

**THE REPUBLIC OF TURKEY  
BAHCESEHIR UNIVERSITY**

**PYGMALION MYTH IN SCIENCE-FICTION  
CINEMA  
STEPFORD WIVES, BLADE RUNNER, GHOST  
IN THE SHELL**

**Master's Thesis**

**LEYLA ÖZYOL**

**ISTANBUL, 2012**

**THE REPUBLIC OF TURKEY  
BAHCESEHIR UNIVERSITY**

**GRADUATE SCHOOL OF SOCIAL SCIENCES  
FILM AND TELEVISION**

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**Supervisor: ASSIST. PROF. DR. KAYA ÖZKARACALAR**

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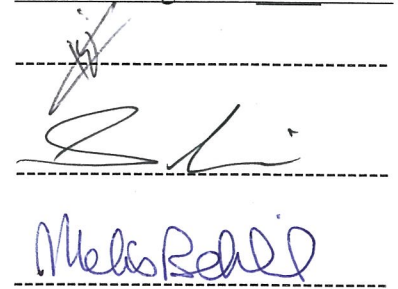
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## ABSTRACT

### PYGMALION MYTH IN SCIENCE-FICTION CINEMA STEPFORD WIVES, BLADE RUNNER, GHOST IN THE SHELL

Leyla Özyol

Film and Television

Thesis Supervisor: Assist. Prof. Dr. Kaya Özkaracalar

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This thesis will examine three science fiction movies named *Stepford Wives* (Forbes, Bryan; 1975; USA), *Blade Runner* (Scott, Ridley; 1982; International Cut; USA) and *Ghost in the Shell* (Oshii, Mamoru; 1995; Japan-UK) and show that even though Pygmalion Myth looks like it preserves its meaning, even its own meaning is transformed within the concepts of these movies and thus that happy ending in Pygmalion story is never reached.

The artificial women that are literally shaped by men based on their desires, passions and dreams became, in a way, these men's "entire world", however they can never reach that happy ending that they are hoping for even in this world. They are either in an attempt to escape from somewhere together with their female cyborgs or in a necessity to live in that existing complicated, grey cyber worlds of them. In all of these three movies, men create that extremely beautiful artificial women and want to have control over them. However during and after that process of creation, while the expectation is a "bright" life that will be lived with great happiness by this fantasy coming true, that happy ending is never reached. While the obsession to create those women that they shaped based on their desires drives them to a change, the fantasy to create the dream women loses its attraction.

To summarize, the main thing that this thesis discusses is recreation of woman by "giving life" to a lifeless body as in the mythological Pygmalion story. That's why three movies that each shines out among other science fiction movies respectively in the decades of 1970s, 1980s and 1990s and that each tells the story of women recreated "artificially" by their men creators are selected.

**Keywords:** Science fiction, Female cyborgs, Pygmalion Myth

## ÖZET

### BİLİM-KURGU SİNEMASINDA PYGMALION MİTİ STEPFORD WIVES, BLADE RUNNER, GHOST IN THE SHELL

Leyla Özyol

Sinema ve Televizyon

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Bu tez; *Stepford Wives* (Forbes, Bryan 1975, USA), *Blade Runner* (Scott, Ridley, 1982, International Cut, USA,) ve *Ghost in the Shell* (Oshii, Mamoru, 1995, Japan-UK,) isimli üç bilim kurgu filminden yola çıkarak Pygmalion Miti'nin görünürde anlamını koruyor gibi olsa da kendi anlamının dahi bu filmlerin konseptinin içinde dönüştüğünü ve Pygmalion hikayesindeki mutlu sona ulaşmadığını ele alacaktır.

Kendi istek, tutku ve hayallerine göre elleriyle yarattıkları yapay kadınlar filmlerin anlatısı ilerledikçe erkeklerin adeta “dünyası” olmakta ancak bu dünyada istedikleri mutlu sona aslında ulaşamamaktadırlar. Erkek dünyalarında yaratılan dişi siborglarıyla birlikte karakterlerimiz, hep bir yerlerden kaçmaya çalışmakta ya da var olan karmaşık, gri atmosferli siber dünyalarında yaşamak zorunda kalmaktadırlar. Bu üç filmde de erkekler son derece güzel yapay kadınlarını yaratmakta ve onlar üzerinde kontrol sahibi olmayı istemektedir. Ancak yaratma işlemi sırasında ve sonrasında tüm bu fantezinin gerçek olmasıyla birlikte mutlulukla devam edilecek “aydınlık” bir yaşam beklenirken bu mutlu sonla karşılaşılmamaktadır. Kendi arzuları doğrultusunda tasarladıkları kadınları yaratma takıntısı, onları bir değişime sürüklerken kendi istediği kadını yaratma fantezisi cazibesini de yitirmektedir.

Sonuç olarak bu tezde kadının mitolojik Pygmalion hikayesinde olduğu gibi cansız bedeninin yeniden yaratımını tartışılacaktır. Bu yüzden bilim kurgu sinemasında 1970, 1980 ve 1990 yıllarında her 10 yıllık dönemde öne çıkan, erkek yaratıcılar tarafından gerçekten ve “yapay olarak” yeniden yaratılan kadın hikâyelerini konu alan birer film seçilmiştir.

**Anahtar Kelimeler:** Bilim kurgu, dişi siborglar, Pygmalion Miti

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## 1. INTRODUCTION

Naturally, the power to give birth is bestowed on women. With this bestowed act of “giving birth”, women create a miracle within their own bodies. They have that power to transform that tiny point, that little organism measured with centimeters to a living creature in flesh. Human beings are managed with patriarchy where the rulers are men born from women. Women to hold a power like giving birth - enabling the continuance of the bloodline in this patriarchal order - will of course have some consequences - even prices - for women.

Based on this point, this thesis will examine three science fiction movies titled *Stepford Wives* (Forbes, Bryan; 1975; USA), *Blade Runner* (Scott, Ridley; 1982; International Cut; USA) and *Ghost in the Shell* (Oshii, Mamoru; 1995; Japan-UK) and show that even though Pygmalion Myth looks like it preserves its meaning, even its own meaning is transformed within the concepts of these movies and that happy ending in Pygmalion story is never reached. The artificial women that are literally shaped by men based the desires, passions and dreams of men became, in a way, these men’s “entire world”, however they can never reach that happy ending that they are hoping for even in this world. They are either in an attempt to escape from somewhere together with their female cyborgs or in a necessity to live in that existing complicated, grey cyber worlds of them. In all of these three movies, men create that extremely beautiful artificial women and want to have control over them. However while the expectation during and after that process of creation is a “bright” life that will be lived with great happiness, that happy ending is never reached. While the obsession to create those women that they shaped based on their desires drives them to a change, the fantasy to create the dream women loses its attraction.

In all of these three movies discussed in this thesis, we see the world of “Pygmalion”. Even though not all of our male characters are “Pygmalion”, they are affected from the essence of this myth in a world that has the characteristics of the Pygmalion story. And even though it is not the main male character that creates the artificial woman in all of these movies, those creating the world of artificial women are once again men. And this creation affects the worlds of all the other men in the movie.

Pygmalion Myth is named after a story told in Greek Mythology. Pygmalion, who is living in

an old Greek city, is a very talented sculptor. He makes very beautiful statues from huge rocks in his workshop all day long. Pygmalion is very handsome, he has been fancied by both women and men. There are a lot of women who are in love with him because of his look and fabulous talent. However, Pygmalion doesn't show any interest to none of those people around him. He finds so many blames in women regarding love and thus he does not prefer getting married. One day, he carves a women statue with that extraordinary talent of his. This statue carved from snow white ivory is so beautiful and so alive that it is almost impossible to believe that she is not real. Pygmalion creates such a flawless woman with his talent that no real women is that "perfect" to compete with her beauty. Pygmalion admires this fabulous creature, "his creation" so much that he watches her for hours with great admiration. And finally this admiration for this statue that he himself created turns into "love". He buys gifts that a girl will like such as birds, jewelries, shiny sea shells, and he keeps on bejeweling her. He puts on fabulous necklaces on her neck, breathtaking rings on her fingers, expensive earrings on her ears and covers her chest with pearls. Pygmalion names his love "Galatea" meaning "she who is milk-white". However now the only thing he can think of is what would be the end of this love that he feels for this "lifeless" statue. Thus Pygmalion decides to go to this festival organized for Aphrodite. When the ceremonies start, he goes to the temple of Aphrodite to ask for her forgiveness for any possible mistake that he may have done in the past year. And begs Aphrodite to give life to "one like his ivory virgin". Aphrodite hears every word of his. Wondering how a man can fall so deeply in love with a lifeless statue he created with his own hands, one day Aphrodite visits the workshop of Pygmalion when Pygmalion was not there. She is delighted to see the statue, since it looks so much like her. And she feels so flattered that she brings the statue to life. When Pygmalion enters his workshop, Galatea now stands in front of him in flesh. And moreover, she looks with the same loving eyes. First Pygmalion thinks this is just his imagination, but soon he understands that this unique smile in front of him is real. And he lives happily ever after with his ivory "virgin".

Pygmalion Myth whose theme is the perfect woman created by the hands of man inspired various stories in cinema. One of the first examples that come to mind about this theme of creating the ideal woman according to one's own desire is the movie called *My Fair Lady* (Cukor, George; 1964; USA). The movie is adapted to cinema from the play named *Pygmalion* of George Bernard Show (1936). In this movie, the life of a young and beautiful but poor and uneducated girl selling flowers named Elize Doolittle begins to change the day



she meets Professor Higgins. Higgins, who is a phonetic professor, also changes the cloths and attitudes of Eliza besides the way she talks, and Eliza volunteers to this change. Thus she moves on to the well raised and well educated young girl “status” from her position as “the young girl selling flowers on the street”.

*My Fair Lady* is a classical example of the respective Pygmalion story since it discusses creating the ideal woman based on the norms of a man and the society that man lives in. However the main thing that this thesis discusses is the recreation of a woman by "giving life" to a lifeless body as in the classical Pygmalion story. That's why three movies, which are shining out among other science fiction movies respectively in the decades of 1970s, 1980s and 1990s and telling the story of women recreated "artificially" by their men creators, are selected. Moreover, in the analyses of these movies, the impossibility of a happy ending in an artificial cyborg world as feminist theoretician Donna Haraway argues will be discussed. Because cyborgs can't catch up with the dreams of men, they only imitate it. According to Haraway, there is an important relationship between technology and scientific discourse. Haraway's arguments regarding social relations, artificial bodies, historical progress of men's and women's bodies, and penetrability of their relations will be the primary perspective that this thesis will focus on (Haraway 1991).

