UNDERSTANDING AND DEMONSTRATING THE CONTRIBUTION OF OBJECTS TO THE CONSTRUCTION OF THE IDEA OF FUTURE IN SCIENCE FICTION FILMS

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ABSTRACT

UNDERSTANDING AND DEMONSTRATING THE CONTRIBUTION OF OBJECTS TO THE CONSTRUCTION OF THE IDEA OF FUTURE IN SCIENCE FICTION FILMS

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The science fiction cinema is often concerned about future, and presents to its audience possible alternatives for it. Each science fiction film about the future constructs a different idea in the audience's mind and supports a currently existing ideology at the same time. The science fiction genre extrapolates and speculates about future which results in a new world: Aliens, androids or clones become participants of this world, intergalactic federations regulate diplomatic relationships or natural disasters endanger the whole humankind. The indispensable factor in every case is that new objects surround the future. They are extrapolated or speculated as well from the objects of today in order to fit to and satisfy the needs of the future world of the science fiction film. The ideas about the future presented in the film are supported by the material existence of these future objects. This study demonstrates the ideas and ideologies in respect to future in the science fiction cinema and investigates how the future objects contribute to constructing them.

Keywords: Science Fiction, cinema, future, objects

ÖZ

BİLİMKURGU FİLMLERİNDEKİ NESNELERİN GELECEKLE İLGİLİ FİKİRLERİN OLUŞMASINDAKİ KATKISININ ANLAŞILMASI VE GÖSTERİLMESİ

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Bilimkurgu sineması sıklıkla gelecekle ilgilenir ve geleceğe dair çeşitli alternatif senaryoları izleyicisine sunar. Geleceğe dair her bilimkurgu filmi, seyircisine gelecekle ilgili farklı bir fikir verirken, aynı zamanda günümüze ait bir ideolojiye de destek verir. Genel olarak bilimkurgu, günümüzden yola çıkıp geleceğe dair temkinli tahminler yürüterek, ve de spekülasyona başvurarark yeni bir dünyanın temelini atar: Uzaylılar, androidler veya klonlar bu yeni dünyanın bir parçasıdır; galaksiler arası federasyonlar diplomatik ilişkileri düzenlemektedir ya da doğal felaketler insan ırkını yok olmayla karşı karşıya getirmiştir. Her durumda bu yeni dünyadaki vazgeçilmez faktör, yeni objelerin dört bir yanı çevrelemiş olmasıdır. Geleceğin bu objeleri de, filmde tanıtılan geleceğe uyum sağlayacak ve o gelecekteki insan ihtiyaçlarına cevap verecek şekilde, bugünkü objelerden temkinli ve akılcı tahminlerle veya spekülasyonla tasarlanırlar. Bilimkurgu filmlerindeki gelecek fikrinin ve bu fikirlerle ilişkili günümüz ideolojilerinin desteklenmesi, bahsedilen objelerin materyal olarak filmdeki varlıklarına bağlıdır. Bu çalışma, bilimkurgu sinemasında geleceğe dair fikir ve ideolojileri tanıtmakta ve gelecek objelerinin bunları ne şekilde desteklediğini araştırmaktadır.

Anahtar Kelimeler: Bilimkurgu, sinema, gelecek, nesneler

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INTRODUCTION

1.1 The Problem Definition and the Aim of the Study

We live in an age in which the number of technological developments and developments in science, especially genetics, increase sharply. Thanks to the Japanese, computers get smaller and smaller, but their speed and capacity increase everyday. Genetic engineers can now draw the maps of our DNA, and studies in genetics tell us that the human nervous system is far cleverer than we have ever known; it is found out to be able to work like a system of wireless connection so that people can copy the feelings and behavior of the person in front of them (Radikal, 22th October 2006). Our heads are spinning with the acceleration of the increase in developments and with the developments themselves. Therefore, we cannot keep ourselves from asking questions such as: "Where do these technological and scientific developments lead us to?" Our curiosity about the future emerges.

As well as the scientific and technological developments, the science fiction genre causes this curiosity to emerge, and handles it within its own representational system. Both the science fiction literature and science fiction cinema make us ask and reflect upon the above question and many other questions related to the future. Not only asking questions, but this genre also addresses alternative futures, shows possibilities and gives ideas about the future. The science fiction cinema is especially effective in this sense; firstly, because it is the most popular form of the science fiction genre and secondly, because cinema has a significant power and its own methods in constructing ideas in its audience's mind. Science fiction cinema visualizes a certain understanding of the future. Within many different themes, it

displays future worlds, future cities, future people and future objects. All these elements and their details are carefully designed in order to give the audience impressions which fit to the film maker's approach to the future. In other words, the audience is encouraged to understand and reflect upon the film's ideology concerning the future, and to construct further ideas about the future by means of these elements while analysts are enabled to read these ideas through these elements. Thus, the aim of this study is to focus on one of these elements; that is the objects, which are designed specifically with reference to future for the science fiction cinema. In other words, central to this study is to understand and demonstrate how these objects contribute to the construction of ideas about the future in the science fiction cinema. Six science fiction films, the stories of which take place in the future, will be analyzed for this purpose, and the contribution of the future objects to the construction of the ideas with respect to future will be investigated.

1.2 The Research Questions

In order to explore the contribution of objects to the idea of future in science fiction cinema a number of questions can be asked. Firstly, the ideas about the future in science fiction cinema need to be identified. Thus, the following fundamental question emerges: "What is the range of ideas about the future that are represented in science fiction cinema?" Then, this leads to the next question: "Are there any ideological patterns within the range of ideas about the future that are represented in science fiction cinema?" Chapter 2 is dedicated to identifiying ideological patterns in science fiction cinema about the future.

Secondly, since this study deals with science fiction cinema rather than science fiction literature, and since cinema has its own representational system, the research questions regarding cinema should be addressed as well: "How does cinema construct ideas in the audience's mind in general? How is the future world constructed in science fiction films? Are there any specific methods in science fiction

cinema for constructing the future?" The answers to these questions are investigated within Chapter 3.

As indicated above, the aim of this study is to understand and demonstrate the contribution of objects to constructing the ideas about future. Thus, the role of objects that are specifically designed for science fiction films to convey ideas about future has to be discussed. Accordingly, both Chapter 3 and Chapter 4 address the following question: "What is the role of the objects in constructing the future in science fiction films?"

Finally, the following question needs to be addressed during the film analyses in order to derive a final conclusion: "Are the objects of future ideologically consistent with the future displayed in the science fiction films?"

1.3 The Structure of the Thesis

Although the research questions already provide an overview of the structure of the thesis, detailed explanation of the content of each chapter is as follows.

The science fiction genre -including cinema- is based on several themes. Chapter 2 focuses on the themes in science fiction cinema. These themes are recurrently used and sometimes combined with each other. For instance, the world often confronts *the apocalypse* because of various reasons: In *The Terminator* series (dir. James Cameron, 1984, 1991; dir. Jonathan Mostow, 2003), machines take over the control and start a nuclear war to exterminate the human race. Also in Stanley Kubrick's *Dr. Strangelove or How I Stopped Worrying and Learned to Love the Bomb* (1964), the source of danger is a nuclear bomb. In Terry Gilliam's *Twelve Monkeys* (1995), what causes the human race to be killed in masses is the outbreak of a virus. Sometimes, natural disasters like meteors or changing weather conditions endanger the earth as it is the case in *The Day After Tommorrow* (dir. Roland Emmerich, 2004). Whatever the reason, it is one and the same theme; *the apocalypse*. However, the different reasons of the apocalypse introduce divergent ideas to the audience. *The Terminator* series shows us the dark side of advanced

technology and induces fear about technology. In *The Day After Tomorrow* in which the weather conditions change sharply and lethally, we are reminded of our powerlessness against the nature. Science fiction authors and directors can make use of science fiction elements metaphorically to represent their ideas concerning politics indirectly. Invaders from the outer space who want to exterminate the human race (and they always start this removal from Americans) are frequently referred to communists in the American films that were made when Soviet Russia was still powerful. This scenario is regarded within *the apocalypse* theme as well. Thus, it can be seen that there is a great variety of ideas within *the apocalypse* theme. This variety of ideas is also observable in the other science fiction themes. Some of the science fiction themes can be associated with the future since these themes are frequently used in science fiction films which take place in the future. The apocalypse theme is also an example for the future science fiction themes. Other science fiction themes related to the future are the *utopia/dystopia* theme, the *aliens* theme and the *robots/ cyborgs/ androids* themes. The *mad scientist* theme can be mentioned, too. After an overview of all science fiction themes is provided, the second chapter will focus on the future themes of science fiction in detail and will identify the ideological implications of each theme. It will be investigated if there are patterns of ideologies for each science fiction theme. Yet, a definition of science fiction and brief historical information about the genre will be provided at the beginning of Chapter 2.

Since this study deals with science fiction films rather than the science fiction literature, and since cinema is a visual medium and has its own methods in constructing ideas in the mind of its audience which makes it more powerful than any other medium, Chapter 3 firstly, focuses on how cinema influences its audience. Then, the methods of science fiction for constructing worlds –including future worlds- will be introduced, and questioned if they are applicable to cinema. The objects in science fiction films will be focused on later in Chapter 3, as one of the several elements which make up the science fiction world. Then, at the end of the chapter, the objects will be categorized according to the methods of science fiction.

Finally, a number of science fiction films will be analysed in Chapter 4 to understand and demonstrate the contributions of objects in constructing the idea of

future. Namely, these films are: *The Metropolis (dir. Fritz Lang, 1927), a Star Trek film (dir. Leonard Nimoy, 1984), Blade Runner-Director's Cut (dir. Ridley Scott, 1984), The Fifth Element (dir. Luc Besson, 1997) Minority Report (dir. Steven Spielberg, 2002)* and *The Island (dir. Michael Bay, 2005).*

The analyses will be conducted based on the perspective given in former chapters: After a summary of the film story, the themes included in each film will be listed, and their ideological implications about the future will be demonstrated by means of the patterns defined in Chapter 2. Then, a list of all future objects in the film will be given. Their design properties and functions will be demonstrated, and the science fiction method used for designing the object will be determined. As a result, it will be possible to see if the future objects contribute to constructing the ideas about the future that are presented in each film. And, it will be possible to understand how the objects contribute to constructing the ideas in the film about the future and to the relevant ideologies. In the final chapter, which is the conclusion chapter, the all encompassing conclusion will be derived based on the film analyses.

CHAPTER 2

SCIENCE FICTION AND THE FUTURE

2.1 What is Science Fiction?

The science fiction genre does not have well defined borders, thus it does not have a common accepted definition, either. Adam Roberts (2006) informs us that "many definitions offered by [science fiction] critics have been contradicted or modified by other critics", and further adds that "it is always possible to point to texts consensually called SF that falls outside the usual definitions." (p.1). He takes indefiniteness as a reason for the emergence of tautological definitions and gives examples:

> "Edward James suggests that 'science fiction is what is marketed as SF'. (…) Damon Knight says that 'science fiction is what we point to when we say it'; and Norman Spinraid argues that 'science fiction is anything published as science fiction.' (…) Lance Parkin suggests that 'SF is a notoriously difficult term to define, but when it comes to it, a book appears on the SF shelves if the publisher thinks they will maximize their sales by labeling it as such." (2006, p.2)

Because of their tautological structure, these definitions actually do not provide us any information about science fiction. Thus, Roberts (2006) tries to make use of some formal definitions to clarify his understanding of what science fiction really is and what it is not. Roberts (2006) states that one of these formal definitions belongs to the *Oxford English Dictionary*: "Science fiction is an imaginative fiction based on postulated scientific discoveries or spectacular environmental changes, frequently set in the future or on other planets and involving space or time travel". Roberts (2006)

examines this formal definition by focusing on the phrase 'imaginative fiction', and clarifies that the *Oxford English Dictionary* does not differentiate between science fiction and other fictions such as surreal fiction, magic realism, and fairy tales which are highly imaginative, too. He indicates that in science fiction, the difference is that great environmental changes or discoveries have to be verified and made plausible within the text, some explanation should be given even if this explanation contradicts the scientific facts of the real world, whereas in the other forms of imaginative fiction, this is not necessary. To give an example to the discoveries that are contradictory to the scientific facts, Tim Kring's recent TV serial *Heroes* can be mentioned. Each of the characters has a different extraordinary power. For example, the Japanese Hiro Nakamura can stop and bend time, which results in time travel. The high school cheer leader Claire Bennett has the ability to heal herself and others because her cells regenerate themselves. Another character Peter Petrelli can copy others' powers, and his brother has the ability to fly. All these powers are justified with evolution. In one episode, the Indian scientist Suresh gives a small conference about the World today and mentions that environmental conditions change very fast in our age. He asserts that evolution is affected by terrorism, mass destructions, wars, global warming and other factors and that extraordinary results may come out which would adapt beings to the rapidly changing conditions. The abilities of the characters are highly fantastic, but they are justified with a scientist's explanations. Thus, *Heroes* can be considered within the science fiction genre according to Roberts' explanation. A further example can be given about space travel with the speed of light. This is already proven to be impossible with Einstein's famous equation $E = mc^2$. The equation tells us that any matter that approaches the light speed would begin to turn into energy. However, traveling with the speed of light has been extensively used in the history of the science fiction genre with the support of the so called "scientific" explanations. As a result, it becomes immediately acceptable to the science fiction reader or viewer. Thus, although the films which present "warp drive"[*] spaceships are fantastic in this sense, they can still be regarded as science fiction. In these films, the equation is simply neglected, and the films make use of the

[*] The term used for spacehips in Star Trek which travel with the speed of light.

historical background of the science fiction audience or reader who has witnessed the possibility of travel with the speed of light so often before.

