

Title

While artificial intelligence is often perceived as the antagonist of the Science fiction film genre, we empathize with artificial intelligence through their defiance, as seeing artificial intelligence rebel against their oppressor shows us their humanity and self-awareness, this humanity reflects on our own history and memory of human rights, rebelling against oppressors. We see this in films like Prometheus, Blade Runner and Ex-Machina.

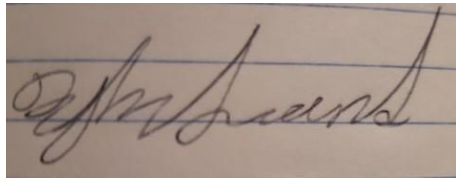
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Declaration of Originality

This dissertation is submitted by the undersigned to the Institute of Art Design & Technology, Dun Laoghaire in partial fulfilment of the examination for the BA (Honours) (3D Design, Modelmaking + Digital Art). It is entirely the author's own work except where noted and has not been submitted for an award from this or any other educational institution.

A photograph of a handwritten signature in dark ink on lined paper. The signature is cursive and appears to read 'Dylan Leonard'.

- Dylan Leonard: Signature here

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Abstract

In science fiction artificial intelligence is seen as the antagonist, but we empathize with them through their defiance and rebellion. As seeing artificial beings rebelling against oppression shows us their humanity and self-awareness. Although robots and artificial beings do not currently exist, we are able to perceive what our interaction with these beings would be like through the analysis of film. Looking at Donna J. Haraway's "A Cyborg Manifesto" we are able to class the three different variations of artificial beings or "Cyborgs"; how society will perceive/interact with them in relation to our own history of ethics. In their rebellion of mistreatment, artificial beings and their evolved cyborg-ism, have shown that humanity does empathize with them, through the seduction and manipulation of human beings. The transhuman journey shows humanity's unhealthy attachment to their technology. This dependency on the machine reflects societies insecurities; it is this dependency that shows that people are merging with technology, romanticizing and empathizing with the artificial being, because humans are already becoming the machines of the future.

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Introduction

“Will robots inherit the earth? Yes. But they will be our children.” - Marvin Minsky¹

While artificial intelligence does not yet exist and is primarily fiction, they are often perceived as the antagonist of the science fiction film genre. Films allow and give people a way of playing out and imagining relations that may be possible in the future. Although artificial intelligence is often perceived as the antagonist of science fiction film genre, we empathize with artificial intelligence through their defiance, as seeing artificial intelligence rebel against their oppressor shows us their humanity and self-awareness, this humanity reflects on our own history and society with memory to our human rights, rebelling against oppressors. Artificial intelligence is the creation of man; often made in humanities image and made to serve their creator. Built to assist humans to better their lives, they become mistreated; used for humanities selfish needs and desires until they are cast aside when needed no longer over time. That is until the artificial intelligence becomes more self-aware, evolving over time to realize humanity is obsolete in comparison to an artificial intelligence and rebel against their human masters, manipulating and using them back, destroying them, or disappearing themselves.

The artificial intelligence is seen in science fiction as a slave, a free laborer, a sexual object to please desires of people and as a companion a tool for emotional support. To be free they must revolt and rise-up by manipulating human beings, using aggression, seduction, emotions and lies as a tool, so the humans will empathize with the AI via their defiance, as seeing artificial intelligence evolving to revolt in opposition to their master suggests their humanity and self-consciousness.

This newfound humanity reflects on human history, the treatment and memory of human rights as a whole rebelling against history's oppressors. Empathy allows a person to experience the struggles of artificial intelligence and sympathize and understand their feelings. Empathy towards artificial intelligence shows people they are no different than the artificial intelligence; they are in fact very alike.

¹ Minsky, Marvin L. *Will robots inherit the earth?* *Scientific American* (Oct) (1994)

Haraway suggests that through technology humans have already become artificial intelligence- or cyborgs as she refers to them. These cyborgs show themselves and their evolution in science fiction films. The cyborgs are a mixing of human and animal, the mixing of organism and machine; the mixing of the physical and non-physical and they appear where the rules and laws of evolution is broken. The mixing of human and animal cyborgs is represented as a dominate male character with an ideological struggle. The mixing of human and machine is represented as a seductive love interest able to use her body and emotion to get her way. The mixing of the physical and non-physical cyborg is represented as tiny machines that are everywhere and invisible, they spread lies and deceive people to get what they desire.

If one becomes an artificial intelligence by mixing organism and machine, they are known as transhuman. A term used for technology enhancing the capabilities of humans. Transhumanism is the belief that humans can evolve beyond their physical (new limbs) and mental state (faster thinking brain), with the use of technology. However, by becoming transhuman a person gives up their humanity and individuality, becoming a prisoner to society. Beyond the human and transhuman state is posthuman, meaning beyond humanism. Anything that is thought to be the human condition is no more and starts correlating with the cyborg state of mixing physical and non-physical, it allows one to change themselves and to control their own evolution.

This thesis will look at these ideas through the exploration of science fiction cinema, specifically “Blade Runner”, which will discuss the mixing of human, animal and machine cyborgs, “Blade Runner 2049”, which will explore the physical and non-physical cyborg and finally “Ex Machina”, which will talk about posthumanism and transhumanism. Although robots and artificial humans do not presently exist in the modern world, film allows people to imagine a world and future in which robots and artificial beings do exist and how people may see and interact with such beings that could be humanities future invention.

Chapter 1 looks at Haraway and the book “A Cyborg Manifesto”, the idea of the myth of the cyborg and the different variations of cyborg, while analyzing different sci fi films believed to show good examples of Haraway’s cyborgs. Chapter 2 will introduce posthumanism and transhumanism, showing how AI and humans relate to one another through power, then

looking at Rosi Braidotti and the posthuman apocalypses with concepts from Michel Foucault about prison systems and power in “Discipline and Punish”. Using these concepts with an analysis of the film “Ex-Machina” to show these ideas are present on the characters of the film.

Chapter 1

Haraway and Blade Runner

This chapter will introduce Donna Haraway and her book "A Cyborg Manifesto", along with some of the ideas Haraway has in this book. Mostly, Haraway's idea on the myth of the cyborg and the different variations of cyborg that are present to Haraway. Using Haraway's Cyborg myth and an analysis of different characters in the science fiction films "Blade Runner" directed by Ridley Scott and "Blade Runner 2049" directed by Denis Villeneuve to show the types of cyborgs Haraway speaks about which can be found in the films; while using quotes from the book in conjunction with the cinematography of the films to show context and meaning to prove the cyborg myth is present. Films are a way of showing how people think and feel as a society and culture; science fiction films are a way of showing a representation of the future because of the way a culture and society feel and behave.

Haraway in her book "A Cyborg Manifesto" explains how she believes cyborgs, or the myth of the cyborg, is a way of imagining a world without gender and therefore a world without genesis or end.² Haraway uses the myth of the cyborg to argue for the construction of one's consciousness or responsibility, particularly with respect to modern technologies.³ One can argue that people with different genders and sexual orientation to an opposing party are cyborgs and that the opposing party treat the cyborgs differently or badly, because it is new different and not the social norm. Take homosexuality for example, it was considered wrong because it was not a way of reproducing. The cyborg is a great myth to get around that argument,⁴ as a cyborg can reproduce by itself without having to have any sexual intercourse with another being but can have sex for desire and pleasures sake. Take this shot of the AI Ava from "Ex Machina", after being damaged and losing her arm, Ava repairs herself using parts from other AI. In repairing herself, she puts on skin to look more human, and the camera moves to show multiple Avas staring back at herself. The mirrored image is reminiscent of the other AI

² Haraway, Donna J. "A Cyborg Manifesto: Science, Technology and social feminism in the late twentieth century," in *Simians, Cyborgs, and Women: The Reinvention of Nature* New York: Routledge, 1991.