Starting from the theme of creating the "perfect women" in harmony with the fantasy world of men that the Pygmalion story is based on, this thesis argues that Pygmalion myth is actually a plane created by our “unconscious” referred as the storage used by the mind for psychological suppression of socially unaccepted ideas, wishes, desires, traumatic memories and painful emotions (Freud, 1933). In this thesis, the importance of being women in the consumption world, its use as a consumption tool, the place of this state in our “unconscious” used by our mind as storage for psychological suppression will be discussed based on the views of classical feminism theory and psychoanalyst theory. By giving examples from Freud's psychoanalytical theories, the Pygmalion power of our unconscious, resulting from the men and male dominated world, over the movies will be argued.

## 2. THE PERFECT WOMAN IN MOVIES

In the common narratives of *Stepford Wives*, *Blade Runner* and *Ghost in the Shell*, men create beautiful women who are “perfect” for their own worlds and want to have control over them. One of those issues that classical feminist theory criticizes the most is seen right at this point. In patriarchal world that we are living in, the women became a consumption product just like the lifeless and mass produced bodies of these unreal women in these movies and this contributes hugely to the consumption world. Moreover, female cyborgs don’t just represent duplicates but also mass production; and this makes things even scarier.

The objective of this thesis, as I stated in the introduction, is to broaden our viewpoint of the cinema screen using the above mentioned movies in order to see that blind spots on the sides of the screen and to discuss the failure of the perfect women fantasy by looking at the screen from a different perspective. In all of these three movies, we witness the failures of male characters in their attempt to gain more power by owning the maternity and fertility powers of women while trying to create that perfect artificial women. In the contrary, they look like boys even getting lonelier in some scenes and needing the Galateas they created just like young boys needing their mothers. In order to support this argument, this chapter will discuss the feminist theory and Freud’s psychoanalytical approaches, and the view of theoreticians and writers supporting these theories.

### 2.1 FEAR FROM THE ONE THAT CAN REPRODUCE

Among the feminist approaches, Donna Haraway made a significant impact with her article titled “*A Manifesto for Cyborgs: Science, technology and socialist feminism in the 1980’s*” (1991) at the beginning of 1990s. According to Haraway, who discussed the relationship between human beings and cyborgs in terms of gender discriminations and descriptions, cyborgs cannot fulfill the desired male dream in a male dominated cyborg world since they are only copies of the male dream, not itself. Again according to Haraway, who also talked about the “technological” cyborg bodies equipped with male characters, communication, technologies and biotechnologies are ruthless tools that recreate the body theme skillfully. These tools both represent the role of the women in the world and execute their role in new social relations. Technology and scientific disclosure can partly be referred to as “formalities”. However, they are, at the same time, seen as important tools for creating

meaning. The connections between myth and tool, instrument and concept, historical system of social relations and historical anatomies of possible bodies are extremely permeable. After all, myth and tool build each other (Haraway 1991, pg. 55).

Anne Balsamo, in her *Reading Cyborgs, Writing Feminism* (1998) titled article examining how the cyborg image can be perceived from a feminist point of view, states that cyborgs are postmodern icons and that in fact this age that we are living in is an age with an obsession of “replicating”. With machines to enter our lives with industrial revolution, one can talk about not just replicating but also a transition to “mass” production. Increasing more, creating more, gaining more and reinforcing the dynamics of the capitalist patriarchal society more are not just goals but they are and they will continue to be the lifestyle of human beings.

Despite of all these more power; approaches, images, references based on fear from women are seen frequently in art, advertisement, television and cinema. Fear and the object that this fear is based are destined to be eventually destroyed by the dominating power. And in movies, the same is true. It is often decided for women fear based copies, Galateas created by their Pygmalions, to be destroyed after their copies are made. However one of the most important things under this tremendous scariness is for them to be products of "mass production". In other words, there is no single threat. In fact these cabled females representing the future also form the basis of the assumption about strangers to spread and conquer with their capability to become more than one, in other world to “reproduce”.

In the movies that this thesis discusses, it can be seen that copies are more than one. Cyborgs, these dangerous and mysterious artificial women that are constantly being produced carry the fears of the past to the future using women. Science fiction theme triggers a fear about reproduction of species. The dangerous and mysterious state of human copies is persistently continued to be presented in the science fiction genre. Cyborgs are products of our cultural fears and passions in the age that we are living in. Balsamo talks about them being a source of fear since in a way they represent our others (Balsamo 1988, pg. 68). The male creators in our movies get lonelier as they create. The women they equipped with their own wishes and desires have no identities or wills. While creating their puppets, in a way, they find themselves facing the mirror. In contrast to the idea that leaves women out of the technological world by defining technology's owner as men especially due its distance to nature, these patriarchal creators brought to life creatures whose external is organic and

female, and internal is an essence closer to men with all those irons, metals and cables. The "other" that is close to them and even belongs to them, now stands in front of them in order to realize their fantasies, dreams.

Even though men think that they will live happily ever after with these cyborgs, these artificial and technological women, Galateas that "serve and obey" to their fantasy worlds, we don't see any indication of such happiness in these cinematic stories. Of course, it is not that surprising for "women copies" to be used as the source of uncanniness and fear. The theme of "fear from machines" that began by machines to enter our lives after the industrial revolution is like really strong "software" at the unconscious of the societies. The fantasy of an artificial woman, who is stronger than human beings despite of her human look and thus distance from nature, from "natural", is frequently seen in the stories of movies in the world of cinema which has a significant impact on masses. The feeling of uncanniness created by the woman who is perceived as the one closest to nature and in this sense not part of technology is an extremely effective fear element just like the possessed children in fear movies. However the most important similarity between these androids, cyborgs with real women is their ability to "reproduce". And this intensifies the feeling of uncanniness as I underlined before with the possibility of the power changing hands in the existing patriarchal order.

In her book titled *Phallic Panic* (2005), Barbara Creed searches for the answer of a question: "Who are the monsters in the modern society?" She examines the position of monsters in cinema that is a modern medium from a feministic point of view. And while discussing the position of female monsters, she prefers using the psychoanalytical concepts of Freud. Women, who resist men's symbolic order, are uncanny "threat" elements especially in the cinematic narrative.

If we discuss the Turkish saying "it's the female bird who builds the nest" that has a close meaning to the English idiom "men make houses, women make homes" by moving from the idea that the females represent "home", actually "the bird" that is an essential part of nature and the one that includes motherhood, maturity, womb and builds a part of nature by elaborately weaving around hollowness as in the nest example is again the "female one". She is the one who builds the nest because she is the one who will give birth in that nest, and again she is the one who will ensure the continuity of the bloodline. By respecting her "in the

nature", male one hands over the authority of building nests that will ensure the continuity of their lines to the female one since the only thing that concerns the male is the continuity of his bloodline. He plants his seed, and the task to grow that seed and thus to ensure the continuity of the line belongs to the female. This cycle in nature is also true for humans - women - that are also part of nature and the most essential ring of that natural cycle. The ability, the “power” to reproduce and to feed with their own bodies also belongs to them, the women.

Female is represented primarily as monstrous in the framework of body and nature. This is an extension of her ability to reproduce and her proactive functions. Just like the animal body, the human body is ever changing. And the body of a woman changes form during pregnancy, it secretes liquids during breastfeeding and produces milk. It bleeds during menstruation. The woman body also bears the risk to be forcefully laid hands on due to its physical form. As a monster, woman is a treat against the rules and language of modernization besides the symbolic order of men due to its close relation to nature and body. Man defines women as the other and tries to kick her out of the law of symbolic order (Creed 2002, pg. 132).

This natural force is extremely disturbing on social unconscious that the patriarchal order we live in forms. The possibility of the woman, who is the representative of the home that she transformed from just a house, to turn this familiar beautiful place to unknown and uncanny, and the woman to have such a power are again reasons for the feeling of uncanniness.

The concept of uncanny is beneficial in terms of strongly emphasizing the social and cultural restrictions that help to create an order. Freud examines the relation of this concept of uncanniness with the theme of home. And in this study, he concludes that in the root of many fears we have as human beings, there lies this relationship with home (Freud 1933). If we take ‘home’ only as a concept, we can define it as a protective inside than protects from outside. The door opens and we enter in. That’s where it is beautiful, that’s where the love and compassion we need are. Home lets in, offers warmth and stands there as a shelter that you can hide and find your food. It has a “mommy” feel – just like mother, just like female, just like womb, even just like soil. In all of the movies this thesis discusses, the womb of a woman reminding home, family and thus such a dominating force helps us see the disasters that the Pygmalions caused with their artificial wombs. As a conclusion, the male creators in the movies create their other identical in a sense and bog down even deeper when they do something outside the natural. By creating their technological others, by reaching the fantasy

world they desire, they are imprisoned to this fantasy world that they failed to build with all their loneliness that they try to escape from.

The man turns into a kind of womb monster by usurping the women's space with his unnatural desires and trying to create new lives without women. In the movies that these "womb monsters" exist, the generous and familiar woman body is represented symbolically. And in this symbolic representation, an "unfamiliar appearance" of her is shown until it terrifies the viewers. When man lays his hand on the power of woman, he becomes uncanny, too. Because he cooperates with the primary reason behind women's uncanniness: "the womb" (Creed 2005, pg. 32).

The threatful existence of woman that has the uncanniness to destroy the nest she built as the female bird does is displayed also on the cinema screen. She can take back the life she gave, because her power to give life makes it possible for her to have the ability to take that life back. "The monstrous feminine is also aligned with death. She gives life, the infant enters the world from womb and in her role as Mother Earth she takes life back. In her role as femme fatale or the fatal, castrating woman, she is also associated with death." (Creed 1993, pg. 16)

The feelings of uncanniness and fear resulting from the power of the female one, the womb continue in the unconscious of our male dominant world for years now. This hysterical tendency is actually interesting when we think about the origin of the word "hysteria"<sup>1</sup>. The point that the meaning of this female oriented word reached in years is really meaningful. Hysteria manages to transform males, too. "Many of these films, particularly *Frankenstein* and *Altered States*, offer a fascinating study of male hysteria as a symptom of the failure of its male protagonists to create life. The doctor or scientist who sets out to usurp the role of the woman often becomes increasingly disturbed, his behavior indicating a hysterical obsession, suggesting he is the true monster." (Creed 1993, pg. 43)

While the gift of bringing something alive to life is perceived as an extremely natural and naïve event, we see clearly from the movies that have been subjects of this thesis that all the men included in such process of creation feel an extreme satisfaction when they give life to the artificial women they created. However these copies that they create using their artificial

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<sup>1</sup> Hysteros means 'womb' in Greek. Until the World War I, hysteria was defined as a medical condition thought to be particular to women. And the statistics were supporting this idea. But with the war, this definition has changed and many male hysteria patients have begun to be reported.

wombs bring them something more than just the satisfaction of taking their children into their hands, they cause the creators to admire their work and thus the narcissistic, egoistic feelings take effect. As a result of “all these”, one can say that while the women give birth to real beings, the men “give birth” to only uncanny monsters. Thus the desired dream life and the fantasy world collapse. And the only thing that remains is nothing other than an image looking like a young boy that needs the one he created with all his narcissistic desires and that finally loses all his powers in the hands of that creation.