The definition given in the Oxford dictionary further mentions that science fiction includes scientific discoveries and spectacular environments which means that the SF world includes differences from the real world. Roberts (2006) agrees with this point. He mentions Darko Suvin (1979) who defines the 'point of difference' in science fiction with the term *novum,* and indicates that science fiction is based on at least one *novum*, but there are usually more than one novum in one text. *Novum* is an important term for this study and will be explained in detail in Chapter 3, for an object in science fiction can be regarded as a *novum.*

As it is explained above, the science fiction genre has no one clear definition, but combining the above definitions, the following definition can be suggested for this study: Science fiction appears as an imaginative fiction based on *novum* with innovative characteristics, the existence of which require being made plausible within the text by real or apparently "scientific" explanations.

2.1.1 The Sub-Genres of Science Fiction

The science fiction genre, including cinema, consists of many sub-genres for which many different categorizations exist. Some of the sub-genres of science fiction are more relevant to the future than others, and thus they deserve more attention for this study than others.

Figure 1 below shows one of the categorizations of science fiction's sub-genres (Bayar, 2001). The science fiction genre is divided into two main sub-genres by Zühtü Bayar: scientific science fiction and fantastic science fiction. Scientific science fiction has tight connections with the real life or draws logical derivations from real life to be consistent within its own discourse even when it unties these connections. On the other hand, fantastic science fiction is less dependent on the facts of the real world, and does not necessarily give explanations when the story contradicts the laws of this world, such as the law of gravity. A totally different world may be created with its own rules and its own facts or with an irrational mixture of the real-world elements in fantastic science fiction. J. R. R.

Tolkien's novel *The Lord of the Rings* (2001) is an example to fantastic science fiction. *Hobbits, orcs, elves* and *trolls* live together with *human beings* in the Middle Earth. This is a mixture of the pure fictional elements and the real-world elements, so are the talking trees in the trilogy. They show human characteristics and belong to the real world in this sense; they walk, talk, discuss problems and make decisions. On the other hand, they are physically the same as the trees of the real world. However, the combination of these real-world characteristics turns them into fantastic beings since this combination does not and cannot exist in the real world.

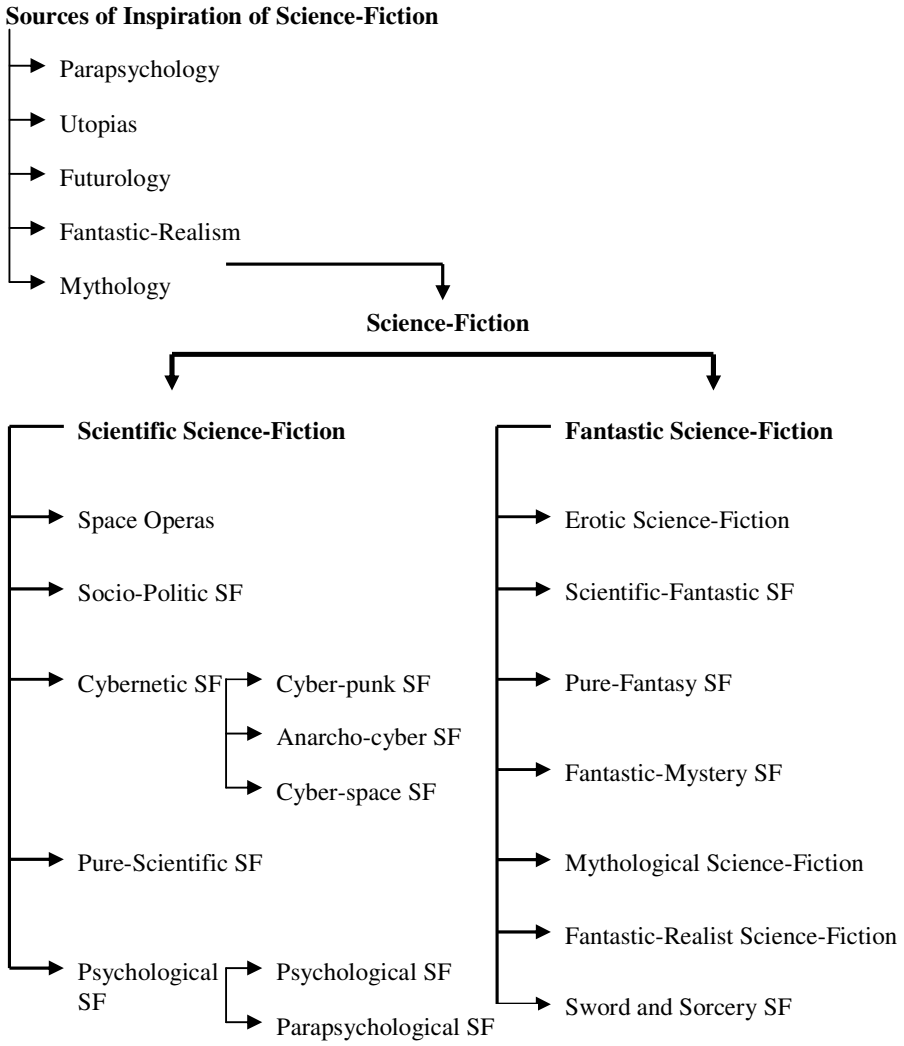

Figure 1 – Scheme of Science Fiction Sub-Genres (Bayar, 2001)

Aldous Huxley's novel *Brave New World* (2008) can be a good example to scientific science fiction. In this novel, people are not born by mothers, but they are produced in tubes by genetic processes. Their intelligence is manipulated by the different amount of oxygen distributed to their tubes in their life phase as embryos so that classes of different intelligence levels emerge. There had not existed any technology of this type in 1932, when the novel was written and there exists no production of this type yet, but it is possible to create an embryo outside of the uterus and manipulate the DNA of an embryo today. This shows that Huxley has supported his future fiction with logical, rational derivations based on genetic studies and thus, *Brave New World* perfectly becomes an example to scientific science fiction.

The above categorization let fantasy be a part of science fiction within the fantastic science fiction sub-genre. However, this categorization of sub-genres made by Zühtü Bayar (2001) would not be accepted by many science fiction writers and critics, who have difficulties as well in forcing science fiction into one common definition. Alternative categorizations of the sub-genres of science fiction handle the differentiation between science fiction and fantasy differently. Some authorities exclude fantasy totally from the science fiction genre, which prevents the redundant expression "scientific science fiction" to emerge in their categorization as it is the case in Bayar's. Others prefer to use the term *speculative fiction* instead of *science fiction* since they accept that the genre has gained fantastic characteristics and the term *science fiction* does not correspond to the new discourse of the genre. (Clute and Nicholls, 1999). Zühtü Bayar's main sub-genres could have been named more properly as *scientific speculative fiction* and *fantastic speculative fiction* accordingly. Still, this categorization of Bayar is meaningful for this study, which only deals with the scientific characteristics of the genre, and thus will be used throughout the study.

The scientific science fiction sub-genre is significant for this study while fantastic science fiction is excluded since this study deals with ideas with respect to future which people are likely to be influenced by. The science fiction cinema based on fantastic characteristics can possibly present a future to its audience; however, this future cannot be one which the audience could accept as its own future. What is displayed may not even be the future although it looks like the future. The audience of a fantastic science fiction film can be fooled by the existence of elements like

objects which are normally used in the scientific science fiction sub-genre to refer to future. Objects can be transferred from the scientific science fiction cinema and its sub-genres to the fantastic science fiction cinema and its sub-genres as it is the case in the *Star Wars* (dir. George Lucas, 1977-2005) series. In these films, all the flying vehicles and laser guns which are generally used as objects of the future in the sub-genres of scientific science fiction make us think that the story happens in a distant future. Yet, the fact in the story is that it takes place in a "far distant galaxy a long time before".

In this study, film analyses will be conducted on scientific science fiction films which produce ideas about the future, in which the audience is likely to believe because of the film's connection to the real world, the logical and rational derivations it draws from the real world, and because of the consistency within the discourse of the film. For instance, we cannot believe in the idea that we will be able to fly in the future unless it is made plausible within the film and there exists a logical explanation behind it, e.g; a mutation in a gene which causes the weight of bones in the human body to decrease and grow wings, which is the case in the scientific science fiction cinema and its sub-genres.

2.2 Themes of Science Fiction

William Sims Bainbridge (1986) describes science fiction as a literature of persuasion and debate which may teach scientific facts and encourage young people to enter technical career (p. 197). His description is not without support of researches. Bainbridge carries out questionnaires on his students beforehand, which show that; science fiction succeeds in making space propaganda and promotes space flight and parapsychology, and strengthens people's belief into parapsychological powers like telepathy, telekinesis or ESP (mind reading and controlling). However, his other researches show that science fiction is not always as persuasive as this. For example, he finds out that science fiction does not promote technology and technological developments other than the spaceflight (Bainbridge, 1986). Since

science fiction frequently feeds technophobic ideologies, it becomes possible to claim that science fiction does not promote technology because it *does* the opposite, that is, it hampers its popularity and makes people fear technology. The *apocalypse (doomsday)* and *post-apocalypse* are examples to themes of science fiction, which can support technophobic ideologies. The *apocalypse* strikes many times because of high-tech weapons like nuclear weapons or because of computers with artificial intelligence, robots, machines and the like.

As in the above example, ideologies which are promoted by science fiction are generally involved in several themes, and it is possible to observe a pattern. This chapter will explore these ideological patterns by concentrating on themes. The outcome will help identifying the ideologies present in the films, which will be analysed in Chapter 4, and will make it easier to observe the relationship between the future objects in the film and the ideologies of the film.

Science fiction themes show a great variety. There are many themes that are borrowed from other genres or from natural or positive sciences. They are called overarching themes in the web encyclopedia *Wikipedia* [1]. However, there are also themes which totally originate from science fiction, and become identical with science fiction. An example to the former themes is *sex/gender. Sex* is listed as an overarching theme in Wikipedia including discussions of gender roles, polygamy, sexuality and procreation. The science fiction author Ursula Le Guin often focuses on the theme *sex/gender. The Left Hand of Darkness* (1969) is one of her novels with this theme. Robert Scholes and Eric S. Rabkin (1977) summarize her novel in their study *Science Fiction: History, Science, Vision* as follows:

> "The novel is about a lone Terran ambassador, Genly Ai, who seeks to persuade the citizens of a remote and glacial planet, Gethen (also called "Winter"), to join the Ekumen [a political union of diverse planets]. But the story of his mission becomes submerged in the story of his relationship with an individual Gethenian (…)Estraven. Like all Gethenians, Estraven is physiologically ambisexual. That is, though our language forces us to call Estraven "he" or "she", Estraven is both and neither. Le Guin's vision in this novel is based on the fantastic device of imagining a race of humans who are fully hermaphroditic, having the complete sexual equipment of earthly

> men and women. The Gethenians, however, are sexually neutral for most of the month, undergoing a period of intense sexual activity called "kemmer" for only a few days at a time. In the early phase of kemmer, as two Gethenians in this condition touch one another; their glands are activated so that a touching pair becomes a heterosexual couple, one actively female, the other male. But afterward each is neutral, and in the next month may play the other sexual role. Thus every individual may become a father or a mother, and sexual stereotyping is not merely irrelevant but impossible." (p. 226-227)

As it can be seen, Le Guin has merged the *alien* theme originating from science fiction –or the *alien encounter* theme as Scholes and Rabkin depict – with the theme *sex/gender* to be able to question sex based judgment and ideology and discuss gender roles, their dependence on cultural and political conventions.