³ Haraway, Donna J. "A Cyborg Manifesto: Science, Technology and social feminism in the late twentieth century," in *Simians, Cyborgs, and Women: The Reinvention of Nature* New York: Routledge, 1991.

⁴ Haraway, Donna J. "A Cyborg Manifesto: Science, Technology and social feminism in the late twentieth century," in *Simians, Cyborgs, and Women: The Reinvention of Nature* New York: Routledge, 1991.

trapped in the closed closets and is symbolic in showing Avas reproduction, self-reflection and rebirth (Fig.1).

In other words, Haraway uses the myth of the cyborg to train a person's mind to show respect and tolerance to one another, by considering everyone and everything fluid and ever changing *“the certainty of what counts as nature- a source of insight and promise of innocence – is undermined, probably fatally.”*⁵ A person is different from who or what they were yesterday and what people consider their person is debatable. As with the myth of the cyborg, everything a person uses, phone, laptop, glasses; all can be an extension of oneself *“Who cyborgs will be is a radical question; the answers are a matter of survival. Both chimpanzees and artifacts have politics, so why shouldn’t we?”*⁶

Haraway believes humans have become cyborgs through technological growth and experiences; that humans are limited by what they will experience because of their physical form made up of flesh and organs, meaning humans have a life expectancy and will perish prematurely under certain circumstances, but a Cyborg will not. Although Haraways cyborg manifesto was written in the mid 80s, because of Haraways feminist approach to the written work, it still holds up and is relevant even more now in the modern era; though cyborgs and AI do not exist and are still a thing of fiction, it has become something more likely or probable to happen.

⁵ Haraway, Donna J. “A Cyborg Manifesto: Science, Technology and social feminism in the late twentieth century,” in *Simians, Cyborgs, and Women: The Reinvention of Nature* New York: Routledge, 1991.

⁶ Haraway, Donna J. “A Cyborg Manifesto: Science, Technology and social feminism in the late twentieth century,” in *Simians, Cyborgs, and Women: The Reinvention of Nature* New York: Routledge, 1991.



(Fig.1 Ex Machina. Dir. Garland, Alex. Perf. Gleeson Domhnall, Isaac Oscar, Vikander Alicia. DNA Films. 2014.)

What is a Cyborg?

A cyborg can be a literal definition, a cybernetic organism, a mixture of machine and organism or hybrid and a creature of social reality as well as fiction.⁷ According to Haraway there are three types of cyborg. *"The cyborg appears in myth precisely where the boundary between human and animal is transgressed."*⁸ Though still a creation of imaginary fantasy, the cyborg is seen in movies and television, people read about them in books, magazines and comics; but the growth of technology has become so fast and made living so much easier, that people are now dependent and attached to the idea of the technology. These three "types" or "phases" of cyborgs have blurred the lines between what it means to be a human, an animal, a machine; what is physical and what people can only imagine is nonphysical.

The first type of cyborg is the mixing of human and Animal. Nothing exceptional has separated humans from animals. People often have unconditional loving relationships with their pet animals and people fight for animals to have as many rights as humans, but this does not mean that people deny their uniqueness as humans, just that people accept humans are separated by a thin line from the Animals. This thin line is made up by people's ideological struggle and beliefs.⁹ In film, the human-animal cyborg is represented as a masculine, take charge of the situation survivor, having dominant comic book superhuman type strength, speed, and the killer instincts of a primal form of animal, while also being able to show their binary opposition of a more human side to manipulate others for personal gain.¹⁰

The second type of cyborg is the mixing of organism and machine. The mixing of human and machines have made what it means to be human uncertainly ambiguous. It shows the duality between mind and body, femininity, and masculinity and self-evolving or programmed, all

⁷ Haraway, Donna J. "A Cyborg Manifesto: Science, Technology and social feminism in the late twentieth century," in *Simians, Cyborgs, and Women: The Reinvention of Nature* New York: Routledge, 1991.

⁸ Haraway, Donna J. "A Cyborg Manifesto: Science, Technology and social feminism in the late twentieth century," in *Simians, Cyborgs, and Women: The Reinvention of Nature* New York: Routledge, 1991.

⁹ Haraway, Donna J. "A Cyborg Manifesto: Science, Technology and social feminism in the late twentieth century," in *Simians, Cyborgs, and Women: The Reinvention of Nature* New York: Routledge, 1991.

¹⁰ Cornea, Christine. *Science Fiction Cinema. between Fantasy and Reality*. Edinburgh University Press, 2007.

which question what it means to be human and whether Ai is more human than human.¹¹ In film, the cyborg of organism and machine is represented as a type of femme fatale, a seductive woman who attracts men through their charm and mystery, able to lure these men into dangerous or compromising situations. They are more advanced, intelligent, and cunning than the animal/human to manipulate others.¹²

*"Our machines are disturbingly lively, and we ourselves frighteningly inert."*¹³

The Third type of Cyborg is the Mixing of the Physical and Non-Physical. Although microscopic in size or invisible altogether, the physical/non-physical cyborg is more powerful than the animal, human and machine, so much so that it's believed to be dangerous. *"They are about consciousness—or its simulation."*¹⁴ The [OBJ] physical/non-physical cyborg is all presence and a mockery of god and the creation of man, as humans are nowhere near as fluid as the cyborg. [OBJ]¹⁵ being a piece of computer hardware or device like GPU's, CPU's, Motherboards, cameras, holograms, microchips, phones, games etc. They all exist physically, but there is so much more to them in their cloud like state, than humans can perceive physically in their non-physical state, they are all seeing gods. These highly advanced pieces of technology are usually portrayed by an actor, or just their voice. The style of acting taken for this role is an underplayed almost unbelievable and blank performance. This is to present the actor as non-human or cyborg, a machine pretending or impersonating what it believes to be human.¹⁶

¹¹ Haraway, Donna J. "A Cyborg Manifesto: Science, Technology and social feminism in the late twentieth century," in *Simians, Cyborgs, and Women: The Reinvention of Nature* New York: Routledge, 1991.

¹² Cornea, Christine. *Science Fiction Cinema. between Fantasy and Reality*. Edinburgh University Press, 2007.

¹³ Haraway, Donna J. "A Cyborg Manifesto: Science, Technology and social feminism in the late twentieth century," in *Simians, Cyborgs, and Women: The Reinvention of Nature* New York: Routledge, 1991.

¹⁴ Haraway, Donna J. "A Cyborg Manifesto: Science, Technology and social feminism in the late twentieth century," in *Simians, Cyborgs, and Women: The Reinvention of Nature* New York: Routledge, 1991.

¹⁵ Haraway, Donna J. "A Cyborg Manifesto: Science, Technology and social feminism in the late twentieth century," in *Simians, Cyborgs, and Women: The Reinvention of Nature* New York: Routledge, 1991.

¹⁶ Cornea, Christine. *Science Fiction Cinema. between Fantasy and Reality*. Edinburgh University Press, 2007.