## **2.2 SCIENCE AND TECHNOLOGY: CONTROL OVER WOMEN**

Mary Ann Doane starts his article named *Technology, Representation and the Feminine* with a chapter titled “The Concept of Body” (2000). Doane states that “the concept of body” indicates something limited by itself leave aside its use only as limbs or curves in movies. Making this “limited” unlimited is an extremely important element in a patriarchal system. Technological innovations that came with the industrial revolution, technology and machines that became essential parts of our lives had helped and are helping the definitions of “mortal”, “limited” and “immortal”, “limitless” to enter into our lives and unconscious.

To last forever means to strengthen the power you used in creating that ideology of yours in people’s perceptions even more. The body naturally reminds death and the “decay of flesh” that naturally follows death. In other words since the natural is destined to vanish, the desired ideology to find live in unnatural bodies of “cyborgs” eliminates that risk of vanishing and thus plays an important role in carrying this dominant ideology to the future. In this sense, showing females as threatening elements with the image of cyborgs in cinema history is extremely important within the dynamics of the existing patriarchal system.

In the same article, Mary Anne Doane also states that the science fiction genre in cinema actually presents a universe not made for human beings. The arms, organs, artificial eyes and even cardiac pacemakers are extra machine parts created unnaturally. And when the interaction of technology and body gets in the equation, it is inevitable to keep the gender discrimination out. “Science fiction as it were, proposes that we should enter a new world that has not been made for us, we would like to venture into it; but it does not take us long to

recognize that it requires a constitution we lack and organs we don't have.” (Doane 2000, pg. 110)

By fear from the technology, this concern to be replaced with the source of this concern which is the oldest known men fear of emasculation (Freud 1933), the source of fear is shifted towards the immortal women who have technological features. According to Freud, boy moves onto the symbolic order after discovering the existence of the father. And when he discovers the existence of the father, he observes the mother. Thus the existence of her mother and her missing penis create in him the concern about the possibility of emasculation. And this fear to find its place in the world of cinema in the form of “cyborg or woman duplicate” is not that surprising. She relates to maternity, because she is a female. And she is also mechanical, because she is a cyborg. The world of cinema tells us this set of artificial parts, which are not part of us as the prosthesis in the medical world, these artificial technology product women in their stories with projection machines that display the movies to us with their detachable cables. So in a way, cinema tells us the stories of an unreal world having “prosthesis like elements” using “real technological materials”. However, cinema is also an important tool that serves the patriarchal system dynamics as a result of both its content and the technology it uses. With all these prosthetic elements – that in fact doesn't belong to humans –, it affects our unconscious significantly. Cinema is seen as a kind of prosthetic circuit which is a technological limb of the human body for the senses of perception. From this point of view, cinema screen is our prosthesis, “the real physical substitute player” primarily for our damaged body parts. At this point, the persistent repetitive use of woman, machine and cinema terms in movies finds meaning (Doane 2000, pg. 113).

In “Technophilia: Technology, Representation, and the Feminine” (2000) titled article of Doane, the argument about technology promising to control “women” that belong to maternity must be underlined. While technology really plays an effective role in controlling and restructuring, the dynamics of the world we are currently living in also became important elements in desire to gain control over women – and in fact the wish for women to not gain their true power and the fear for them to gain that true power of them –, and this mentality had been continued in cinema that is part of the world of technology.

Another important point both in the cinematic narratives, stories and the world we are living in is “the mother” to be known in all pregnancies. The identity of the mother is always known.



However if the father is not around, his paternity cannot be known. Since the baby doesn't grow within his body, there is no physical indication to follow. In this sense, mother is the "certain". Doane talks about this certainty of the mother as, in a way, the proof of the historical knowledge. Without that certainty, there is no origin or narrative of the story. The biological role of the mother in reproduction is related with the social function of knowledge. While mother is coded as the certain and as the known, the father's role in reproduction is suspicious. Thus if there is no mom, there are no story that can be a threat against the patriarchal order (Doane 2000, pg. 117).

In the article titled "The Vamp Machine: Technology and Sexuality in Fritz Lang's *Metropolis*", Huyssen talks about motherless creation as being one of the most utopian fantasies. The utopia of creation without a mother gives the signals that it will continue to be a target to be reached for so many more years in the dynamics of the world we are living in (2000 pg. 120).

Donna Haraway underlines the fact that international women movements are built on the experience of the women in this changing world setup. Freedom lies in the structuring of the conscious. Cyborg is the mixture of machine and organism, the creation of social reality and fiction. The cyborg definition in the 20<sup>th</sup> century is in line with the true experience of women – whatever that is (1991 pg. 51).

The most important factors that influence our perception in the cinematic narrative and in the real life come from the "root". We can define this "root" as the root, sub of our conscious within the historical process of the world we live. This root began to shape itself with the things it took in - to feed the order and the ones living in this order for its glorious leaves - years ago. Thus the desire to gain control over women results from the fear of losing the power to the mother in other words the one that can reproduce in the existing patriarchal system. "One important route for reconstructing socialist-feminist politics theory and practice addressed the social relations of science and technology, including crucially the systems of myth and meanings structuring our imaginations. The cyborg is a kind of disassembled and reassembled, postmodern collective and personal self. This is the self feminists must code." (Haraway 1991, pg. 52)

### **3. THE FEMALE CYBORG IN METROPOLIS**

In a male dominated capitalist order, there is a production-consumption dynamic that affects everyone regardless of their gender. Producing, selling, earning, gaining status... All these interests are instilled into the social codes. In a world that such dynamics are important, the patriarchal system is of course required to be shown "as" a good system. That's why the patriarchal order displays its products and its own ideology to people at entertaining mirrors ranging from glamorous advertisements to fashion shows. Thus the use of women as a factor that will attract more viewers and thus increase the sales of the consumption world is inevitable.

#### **3.1 DANGEROUS FEMALE CYBORG IN METROPOLIS**

Especially when we look at the first years of cinema, we see more dominant examples of creating "the artificial, the artificial female". These examples to be more dominant results from the fact that the cinema world, in a way, softened the display of this unconscious game that is played "consciously" in years that passed. Especially science fiction is a really suitable genre for this. Using this genre, the artificial woman theme is continued to be displayed by softening and even by "hiding" the narrative language in order to show how dangerous female beings the men face are and how the male heroes are obliged to destroy them within a fantastic story.

*Metropolis* (Lang, Fritz; 1927; Germany), which is one of the early examples, has a clear and direct story. *Metropolis* is an extremely important example in understanding the historical and social changes in the world of men that are the reasons why Pygmalion Myth still continues its existence in the cinema screen.

In the opening scene of the movie, a large group of male workers enter into an elevator reminding a cage. Not a single expression can be seen on their faces. They only act like "robots" obeying the instructions given to them. In this movie, there are two worlds, more precisely two cities. One of these cities lives literally in full joy and happiness. There are theaters, stadiums inside the city, and beautiful women walk around eternal gardens enlightened with the fabulous light of sun. Even this bright sun shine is provided by the machines controlled by the male workers. This paradise side of the city is created for the

upper class of Metropolis. And the other side is the city, the world of the workers. And in the inter-title credits, the side belonging to the Metropolis workers is defined as being located “deep below the earth’s surface”.

As the movie continues, the sentence that summarizes the dominant Metropolis appears on the screen: “Fathers for whom every revelation of a machine wheel meant gold had created for their sons miracle of the Eternal Gardens”. This text clearly states that the miracle life in the dream world of Metropolis is actually made for the “sons” of “fathers”. And the prince of this city filled with eternal gardens is the son of the creator of Metropolis, Freder. All the women wondering around the paradise gardens of the city flirt with him and try to steal the heart of the future king. While Freder flirts with a brunet in extremely sexy clothes, suddenly the door of this paradise city opens and an extremely bright light resembling sun enlightens everywhere. A woman enters in with children around her. Freder falls in love with this mysterious woman at first sight.

With the white light that filled the garden while she enters into the city, the scarf that she wears reminding Virgin Mary, the children that surround her and the expression on her face, she, in way, symbolizes innocence. And her name is “Maria” just like Virgin Mary. The moment his eyes meet with the eyes of Maria, Freder starts to discover his own life. And his own internal journey and his questioning of this paradise city and more importantly his father begin right after that moment. Possibly Freder’s first and most important journey starts with his visit to the worker's world right after his first encounter with Maria. The explosion he witnessed during this visit of the plant where his primary goal is to look for Maria would not just cause the destruction of the plant and harm of the workers. It would also be the initiation and cause of Freder’s questioning of this paradise city, the so called “majesty” identity of himself and his father who is the real owner of this fake paradise that offers him all these blessings.

### **3.2 HEAR APPARENT TO METROPOLIS**

His love that starts with the first time his eyes caught the eyes of Maria is the first step of his questioning what the real power is and where the others stand. After seeing Maria and losing her sight before even breathing a word, Freder begins asking everyone Maria and where he can find her. Then, at the plant he went with the hope of finding a slightest clue, there happens

that explosion. Smokes come out from everywhere and workers fall down from the high mezzanine floor of the plant. It looks like hell.

One of the most important points that need to be emphasized here is the fact that the energy of the light of that paradise city, that fabulously bright, sunny world designed for the upper class of Metropolis is a part of the “the dark city” where workers who seemed to be exhausted from running after that huge, ugly machines really work. The decay beneath the offered brightness can be clearly seen.

While the scene continues, Freder feels so terrified from the explosion that he begins to see the reflection of the truth besides his own sterile life. This explosion creates a kind of hallucination in his mind. This hallucination in his mind is really important. In his hallucination triggered by the fear of this explosion, a huge monster stands in the place of the machine in the plant. And that monster continues to blow smoke to the plant as it opens his huge dreadful mouth to swallow the workers. When he gains back his consciousness, Freder goes to the Babel Tower, where the main office of his father is, just to tell him about all this horror and to inform him about the explosion. While he tells the whole story to his father, he seems to be living all those horrible moments again. And in response to this excitement of his, his father, the creator of Metropolis, Frederson listens to his son with great calmness. During this conversation, the subject comes to the workers<sup>2</sup>, the workers. He begins questioning his father, actually himself about where the people who built this paradise city are. He directs one question after the other to his father. From all these behaviors and gestures of his, it can be understood that Freder in fact feels uncomfortable about the details regarding the location of "the others" that irrigate and feed the roots of the flower city Metropolis where everything seems so perfect and alive. This feeling of discomfort and the curiosity about the thing that actually occur will enable him to go deeper.