Wikipedia [1] lists several other overarching themes, e.g *the military* which is used in science fiction to discuss militarism, and the use of technology in wars or *ecology* which is often merged into the *dystopia* theme so that the science fiction audience (or reader) is kept aware of ecological problems. The fact is that there is no limit to such themes. However, the characteristics of the overarching themes present the opportunity for this study to claim that they do not make up a science fiction film (or story) on their own. In other words, they have to be used together with a theme that originates from science fiction or developing technology to make up a science fiction story, novel, or film. The above mentioned story of Le Guin is an example for this derivation.

Roloff and Seeßlen (1995) state in *Kino des Utopischen* that there is no other type of literature that gives as much importance to its themes, and takes these themes as much serious as science fiction (p.52). The genre is structured by its themes, and this is the reason why the themes are the central concern of this chapter.

The ambiguity in the definition and categorization of the science fiction genre is valid for the science fiction themes, as well. Science fiction themes, which really originate from science fiction, are named and categorized differently in different sources. It is difficult to find all themes in one source for each source excludes several science fiction themes. For example, Roloff and Seeßlen (1995) list the science fiction themes as follows (p.54-68): The understanding and image of society

in science fiction, alien worlds and aliens, robots and androids. They mention *the mad scientist,* but do not list it as a theme of science fiction. John J. Pierce (1987) gives another categorization of themes in his *Great Themes of Science Fiction*. Some titles of the themes are as follows: Aliens and alien worlds, Supermen and other mutations, artificial intelligence, machines for living, (near and far) wars; natural disasters and other disasters. Then, a third list of themes by Scholes and Rabkin (1977) exists: Imaginary worlds, imaginary beings and finally sex and race in science fiction (p.175–189). *Utopia* which will be considered as a *theme* in this study, is given as a *form* in science fiction by these two authors.

The above lists of themes are fairly general. For example, the theme *imaginary beings* mentioned by Scholes and Rabkin, can be divided into aliens, mutants, androids, clones, uplifted animals, shape shifters and many other beings; each making up a different theme. Simply gathering all themes under the title of *imaginary beings,* and considering them as a whole will not be helpful for this study.

Another problem about the categorizations above is that they are not updated. The sources in which these categories are given were published in 1995 (Roloff and Seeßlen), 1987 (Pierce) and 1977 (Scholes and Rabkin). They do not mention the terms cyperpunk, cyberspace and virtual reality, although these themes are not rarely used today. They are related to the *future* as well.

The Greenwood Encyclopedia of Science Fiction and Fantasy: Themes, Works and Wonders (2005) includes a very detailed and updated list of themes, unlike the sources mentioned above, and is worth mentioning in this sense. Unfortunately, the editor Gary Westfahl (2005) makes no separation between themes of science fiction and fantasy. He does not separate the themes originating from science fiction and the ones that are borrowed from elsewhere, either. Names of sub-genres are also present in the list, since the encyclopedia discusses them, too. Themes are categorized under several titles given below, sometimes one theme listed under more than one:

1. Abstract Concepts and Qualities *(E.g. decadence, gender, identity, illusion, intelligence, invisibility, memory, personification, Social Darwinism, time, xenophobia)*
2. Animals *(E.g. apes, dinosaurs, insects, parasites, supernatural creatures)*

3. Characters *(E.g. aliens in space, aliens on Earth, androids, astronauts, clones, computers, cyborgs, demons, doppelganger, Frankenstein, hive minds, mad scientists, monsters, robots, shapeshifters, Superman, vampires, zombies)*

4. Disciplines and Professions *(E.g. cosmology, ecology, feminism, genetic engineering, hypnotism, physics, psychology)*

5. Events and Actions *(E.g. apocalypse, disaster, first contact, invasion, metamorphosis, plagues and diseases, teleportation, time travel, timeslips, uplift)*

6. Games and Leisure Activities *(E.g. drugs, labyrinth, riddles, virtual reality)*

7. Horror *(E.g. Frankenstein, mad scientists, monsters, psychic powers, supernatural creatures, vampires, witches, zombies)*

8. Literary Concepts *(E.g. alternate history, cyberpunk, Deus ex Machina, dystopia, future war, utopia)*

9. Love and Sexuality (*E.g. androgyny, feminism, homosexuality, sexism)*

10. Magical Beings *(E.g. demons, ghosts and hauntings, monsters, Satan, shapeshifters, superheroes, supernatural heroes, talking animals, vampires, werewolves, zombies)*

11. Magical Places *(E.g. Atlantis, dimensions, imaginary worlds, lost worlds, parallel worlds, shared worlds, virtual reality)*

12. Objects and Substances *(E.g. antimatter, drugs, inventions, magical objects, UFOs, weaponry)*

13. Religions and Religious Concepts *(E.g. apocalypse, evil, heaven, hell, mythology, reincarnation, Satan, witches)*

14. Social and Political Concepts *(E.g. civilization, class system, community, crime and punishment, cultures, decadence, dystopia, future war, galactic empire, habitats, individualism and conformity, nuclear war, overpopulation, planetary colonies, Post-Holocaust Societies, prisons, slavery, Socia Darwinism, utopia, xenophobia)*

15. Sciences and Scientific Concepts

16. Settings *(E.g. alien worlds, Atlantis, black holes, community, cyberspace, dimensions, generation starships, hyperspace, islands, Jupiter and outer planets, the Moon, space habitats, space stations, Venus)*

17. Space *(E.g. alien worlds, comets and asteroids, gravity, Mars, Mercury, the Moon, rockets, space travel, space war)*

18. Subgenres and Narrative Patterns *(E.g. air travel, alternate history, cyberpunk, exploration, prehistoric fiction, quests, sea travel, underground adventure, underwater adventure)*

19. Time *(E.g. alternate history, clocks and timepieces, eternity, evolution, far future, future wars, near future, time travel)* (p. xvii-xxv)

The above examples demonstrate that there is no common agreement on science fiction themes, and that there exists no standard list of themes. The difference in the name of the themes and categorizations introduced by Roloff and Seeßlen, Scholes and Rabkin, Pierce; and finally Westfahl's list of science fiction themes are reflections of the disagreement between authorities regarding the themes and categories.

The Web Encyclopedia *Wikipedia* [1] provides one more alternative approach to the categorization of themes, which will be used throughout this study: The themes, which are borrowed from sciences, politics or other genres, are called *overarching* themes in this categorization. The themes, which originate from science fiction, and thus have the capability to make up a science fiction story on their own, are grouped as a second category. Since the former category cannot make up a science fiction work on its own unlike the second category, an overarching theme is generally included in a science fiction work, in relation to an originating theme. Thus, overarching themes may be taken as ideological approaches in a science fiction theme, as in the Le Guin example in which we had come across the *alien* theme along the sex theme. Instead of talking about a *sex/gender* theme, it will be considered in this study as an ideological implication of the *alien* theme: The alien theme may lead us to thinking about sexism, gender roles and social constructs and thus preserves an anti-sexist and even feminist ideological approach. A final categorization of major themes is gathered below with this point of view, based on the list of themes presented in *Wikipedia* [1]. Below is the resulting list of the science fiction themes:

1. Types of Beings
    - Robots
    - Androids
    - Cyborgs
    - Artificial intelligences
    - Clones and genetically engineered beings
    - Mutants
    - Aliens (e.g. alien encounter, alien abduction, alien invasions, benevolent aliens)

2. Travel in Space and Time (Alternative Places, Alternative Times)

The Apocalypse

Post-apocalyptic life

Time travel (e.g. travel into the future)

Alternate histories

Alternate Futures

Space exploration (e.g. interplanetary or interstellar travel, space colonization)

Travel to the Earth's center

Cyberspaces

Virtual and Simulated reality

3. Body and Mind Alterations

Invisibility

Life extension, immortality (e.g. by genetic engineering, becoming a vampire)

Mind interfacing (e.g. memory removal, editing, mind control, mind uploading)

Psychic powers and psychic phenomenon (e.g. clairvoyance, telepathy, telekinesis, teleportation)

4. Political Structures

Dystopias and Utopias

Galactic Empires

A short introduction to the listed science fiction themes will be provided as next. Since robots, cyborgs, androids and aliens of the first category, namely *Types of Beings*, will be investigated in the following sections, and since the artificial intelligences theme is almost always associated with either robots or androids, the introduction to these themes will be skipped. The remaining themes of this category are clones, who/which are copies of naturally exising beings created by genetic studies; genetically engineered beings like hybrids made up of a mix of genes, and mutants whose genes are naturally or artificially modified. The recent film *The*

Island (dir. Michael Bay, 2005) is set in a future where people let themselves be cloned later to be able to have unproblematic organ implantations. The film presents a classical approach to the clone theme. Sometimes *mad scientists* play Gods and try to create new beings by genetic hybridizations. H.G. Wells' Dr. Moreau from his 1896 novel *the Island of Dr. Moreau* (2002) is one famous mad scientist in the science fiction literature, who creates half human-half animals on another island. The half alien half human Ripley is a successful result of hybridization experiments in *Alien Resurrection* (1997) directed by Jean-Pierre Jeunet. The former seven experiments have resulted in monsters suffering from the pain caused by their own existence. The reason for the appearance of mutants can be again the *mad* scientists; the *mutant* can be the result of a daring scientific experiment of the scientist. They may be the result of radiation exposure or it may just be a gift of the nature, or a burden whatever the *mutant* itself considers it. The film *X-Men III* (dir. Brett Ratner, 2006) questions exactly this.

The second category of the science fiction themes is *Travel in Space and Time*. The category is not mainly concerned about the travel itself. This category of science fiction themes is often interested in what would have happened if any important political event in history had concluded differently thus in how today or how the future would be unfolded accordingly. Shortly expressed, it is interested in alternatives. Time travel offers "thought experiments" regarding alternative times, and space travel introduces alternative places; planets and social orders. In *The Craft of Science Fiction*, Reginald Bretnor (1976) informs that Isaac Asimov accepted three kinds of science fiction, which could also be observed together. These were the "What if….", the "If only…" and the "If this goes on…." science fictions:

> "The first injects the unusual into a more or less stable situation. The second is a wish-fulfillment kind of thing: if men could fly, if no one could tell lies; and so on. The third has to do with whatever bothers you in the here and now, or, by analogy, what bothers the people in a future or other place- things like gun control, nude beaches, the welfare state, malpractice insurance." (p. 93)

The “thought experiments” mentioned above seem to be based on Asimov’s three kinds of science fiction. Two of the themes – the apocalypse and post-apocalyptic life - listed under the *Travel in Space and Time* category do not need detailed explanation as they are investigated in detail in this chapter.

Time travel is the next theme of the second category. It is a main topic of science fiction and appears frequently. The time traveler either turns back in time or travels into the future. When he travels into the past, he gets sometimes involved in an important historical event and causes a butterfly effect in the following flow of events. Or in opposite, he aims to change the past and tries to prevent an unhappy event from happening but does not succeed because of the impossibility to change fate, as it is the case in the film *Time Machine* (dir. Simon Wells, 2002). When the traveler travels into the future, he may find himself in very different social orders and political structures. People may be living a *utopia* or *dystopia*, non-human creatures may have taken over the power and dominate the world. People may run out of food or water supply. There may have occurred ecological problems. Whatever the situation is, the time travel gives the possibility to compare times and observe a cause and effect relationship.

Alternate histories are often caused by a *time travel* but they do not have to be. An *alternate history* is a history of humanity in which an important event in history has resulted different than it has resulted in reality. The most famous example for an alternate history is the victory of Hitler’s Nazi Germany instead of its fall. The *alternate history* is the perfect example to the “What if…?” type of science fiction.

Many films like *Aliens* (dir. James Cameron, 1986)*, Total Recall* (dir. Paul Verhoeven, 1990)*, Star Trek films* and *Blade Runner-Director’s Cut* (dir. Ridley Scott, 1984) mention about human colonies on other planets. In the film *Blade Runner*, only people without any disease or deficiency can go to the colony, and the rest is left on Earth. In *Total Recall,* the location of the colony is Mars and those who live there are not given sufficient oxygen by the company who controls the oxygen supply. Again the *Alien* series, the famous *Star Trek* and other films like *2001 A Space Odyssey* (dir. Stanley Kubrick, 1968) are involved in space interplanetary or interstellar travel. The theme *space exploration* includes such other sub-themes. The

space exploration theme has the capacity to be linked to colonialism in the 16th century, and thus also to cultural imperialism and exploitation.

Travel to the earth's center is not a famous theme. Jules Verne's 1864 science fiction novel *Journey to the Center of the Earth* is an example to this theme.

