed, color and aura (Süalp 2004, p. 259).

The destructive power of technology is firstly observed in the area of Futurism, which is a form of art. Futurists are considering the deficiency of the present social system at institutional level. However, it is not just a form; also it is a prior artistic form which deals “age of steel and speed”. In this respect, movement and kinesis, which are supported by technology and innovation, are crucial parts. From this point of view, Futurists emphasize “the formal and spatial effects of the motion rather than source” (Gardner 2001, p. 1021). Futurists show broadened, cracked and disrupted silhouettes of movement that started to disappear in their works (Bruno 1996, p. 184).

While talking about Futurists and their position in science fiction, it should be noted that there is not only a focus on technological innovations and alterations through the artistic area. These innovations, machines and robots also started to play a significant role for the happiness of humanity (Aydın et al. 2006, pp. 188-189). As also mentioned by Marinetti in the article *Futurist Manifest*, there is a requirement for advancing machines to tame and control the natural and to use power for and with humanity. Therefore, this suggests that, a new kind of mechanism organizes the world (ibid: 190-191). In Futurism, taming the nature explains the initial part of this study, because the construction process of those new bodies are directly related with the desire of creating



something, experiencing the role of God and taking the advantage from those organisms.

Regarding the relation between future and science fiction, we should also focus on the notion of utopia and dystopia. Utopia is defined as a “nonexistent place” by Thomas More. The term consists of *eu* which is the good, *ou* which means nonexistent and *topos* that refers to a place (Aydın et al. 2006, p. 192). Taken together, it can therefore be said that utopia seems to refer to a good but non-existing place. On the other hand, after the Enlightenment and its classical view on utopia, the term of dystopia was out forward in the era of Romanticism. Dystopia includes forms of fear, bizarre and frightening elements. For instance as stated in Shelley’s book, Doctor Frankenstein was the embodiment of such a model within the Enlightenment period and can be analyzed as the displeasure of the nature. (Roloff & Seeßlen 1995, p. 51).

If we focus on the relation between science fiction and futurism and their mutual effects, the usage of technology through defending and ruining the existing ones should be considered (Aydın et al. 2006, p. 96). In fact, science fiction has some similarities with “outher-history” and “war” in the sense of Futurism. However science fiction reflects “counter manner of conduct” which is related with the dystrophic side of Futurism. Machines can be the examples for this attitude and are one of the key topics in science fiction. Those machines start to become objects that appear in conflict with happiness. Under that circumstance, those machines show protests against their originators that are human beings. At that point, the mad scientist has huge significance by creating the machines such as in *Frankenstein* and *The Blade Runner*. Those machines are presented as unknown beings and outsiders who are the Other actually. For instance, in the *Metropolis*, the character of Maria is represented as the cause of disorder and chaos, while attributing to speed and mortality.

In short, science fiction cinema includes some components of Futurism and focuses on future, technology and the usage of utopic or dystopian features. In addition this, Futurism and Science Fiction have commonalities regarding their effect on masses by

using domination, fears, shape and relations with the existing system (Aydın et al. 2006, pp. 198-201).



## **4. RELATION BETWEEN HUMAN BEING AND CONSTRUCTED BODIES**

### **4.1 WHAT IS HUMAN? WHAT IS SPECIFIC TO HUMAN?**

The blurring borders between the human and constructed bodies, the natural and artificial causes fear within humanity as it is represented in science fiction examples. These blurring borders are created with the help of technology and its usage for originating new beings. In the ultimate stage of this process, people are questioning their memories, emotions, experiences and themselves. Thus, as Tyrell Company noticed humans originate new beings that seem to be “more human than human” (Klein 2009, p. 141) which lead us to think what is human. In this respect it is possible to label those constructed organisms as “technologically augmented bodies”. In that situation, the metaphor of constructed bodies is referring to a post-human entity (Seltin 2009, p. 48). The post-human is defined as a model of “material instantiation”, as embodiment of biologic life, and as an understanding body prosthesis which serves as an extension and replacement (ibid: 45). In this respect, body and technology, the internal and external, the natural and artificial come into question with their amalgam (ibid: 47). While doing this, Seltin categorizes beings into three groups that are human, sub-human and non-human (ibid: 48). However, defining all beings over the word of “human” provides a kind of restricted view in our mind. Therefore, instead of categorizing beings alongside the human, we need to analyze them within each other. Human beings have their own qualities and constructed bodies could have different qualities in science fiction examples. Also both of them can have similarities and differences.

## 4.2 HISTORICAL BACKGROUND OF CONSTRUCTED BODIES

*There is nothing that man<sup>8</sup> fears  
more than the touch of the unknown.*  
Elias Conetti, *Crowds and Power*, 1973

The oldest story that is mentioned in this study which contains constructed body examples is *Frankenstein*. It is written in 1818 by Mary Shelley. The initial point which needs to be considered is about the reasons to write this story. In the article of “Why did Mary Shelley write *Frankenstein*?” the reasons are analyzed. In the story, there is a creature that is originated by human being who is Doctor Frankenstein through his imagination and scientific knowledge. In the story, the relation between creator and creature is analyzed under the perspective of power relations, capitalism and human made life (Badamenti 2006, p. 419).

In the era of when *Frankenstein* is written, the usage of anatomy and the usage of science were taking considered. In the initial context of story under the perspective of them, there was a desire to control the nature and doing the same thing with what God did. It is written in 1818 which means that there was an effect of French Revolution (1789), Industrial Revolution, Romanticisms and Capitalism while focusing on the good and bad effects of science, automation and capitalism in this process. Under the perspective of all those experiences, a monster became an antagonistic character in a story. As Robin Wood stated that “one might say that the true subject of the horror genre is the struggle for recognition of all that our civilization represses or oppresses, its reemergence dramatized, as in our nightmares, as an object of horror, a matter of terror, and the happy ending (when it exists) typically signifying the restoration of repression” (2003, p. 68). In this respect, the metaphor of monster is used to articulate some desires, fears and signifying the social context in that era.

In the experience of constructed body idea, the role of Czech author who is Karel Capek’s play that is R.U.R. (1921) cannot be ignored that. It is the abbreviation of

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<sup>8</sup> Instead of the usage of a word which is “man”, “person” needs to be used to prevent any kind of gender bias.

Rossum's Universal Robots. In that play, the word of robot is used for the first time (Roberts 2000, p. 158). Robot means "slave, forced labor, compulsory service, and drudgery".<sup>9</sup> In 1920s and 1930s many kinds of story that focuses on robotic characters are published. Those were the metaphor of continuous interplay between human and machine, because in the era of Industrial Revolution, there were economic crisis and people were experiencing ethic-social problems about their futures (ibid: 158).

In addition to them, in the world of capitalism Ernest Mandel argues three economic periods while focusing on capitalism. Those three modes of capitalism are directed by the revolution of technologic power. In this ordering, the first one is 1848's steam engine, second one is 1890s combustion engine and the production of electric power, and the last one is the development in electronic and nuclear technology which being in the era of 1940s. According to him now we are in the second and late period of the third one and that is named as postmodernism according to Fredric Jameson (Süalp 2004, p.38). Through that time, art started to take place in commodity production then, its relation with multinational capitalism started to discuss (ibid: 38).

Through all of them the "power of the scientist to create" is considered (Roberts 2000, p. 48). In the era of 1980s Derrida and people who shared a similar point of view with him, deconstructed the formation process of modernism, which is also affirmed by Foucault and Baudrillard. They called attention to "the end of the social, in the shadow of the silent majority" (Altıntaş 2006, p. 1). At the same time some young people aimed for breaking down the gap of social inequalities. While doing this, their purpose was to awaken the silent masses with the help of different music styles, which were usually very noisy. This is named as punk and can be considered as "the explosion of hatred and grief". During that time the role of Cold War, the effect of industrialization and post-Fordism cannot be ignored as both are directly related with the reconstruction of the world with the help of humans' mind (Levy 1995, p. 15).

After the emergence of punk not only as a music style, but also as a point of view or perspective, in 1981, the usage of Personal Computers started to be a part of life and

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<sup>9</sup> <http://www.etymonline.com/index.php?term=robot> [accessed May 2016].

created a sort of techno culture. This innovation rapidly became popular and started to hook up people. Day by day, the access to this culture became easier and the usage of computers became very common. While doing this, a symbiotic but also intricate relation between machines and humanity was established, named as cyber network that is a new utopic era (Altıntaş 2006, p. 1).

Mentioning Norbert Wiener's "servomechanism", in this regard, helps to gain cybernetic understanding. Altıntaş defines this "servomechanism" process as "a certain escape from reality" (2006, p. 2). However, it needs to be characterized not only as an escape, but also as questioning reality. Wiener (1982) emphasizes the significance of the control, communication and feedback trio under the aspect of post-industrialization, and also the transference the information. According to this, only with the help of the common nervous system, it is possible to form enduring relations and intercommunication between different types of ties within the World (Gibson 1995, p. 51) that is named as "global nervous system". Thus, substantive power symbolizes the "governors" and cyberpunk symbolizes the "pilots" (Altıntaş 2006, p. 3).

In short it would provide a restricted view to define cyberpunk only as a sub-genre of science fiction. Cyberpunk goes beyond this and is also a kind of "counter culture" for society, through revolution, opposition, political preference etc.

In the analysis of constructed body examples, a conflict between technology, science and social production exists that arises from the creation of meaning through capitalism, class and gender roles. While struggling with these conflicts, technological developments promote the constitution of relations. It hovers at the significance of future in the present which is expressed by the enhancement of the human body alongside technological innovations (Hayles 2007, p. 557) that underlie biological and bodily engineering (Kember 2007, p. 537). To do that, the human body is repositioned within the cyber-zone. A first step of human-machine distraction was achieved through a new kind of evaluation in the reconfiguration process (Stelarc 2007, p. 456). This created deconstruction, and led to binaries within categories (Kember 2007, p. 540) such as human-machine, body-soul, brain-mind etc. (Stelarc 2007, p. 456). Therefore,

with those developments in technology towards digital usage and computer science, also human beings' interactions with those developments have changed (Altıntaş 2006, p. 15).

As Stelarc mentioned, “a body is designed to interface with its environment” which means that, a body is designed for having a relation with the world and the beings that live within that world. In this respect, when augmentation started to be a topic in the universe, also the bodies started to indicate their function as “habitually” and “automatically” (2007, p. 458).

In another perspective Bukatman focuses on “Body without Organs” as a new term that is used by Deleuze and Guattari in the field of constructed bodies (Wood 2003, p. 15). This term assigns the interpretation of an “ad hoc body” that focuses on establishments that could differ from the current needs. Bukatman applies this term to analyze the fractions of technological usage. Thus, he takes a contrary position. In this respect, body without organs refers to a kind of illusion; namely an interwoven form between the human body and technology which is about extension of the body. Into the realm of desire which is the way out of *telos*, passion and force without motivation. Shortly, body without organs is a structure which cannot be accomplished and indicates the “swinging between the surfaces that stratify” as Deleuze and Guattari noticed (ibid: 16).

During this process the biggest question that arises is the question about the meaning of being human. In fact, this is one of the topics of Anthropology, through the invention of artifacts and their effects on humanity, which would be the topic of “co-evolved” structure. At the beginning, the human starts to create objects driven by the aim or the need to do something more easily. Then, scientists started to advance these objects and to invent new machines which are intelligent. This process started with simulations, robots, software and then new constructed bodies started to take their place in the science fiction world (Hayles 2007, pp. 557-558). In this manner artificial intelligence was one of the important components of this process and it is evaluated through the “Sense-Think-Act paradigm (STA)”. This cluster aims to understand the world with sensing, while referring to cognitive proceedings through perceptive data which is

working and at the same time getting ready for action. Under this perspective the “description of human in terms of intellectual machines” became a hot topic. With this redefined mechanism, *Homo sapiens* started to exemplify the *Robo sapiens* through the narrative structure of convergence (ibid: 558). Thus, boundaries between human and intelligent machines became more important topic to discuss while representing them as a part of the world through science fiction (Stelarc 2007, p. 458).

The metaphor of constructed bodies and their interaction with technology and scientific knowledge started to deal with governing which actually focuses on ethnic identities within the social regenerations. By “rewriting of body’s social and cultural form” people started to be interested in restructuring social relations (Tomas 1989, p. 131); that is in redesigning through the effects of new entities.

As a consequence of all of these things which are written above, the role of late-capitalism within this new experience types should not be ignored (Tomas 1989, p. 136). The usage of labeling and stratification of constructed bodies also determined their position within the society. Under the perspective of stratification, when ethnicity is understood as a crucial point, David Tomas chose to define this as “technicity” that deals with cyber culture, technology and social ties (1989, p. 139). This is also named as “cultural mongrelization” (Mc.Hale 1991, p. 311). However, instead of calling it cultural, it could also be labeled as self- mongrelization that is embedded into visual and social interaction.

As Postman mentioned, culture and technology have strong relations with each other, they mutually affect each other and transform themselves. If we look at the chronological order, it started with tool using cultures, and continued with technocracies and technopolies which can coexist. Yet, the “tool using cultures” started to disappear.

In tool using cultures, the usage of tools is associated with the productivity and sufficiency of qualification. This was directly relevant for rapid problem solving and also for presenting figurative types such as myths, religious and political rituals, or during the invention of some buildings such as castles etc. However, in both



possibilities, tools do not have any tendency towards attacking integrity or dignity. These tools are embedded into culture and do not cause any obstacles for the human being, as they do not challenge any religious belief, political or social system (Postman 1993, p. 23).

If we focus on technocracies, tools are also the main characters in here. However, the symbolic and also social system starts to be affected by them. In technocracies, “tools are not integrated into the culture; they attack the culture. They bid to *become* the culture”. Thus social, political, religious and traditional notions need to struggle for their being (ibid: 28). In short, tools became a protagonist in the society and they get this right directly from social life. During the time of 1850s the “machine-tool industry” has expanded and machines started to develop new machines. In this respect, tools started to become a “modern instrument” within the society (ibid: 42). As part of technocracies, capitalism emerged and caused alienation and constitution of slums. In the 19<sup>th</sup> century, public education assemblies caused the construction of “modern labor union”, while technocracies were promoting the idea of freedom and innovation and change at social organizational level. Due to these difficult circumstances, technocracy did not totally destruct the social and symbolic system in terms of traditions. It just subordinated them, while not demolishing them.

However, with the emergency of technopoly new kinds of understandings and new ways of thinking came to the forefront (ibid: 45). In the field of technopoly, the traditional world started to be disqualified. While doing this, technopoly did not assert them as illegal, unpopular or as immoral. The only thing that was done by technopoly was to make the traditional world invisible which resulted in re-write and re-designing the world (ibid: 48). Technopoly destroyed the notability of human judgement by showing its inaccuracy. Then, it discredited the analysis and commentary point of view that has been implemented by tradition (ibid: 49).

Certainly, numerous explanations around this topic exist, but for many intellectuals’ some of the questions such as “What is truth?”, “What is intelligence?” and “What is a good life?” started to lose their importance with technopoly. In technopoly humans

replace their position with machines' dispose of uncertainty, doubt and complication. Accordingly, their speed and standardization in calculation and numbers became a topic (Postman 1993, p. 93). Measurement, productivity, performance and objectivity became key points within this process. Notably, examining all these developments simply through their effects on quality of life is not significant. A crucial point is their relevance for "human virtue" (Altıntaş 2006, p. 45). Thus, social order and culture are trying to maintain authority over technology and humans (ibid: 65). From this point of view, cyberpunk can be classified within a technocratic structure, while post-cyberpunk is established within technopoly, as technology transfers ideological and political knowledge (ibid: 115). However, the purpose to mention the definition of technopoly and technocracy are what they represent, such as productivity, performance, complication and uncertainty.

Due to the reasons explained above, there is a conflict between technologic innovations and power relations. People and especially their bodies are enhanced with neurological systems such as implants, biotechnological stuff and wires (Altıntaş 2006, p. 14) in science fiction examples. Through this social change and the conflicting synthesis between technology and culture, the effect of postmodernism can be observed. This also refers to a diagnostic aspect (Sterling 1991, p. 23) which can be named as a fusion of "aggressive, anti-authoritarian punk sensibility rooted in urban street culture with high technology future" (Springer 1996, p. 3). From this point of view, confusion and dichotomies are developed in different cultures.