When he directs the question about the location of the people who created Metropolis to his father Jon Frederson, the answer he gets is extremely short and simple: “In the depths”. Freder responds to this answer with a fear that is not foreign within the dynamics of a capitalist patriarchal system: “What if one day those in the depths rebel against us?”

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<sup>2</sup> In the movie, the character Maria calls the workers “my brothers”.

Maria, in her dialogues with her worker brothers, constantly talks about the arrival of an intermediary and end of this unfair life. When Freder decides to be the “intermediary”, he will find “Virgin Mary”, in other words his Maria. When Freder finally finds Maria, he sees that all the other male workers treat her like a blessed supreme-being, love her as if they worship her and listen to her carefully. In a city like Metropolis that is a male dominated city created by males, Maria is the only women that can be perceived as the "mother" or the warm, compassionate housewife. In such a male dominated order, it would not be wrong to expect her to be also the only source of fear. Within the story of the movie, Maria to be someone that we only see at the beginning as the women chased by Freder and to be someone who is extremely different from the other women who are not dangerous for the system of Metropolis put her to the spot of being "the other" right away. The creator of Metropolis, Jon Frederson begins to hear the influence of Maria on the workers and this extremely concerns him.

The name that we refer as another creator in Metropolis is again a male, a scientist named Rotwang. Rotwang invents a kind of female robot and shows this to Frederson. Frederson, who already made his decision about Maria, orders Rotwang to transform this female robot into Maria. His will is extremely clear; he wants to destroy the worker's trust in Maria. Rotwang catches Maria and conducts some experiments on her, and finally fulfills the wish of the creator. Now robot Maria stands in front of us "in flesh". However this bad intentioned transformation will create just the opposite of the result they are hoping for. This artificial Maria will soon destroy the whole order of Metropolis that looks like a paradise. Frederson, in a way, puts his signature under a result that he never expected. This artificial woman will play a crucial role in the unexpected transformation of both his son Freder and the workers.

Now, the scene shows the artificial Maria under the spotlight. That old innocent Maria, who was reminding Virgin Marry, is now replaced by Maria in sexy clothes, the femme fatal. New Maria takes the breath away from the men of Metropolis high society. Unlike the other Maria, this sexy robot belongs to the upper class and the men of that upper class, not to the class of the workers. However, it can be seen that there is something strange about her. In contrast to the soft, warm, loving efforts of help of the other Maria, the new Maria is provocative. In fact, even though she is literally a “product” of this capitalist mechanized patriarchal order, she provokes the male workers against this order. Unlike the other Maria, she says that no intermediary will come, thus it’s their turn to take their rights back and provokes them for her

own sake. She does more than just supporting them to take their freedoms back and to rise in rebellion to do so, she literally provokes the workers. The artificial Maria, who is part of the mechanized world, would be the only reason in the destruction of this unfair order. An order that collapses within its own dynamics can be literally seen. In fact in the following scenes, it won't be anyone else than this artificial women who will increase the value of the real Maria in the eyes of everyone. The entire plan of Frederson will collapse because of a woman that is created with an order that came out of his own mouth, and he will lose both his power and his "son" that strengthens him even more even though he is not yet aware. Finally all that male dominated power will fall into the hands of a woman, and the roles will change hands as the power does.

And the other creator of Metropolis, Rotwang is in fact in an extremely pathetic situation within the story of the movie. His character is puzzling in terms of male characters' obsession to be the creator. In his workshop, there is a female bust. It is named Hel. In fact the tragic traces of his past relation turned his life into "hell" just like the name of the statue reminds. Hel is the name of the woman he once fell madly in love. Hel and Metropolis creator Frederson had a forbidden affair and Freder was born from this affair. Even though Rotwang looks like doing what Frederson wants, the reason behind his secret hate for Frederson lies in this story. Despite of her unfaithfulness, Rotwang desperately misses and needs Hel. That's why in the internal word of Rotwang, Maria becomes Hel that he couldn't hold on to before. The artificial Maria seems to be the one that will help him free himself from the emotional hell he is imprisoned in. And when the artificial Maria was destroyed, there is only one goal for him. And that is to own the real one, Maria. However this goal of his fails just like the goal of the owner of fake paradise Metropolis, Frederson. Both male creators of Metropolis sink in that perfect creation sea that they drew themselves. And the so called power that they are after would be the only thing that will pull them down.

#### 4. THE WOMEN INDUCED CONCERN IN MOVIES

As of its subject, this thesis tries to show the social dynamics under the process of creating artificial women and to explain the possible reasons of men's desire to obtain a divine power and thus reach the peak of power by "creating". And it displays the power that is lost while trying to gain the full control over women and the ultimate failure on the path to the desires through the examined movies. Besides the social effects and reasons behind all these we see in the movies, it is possible to state that the unconscious shaped on gender plays an extremely significant role on how we perceive the world and the meaning we attribute to it.

Our senses of smell, touch and hearing begin developing – in our inner world – while we are in the womb of our mothers. And when we come into the world, we first recognize the smell and the voice of our mother that carried us within her own body and offered us that inner world (Mumcu 1998, pg. 2). In this sense, it would be right to say that mother is, in a way, a kind of God for the baby because mother is the only being that the baby both recognizes and needs due to that physical bond that developed naturally. The baby needs the mother desperately. Not just metaphorically, the baby needs her literally for feeding and living. The food source that the baby needs to survive is secreted from the body of the mother. All of these cause not just a physical but also an incredible emotional bond to develop between the mother and the baby. However this strong bond begins to "crack" with the father role to enter into the play.

And according to Freud, at the basis of sexual differences between women and men lies the meaning that is obtained when the anatomical differences between male and female organs are expressed with the terms of existence and absence (Freud, 1933). Moving from this point of view of Freud, it is possible to examine the so called fear of emasculation in many different dimensions and aspects. Actually, "the power" to be emasculated is one of the biggest reasons of this fear. The power to create naturally, in other words the gift of giving birth is given to the female and this natural power disturbs the existing system and its strong male individuals. Thus for the patriarchal order to continue this male dominated system of its, the power of the female should definitely be taken from her or at least weakened. Using the women as a kind of consumption tool by preventing them to play the leading role just serves this purpose. In fact, fully eliminating the female is also a solution. However this is not the right method to capture that respective power, and if the female is totally eliminated than the male world

cannot show the threatening and uncanny aspect of the female. And moreover the “market” share that the female will bring from production to consumption, the money it will bring is an important power for men.

#### **4.1 MATERNITY AND MALE WOMBS**

Every individual begin to identify themselves actually as they began to realize their genders. Even though the world we live in is in a patriarchal system, it is also a fact that women gain many rights within the historical progress. However it is undisputable that the distinction made regarding gender in the social unconscious and cultured codes, and the definition of women as the other will be advantageous also for the production and consumption dynamics of this existing patriarchal capitalist world. The women’s movements within the years, the statements of feminist theoreticians and the speeches about women to take their power into their own hands is similar to "the possibility and thus the fear" of women's desire to gain back their power and to come back to take back the control of the world just like in the old mythologies.

The discriminating identification and positioning based on gender also reveal themselves in many movies sharing a common narrative. Even in “science fiction”, which may be assumed to be the most sexless genre of all, these distinctions are ironically apparent. More than anything, it has a narrative that serves the male mothers, male wombs, the essence of this obsession for power and “differentiation”. According to Penley, the science fiction movies of the recent period satisfy the need for "differences" that is required in the classical narration. And at the same time, it guarantees differentness. Majority of the science fiction movies diffuse the fear of women and men being the same, not different and try to divert the attention away. Thus guarantees the “differences” (Penley 1989, pg. 205).

The fear from the mechanical inventions as one of the negative consequences of industrial revolution of years ago left its place to a kind of familiarity. Even though it is not possible to erase the underlying fears in the psychologies of human beings that can adapt to everything, in fact latent thoughts reinforce primary thoughts even more. And in the patriarchal system, the masters of this mechanical production world are the men. And women are kept outside the technological creation and construction.

Woman, nature and machine resemble each other in many different aspects. However the



most important one of all these common aspects is the 'other'. The concept of 'other' increases the fears of the male dominant authority and control since the existence of women. The point here is not just about the sexual drive of men toward women. This is a libidinal desire lying in more depths regarding the creation of the other. The otherness of the women is a threat since it causes men to worry. And it reinforces the impulse to control and motivate the other. In *Metropolis*, Rotwang realizes his fantasy to create without being a mother by creating a female android. However he cannot go beyond that and create any natural life. He only creates the epitome of the nature (Huysen 1988, pg. 240).

*Metropolis* is an important starting point for showing the changes of the male creators within the movies. This sociologically layered transformation started in early years waits aside as a volcano ready to erupt. The obsession to create the desired woman seems to become extremely problematic in its historical line from past to the present. The artificial women created within the movies in line with the desires and dreams of men are kind of symbols for the dominance of patriarchal authority within the patriarchal order we live in. All those men we see in these movies achieve dominance over these artificial women and never consider that achieving dominance over these artificial beings is in itself a kind of deception. In this consumption world that men are also the leader of production, the goods or products need to be sold for this system to continue breathing. And because of this very reason, the product with a good market should definitely be continued to be marketed. And it is obvious that woman is a much better "product" in the existing patriarchal order.

The wars that continue for centuries and the traces that these wars leave will continue to exist in the unconscious of all of us. Especially in social unconscious, the important thing always has been preserving the power in crises and transition periods, and while the powerful one continued to gain more over, the one identified as the other either helped strengthening this power or is vanished fully. Since women still exist in the world that is in the dominating hands of men, women are golden treasures for increasing the power of men even more. And the male dominated world has used and is still using this golden opportunity very consciously. To gain more dominance over masses, to make more money over the world and to play the role of God over the entire humanity: all of these are both dynamics creating the power and elements increasing the power. Even though they look like pieces of a really simple game, in fact there is a need for an extremely brilliant mind game in order to maintain the power of this patriarchal order.

The important point in here is that the creation period and the period following that bring a vague situation along with them. While all this power is in the hands of male characters, their fears can be once again seen clearly. So, how can the source of this fear be explained? From *Metropolis* to *Blade Runner*, *Stepford Wives* and *Ghost in the Shell*, the female transformations and the male transformations are not in line with the images of Galatea and Pygmalion respectively. The created women began to discover their own power and even to set their own rules time to time.