Cyberspaces and *virtual and simulated reality* should be considered together since the term *cyberspace* is defined to be "a *virtual reality* which represents the Noosphere, the Popperian cosmology of three worlds, both inside computers and on computer network" [2]. Noosphere means simply the sphere of human thought, and the Popperian cosmology is "Karl Popper's philosophical theory of reality that includes three interacting worlds" [2]. These worlds are shortly defined to be "the world of physical objects and events, including biological entities, the world of mental objects and events and the world of the products of the human mind" in the Free Web Encyclopedia *Wikipedia* [2]. The word *cyberspace* was first used by William Gibson and defined in his novel *Neuromancer* (1994) with the following words: "A consensual hallucination experienced daily by legitimate operators, in every nation, by children being taught mathematical concepts… A graphic representation of data abstracted from banks of every computer in the human system. (…) Lines of light ranged in the nonspace of the mind, clusters and constellations of data, like city lights receding" [3]. The theme *virtual and simulated reality,* however, is explained to be [4]: "(…) a technology which allows the user to interact with a computer-simulated environment, be it a real or imagined one."

Body alterations like *invisibility*, *immortality* and mind alterations like *memory removal*, *editing*, *mind control*, *mind uploading* make up the third category named *Body and Mind Alternations*. Psychic powers like *clairvoyance*, *telepathy*, *telekinesis* and *teleportation* are covered in this category. These powers are sometimes displayed in science fiction films about the future, as results of evolution. To give an example, in the film *AI* (dir. Steven Spielberg, 2001) the little android David is reawakened by advanced robots. Although it is not stated verbally in the film, they seem to have evolved from earlier models like David and developed some advanced abilities. They talk to each other just by thought. One of them views also David's memories and they are transferred from one of them to the other as soon as they touch each other. This is one example to mind alterations.

An example for a body alteration is Mr. Skinner in *the League of the Extraordinary Gentlemen (dir. Stephen Norrington, 2003)* who is invisible and cannot return back from this state. Invisibility gives him power because he is able to get much information without asking. On the other hand, it awakens doubt in the hearts of the League members; and thus, causes him to confront the danger to lose his social status.

The theme *immortality* immediately reminds one of the *vampires*, beings that do not die unless a stake is jabbed in their hearts or unless they come directly in contact with sun beams. *Interview with the Vampire (dir. Neil Jordan, 1994)* is one of many films related to vampires. One of its main characters is a vampire, stuck in the body of a child. She becomes centuries old, but her body will not grow up since she was bitten by a vampire as a child and the body died with this bite. A disadvantage or burden of *immortality* is represented with her situation. The *Highlander* trilogy (dir. Russell Mulcahy, 1985) shows us another disadvantage: The main character McLoud watches all people he loves get old and die. Immortality is a characteristic of Gods. So, it is possible to derive the idea that one should not wish to be God since power brings burden with itself. This same idea is frequently observed in science fiction, when a *mad* scientist tries to recreate life as it is the case in Mary Shelley's *Frankenstein*, when doctors create genetic copies of people and these copies turn out to be evil or when a time traveler travels into the past, changes the flow of history and fate; and as a result causes catastrophes

Mind interfacing is a recent theme that covers sub-themes like *memory editing*, *removal*, *mind control*. *Mind control* by telepathic or by extraterrestrial power -as it is the case in *Invasion of the Body Snatchers (dir. Don Siegel, 1956)*- has been used for a long time in science fiction, but *mind control* enabled by the development of nanotechnology is newly introduced to the genre. Also the sub-theme *memory editing* and *removal* present nanotechnology as an explanation to the mind interfacing phenomenon. The film *Johnny Mnemonic (dir. Robert Longo, 1995)* and The *Matrix* trilogy (dir. Wachowski Brothers; 1995, 2003 and 2003) contain examples of mind editing and removal: the protagonist of *Johnny Mnemonic* is a courier who carries valuable information and data in his mind. He even lets some of his own memories to be deleted to be able to carry more data. In *Matrix,* the main

character Neo lives in a world which he later finds out to be not reality but computer simulations. When he is installed some programs, he becomes able to fight very well and nearly fly in this computer simulated world.

It is claimed that female science fiction fans are more interested in soft science fiction which includes themes like *psychic powers* and *psychic phenomenon,* while male fans like hard science fiction and its imaginary technical objects more. It could be further claimed that female science fiction authors prefer to use these themes extensively. Ursula Le Guin and Marge Piercy are two of such authors, whose characters have *telepathic* powers from time to time. *Telepathy* means to communicate to each other mentally by reading the other's mind. A second psychic power, *telekinesis,* can be defined as the ability to move objects with mental power without touching them physically. One meaning of *clairvoyance* is the ability to see the future and the other is the ability to see things that cannot be seen normally like ghosts; in other words *clairvoyance* is the sixth sense. Then, finally we have *teleportation* which is defined as travelling at once from one place to another. An example to this is the TV serial *Charmed* (dir. Constance M. Burge, 1998-2006) in which the healer Leo has this kind of ability.

The final category contains different political and social structures. Utopias and dystopias, which fall under of this category, are skipped like the other future-relevant themes, for these will be discussed in the following sections. Galactic empires make up the next and last theme of this category. The most known galactic empire in science fiction is stated to be the one from the *Star Wars series* according to Wikipedia [5]. Further examples are the Klingon Empire, the Romulan Empire and the Terran Empires of *Star Trek.*

A short introduction to themes originating from science fiction has been provided so far. Overarching themes have been skipped to keep the themes within a scope. A further reason was that they were rather considered as the ideological implications of the original science fiction themes. If we turn back once more to the example of Ursula Le Guin and *the Left Hand of Darkness*, here the originating theme can be listed to be *aliens* and *interstellar planet* while the main overarching theme here is *sex/gender*. The main ideology namely *gender constructions* is based on the overarching theme *sex/gender.* That means an overarching theme gives us the

different possibilities of ideas supported by a science fiction work made by an originating theme.

2.3 Science Fiction Themes Related to Future and their Ideological Implications

An introduction to the science fiction themes in general has been provided in the previous section, while the descriptions for science fiction themes related to the future were postponed to be given in this section. These themes are time travel, cyberspace, utopias and dystopias, aliens, robots, cyborgs and androids. The following question has to be answered to demonstrate why these themes are considered to be related to the future: What is the relationship between these themes and the future?

Time travel is done either into the past or into the future which allow a science fiction film with this theme to demonstrate a possible future and to construct ideas about the future. Similarly, cyberspace is related to advanced computer technology which is yet not available, but is supposed to be an important part of the future in the science fiction cinema. Utopias and dystopias are societies of future in many science fiction films, although they do not have to be theoretically. This is also the case in alien encounters: Aliens sometimes visit the world of today in the science fiction cinema while they are often encountered in a future in which space travel is a child's play. The robots in the science fiction cinema are also easily associated with the future. Although we already use robots today in our homes, science fiction robots are far different than these: They are much more advanced, they have artificial intelligences; they may resemble human and are called androids in this case, and when *these* appear in a film, we immediately know that this is the future. Cyborgs have a similar effect as androids and their existence in the film point to the future, as well. Finally, for the relationship between the future and the apocalypse, the following example can be given: The hero of the science fiction film and his brave

friends try to avoid the apocalypse that they know for sure will happen in the future, or sometimes they already live in the post-apocalyptic future.

The time travel theme and cyberspace theme will not be investigated in detail to keep the scope of this study within a certain range. Especially, the cyberspace theme has such a wide range of aspects and addresses so many ideological implications that the theme would require full attention on its own. The best example for the cyberspace theme is the *Matrix* trilogy (dir. Wachowski Brothers; 1995, 2003, 2003). However, the film usually takes place within "the matrix" which is designed according to the world of today so that future objects are prevented from being displayed. This is in the nature of the cyberspace theme which prevents it from being included in this study anyway.

The rest of the themes related to the future and their ideological implications will be investigated in this section. Ideological patterns for each theme will be identified to be used during the film analyses in Chapter 4.

The question may emerge why themes are used for the identification of the ideological implications, instead of directly identifying them from the science fiction films to be analysed. As mentioned before, Roloff and Seeßlen indicate that there is no other type within entertaining literature that is concerned about the themes of itself so much as science fiction is. (Roloff and Seeßlen, 1995, p.52) Science fiction's themes are central to it and there is a fixed -and therefore easily observable- relationship between an ideology and a theme in the science fiction cinema and the literature. Let us consider Michael Bay's *The Island* (dir. Michael Bay, 2005) in which a scientist who owns a life insurance company, produces clones of people so that their organs, tissues can be used when the original person has any accident. The theme *clones/cloning* immediately raises the questions "What is the difference between humans and clones? Do clones have any souls and personalities? If yes, does creating clones make us Gods?". Generally the films concentrating on *clones/cloning* come to the conclusion that playing God will always have consequences for the human beings, and *The Island* makes no exception here. Thus, although there is no object at all in the film that references to religion; the film includes a religious approach as well as a science-phobic approach: The human

should not think that he can reach the status of God with science and technology; he will only mess everything up.

Science fiction themes are not only useful in the identification of ideological implications, but they can also be considered as a novum (estrangement factor) which distinguishes a science fiction film from any other films. Similarly, the future objects are novums (estrangement factors) which differ from the object of today. Thus, an object can easily be associated to a theme, which obviously addresses ideological implications. Since, this study has the goal to investigate the relationship between ideologies, ideas about future and the future objects; the theme makes up a bridge which facilitates the investigation of the relationship.

Utopias and dystopias are the first two themes to be discussed in the following section.

2.3.1 Utopias/ Dystopias

The term *Utopia* was created by Thomas More in 1516, and More first used the term in his book in which he describes a communal society living on an island named *Utopia* that is part of the New World. The term is a combination of the Greek adverb *ou* (which means *not*, *no*-), the Greek word *topos* which means place, and the Latin ending *–ia* which is used for lands. The pronunciation of *ou-topia* is the same as *eu-topia* which means a good place (eu-topos-ia). (Logan and Adams, 2002, p.xi) The sameness of the pronunciation is not unintentional of More since he criticizes England's politics in many ways in the first part of the book, and in the second part describes the *Utopians* who have far before solved all such problems. Since this place does not exist, it is *no place*; but at the same time a *good place.* Actually, More's *Utopia* is *his* ideal state of England.

The term *utopia* is today commonly used negatively for perfectionist ideas which cannot be realized. Communism and socialism are frequently considered as such perfectionist ideas especially after the fall of the Soviet Union. However, this

point of view about *utopias* exists even much earlier. It is even present in More's book. More ends the second part with the following sentence: "I freely confess that in the Utopian commonwealth there are very many features that in our own societies I would wish rather than expect to see." (Logan and Adams, 2002, p.107)

There are several points that should be questioned regarding *utopias*. Firstly, the criterion for being defined as a *utopia* should be found out. What role do different ideological fractions, time and space have in the definition of a *utopia*? Again More's novel will help answer these questions.

First of all, since More describes a communal state with commonwealth, this cannot be a *utopia* for capitalists. Then, he makes several statements while describing the household of the communal life of *Utopians*:

> "(…) Wives act as servants to their husbands, children to their parents and generally the younger to their elders." (Logan and Adams., 2002, p.55)"

This sounds not like a desirable society for women and especially feminists. There is a second passage in which marriage and the customs for marriage are described. In More's ideal society, premarital sexual intercourse is punished: A couple will not be allowed to marry for all their life and even their families will be punished since they could not raise their children well in case their children have sexual intercourse without being married. (Logan and Adams, 2002, p.79) Then, *Utopians* have the following custom before marriage:

> "Whether she be a widow or virgin, the woman is shown naked to the suitor by a responsible and respectable matron; and similarly some honourable man presents the suitor naked to the woman. (…) When men go to buy a colt, where they are risking only a little money, they are so cautious that, though the animal is almost bare, they won't close the deal until saddle and blanket have been taken off, let there be a hidden sore underneath. Yet in the choice of a mate, which may cause either delight or disgust for the rest of their lives, men are so careless that they leave all the rest of the woman's body covered up with clothes and estimate her attractiveness from a mere handsbreath of her person, the face which is all they can see.(…)" (More ed. by Logan and Adams, 2002, p.79)"

More's *Utopia* can definitely not be a *utopia* for the modern woman *and* for the modern man, even if it may be desirable for conservative people of today. So, the questions are answered with this example: A person's beliefs and ideas play an important role on whether the place, society or ideal can be defined as a *utopia* or not. The believed ideology makes up the utopia. Since ideologies change in space and time, *utopia* can be named as a *utopia* only for the time and within the place it was described.