Therefore, Scott Bukatman highlights the significance of digital technology within the Information Age. This digital technology needs to be analyzed under the perspective of different types of experiences within times and space. In this respect, reality has to be characterized with the help of new electronic systems while comparing them with the quality and power of the human being (Bukatman 2002, p. 2). Shortly, Springer calls for characterizing this process by paying attention to "a combination of environmental destruction, late capitalist corruption, drug resistant diseases and increasingly sophisticated electronic technology" (1999, p. 201). All of them produce the formation process of technology, and influence their effects on social life.

In light of the above mentioned considerations, the existence of constructed bodies seems to be a political claim on its own. Through their existence, the hierarchy of human beings over other beings (especially with the ones that can be compared with humanity) is emphasized, which is the topic of social organization, race, gender and disability. This also brings the possibility of political struggle in the sense of humanity, human right identities and group belonging (Yardımcı 2012).

#### 4. 2.1 The Involvement of Mad Scientist

Technology and Science

The invisible narrator's in science fiction

Science fiction is the “realism of the future” and mad scientists deal with “the embodiment of technology” through “social and ideological imaginary” (Huysen 1981, p. 222). If science fiction would be a realistic prediction and if it competes with the aesthetics of the current system, it is going to be socially relevant. Within this system, fantasy and Gothic romance provide a field to discuss this type of structure (Brantlinger 1980, p. 30). In this respect the idea of the mad scientist is precisely related with the idea of madness of creating, as it involves the experimentation with the human body (Kawala 2005, p. 89). This represents an instructing of the body and also the formation of human, whose anatomic system is changed to some extent and replaced with artificial ones under the control of the (mad) scientist (Roloff & Seeblen 1995, p. 172).

The intention of being genius and insane is integral for the notion of the mad scientist. Genius which is a Latin word, that originates from the Greek word *ginesthai*. This means, to be created or to be born. Indeed, in pagan tradition genius refers to guide in the sense of “tutelary spirit” which is assigned to each human since their birth. In fact, between Renaissance and the 18<sup>th</sup> century, English writers drew attention to the older meaning of genius as “tutelary spirit”. Later, this convention started to refer to an outstandingly creative being, namely to having some kind of abilities that are a necessary ingredient for mad scientists (Stiles 2009, p. 321). Knowledge also

accompanies the understanding of the mad scientist, and through having knowledge the scientist becomes a “volitional” agent. However, those things can lead to think ambiguously, by considering the “evil genius”. For instance in the *Metropolis* (1927) that is directed by Fritz Lang, the relation between Maria and Rotwang can serve as an example for the evil genius through the creation of a female femme fatal robot and a wreak attack (Tudor 1989, p. 133).

In addition to these, the importance of male gaze and domination should not be ignored, because, through the metaphor construction of bodies, the necessity of woman in giving birth is annihilated. Generally, inventors are male (Huysen 1981, p. 224) such as the inventors of Maria as a vamp machine in the *Metropolis*, the monster in *Frankenstein*, Ava in the *Ex-Machina*, again Ava in *The Machine*. The motive to construct those bodies could be the replace human labor with them (ibid: 224), to demonstrate the possibility to do the same, and sometimes even more than God, and also to take away the role of woman of giving birth.

Another significant discussion about the mad scientist concentrates on the usage and the position of mind which an interdisciplinary condition as the scientists’ mind provides the basis for both genius and insanity (Stiles 2009, p. 319). Under these circumstances, mind assigns the importance of the soul through nature, probability of self-determination and consequences of biological determinations. In this respect, mind gives a chance to find an intellectually prevalent field for philosophers, literary writers and of course for the scientists (ibid: 320).

As H. G. Wells stated, the relation between science and literature is cross-fertilized. He draws attention to the interaction between different fields which support each other (Stiles 2009, p. 321). The term of cross-fertilization is embedded into Gothic-romance and science fiction, with *Frankenstein* being an example of Gothic-romance (Brantlinger 1980, p. 32). The monster of *Frankenstein* was originated by a mad scientist who is Doctor Frankenstein. In *Frankenstein*, the scientist collects pieces from dead bodies and clusters them. Then, with the help of lightening, energy and electricity, the scientist gave a birth to monster (Roloff & Seeßlen 1995, pp. 172-173). At that point, there are

two important stages. The first stage is about Mary Shelly's consideration of attitudes towards Promethean's radicalistic structure. *Frankenstein* is characterized as "anti-Promethean, anti-scientific, anti-utopian pessimism". The second stage is about the ancestors of Doctor Frankenstein and not only about the monster. This is totally related with mad scientist (Brantlinger 1980, p. 32).

Susan Sontag handled mad scientists differently and examined them alongside the "imagination of disaster". As Sontag states, that mad scientist is the originator of the constructed bodies and this outcome brings the catastrophic consequences with the eternal form. Science fiction involves an anxious side and sometimes causes anger within the masses. From this point of view, as mentioned here, science fiction generally focuses on disasters that are caused by the failure of science instead of focusing on pure science (Brantlinger 1980, p. 34).

Actually, mad scientists have a relation with horror. In those examples there is an aim to seduce the masses and to have control while intimidating the public. To return to the subject, if we focus on science fiction; the mad scientist can be contradictory or crazy, but s/he pursuits utopia. Thus, there is a compromise between the political governance and scientific knowledge in science fiction which is reflected through the character of the mad scientist. In this manner, the hierarchical order is destroyed and the scientific side starts to provide impetus for destruction (Roloff & Seeßlen 1995, p. 174). None of the mad scientists in science fiction examples neglects their purpose of increasing welfare or happiness of society. In fact, this is the claim of science which is associated with change, whereas the same change emerges as the symbolization of harm and evilness in crazy science (ibid: 175).

Another critical point about the mad scientist relates to the figure of scientist on the way of taking the role of God. This is an example of outdoing God while creating a new type of being (Frayling 2005, p. 62), because constructed bodies have an aspiration to humanity (Roberts 2000, p. 13). While doing this, there is a conception of a world that is experienced by humans. This can be the main goal of examination of psychology and social analysis (Brantlinger 1980, p. 42). However, in many examples of this

experience, the mad scientist is faced with punishment for deception and for behaving like God (Frayling 2005, p. 62). Furthermore, the mad scientist aims for originate the excellent being as a healthy being, as a sort of model as Foucault mentioned (Stiles 2009, p. 322). While doing this, the mad scientist can refer to her/himself which is “eponymous”. As it is seen in *Frankenstein*, Victor Frankenstein is the name of the scientist. However, the name of the movie is *Frankenstein* and the monster is named as the monster of *Frankenstein*.

By combining interest, creativity and the usage of scientific knowledge, mad scientists are working for the sake of humanity for many people’s welfare. However, according to some other people mad scientists aim to have the control over society with the help of technology (Roloff & Seeßlen 1995, p. 174). This could articulated through different perspectives but the significance of desire to tame the nature and motive that is provided by capitalism should not be forgotten under the context of social, political and economic concerns.

#### **4.3 SCI-FI: EXISTENTIAL BORDER BETWEEN HUMAN AND CONSTRUCTED BODIES**

In most of the science fiction examples, constructed bodies are classified through different kinds of qualities. One of those constructed bodies is cyborgs and they defined as “human machine hybrids” (Pyle 2002, p. 124) as represented characters in science fiction examples. However, this definition is not satisfactory to understand cyborgs. As given that a person who started to use a mechanic arm with the help of surgery after losing one’s own arm. At that point; it is so plausible to think about whether such kind of operation is necessary to determine the difference between a person and a cyborg. The answer would be no. That’s way, defining cyborgs as a “human machine hybrid “is a superficial utterance.

When the analysis turns to *kybernetikos*, it constitutes the crucial point for defining monsters, cyborgs and androids which is also related with the scientific sides of sci-fi movies. At that point, the relation between God and human, and human and constructed

bodies need to be analyzed through ontological way. Of course there are biological explanations since humans give the birth but at the initial level, humans have no concrete explanations about the creation. Even, they are trying to find an answer, still there is no concrete truth or at least organism in front of them that ask existential questions; “why did you create me” or “how did you do it”. On the other hand, constructed bodies are well-originate with the help of scientific and technologic knowledge thereupon; it is not hard to find an explanation about their creation since there is always somebody who can provide an answer. Plus, there is also difference between creators and others since not all of the people can create a cyborg or android; only people who had combined their imaginary with their scientific and technological knowledge can produce a cyborg. Thereby, it should be highlighted that knowledge provides a priority in a hierarchy.

When we look at the system and codes which are designed over sci-fi, humans are named as self-esteem and on the other hand constructed bodies are named as Other. In general meaning, this Other is the non-human and as an example; they are named as monster, cyborg or android. (Cornea 2007, p. 276). As Walter Benjamin states in his article, the notion of “aura” and “the authenticity” are significant for those distinctions. He allocates some of the different periods through the history. First one is “art as ritual”. In that manner; he focuses on earliest known of art, such as cave painting. The other period is “art as an exhibition”. In that part, exhibition values take rituals’ place and act of the creation to the artifact (ibid: 119). It also becomes an object and seen by congregation. The last one is “art in the age of mechanical reproduction”. In that sense reproducibility occurs and aura starts loose its effectiveness.

In the light of all of them that are mentioned above the issue of authenticity has strong relation with history. In this respect, on one hand, there are human beings who have their own history, aura and authenticity. On the other hand, there are constructed body examples and while copying them, the human nature is destroying. Those arguments supported the sacredness of human nature and capitalist ideology is welcoming to the idea of constructed body metaphor while taking advantage from them in different modes of production (1993, pp. 54-55). As it is stated that in many science fiction examples,

those bodies are represented as entities that they can do the same job but more quickly than human being. However, reproduction of themselves is an impossible stage for those bodies. If this mechanism needs to be considered through Benjamin's point of view, it would be more conscious expanding through copy-model relationship.

Walter Benjamin also focuses on unrecoverable changes with the rising of mass media and its social effects after mechanical reproduction is started. This essay calls attention to significant effects of mass media in today's world. His main point considers the whole society as a part of this process whether it is conscious or unconscious. While doing that he takes mediatization as one of the physical components, which transformed it virtually neutral with the help of physical attitudes.

Benjamin also highlights the physical side of the art as an important side of mechanical reproduction. As he states that reproduction is one of the inevitable things at the work of art. For instance, pupils frequently try their teachers' work for practice; that would be named as an artificial since it always aimed to duplicate by people (Benjamin 2002, p. 52). In this respect, reproduction process is separated from the tradition and ritual then duplicating comes. Thus, entities start to lose their individuality which is just particular for one time and that starts to show its mass presence. Benjamin explains this phenomenon by using a mirror example. When people are looking at the mirror, they see their image. If this image is moved to the front of the audience, this can be seen as the process of mechanical reproduction (Benjamin 2002, p. 123).

Furthermore, Benjamin focuses on aura, authenticity, tradition, artistic function of art, cult value and exhibition value and relation between tradition, history and memory. While focusing on tradition and ritual, he pays attention to uniqueness, irreproducibility and singularity. But first and foremost the relation between uniqueness and tradition is more insightful since tradition can change something for alive ones (Benjamin 2002, p. 52). The other significant term used by Benjamin is "cult value" which covers the relation between time and space because; the existence of human being is directly linked to time and space. It symbolizes being somewhere with unique element. Benjamin uses an ancient statue of Venus as an example. Though Greeks understand



the traditional context as cult value but priest in the Middle Ages understand it as veneration. It shows the significance of the special atmosphere of the work. While focusing on cult value, Benjamin mentions about the confidentiality of art work. To illustrate; some of the statues are just seen by the priest or some cannot be seen by visitors in some of the cathedrals.

The other example is about the art which is doing on the stage. In that part of the art, there is a direct relation between audiences and the art worker (Benjamin 2002, p. 118). When the topic comes to exhibition value, photograph and film are the most useful part of it. With the help of these parts of art, exhibition value takes more attention (ibid: 120). According to Benjamin, after exhibit value, commercial value takes an attention and becomes more important which brings consuming images. Then the term of authenticity comes into question (ibid: 117). It is an essence which is transmittable as a whole being and it gives people the notion of history. However, it is destroyed by copying. In this respect the other significant terms which cannot be ignored that is an “aura” (ibid: 118). It symbolizes the uniqueness and presence which attributes to human being in science fiction examples. Genuine and truth are absolutely in the opposite side of the reproduction. They put the claim about the end of the atmosphere which is, in fact, related to constructed bodies. So, that atmosphere cannot be copied (Benjamin 2002, p. 55). In short, after mechanical reproduction, singular existence and authenticity turn up to plural existence while copying and reproducible is observed. Unique values lose their attention when they compared with mass distribution and ownership. Proximity, manipulability, market, interdependence and consuming become more significant. As Benjamin estimates, all of them bring empowering power, because they are everywhere. In that point, Paul Valery said that images and sound can easily access to people just with one hand movement, as water, electricity and gas. Thus, after mechanical reproduction the work of art comes to people’s home, exhibited and then loses its aura as Benjamin stated (ibid: 53).

While examining Benjamin’s point of view, it is possible to focus on human and constructed bodies through the perspective of capitalism as it is stated in his ‘Work of Art’ essay. After mechanical reproduction and aestheticization of politics, its

importance started to disappear when it compared with politicization of aesthetic via mechanical reproduction (Benjamin 2002, p. 114). Furthermore, traditions are built up by dialectic relationships. The association between photography and history is related with that dialectic understanding. As Benjamin emphasized, with that dialectic relationship some of the new social relationships could emerge (ibid: 131). In this respect, while reading or criticizing Benjamin's ideas, it should be reminded that he wrote his "Work of Art" essay at the historical stage of the rise of Nazism. It shows that, the losing attention of art's ritual, traditional aura comes into the question. Thus focusing on fascism as one of the antidote and he symbolizes that circumstance as a "fetishistic use of image". In addition to this, fascism undertakes as an enterprise to provide masses for changing and introducing themselves. It is an introduction of aesthetic in political area (ibid: 51). This period is generally recognized with photography (ibid: 120). Thus, this understanding brings dislocation, dilution and consumption; because, time is never will be the same therefore; time and space have the biggest role in aura as it is suggested below. The artwork as one of the reproducible object will have a role wherever a reproduction is encountered. Place is directly at the front side of the masses through delocalizing art. Furthermore Benjamin calls attention to the significance of five senses and haptic experience in this text through being original and copy (McLuhan 1994, p. 117). In that way, McLuhan's perspective asserted the importance of creating new extension via sensory organs which is line with Marx's viewpoints suggested the superior role of five senses as a worker of the whole history, which would provide a different understanding.

Furthermore, in this essay, film is described as art which symbolizes increased threat for modern people and shock effect in their arrangement. If the point comes to the Marxist theory, "false conscious" should be one of the parts of the analysis. Zizek who is Slovenian philosopher and critical theorist, states that, mass do not notice what they are focusing or doing but conversely when the ideology appears in a new form of manipulation, ideological masses will comprehend it easily (Flisfeder 2012, p. 105). Due to the fact that, Benjamin foresaw the evinced features of media technology but cannot see how these ideological manipulations and their effects can continue to their entity, in spite of the fact that their openness structure.

In the text that is “Media Culture & Morality” which is written by Keith Tester, he also criticized Benjamin’s essay. Benjamin contrives the link to aesthetic, morality and ethnic. He calls attention to the identity between socialism, radicalism and photography. In that sense, different phenomena which is reproduction of art comes through while focusing on time and place and on the other side political besides, political forms are also emerged (Benjamin 2002, p. 45). Additionally, Benjamin starts to understand the similarity between revolutionary technology of photography and the political structure of the proletariat. There are counterparts in this sense. So that, destiny of art and politics comes together. According to Benjamin’s article, firstly it is necessary to set free the work of art from its dependent structure, but it Tester changes the term of “mechanical reproduction” to “technological reproduction” in his text (ibid: 112), because, if this circumstance is named as mechanical reproduction, it will bring the idea that is something not related with art into people’s mind and refers to capitalism which also refers to “exchange to flows of capital” (Shields 2006, p. 209). Thus, as Tester states that in Benjamin’s article, these points are left in the dark.