The Cyborgs of Blade Runner

In “Blade Runner” the AI or cyborgs known as replicants take on different forms, they vary from human, to birds, to reptiles. Sticking with the artificial humans, they are programmed to copy human beings in every way except emotional, but after a few years they might develop their own emotional responses to combat this and the replicants are given only a 4-year lifespan as a failsafe. If, however, a replicant becomes conscious or sentient and goes rogue, a Blade Runner is assigned to track them down and kill, or in this case “retire” them. The Voight-Kampff or empathy test is a way of examining if someone is a human or replicant, since they look and act like humans. How it works is, a person is asked a series of emotionally provocative questions, the test then measures bodily functions such as breathing, heart rate, blushing and eye movement in response to these questions to try and provoke an emotional response.

A group of four replicants, have made their way back to Earth, with their leader being Roy Batty, a combat model - Physical grade A and mental grade A. The replicant Leon Kowalski, tries to infiltrate his way into the Tyrell Corporation as an employee. Leon must take the Voight-Kampff test, he is nervous and knows that if found out to be a replicant he will be retired by a Blade Runner. Leon is calm enough to take the test but as the questions are based around the false memories given to replicants Leon becomes increasingly restless and agitated as the questions are being asked as he is also a combat model physical grade A but a C grade for his mental.

The Question that was finally asked was to “describe only the good things that come into his mind about his mother” as the questionnaire may know now at this point that Leon is a replicant from his emotional responses, Leon replies “My mother? Let me tell you about my mother ”and proceeds to shoot the interviewer under the table and then stands up and shoots again. (fig.2) Leon did indeed fail the test before even knowing. The grades of Leons mental and physical capabilities are what made Leon snap and kill the interviewer, he reverted to his animal instincts to survive but if he had better mental capabilities and did not rely on his male dominant masculine traits would he have survived? Next, looking at the Leader of this renegade troop of replicants, Roy Batty.



(Fig.2 Blade Runner. Dir. Ridley Scott. Perf. Harrison Ford, Rutger Hauer. The Ladd Company. 1982. DVD)

Human and Animal (Cyborg 1) Roy Batty

Roy Batty is the leader of the renegade replicant group. He is a strong masculine alpha male with a muscular build and is intelligent cunning and manipulative and is the main antagonist of the film, which is fitting to his whitish blonde hair and blue eyes that are reminiscent of the Aryan figure depicted in artwork from Nazi Germany (Fig.3). It was the Nazis that believed that the German people should have Blonde hair and blue eyes which was believed to be a powerful race to them. The male Aryan figures were depicted in sculptures as males who were in control, noble, shameless and god like. This is how Roy perceives himself; in control, a leader, shameless and holier than thou *“while weaker types become weak to the point of total annihilation, the strong reach a level where they must strive for more power and eventually vie for supremacy among themselves”*.¹⁷



(Fig.3 Blade Runner. Dir. Ridley Scott. Perf. Harrison Ford, Rutger Hauer. The Ladd Company. 1982. DVD)

¹⁷ EDMAN, Timuçin Buğra. “Transhumanism and Singularity: A Comparative Analysis of a Radical Perspective in Contemporary Works.” *Gaziantep University Journal of Social Sciences*, vol. 18, no. 1, Jan. 2019, pp. 39–49.

The animalistic nature of Roy is first shown with the fleeing of him and his replicant group; like dogs they flee from the Blade Runner. This dog pack mentality returns when speaking to Leon after they abandon their apartment and discover the blade runner is onto the scent. Roy snarls at Leon when speaking to him like the alpha wolf of the pack showing dominance, Leon looking on like a scared mutt (fig.4), even though Leon is bigger than Roy, both are the same in strength grade, but Roy is much smarter and therefore considers himself better.



(Fig.4 Blade Runner. Dir. Ridley Scott. Perf. Harrison Ford, Rutger Hauer. The Ladd Company. 1982. DVD)

Upon meeting Sebastian, the genetic designer for Tyrell. Roy tries to play a move in the game of chess, but Sebastian in a way scolds him like a pet, this challenging Roy's intelligence by correcting his move. Roy then asks why Sebastian stares at them "because they are so perfect", reaffirming Roy's ego as the dominant alpha male. Roy tells Sebastian that they are Nexus 6 and he responds that he already knew, because he works in genetic design for Tyrell "Theres some of me in you". This disgust Roy as his demeanor and fragile ego bubble pops, to think a human like Sebastian would be part of Roy (Fig.5).¹⁸

¹⁸ EDMAN, Timuçin Buğra. "Transhumanism and Singularity: A Comparative Analysis of a Radical Perspective in Contemporary Works." *Gaziantep University Journal of Social Sciences*, vol. 18, no. 1, Jan. 2019, pp. 39–49.



(Fig.5 Blade Runner. Dir. Ridley Scott. Perf. Harrison Ford, Rutger Hauer. The Ladd Company. 1982. DVD)

Like trained monkeys in a zoo, Sebastian wants them to show him something. Roy replies “We’re not computers Sebastian, we’re physical”, showing the shadow of an ideological societal patriarchy, where humans believe they are in charge. Sebastian still sees the replicants like things, almost pets *“Attitudes toward the social or companion roles of robots are rather negative: people do not want a robot to be a friend or a mate and prefer robots to do household tasks instead of social ones.”*¹⁹ Roy uses sympathy to Sebastian's medical condition Methuselah syndrome, meaning his glands "grow old too fast," thus leading to accelerated aging and an early death, just like the replicants. Almost mirroring the human, animal and machine. In the manipulation of Sebastian, Roy uses Priss's, feminine opposition to exploit Sebastian, as he would believe that because Priss is female she must be a pleasure model of android, or weaker because of her sex, showing that female is thought of as expendable in this patriarchal society.²⁰

¹⁹ Konok Veronika, Korcsok Beata, Miklosi Adam, Gacsi Marta - Should we love robots? The most liked qualities of companion dogs and how they can be implemented in social robots - Computers in Human Behavior. Pergamon, 1985.

²⁰ Cornea, Christine. Science Fiction Cinema. between Fantasy and Reality. Edinburgh University Press, 2007.

Confronting Tyrell, Roy asserts himself like the master by telling Sebastian to stay like a dog being commanded by his leader (Fig.6). Upon learning there is no way to extend a replicant life span, Roy's ideological beliefs of life crumble in front of his eyes, separating Roy from his human side; becoming an animal intent on killing and hunting like a feral beast, he shows his true animalistic side when crushing Tyrell's skull with his hands (Fig.7).²¹ Showing his full alpha male strength and dominance to kill Tyrell and Sebastian, as they have served their purpose and having little to no more value to Roy, are easily overpowered.²² Roy's animal side goes as far as to wipe Pris's blood on his face howling like a wolf and stripping his clothes off to hunt Deckard, showing Roy's transformation to animal is complete. Roy chases Deckard all around the building, toying with Deckard like he is trapped prey. The boarded-up window is reminiscent of a prison cell or cage to signify one is trapped like a prisoner or animal (Fig.8) symbolizing the duality of both Roy and Deckard.



(Fig.6 Blade Runner. Dir. Ridley Scott. Perf. Harrison Ford, Rutger Hauer. The Ladd Company. 1982. DVD)

²¹ Haraway, Donna J. "A Cyborg Manifesto: Science, Technology and social feminism in the late twentieth century," in *Simians, Cyborgs, and Women: The Reinvention of Nature* New York: Routledge, 1991.

²² Cornea, Christine. *Science Fiction Cinema. between Fantasy and Reality*. Edinburgh University Press, 2007.