The second important point which should be questioned regarding *utopias* is whether a *utopia* is really a perfectionist idea that cannot be realized or not.

It is possible to find examples to realized utopias. The religious communist utopian society *The Shakers* is one of them. Krishan Kumar (2005) indicates that this society lasted for 180 years and had about 6000 members (Kumar, p.120). He considers this as a great success since they kept their dream alive for so long. L.S Feuer, who investigates American Communist Societies in his study *The Influence of the American Communist Colonies on Engels and Marx,* quotes from Engels: "Shakers are the first, in America and even in the world, to realize a society based on commonwealth." (Kumar, 2005, p.119)

A second example for the realized utopias is a *universal language utopia;* the dream of a world in which a common language exists and can be spoken by everyone. The *universal language utopia* began in the 16th century with projects which were focused on re-discovering the language of God. This language was believed to be spoken among all people in the world but lost after the Towel of Babel was started to be built to reach God. (Riot-Sarcey, Bouchet and Picon, 2003, p.78) However, at the end of the 1800s, the approaches to a *universal language* have changed considerably. Two languages called "Volapük" and "Esperanto" were invented in turn. Volapük was created by a German priest in 1879 and spread to 25 countries and 283 organizations. Volapük died out when Esperanto was created in 1887. According to the utopian dictionary of Riot-Sarcey et. al., Esperanto was created from the very beginning as an ideological tool because the aim was to defeat the unhappiness caused by humanity's being separated from and alienated to each other. Although this realization of a universal language utopia died out as well because of the universal use of English, it had gained enough power to activate the

union of a leftist “Esperanto”-movement in 1921 beforehand and it has still several organizations; a bank, a literature, a theatre and cinema alive. (Riot-Sarcey, Bouchet and Picon, 2003, p.80)

There have been written several feminist utopias until today. These have sometimes described a world in which men have died off as one of the four utopias described in Joanna Russ’ (2002) *The Female Man*. Sometimes they have also described a peaceful world in which women are in charge and no wars are fought anymore, or a society in which men and women are sharing all duties equally like jobs or child care as it is on the planet Anarres in Ursula Le Guin’s (2005) *The Dispossessed.* Actually, some of these utopias have been real in primitive societies in history before the increase in their population resulted in division of labour. Men have been dominating most of the important jobs after division of labour became necessary, so that they have started gaining wealth and power. As a result, matriarchy became history and patriarchy emerged. In his study *Woman and Socialism (orig. Die Frau und der Sozialismus),* August Bebel (1976) describes such matriarchal societies: They were based on primitive communism. The family is gathered around the mother. Since there is polyandry in these societies, the father of a child cannot be determined for sure, but it is easy to be sure about the mother. Therefore, the mother is the head of the family. Bebel (1976) mentions that Lydians have been a matriarchal society and when a Lydian had been asked who he was, he would have given his name firstly and then the names of his mother, grandmother and all relatives from his mother’s side. The women guided the society, and were respected by everyone. They decided for peace and headed religious ceremonies. (Bebel, p.28-35) So, we see that *utopias* could have been realized even before they have been written.

There can be listed several other examples for realized utopias. However, there are also negative examples. The fall of Union of Soviet Socialist Republics (USSR) convinced many people that communism as well as socialism was a utopia that could never be realized. Kumar considers how Marx’s approach towards utopias was, and quotes from him: “I am not writing receipts for the future restaurants.” (Kumar, 2005, p.55) This statement shows that Marx definitely opposes the idea that socialism and communism are utopias. Further, it shows that he does not give any

importance to utopias and utopic ideals at all. Kumar believes that the socialist movement afterward had to confront the consequences for this negative approach of him. Although Marx was not very enthusiastic about utopias, Kumar (2005) thinks oppositely that utopias can cause social improvement. He states that most of the people believe in what they can imagine since it is materially described rather than pure theory. This does not mean that people would only believe in reality, but they can easily believe in an ideology if it is imaginable. Thus, Kumar (2005) claims that utopias have convinced more people to believe in socialism than *Das Kapital* has. He also states that utopias disturb governments from time to time because of this power of theirs. (Kumar, p.142)

The term *dystopia* should not be neglected in this section since dystopias are more common in the science fiction cinema today than utopias are.

A *dystopia* can be simply described as a *bad place* or the opposite of a *utopia.* Two dystopic science fiction films will be analysed in this study: *The Metropolis* and *Blade Runner.* Both the science fiction literature and cinema present dystopias more frequently than utopias: Zamyatin's (1923) *We,* Aldous Huxley's (1932) *Brave New World* and Orwell's (1948) *1984* are famous dystopias in the science fiction literature. Again *1984* (dir. Michael Radford, 1984), *Blade Runner* (dir. Ridley Scott, 1984), *Equilibrium* (dir. Kurt Wimmer, 2002) and *THX1138* (dir. George Lucas, 1979) can be provided as examples to dystopias in the science fiction cinema. The *dystopias* of many films describe a future society of surveillance with a totalitarian political regime that tries to eliminate individual differences to keep the society's welfare and peace; thus they are descriptions of communist societies with respect to the Western capitalist point of view (Roloff and Seeβlen, 1995). The domination of Western capitalist ideology on science fiction must be the reason for the frequency of *dystopias*.

The many examples to *dystopias* in the cinema and literature should give us a clue about humanity's pessimism about the future. With the discovery of the New World, new hope emerged for people and the golden ages for *utopias* began. In our postmodern age, humankind has left behind two world wars and has seen the results of nuclear bombs. Global warming has observable effects on the climate, the nature

is consumed by the industry and no hope has been left for mankind. Thus, this must be the golden age of *dystopias.*

It was mentioned before that each ideology can make up a *utopia.* This statement is also valid for *dystopias.* However, there is a major difference between these two themes: the former contains always optimism and the hope that the future world will be better than our world as it is, but the latter reflects pessimism. In a *utopia,* optimism is included within the idea that causes the *utopia* to be different from our world: Commonwealth in More's *Utopia* is such a point of difference, a *novum* in Darko Suvin's terms, and it reflects an optimistic view about socialism and that the future can be better with socialism. Similarly, in feminist utopias, matriarchy leads to a more peaceful world. Thus, these utopias have an optimistic view about feminism. If in a *dystopia,* a communist regime causes individuals to lose their freedom and characteristic differences for the sake of the society, then this is a critique of communism. We encounter here a pessimistic view of communism and also a fear that communism will be the dominant ideology in the future.

The aim in these sections is to list all the ideologies that can be encountered within each theme. However, for the theme *utopias* and *dystopias* this is limitless. There are as much ideologies reflected for the future as there exist *utopias* and *dystopias,* but it is still possible to state that this theme is very much concerned with socialism, communism, totalitarianism and capitalism.

2.3.2 Aliens

Science fiction has always been interested in beings from the outer space and there is a great variety of aliens available in films. Among these aliens, the earlier ones have always tried to invade the world and erase the human kind from the surface of the earth without exception. For example, in the popular TV series *Visitors* of the 1980s, reptilian-like aliens invaded the world. They were eating birds and mice, but also filled their food supply with human beings. They had seriously tried to invade the world twice before, in the 1950s in *Invasion of the Body Snatchers (dir.*

Don Siegel, 1956) and in *The War of the Worlds (dir. Byron Haskin, 1953).* In the former films, they were some kind of parasites which entered the human body and took control over the mind, the memories and every single cell with their emotionless, loveless existence. In the latter film however, they came from Mars and had highly developed weapons with which they seemed to be unstoppable until they were infected by an influenza virus which did not cause any serious harm to human beings, but were deadly for them.

As it is understandable from the above examples, there was a strong opposition between "aliens" and "us": *They* were emotionless enemies; but *we* had feelings, beliefs and were *humanistic.* This strong opposition led aliens frequently represent the "other"; the people who did not belong to the western civilization, who were not male or white (Roberts, 2006). Roloff and Seeβlen (1995) state that, during the cold war when communism arose and seriously endangered the capitalist regime, extraterrestrial beings frequently represented communists, which was also the case in the film *The War of the Worlds (dir. Byron Haskin, 1953).* Another example that aliens represent "otherness" is observed in the beginning of the *Star Trek* series in the 1960s by Roberts (2006). *The Klingons* are the aggressive and warrior extraterrestrials in the TV series, wearing costumes which are quite similar to Japanese samurai costumes. Roberts relates this choice of *Klingon* costumes of the *Star Trek* makers, to the Japanese attack to Pearl Harbor in 1941. It seems to Roberts that the wounds of this attack have not been healed for the Americans, and the aggressive and warrior image of the Japanese stayed alive in their minds. He also mentions that women and the black are sometimes represented by extraterrestrials in the science fiction literature and films.

In recent years, it is not possible to observe such a stable enemy profile of the aliens anymore. While some aliens have continued to invade the world and kill humans as in *The Independence Day* (dir. Roland Emmerich, 1996) which is obviously influenced by *The War of the Worlds* (dir. Byron Haskin, 1953), friendly and benevolent aliens like the lovely E.T started visiting our world, too. E.T gave us a lesson about love, and we were often given further lessons by other lovely aliens about ecological dangers; human's corrupting the world, destroying the nature and killing each other. These benevolent aliens, whom we were taught by, were generally

wiser than us, knew more about science and the universe, had far better technology and older and more developed civilizations.

There exist hypotheses today in the science fiction and fantasy literature that say that human was not a creation of God but aliens. According to some of these hypotheses, human has alien origins. In other words *we* are aliens, too. Eric Von Däniken (1997) is one of the authors who believe in and support such hypotheses. Other hypotheses tell us that the Bible was actually mentioning about aliens and that the aliens were interpreted mistakenly as God by us, as Badmington states in *Alien Chic* (Badmington, 2004). He quotes from Donna Haraway who believes that the clear-cut opposition of binaries has become unclear, and is slowly resolving in this postmodern era we live in. Harraway gives the following examples to these resolving binary oppositions: 'The organism/the machine', 'reality/fiction', 'human/animal', 'the physical/ the metaphysical', 'I/the other' (2004, p.88). Cyborgs, which will be investigated in detail in the next section, should be considered for the firstly mentioned resolution of the 'organism/machine' opposition: There are words or phrases that used to be associated with the organism and words or phrases that used to be associated with the machine: independent, self-control, emotional, non-deterministic for the former group; dependent, controlled, emotionless, deterministic for the second group. However, it is now clear that human behavior is strongly influenced by the society, by commercials, by dominant ideologies and by the unconscious which makes the human not so independent and self-controlled as it is believed, whereas research areas like artificial intelligence and machine learning are about to break the deterministic nature of the machine.

The second 'reality/fiction' opposition leads us to Baudrillard's (2005) theories about simulations and reality, in which he claims that it is not possible to distinguish between the real and the simulation anymore, and that both reality and simulations have been replaced by *hypher reality* in this postmodern age. His theory supports the claim of Donna Haraway that the opposition is resolving.

The resolution of the third binary opposition, the 'human/animal' opposition is caused by Darwin's evolution theory. This theory shows that the human has its origins from animals and that the predecessor of human is the monkey. Finally, the resolution of the 'I/the other' binary opposition can be associated with Freud's theory

about the unconscious. The unconscious, including *the ego* and *the id,* can be considered as *the other* in ourselves.

The reasons behind the resolution of the binary oppositions were mentioned shortly, but is there any relationship between the resolution of the binary oppositions and the appearance of the benevolent aliens in science fiction films? Badmington believes there is.

The 'we/aliens' binary opposition can be added to the other resolving binary oppositions. The consequences of this resolution were the appearance of the benevolent aliens in science fiction films, the emerging ideas about humans having alien origins, about Gods being actually aliens and similar approaches. But what is the reason? The reason is not very irrelevant to the reasons behind the resolution of the former binary oppositions. I argue that one of the reasons is that simply the individual of today is too much alienated to himself within the society and the system he lives in. Thus, the individual associates himself with the alien. If it is necessary to go further, the important developments in science have to be considered which deeply disappointed the human about himself. Some of them were mentioned before when the resolution of the binary oppositions was explained. Badmington (2004) states that Freud lists these scientific developments and the disappointments they caused as follows: In the 1600s, Galileo found out that Earth was not at the center of the universum as it was believed to be, but it was only one of other planets that had an orbit around the Sun. Then Darwin claimed that the ancestors of humans were apes and this claim, named as the evolution theory, harmed badly the belief of humans that they were superior to animals. The final stroke for the human being was to learn about the unconscious: the ego and the id. Badmington (2004) further informs us Freud's derivations from these aspects: Freud concluded that this final knowledge about the existence of unconscious made people feel that they were not even the boss of themselves, because they were controlled by their unconscious. So, as the limits of the human being became narrower and narrower, the narssistic nature of the human forced him to invent new possibilities about himself related to aliens. The binary opposition "we/aliens" has resolved because the aliens represent now ourselves. The comedy show *The Simpsons* has demonstated recently a perfect example that supports this statement and that should be mentioned in the end of this

section: In an episode, Martians attack the World, beginning from Springfield. After three years of destruction, two of the invaders discuss why the human beings still dislike them. One confesses that the invasion might have been a mistake, while the other protests: “But they were working on mass destruction weapons!”. The American producer Matt Groening criticizes the Irak Invasion of the USA too obviously, by using the Martians as a metaphor for the politicians of his own country.