Furthermore, in Tester’s essay “reproduction of representation” is one the focal point and that has an implication in “moral” area. From this point of view, while Benjamin is focusing on the concept of “ethical”, it quickly reduces the definition of politics. As Tester evaluates that, while doing it, Benjamin missed the wide meaning of ethical (2013, pp. 112-113). Michael Ignatieff who is an author, academic and former politician, is one of the media covering about the Ethiopia famine in 1980. He calls attention to the strangeness in the world among people. According to him media has an effect in our mind about changing some of the meanings, creating conscious and moral obligations etc. Thus, media has a big role in the sense of moral responsibility. However, when the topic comes to empathy, ‘one of us’ will be the major term rather than ‘one of them’. It shows that solidarity should have a tendency towards that idea. In the light of all of those views, awareness comes through. Benjamin said that, with the help of photography and film or etc. awareness degree will increase but the negative effect of the same issue which is about alienation came into question, because, these part of the arts are everywhere. As a consequence of that effect, the negative side

becomes more effective. In this respect, as it is suggested that in the text, aesthetic and a morality have direct connection within each other. On the other hand, there is a necessity of the connection between deeper meaning of moral king and surface image. In that way, of course truths and validity are significant terms. Plus these, signifier and signified <sup>10</sup>are truly necessary terms to explain and understand the images' meaning, because, in some of the situations, real and important meanings could be hidden, could be under the carpet. Shortly, image can be more than, what is it shown. Indeed, attributions' significance cannot be ignored in that circumstance. That's why the present study deals with the idea/metaphor of aura of humanity that is destructed by constructed body examples.

Benjamin generally focuses on photography because, that part of the art is not just related with art, it is also about press, newspapers etc. and with the help of the spread usage of photograph machines, the understanding of photography and interpretations accesses many spread areas. Thus during the time of, fascist ideas as Benjamin states that, mass side of the art and the hidden power which is trying to make art as politic are just possible with the help of revolutionary art facilities. As it is stated in that book, if the photographer is the master or if her/his model or design is posed perfectly, people who are looking at the photo are just looking at the situation which is already forgotten. Eduardo Cadava who is working on literacy and political theory states that, the focal point of modernization occurs with the reproduction of image. While analyzing that historical materialism's duty is significant. Susan Sontag who is an author said that, photograph just provides an opportunity to say "how beautiful it is", do not anything more, because, copying cannot overtakes the original one (Hepdinçler & Ayten 2011).

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<sup>10</sup> When people transfer their ideas, into language their meanings start to chance from one society to another (Giddens 2006, p. 719). This process is named as signifier and signifies by Ferdinand Saussure. As Hall states that, there is a production stage which is "encoding", but each medium has its specific case of perception. That's why; decoding which focuses on the audience and consuming, changes in the context of area and it needs to be studied through this analysis. This is also valid for Saussure'a understanding of signifier and signified, because each signified is another signifier too (1959, p. 67). As each society's backgrounds, understandings, rituals, experience are different, their inference and recalling process would be change through that way. Shortly, this is not a closed system and open to effects of political and socio-cultural structure.

In terms of the change in mechanical reproduction the direction of aesthetic and aestheticization of politic was the focal point in the past, but after that politicization of aesthetic takes the leading role. Furthermore, politic takes the place of religion and ritual. In that way Benjamin's determination which is about aura, hence, time and space are corrected. With the help of the mechanical reproduction, people can easily access many things. In this respect, people tried to capture the Others or taking their attention, but it creates the alienation, because, everything was in everywhere and people do not need to do something to access them to some extent. Thus everything is presented them without doing anything. It creates the disempowerment of the masses by huge reproduction and industrialized distraction. On the other hand, these parts of the art increased awareness of people. For instance, with the help of the "shock experience", people start to be aware of many kinds of things that they do not notice before. Furthermore, "optic unconscious" creates a change in people's perception. It presents people's view that cannot see through naked eyes. By optic unconscious people saw and understand something, with shock experience people become more consciously. In that case choosing a direction is difficult, because in all of the sides there is something beneficial. This circumstance is not truly suitable for art's value.

Regarding to those things above, it is hard to make a distinction between constructed body examples and human in science fiction stories. This is also named as chameleon to refer the relationship between original and reproduction through physical and formal features. This is the characteristic of deconstruction, restoration and rearrangement while commenting on aura, authenticity and the work of art. For this purpose, the significance of digitalization which is the topic of scientific and technological knowledge should not be forgotten that transfers to individuated copy, body, mind and spirit, which started to be significant characters in this process through "being enhanced, not betrayed" (Davis 1995, p. 381) because this is infinite mode (ibid: 382).

In fact, play of words provides a perspective through the creation of an angle. The etymological structure of cyborg is analyzed as it is stated above. Regarding to those argumentations now the current study addressed to answer to this specific question; "Is *Frankenstein* cyborg or monster". In the literature *Frankenstein* is named as monster or

new creature. Creature is something created as it is seen through its etymology which is living being. Monster comes from *mostre*<sup>11</sup> which is repulsive character through abnormal shape. When the topic comes to monster Turkish translation that is *canavar*<sup>12</sup> constituted from the combination of *can* which is life and *aver* which means bringing, performer and taking the trouble of which is created. Through this notion as Donna Haraway mentioned that *Frankenstein* is not a cyborg. As Haraway sates that, cyborgs hope bring the heaven which means constructing a heterosexual partner that is as completed whole system through fulfill it in a city or cosmos. Cyborg does not watch for the rescue from its father as *Frankenstein* did. In short, cyborg does not imagine a community which is based on organic family models. In this respect, cyborg does not made by mud, for this reason does not imagine returning the dust (2006, pp. 6-7). On contrary, cyborgs are something more than humans. Their organism and systems are different from humans and they have different feature under their human costumes. These illustrate the differences between cyborgs and monster through their attitudes and expectations. In fact there is a difference between cyborgs' and monster through their attitudes and expectations. They are something mechanic actually and through these kinds of things, *Frankenstein*'s and cyborgs' aims, expectation are separated through this way. However, cyborg is a word which has an origin at 1960 and *Frankenstein* is a story which is written in 1818. That's way, according to time line, these two understandings constructed in different times. In the sense of that *Frankenstein* is a monster but it should be noted as the ancestor of conception of constructed bodies.

In the light of these things, there is a calling attention to stratification between human and constructed bodies in sci-fi stories and films. This stratification is generally based on have or has not relation, instead of material bases. Also as it is stated in *Blade Runner* and *Ghost in the Shell* having a memory or not could just be the one of the examples of this separation. This circumstance can extent to feelings, intelligence, experiences, system of ideas etc. but the significance of *kybernetikos* and *logos* should not be forget. Those are the crucial points in this stratification process.

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<sup>11</sup> <http://www.etymonline.com/index.php?term=monster> [accessed January 2016].

<sup>12</sup> <http://www.etimolojiturkce.com/kelime/canavar> [accessed January 2016].

## 5. THE MEANING OF OTHER AND WAYS OF OTHERING

### 5.1 FIRST MEETING WITH THE OTHER

*Each of the snowflakes looks like each other  
as humans, at first glance.  
However, if you get closer  
are they different from each other?*

(Halifeoğlu 2014, p. 126)

The word of Other means being on the other side of something. This Other is different from the same or the similar ones and defined through the same one. In this respect, this process comes into question via functioning of identity and subjectivity (Irigaray 1993, p. 61). When the case comes to the relation with Other, always there is an emphasis on confrontation and isolation. According to these things, only having a dialogue helps to recognition process of Other. Only selves who are in the dialogue can obtain their point of view and their basis. Otherwise, there will be a superiority of any other group and the condition of being in a dialogue will be removed. Thereby, as it is mentioned that there is not focusing to differences between subjects, but there is calling attention to differences within the point of views and attitudes (Collins 1995, p. 11). In this dissertation only knowledge, body and capitalism are presenting as a general overview through otherness. There could be general consensus of opinion toward the Other such as Lacanian ones,<sup>13</sup> but in that study only the fictionalized Other is taken as a case. This is about; Other than what we know, Other than what we have experience. That means, the fictionalized other which is considered in this study, does not include any –real-social relation. That’s why the concept of fictionalized other is largely derived from the perspectives of Levinas, Bauman, Said and Irigaray.

Before drawing upon a framework about Otherness, firstly the meaning of other and ways of Othering need to be considered. When “I” meet with “Other”, the similarities and differences come into the question. In that encountering situation, the “I” cannot be

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<sup>13</sup> Also Lacanian perspective could use to understand Otherness, but in this study other perspectives are used to explore the new fictionalized Other.

indifferent to Other. This indifference can be projected in several ways such as refusing to look, feeling disturbed or ignoring. With this encountering, face to face relation became a current issue. On the basis of this relation, we should not forget that, “I” is bringing into being by the Other itself (Davies 2002, p. 178). This is directly related with Hegel’s dialectic.

While Levinas (1979, p. 66) calling attention to the “face” there is not referring to any physical structure or aesthetic object, he is referring to people’s face. In here, there is a kind of experiencing though social and ethical manner. That experience which take places in the present enables expression system of people to be started to improve and their faces become ready to talk (ibid: 98). In this conversation, they are invited to have relation and all of the meanings are created in this era. (ibid: 297). Face is truly important during this meaning creation, because in the situation of encounter it is the most close and the most vulnerable field through having a dialogue (Levinas 1985, p. 86). Furthermore, in the formation of dialogue, there are “I” and the “Other”, and also there is a presence of third ones that takes place into the abstract existence such as God, right, justice etc. Ethical understanding is also definitely related with this third existence (Davies 2002, p. 178). In this case, there should be a kind of tendency towards having a pure dialogue by ignoring any kinds of prejudice such as physical appearance, speaking style, socio-economic status etc. to understand (Edgar 2005, p. 56). Through this point Levinas highlight the similarities between Other and death. Levinas analyzes the relation between human being’s revenge with death and human being’s revenge with Other. Death is the one which is unknown that refers to the limit of the subjects’ valor. For Levinas, this is the end of mastery; this is a kind of situation or an action that we did not expect (Levinas 1989, pp. 42-43).

Through another comment, in the first meeting with the Other, the first reaction was denying which is the approaching to the Other by our own perspective. For instance in 1665 a Tibetan Buddhist monk is illustrated with priest costume in the gravure. The Other is not the reflections of viewer, it is built as its contrary. This could be observed in monster race through the eyes of Greek people, Muslims through the eyes of Christians, blacks through the eyes of whites, women through the eyes of men, rural



through the eyes of urban and finally androids-cyborgs-monsters through the eyes of human being which brings stereotypes also. While stereotyping, it would be easy to simplify, comprehend and control (Yardımcı 2012).

The most common and daily understanding of “us” is taking a part into the man and woman relation (Irigaray 2006, p. 2). The construction of subject is bringing through over the Other (Butler 2005, p. 73) and the real subject that is named as man and the other of this subject is named as woman (Irigaray 1985, p. 191). Thereby, woman’s existence as a subject started to removed. Any other example is giving by Said (2004, p. 13) he generally focused on orientalism while referring to East and West, and called attention to construction of identity according to these interactions. Since this relation between Other and I-Us is directly embedded into this process. In this defining system, the distinction should be noted between what is in front of you and what is not. That’s why, during the defining of West, there is a focus towards what East is not and stratified identity creation accompanies to this process. In addition, Kristeva (1991, p. 1), takes attention to the “stranger” that takes place into selves such as a secret image in one’s own self. Through the stranger that take place into people’s selves, unconscious emerges and their acts, attitudes, ideas and manner are obtained through that.

The Other emerges into existence of two different worlds’ formation. In this respect, the different understandings of Other’s have a significant role in the creation of categories and positions (Irigaray & Marion 2004, p. 74). At that point, face can be named as a first signifier into the first meeting point (Levinas 1979, p. 178). At the same time, Other is the opposite of the ideal one that can named as copy as it is stated in Benjamin’s article. In this manner, sex, race, culture etc. are various variables. Thus, the Other is defined as secondary and because of its alterity notion, which cannot be a pure subject (Irigaray & Guynn 1995, pp. 7-8).

In the understanding of this existence process the most crucial point is stratification by naming something just as making a category of “us” or not. Furthermore, the notion of “us” which is stated in here, symbolizes a kind of political myth (Haraway 2006, p. 16). In this respect, people start to create new kinds of definitions through the understanding

of new comer (McLane 1996, p. 966). Thereby, while knowledge and body are constituted as the formation process of Other, class becomes the indicators' of social stratification which also is created by people against themselves.

In many articles, there is a question of "What makes us human?" (Pyle 2002, p. 124). However, this question can lead the way of thinking to dead-end philosophical criticizing. That's why, that need to be reframed as "What is the differences between human and constructed bodies?" it is more eligible to discuss. However, while asking this question, people's wishes toward Otherness cannot be ignored since that is an endless desire of humans to stratify everything, even robots too. Therefore, main point of this chapter is Othering rather than defining something.

One of the most important points is that consciousness of exclusion by naming something this is a strategy and sectional tactic. In this respect, the understanding of the inclusion of whom or what into the category of "us" in people's own rhetoric is the essential point. In here "us" symbolizes the powerful political myth (Haraway 2006, p. 16). Basically, when the comprehension of new comer starts to place into people's mind that is the beginning of construction; it leads people to give a new definition, new articulation towards the understanding of "native" which forced people to think about the Other (McLane 1996, p. 966). However, it should not be ignored that, the only social identity that is not considered in this Othering process is national identity. Genders, social status, class, are examined during the categorization (Altıntaş 2006, p. 52). Through that point, Othering formation realized via knowledge, body and class.

The relation between human and constructed bodies is always taking considered towards a border which is translated to coding problem. That's why the distinction between the natural and fiction/artificial, mind and body is designed from outside, not naturally exist (Yardımcı 2012). Thus, knowing yourself is precisely related with comparison. People compare themselves with other selves. This is Leon Festinger's Social Comparison Theory in 1954. Basically this is a kind of evaluation of abilities, qualification and attitudes across other beings (Aronson et al. 2013, p. 122). When this comparison begins among human beings is another question. . If there is not any

“objective standard” in some special area, there could be a tendency for comparison. Other crucial point is about the subject of this comparison. If we asked that people compare themselves with whom, it depends on the purposes. In addition to this analogy process can be done within two different style which are *upward social comparison* that deals with being better, being the best and *downward social comparison* that focuses on feeling better by comparing with worse (ibid: 123). That is the history of representation about post-colonialism, biopolitics, queer and disabilities (Yardımcı 2012).

When beings meet with each other they experience different kinds of involvement and get into touch. In this process people could frequently come across with some people. That's why; they can recognize each other easily. The expected or unexpected reactions toward each others are actually known. On the other hand, there are people who can come together rarely. For instance, students generally come together during the time of lecture and symposiums, customer come together with the apprentice of grocer while buying something or you go to dentist when you have a toothache. These types of relations are named as functional relations. Those people perform some particular duties in other people's life. In short, those kinds of relations carry out some advances and benefits for other people (Bauman 2013, p. 48). Generally, people do not seek and interest with those people's personality or qualities such as their hobbies, political perspectives or their artistic taste. Correspondingly, those people await the same attitudes from them. However, if they get into the personal space, it would name as unwarranted intervention. At that point social distance comes into question. If we imagine social distance as a line, people take place into the beginning point of this line as their self. Then other people take their position. If those people do not have distance too much, those people could be friends. Through this point of view, in the process of practical experiences, people use their symbolic and categorized orientation which is the topic of labeling such as defining people as old, black, South American, football fanatics, soldier, bureaucrats etc. While categorizing human beings like that, the restricted convictions are gained (Bauman 2013, p. 49). Due to the fact that, if any person's given position on the line of continuity has positioned far away from me, my reactions and ideas would be general and typical towards that person (Bauman 2013, pp. 49-50).

People's predecessors could give some messages to them in the sense of history, tradition and collective memory. However, people cannot respond to their predecessors. On contrary, for the next generations, it becomes vice versa. People can give some messages to them, but still they cannot wait for any response from them too. However, there is one thing which should not be ignored that, none of the categories are going to exist as endless, they can change through time. That's why; they have the borders which are conductive. Hereby, people can change their position while getting closer or going far away from each other on the line of continuity (Bauman 2013, p. 50)

According all of those things, it is possible to talk about "us" and "the Other". Those two words are not only symbolizes the two different groups, they also present the distinction between sensational attachment, antipathy, trust, fear, collaboration and conflict. Thus, "us" means the group that we takes place in it. In that area, people could understand easily the things that are going on. In other words, if you understand everything clearly, you would know how you are going to continue and feel comfortable, there will be no unexpected reactions or threats. On contrary, Others are appear in the area where those people are not take place in it and even do not want to take place in it. That's why, if humans do not know what is going on there, they would know anything about them. Through that point, obscurity brings the fear (Bauman 2013, p. 52). Nonetheless, to feel like at home (in safety), it is necessary to feel the fear that comes from the unusual one that is obtained through us. Thus, same actions and activities are received with praise or decried depending on it is done by which group (ibid: 59). The only reason for that is not carrying the same features (ibid: 65).

Now the conception of stranger will be analyzed. As it is mentioned that, us and the Other reach a significance because of their contradiction. At the same time strangers challenge to this division. It could be said that, they are protecting themselves by borders and the social world that is constructed through those distinctions. Those strangers are not belonging to any group or categorization easily. Thus, they deny the reality of contradictions. In addition, as they mentioned above, those imaginary distinctions can change and redesign.