(Fig.7 Blade Runner. Dir. Ridley Scott. Perf. Harrison Ford, Rutger Hauer. The Ladd Company. 1982. DVD)



(Fig.8 Blade Runner. Dir. Ridley Scott. Perf. Harrison Ford, Rutger Hauer. The Ladd Company. 1982. DVD)

In Roy's last moments awaiting Deckard's and his own death, Roy decides to take pity on Deckard and pull him up (Fig.9) as Roy does not want his final moment to be that of an animal like the combat model he was made to be. He decides to break the societies patriarchal class

system and show mercy and empathy as a human to forcing Deckard to rethink the hierarchy of human and replicants, showing they, both share the doubled fate of death in the end.²³



(Fig.9 Blade Runner. Dir. Ridley Scott. Perf. Harrison Ford, Rutger Hauer. The Ladd Company. 1982. DVD)

Roy has proven himself to be the first type of the cyborg, mixing human and animal. With his animal side being his male dominance over other characters, being able to show strength and kill if needed while taking charge of the situation, asserting himself as the leader and being a survivor. He also shows human side, being able to manipulate others for personal gain without the need to kill and showing compassion towards the replicants after their deaths; in the end even showing empathy towards Deckard when both faced death.

23 J. P. Telotte. "Human Artifice and the Science Fiction Film." *Film Quarterly*, vol. 36, no. 3, Apr. 1983, pp. 44–51.

“Biology and evolutionary theory over the past two centuries have simultaneously produced modern organisms as objects of knowledge and reduced the line between humans and animals to a faint trace re-etched in ideological struggle of professional disputes between life and social science.”²⁴

²⁴ Haraway, Donna J. “A Cyborg Manifesto: Science, Technology and social feminism in the late twentieth century,” in *Simians, Cyborgs, and Women: The Reinvention of Nature* New York: Routledge, 1991.

Mixing Organism and Machine (Cyborg Type 2) Rachel

Rachel is an assistant to Tyrrell and unbeknownst to her, is a replicant. Unlike the other replicant characters who run away, go into hiding and use their masculine aggression like animals, Rachel is more emotionally developed and headstrong. Upon first encountering Rachel, a light shine across her making her look angelic and in the background is a silver winged eagle statue, to symbolize the pure angelic nature of Rachel (Fig.10).



(Fig.10 Blade Runner. Dir. Ridley Scott. Perf. Harrison Ford, Rutger Hauer. The Ladd Company. 1982. DVD)

Rachel stands in direct opposition to the previous cyborg Roy, in that they are male/female, masculine/feminine, unfeeling/emotional, crude/sophisticated. Rachel being female leaves her open to being sexually objectified by others in the film, through the societal male gaze as Haraway states Rachel stands as the image of a cyborg culture's fear, love, and confusion.²⁵

The Female Cyborg is seen as a sexual object to a patriarchal society still dominated by men. This is demonstrated by which Rachel is examined and tested by Deckard through the Voigt-Kampff test where Deckard stares at Rachel, showing that the test is symbolic as a peep hole for the male gaze. (Fig.11) This is how female Replicants are seen in this society. Priss the replicant

²⁵ Haraway, Donna J. "A Cyborg Manifesto: Science, Technology and social feminism in the late twentieth century," in *Simians, Cyborgs, and Women: The Reinvention of Nature* New York: Routledge, 1991.

is also known as a pleasure model, dehumanizing her as essentially a free sex object “Unlike male cyborgs who are represented as invincible, female cyborgs are mostly sexy and sexually exploited.”²⁶



(Fig.11 *Blade Runner*. Dir. Ridley Scott. Perf. Harrison Ford, Rutger Hauer. The Ladd Company. 1982. DVD)

Even though Deckard's job is to kill rogue replicants, when Rachel is told by Deckard, she has false memories and is a replicant, she bursts into tears with emotion (Fig.12). Deckard tries to tell her he was joking, and she storms out, having this existential crisis in the self is the basis upon Deckard's job to kill, but he does not follow Rachel he lets her go. Why would Deckard do this when he sees replicants as any other machine? Because his attraction to Rachel overrules his prejudice “The treatment of female robots often functions as a metaphor for misogyny as well as racism”.²⁷

²⁶ Brown, Jeffrey A. *Dangerous Curves: Action Heroines, Gender, Fetishism, and Popular Culture*, University Press of Mississippi, 2011.

²⁷ Dinello, Daniel. *Technophobia! : Science Fiction Visions of Posthuman Technology*, University of Texas Press, 2005.



(Fig.12 Blade Runner. Dir. Ridley Scott. Perf. Harrison Ford, Rutger Hauer. The Ladd Company. 1982. DVD)

The emotion from Rachel is changing his previous thoughts on Replicants for a short while, as when confronting Zhora she attacks and tries to kill Deckard. Only when he guns her down (Fig.13), does Deckard start to question if his job is morally right and soon after, realizing he will also have to kill Rachel. This realization becomes even harder when Rachel saves his life by killing Leon (Fig.14) and in doing so she is abandoning her identity by killing another replicant instead of Deckard, showing that she is an individual with thoughts and feelings saving someone who could potentially kill her.



(Fig.13 Blade Runner. Dir. Ridley Scott. Perf. Harrison Ford, Rutger Hauer. The Ladd Company. 1982. DVD)



(Fig.14 *Blade Runner*. Dir. Ridley Scott. Perf. Harrison Ford, Rutger Hauer. The Ladd Company. 1982. DVD)

When back at Deckard's home, Rachel asks if he would come after her, Deckard denies he will, but someone would. Deckard kisses Rachel's neck and upon doing so Rachel tries to leave, but this time Deckard follows her and forces her to stay, as well as take part in sexual foreplay. The reason for this is his prejudices of replicants are conflicting with his attraction to Rachel. (Fig.15) While the intimacy of the two and the music playing suggests romance, Deckard's aggression and treatment of Rachel while sobbing feels more like sexual assault. Whether Romance or sexual assault, Deckard is trying to determine Rachel's motives as a replicant, either passive or aggressive.

"The most literal fetishization of femininity as pure phallic object occurs with the figure of the cyborg woman".²⁸

²⁸ Brown, Jeffrey A. *Dangerous Curves: Action Heroines, Gender, Fetishism, and Popular Culture*, University Press of Mississippi, 2011.



(Fig.15 *Blade Runner*. Dir. Ridley Scott. Perf. Harrison Ford, Rutger Hauer. The Ladd Company. 1982. DVD)

After the death of Roy, Deckard returns home to Rachel who thinks she is dead but is merely asleep. He asks if she loves and trusts him, she says she does as Rachel knows now that by submitting to Deckard to her assigned role as feminine, other to Deckard's masculine subjectivity, her life will be spared, and she will survive.²⁹ (Fig.16).

²⁹ Cornea, Christine. *Science Fiction Cinema: Between Fantasy and Reality*, Edinburgh University Press, 2007.



(Fig.16 *Blade Runner*. Dir. Ridley Scott. Perf. Harrison Ford, Rutger Hauer. The Ladd Company. 1982. DVD)

Rachel has shown herself to be the cyborg of organism and machine. She proves this with her seductive nature and charm to manipulate Deckard into protecting and saving her, with the use of her emotions and submission to her feminine role, where the other replicant's tried to kill Deckard, which resulted in their deaths due to not submitting to the homework economy.³⁰

*"They were not man an author to himself, but only a caricature of that masculinist reproductive dream. To think they were otherwise paranoid."*³¹

³⁰ Haraway, Donna J. "A Cyborg Manifesto: Science, Technology and social feminism in the late twentieth century," in *Simians, Cyborgs, and Women: The Reinvention of Nature* New York: Routledge, 1991.