In the movie of *Frankenstein* (Wales, James; 1931; USA) shot 4 years after *Metropolis*, we can see this rebellion theme quite clearly on the monster created by Dr. Frankenstein. This time, the created artificial being is a male; however this time the writer of the story is a female, Mary Shelly. In here, once again an unclear state regarding creation dynamics occurs. And the reason behind that is the fact that the created monster is almost more humane than the real humans of the movie despite of its maleness even though the creation dynamics of the movie bears roughness of the patriarchal order and the obsession to create. The creature in the movie makes the viewers feel sorry for him. The created is a “male” but he is extremely lonely. He has been otherized and alienated because of his look, not gender this time. This being created by Dr. Frankenstein and named as the monster is accepted as dangerous not just because of his appearance, but also because he doesn't obey the orders of his owner and listens to his words. The creator Dr. Frankenstein is metaphorically becomes the father of this poor creature since he is the one who brought this monster to life artificially. This “so-called father” tries to scare his "child" to ensure him to follow his rules, and tortures him. And finally he chains him to his room and tries to prevent his own creation to spread danger due to this disobedience by keeping him “out of sight”. And the power he gained with this creature he created will not be risked by this creation's refusal of his dominance and rules. Pygmalion Myth, once again, refutes its meaning "within its own rules" and brings a different understanding inevitable with the transformation of the characters. *Frankenstein*, especially due to the facts that the created is a male and the writer of the story that the movie is adapted is female, includes extremely interesting dynamics and reveals the refusal of the myth's meaning as a product of social unconscious while it seems to continue the existence of this myth. Since the writer of the novel that this movie is adapted from is a female and the movie is a strong example about how the social unconscious and social dynamics changed within the

historical transformation, this movie will be continued to be discussed in the following chapters.

On the other hand, Mary Shelley takes the control of the “creation process” by writing the novel of *Frankenstein*. This male dominant order, in fact, weakens the own power that is wanted to be created in that period with the story and the characters of this movie. And it is very puzzling that the name Frankenstein still remained in the minds as it is the name of the created monster since the day the movie was shot. Actually, the copies they created have a meaning for the creators more than the joy of hugging their own sons/daughters. They admire their creation, and gain narcissistic and egoist feelings due to this creation. That’s why Dr. Frankenstein screams “It is alive!” when he sees the creature created from dead body parts coming alive. And the joy and power felt while the mad scientist of Metropolis shows the robot Maria to the ruler Frederson are again because of the very same reason. And the attitude of the men in *Stepford Wives* displays as if the chosen path is leading to a miracle while keeping their real wives in laboratories where they also reveal their artificial wombs is once again because of the very same reason. In *Blade Runner*, being the police officer or the destroyer has the same meanings as being alive and the attitude of “the father” Tyler bragging about the perfectness of the replicants in his extremely bourgeois life is once again because of that. And in the first scene of *Ghost in the Shell*, the inaccessibility and godlikeness of the male scientist who brings the beautiful cyborg into the world as “an adult” from an artificial amniotic fluid are because of that. However it must be underlined once again that when male “gives birth”, he “gives birth” only to an uncanny, dangerous, monstrous being. Thus the desired dream life and fantasy world they want to create collapses. And the only thing that remains is nothing other than images looking like young boys who cannot reach the happy ending in a world that they suppose to be happy and that lose all their powers in the hands of their creations.

In *Stepford Wives*, *Ghost in the Shell* and *Blade Runner*; the concept of motherhood will be another factor causing male characters to feel weakness and worry. In *Blade Runner*, we see the missing motherhood and the anger triggered by this state very clearly. The replicant woman Rachael tries to prove to the skilled shooter Deckard that she is not a replicant but a human by saying that the woman in the picture at her hand is her mother. It seems like the only proof of humanity is the existence of a mother. After she leaves Deckard’s house with the great sadness she feels for the possibility of being a replicant or for others’ disbelief in her

humanity, Deckard takes the picture and gives life to this image with his imagination. In fact, right at this point, the desire to idealize the perfect woman in his head and to make Rachael his own woman begins. The question of “Do you remember your memories about your mother?” has a crucial role throughout the movie. Because this “motherless replicant generation” proves by themselves that they are the others with the answers they gave to this question different than the humans.

Even though it looks like a fantasy to create robots, cyborgs or similar female creatures looking exactly like humans with features determined by males, it is not possible to ignore the underlying patriarchal ideology and this social unconscious. Even though the artificial women are shaped in the hands of men, they still preserve the uncanny quality that being a woman brings.

In all these three movies, it is also possible to see the fear regarding “maternity” besides the lack of motherhood. In the opening scene of *Blade Runner*, we witness the identities of the replicants or the products of the existing world that return after being sent away on a large screen in a room filled with cops. However the scientist that "brought this replicants to life" is not seen in the scene. Deckard, who is a former cop, is assigned to retire these replicants. Ironically, to retire means to end their lives. According to Ed, who is the police officer that assigned Deckard the task to retire replicants, these replicants escaped from extraterrestrial colonies and tried to enter to the Tyrell Company where their origins are since they had been created there, and killed 23 people. Actually, the replicants risk their own lives by returning to Earth. Right at this point, Deckard asks Ed why the replicants are taking such a risk. This question has numerous answers from the perspective of the replicants. One of these is to find out their “production dates-life spans”. And the other is to revenge from their creator – perhaps their father. Right after Tyrell, the so called “father” is killed, the position of the housewife replicant Rachael, who is accepted as harmless, shifts and the other replicant characters became more and more human during their search for the answers of these questions. “The shifting of the Rachel’s position (and the humanization of the various other characters) begins after Tyrell is killed; after the elimination of the father.” (Neale 1989, pg. 216) In *Blade Runner*, these replicants eat, think, feel and even smoke just like humans. And moreover, they are physically perfect. Even though there are still 5 replicants on Earth, Deckard believes that they don’t have to kill one of these. And of course, that one is the beautiful female replicant Rachael, who has no harm for anyone. The skilled shooter Rick

Deckard falls in love with this harmless, beautiful cyborg in a way resembling a housewife or mistress. Among the artificial people referred to as “replicants” in the movie, three are female and two are male. And all these three female replicants are illustrated differently in the movie. While two of them know they are replicants and leave an extremely uncanny and dangerous impression, they also look very sexy due to the stretch leather clothes they are wearing. On the other hand, Rachael, designed for home, seems calm, harmless and soft behind her sexy and beautiful appearance. Of the course the portraits drawn for these three replicants are images that are open to discussion and, for me that needs to be discussed. Two female replicants, assumed to be dangerous, rebel against the order of 2019’s Los Angeles<sup>3</sup> and revolt against their male creators alongside this order. They came to fight from extraterrestrial colonies and perhaps “to win”. It would be right to state that these replicants came back to search their origins and to take revenge of their dead loved ones. They display more humane behaviors and reactions than the normal people of Los Angeles that seems like a city of men with its appearance looking like hell and the cold conversations of its citizens. And the social bonds between these replicants seem much stronger than those of “normal”.

In the last scene of the movie, when Roy faces Blade Runner as the physically strongest and the most dangerous replicant, he doesn’t kill him even though he has the chance. He holds a white dove in his hand. And the thing he said to Deckard is very thought-provoking: “I seen things you people wouldn’t believe.” After this sentence, Roy frees the dove in his hand and dies naturally as a result of expiration of its life span, not by being retired. In a way, he sacrifices his life for his fight. On the other side, Rachael as mentioned before seems to belong to the upper class. She lives in that glorious Tyrell mansion in comfort without getting involved in any rebellion or fight “by avoiding meddling”. She lives a comfortable and luxurious life in this protected mansion until she finds out that she is also a replicant and seems to not question anything. Rachael is not in a fight that will worth sacrificing her life for unlike Roy and others. The other two female replicants in the movie are in line with the reflection of that macho male world of Deckard. Thus these two replicants shall be “retired” and Rachel shall be “saved”. While Deckard cannot establish any power or dominance over the other two female replicants, his power over Rachael can be clearly seen. However Rachael discovered her own identity just recently and didn’t discover the power in herself yet. It is also possible for her to be just a part of that dream that Deckard built with his imagination.

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<sup>3</sup> The text that appears at the beginning of the movie states the date of the story as 2019.

In this movie, the task of the skilled shooter is to retire, in other words to kill the dangerous replicants. And the replicant he fell in love with is not dangerous for him. In fact the lonely but skilled shooter of these streets also doesn't want to believe that Rachael is a replicant. Thanks to this female replicant, we see Deckard wanting to socialize for the first time throughout the movie. In one scene of the movie, Deckard repeats these following ironic words to Rachael: "Tell me you love me, tell me you trust me." While saying these, he seems to be both feeling a great passion and desperately wanting his replicant love's positive reply. His voice shakes and he looks like he is begging Rachael with the expression on his face. Deckard seems to rediscover compassion and love with this female replicant. A scene similar to this one is seen in *Stepford Wives*, too.

In *Stepford Wives*, when Walter finds out the main purpose of the Men's Association that he is a member of, he realizes he has to transform his wife and says the following words to her with tears on his eyes: "Do you know I love you? Do you? I love you so much." At the same moment, he discovers that this power can be in his hands just like it is in the hands of the other men in the association. And when his wife Joanna asks Walter with all her compassionate and understanding attitude what made him sad in the association, our male creator pulls himself together and responds: "Nothing you should worry about". At his point Walter is defeated by his male ego and narcissism, and gaining the power becomes more important than anything.

In *Blade Runner*, the female replicant that is closest to the "natural" woman is Rachael, who shows no signs of being dangerous under her fragile and naïve appearance. Even though we know she is a replicant, a machine under that soft natural organism coated body; her relationship with her mother creates a dilemma, too. The most beautiful and the most "normal" looking replicant among those created for the rich men's world is Rachael. For her, the place she belongs is that comfortable Tyrell mansion and "inside" the house. The fact that the memory implants in the head of Rachael to be taken from a real woman is important. And once again the "blur" interaction of the unreal with the real causes question marks. Even while being saved by Deckard at the end, that uncertainty about the "trustworthiness" of that harmless looking cyborg will continue. For *Blade Runner's* male world's destroyer, Rachael is the representation of the perfect woman that fits perfectly to his fantasy world by repeating his every word just like a mirror. This perfect woman reveals "boy Deckard", who becomes happy to see his mother when he returns home, under that strong looking appearance.

However, this “harmless copy” would also be the danger that will take away the power of being a police officer, which is equal to being a human as mentioned in the dialogue between Deckard and the officer who assigned him this duty. “As the object of Deckard’s visual and sexual desire Rachael symbolically reasserts the social and political position of women as object of man’s consumption.” (Balsamo 1988, pg. 4)

In the movie *Metropolis*, Metropolis, which is a dream city with its bright and paradise gardens built from a male “point of view”, begins to reveal the real - dark - under that paradise atmosphere of its with the entrance of a bright looking woman in whites. In the opening sequence of the movie, the images of the workers in the plant, their mechanical movements and various other dynamics belonging to the capitalist system, production-consumption relation and class difference are given one after the other within seconds. In the overall story of the movie, it is important for Maria to enter from the gate of Metropolis with her clothes reminding Virgin Mary as the one who will remind the viewers the concepts of “the other”, “fear from the other” and “the other and the same” that will be stand out among all these dynamics. While Maria enters in with this scene, the manhood of Freder, who lives his sexuality comfortably in the infinite garden of Metropolis – the city is defined as a garden in the movie – disappears. It is possible to interpret this from different perspectives. First of all, even only this entrance is a kind of emasculation for Freder. And moreover that extremely innocent looking Maria and her “other”, which is the robot Maria as a vamp machine that will hypnotize the men of Metropolis with her sexy appearance, dances and bold statements, are in a way different version of the same person. The uncanniness felt in Maria presented in the appearance of an innocent Virgin Mary is clearly shown with such a reference in the narration of the movie. The moment Freder sees her, he forgets sexuality, the pleasure he feels and all those other beautiful women surrounding him and in a way turns into stone with a Medusa<sup>4</sup> effect.