Stranger is not the unknown, not unrecognized from all aspects. It is the vice versa. One of the significant features of stranger is being known on a large scale. To accept somebody or something as a stranger, at least people should know couple of things about them. In the first place, those strangers need to be within the range of vision as unbid. Thus, people should meet with strangers in their environment. They can want this or not, but strangers need to appear in the place where other people living in. If it is not going to be like that, we need to call those entities as nobody instead of stranger.

Nobody moves as being vaguely and not taking attention into the daily life from other people. People look at them, but not noticed them which can be the metaphor as entity that lives in the background. Also their places are replaced by other individuals. From this point of view, they are heard but not listened. As for that, strangers are listened. It is hard to explain their quality exactly because of not ignoring their entities by pretending not to see their existence. In fact, they are not close and also not far away from other beings. They are not the part of us or the Others as they are not friend or enemy. That's why, they causes to daze and anxiety. In short, people do not know how to behave against them and what they need to expect or not expect from the strangers (Bauman 2013, p. 66).

Under the perspective of being Nobody, Stranger and Other; constructed body examples which are androids, cyborgs and monster are affected by what? At the beginning, constructed bodies are presented as stranger, to humanity in science fiction examples. In fact human beings knew that they did not know anything. However this leads to another attempt to answer; how do we behave to unknown? Actually audiences' position against those beings was similar. For the first time people who are watching those on movie theater and for the people who are the characters within the movie have not the mental representation for those stranger. Afterwards, when they and people have different kinds of relation and when they start to learn something about their attitudes, abilities and way of thinking, those strangers started to transform to being Other,

In this respect, as Adorno and Horkheimer mentioned that nothing should take place into outside, because whatever takes place in outside is directly the source of fear (Lane, 1973:3). In such a way, all the distance that are created around human being is precisely related with that fear (Canetti 1973, p. 15). Therefore, the existence of the fear toward the touch of unknown never disappears (Robins 2013, p. 35). In this respect, to grasp this fear, firstly it is necessary to have a communication (Robins 2013, pp. 36-37). While commenting on the catastrophic side of the stranger towards existing system, it should notified that, with its otherness, stranger reminds us the possibility of social and cultural renewals and revivals (Kristeva 1991, p. 2).

## 5.2 LOOKING THROUGH POWER AND KNOWLEDGE RELATION

*The disappearance of technology is more than a metaphor. We cannot see most microprocessors because they are now hidden in artifacts such as telephones, fax machines, cars, dishwashers, and even athletic equipment. Such hidden microprocessors have been called embedded systems because they are not obvious in these devices and their function may be invisible to the user. Thus, the infrastructure of the larger world is becoming infused everywhere with software.*

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Toward an Ecological Model of Literacy

First of the Othering formation is occurring around the “knowledge”. As Michel Foucault states that, both knowledge and power are existed within. Those two concepts are absolutely not the same thing but they have a strong relation. The main significant point is constituted from this multi-dimensional relation between these terms. When the topic comes to the power, it has a character of encompassing. There is an understanding of gaining hegemony which is supported by the link between power and knowledge. Furthermore, Foucault was anxious about the people’s regulation on themselves and others’ role through the same issue on the road of control of knowledge. In this respect, knowledge starts to compose power by creating people as a kind of subject and subsequently starts to use the knowledge through governing people who are subjects. At that point, there is a consideration of “hierarchization of knowledge”. Furthermore, Foucault also focuses on technologies, techniques which are gained from the knowledge. In addition to this, the scientific knowledge has more significance on this issue as it is stated. Through that point, the usage of different institutions that are applied on people is the other crucially important point. In this respect, there is a

relation between knowledge and power. In the light of these things, power aims to have more knowledge as it is possible to make powerful its entity. In this process, the need of knowledge is important for the reproduction of new forms of knowledge with the help of prior ones (Ritzer 1997, pp. 46-47).

Foucault's analysis through the "link between knowledge and power" is integrated with *kybernetikos*, and similarities between them come into question. As it is stated in early paragraphs, humans do not know how they are created. They do not have any concrete answer and there is nobody to answer this existential question. However, cyborgs and androids are created by humans and one day they can ask the same question. However they can find a concrete subject in front of them to expect an answer which is parallel to the stories of Frankenstein or in the movies of *Blade Runner* and *Ghost in the Shell*. Due to this relation between God and human, human and monsters, cyborgs and androids the importance of cannot be ignored. That's why the border between humans and constructed bodies can construct on the idea of having knowledge instead of memory, organic-mechanic distinction or having emotions, because it is the representation of hierarchy within the society towards knowing something.

Technology is established and also embedded into people's life. Technology provides abilities and disabilities to humanity. It surrounds people while providing practicality but also deprive the power of its users. Furthermore technology and technological knowledge, another side, contributes to this hierarchical knowledge. However, technology has two sides which are technophilic and technophobic perspectives and these can be observed in *Blade Runner* and *Ghost in the Shell*. In fact, there is a struggle in here between technology and nature and also there is an attribution through mechanic humans and God humans under the perspective of cyborgs and androids. Regarding to those distinctions, technophilic understanding generally focuses on the facilitative and conductive sides of the technology and people who are technophilic like technology and technology is embedded into their life. On the other hand, people who are technophobic believe that, this incredible increasing of technology would bring the end of the human nation and this is something horrible for humans that are impossible to prevent its effects (David 2000, p. 178). However, as it seen in *Frankenstein*, *Blade Runner* and

*Ghost in the Shell*, constructed body notion involves both of them. There is a necessity of this technology to create them, but through the point of technophobia, this “new race” comes into the question (Moretti 1982, p. 67). Actually this is something about the understanding of “whose utopia and whose dystopia”. In this respect, technological exchange and technological advantages are in question in here. As it has stated that, there is stratification between mechanic humans who provides positive things for human under the perspective of technophilics and who creates negative things for human under the belief of technophobic. Therefore, these notions contribute to the creation of “other”.

In addition to this, on the main point of the creation of cyborgs and androids, knowledge is something absolutely significant, but the necessity of technology<sup>14</sup> should not forget. From this point of view, the monster, cyborg and android as the products of a natural science in those stories and subsequently it becomes a problematic issue for human sciences. In fact, monsters are found themselves while they are exiled from the kingdom of humanity. This is the other example of the separation of “us” and “other” which will be a part of class struggle (McLane 1996, p. 961). However, only having knowledge is not enough to talk about Othering. It is only one side, but it provides an important beginning in the analysis of the representation of those movies through what they are reflecting as metaphor.

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<sup>14</sup> Technology is a term which is come from *tekhne* and *logos*. *Tekhne* is the knowledge of make; perform through systematic treatment about art, craft, building etc. This is a kind of knowledge. In fact, there are three stages during the creation of *sophia* which asks the meaning of knowledge. First stage is *episteme* that is about the knowledge itself. This is something related with theory, because there is not any necessity of making to know something. However, to make something, to build something there is necessity of knowledge. In fact, this stage distinguishes theory and practice from each other. The other stage is *tekhne* that is related with craft which has a connection with praxis. The last stage is *phronesis*, this is something related with practical wisdom as Aristotle states that. When the analysis turns to *tekhne*, this has a strong connection with episteme at the stage of technology. This is the producing sides and also there is a *logos* part of it. *Logos* is the term which is used for discourse, speech that is relevant with reason actually. In short, as a combination of these two terms, the word which is technology was created. Through that point, these organisms which are production of humans’ imaginary and their knowledge to create them comes true <http://plato.stanford.edu/entries/episteme-techne/> [accessed January 2016].



### 5.3 POSITION OF THE BODY

When the topic comes to “body” as a second formation of Othering; at the beginning, cyborg, android and monster organisms are taken into account as technophilic. Due to this relationship, aesthetic and functional transformation through human body in the sense of apparent and functional organic formation takes its place. There is a body which has an ectodermic surface on a synthetic body (Thomas 1989, p. 114). The significant point is about the constructed bodies’ appearance in exemplar of human such as four legs or eyes on feet etc. One of the motives to do that is to prevent the uncanny circumstance within people. However, on the other perspective, there is an understanding of taking place of God which is related with “ego” through the desire to create something. According to religious understanding and through the associated notion between human and God, there is a calling attention to the existence of humanity through creation. While writing these science fiction novels or making a film in the genre of science fiction and post-apocalyptic future there is an analysis of humanity and existence through a philosophical perspective. However, it is difficult to do that through God-Human relationship. That’s why; people create new races which are cyborg, android and monster to criticize their circumstance in the sense of this. Furthermore, in the first motive of the robotic bodies, there was a notion of making life easier as the understanding of capitalism. However, this is also in a connection with people’s fantasies. People made cyborg, android and monster not only to prevent an uncanny circumstance but also to feel them as God. They made the same thing with God did, but with higher features such as more strong bodies and memories.

Donna Haraway is one of the most significant people in the feminist approach, tries to integrate both cultural and socialist feminist theory and declared that having a world in the absence of gender is not a naturalist utopian world. Due to the fact that, with that cyborg identity, there is a re-configuration of limits of originators’ source. For that reason, cyber-feminists start to focus on this complication (Bauman 2013, p. 60).

In a like manner, Claudia Springer points out the alarming circumstance that is caused by escape from the surrounding position of body. In fact, when the borders are violated

by constructed body examples, it refers to providing suitable notion for the postmodernism. With the combination of technology and human identity, there is a transformation of self (1991, p. 306).

### 5.3.1 Being Uncanny in the Society

With the help of the science fiction films, it is possible to experience a kind of “modern myth” through the technological culture under the perspective of science, technology and power. Thus people come across with artificial body examples (Klein 2009, p. 137) in the sense of hybridizing of oneself (Talpin 2012, p. 133). The critical point in here is body shape for preventing any uncanny situation within the society. As it is seen in the examples of androids, cyborgs and monsters, there is a tendency to present those constructed body examples as human. They generally have one head, two ears, arms and legs and not taller or bigger than any average human being. This is, in fact, something consciously done. They need to seem as a part of the society in the stories or movies to accept them as a part of society. Of course they are stratified, they are the Other of science fiction stories, but to take a place within the society at first glance this was necessary. In short, the adventure of uncanny starts with the steady anxiety of culture that is encompassed by the invention of machines (Grenville 2002, p. 13).

If we focus on the etymology of canny<sup>15</sup>, it means “know how to”. In the Greek language that is *xenos* which uses to call foreigners (Freud 1919, p. 220). In German usage, it is *unheimlich* and the contrary of it is *heimlich*. *Heimlich* refers to being native and familiar which provides a sensation as feeling at home. In fact all of the new, unknown and bizarre things are not frightening all the time (ibid: 219). There should be something more to call as canny and this may change from one place to another and from time to time. That’s why, according to Freud; “uncanny is in reality nothing new or alien, but something which is familiar and old-established in the mind and which has become alienated from it only through the process of repression” (Beehler 1987, p. 28).

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<sup>15</sup> [http://www.etymonline.com/index.php?allowed\\_in\\_frame=0&search=canny](http://www.etymonline.com/index.php?allowed_in_frame=0&search=canny) [accessed April 2016].

When the topic comes to the relation between ego and uncanny, ego does not something that is estranged from the external world and other human beings that are living in it. As Foucault noticed that, those two components are directly related to name something as uncanny (Freud 1919, p. 230).

Maturation of biologic body is a kind of investment to the body that can experience not only from the outside, but also there is an example of investigation invisible side of the body. However, there is a different dimension of the body which is non-visible and generally continues to be non-visible which is inside (Talpin 2012, p. 120). Precisely for this reason, science fiction deals with this part and invents constructed bodies. However, at the same time it fulfills the inside of the body with data coding, artificial intelligence, memory and sometimes with emotions too. From this point of view, there is an inside of the body, one's own body and Other's body (ibid: 120-121).

Actually those constructed bodies are in the position of uncanny not only because of being unknown and strange. They are uncanny because they are too familiar to human being bodily, visually, audial and also with their response in many situations. In this respect, the affiliation between nature and history is damaged with that new construction (Grenville 2002, pp. 20-21) while focusing on healthier, more powerful and more straight body. Furthermore, it needs to be articulated that, while representing those bodies on the shape of human, people showed that; they could do the better ones what God did. They did not directly construct something totally different. They used their own self as a model and then copied it with better qualities. It is the metaphor of being powerful against the nature itself.

### **5.3.2 Defining Bio-politics within Society**

Biopolitics does not only refer to individuals who focused on disciplinarian behaviors at the end of 18<sup>th</sup> century and at the beginning of 19<sup>th</sup> century, but also refers to the form that is about power which is directly focused on living beings. Thus, biopolitics state that the ruling about emotions, health, nutrition, sexuality, birth rate etc. in the sense of political expectancies (Revel 2012, p. 31). If we look at the etymology of the

biopolitics; it comes from *bios* which is Greek and means politics on life. In fact this term includes two different words that are biology and politics which have contradiction within themselves (Lemke 2013, p. 16). Through this point of view either biology will define the politics or politics will define the biology. However, both of them failed to define the fragility of the border and also the instability between “life” and “politics”. That’s why biopolitics started to use as a new concept. Plus, life impacts the core of the political subjects and biopolitics aims to organize and direct the life process (Lemke 2013, p. 19).

Michel Foucault is one of the significant people who studied about biopolitics and body. According to him, life is neither base nor the object of the politics. Instead of this, life shows the border of the politics. That border is seen as taken for given and natural, but it needs to be overcome, because it is constructed and transformable. As he states that, biopolitics refer to cleavage within the order of the politics. Thus, biopolitics is the entrance of the area which is specific to the life of the human species with knowledge and power (Foucault 1980, pp. 141-142) as it is easily observed in the relation of human and constructed body examples in science fiction movies. The whole idea of this is embedded into the relation between constructed body examples with human. They all defined through what they are not as *Frankenstein*, Rachael, Atsuko etc. He placed the human body at the struggle which is on the center of different power codifications (Butler 2012, p. 317). This is also a kind of figure of alterity in the sense of a new type of variation still related to it. These are metaphors utilizing as a kind of deviation or distance via defining it. In this respect each identity is convicted to a kind of identification by what it is not. In addition to these, when the topic comes to the body not only the effect of power on body comes into question, but also how a body is operated and shaped need to be comprehended (Foucault 2006, p. 275). Afterwards, in the process of individualization allocation of identity that is the determiner of including to population. This is a type of embodiment through the creation of homogeneous population on grouping (Poyraz 2007, p. 27).

In the light of all of these things which are written above biopolitics is shaped by the new way of expression of dominant power and political thinking with historical break

within the practices. In the position of that, Foucault defines biopolitics as modern racism which refers to a governmental style in the sense of eccentric the art of governance (Lemke 2013, p. 54). Sovereign power deals with permission about living and kill, but bio-power focuses on encouraging living or preventing to death (Foucault 2003, p. 241). Oppressive power over death depends on the power which is the issue of the living beings, rather than the law against the subject. This is one of the topics of *Blade Runner* through the way of request to taking control over android that is done by the Tyrell Company. In order to do these, discipline of the individuals' body and control over regulatory system on population needed to be examined (Foucault 1980, p. 139). *The Island* is one of the significant examples of this relation about the body and control. In the movie there is a strict control over the bodies in the sense of their quality of health and also in genes. In this respect, in the second period of 18<sup>th</sup> century new techno-power arise towards the collective body of the population instead of body of individuals (Lemke 2013, p. 57) through a kind of identity towards power relation (Poyraz 2007, p. 27). If we look at the *Surrogates*, there is an understanding of self-prestige which is constitute towards social desire, because in the movie there is an average understanding of people about how they present themselves. In a like manner people started to focuses on social body in the subject of birth rate and mortality, health status, life cycle and production of welfare which is shaped by its own procedure and phenomenon (Foucault 2003, p. 249).

In the usage of biopolitics, unity of the body, bio-technology and bio-medical allow more than the Foucault's imagine to branch of the body and then recombine of it (Lemke 2013, p. 124). *Rekombinan* can be one of the examples of it. This is one of the consciously changes on genetic codes to take the direction that s/he wants such as recombination of a gene with artificially created ones (Dillon & Reid 2001, p. 43). As a story, *Frankenstein* is totally related with recombination, because in different versions of the *Frankenstein* on movie, there is a referring to mad brain or normal brain and also to the quality of the gene that is used. Through this point of view, to comply of bodies, regulate population there are different types of technique, as which are written above.