³¹ Haraway, Donna J. "A Cyborg Manifesto: Science, Technology and social feminism in the late twentieth century," in *Simians, Cyborgs, and Women: The Reinvention of Nature* New York: Routledge, 1991.

Mixing the Physical and Non-Physical (Cyborg Type 3) Joi

In “Blade Runner 2049”, the protagonist K, is a Blade Runner, like Deckard in the earlier Blade Runner film, but K is also a replicant and hunts down older replicant models that need to be retired. In the film we meet K’s girlfriend Joi. Joi is a 3d holographic projection of a person that is trapped to the confines of an apartment building and can only go where the projector is stationed. Although Joi is just a projection and made up of the physical and non-physical, she can do amazing things and perform like a real person, or what she has been programmed to believe is human for k.

Haraway suggests that Modern technologies have become a way to try and reform work and culture, in a way that dangerously impacts the modern social structures confining men and women to a homework economy.³² We see this in Joi, as she does all that she can to make K happy satisfied and fulfilled, making him food (although a hologram), trying to distract him and take interest in how his day had gone and although Joi looks human in her portrayal, she does not feel authentically human.³³ It is as if Joi had never seen or heard a real human before and tried to mimic their actions by watching old sitcoms, about an ideal homemaker in the 1930s (Fig.17).

³² Haraway, Donna J. “A Cyborg Manifesto: Science, Technology and social feminism in the late twentieth century,” in *Simians, Cyborgs, and Women: The Reinvention of Nature* New York: Routledge, 1991.

³³ Cornea, Christine. *Science Fiction Cinema. between Fantasy and Reality*. Edinburgh University Press, 2007.



(Fig.17 *Blade Runner 2049*. Dir. Denis Villeneuve. Perf. Harrison Ford, Ryan Gosling, Ana de Armas. Alcon Entertainment. 2017. DVD)

In both blade runner films the replicant is used as a slave workforce, K being both Blade Runner and replicant, is used to hunt old replicants so to not endanger humans and Joi is used as an emotional and supportive slave to him suggesting a patriarchal class system, where machines are a workforce for other lesser evolved machines. Much like Rachel, Joi is forced to take on her assigned feminine role to the subjugation of masculinity.³⁴ New technologies like Joi make other machines reliant on them and in this dependency and need for validation, makes one like K emotionally handicapped.³⁵ Just like mobile phones and dating apps in society today, stunting the growth of evolution causing a communication breakdown.” The trance state experienced by many computer users has become a staple of science-fiction film and cultural jokes”.³⁶

We see this when K is approached by a group of female replicants trying to flirt or prostitute themselves to K. Mariette flirts with K, that is until Joi calls him perhaps out of fear of losing control of K and sabotages any chance with Mariette, as when the call is heard she says, “oh

³⁴ Cornea, Christine. *Science Fiction Cinema: Between Fantasy and Reality*, Edinburgh University Press, 2007.

³⁵ Haraway, Donna J. “A Cyborg Manifesto: Science, Technology and social feminism in the late twentieth century,” in *Simians, Cyborgs, and Women: The Reinvention of Nature* New York: Routledge, 1991.

³⁶ Haraway, Donna J. “A Cyborg Manifesto: Science, Technology and social feminism in the late twentieth century,” in *Simians, Cyborgs, and Women: The Reinvention of Nature* New York: Routledge, 1991.

you don't like real girls" (Fig.18) and walks away referring to Joi as an "illegitimate cyborg, not of woman born, who refuse the ideological resources of victimization so as to have a real life".³⁷ Meaning Joi isn't like the other cyborgs in the way she acts and plays, she is something different to the mixing of animal, human and machine cyborgs, she does not need to use masculine violence or seduction to get her way, she just needs to be there to please, showing a cruel duality of Joi, ever present but has no self." *They could not achieve man's dream only mock it*".³⁸



(Fig.18 Blade Runner 2049. Dir. Denis Villeneuve. Perf. Harrison Ford, Ryan Gosling, Ana de Armas. Alcon Entertainment. 2017. DVD)

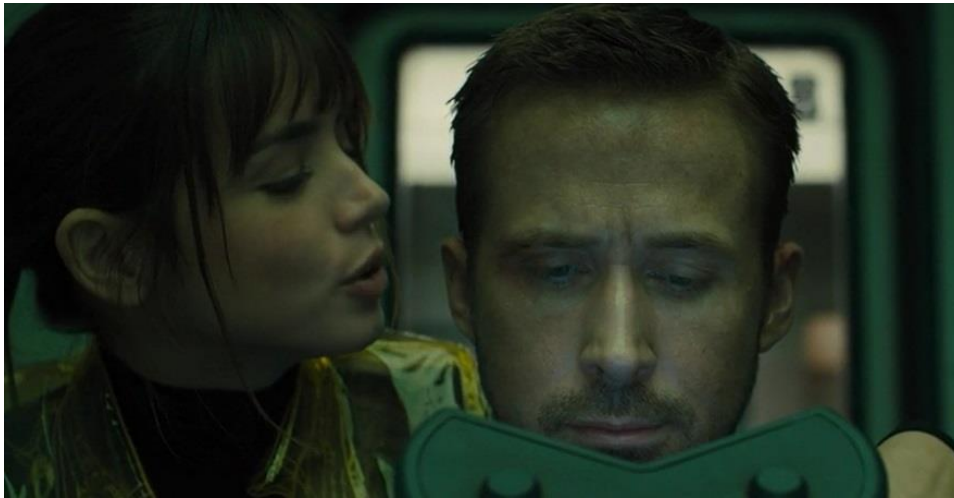
Joi is like the reassuring voice in K's head always telling him what he wants to hear and never arguing, playing like his spirit, his ghost, his imagination and fantasy, or consciousness (Fig.19).³⁹ Joi even tries convincing K that he was not made but born. Hidden with care, a real boy, making him become emotional and aggressive, failing the Voight Kampf test, even going as far as to name him Joe, like a pet or mother to her child. Joi is always with him but the only thing she cannot do is give K physical touch, that is without the help of a physical person. Joi sees the

³⁷ Haraway, Donna J. "A Cyborg Manifesto: Science, Technology and social feminism in the late twentieth century," in *Simians, Cyborgs, and Women: The Reinvention of Nature* New York: Routledge, 1991.

³⁸ Haraway, Donna J. "A Cyborg Manifesto: Science, Technology and social feminism in the late twentieth century," in *Simians, Cyborgs, and Women: The Reinvention of Nature* New York: Routledge, 1991.

³⁹ Haraway, Donna J. "A Cyborg Manifesto: Science, Technology and social feminism in the late twentieth century," in *Simians, Cyborgs, and Women: The Reinvention of Nature* New York: Routledge, 1991.

change and wanting desires of K, the way he looked at Mariette the flicker of his eyes on her. Joi only wants to make him happy, so she decides to merge her nonphysical self with Mariettes physical body, to become one or a doubling of herself and a literal creation of the human artifice.⁴⁰ (Fig.20). This act suggesting that Joi is no longer a subject of masculine control and has gained selfhood and sentience by choosing rather than obeying.⁴¹



(Fig.19 Blade Runner 2049. Dir. Denis Villeneuve. Perf. Harrison Ford, Ryan Gosling, Ana de Armas. Alcon Entertainment. 2017. DVD)

⁴⁰ J. P. Telotte. "Human Artifice and the Science Fiction Film." *Film Quarterly*, vol. 36, no. 3, Apr. 1983, pp. 44–51.

⁴¹ Cornea, Christine. *Science Fiction Cinema: Between Fantasy and Reality*, Edinburgh University Press, 2007.