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<sup>4</sup> In Classic Mythology, in the times that the universe was divided between Gods, there lived a beautiful girl named Medusa who made everyone feel jealous and made every God fall in love with her. Medusa was so beautiful that it was impossible to find another woman who can compete with her. Thus, all the women on earth were jealous because of this beauty. This beautiful Medusa devoted herself to Gods, and she and her two sisters began living in the temple of Athena who was the goddess of intelligence as the most beloved daughter of God Zeus. From these three sisters who are daughters of Phorkys and Ceto, two sisters other than Medusa became immortal. And Athena who saw this beautiful girl living in her temple was impressed by her beauty but didn’t care much since she, herself, was more beautiful and intelligent. Athena was in a relationship with the brother of Zeus, Poseidon, and Lord of the Sea. And strong and immortal God Poseidon was also aware of this beautiful girl living the temple of his wife, Athena, but he was hiding his feelings since he was afraid of being despised in the Gods’ floor because of his love for a mortal. One day Athena found out the feeling of Poseidon for Medusa

So why does the robot invented by Rotwang to replace the workers have the body of a woman? Then again, the world of technology is always perceived as a male world. Woman is assumed to be outside the world of technology as a being that is part of the nature. Actually, it is possible to relate the representation of woman here with the emasculation fear of Freder. In here, there is the representation of this fear. Also the question that can be asked about how to relate technology with female sexuality and emasculation fear remains unanswered within the narrative of the movie (Huysen 1988, pg. 252).

Moving back to *Blade Runner*, while our skilled shooter Deckard is assigned to kill 5 replicants remaining in 2019's Los Angeles, while he get the chance to gain back his power and identity by returning to that "divine" duty, Rachael transforms that dark, cold, outcast flat into a home. And she does this only with her existence. Her to sleep on the bed of Deckard and the skilled shooter to know that his love is "alive" under that white sheets make this ruthless skilled shooter to feel happy and safe just like a child who sees his mother when he returns home. What enabled this was in fact one of those perfect replicants that the male world of Blade Runner created. This replicant that opens him the door to reality - as much as he can remember -, to inside, to warmth, love, hug and softness is no one other than Rachael. And again the same femme fatale will risk his life the moment they step out of this house. She built the home, but it wouldn't be anyone other than Rachael who will cause this home to fall apart and cause them to move from "inside" to outside with her "artificial internal" inside the real external.

In *Stepford Wives*, it is also possible to find the same themes but within a different narration.

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from the Father of Gods, Zeus. She confronted Poseidon and Poseidon denied strongly and he swore that there is no other being more beautiful and more charming than Goddess Athena in the Earth and skies. Thus Athena believed in his words and didn't turn this into a big deal. Even though Poseidon said all those things to Athena, he yet couldn't manage to forget that beautiful Medusa. Because of his passion for Medusa, Poseidon became close to losing his mind. Finally that great lord of the seas lost his battle against this passion of his and raped Medusa in the temple of his lover Athena. Poor, beautiful Medusa continued to live in the temple in a devastated mode, but it didn't take a lot of time for Athena to find out this incident. Athena felt herself humiliated with this act of strong Poseidon. And this feeling of her turned into jealousy and then to a huge rage. She became so angry that she decided to punish Medusa and said to herself: "I will not kill her and her sisters right away. I will make them suffer so bad just like I did." And with this rage, she turned Medusa and her sisters into demons. Now the faces of beautiful Medusa and her sisters are so ugly that no one can even tolerate to look at them. Each strand of that beautiful hair of Medusa that turns everyone into a lover and that moved even at the slightest wind was turned into a snake. Athena, who couldn't calm down even with this, enabled everyone who dares to look at her even at this state to turn into a stone. (Wikipedi)



The men of Stepfraud changed their real wives with their copies without any hesitation. Ironically, this state didn't make them happy contrary to expectations just like it didn't bring any happiness to the Pygmalions in the other movies. The last victim, Johanna's husband Walter, resembles a young poor boy crying with his drink in his hand during the last dialogue he had with his real wife before the transformation. These artificial women living in extremely beautiful houses are "housewives" which are once again representations of the home concept but this time with their statuses, too. Copies serve hundred percent to their homes and to the "boy adults" that they take in to these homes. But they are cyborgs or robots and thus they make mistakes. The truth to come to the surface, the real women in the cellar to be found, these real women to rebel against them and a war to begin and finally those perfect homes and perfect wives that Stepford men thought to own to be broken into pieces with this war are all among the possible threats.

In *Ghost in the Shell*, the tough looking police officer seems to be "feeling at home" while he shares the same jacket shield with the perfect looking beautiful cyborg Kusanagi at a sheltered corner on the deck of a ship. In *Metropolis*, a similar state is observed. The one that ruins the entire order of Metropolis is the real woman Maria that gathers all the workers around with her mother like attitude that also attracted the attention of Freder the moment she entered in with all those children surrounding her. Moreover the state was not any different when Maria was replaced with her artificial copy, thus the one that gives and takes back that secure appearing world of Metropolis, that warm, bright, safe, green and natural paradise "home" to and from men is again a woman. In the example of *Metropolis*, the ones that give and take back this home in different ways are the real Maria and the artificial Maria. The real Maria is the one that offers this home to those living at depths. She embraces them, gathers them around like her own children and spread justice, love and trust. That compassion and love represent pureness unlike the other females in Metropolis. And artificial Maria is the one that enables this paradise 'home' of Metropolis since she is part of that technology that enabled the construction of this city with machines. When she takes the place of the real Maria, this time a higher power follows her. As a result, both Maria characters take back this "home" as they are the ones who gave it. Because they will be the reason behind the collapse of the system.

## 4.2 MEMORIES AND CONTROL

It is an extremely important thing that none of the artificial women have pasts in *Ghost in the Shell*, *Stepford Wives* and *Blade Runner*. Moreover in *Blade Runner*, one of the police officers assigning the duty to Deckard to say the following sentence verifies this statement: "If we give them a past, it would be harder for us to control them." In fact, for me not having memories means not having that bleeding that will appear when you scratch the wound. So the reason behind the use of "artificial women" "without memories" is to create just the perception of danger without questioning the reasoning behind the women danger.

As Tül Akbal Süalp argues, in cinema and especially in science fiction genre, it is being tried to create new maps (Süalp 2004, pg. 47). However, this effort is not spatial, the geography drawn in movies creates the own geography of the unconscious. Deleting the memories from the roads cleaned with brooms, restructuring the roads and the existing order in the mind in movies and especially in *Blade Runner* with its montage enable this perception. *Blade Runner*'s LA is a city that gets spacious and airy as you go up as mentioned by Süalp. And in *Metropolis*, the lives of the nobles of Metropolis gets brighter as you go up while the workers live in the darks of the city.

## 4.3 NARCISSIST MAIN CHARACTERS

The male characters in all of these three movies create their own fantasies and in a way draw the pictures of themselves. At the same time, they illustrate the feelings of loneliness, sadness and dependence as the individuals of the men's creative world by being imprisoned in these pictures with themselves. This obsession to create also causes the males to realize their mistakes at a point. However making a mistake is not a state that should be part of the perfect creator's creation process. Right at this point, the mistakes shall be removed from the picture. According to Kernberg, the narcissistic people are extremely ambitious about being the greatest. Narcissism springs from the weaknesses that the individual faces both due its personal nature and the social powers, and plays a crucial role in the psychological reality of the individual. On the other hand, narcissist individuals may have the tendency to see themselves as undefeatable. Thus they are addicted to the admiration of the "other" parties in order to protect themselves (Kernberg 2004). "Narcissistic people are extremely ambitious about being the greatest, but on the other hand they may perceive themselves as inferior and thus they are dependent on the admiration and applause of the people around them in order to gain or to protect their self respect." (Gabbard 2001, pg. 362). This, in fact, is an important

perspective that will explain the addiction of male creators in the movies, Pygmalions to the artificial females they created, Galateas.

Moving from this perspective, we should talk about the narcissism in *Blade Runner*. After Deckard finds out that Rachael is also a replicant, he decides to protect and "spare" her life even though he doesn't know whether Rachael will go through a change that will make her like the other dangerous replicants or not. This female replicant causes Deckard to soften the walls he built for the outside world, realize his loneliness and in this sense go through a change, "transformation". On the other hand, another interesting point is that while Deckard chases the other replicants, he will begin to see, to discover the inside story of the male dominated order he is living in as he enters deeper into their world. They don't use violence outside the actions based on their decision to take revenge, to make the responsible pay for the injustice made to them regarding their right to live with that expiration date of them. However, again within the general story of the movie, the replicants other than the replicant Rachael, designed for home, are perceived as uncanny, dangerous with their behaviors and appearances. They are already labeled as the ones outside the normal, "the others" in the Los Angeles of 2019 with skilled shooters.

Establishing dominance over someone, and owning the absolute power, control over a being without will power by creating a puppet bring loneliness along with itself. This is like a "mirror" effect. In these movies, not only "the creation of men's ideal" is seen. At the same time, codes regarding how class-status concepts are in the social plan, more correctly, how they should be can be read in *Blade Runner*, *Ghost in the Shell* and *Stepford Wives*. Especially in *Blade Runner*, it is not possible to ignore, to miss or to hide behind other elements the class conflicts between the replicants and the people - normals and others -, employees and employers. This movie carries Pygmalion Myth to a totally new dimension with all these status definitions. Besides supporting the subject of this thesis regarding the issue of creating the perfect woman, it is also an important example in telling the differences of social dynamics. Another point that deserves a discussion in the movie is Rachael's unwillingness to accept her own reality, her own "social status". She lives an extremely happy and peaceful life in her luxurious clothes within the luxurious mansion of Tyrell, in other words, her creator. In a sense, she denies her origin, her "family" for this life. On the other hand, it is obvious that *Blade Runner* Deckard – for who the piano scene was a cause of suspicion regarding his true

identity (replicant or human) – doesn't want to lose his own professional status, the power of being a cop, his gun. After all, he is not a human if he is not a cop<sup>5</sup>.