As Agamben points out that *Homo Sacer* means a life which cannot sacrifice, but can be killed in religious tradition and also in Roman law (2001, p. 112) which is the topic of the right of kill that is legitimized. Thus, life is sacred as far as its position into sovereignty (Agamben 2001, p. 115). The aim of Agamben was not the evaluation of the distinction between *zoe* and *bios*<sup>16</sup> as the reflection of exceptional decision within sovereign power. Instead of those, he focused on the separation of *zoe* and *bios* as an innate part of the power and states the dilemma in the rationality of this sovereignty which is reasoned by this separation through having a control over modern political practice (ibid: 175), because *zoe* refers to bare and vitality, but *bios* focuses on the life style. Rights, duties and politic existences under the perspective of sociability are the topic of *bios*. Thus, bare life has the priority in the politics of West on contrary to expectations. This priority of bare life is the result of exclusion and with that exclusion social life and the borders of politics start to deal with it (Yardımcı 2012).

According to Hardt and Negri totalizing and enclosing are the significant components of biopower. Through their neo-Marxist analysis, some of the surplus and worth are the extraction under the perspective of power. In this respect all of the contemporary political issues and norms within, it this characterizes it in the power that starts to regulate society interiorly (2001, p. 23). The idea of Gilles Deleuze's which is the alteration form "societies of discipline" to "societies of control" comes into question for Hardt and Negri in the sense of domination and secure through power. In the intention, both of these two approaches are looking for implantation directly into body and then the link up with soul. In this respect, for them biopolitics deal with power which expands in the sense of control profound each body in the population (ibid: 24).

Agamben criticizes Foucault, because he neglects the reality of modern biopolitics relation of the pre-modern sovereign power. At the same time Hardt and Negri

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<sup>16</sup> Aristoteles used the term of *bios theoretikos* for the life of thinking and *bios apolaustikos* for the life of pleasure to separate from *bios politikos* which is the life of politics with the term of *zoe*. The reason of using *bios* was very easy to understand because there was a referring to some special life style not the bare, natural life (Agamben 1998, p. 9). Through that *zoe* refers to bare life and *bios* refers to political being and the distinction between natural being and the existence of judicial individuals. In here *zoe* in thinking as a border and understand as a thing which stands away from political life (Lemke 2013, p. 79).

emphasize to Foucault's fail to observe that modern biopolitics started to turn postmodern biopolitics (Lemke 2013, p. 21).

If we look at Judith Revel, there is an approach to governmentality instead of power that is used by Foucault. That conceptual transformation does not mean that only the extending of the field of politics or throw light on the certain area of politics with a new term. That's why biopolitics take place as a change at the core of politics because it reformulated the concepts that are related to sovereignty and also subordinate them to new form of politics (Revel 2009, p. 55).

Paul Rabinow, who improves the problematique of Foucault and starts to use the term of bio-sociability; which is a new kind of body expression and population plus novelties on bio-technology. He states the fall out the strict distinction between nature and culture, he calls attention to different kinds of relationship under the perspective of order after discipline. In this sense, it is insufficient to define the "new genetic" with terms which are gathered in previous eras (1992, p. 234). He thinks that, there should be a new realization on social relations with the help of biological categories rather than explaining social projects with biological terminologies. In that new genetic future, it is not going to be a metaphor for modern society. Instead of this, there will be a restricted area through circulation space of terms of identity. In that field which is the self-production of the emergence of an authentic species, there is a stand out of bio-sociability.

Through these things biopolitic refers to strong collaboration within the groups and at the same time shows a kind of struggle about civil and existential war between societal groups in the sense of survival issues (Kjellen 1920, pp. 93-94) which can easily observed within human and social constructed bodies. At that point there is a special refer to state as living organism while focusing on different entities as community, health, civil law, politicians etc. (Lemke 2013, p. 26) that is also a symbol of power. Then the metaphor of *Volkskörper* that means the body of the public comes into question. This term focuses on a community that has homogenous form through race and structured in the sense of hierarchy between groups. In this respect if we look at the

idea of the National Socialism, according to them, the subject of the history is not individuals, groups or class. It is a common heritage which is constructed through genetic. Hereby, close social groups take their positions in this system. In pursuit of this understanding there is an assumption of the existence of natural hierarchy according to biological inherit. This is not only the legitimizing of the hierarch in question, but also there is a compulsory attitude to unfairly treat. Other feature of the National Socialism is attributing to biology in the social relations and political issues (Lemke 2013, p. 27). In short, powers relations directly interfere, enclose, label, train, torture and enforce, then do something (Foucault 1995, p. 275) which has a relation with fanaticism through Othering, marginalize separation and highlighting an antagonist within the life (Akman 2007, p. 89).

In the example of science fiction movies there is an intensely refer to technological knowledge as a part of technophiles. Through this point of view, technique is one of the crucial parts of biopolitics in science fiction movies that is based on biopolitics which focuses on DNA transfer, in-vitro fertilization, re-production etc. For instance in 1973 the DNA transfer from one species to another become possible. It was the result of biodegradability and remodeling of the genetic information. Thus, people start to feel anxious about increased technology of genetic and reproduction and the control process of this scientific process that is technophobia. Thereupon, the position of the public comes into question as, are they supporting this or not which is directly related with bio-ethic. Bio-ethic is about the relationship between the invention which is technologically possible and it's socially acceptance. This re-creates a new type of relationship between politics and legal. (Lemke 2013, pp. 44-45), thereby between human and constructed bodies as well.

With those changes, tipping points of the humanity becomes accessible. Behind that process, the understanding of border started to be discussed. Should we do something just because we can? (Lemke 2013, p. 46). In Prometheus directed by Ridley Scott in 2012, this was one of the issues highlighted in the movie. The constructed body asked his creator the big question; "Why did you create me?" The answer was easy, "Because I can". This brings the question; where the border should start and end?



Beside these, it is hard to make a clear distinction between what is the natural condition of life and what is the artificial one because of the bio-scientific inventions and technologic innovations. And each day it is becoming more difficult. When the biology started to understand as a practice of engineering and living organisms are perceived as not self-contained and not limited matter (even that are heterogeneous as their organs, DNA or tissue), traditional understanding of protection of the society and species started to lose its validity (Lemke 2013, p. 46). With these things human life became an object of the science (Gerhardt 2004, p. 44). When the technology starts to regulate life processes, re-formulation of the concept of political sovereignty and the regulations of the political knowledge, it refers to transform of the core of politics (Lemke 2013, pp. 53-54).

This tendency of stratification brings the notion of “us”. Who is going to be the decision maker on life management? What is the position of embryonic stem cell? Are they judicial subjects or biological material? Who is going to be the decision maker? In that circumstance, not only the analysis of the technologies through political way or interfering benefits, but also it is about the interaction between processes of who should participate in the process of evolution and how the interference is going to be between biological factors with normative notions as individual freedom and responsibilities. Thus, in the first place biopolitics, there is a border that introduces the separation and also presents the relation between life and death. This distinction which is about the will-power of the citizen and power of the decision making are kinds of constitutive elements of politics. That’s why biopolitic is not a new or secondary area of the politics, it is much rather a challenge which takes place at the core of politics (Thoma 2002, p. 102). This is the handling life as more biological and political strategy (Poyraz 2007, p. 34). Due to the fact that, there is an always contingent, always relationship between politics and life, culture and nature, abstract and concrete and moral and legal act (Lemke 2013, pp. 50-51).

While talking on biopolitics, we should also refer to the end of the nature and reinvention of it. At that point scientific knowledge and different processes of life come into question as regulation of the life and biotechnologies. Thus, there is a calling

attention to technical and artificial entities which can do more things than natural ones as it is observed in androids and cyborgs. This brings the re-definition of the life that is done by the geneticists as a text like neuroimaging that is a brain scanning, analysis of DNA, transplantation of organs, technologies on reproduction etc. Hence, those symbolize the creation of new crack in the sense of whole body as a result of bio-medical science. Body starts to be understood as molecular software which can be rewritten and reread instead of its organic essence (Haraway 1991, 9. 157).

Individual and mass are not existed in different edges. Much rather, the two different sides of global political technology which attempts to regulate as individual and also as mass needed to be addressed (Foucault 2003, pp. 242-243). Through that way Foucault summarize the functions of racism. The first is about the creation of cracked that is related with homogeneous biological entire through population, whole human creature etc. That's why, the existence of the segregation between good and bad, high and low, increased and decreased races becomes possible and new separator is established about the who needs to live and who needs to die. The Second is about healthy and sick with valuable levels of life. With this intention, if you leave organisms to die you can cause that much death. Thus, race simplifies the dynamics the relationship between a life of somebody and the death of someone else (2003, p. 243). Indeed, Foucault did not handle the death as physical death, at the same time he refers to whole social and political area. In order to do these, he used to term of indirect death (ibid: 256). In here there is a calling attention to exclusion, stereotypes, deportation. With this intention, the health of the life is provided additional to body (Lemke 2013, p. 64) that is relevant with predetermined of the reality (2007:55-63).

#### **5.4 RECORDING CAPITALISM**

The last formation of Othering is related with class notion which is about the capitalism. There is an idea of the necessity towards splitting society into two class which are property owners and workers who have less property (Moretti 1988, p. 3). Also there is an understanding of have and have not relation while classifying entities. When constructed bodies are indicated, there is something different from human. In this

notion, the Other is a malignant not because of its malignant features but also from its unfamiliar system. In this respect, Other represents the issue which cannot be recognized and accepted by the bourgeoisie, but the thing which is confide in each other to have heart-to-heart talk. This will carry out into two ways one is refusing and the second if it is possible exterminated. Both of these possibilities are asserted through safety understanding and assimilation while Other entities come into question.

In the article of *The Dialectic of Fear* which is written by Franco Moretti, monster metaphor and what took its place of is underlined According to Moretti, there is something initial in here which cannot explain only by economic or historical terms (1982, p. 2). So it seems like, there is an understanding of collective nightmare called Other (Wood 2003, p. 84). This new other is created by humans which are monsters, cyborgs and androids that are sometimes created consciously and sometimes not, but always for some purposes. , it could be frightening but also sympathetic just as the case of Frankenstein. This is an example of intertwine of fright and admiration through ambivalence. At that point, technophilic and technophobic perspectives become more important on the issue of constructed bodies, thereby their metaphor should be analyzed through that point.

As Moretti asserted that, there should be a Marxist analysis towards *Frankenstein* story, because the monster of Frankenstein is the metaphor of proletariat. In the sense of operationalizing of the Other over proletariat (Wood 2003, p. 67). His study illustrated through the story of *Frankenstein* the relation between the monster and its creator who is a Doctor Frankenstein. In this respect, there is a calling attention to the capital which started to be realized though the creation of its own grave digger while creating the proletariat. This realization also includes reaction towards fear (Özkaracalar 2011, p. 78). Basically there is a conflict between constructed body “race of devils” and “species of man”. Those organisms are dynamic and totalizing which makes them frightening actually. *Frankenstein* is categorized into “race of devil” as a metaphor of proletariat. The monster *Frankenstein* is a creature that is artificial and also collected entity which cannot found in the nature through self-existing. Besides, it is constructed and built by the third hand which gives a life to it. As it has seen that, the construction of new race is

the point in question which is the new “other” for humanity however, does it produce fear for humanity? Interesting point of the creation is the production of fear which is generated by humans. On the other hand, that new Other has some desires towards to have equal rights with other citizens. However, this “race of devil” is an artificial being and a product of history that is converted into a race and become an object. That’s why, it could not have equal rights with other humans and exposed to “racial discrimination” through the understanding of being Other.

#### 5.4.1 “Haves” and “Have nots”

In science fiction cinema having something or not having them is one of the indicator during the categorization of beings. For instance in the movie which is *In Time*, time was the main indicator for prestige. If people have time, which they can easily follow by their wrist watch, it was the representation of the source of their life. Furthermore, it was possible to exchange and transmit that time through different kinds of things. In that movie, hierarchy and stratification is consisting on having time or not. When the topic comes to androids, cyborgs or monsters in the movies, there is tendency to stratify them from human being. This is generally done by attributing to memory and emotions, because intelligence is replaced by artificial intelligence, besides, they have similar body shapes, they can speak, their movements are human like, plus, sometimes they can do more than human does. Nevertheless, they are differed on one point which is memory and emotions.

As it is seen in *Blade Runner*, *The Island*, *The Machine*, *Ex-Machina* and *Chappie*, human and constructed beings were separated through having a memory or not. For instance in *Blade Runner* and *The Island* just carrying a photo from the past were considered as an indicator of having memory. However, the critical point in here is the components of memory. Memory<sup>17</sup> means recollection, awareness and remembrance. In this respect, memory has originality and personal history. Through that point cyberpunk focuses on the doubt towards commodification, control, replication, protection and the

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<sup>17</sup> [http://www.etymonline.com/index.php?allowed\\_in\\_frame=0&search=MEMORY](http://www.etymonline.com/index.php?allowed_in_frame=0&search=MEMORY) [accessed April 2016].

manipulation of the “human beings’ aura, authenticity. Thus, with “implant memory”, “artificial memory”, “disembodied experience”, “repertoire of memory” or “dislocation of memory” there is a lack of the “knowledge of social experiences” in the sense of ability towards remembering something. Altıntaş emphasized the importance of “actual experience” for gaining a memory (Altıntaş 2006, p. 53). Therefore, the components of actual experience should be uncovered because people gain memories with lots of components just as prosthetic memory that is bringing into agenda by Allison Landsberg. This is the recapturing process which is related with the reappearance of remembrances (Halbwachs 1980, p. 4). Landsberg focused on contributions and attributions to some specific circumstance, events, positions, people etc. She states that the Prosthetic Memory symbolizes the memory which is constructed by inexperienced things. While a person watches a movie or TV, s/he can compose a common memory with others who watch the same. Subsequently, people may start to have common understandings, attributions and perspective through what they see in the movies etc. Those are the things which are not experienced by humans. Through that way, presenting an issue or event to people is an archetype, because there is no consciously subject in here. In short, prosthesis memory is the name of the method. Hence, people can have a similar process of identification and conceptualization via Prosthetic Memory, (1997, p. 65). So we can argue that, actual experiences are not sufficient component to have a memory. Thereby, as well as people can gain memory they can also forget it because of accidents, illness, at least, they may not restore their memories in a long term. In short, even constructed bodies are stratified through not having a memory; this should not be the indicator of their separation.

The other indicator for categorization is emotions. Emotions play a role in self-control and relationship regulation through imperative collaborations (Fiske 2002, p. 169) in other words, emotions or this emotion based system can vary across the cultures, society and individuals. This is something which is directly related with “relational commitment” (ibid: 173). Therefore, reactions toward in group member is not same toward the out group member. If everything consists of over having a relation, they may choose not to have a relationship with different groups which could destroy their emotional motivation. If we recognize humans as a social animal, emotions are

significant component on their life since social and moral emotions are essential for welfare, reproduce and surviving (ibid: 173-174). When the topic comes to the constructed bodies, if people are not born with innate emotion capacity and they are learning it through the experiences, after couple of times, there is no reason for constructed bodies not to learn emotions as well, as an example; Frankenstein and *Blade Runner*.

It is possible to draw lots of composing elements about Otherness but only body, knowledge and capitalism are articulated in this study. Through that point, the critique of mind and especially rational side of it and locating differentiation of mind into the body is detailed here. Therefore, parameters' of the analysis over racial understanding is constituted through body and stratification. Furthermore, there is one thing which should not be ignored that is about the people's position against the Other. Actually, in here there is a kind of double aged issue about being obsolete or not, against these organisms. For instance, if we look at *Ghost in the Shell*; it is a kind of deconstruction of sci-fi, because in this genre, generally humans win against other organisms. In these kinds of examples, there is a calling attention to human spirit. However, the thing that is stated in this study is about; almost the hardness of distinguish human and constructed bodies with the help of the corner stone movies of sci-fi genre that has constructed body characters which are the representation of human fantasy towards construction and benefitting from those organism in making life easier and production field.

## 6. CONSTRUCTED BODY EXAMPLES

*“In a normalizing society, race or racism is the precondition that makes killing acceptable” (Foucault, 2003:256).*

*“No objects, spaces, or bodies are sacred in themselves; any component can be interfaced with any other, if the proper standard, the proper code, can be constructed for processing signals in a common language” (Haraway 2001, p. 283).*

*Frankenstein* is written by Mary Shelly in 1818. Then, the story was filmed in several times with different perspectives. In this study the original story was used as the main case. In the personal history of *Frankenstein*, Doctor Frankenstein collects some pieces from dead bodies and originates the monster. While the doctor was collecting these pieces of bodies, he takes a pianist's finger, a sportsman's arms and the cleverest person's mind etc. to create the perfect being. The idea was creating something better than the God did. Actually, what was expected from the monster was acting and understanding like a human since it was constructed from human cells.