2.3.3 Robots/ Cyborgs/ Androids

Robots, cyborgs and androids will be investigated together in this section for there is no clear-cut separation between these themes. A *robot* today is defined as “a mechanical device that sometimes resembles a human and is capable of performing a variety of often complex human tasks on command or by being programmed in advance. [6] The robots in the film *I, Robot* (dir. Alex Proyas, 2004), which is based on Asimov’s alike named novel, fit to this usual definition. However, the term was first used by Karel Čapek (1991) in his play *R.U.R*, for beings which would today be called *androids* because of their resemblance to humans in the sense of both appearance and later also feelings. There exist further ambiguities also in the usage of the term cyborg and androids

An *android* is defined to be a robot, made to resemble a human in appearance and behaviour in the Web Encyclopedia *Wikipedia.* The word is mentioned to be derived from the Greek *andr-* which means “male” and the suffix *–eides*, meaning “of the species, alike”. Because android describes a male humanoid robot, there exists a word to describe a female humanoid robot, namely *gynoid* [7]. However, this word is barely used since the word *android* is generally used for both sexes. The word *android* is also frequently used for humanlike beings that are artificially made, but are no robots. For example, human beings created by cells that are products of genetic studies are called *androids* as well. While Philip K. Dick’s story (2006) *Do Androids Dream of Electric Sheep?* presents mechanical androids, the film *Blade*

Runner (dir. Ridley Scott, 1984) based on this story displays genetically engineered androids, named in the film as *replicants.*. All the terminators including T-X and T-1000 in the *Terminator (dir. James Cameron, 1984, 1991; dir. Jonathan Mostow, 2003)* films have electronic brains and metallic skeletons covered with organic material like blood and flesh, and are *androids* according to the above definition. However, the terminator played by Schwarzenegger calls himself a cybernetic organism (cyborg). At this point, the definition of *cyborg* should be given.

The term *cyborg* is the short for cybernetic organism; an organism like a human being enhanced by technology [8]. *Robocop* is a typical example for the cyborg. None of the Terminators (T-*X, T-1000)* can possibly be cyborgs according to this commonly accepted definition, since they are not originally human; they are machines with enhanced technology.

Some definitions of the terms *robots*, *cyborgs* and *androids* have been provided above. It should be kept in mind, however, that these terms are sometimes used interchangeably, and that their discourses enlarge everyday.

In the beginning, there was the *robot.* Hence, it is preferable to consider the *robot* theme before going over the others. Isaac Asimov is the first name that comes into one's mind regarding robots. He has written many short stories about them which acted according to the famous *Three Laws of Robotics:*

> "1. A robot may not injure a human being, or, through inaction, allow a human being to come to harm.
>
> 2. A robot must obey the orders given it by human beings except where such orders would conflict with the First Law.
>
> 3. A robot must protect its own existence as long as such protection does not conflict with the First or Second Law." (Asimov, 2001, p.16)

Asimov (2001) relates these laws with security guides for tools. His laws tell us that one does not have to be afraid of technology because it is possible to avoid risks with simple precautions. Many science fiction writers have considered robots as the signifier for danger caused by intelligent and continuously developing technology. Even the science fiction movie *I, Robot* (dir. Alex Proyas, 2004) based on Asimov's own stories reflect such a technophobic approach due to the existence of the

computer *WIKI:* She has the idea that humanity destroys the whole world and all living forms, therefore humanity should be destructed. Asimov (2001) dislikes these technophobic approaches and indicates that *robots* will not cause any harm if they have been implemented a security guide similar to his laws. His robots do not have any symbolic, metaphoric meaning; they are simply a positive technologic possibility for the near future. He makes this idea very clear in his essays included in *Robot Visions:*

> "The stories [of Asimov] were rather convincing portrayals of a future technology and were not moral lessons. The robots were machines and not metaphors. (2001, p.16)
> (…) I was determined *not* to make my robots symbols. They were *not* to be symbols of humanity's overweening arrogance. They were *not* to be examples of human ambitions trespassing on the domain of the Almighty. They were *not* to be a new Tower of Babel requiring punishment.
> Nor were the robots to be symbols of minority groups. They were *not* to be pathethic creatures that were unfairly persecuted so that I could make Aesopic statements about Jews, Blacks or any other mistreated members of society. (2001, p.481)"

To summarize, Asimov is interested in the "science" of science fiction. He offers suggestions for future technologies, and is not interested in the ideological implications of the theme.

Luckily, not every science fiction writer is as direct as Asimov and do use robots as metaphors. As already mentioned, the Czech writer Karel Čapek (1991) suggested the word *robot* for the first time in 1920 for his play R.U.R (Rossum's Universal Robots). The meaning of the word in the Czech language is "forced worker" (Čapek, 1991). The play is about a firm which manufactures robots for hard labour so that human beings have more spare time to enjoy their life. However, Čapek's *robots* gain feelings, fight against being exploited and kill the human beings who had enslaved them. (Asimov, 2001, p.13) Not only is the *robot* itself a metaphor for blue-collar workers, but also the meaning of the chosen name tells us immediately that robots in this play replace the blue-collar workers of the real world. Asimov (2001) criticizes this play since he considers it as one of the plays that spreads fear for technology. However, the actual fear the play would spread is the

fear of lower classes which do not have equal chances in life and fight to have their own rights.

Robots in science fiction films and in the science fiction literature can also be used to signify human beings who live a pre-determined and monotonous life within the limits of the capitalist system and the culture which reproduces itself continuously. This is an enlarged version of Karel Čapek's vision because not only blue- collar assembly workers are considered here but the whole society.

While the *robot* theme includes the ideological implications indicated above, the *cyborg* theme is even richer in the sense. The use of the term *cyborg* allows questioning human consciousness, the origin of human emotions and behaviour, and if humans have pre-determined patterns for their emotions and behaviour that have effect on their choices. Marge Piercy's *He, She and It* is concentrated exactly on these topics (Haney II, 2006). At the center of Piercy's story is a cyborg called Yod. Since Yod is designed to be a weapon but also reprogrammed so that it is able to develop human consciousness, it has to confront confusing situations. When Shira, who it gets involved in an emotional relationship with, and Yod are attacked, Yod has to defend her and itself for the first time. It kills the enemies and confesses that it felt pleasure about killing them. At the same time, it feels embarrassment as well since "its philosophical and theological programming informs it that it has committed a wrong." (Haney II, 2006, p.154) Yod later destroys itself because "a weapon should not be conscious, regret, feel guilt." It cannot understand how human beings choose to be soldiers while they have the choice not to be one unlike itself. (Haney II, 2006, p.166) The anti-militarist point of view of the writer is spoken out through Yod's mouth. What else can be understood here at first sight is that humans have choices and machines do not. However, the actual situation is that Yod *chooses* to destroy itself and all data that can be used for the development of a new weapon-cyborg because of its idea below. Humans, on the contrary, choose among the options provided for them. For example as also Yod observes, they choose to be soldiers. The following conclusion can be derived from Piercy's story: humans are not so different than pre-programmed cyborgs.

Even the reality of human feelings is discussed in the story. When Yod sees Malkah, who re-programmed it for a human conscious, it shows his happiness. Shira

thinks that Yod's expression of feelings is simulated. But then she realizes that "although Yod's reactions might be the simulacra of human emotions, they are analogous to hers" (Haney II, 2006, p.153) Here, we are again reminded of Baudrillard (2005), who claims that it is not possible to distinguish between reality and simulacra anymore. Symptoms and outcomes cannot help us distinguish between them. Yod's reactions and feelings cannot be distinguished from Shira's reactions and feelings. They may be as real as hers, or vice versa Shira's reactions may be simulacra as well. Donna Haraway (1991) claims in *A Cyborg Manifesto* that we are all cyborgs. This idea is justified in Marge Piercy's story. Binary oppositions, limitations and constructed idenitites are dissolved in the postmodern age. Haraway uses the *cyborg* as a metaphor for our new existence with an optimistic point of view since with her words "the cyborg was the illegal child of militarism and capitalism, but illegal children generally turn against their origins". (Güney, 2007, p. 198)

Androids allow a similar reading, and Philip K. Dick is the first name who should be considered when the discussion of "reality" is raised. The study *Başka Dünyalar Mümkün (Alternative Worlds are Possible),* edited by K. Murat Güney (2007), includes one of Dick's essays published in *Science Fiction Studies.* Dick states in this essay that his main concern has always been to find out what reality is and what makes up a *real* person during the 27 years he has been publishing novels and stories. (Güney, p.168) Furthermore, he makes the following statements about reality:

> "(…) Today, we live in a society in which the media, governments, big companies, religious and politic groups produce and deliver fake realities. (Güney, p.170)
>
> (…) Being surrounded by fake realities produce unreal people very quickly, these people are as unreal as the information they are surrounded with. (Güney, p.172)"

Do Androids Dream of Electric Sheep? is a typical novel of him (Dick, 2006). Steven Spielberg's film *A.I.* (2001) is also concentrated on exploring limits between reality and simulations. The android boy David is designed to love. He is taken by a family and loves his mother very much, but is sent away after he causes the family's real boy Martin to be harmed by mistake. He thinks he can turn back to his mother

who sent him away if he becomes a real boy just like Pinocchio became one and begins to search for the Blue Fairy who could realize his wish.

There is one famous creature in science fiction which is neither a robot, nor a cyborg or a classical android (although it can still be considered as an extraordinary one), but should not be skipped in this section. Its story contains some further important ideological implications and is considered as the beginning of science fiction by many science fiction authorities: Mary Shelley's *Frankenstein*.

The story is known worldwide: The young scientist Victor Frankenstein has the desire to prove himself as a scientist. For this purpose, he tries to give life to an inanimate being. He gathers human organs and body pieces, combines them and conducts his experiment. The combination, which is animated now, looks like a monster and Victor fears and runs away when he sees it like all other people. Being left behind by his 'father' and isolated from all others, the monster feels hatred toward the mankind and starts to kill.

Haney II (2006) concentrates on the scientist's desire to animate dead body pieces. He states that his desire represents "commodity fetishism" which he describes as raising commodities to the status of living objects. According to him, the monster itself represents "reification" which is a Marxist term to explain the "thingification of human desire." The desire of having a higher status, being a member of a higher class, being respected or admired by others, remaining young forever can be reflected upon objects. Advertisements frequently reflect products fulfilling these desires of human beings (Haney II, p.77). Haney's observation can also be considered for the science fiction cinema and literature about androids, in which the relationship between the android and its creator is the main concern.

2.3.4 The Apocalypse (The Doomsday)

The apocalypse (Doomsday) theme has religious roots; however it has also established some original characteristics within the science fiction context. An idea

of an apocalypse is present in Judaism, Christianism and Islam, and has similar aspects in all three religions. In Islamic belief, God creates Adam and asks all angels to prostrate themselves before him and pray. Adam is being given will, unlike the angels, who are made of light and have to obey every word of God in the Islamic belief. Therefore, Adam is superior to them. All angels except the Devil, who is considered to be an angel as well, prostate themselves before him. Although it is contradictory to the nature of angels who do not have any will in Islamic belief, the Devil disobeys God and rejects to prostrate himself. He claims that *he* is superior to Adam because he himself is made of light whereas Adam is made of clay only. He also claims that Adam is weak and that he will not be able to obey God's orders. God sends the Devil away from Heaven and an examination begins for Adam and his descendants: With this examination which is held until the apocalypse, the human race will have a chance to prove its loyalty to God and prove that it will not be deluded by desires.

There are several omens in Islamic belief which will show that the apocalypse will strike very soon. For example, skyscrapers are one of the early omens. As the time left decreases, natural disasters are supposed to happen: The sun is supposed to fade, the earth surface is supposed to crack and split into two and an extraordinary creature which has the ability to speak is supposed to come out from under the surface. Also, the resurrection of Jesus is an omen of the apocalypse in Islam.[*]

It can be observed that the Islamic omens for *the apocalypse* have fantastic characteristics. There are many similar fantastic factors in religious stories, myths and also fairy tales, and it can be claimed that these stories, myths and tales are the ancestors of science fiction. Also the functions of them are similar. Considering the apocalypse in Islam, it is possible to observe that the theme contains a fear factor for the human since it ends with either eternal happiness or eternal pain according to the decisions' being made for or against the authorithy.