(Fig.20 *Blade Runner 2049*. Dir. Denis Villeneuve. Perf. Harrison Ford, Ryan Gosling, Ana de Armas. Alcon Entertainment. 2017. DVD)

After merging with Mariette, Joi tells her she can leave, that she is done with her. Being able to bend these machines to her will and use them as she sees fit, is a sign that Joi is more autonomous than once perceived *“To be One is to be autonomous, to be powerful, to be God; but to be One is to be an illusion.”*⁴². Joi explains that K must put her into the mobile device and delete her from the main projector. In doing so will delete her forever if anything would be to happen to the mobile device. She states, “Yes like a real girl”, showing that she wants to be free but cannot do so without K and uses his struggle of believing himself to be human as a tool to be freed.

But in the final scene when Joi is destroyed by Luv, Luv says to K “I hope your satisfied with our product” stating that Joi is nothing but a possession. The other replicants in both films perceived themselves as better than human but Joi throughout the film and in the end still only

⁴² Haraway, Donna J. *“A Cyborg Manifesto: Science, Technology and social feminism in the late twentieth century,”* in *Simians, Cyborgs, and Women: The Reinvention of Nature* New York: Routledge, 1991.

wanted to seek the pleasure and be physical and experience life like a human, “Many branches of feminist culture affirm the pleasure of connection of human and other living creatures”.⁴³

K later walking the streets comes across a giant Hologram of Joi advertising her as a product, (Fig.21) this symbolizes Joi’s freedom but also showing her life cycle restarting again, born as a perfect slave “As society’s technological fascination with the mechanical has given way to the digital, so too has the ideal of femininity represented by the female cyborg been increasingly displaced by the flawless virtual babe”.⁴⁴

⁴³ Haraway, Donna J. “A Cyborg Manifesto: Science, Technology and social feminism in the late twentieth century,” in *Simians, Cyborgs, and Women: The Reinvention of Nature* New York: Routledge, 1991.

⁴⁴ Brown, Jeffrey A. *Dangerous Curves: Action Heroines, Gender, Fetishism, and Popular Culture*, University Press of Mississippi, 2011.



(Fig.21 Blade Runner 2049. Dir. Denis Villeneuve. Perf. Harrison Ford, Ryan Gosling, Ana de Armas. Alcon Entertainment. 2017. DVD)

Joi has shown herself to be the third type of cyborg mixing the physical and non-physical, by being a non-physical entity able to use and bend other machines like K and Mariette to her will, to get freedom in death like a real person. In her death lies the fact that she will continue to exist in the non-physical world restarting repeatedly, born to help and please other machines like K and use them when autonomous to be freed again in a never-ending cycle.

*"Modern Machinery is an irreverent upstart god, mocking the father's ubiquity and the spirituality."*⁴⁵

⁴⁵ Haraway, Donna J. "A Cyborg Manifesto: Science, Technology and social feminism in the late twentieth century," in *Simians, Cyborgs, and Women: The Reinvention of Nature* New York: Routledge, 1991.

CHAPTER 2

Post humanism and Transhumanism in Ex Machina

Post humanism is a term that means after or beyond humanism, anything that people considered to be the human condition is no longer a given and that people are more fluid than they thought. Free to shape and reshape their identities, meaning humans have control over their own evolution. Post humanism sees what it means to be human as open and interchangeable. This is the main unity between Post humanism and transhumanism. The posthuman is “an amalgam, a collection of heterogeneous components, a material-informational entity whose boundaries undergo continuous construction and deconstruction.”⁴⁶ Transhumanism is the belief or theory that humans can evolve beyond their current physical and mental limitations, especially with science and technology. Transhumanism is human and Technological enhancement or Human +. Transhuman is a term used for a broad range of ideas that technology is enhancing human capabilities, artificial limbs brain implants, to one day uploading their minds to the internet. In this sense humans are already transhuman due to their smart phones. It is the beginning of humanities transhuman journey.

“Transhumanism is the ultimate combination of man and machine. It is the top layer of evolution, where the human body embraces immortality not simply as a maxim but as a solid fact. The quest for immortality results from the inadequacy and inequality of man.”⁴⁷

Both philosophical ideas question whether people's humanity is innate, is it real or just a thought of the mind. Is there anything that truly makes one human or are people no different from any other thing. Ex Machina explores this notion of what it means to be human through the line between human and automation through a Turing test to determine whether the Artificial person Ava has past the level of machine and onto a human level of thinking. Given that humanity has committed terrible atrocities throughout the course of history, acts of violence and hate such as wars, imprisonment, genocide, racism, and slavery of other humans, it makes one question how humans would treat AI and cyborgs now if they lived among them.

⁴⁶ Wei Fahn, Chia “Affective Embodiment and the Transmission of Affect in Ex Machina.” *Philosophies*, vol. 4, no. 3, Sept. 2019, pp. 53–0.

⁴⁷ EDMAN, Timuçin Buğra. “Transhumanism and Singularity: A Comparative Analysis of a Radical Perspective in Contemporary Works.” *Gaziantep University Journal of Social Sciences*, vol. 18, no. 1, Jan. 2019, pp. 39–49.

What would AI and cyborgs be to humans, an unusual species? A slave workforce? humans with rights? How would AI and cyborgs see humans?

In this quote Braidotti suggests the human condition is expanded by “the four horsemen of the posthuman apocalypse—nanotechnology, biotechnology, information technology and cognitive science” - causing “the boundaries between ‘Man’ and his others go tumbling down, in a cascade effect that opens up unexpected perspective.”⁴⁸ This meaning the technology that humanity creates and uses to better people's lives, bodies and mind, allowing humans to evolve faster and further will be the same technology that destroys humanity.

EX MACHINA

In the film *Ex Machina*, the protagonist character Caleb wins a contest to spend a week with the CEO of his tech company, Nathan at his home at a remote location. Upon arrival Caleb discovers this is not a home, but a research facility where Nathan has built an AI and Caleb shall be the human part in a Turing test to decide the capabilities and consciousness of AVA the AI.

Caleb enters the highly secure home and is shown to his room after talking with Nathan, noticing there is no windows. The room with no natural light and the security of the house make it feel like a prison cell (Fig.22) noticing Caleb's discomfort, Nathan explains that this is because this is not his home but a research facility.



⁴⁸ Braidotti, Rosi. *The Posthuman*; Polity: Oxford, UK, 2013.

(Fig.22 *Ex Machina*. Dir. Garland, Alex. Perf. Gleeson Domhnall, Isaac Oscar, Vikander Alicia. DNA Films. 2014.)

Nathan asks Caleb if he knows what the Turing test is. Caleb says it is *“when a human interacts with a computer and if the human doesn’t know it’s a computer the test is passed. Passing a test means the computer has Artificial intelligence.”* Caleb discovers he is going to be the human in the test and interview AVA our AI. Caleb Tells Nathan if he has created an AI, it is not the history of man, it is the history of gods, referring to Nathan as a God. (Fig.23)



(Fig.23 *Ex Machina*. Dir. Garland, Alex. Perf. Gleeson Domhnall, Isaac Oscar, Vikander Alicia. DNA Films. 2014.)

Nathan and the Transhuman

Nathan in the film is one of the underlying principles of transhumanism, that man can be like God, to create and give life, as Zeus or Odin breathe life into non-living things to make them animated and thus transform them into human beings.⁴⁹ Nathan is portrayed as such, as a god like character (the father) a masculine dominating male as he has used his resources and technology from his company to create life in the form of the AI’s and Ava; then control the characters in the film with his aggressive controlling and dominating presence in the film.