Furthermore, the problematic point is conceptualized around the understanding of “other than fully human”. Mary Shelly never highlighted this idea which is very problematic (Mellor 1989, p. 50). This was the image of new species which is constructed by highly heterogeneous materials. In addition to these, the novel offered several approaches of comprehending the monstrous trouble such as aural and visual apprehending, territorial and national forms. In fact, this discourse led rearticulating and reorganization in the posture of human and the content of it (McLane 1996, pp. 963-964).

For the being of the monster in *Frankenstein*, the first purpose was originating a living organism that would like to experience what other human beings are experiencing and would like to have same rights along with them. If we focus on the beginning of the story, the thing that was intended was giving a birth to the monster and it was succeeded. It was the state of wholeness for the character through the wishes of its originator who was Victor Frankenstein. However, when the situation was being a self, the conflict started to emerge as a result of the tension that was created through self-

interests. On one hand Victor Frankenstein was trying to create a living organism from death body pieces. On the other hand the monsters would like to be understood and evaluated as human. Thus, the things that were wanted and the things that were needed were not parallel perspectives. In this respect, first wish was constructed through solving this conflict. To do that, Victor Frankenstein and other people determined to catch the monster which could be handled under the perspective of needs and unconscious. Through the end of the story there were successions of choices in order to figure out the trouble and to deal with the fear of Victor Frankenstein and public.

In *Frankenstein*, there was the re-animation of the body from death body pieces on contrary to traditional family understanding which is directly related to industrial revolution. Mary Shelley wrote this story in 1818 and during that time there was a rapid growth in manufacturing process and also the usage of material goods. Hence, machines started to be used in production period which causes low dependency to laborer under the perspective of scientific and technological innovations and their usage within the society. Shortly, the usage of technology turned into an integral component in humanity. Due to the fact that Mary Shelley's story handles a revision on humans' cooperation with the nature in the sense of technologic and scientific usage (Klein 2009, p. 138).

The myth of Frankenstein registers the anxieties of the period inaugurated in the twin social and industrial revolutions in France and Britain ... The myth which develops out of it turns repeatedly upon these new problems of an age in which humanity seizes responsibility for re-creating the world, for violently reshaping its natural environment and its inherited social and political forms, for remaking itself? (Baldick 1987, p. 5).

As it is seen, with tendency towards technological changes and adapting them to daily life, instead of re-constitution of the world, technology re-constitutes the human being. In this way, Victor Frankenstein who was an admirer of physic and scientific knowledge originate a monster while pushing "the boundaries of knowledge" (Klein 2009, p. 138).

Actually the correct name of Shelley's novel is *Frankenstein; or, The Modern Prometheus*. This usage refers to a myth, which is about stealing the fire and



punishment after this, and the Prometheus was the main character of this circumstance. As it was mentioned in the myth, Victor Frankenstein experiences the retribution by his own construction. In fact, this experience was not the only consequence of what he did; it is also for what he continues to do. Through this point of view, Mary Shelley attempts to make an analysis towards handling the science while not taking any responsibility or control. When Victor's attitudes took a shape through this perspective, the monster is aggravated and starts to be an homicidal being (Klein 2009, p. 139). In addition to these, the reaction of the other people through labeling the monster as the Other should not be ignored, while evaluating the actions of the monster. Due to their experiences, there is an interrelation between the doctor and Prometheus as it is presented as the modern Prometheus. At that point if we focus on one of the adaptation of story to cinema, in the movie of *Frankenstein*<sup>18</sup>, when the monster escaped from the laboratory it met with a little girl who was not surrounded by any stereotypes such as beauty, differences, race or any others, she tried to play with the monster. They played but, she was not aware of its power and when it tried to throw flowers to the lake, suddenly threw the girl and she was death. At that point, if we concentrate on *I, Robot* as it is seen in many examples of science fiction movies, there is a beginning statement which is;

LAW 1: A Robot may not injure a human being or through inaction, allow human beings to come to harm.

LAW 2: A Robot must obey orders given it by humans being except where such orders would conflict with the first law.

LAW 3: A Robot must protect its own existence as long as such protection does not conflict with the first and second law.

In fact this movie totally focuses on robots that take place in Chicago in 2035, not a monster, a cyborg or an android but their thinking mechanism provide a different point of view while analyzing Othering. In the movie, robots are created to help humans and make their life easier. They have lots of duties within the society such as helping people to carry their stuff, cooking, delivering stuff, garbage collector, taking dogs to walk, waiter/waitress etc. In addition to this, their speed and quality is defined in the film as; "You can see a carpenter making a beautiful chair and one of your robots comes in and

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<sup>18</sup> Frankenstein. Dir. [James Whale \(1931\)](#)

makes a better chair twice as fast”. Thus, people start to experience a new type of life style. Although their role was making the life easier for the people, they were “can opener”, they were the property which belongs to humanity. As the reasons are explained above, robot cannot harm people as it is presented via “Three Laws Safe”.

In the beginning of the movie the main character of the film, who was Spooner, saw a robot while running and he tried to catch it. However, the robot was trying to bring the asthma medicine to a woman, because she forgot the medicine at home. This situation was understood as purse snatching by Spooner at the beginning. After that, people referred to the impossibility of committing crime by any robots against humanity. Thus, those robots take their order from humans and when people said “deactivate”, they automatically close their system and also in the USP Assembly Plant they were repairing themselves. The purpose of this was using less human labor in “from consumption to production” period of them as it is mentioned in the movie.

Thus the similarity between human and robots are questioned by the people in the movie while focusing on their face. They have the faces to prevent any uncanny situation and also to show them friendly and of course to present them as similar to human beings. However, robots were still questioning themselves through their system and the first question that is asked by a robot was: “What am I”. Furthermore, they were referring that, all the robots were look like each other but they were different. This tendency of trying to understand the being is also seen through the usage of words such as human, robot or can opener. Robots were calling their originator as father, but on the other hand people were using the word designer, instead of father. Precisely, at this point they also compared with *Frankenstein* as; “Listen, guy creates monster, monster kills guy. Everybody kills monster... wolf man. That’s *Frankenstein*. *Frankenstein*, wolf man, Dracula shit, it is over. Case closed”. In fact, the motive of the origination of them was different, but their position within the society shows many similarities towards labelling, stratification and Othering that is done by the society as it is presented in the movie.

Under the perspective of all bodily and purposefully features of those robots, they were seen as slaves. Then, after a while people start to call them as somebody instead of something and they became a part of the revolution through obeying or not. Thus, robots' choice became a significant point while analyzing them. They were the entities that were constructed by humans, but after a point, their decision making process starts to accompany to their bodily entities.

In addition to robots' perfect functions with the help of their body design, in *Gattaca* (1997), the movie starts with a quotation that is; "Consider God's handiworks that can straighten what He heath make crooked? I not only think we will tamper Mother Nature, I think Mother wants us to". In fact with those sentences, all of the scientific and philosophical questions were started to be asked. In this respect, the main topic was genetic engineering before the birth in *Gattaca*. In that area, the main character of the movie who is Vincent Freeman- that is born in natural ways- experienced a kind of character shift with the other person during the movie. For the whole life, he would like to travel through the sky, but his genetic system was not suitable for that work because, he was not genetically designed. When he realized that this dream is not going the come true; he started working at different jobs. One day he met with Jerome Morrow who was the genetically perfect man, but as a consequence of an accident he could not walk anymore. That's why he offered Vincent to exchange their identity. Then, Vincent started to work in *Gattaca* as Jerome. Yet, there was a strict control while entering the *Gattaca* which includes blood test for identification. In his respect Vincent was using Jerome's blood, urine and skin samples to take his place. For instance, in the entrance of *Gattaca*, people put their fingers to machine as a kind of turnstile which takes their blood sample. To be able to enter the place, Vincent was injecting some drops of blood sample of Jerome and then makes body make-up to make himself as Jerome. Through that point, if the blood sample matches with the correct one, it was named as "valid".

With that genetic engineering that can named as "pre-birth determining" (Niccol 2007, p. 50) neurological system, manic depression, potential of early fatal or heart problems could be predicted and then some changes could be done through genetic modifications. Through this point of view; with less illness, not getting tired easily and having

improved position through intelligence provide a perfect benefit to capitalist system while working for a long time with higher performance when it compared with the people that are naturally born. In addition to these parents were able to decide their babies' sex, eye or skin color which was a kind of pre-embryo regulation. This it is stated in the movie which is directly related with biopolitics in the sense of superiority of appearance, gender role in the society and racism which can change time to time and from one place to another.

Hence, as it is usually stated in the movie, there was a mention to genoism which is the combination of genome and discrimination. In fact genoism is not an example of an ideology. It deals with regulation and power disturbance within humanity towards power relations. Thus, genoism is a kind of “mechanism of governance” (Frauley 2010, p. 196). This is explained in the movie as:

You want to give your child the best possible start. Believe me; we have enough imperfection built-in already. Your child doesn't need any additional burdens, and keep in mind, this child is still you, simply the best of you. You could conceive naturally a thousand times and never get such a result. A pick-up truck, packed with a CLEANING CREW, pulls into the rear of the building. They are no longer strictly the migrant workers we have come to expect but rather a mixture of ethnicities - all members of a genetic underclass that does not discriminate by race. For the genetically superior, success is easier to attain but is by no means guaranteed. After all, there is no gene for fate. And when, for one reason or another, a member of the elite falls on hard times, their genetic identity becomes a valued commodity for the unscrupulous. One man's loss is another man's gain. He gives a conspiratorial nod to another passing DNA BROKER, both men carrying their palm-top computers.

In this respect, genetic control started to be considered (Niccol 2007, p. 50) but this discrimination was not depending on Marxist class discrimination. It was a kind of new type of social system in the sense of validity which focuses on genetics (ibid: 46). Through that, curriculum vitae and the passport were evaluated through people's cell and their nationality, skin color or social status was not a decision maker. If they are not genetically designed before birth, it was the cause of “disadvantage birth” as it is referred in the *Gattaca* which brings stratification and the Other as a result of comparison of these two organisms.

All of this process is presented as; “The Not-Too-Distant-Future” in the movie. At that point the possibility of those genetic changes should not be ignored. Through that point, the significance of the separation between science fiction and fantasy should not be ignored and in the movie of *Gattaca* people were aware of this scientific and technologic knowledge’s role and performance to be able to act accordingly.

If we focus on *Blade Runner* which is written by Philip K. Dick in 1968 as a science fiction novel with the name of "Do Androids Dream of Electric Sheep?“, there are examples of androids who are named as *Replicant*. Then, this story was adapted to cinema by Ridley Scott as a science fiction movie which focuses on post-apocalyptic future. In *Blade Runner*, memory is an absolutely significant issue about being human. This film takes place in Los Angeles in 2019. There are two main characters in the movie that are Rick Deckart and Rachael. In the story of this movie, biologic androids are named as *Replicants* and they were produced by Tyrell Company and they were worked as a slave for this company. Then, some of the *Replicants* revolt against this situation and came to the world with a spaceship. After this process, *Replicants* started to be caught by polices and Deckart was one of them. Furthermore when *Replicants* were caught, this process was named as retirement, which directly related with taking benefit or not. That information was given to the audience at the beginning of the film with these sentences:

Early in 21<sup>st</sup> century, THE TYRELL CORPORATION advanced robot evolution into the NEXUS phase- a being virtually identical to a human- known as a *Replicant*. The NEXUS 6 *Replicants* were superior in strength and agility, and at least equal in intelligence, to the genetic engineers who created them. *Replicants* were used Off-world as slave labor, in the hazardous exploration and colonization of other planets. After a bloody mutiny by a NEXUS 6 combat team in an Off-world colony, *Replicants* were declared illegal on earth-under penalty of death. Special police squads-BLADE RUNNER UNITS had orders to shoot to kill, upon detection, any trespassing *Replicants*. This was not called execution. It was called retirement.

During this catching process, there was a test which is *Voight-Kampff*. In the test, subjects were looking directly a machine and then some of the questions are started to ask. At the end of this process which includes deep questioning, if the subject does not have a memory, it means there is an android in front of the test machine. In this respect, one of the *Voight-Kampff* tests was applied to Rachael and at the end of the test she is

named as an android. However, she got a photo from her childhood with her mother and she gives attention to her memories that she remembered. However, with the result of this test, there was no initial, deep memory in her mind and this story and her memory between she and her mother was constructed by her originator. At the end of this process, she asked a question to Deckart which is; “Did you ever try to use this test on your own?” As it is seen here, it was impossible to make a separation between humans and androids at first sight.

In short, as it is stated that, there was an authority of Tyrell Company in *Blade Runner* over the existence of Replicants. When those Replicants lived for a couple of years, they gained consciousness and it was a bad news for Tyrell Company, which was the topic of wound. That’s why they were catching them and named this process as retirement. In this catching process they were using a Voight-Kampff test to separate those constructed bodies from human beings. Through this position, Rachael who was the femme-fatale Replicant character and Deckart who was the police officer in this catching period were questioning this authorization proceeding within Tyrell Company and the differences-similarities between Replicants and people as living organism examples in the sense of existential level.

*The Island* is also another movie, which has lots of similarities with *Blade Runner*. In *The Island*, people live in a kind of building that can named as social utopia and they think that, only the lucky people who are obtained by a lottery have got a chance to go to island which was the “last remaining pathogen-free zone” in the world. In fact, this has a mythic notion during the movie. In the meantime, there was a kind of imposition to those people who were living in this building, like they have a special purpose. One day Lincoln 6 Eco who is the protagonist starts to question something and said that:

All right. Tuesday night is tofu night. And I'm asking myself, who decided that everyone here likes tofu in the first place? And what is tofu, anyway?  
And why can't I have bacon? I line up every morning, and I'm not allowed any bacon for my breakfast. And...Let's talk about all the white. Why is everyone wearing white all the time? It's impossible to keep clean. I always get the gray stripe. I never get any color. And I hand it in to be cleaned, and someone cleans it, and folds it neatly back in my drawer, but who? Who is that person? I don't know. I just... I want to know answers.  
-And I wish that there was more.

- More?
- Yeah. More than just waiting to go to the Island.
- Lincoln, it's your nature to question things. But don't you realize how lucky you are? That you survived the contamination. That nature has left you a Garden of Eden to repopulate. That, Lincoln, is your purpose.

As it is seen from the conversation, they were unaware of many kinds of things such as their sexual identity, their being, causes of the rules that they need to obey etc. In this respect, when we look at the formation process in here, constructed body examples that are in the shape of human are created as an adult, all of them are marked by bracelets and they are wearing the same clothes. They were not known, but they were labeled as insurance policy, organ transplant, and archive of genes, product and human pieces in the movie. Then, the similar memories are given to those organisms as *The Island* is the last paradise of the world. With the help of this memory, it was easy to control them with shared event. That's why island gives them a purpose and hope. Then we learn that those organisms are created for people as the source of new and fresh skin, new jecur or the person who can give a birth to your own baby because they have the same genetic properties with people. This process is presented to people as, those organisms are vegetable existence, they do not have any consciousness, they cannot feel the pain and they cannot think. However, the situation was crucially different from the presented ones. As the necessary part of this process, health was one of the most significant things for those constructed bodies, because they were seen as life insurance. That's why; they had some diets and they eat healthy foods. They were listening classical music and they were doing some exercises in their daily life as yoga, fitness and swimming. Furthermore, there was an increased attention to "God complex" within the movie and this is highlighted as "It is called a God complex. All doctors are like that. They think they know everything" which refers to significance of scientific knowledge.

Then, when people need anything about their health, lottery time comes and constructed bodies are chosen through that way. This process is declared to constructed bodies as:

You've been chosen. You have a very special purpose. You're part of a new beginning. You're special. You have a very special purpose. You want to go to the Island. Your purpose in life is to populate the Island. You're part of a new beginning. You're special. Very special. You've been chosen. You have been chosen. Chosen to survive, to carry on. You want to go to the Island.

When Lincoln 6 Echo and Jordan Two Delta escape from the building and start to learn everything, they also start to question these things and their answer was:

The human organism. Unique in all the universe in its complexity. The product of three billion years of evolution. Perfect in every way, except one. Like all machines, it wears out. For centuries, the idea of replenishing the human body has been at the forefront of science. We need to turn this bad day into a good day.