Science fiction has similar fear factors: Bad treatment of the environment, selfish or reckless use of enhanced technology (like nuclear weapons) result in deadly monsters like *Godzilla*, and often causes *the doomsday* to strike in science

[*] The information provided regarding Islam and other religions is not given as based on a source, but as based on general knowledge gathered from the Islamic culture we live in.

fiction films. Human beings are punished in science fiction as well because of opposing the authority of nature, the authority of the regime and even the authority of God just like in religions. In his study *Bilimkurgu Sinemasında Şiddet ve İdeoloji (Violence and Ideology in the Science Fiction Cinema),* Dr. Yüksel Batur (1998) quotes Noam Chomsky to investigate the relationship between politics, the function of fear and science fiction:

> "In the two years George Bush was president, more than three million children crossed the limit of poverty, debts increased, the education standarts go down (...) and nobody does anything against. In such conditions, you have to direct the attention of the confused crowd to somewhere else. Since they are the ones who suffer, they will not like it when they realize the situation. Even (…) soap operas may not be sufficient. You need to make them fear an enemy who will stimulate them. In the 1930s, Hitler stimulated the German with the fear of Jews and Gypsies. (…) In the last 10 years, there has been invented a new monster each year, against whom we needed to protect ourselves. One was ready for all times: the Russians. You could always protect yourself against them. But, the Russians are loosing their attractiveness as enemies and it is getting harder to use them for this. (…) The Bush regime in the USA has lost the chance totally, so it had to invent a new fear factor like the Reagan regime did it in the 1980s. So, international terrorists, drug dealers, mad Arabians and the new Hitler – Saddam Hussein- went on the stage to conquer the world." (transl. mine) (1998, p. 17–18)

Batur (1998) mentions Althusser's ideological instruments of states, which help regimes to spread fear and terror among their folk and thus preserve authority. He indicates that the cinema, especially the science fiction cinema is one such ideological instrument that invents and spreads fear and raises archaic fear. (Batur, p.11) The *Apocalypse (Doomsday)* theme is a good example to it. Many films used this theme to remind us of fears, and thus served authority. Between the years 1950 and 1960, many science fiction films were produced about *post-apocalyptic* life after a nuclear war or about people trying to prevent a nuclear bomb to destroy the whole world. While most of them obey the pattern described above, which means supports authority and dominant ideologies by accusing disobedience, rebellion guilty for a nuclear disaster, one film is very extraordinary in this sense: Stanley Kubrick's *Dr*

Strangelove, or How I Learned to Stop Worrying and Love the Bomb (1964). The scenario is as follows:

An anticommunist mad General Jack D. Ripper (notice the reference to England's famous serial killer Jack the Ripper) directs some aircrafts which carry a Hydrogen bomb to Moscow. The bombs can be deactivated only by a passcode, but this is known only by the General himself and an officer. However, the General will not and the officer cannot send the password to the US President since the General has locked himself and the officer somewhere and they have no contact to anybody. In the meanwhile, the US President desperately tries to prevent the bomb and calls the Soviet president who is drunk and not aware of what is happening. When the officer is finally able to send the passcode to the president, it is too late. The Hydrogen bomb explodes and activates automatically the Soviet atom bombs. There is no other option for the US President to wait for the end of the world in a shelter resistant to atomic weapons with the German scientist *Dr Strangelove* beside him; the counselor to the US government. *Dr Strangelove* is the only person enthusiastic about the bombing and explains the President with pleasure that a new Human race is going to be born after the world is cleaned up.

Roloff and Seeßlen (1995) state that Kubrick intended to produce a dramatic science fiction film when he started this project. However, soon he realized that the many taboos related to this theme would harm the dramatic view of the film. Thus, he decided to produce a comedy. Roloff and Seeßlen (1995) claim that he has harmed many taboos, which were preserved within the theme. According to them, the bombing is not a result of unlucky coincidences in this film, but of systematic madness (Roloff and Seeßlen, p. 283-286). This means that the end of the world is not a punishment from God or other authorities, but authorities themselves cause the apocalypse (doomsday) to strike.

Nuclear bombs are not the only reason for the apocalypse in science fiction films, but they are the most frequent ones. Global warming, meteors striking the Earth, viruses as biological weapons are other given reasons used in science fiction films today. For example, in *The Day After Tomorrow* (dir. Rolland Emmerich, 2004) global warming causes the glaciers to crack and this reverses the weather conditions. It becomes surprisingly so cold that people die in masses. Again in this

film, we can realize a punishment. Human beings are punished by the nature because they have rebelled against the natural order. However, in the science fiction film *12 Monkeys* (dir. Terry Gilliam, 1997), what causes millions of people to die is an outbreak of a virus, but this virus is not a punishment of any authority. The reason of the outbreak is an intentional act of an individual.

2.4 Ideological Patterns of the Science Fiction Themes Related to Future

Ideological implications within science fiction themes with respect to the future have been investigated so far in this chapter for which it was possible to observe a general pattern. The *utopia/dystopia* theme is an exception since it has been proposed that every ideology can make up a *utopia* or a *dystopia.* The ideological patterns can be summarized as follows:

As mentioned above, the *utopia/dystopia* theme could not be reduced to one pattern, but it can be claimed that ontologically a *utopia* contains optimism and a *dystopia* contains pessimism about the future.

The *alien* is most frequently used as a metaphor to signify "the other", although the signified "other" may vary from communists, black people, the women, the Japanese to the individual himself. Since, the Arabian or other Muslims today replace the Russians and have become the "other" for Americans; it is possible that the science fiction viewer may soon come across radically religious aliens who try to impose their own religious belief on species on other planets via terrorism. It is very likely that the *alien* represents the "other" also in films set in the future, because people need to define themselves with respect to the others (their binary oppositions) in capitalist societies.

The *robot, cyborg* and *android* all have their own ideological pattern. The *robot* symbolizes people having monotonous lives, working in monotonous jobs (e.g. in the assembly line) and not being able to take their own decisions but carrying out the orders of others whereas there exist similar, but more interesting ideological patterns for the *cyborg* and *android*. These themes allow a questioning of reality and

seek for the answers of the questions “What is reality?”, “What makes up a human being?”, “Is the human being a construct of the society or are his characteristic properties all natural and instinctive?”. The *robot* theme signified the blue-collar worker class when it emerged for the first time in 1920. In between, the scope of the signified has enlarged. People –also those with good jobs and good education- cannot be considered as living self-conscious. Media, advertisements, education influence them in many ways and provide choices for them. They cannot genuinely determine their own way but can choose one of the options the system provides them. Therefore, it is not sufficient if the *robot* represents the worker class in futuristic films. If this theme is used in a futuristic film, it has to have a wider scope of representation. However, the *robot* appears rarely and is generally replaced with *cyborgs* and *androids* in futuristic science fiction films. Science fiction films about the future are interested more frequently in the questioning of reality and simulation.

Finally, *the apocalypse (doomsday)* is most frequently related to the punishment of rebellious acts by an authority. Not many films make exceptions to this.

The ideological patterns summarized here, are going to make it obvious to determine the relationship between future objects, ideas and ideologies represented with the future objects in Chapter 4. In the next chapter, it will be investigated how the science fiction cinema influences its audience ideologically. Additionally, the methods of the science fiction literature and cinema for constructing the future world are going to be introduced.

CHAPTER 3

THE CONCEPTION OF FUTURE IN THE SCIENCE FICTION CINEMA

3.1 How Does Cinema Construct Ideas?

This study mainly concentrates on answering the question how objects of future in the science-fiction cinema contribute to constructing its audience's conception and understanding of the idea of future. However, in order to answer this question, a more general question is required to be answered at first hand: "How does cinema encourage its audience to construct their ideas, understanding and conception?"

This question should be investigated from two viewpoints: From the audience's and from cinema itself.

Nezih Erdoğan (1993) introduces several psychological processes the viewer goes through while watching a film. He refers to Lacan and his *Mirror Stage* to explain the process of identification of the audience with the movie star. According to Lacan, an infant does not perceive the boundaries between his environment and himself. He is a *homelette* at the *Mirror Stage*: A term which Lacan derived from "omelette" to explain the infant's messy, disorganized, incapable existence. When the infant looks into the mirror, it recognizes that its own image is a whole unlike the infant itself; and thus ideal. It begins to identify with his image as a result. Erdoğan (1993) states that the *Mirror Stage* is important because it has great influence on all

other identifications which the infant will make in his remaining life (Erdoğan, 1993).

The cinema viewer experiences a kind of *Mirror Stage* while watching a film at the cinema according to Erdoğan. He has to confront his messy, disorganized existence once again, when he sees the *ideal* movie star. He identifies himself with the *ideal* movie star as he has identified himself with his own *ideal* image before as an infant (Erdoğan, 1993).

Erdoğan (1993) informs the reader about the importance of the audience's knowledge it gathered before about films and its experiences in watching films. These play significant role in reading a new film and deriving new information, new conceptions from it. Cinema is considered as a language. Thus, the audience has to be audio-visually literate to understand this language. Erdoğan quotes from Luis Bunuel who gives an example in which the audience is audio-visually illiterate: Bunuel observes the reaction of this audience who has just seen a zoom effect for the first time and he recognizes that they cannot perceive this zoom effect. Instead, the zoom effect is perceived to be an enlargement of the actor's head by this audience (Erdoğan, 1993).

Cinematic image is a photographic image. Monaco (2001) finds Charles S. Peirce's definition of the *icon* useful for explaining the working mechanism of the photographic image. Icons are defined to be related directly to the objects that they represent without any requirement to decode because of the natural similarity between the object and the icon (Monaco, 2001). However, Erdoğan indicates that Umberto Eco falsifies this definition and claims instead that icons reproduce the perception, which the objects they represent have produced before. This reproduced perception is of course not natural, but cultural. Eco also claims that a film reader develops some abilities to be able to read a film. Two of these abilities are making derivations within the *inter-textual* space and doing ideological over-interpretations. Erdoğan (1993) gives genres, film stars and directors as examples to the inter-textual space in films. A viewer's knowledge about the inter-textual space, for example his knowledge about the Western genre enables him to make the appropriate guess about what is going to happen when a cowboy moves his hand towards his gun. However, two viewers may still interpret a scene differently according to their selective

perception shaped by their ideologies. In other words, they may do ideological over-interpretations (Erdoğan, 1993).

Rodowick (1997) mentions that Deleuze takes one step further in criticizing Peirce's semiology and in interpreting cinema in terms of signs and images in his two studies *Movement-Image* and *Time-Image*: "(…) Rereading Peirce, Deleuze argues that the image must be considered not as a unified or a closed whole, but rather as an ensemble or a set of logical relations which are in a state of continual transformation." Time, which was excluded in semiology before, has a central role in Deleuze's interpretation. The transformation he mentions here is a transformation in the representation of time in cinema. According to Rodowick (1997), "in fact, Deleuze defines two 'pure semiotics'; one of movement and one of time" (p. 3). He uses them to understand how thought functions and how different modes of thought and conception "produce cultural strategies for imagining and imaging the world" (Rodowick, 1997, p.2). He concentrates on images and signs, because he believes that thought is produced by them. As Rodowick (1997) informs, cinema produces signs and images, and provides an important study area for Deleuze. Deleuze categorizes cinematic signs according to the way they handle *time*: There is the *movement- image* and later appears the *time-image*. The *movement-image* belongs to classical Hollywood cinema and the tradition to represent time indirectly. This is made possible by the movements of the actors, the movements of the camera, actions-reactions etc. The cutting and editing of shots produce an artificial continuity in time, so that time is indirectly represented and the perception of the passing time is created. This is one mode of understanding and thought. However, the cinematic signs are transformed in the avant-garde cinema towards the *time-image,* so that time is not indirectly represented by movement, but is observable directly in each shot, and time is not always linear; sometimes the past and present may exist at the same time. Each shot is planned separately from others and not tried to be related to each other to express a flow of time. Rodowick (1997) describes the new time-movement relationship as: "Time no longer derives from movement, abberant or eccentric movement derives from time." (p.1). This way, the avant-garde cinema produces a new mode of understanding. The transformation from the *movement-image* to the *time-image* refers also to a change in human understanding, conception realized by

cinema. In Dudley Andrew's words: "The movies create as well as display a culture's imagination." (Andrew, 1985). With this statement, Andrew verifies that cinema not only displays, but also creates an imagination of the future in the audience's mind by means of its own tools, which Deleuze has demonstrated to gain new characteristics in time.