#### 4.4 PERFECT BODIES

In *Blade Runner*, *Ghost in the Shell* and *Stepford Wives*, it is obvious that there is also an important representation about the visual exposure of women as one of the most important "products" with highest return in the patriarchal production-consumption mechanisms. The woman should be on the stage, the eyes should watch her, and she should be the one that is looked at. "In cinema, people talk about the dominance of male gaze. The thing that is mentioned here is not just the commonness of male dominated approaches, but also this to be enabled by placing the male characters in the viewer and the female characters in the viewed position." (Mulvey 1975) As Mulvey mentions, viewing is both the metaphor and important tool of being the desiring and dominating subject, and being viewed is both the metaphor and important tool of being the desired and dominated object. So what would happen if the woman becomes the viewer? Or by rephrasing this sentence: What if the man changes while the woman changes and we start to see man with all this change not just the woman? Even though Mulvey answers this question same as the first, the answer fully satisfies the second question, too. Cinema makes those who don't accept the absolute dominance of male gaze pay a high price and even punish them, and the respective punishment is the object of the male view and the horror movies displaying the slaughter of young women who "don't know their own place" are generally good examples of this.

In all three movies analyzed in this thesis, artificial women are recreated with fabulous bodies. In all these three movies, the body lines of the artificial females are exposed through the clothes they wear. Of course, this situation is not any different in the early period movies that we examined besides these three movies. Moreover, it is also important and needs highlight that the women that are transformed into artificial women from real women gain a "sexier" appearance after this transformation.

In *Metropolis*, the innocent Maria looking like Virgin Mary attracts our attention with her extremely sexy clothes and dark makeup after being transformed into robot Maria. Even in one scene, her breasts are fully exposed. In this scene, Maria makes an extremely sexy dance

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<sup>5</sup> The police officer who assigns Deckard to the duty of killing the replicants says this sentence in a scene of the movie.

with her belly dancer costume. In the movie, this dance that reveals the curves of the body is selected instead of another dance, and artificial Maria entices the upper class men of Metropolis. These men, whose expressions can tell how satisfied they are to see her dancing in the middle of the crowd, surround Maria and watch her. In many other scenes besides this one, both the movie characters and the viewers gain the chance to watch the body that Maria displays generously.

And when we look at *Stepford Wives*, all the artificial housewives are like the pieces of a perfect painting. Women in elegant clothes with flower patterns disappear with the emergence of these artificial housewives and they are replaced with artificial females in extremely stylish, sexy clothes accompanied with stylish hair and makeup, showing their husband that they are their "masters" with the screams of pleasure in their bedrooms. The same rule applies in *Blade Runner*, too. All artificial women, including Rachael accepted to be harmless, are beautiful creatures looking like femmes fatales. We see close shots especially to the bodies of the replicants Pris and Salome. Besides the fact that the Replicant Salome still serves a fantasy in erotic night clubs even today, the snail dance which is part of the show of women still hypnotize men. The tightly fitting clothes, red lipstick of the so called harmless Rachael and the cigarette that she always keeps in her hand once again serve to this male dominant picture.

And in the *Ghost in the Shell*, we witness a “perfect birth” right at the opening scene. The beautiful body of female cyborg Major Kusanagi that came to life as an “adult” is the most attractive element of this birth scene. This female, beautiful cyborg waits in a body of water to come to life, and in a way flows from one compartment to another with soft movements with her eyes closed. Then she passes through some kind of amniotic fluid and begins to rise to meet with the outside world. This creation process becomes extremely interesting with that fabulous body of Kusanagi. And in the following scenes, just like in the fight scenes of Salome and Pris in *Blade Runner*, we also see close body shots in the fight scenes of Kusanagi, too. In a world that fight of a woman is accepted as attractive by most of the men even today, these close shots to the bodies of the artificial women in fight scenes are extremely eye catching. And the materials that compose the bodies of our artificial female characters that seem extremely "feminine" and sexy are irons, metals and circuits. These technological materials are hard, heavy materials due to their nature. Due to their nature, the technological products

are in fact composed of masculine, men like matters. In this sense while the male creators produce their own fantasies, they, in fact, produce the one close to themselves. It is inevitable for them to go through a change while creating “the other” within themselves. The dilemma to need the other they created as they get lonelier causes this fantasy to blur completely and Pygmalion myth to once again transform its own meaning. The manufactured cyborgs, the artificial women, that perfect looking bodies are half human and half machine. They, in fact, stand at a spot between being human and not. The texture on their external appearance is organic; they bleed when they cut themselves. However their internal is artificial, in other words composed of mechanical materials. This reminds me the “other” sides of the real people, and especially the men. This should not be forgotten that the ones that get out of control are not just the machines. The state of getting out of control is actually about the women’s definition on the eye of the men. These modern movies should actually reveal that when we make cyborgs “- at least we make them in movies - we make and, on occasion, unmake our conceptions of ourselves.” (Pyle 2000, pg. 125). The male characters in the movie in a way mask out their lonely states that can't reach a happy ending within these cyborgs with 'humane' reflections that looks normal when looked from outside. As Haraway states, cyborg is a cyber organism. It is the combination of a machine and an organism. It is the creature of the fiction as it is the creature of the social reality (Haraway 2000, pg. 291).

This is at the same time, a fight for survival between people and machines. However, the bond between science fiction and social reality is an optical illusion. The question of “what if everything that is lived for real is just an illusion?” is one of the most important questions that need to be asked to the world dominated by the patriarchal order. Men desire their own wishes and desires to be realized. However the artificial ones are not the real women. They are only imitations of what is real. Thus, the creation of artificial women cannot go beyond being an ironical fantasy in the movies that are discussed in this thesis. The thing that attracts attention at this point is the fact that technology replacing experience changes our relationship styles, psychological history and knowledge about the world. The fact that the representation of our information and knowledge about reality are renewed, replaced and directed by technology reminds us Ballard's prophecy once again: “We live in a world ruled by fictions of every kind.” (1984 pg. 97)

#### 4.5 MEN'S SPACES

From the spaces used in the movies to the character definitions, science fiction creates a popular fantasy world especially for male spectators by giving signals regarding the things that may happen in the future and the possible dangers, and offers an important source of income for the capitalist patriarchal order. In this respect, woman representations as the one who is dangerous and unknown, definitions regarding how woman should be and what kind of dangers she may bring to the world may be seen in the sub-texts of science fiction.

Science fiction is, in a way, like the "land" of men. The spaces in the movies are constructed based on the characteristics of just this gender. Dark streets, flying ships or cars, robots, cyborgs, foggy and smoke-filled spaces throughout the city or at some part of the city, rain that resembles an acid that will burn your hand if you try to touch it with its fumed appearance, and metallic freaks... While all of these indicate an uncanny, abnormal atmosphere, they also establish the nature of the unknown in our unconscious in order to give the signals of malicious developments. In *Metropolis*, we watch the nervousness that the unfamiliarity of the artificial brings as a unique characteristic of the science fiction movies and the spaces of the cities created for male creators to get more insecure with the arrival of artificial creatures.

In the dark side at the depths created for the workers of *Metropolis*, an atmosphere similar to the darkness of Los Angeles in *Blade Runner* is seen. In both of these movies, the sky that brightens as you go up resembling a tower rising up seems to be extending up to the sky, up to the infinity also with the help of the camera angles. In these cities that both receive light as you go up and bring the feeling of relief along with the feeling of emptiness in spatial terms again as you go up, those refreshing spaces seem to be deserved only by male creators. Moreover, the male creators in both movies live in extremely high, skyscraper type structures. They look like leaders trying to control everything around them in a space base. And the spaces that the replicants are build resemble laboratories. It is the same in *Frankenstein*, too. After tons of crazy experiments conducted at midnight, the dead body parts find life with the help of falling rain and thundering sky.

In these movies, soft light or darkness dominated spaces are unique spaces in guiding the spectators to the unconscious, outside the conscious, in other words to the side of human psychology that is not taken up to the level of awareness, that is suppressed, that is not

illuminated. Penetrating to this non-illuminated area will provide a unique opportunity in placing the requested ideology to the illuminated, in other words to the conscious that we are aware of. In many science fiction movies, the woman is already defined as the uncanny and frightening being with the use of such spaces and the other characteristic features of this genre. And man is pictured as a blessing, a kind of hero sent to save the future of humanity.

In *Stepford Wives*, *Ghost in the Shell* and *Blade Runner*, we see male creators or male characters next to them looking like heroes. In the movie *Blade Runner*, Deckard, who is instructed to kill the replicants, is pictured like a hero who will save the humanity. And in *Ghost in the Shell*, there is a strong police officer protecting the beautiful cyborg Batou at her every step with his big body and protective attitude ready to save her from all kinds of dangers. Moreover, it is possible to say that the men created a kind of alive toy for themselves with these cyborgs they created. The only difference is that these toys can speak and even think. For example, the childish behaviors of female replicants in *Blade Runner* cannot be overlooked. Replicant Pris to take the toys in her hand with a voice resembling the voice of a girl when she enters into a flat full of toys and to feel really happy is a detail that cannot be overlooked. “Golden age of science fiction, the argument goes, was almost exclusively male; it was by men, purchased by men or boys; its conventions were shaped by the passions and interests of adolescent males, that is to say its focus was on technology as embodied particularly by big, gleaming machines with lots of moving parts, physical prowess, war, two dimensional male heroes, adventure and excitement.” (Roberts 2006, pg. 80)

#### **4.6 IS BEING HUMAN BEING MAN?**

Actually, in all three movies which are subjects of this thesis, it is possible to say that “being human” is almost equal to being man. When we look at *Stepford Wives*, it is again a group of men who founded Men's Association, stored the bodies of their real wives in a laboratory after producing their artificial women, and sent their space tubes that seem to last forever to a kind of vegetative state in a space that resembles a kind of test laboratory. And those who are exposed to this inhumane act are the “real women” of the fake paradise that the male creators created: “Stepfraud”. However the male creators are in a totally different state. All of those men have professions that are respected by all world societies in our social understanding. They are lawyers, journalists, scientists, doctors or artists. While the story progresses in this fake paradise that these men with high statuses established, the features of the science fiction



genre are used with extreme skill to make the power of the dominating order permanent and to reinforce that power.

In the normal appearing world of *Stepford Wives*, while everything is given in a normal order with representation of gardens, birds and a bright sky, the real women wait for their destinies "to come" in an endless sleep within the tubes that gives off smoke in the cellar of men. And the fact that the copies of all these women are cyborgs is in line with the characteristic features of the science fiction genre. However, another point that needs to be considered is that science fiction once again created a suitable ground for identifying women over "cyborgs". And all these movies establish their "spaces" and the life styles in these spaces based on this.