This process is named as the next generation of science and these constructed organisms are named as products which are genetically indistinguishable from the human. In short, the separation between product and human can be observed here easily. Also, there was one thing, which cannot be ignored that is about the new experiences and ideas gained by these new organisms. They had the same genetic codes with their origin but they start to gain conscious, ideas and new types of experiences. However, still they were named as the insurance of people. Then, the cause of this process was explained in the movie as: "Well, after several years of trial and error, we discovered that without consciousness, without human experience, emotion, without life, the organs failed". That's why, these copies, clones are created.

When the topic comes to memory, which is very similar to *Blade Runner*, Jordan Two Delta gained attention to her memory and have a conversation with a person who is working about these constructed organisms:

But I have a mother. I remember her.  
- Yeah, I know.  
- I grew up on a farm. I have a little dog and I had a bike. And a bike. -Right. It was a pink Flexi-Flyer with little tassels on the handlebars and you rode it to your grandmother's. You ring the little bell and she came out and served you cookies.  
Yeah.  
-No. Memory imprints. I saw them. A buddy of mine is a programmer at the Institute. He showed me. There's only stories. They change around little details, but they're all pretty much the same. The life you think you had before the "contamination," it never happened.  
-The whole reason you exist is 'cause everyone wants to live forever. It's the new American dream. There are people out there that are rich enough to pay anything for it.  
...They don't know. They think you're vegetables simmering in a jelly sack. Why do you think Merrick has you stuck in an old military bunker below ground? He doesn't want anybody knowing the truth, especially not sponsors.  
- Sponsors?  
- The people that had you made. They, like, own you.  
-But why doesn't Merrick want our owners to know that we're alive?  
-Just because people want to eat the burger doesn't mean they want to meet the cow.



Subsequently, this is named as “small price to pay to cheat death”. In fact, the most critical point is that elite members of the society can experience this situation, which means they can guarantee themselves with the help of this life insurance policy. In short, all of these innovations are directly related to technological determinism which is embedded into the society. Thus, the significance of social class and power can be basically observed here which provides priority.

If we evaluate the main character of the movie who is Lincoln Six-Echo under the perspective of social system towards class, he was not a member of any class in the virtual reality that they live in, because in the institute of Merrick class, family, kinship and economic states are eliminated. However, it is possible to say that, Lincoln Six-Echo represents the whole components of society towards others. During that time, everything seemed stable in the movie, until some unexpected, and also unwanted, changes were observed in Lincoln Six-Echo’s life such as remembering something more than the expected ones, especially in his dreams. Subsequently, he started to recognize what was going on and then tried to explain it to other constructed clones. All of them - Lincoln Six-Echo and Jordan Two-Delta were escaped from the institute and tried to find the original being of Lincoln Six-Echo. After finding him, they also revealed the entire situation to other constructed clones while helping them to escape.

The other movie which has lots of similarities with *Blade Runner* is *The Machine* that is directed by Caradog W. James in 2013. The movie attracts attention to war against China and the competition about new weapon industry. At that point some scientists start to create cyborgs via implant control. Through this perspective, some of the injured soldiers are taken as an experimental case that has brain injury. Then new technologies are performed on their self.

The protagonist of the movie who is Vincent was the most significant person during this creation and he was looking an assistant to himself. That’s why he was attending to some workshops. One day, he met with Ava. She created new types of technology on this issue. The new constructed body example was not programmed and was available

to. Vincent likes her project and they start to work together. The place in which they were working was a mysterious place and Ava started to ask some questions about what they were doing. Subsequently, she thought that it was a project, which is supported by ministry of defense, and she realized that, he was making weapons for the state. However Vincent rejects it and named the things that he was doing as intelligent machines. Later, as we learn that, Vincent was in this project because his daughter was sick and the problem was about her brain. That's why he tries to cure her with this technology.

With these implants that are used; movements and memory of people can change and the most important one was that, it was possible to control these new organisms through controllers' wish. In addition to these, these bodies were really strong, thus they could be easily utilized to industry of war. That's why; creating a brain which can be easily controlled was one of the most crucial points of this work.

Furthermore, the movie also draws attention to scientific knowledge's significance about this process. In a scene that Thomson, who was the chief of Britain's Ministry of Defense, stresses the significant role of scientists after some Chinese people killed Ava. As it is stated in the movie, if someone would like to prevent your works, the easiest way is to kill the source of your scientific knowledge.

At the end of the movie, Vincent takes Ava's brain and puts it into a machine, which was similar to the shape of the human being. Firstly Thomson tried to control her and utilize her as a war machine. However, Vincent realized that she gains consciousness and emotions. Then she asked a question:

What is difference between me and Thomson or your daughter? How can you realize that Thomson is a human? The only differences between us are our skin. Then continued like: "This is me, not Ava". In this respect, this new constructed body starts to name as the new world's subject at the end of the movie.

In the movie of *Ex-Machina*, there are lots of similarities with *Frankenstein* and *The Blade Runner* on the way of ontological, existential and origination process. In the movie, Caleb was a young coder for computers in one of the biggest internet companies.

One day, he got a chance to spend his one week which his employers who is Nathan in mountain. In fact Nathan was a kind of a man who was in reclusive mode, but he was still working about some of the technological experiments. The entire mountain was surrounded by cameras and it looked like a labyrinth. Thus, it was not a house; the building was a scientific research facility. When Caleb arrives to the mountain, he realized that he is going to be a part of an experiment that is about one of the first Artificial Intelligence (AI) processes on a woman body as an android. In this respect Caleb was going to test Ava as a human constituent in Turing Test that is explained in the movie as

I know what Turing Test is. It is when a human interacts with a computer. And if the human does not know they are interacting with a computer, the test is passed. And what does a pass tell us? That computer has artificial intelligence. Are you building an AI? I have already built one. And over the next few days, you are going to be the human component in a Turing Test.

Turing Test firstly used and get its name from Alan Turing at 1950 who is a British mathematician. The test focuses on reinstatement for the question of “Can machine think” (Turing, 1950:433). This was the beginning of Turing Test and the components of Artificial Intelligence. In fact, this test aims to test this process on concrete level (Pinar et al. 2001, pp. 444-445). To achieve something with Turing Test, the Imitation Game, which is played between a man, a woman and an interrogator at convincing level, was experienced. Furthermore, gender was not a variable for this research. The interrogator was in a room that is away from the other two. During that time interrogator was asking some questions about any kind of things and was getting some answers (ibid: 465). With the acceptance of Imitation Game, the first question which was “Can machine think?” changed as “Can machine play the imitation game?” Through that point the new focus was revised on intellectual sufficiency while referring the “education of machinery” at decision making and convincing period’s level (ibid: 471).

If we look at Nathan’s position within the movies, he was in the role of father and God for Ava. For instance, there was a growing attention to “...created a conscious machine, it is not the history of a man. That’s the history of Gods”, while describing the building.

Also Nathan said that “This is where Ava was created” and also during the time when Caleb and Ava meet, Nathan said “You are the first man she has met that is not me. And I am like her dad”. As it is seen that, being like a father and like a God was not attributed features to Nathan. He consciously choose to be like a God and to be like a father and acts accordingly.

Nathan was taking the role of God and dad, but he was defining Ava as a being that can switch on and off. Through that point Caleb asked question to Nathan as;

-When you make a new model, what do you do with the old one?

-Well, I, uh... Download the mind, unpack the data. Add in the new routines I have been writing. And to do that you end up partially formatting, so the memories go. But the body survives and Ava’s body is a good one.

At that point there is one thing which cannot be ignored, that is naming Ava as a model<sup>19</sup>. In the etymology of model the terms “small measure” and “standard” were referred from Latin World which is *modulus*. This shows that, for Nathan, Ava was a kind of a product that can be produced towards standardization and that might have an upper model anytime.

Furthermore as physically, all the buildings in the mountain were designed under the perspective of male gaze. All the constructed bodies were women as respondents and as servants and have the feminine body shape. When Caleb started to ask some questions about sexual choice for androids, Nathan explained this as;

-Why did you give her sexuality? An AI doesn’t need a gender. She could have been a grey box.

-Actually, I’m not sure that’s true. Can you think of an example of consciousness, at any level, human or animal, that exists without a sexual dimension?

-They have sexuality as an evolutionary reproductive need.

- Maybe. Maybe not. What imperative does a grey box have to interact with another grey box? Does consciousness exist without interaction?

While referring to them he continued as;

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<sup>19</sup> <http://www.etymonline.com/index.php?term=model> [accessed March 2016].

-I programmed her to be heterosexual. Just like you were programmed to be heterosexual.  
-Nobody programmed me to be straight.  
-But you are attracted to her.  
-This is childish  
-No, this is adult. And by the way, you *decided* to be straight? Please. Of course you were programmed. By nature or nurture, or both.

If we look at the memory and android relation, the conversation between Ava and Caleb directly reminded the relation between Rachael and Deckard, because when Caleb asked her first memory, it was the time of kindergarten which were the examples of construction of memory on the example of android and that was Ava for this time.

In the *Chappie* (2015), humans applied the assistance of droids on the role of police officer to reduce the urban crime rate such as mugging, loitering, carjacking or clashes in Johannesburg in 2016. They were designed by the Dean Wilson under the name of Tetraaal Company. Those droids that are named as Scouts were the first robotic police officers in the world and this process is named as “evolutionary step” within the movie. Droids were really powerful when they compared with human beings and their source material was titanium. That’s why they were more protected against many attacks such as bullet, bomb or cuts. One of the most important missions of them was focusing on destination and task. In their system, surveillance, contact, patrol, traffic, first aid, track and inspection were central components, but the one thing that was crucial for their being was their battery. The battery was needed to be charged from time to time and, if the droid shots down, they could be offline and if the damage was irreparable, they could be destroyed.

In fact droids were acting like an apron shield to human police officers. They were protecting them and taking orders from them. In this respect there was a situation which can be named as presume upon. Furthermore, those droids were called with their numbers instead of names. Thus, their understanding under the perspective of stratification and capitalism can be easily seen here. If any of those droids are damaged, the new one can replace the prior’s position.

If we focus on the public's attitudes towards those constructed body examples, the only question was hacking the system of Scouts, as it is stated by the society in the movie. However, as it is mentioned by the company, it was impossible, because of the security protection on the software.

In Tetraaal Company there was a conflict between two workers who were Dean Wilson that was the originator of Scouts and Vincent Moore who was the lead developer of other formation. In his formation, humans were controlling the constructed system with a kind of helmet that transmits one's ideas into a constructed formation. He was against the artificial intelligence, but Dean was working on it. However, Vincent's work did not get attention by the police officers, because it was big and ugly. On the other hand, Scouts were on the shape of human which prevent any uncanny position within the public.

After a long work, Dean constructs an artificial intelligence and shares his ideas with his employer as;

This is a computer system that might be smarter than a human. I could show it a piece of art and this thing; this being could judge that art. It could decide if it liked it. It could judge that art. It could decide if it likes it. It could write music and poetry.

However, the CEO of the company refused this idea, because they were just working on weapons' corporation and any constructed body that is interested with art was not draw any attention. However, this did not take their attention, because there was a pragmatic relation between humans and those constructed bodies. There was no need for more. Then Dean gets one of the droids which was damaged, and he would like to install the artificial intelligence on it. While doing this, Dean was kidnaped because, he was the guy who knows everything about the droids and some gangsters would like to persuade him to code police droids not to catch them. After that circumstance Dean and others install the consciousness data to an artificial body. The new being was like a new born baby. However, with the help of the artificial intelligence, it was possible to learn faster than human beings, but the only need was the adapting process. Under this situation, they start to teach everything to new constructed being which was Chappie. Dean was trying to teach the bad things that should not be done such as stealing and killing, while

one of the gangsters was trying to teach Chappie how to use a gun. As it is seen, that environment was very crucial during the orienting proceeding of constructed bodies. In that time, Chappie was led by many people. Many times Chappie prefer to listen its originator, but sometimes other people were directing Chappie with their lies.

Chappie was calling one of the gangsters as mom. She was taking care of Chappie like a baby in the adapting process. One day she read a book to Chappie which was a present from Dean. The story was about the black sheep. Also as it is mentioned in the movie, Chappie was the representation of black sheep as it was in many other science fiction movies. Chappie was different from other droids; it started to get its own consciousness through the experiences, environments and people around itself. This new being starts to be something more than a human. At the end of the movie, through its high intelligence, Chappie succeed to transfer people's consciousness to a constructed body with the usage of technologic innovations which is the sign of learning abilities of those bodies.

When the topic comes to *Ghost in the Shell*, which was written by Masamune Shireow and directed by Mamoru Oshii, it was an example of an anime. In that movie, the main character is a female cyborg who is Motoko Kusanagi. This movie was taking place in 2029 and in this era, there was a high use of computer technology. That technology permits a kind of interaction between bodies and brains with the help of several network usages. During the creation of these constructed bodies which are cyborgs, there was a usage of prosthetic body and also mechanic usage. In addition to these cyborgs were in the form of human and also there was a symbiotic relation between mechanic and organic elements. When the topic comes to the antagonist/black sheep of this movie, it was Puppet Master Hacker who tried to have an access to organisms' brains.

In the world of electronic network, in *Ghost in the Shell*, Mayor Motoko Kusanagi was the ruler of the special unit that was working for the security system in Japan. With the help of the cyborgs as Mayor Motoko, the levels of cybercrimes were reduced. At that point our character was in the survival mode through the state of wholeness. During that time new character came into the screen who was Project 2501 and it was called as The Puppet Master. This project was identified as a dangerous being for the security system

operation. Project 2501 was a cyber-system that was looking for a body to experience something as real. That's why ministry officers were willing to catch it and Mayor Motoko Kusanagi was working for this duty. It was the beginning of the state of imbalance for the character. Catching Project 2501 was wanted, but when mayor came across with it and understand what it wanted was to experience everything from life to death, she found herself in a dilemma and needed to make a choice. Also with her interaction with the project, she started to question the mean of being a human and meaning of life. After these kinds of thoughts, this choice was taken a form through helping the Puppet Master which means sharing the same body.

In addition to these, memory was one of the significant issues in this story. For instance, there was a conversation during the arresting of one organism and the dialogue in there was:

Does not matter if you arrest me. I am not going to talk.

Talk! And what would I ask a guy who does not even know his own name? Your mother's face. That place you grew up in. Memories of your childhood. Can you remember any of those things?

In any other example:

What do you mean a virtual experience?

I mean your wife, your daughter, the divorce, the affair.. They are all fake memories. Like a dream. Someone was using you to ghost-hack a government official.

No, that's impossible. I have been to your apartment. I moved there when we split up.

You have been living there for ten years. You have no wife, no child. Your family exists only in your mind. Look. This is the picture you are showed to your partner. Who is it off?

But, she was there. My daughter. Smiling like an angle.

What is your daughter's name? Where did you meet your wife and when? How many years ago did you get married? Who do you see in the picture?

How I get rid of these fake memories?

I am sorry, with our current technology. There have been two successful deprogramming, but I cannot recommend it to you. I am really sorry. Virtual experiences, dreams. All data that exist in both reality and fantasy. Whichever, it is, the data a person collects in a lifetime is a tiny bit compared to whole.



As it is seen that, having a memory or not should not be associated with being purely human or not. In this story, this character's ghost was hacked and also there was an increasing attention to virtual experiences. When the topic comes to the defining cyborgs, they are described as:

Metabolic control. Enhanced sensory perception. Improved reflexes and muscle capacity. Vastly increased data processing speed and capacity. All improvements that to our cyber-brains and cyborg bodies. So what if we cannot live without high level maintenance? We have nothing to complain about. It does not mean we have sold our souls to Section 9. We do have the right to resign if we choose.

Through that point, there was an issue of enhancing through body, brain, physical power etc. At that point, also hardness of defining the "life" took attention. In the movie, modern science and philosophy could not define the life and its existence in the sense of a concrete way. That's why there is an ambiguity towards separation of things in the notion of being and living. However, cyborgs are distinguished from humans through reproduction and death. These are named as separator issues, only they can copy themselves. These are absolutely related with "identity" notion and its variety, personality and existence.

As it is seen, in *Blade Runner* and *Ghost in the Shell*, memory is an absolutely significant issue about being human. However, this separation between humans and cyborgs-androids-monsters cannot only be constructed over that understanding. For instance, a person can forget something from her/his memory and that does not make her/him a cyborg-android. Also, a person can forget her/his past as a consequence of psychological disaster, short-term and long-term memory or people who have Alzheimer. In addition to these, being an android, cyborg or monster should not only be related to technological apparatus. For instance think about a person who has mechanic arm, this does not make her/him an android. In fact, in its initial meaning there is a willingness to distinguish society through "have and have not". At that point, the understanding of "have and have not" does not symbolize anything which is related with material base. As it is stated in *Blade Runner* and *Ghost in the Shell*, there was an understanding of having a memory or not having a memory. This was the only one

example of this difference. It could continue through having emotion, logic, experience, idea etc. However, the significance of *kybernetikos* and *logos*, which are related with technologic knowledge, should not be ignored. It is also the part of this separation.