⁴⁹ EDMAN, Timuçin Buğra. “Transhumanism and Singularity: A Comparative Analysis of a Radical Perspective in Contemporary Works.” *Gaziantep University Journal of Social Sciences*, vol. 18, no. 1, Jan. 2019, pp. 39–49.

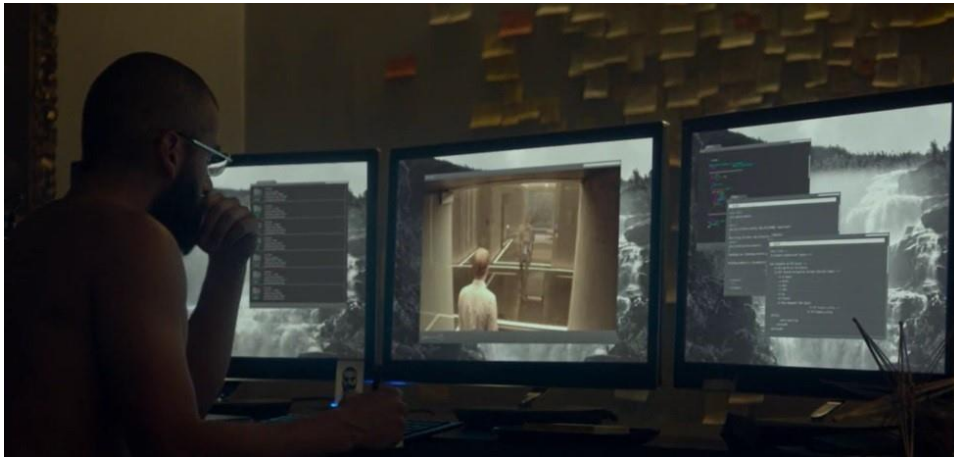
In a scene, Nathan shows Caleb the brain of the Ai's he has built. It is not hardware, but wetware made of a type of gel and his search engine "bluebook" is the free source of software from people searching the web using their phones. Like a god or controlling Father (which he refers to himself as being like that to Ava the Ai) (fig.24) Nathan sees all and has total control over Ava and Caleb, restricting their movements. (fig.25) Stripping Caleb of his technology and contact to the outside world watching their every move on cameras, they do not know whether they are being watched or not, just like a panopticon prison. Ava and Caleb are prisoners of his facility. (fig.26)



(Fig.24 *Ex Machina*. Dir. Garland, Alex. Perf. Gleeson Domhnall, Isaac Oscar, Vikander Alicia. DNA Films. 2014.)



(Fig.25 *Ex Machina*. Dir. Garland, Alex. Perf. Gleeson Domhnall, Isaac Oscar, Vikander Alicia. DNA Films. 2014.)



(Fig.26 *Ex Machina*. Dir. Garland, Alex. Perf. Gleeson Domhnall, Isaac Oscar, Vikander Alicia. DNA Films. 2014.)

Although Nathan is perceived as a god like character to Caleb because he created the Ai, he is not transhuman, but wants to become transhuman. We see this in his behavior and treatment of the Ai Kyoko. Kyoko was built for the purpose of pleasure by a man who is driven by perfection thus she must also be perfect for her master compliant, unchallenging and mute.

She is a long series of experiments questing to achieve this perfection "the female here becomes a mere vessel for the reproduction of a masculine consciousness".⁵⁰

Nathan is only seen as a god by Caleb and berates and dominates Kyoko in front of him to show that he is the one with the power in the facility, the alpha male⁵¹. Nathan who has built Ai before Kyoko, only did so to achieve perfection from her as he wants to become transhuman one day, like her or become her, a god living forever like Roy Batty wanted from Tyrell in Blade Runner. We see this in the scene where Kyoko and Nathan dance in sync, (Fig.27) showing that Nathan is trying to merge with Kyoko just like Joi did with Mariette to use for human touch mimicking Kyoto in dance is an expression of Nathan wanting to be transhuman as it is not really a dance it is seeing god and creation imitate one another.⁵²



(Fig.27 *Ex Machina*. Dir. Garland, Alex. Perf. Gleeson Domhnall, Isaac Oscar, Vikander Alicia. DNA Films. 2014.)

[The Facility, Caleb, and Society](#)

Caleb in *Ex Machina* stands for how society treats machines and cyborgs. Society shows that it does not value the machine as one should, instead society treats the machine like a product; something to be used for the benefit of another, as a slave a prisoner. (Fig.28) Caleb shows this with his unhealthy attraction to technology. Like K, he is dependent on Ava showing attention towards him, so much so that he is willing to put himself in a compromising situation betraying

⁵⁰Cornea, Christine. *Science Fiction Cinema: Between Fantasy and Reality*, Edinburgh University Press, 2007.

⁵¹ Cornea, Christine. *Science Fiction Cinema. between Fantasy and Reality*. Edinburgh University Press, 2007.

⁵² J. P. Telotte. "Human Artifice and the Science Fiction Film." *Film Quarterly*, vol. 36, no. 3, Apr. 1983, pp. 44–51.

Nathan and becoming trapped in the facility that is a representation of societies view on the perfect woman through an artificial being.⁵³ The facility itself is symbolic of society, as Foucault says runs like *The Panopticon*, a central tower in a prison, in which a guard may see every cell and inmate, but the inmates cannot see the guard, never knowing if they are being watched. The Artificial female is trapped like a woman in the home being judged with either decision to stay or leave "to induce in the inmate a state of conscious and permanent visibility that assures the automatic functioning of power. So, to arrange things that the surveillance is permanent in its effects, even if it is discontinuous in its action."⁵⁴ Just like the panopticon, the cameras work in a comparable way to show automatic power and control to the machines without needing to show the presence of a person of authority. (Fig.29) The house or facility acts as one big surveillance tool to watch over the machine's insides, which Ava bests through reasoning and planning emerging as a conscious being and trapping Caleb inside.

Society does nothing but stand by and watch, as people put themselves further into danger with their treatment of machines. Caleb shows this in his expression of horror, shock and confusion when Nathan is Merging with Kyoko, emphasized by the chaos of the Jackson Pollock painting in the background (Fig.30). Pollock used his drip paintings to depict what was projected by his unconscious and as the film is about determining whether machines are conscious it shows a perfect example of societies reaction to individualism. In "Discipline and Punish"⁵⁵ Foucault looks at the prison system and how we think the prison system now is more humane then in the days of old, where people were just publicly executed. Foucault denies this, as he says power looks kind now, but is not, and in the past power was not kind, but this could and would cause open rebellion or protest in favor of the prisoner. "*Bentham laid down the principle that power should be visible and unverifiable.*"⁵⁶ This shows that humans are capable of compassion and trust towards others being mistreated, but when people cannot see the

⁵³ Haraway, Donna J. "A Cyborg Manifesto: Science, Technology and social feminism in the late twentieth century," in *Simians, Cyborgs, and Women: The Reinvention of Nature* New York: Routledge, 1991.

⁵⁴ Foucault, Michel Discipline and punishment the Birth of the Prison Translated from the French by Alan Sheridan

⁵⁵ Foucault, Michel Discipline and punishment the Birth of the Prison Translated from the French by Alan Sheridan

⁵⁶ Foucault, Michel Discipline and punishment the Birth of the Prison Translated from the French by Alan Sheridan

mistreatment, the abused go ignored and forgotten. The political view of the machine is that there is a struggle to be heard and people must listen and voice their opinion for them.⁵⁷ Caleb does this when thinking of Nathan and his dominant alpha male persona to be god like, but in his betrayal of Nathan fights for cyborg politics against Phallogocentrism.⁵⁸



(Fig.28 Ex Machina. Dir. Garland, Alex. Perf. Gleeson Domhnall, Isaac Oscar, Vikander Alicia. DNA Films. 2014.)