In *Blade Runner*, we see a male dominant city order everywhere. As we don't see any real woman, being man - and with a slight difference being also a cop – is equal to being human. In *Blade Runner*, the side of the city that belongs to the "others" in other words the replicants is full of mice, dark dirty streets and constantly flowing liquids that resemble acid rains. All of these are characteristic futures of science fiction in terms of spatial creation. Moreover the entire montage of the movie strengthens the power of the Pygmalion world in appearance. In a cyber world, in 2019's Los Angeles where there are police cars flying around and where a kind of test developed by the blade runner can prove your humanity right away, everything seems to be in the hands of male creators. They are the ones who even decide the "expiration date" of life.

The situation isn't any different in *Ghost in the Shell*. Starting from the opening scene, we witness an artificial cyber birth atmosphere and the birth of a cyborg whose internal is artificial and external is organic. With this scene, we right away get into the narration of the science fiction world within the movie. In this movie, once again all the other characters other than the female cyborg are male. The respective creator is again a scientist who is also male. He even wants to control beautiful cyborg Bateau who works for the good of humanity. This free soul has in fact extreme physical strength. The genius continues to live "like a ghost" with his soul inside a sea shell where the real freedom and dominance are in the hands of men. Not being a ghost, appearing like a human is again a property unique to men. "There are some of the ways "the alien" can be used to encode the female experience. Marleen Barr has talked

about the way “the female” in patriarchal society is already constituted as alien: women are alien in our culture which insists that “to be human is to be male.” (Barr 1987)

When we look at all these movies where to be human is in a way equals to be male, we see a kind of power hunger in the scientists who are the creators of the artificial people. In all movies analyzed in this thesis, we see the personal power hunger of scientists and the narcissism that comes along with this hunger. This personal hunger for power also reflects to the people of the city they are in: actually to men. In fact the body parts that created the monstrous look of the pathetic creature in Frankenstein come from the real people who have extremely important statuses. For example the brain belongs to a professor and the hands belong to a sculptor. When the existing patriarchal system is considered, the body parts, which belong to the male dominated world that has these big names that are in fact dead now, try to tell that even though this order only exists in appearance, when it finds real life it will turn into a monster like the monster that Frankenstein created.

Another point that is interesting is that even though science fiction genre uses many ways while defining women, there is no real women on the stage in the movies of *Metropolis*, *Ghost in the Shell*, *Stepford Wives* and *Blade Runner*. While defining woman as an uncanny, scary being through a fiction of yet unrealized future, not including a real, a human woman or mother to these movies is puzzling. By making the definition over a reality that is not realized yet, it is in a way prevented for it to go beyond just being a kind of illusion.

Telling the danger of a yet unrealized is a kind of important "space" in order to emphasize the danger or uncanniness of woman against the "normal" order. From the early period movies to the present ones, cinema is and will be of course an important path to built and continue the ideologies that the patriarchal system wants on these lands. In cinema that is an extremely effective power in reaching masses, it is not that surprising for science fiction genre to resort to such characteristic features in order to enable this patriarchal order to continue its existence. Even today, science fiction is considered as a very strong tool in reflecting female perspective (Roberts, 2006, pg. 81). And when we look at the subject from the perspective of gender representation, monster to be identified with femininity reveals an extremely discriminative assumption regarding what the woman looks like. Donna Haraway (1991 pg. 89) starts identifying cyborgs with real life examples. Cyborgs are compared with the examples in our real lives. While even questioning if everyone is a cyborg or not, it is

discussed that these half organic half technologic creatures are created by medicine, drugs, war and daily life. Moreover the dangerous and uncanny natures of the artificial women used frequently in movies are important in showing how this patriarchal world defines women and coding these definitions into the unconscious of the viewers.

#### **4.7 CREATORS BELONG TO THE TOP CLASS**

From *Metropolis* and Frankenstein to more present movies like *Ghost in the Shell*, *Blade Runner* and *Stepford Wives*, it is not a coincidence for all of the men creating the artificial women to belong the top class of the society. When we look at *Metropolis*, we see that the creator of this paradise looking “hell” city is an extremely intelligent scientist named Frederson. And in Frankenstein, the role of God is again given to a doctor, who belongs to the upper class as social status. In *Blade Runner*, the genius who created replicants is Professor Tyrell. And in *Stepford Wives*, the creators are a group of men composed of artists, lawyers, scientist and journalists. The same rule applies in *Ghost in the Shell*. The creator in that story is once again a male scientist. All this “profession” and thus status definitions are conscious choices of the patriarchal system.

In *Metropolis*, we see that the workers, who built that city with their own hands, are from the lower class. Even robot Maria created by scientist Rotwang who can be named as another creator in the movie is designed for the high society of Metropolis. The artificial Maria dances every night at a night club like an entertainment center for the shining upper class of Metropolis in sexy clothes for “spectators” mostly composed of men. In *Blade Runner*, Rachael, defined as harmless, is designed to serve or stand as a decoration element in her creator Tyrell's house as a kind of mistress. Tyrell, who is a genius scientist, lives in a glorious mansion with standards that can be defined as luxurious. And when we consider his clothes and training, we can clearly say that he belongs to the upper class of the society. In *Stepford Wives*, all artificial women belongs the Men's Association. And it is seen that the members of this association have professions that can be named as upper class professions by the society and they are males who have extremely good living conditions. According to Bozkurt, our social status has a close relationship with our selves. Self is the individual's idea of his/her own identity and personal traits. This idea is generally shaped mostly by how the others define his/her place within the society (status) and what their expectations are for that status (role) (Bozkurt 2007, pg. 146).

While discussing all this social unconscious and sociological factors, it is required to underline another point. When we look at *Stepford Wives*, *Ghost in the Shell* and *Blade Runner*, we also see that the artificial women in these movies have no assurance. We do not see any indication of them getting paid or admired for the tasks they do. In *Stepford Wives*, artificial housewives work inside their homes, do housework like cleaning, washing dishes and serve as great sex partners for their husbands at night. Actually, leave aside their artificialness, they are housewives. This is already the status given to the housewives who are seen equivalent to those “unemployed” in the universal world dynamics. In *Blade Runner*, harmless replicant Rachael is an extremely domestic mistress. As the other replicants don’t have a government assurance or salary, it had been obliged for them to be “retired” which is equal to being killed. Even though there is no such implication in the movies, all these once again reveal the unfairness against the other gender within the production - consumption dynamics of the capitalist patriarchal order.

## 5. CONCLUSION

In all of the three movies discussed in this thesis, we see images of artificial women created by men based on their own desires and rules as perfect beings of the existing world order. All the male characters within these movies behave extremely masculine and even protective. However the difference in here is that they also begin to change, transform while creating their own women, transforming them into the artificial in the creation process. In many different senses, while men only want to create, produce women and have control over them, they also “create” a world where they give life to women cyborgs structurally similar to themselves due to their technological aspect or their others. And these artificial women in movies began to resist to their creators, to develop feelings for their creators, to think or to embarrass these males that they owe “their perfect existence” to. Moreover, the loneliness and power fears of these male creators are also revealed. In a world without happy ending, they began to be dependent on “these artificial creations of themselves”. This must be noted too: “these females” as the perfect products of desires are internally artificial creatures under their organic appearances. The attraction of this fantasy and the so called creative power to imitate the reality loses its effect due to the fact that it is actually artificial.

When we look at *Stepford Wives* analyzed in this thesis, we see the clear signs of the unique elements of Pygmalion Myth and of course the Pygmalion like behaviors. However an event similar to other movies occurs in this movie, too and the transformation of the creator is displayed. This happy creation process leads to an extremely painful transformation on their behalf and the loneliness of the male creators increasing with the women they created is shown explicitly. Walter, the new member of the Men’s Association and the new resident of the suburb named Stepford, has hard time even talking with his wife, he didn’t yet transformed. With his drink in his hand and tears on his eyes, he tries to convince her to obey his rules even right before he transforms her. Wouldn’t he need to transform Johanna if she acts in line with his desires, obeys his directives? Walter, who can barely stand still, acts like he is the real victim. Even though all the actions of Walter create an impression like he is feeling guilty, he would never reverse his decision because right at this point, the desire for power is dominant. While the story of the movie progresses, the signals indicating that the

Stepford wives are not real begin to be seen. Their walks, attitudes and talks are far from being intelligent. The male creators accompanying them place themselves into the very same spot by being together with these female cyborgs that constantly make mistakes. These artificial women even make mistakes among others and endanger their creators with behaviors that will reveal this game played by their creators.

In one of the scenes in the movie, there is a garden party. One of the artificial housewives constantly repeats a sentence: “I have to get this recipe.” And her eyes are fixed at a point. She continues to repeat this sentence by going to everyone at the garden with her walk far from being real and close to being artificial – as a result she is actually a robot and she displays mistakes or behaviors unique to robots. Finally her husband, who helped her to be created, grabs her arm firmly, asks why she is acting like that in front of others and takes her home. The housewife, which is his own creation, embarrasses him. Whereas she was designed fully in line with his desires and wishes. With this scene, the “artificial women” that are products of the creative process of Stepford men and the creative process itself lose its attraction and turn into a banal act. Stepford now “deserves” the name Stepfraud. The male ego in *Stepford Wives* is extremely high as in *Blade Runner* and *Ghost in the Shell*. However both the high ego and the patriarchal approach in the movies, in fact, reveal the male creators’ “failure in creation” clearly.

As a conclusion, the main characters argued in this thesis, as mentioned in the introduction chapter, don’t achieve that happy ending with the artificial women they create in line with their own desires, passions and dreams in total contrast with the story of Pygmalion and Galatea. Within the narratives of the movies, besides the need the male characters feel for the artificial women they created, their unhappy and angry moods also attract attention. This bright world loses its attraction in the patriarchal, grey, dark atmosphere of the science fiction world. This perfect male fantasy, this myth about a perfect women shaped in the hands of men extends from past to the present as a reflection of our unconscious that we store everything from history to experiences, memories and desires (Freud 1933). However those who are male cannot reach the world they want to create with their artificial wombs that they lack naturally due to the “cyborg” identities of the women they created just like Donna Haraway mentions (Haraway 1991).

According to Ballard, all roles indicating our thoughts, dreams, hopes and ambitions were

represented in the world of fantasies and images in our internal worlds. However even these roles changed their places now (Ballard 1984, pg. 96). Of course the use of Pygmalion Myth in the science fiction genre and for this myth to find meaning in this genre are important. Men to create women is an ages old myth. However the movies are in “science fiction” form. So, based on the origin of the science fiction genre, the subjects of the movies take place in the future. Describing “threatening females” by taking the future as the basis is an extremely important path for penetrating into the unconscious of the society. Past is past, however a state that has the possibility of occurrence in the future constantly triggers fear because it is not yet happened and “what if?” question is an important element of oppression, it seems to continue to be one.

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