Under the perspective of those movies, disappearance of binary opposition between human and constructed bodies was highlighted. This is something related with uncanny valley which was about the resemblance of monsters, cyborgs and monsters to humans. This is just one perspective. The Other perspective is about people who are becoming a cyborg with the use of new technology. At that point, if we look at the *Surrogates*, which was directed by Jonathan Mostow in 2009, was about the people who live in isolation and continue their life with surrogate robots. This process is named as: “The ability to leave your home without risk of disease or injury”. Thus, people start to use their surrogate into their daily life and control them from home. At that point one of the most important things in the movie was giving importance to being young and beautiful/handsome. Those people were named as an operator that controls the surrogates that they get their energy from charging room.

The last example towards this topic is *The Stepford Wives* that is directed by Bryan Forbes in 1975. Joanna Eberhart and her family moved to the little town of Stepford by her husband’s wish. Joanna was a self-confident and powerful woman. However, some of the husbands were not endure to independent woman. That’s why while males were encouraging their wives to move Stepford, they were being a part of the creation of androids. During this process just women’s eyes were used as an organic part. In this respect the construction of those being was directly observed here through body politics.

In the movie there was not any background information about the formation process of those androids but, when Joanna came together with her close friends in her kitchen, after they started to talk, we started to understand everything. Joanna realized that there was something strange about her friend, because she was always talking about cleaning kitchen, preparing food and etc. which were related with domestic house works. Then Joanna injured herself with a knife. In fact she was not injured, she was broken dawn.

Then we understood that, from her repetitive speech which was: “I thought we were friends”.

When Joanna realized everything, she asked a question about the cause of this thing to others and the answer was: “because we can”. The same sentences were used in the *Prometheus* which is directed by Ridley Scott in 2012, also we experienced in the *Ex-Machina*. One of the characters in the movie asked the same question as;

-Why did you make Ava?

-That’s an odd question. Would not you if you could?

Through that, the answer was “maybe”. At that point, in *The Stepford Wives* there was a reference to reshape of technology with patriarchal system and ideologies accompany to this circumstance. Thus, women were reprogrammed and any kinds of knowledge from their minds are removed, which was just to let them do domestic works and being a good wife. Furthermore, body was also an important part of this process, because at the end, Joanna was having bigger breasts through the wishes of her husband. Thus, the significance of male gaze in that movie cannot be ignored.

In the light of all of these examples, there are refers to knowledge, body and capitalism in different degrees while describing and analyzing these constructed body examples that are cyborgs, androids and monsters. While doing these, body politics provide a different perspective through biopolitics and gender roles towards Othering. Not all of them are experienced in those movies fully, but at least they are experienced.

## 7. CONCLUSION

The current work started with setting a framework about what science fiction is, because the meaning and quality of it provided a beginning for the things that were tried to be mentioned. In this respect, when scientific knowledge and imagination came together, the initial structure of science fiction was provided. Through that point, science fiction deals with the things that can be experienced in the sense of the possibilities that are rooted in technologic and scientific knowledge. Each subgenre of science fiction establishes different kinds of perspectives through the notion of Otherness. Those are discussed as literature in the study while referring to historical era. Due to the fact that the significance of Cold War, Industrial Revolution, post-Fordism, the usage of personal computers, techno and punk culture should not be forgotten, because each of them set the conditions for the origination of androids, cyborgs and monsters as new fictional beings. In this period, people start to give importance to the notion of personal space and they emphasized mechanics, control and communication.

While focusing on the changes through life as it is mentioned above, Norbert Wiener was questioned through the notion of cybernetic. According to his point of view, control, communication and feedback lead this process and also in the meaning of this word there was a tendency to being equipped, which was a scientific and technologic knowledge in this case.

Considering all, in *Frankenstein*, *Blade Runner* and *Ghost in the Shell*, there was always a tendency to define human being. Sometimes humanity is specified with intelligence, sometimes towards body, memory and emotions. In this respect, various forms of Otherness were started to be examined. Sometimes it was consisting around ignoring and sometimes it was the criticizing them through human perspective which means analyzing constructed bodies with their own truths and wrongs. Due to the fact that, those constructed bodies are categorized in the sense of body, knowledge and capitalism. They were originated on the shape of human in order to prevent any uncanny circumstance, because if they cause any sense of strange understanding, it

could/would be hard to accept them to live in the same area. Notwithstanding, as Walter Benjamin noticed that, human being was paired with authenticity that was the model and constructed bodies were matched with copy that destroy the aura of the original one. In addition to them, instead of using four eyes, five arms, they were directly formed as humans. However, they were more powerful and stronger beings than human beings, and were not getting tired, hungry or thirsty. Besides, they were capable to have artificial intelligence too. While doing this, the new race is created in science fiction examples. With this intention between being strong but not getting tired, the capitalism comes to the scene immediately, because all of the constructed bodies were called as something at first. People did not consider them as important, did not act kindly towards them and they got retired when the system took enough advantage from them. Hereby people were calling those bodies with numbers instead of names. Under that circumstance, those constructed bodies are recognized as organisms that can be replaced. For that reason; even they did not have a name.

When the topic comes to the effects of knowledge on constructed bodies, as it is mentioned in the etymological analysis towards *kubernetes*; having scientific and technological knowledge provide priority through the originating process of constructed bodies. For instance think about two people. One may not know anything about the usage of technology, but on the other hand there can be a person who is totally equipped by scientific and technologic knowledge. When this person brings together those with her/his imagination, s/he can originate new types of beings. From this point of view, having knowledge through any specific content could provide priority and it is about the scientific matter for this study. This is the reason why mad scientist was interpreted in detail in this study. They are the ones who combine their knowledge and imagination in the meaning of origination.

Due to the reasons that are explained above, constructed bodies were taken into consideration through deconstruction. There was a contrast between human being and constructed bodies, which were the critical point in the story and films, because power relations, attributions and interactions in the sense of the relations between human and constructed bodies were redesigned with deconstruction. For that reason, humanity and

those new entities were started to change. The monster of *Frankenstein*, Racheal and the Puppet Master were criticized while attributing to humanoid qualities, and sometimes with more than the humanoid features. Also, the content that they were inside was presented as not uncanny through human eyes. It was seem like the ordinary things to experience.

While many people were putting forward the Othering, originator acquaintance is accompanied by their motive of stratification, when people originate a fictional new being. It was the proof of their ability to originate something with what the God did. Sometimes their origination was better than the God's, because that new being was stronger, powerful than human beings and also they were capable of doing many kinds of things faster than humans. Through that point, human being started to take the role of God and act according to it. During that time, those new beings were asking lots of questions to their originators about their duties and positions in life or about the meaning of life which is the metaphor of taming nature through some desired. Also mode of production under the perspective of capitalism has pivotal role in this representation period.

However, one of the most important parts of this study is about the fictionalized Other which is constructed by human against themselves. At the same time, this separation condition through the creation of "new race" directly summarizes the problematic issue of the analysis. Those constructed organisms were tried to distinguish from humans. In this respect, knowledge, body and class struggle took their place and a kind of system which is constituted through appearance, formation and inequalities as it is mentioned above is considered. However, one of the most significant things in this structure is getting close and taking the place of each other, instead of stressing differences.

Through these things, the crucial points of this study are created around process of formation of those bodies with the motives to construct those fictional organisms. Yet, one of the biggest distinguishing points is the entity of "have" and "have not" relation. Thus, Othering is constructed towards mutual interaction and one is defined as the reverse of the other. From this point of view, those two organisms that are in forced to

enable existential possibility to each other or systems that can name as continuity qua are exposed to stratification process.

On one hand humanity was becoming something mechanical, something constructed and something that is questioned. On the other hand constructed bodies start to gain lots of abilities that were specific to people such as having memory, emotion, intelligence, ability to learn, judge and develop something with the help of multi directional ways of thinking. Under that circumstance, instead of stratification, those beings needed to be recognized as beings that are entwined together. That's why instead of questioning the differences between human and constructed bodies, it is necessary to concentrate on their relations. However, the only difference that can easily be mentioned between these two organisms is about their origination process. Human beings do not have the chance to stay together with their originators, but it is possible for constructed bodies.

To conclude, those fictional constructed beings were the metaphor of desire to create something and taking advantage from them, in the modes of production. While doing this, Otherness is problematized through the body, knowledge and capitalism by eroding the strict distinction between human being and the constructed body examples via science fiction. However, while replacing human labor with those fictional bodies, the end of the capitalism started to emerge with the disappearance of surplus values, because those fictional bodies were not able to reproduce themselves. In these respect monsters, cyborgs and androids were the representation of a kind of dystopia within the fantasy of utopia.

## FILMOGRAPHY

### **Blade Runner (1982)**

Production Companies: Lass Company, Warner Bros. Picture

Producer: Michael Deeley

Executive Producers: Hampton Francher, Brain Kelly

Director: Ridley Scott

Art Director: David L. Synder

Costume Design: Michael Kaplan, Charles Knode

Script: Hampton Fancher, David Webb

Directors of Photography: Jordan Cronenweth

Editing: Marsha Nakashima, Terry Rawlings

Production Designer: Lawrence G. Paull

Music: Vangelis

Running Time: 117 min.



## **Ghost in the Shell (1995)**

Production Companies: Bandai Visual Company, Kodansha, Production I.G.

Producer: Mitsuhsa Ishikawa, Ken Iyadomi, Ken Matsumoto, Yoshimasa Mizuo & Shigeru Watanabe

Executive Producers: Andy Frain, Takashi Mogi & Teruo Miyahara

Director: Mamoru Oshii

Art Director: Makiko Kojima

Script: Kazunori Ito & Masamune Shirow

Directors of Photography: Hisao Shirai

Editing: Shūichi Kakesu

Production Designer: Takashi Watabe

Music: Kenji Kawai

Running Time: 83 min.

*Metropolis.* Dir. Fritz Lang. Germany, 1927.

*The Terminator.* Dir. James Cameron. USA & UK, 1984.

*The Stepford Wives.* Dir. Bryan Forbes. USA, 1975.

*Gattaca.* Dir. Andrew Niccol. USA, 1997.

*I, Robot.* Dir. Alex Proyas. USA & Germany, 2004.

*The Island.* Dir. Michael Bay. USA, 2005.

*Surrogates.* Dir. Jonathan Mostow. USA, 2009.

*In Time.* Dir. Andrew Niccol. USA, 2011.

*Prometheus.* Dir. Ridley Scott. USA & UK, 2012

*The Machine.* Dir. Caradog W. James. UK, 2013.

*Ex-Machina.* Dir. Alex Garland. UK, 2015.

*Chappie.* Dir. Neill Blomkamp. USA & Mexico, 2015.

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## APPENDIX 1

### FRANKENSTEIN; OR, THE MODERN PROMETHEUS

The main character of the story was Victor Frankenstein who was the intellectual and brilliant medical student. He was working on experiment that focuses on the creation of a living organism to end the death. To do this, Doctor Frankenstein was collecting death body pieces from cemeteries at night and then he brings them together. After the origination process, Doctor Frankenstein was observing this new being. However this new organism was little bit different from any ordinary human being even it was constituted from human cells.

In the whole story this new organism is called as monster that is presented as huge and ugly. At that point Doctor Frankenstein was not glad of what he created and then he escaped. However, the monster was known its originator and tried to find him (his father) and would like to hold responsible him for that situation. While the monster was looking for the scientist, other people were scared from it. At that point, the experience of uncanny caused isolation from the society for the monster.

In short, the story emphasizes the relation between mad scientist and his creature's position within the society.



## APPENDIX 2

### BLADE RUNNER

*Blade Runner* is a futuristic movie which is an adaptation of *Do Androids Dream of Electric Sheep* that is written by Philip K. Dick in 1968 which is the combination of post-modernism, post-industrialism and futuristic architecture. *The Blade Runner* takes place in Los Angeles at 2019. In the movie organic androids that are Replicants are constructed/originated by Tyrell Company. These Replicants were worked as slaves. When they react against this exploitation at a planet, that takes place out of the world, they decide to get into a space craft and came to the earth.

At that point Replicants who causes trouble and labeled as escaped are started to catch by police officer then exterminated. Deckart who is the police officer that is responsible from the catching of those Replicants. However, he was not volunteer for this job. In short this mechanism was named as retirement by Tyrell Company. Through that point to catch the Replicants, firstly they need to understand who Replicant is. It was not possible to distinguish those constructed bodies from human being; because they do not have any mechanical apparatus and their appearance were totally like human being. Therefore, they use Voight-Kampff test which has a lot of questions that test the memory through emotional responses of the beings. If any being has a deep memory which is obtained towards deep examination, it shows that they are human or Replicant.

For instance while Deckart was questioning Rachael who is a Replicant, Rachael asserts that she has memories. Then she showed her photo with her mother from her childhood times. However, after the test it is understand that Rachael was Replicant. In addition to this, in the middle of the movie Rachael asked some questions to Deckart about the Voight-Kampff test as; did you ever use the test on yourself. With that cleavage question, audience and Deckart are challenged by lot of suspicious question. However, even at the end of the movie, audience was not sure about Deckart is human being or Replicant.

Deckart has a duty to catch and kill Roy Batty, Pris, Zhora and Leon. In that time Deckart went house of Doctor Eldon Tyrells who is the originator of Replicants. In fact

he firstly meets with Rachale here. During that time Roy meet with Sebastian and then Deckart find Zhora and killed Zhora. After all of these Sebastian beat Tyrell chess game. It was not an ordinary situation for Tyrell and he invites Sebastian to his house. With that situation Roy got a chance to reach Tyrell. Tyrell acclaim Roy's perfect "design" and on contrary to Roy's mention towards his ordinary life, Tyrell refers to extraordinary things that he does. In fact it seem as a kind of confess. However, it was an unacceptable thing for Roy and after a while Roy killed the Tyrell while gouge out his eyes.

After all of them Roy and Deckard was alone before Roy die and his last words were; "I have seen things (waited for a while) seen things you little people would not believe", and then let the while dove to fly.

## APPENDIX 3

### GHOST IN THE SHELL

*Ghost in the Shell* takes place in 2029 in the World that is surrounded by electronic networks; computers and people start to live in virtual world. Through that point, whole life of human being was depending on electric system. Humans, cyborgs and programs that have artificial intelligence were the part of that network. In that system, the order was provided by the powerful polices that can download themselves where they want.

In the movie there were lots of examples of cyborgs. To be a cyborg, there was the necessity to symbiotic relationship between the organic and artificial ones that is cybernetic. On the other hand, being a human was identified with having ghost that is spirit. However, if any being that has a spirit, but has a cybernetic body, was evaluated as human and has the same rights and freedom as other human beings in the movie.

Notwithstanding to this relation between spirit and cybernetic, ghosts could be directed by cyber criminals, perceptual data could be erased and also their memories could be removed and then rewrite.

In that area Section 9 that was a special unit who responsible from cyber criminals in The Japanese security system. The leader of this special unit was Mayor Motoko Kusanagi who is female cyborg has totally cybernetic organs and limbs. This cybernetic structure was implement by wires that has connection to neck.

One day Mayor Motoko Kusanagi and her team meet with The Puppet Master during the time of struggling with operations against cyber criminals. It was really hard to identify who is this dangerous being. In fact, The Puppet Master was an agent that is created by the Japanese Foreign Minister in the name of Project 2501 who can get around of the cyber area as he wanted. This organism was looking for a body for itself as a result of the consciousness that he had within the cybernetic system, then create its own spirit. Because of that, he was thinking that, he needs to have the same right with humans. Through that situation, government was not known who is The Master Puppet and tried to catch it with the help of its agents, because this willingness about having right was dangerous towards humanity. Thus, solution was destroying, killing it.

In that adventure Mayor Motoko Kusanagi was questioning the meaning of being human. What was the meaning of having a spirit within the world that has highly strict rules while talking about freedom of society? As she mentions that, what was about the emerging technological innovations and losses spirits which means becoming a robot, which means feeling less? Actually, this was the crisis of trying to find the self-respect within this world. As a consequence of all of these things, when Mayor Motoko Kusanagi fined The Master Puppet, Project 2501 would like to experience everything from real life to death and then she would like to come together with it in the same body.