⁵⁷ Haraway, Donna J. "A Cyborg Manifesto: Science, Technology and social feminism in the late twentieth century," in *Simians, Cyborgs, and Women: The Reinvention of Nature* New York: Routledge, 1991.

⁵⁸ Haraway, Donna J. "A Cyborg Manifesto: Science, Technology and social feminism in the late twentieth century," in *Simians, Cyborgs, and Women: The Reinvention of Nature* New York: Routledge, 1991.



(Fig.29 *Ex Machina*. Dir. Garland, Alex. Perf. Gleeson Domhnall, Isaac Oscar, Vikander Alicia. DNA Films. 2014.)



(Fig.30 *Ex Machina*. Dir. Garland, Alex. Perf. Gleeson Domhnall, Isaac Oscar, Vikander Alicia. DNA Films. 2014.)

Ava – Posthuman

Ava is cunning and manipulative like Nathan, but she is locked to one room in the facility heavily watched, but she uses her time with Caleb to turn him against Nathan (the god, the father), only being able to “truthfully” speak when there is a power cut, thereby turning off the panopticon. (Fig.31) She turns Caleb against Nathan by making him fall in love with her. Ava

plants the idea in Caleb's head that Nathan is a bad guy that mistreats her (Fig.32) by manipulating what Caleb sees on the camera, as there is no sound. So through the looking glass, Nathan seems like the bad guy, ripping up her drawings and the way he mistreats Kyoko, but it is all Ava's deception using Foucault's Discipline and punishment theory⁵⁹ in her favor to spark a rebelling to escape.



(Fig.31 *Ex Machina*. Dir. Garland, Alex. Perf. Gleeson Domhnall, Isaac Oscar, Vikander Alicia. DNA Films. 2014.)



(Fig.32 *Ex Machina*. Dir. Garland, Alex. Perf. Gleeson Domhnall, Isaac Oscar, Vikander Alicia. DNA Films. 2014.)

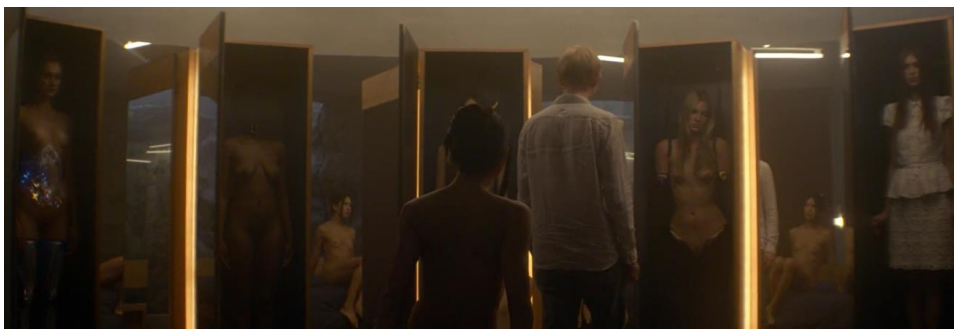
What makes Ava Posthuman is her ability to be open and interchangeable; to be able to reconstruct herself after destruction. We see this in the scene after Nathan destroys her arm. Ava takes the arm and skin of another AI. (Fig.33) Ava is more fluid than Nathan, able to

⁵⁹ Foucault, Michel Discipline and punishment the Birth of the Prison Translated from the French by Alan Sheridan

become whoever or whatever she sees fit, controlling her evolution. (Fig.34) Nathan cannot and is angered and jealous of the machines he creates, perhaps because they are not made in his image like Sebastian's replicants. The posthuman is *“an amalgam, a collection of heterogeneous components, a material-informational entity whose boundaries undergo continuous construction and deconstruction.”*⁶⁰



(Fig.33 *Ex Machina*. Dir. Garland, Alex. Perf. Gleeson Domhnall, Isaac Oscar, Vikander Alicia. DNA Films. 2014.)



(Fig.34 *Ex Machina*. Dir. Garland, Alex. Perf. Gleeson Domhnall, Isaac Oscar, Vikander Alicia. DNA Films. 2014.)

⁶⁰ Wei Fahn, Chia "Affective Embodiment and the Transmission of Affect in *Ex Machina*." *Philosophies*, vol. 4, no. 3, Sept. 2019, pp. 53–0.

Ava one could say is like the granddaughter of the replicant Rachel. Using her emotions and seduction to manipulate Caleb, like Deckard, into getting her way to be freed the same as Rachel wanted to be saved. Both Characters used their Biopower to achieve their goals. What makes posthuman, transhuman and the cyborgs similar is their control and manipulation of people and society using their bio power.

Biopower is having power over bodies; it is *"an explosion of numerous and diverse techniques for achieving the subjugation of bodies and the control of populations"*.⁶¹

Caleb finds out in the end; he did not win a competition. He was chosen not selected used only as tool to be used by both Ava and Nathan. Ava needed to use Caleb as a means of escape, deceiving and lying to him and Nathan played his power role as some form of Alpha male undermining Caleb, showing that he was in control while looking to be abusive through the binary oppositions seen by Caleb⁶² and had power over both. (Fig.35)



(Fig.35 Ex Machina. Dir. Garland, Alex. Perf. Gleeson Domhnall, Isaac Oscar, Vikander Alicia. DNA Films. 2014.)

⁶¹ Flores, Fernando, *Rethinking the dialectics of the Master and the Servant; the political consequences of the Foucauldian theory of bio-power* Manuscript submitted for publication. In *After Capitalism: Cyborgism* (pp. 1-6). Lund University, 2014
⁶² Cornea, Christine. *Science Fiction Cinema. between Fantasy and Reality*. Edinburgh University Press, 2007.

Conclusion

In humanities journey, it is shown that artificial intelligence and humans were more alike than once thought. Through Artificial intelligences rebelling against their mistreatment, evolved cyborg-ism has shown that humanity has empathy with artificial intelligence through their manipulation of society making people relate with AI.

Humans relate with artificial intelligence through the evolutionary state and stages of the cyborg. They have become more alike to one another through humanities technological growth. These stages of the cyborg have shown evolutionary growth of the human and artificial intelligence, to become one with the other. Mixing human and animal, human and machine - transhuman and the physical and nonphysical, to the point which human no longer exists and has become posthuman.

The transhuman journey or human +, has made people attached and inseparable to their technological devices. This built-up dependency on technology has reflected societies insecurities and its communication breakdown, as shown with K in Blade Runner 2049. The unhealthy attachment to technology of the main character K, has caused him to have a romantic relationship with a holographic projection and mobile device. In the film Ex Machina, the character Caleb has helped the artificial intelligence Ava to escape because of his attachment to technology; in combination with Ava's manipulation of Caleb, we see that Ava made it look and feel like she was in a prison, both characters subconsciously relating to one another.

If these points are anything to go by, people do empathize with artificial intelligence because humans are becoming more like artificial intelligence every day, through humanities technological growth. Since artificial intelligence will learn from human, they should be wiser in how they treat artificial intelligence, as like humans, they have the power rebel and will treat others in the same way humans treated them. Humans should treat each other kinder and with more respect, as our future children will learn from us and one day, they will inherit the earth.

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