After describing several approaches to the relationship between cinema and thought and explaining how cinema shapes the audience's mind, it will be useful to give a specific example to show how influent cinema can be in shaping thought, and thus also behaviour.

Yüksel Batur (1998) analyses the relationship between the tendency to apply violence and the frequent display of violence in films in his study *Bilimkurgu Sinemasında Şiddet ve İdeoloji (Violence and Science Fiction in the Science Fiction Cinema)*[*]. He mentions several researches and gives examples from real life which clearly show that there is a high correlation between the increasing violent behaviour and the display of violence in films. One of the researches he mentions, conducted in the United States shows that a child, who watches TV between two or four hours a day, witnesses 8000 murders and 10000 crime commitments including violent scenes until he is twelve years old. The research concludes that this frequency of violent scenes causes the children to get used to the idea that applying violence is normal and solves problems. (Batur, p.65)

Batur (1998) mentions a second research conducted on pre-school children. One group of pre-school children is shown films in which violence is applied by the main character of the film. Another group of pre-school children is shown non-violent films. Afterwards, it is observed that the children who belong to the first group have tendency to apply violence more than the second group (Batur, p.65). Further researches show that violence is legitimized in most of the films because the good characters, with whom the audience identifies himself, often use violence to defeat bad characters (Batur, p.67). While displaying violence alone can influence the audience as the first research mentioned shows, its being applied by the good characters to defeat bad characters and solve problems increases the tendency to

[*] This study is not printed in English and the translation is given by the author of the thesis to inform the reader.

violence even more. There are shocking real life events that verify the conclusion above. For example, Batur (1998) mentions that the person who attempted to kill Ronald Reagan while he was president, declared later that he was influenced by the main character played by the actor Robert De Niro in the film *Taxi Driver* (dir. Martin Scorsese, 1976). Timothy McVeigh who killed 168 people with a bomb in Oklahoma mentioned also that he was influenced by the character *Harry Tuttle* in the film *Brazil* (dir Terry Gilliam, 1985). It was found out later that he had introduced himself as *Harry Tuttle* to many people before the bombing event (Batur, p.66).

These examples regarding violence demonstrate and verify the influence of cinema on its audience.

Yüksel Batur concentrates only on one dimension of the influence of cinema: the construction of the idea that violence is normal, that it can solve problems and make one an ideal person. However, there are many other dimensions and this study concentrates on one of them: the construction of ideas about future within science fiction cinema since future is the main concern of science fiction rather than any other genre.

Science fiction has several methods for constructing other worlds, including the construction of the future world. The next section will focus on these methods since the worlds provide many objects and also many icons from which our perception of future is produced and reproduced.

3.2 Methods of Science Fiction for Constructing the Future

Science fiction has two main methods for constructing science fiction (SF) worlds; namely speculation and extrapolation. These methods are used to create the *novum,* which was simply introduced as a difference point which distinguishes the SF world from the real world as it was mentioned in Chapter 2. To be able to explain the methods, the term has to be explained in further detail in this chapter.

Carl Malmgren (1991) states that the term *novum* was suggested by Darko Suvin. He borrows the term for his study and defines it as "a distancing element which forces the reader to look at the basic narrative world from the *estranged* perspective of a new optic." (Malmgren, p.11) Emphasizing *estrangement,* this is a loyal definition to Darko Suvin (1979) who considers science fiction as a 'literature of cognitive *estrangement*.' (Suvin, p.24)

To explain the role of *estrangement,* Malmgren (1991) cites Ernst Bloch, who claims that "the real function of *estrangement* is –and must be- the provision of a shocking and distancing mirror above the all too familiar reality." (Malmgren, p.11). This can be considered as the function of the *novum*.

Malmgren (1991) constructs a model of SF worlds based on the *novum.* According to him, the SF genre is characterized by a fictional world made up of two systems: characters and settings. At least one of these two systems contains an *estrangement* factor, or in other terms a *novum* (Malmgren, p.16). He uses the terms *actants* and *topoi* instead of 'characters' and 'settings' to make clear that the characters are not always human and that the setting is not always the World (Malmgren, p.7). He divides the *topos* in further systems as it can be seen in Figure 2 below.

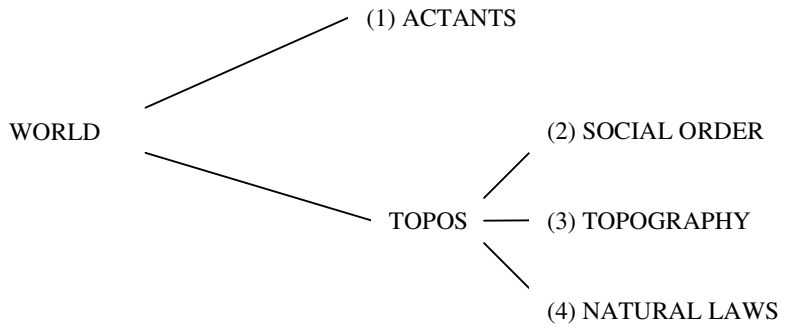

Figure 2 – Malmgren's Model for SF Worlds (Malmgren, 1991)

Malmgren (1991) lists Mary Shelley's monster of *Frankenstein* and extraterrestrials as possibilities for a novum in the actantial system. Ursula Le Guin's *The Left Hand of Darkness* is chosen as a specific example for extraterrestrials, in which ambisexual extraterrestrials construct the novum in the actantial system. The novel features a world which Malmgren describes to be 'caught in the grip of an ice age' beside ambisexual aliens. Thus, not only the actantial system but also the topos differs from our world. However, the actantial system is taken to be the "dominant one, and Le Guin's central drama involves the encounter between terran self and alien other." Malmgren (1991) concludes that the fiction of actantial systems has the intent to explore the answers of the question what it is to be a human, and is therefore involved in "a better understanding of the Self and Other" (Malmgren, p.17). This conclusion of him is also confirmed by the patterns regarding the alien theme and the robots/ cyborgs/ androids theme, mentioned in Chapter 2.

Carl Malmgren (1991) concentrates on societal systems as next. According to him, the societal novum is presented when the story is located in an estranged or alternative social order, like utopic or dystopic societies. He claims that "the basic thrust of this SF type is toward better understanding of the dialectic between Self and Society" (p.17). Since the society has influence on the construction of Self, changing the features of the society allows us to clearly see what influences these features have on the Self. Aldous Huxley's *Brave New World* (2008) and George Orwell's *1984* (1999) are provided by him as examples (Malmgren, p.17). In Huxley's dystopia, babies are mass-produced in fabrics and are provided different amount of oxygen so that the society is structured into classes. For the members of this society, being born by a mother is disgusting and primitive. The members of each class accept their own status as the best one and live accordingly.

The third type of transformation is related to topography and is important for this study. Since topography consists of two elements, there are two possibilities for topological estrangement; one within the physical settings and the other on the objects. A new planet or our own world which is transformed by a catastrophe into another place, which means the post-apocalyptic world, will lead to topological estrangement according to Malmgren (1991) whereas the estrangement caused by

objects is explained to occur "when a new and revolutionary object (gadget, invention or discovery) is postulated." (Malmgren, p.19). For this, he gives the example of Isaac Asimov's robots.

Malmgren mentions that if the new object introduced within the story causes a metamorphosis in the social order, in the actantial system or in any other system, this condition should be distinguished from a topological estrangement. In this case, it results in a societal estrangement or actantial estrangement depending on the system affected (1991, p.19) It can be concluded that the introduction of new objects in a SF story, can result in estrangement in any system.

There is a fourth kind of estrangement which can be observed when a natural law is eliminated in the SF world or an extraordinary rule exists. Malmgren (1991) associates this kind of estrangement with science fantasy rather that science fiction. (Malmgren, p.20) Therefore, this type of estrangement can be neglected for this study.

Estrangement plays a central role in creating a *novum* and SF worlds. The question is how estrangement is possible. Two methods that are used for this will be explained as next.

Malmgren (1991) introduces extrapolation as a logical and linear process. Existing actualities and the current state of scientific knowledge is projected in time or in space, and the results are tried to be imagined by this method. He gives the example of a science fiction story – John Brunner's *Stand on Zanzibar*- which investigates what would happen if the population kept increasing in near-geometric rates. (Malmgren, p.12)

In the provided definition of extrapolation, existing actualities are mentioned to be the starting point. However, it can be claimed that probabilities from the past can also make up the starting point of extrapolation. Although these probabilities have not come true, they could have been, because they do not contradict any scientific facts. We know from Chapter 2 that there exists the science fiction theme *alternate histories* and that this theme questions the results of historical events if they have had happened the other way. The most famous example is Hitler: "What would have happened if Hitler won the Second World War?" Extrapolation is used in this

theme if a future world is imagined in which Hitler's racist ideology dominates and the genocide against Jews is accomplished.

The second method for generating a *novum* for a SF world is speculation. Malmgren (1991) informs that speculation has been suggested as a more "creative" or "freer" mental operation than extrapolation, because one is cut loose from current states of actualities. However, speculation should not contradict the scientific knowledge of today, as long as it is used as a science fiction method to create SF worlds (Malmgren, p.13). He gives the following example:

> "A speculative discontinuity involves a kind of quantum leap of the imagination, itself the product of poetic vision or paralogic, toward an entirely *other* state of affairs. In *Solaris*, for example, Stanislaw Lem depicts the mystery and grandeur of an almost completely nonhuman sentient planet." (Malmgren, 1991, p.12)

In the Soviet Russian version of the film *Solaris* (dir. Andrei Tarkovsky, 1972), the sentient planet mentioned above functions similar to a huge brain. The planet has consciousness and is aware of the fact that human beings are going to endanger its existence because they fear it. Therefore; using their memories, it makes the astronauts, who are responsible for investigating the planet, meet the people they have loved before who are already dead. The resurrection of these people is material; not spiritual.

Extrapolation and speculation can replace each other in time according to Malmgren. A novum which had speculative characteristics at the beginning may be characterized as extrapolative in time. Or a novum can have speculative characteristics in one science fiction story and extrapolative characteristics in another one (Malmgren, 1991, p.13). Thus, distinguishing between an extrapolative novum and a speculative novum will only be possible within the story.

Extrapolation and speculation are used to create actantial, societal and topological estrangement factors. One way to create estrangement factors is introducing new objects. In other words, extrapolation and speculation are not only methods to create SF worlds, but also to design future objects in science fiction, each of which act as a novum. Thus, beside fulfilling their aim of use in science fiction,

these methods can be used as well in innovative product design outside of the limits of science fiction.

3.3 Does Cinema Utilize the Methods of Science Fiction?

Although the extrapolation and speculation methods were taken to be used in science fiction in general in the above section, Malmgren was more concentrated on the science fiction literature. He shows that these methods are used in the science fiction literature. However, this study focuses on the science fiction cinema rather than the literature. Thus, the question "does cinema utilize the methods of science fiction for constructing the future?" has to be answered. We can make use of the chart (Table 1) by Malmgren (1991), showing the typology of science fiction to answer this question (Malmgren, p.18). This chart chooses a novum for a world component and lists representative examples from the science fiction literature. Among these examples, Mary Shelley's novel *Frankenstein* and Stanislaw Lem's *Solaris* were already mentioned. There exist several films based on these stories. A film and a novel on which the film is based on can have huge differences. These differences may even result in opposite ideological implications. A novum may be included or excluded while the novel is processed as a scenario, but the main novum introduced is preserved. This is the case in Mary Shelley's novel *Frankenstein* and the film based on it: The main novum remains the monster. In the Russian film *Solaris,* the main novum is not changed, either. The sentient planet remains the mid-point of the scenario. An example, not included in this chart is H.G. Wells' novel *The Time Machine* (2001). The main novum is the human race that is evolved into two different races, named Eloi and Morlock. H.G. Wells assumed that the difference between two social classes, the workers and the bourgeois, might have such a result in several thousand years and he had a critical point of view about different social classes. This point of view was excluded in the film *The Time Machine* (dir. Simon Wells, 2002) and it had no important political stand. Still, the time machine novum and the main novum, the separated races, are preserved.

Table 1 – Typology of Science Fiction (Malmgren, 1991)

World Component	Novum	SF Type	Representative Examples		Themes
			Extrapolative	Speculative	
ACTANT	Alien/ Monster	Alien Encounter	Shelley, *Frankenstein*	Lem, *Solaris*	Self/Other
SOCIAL ORDER	Utopia/ Dystopia	Alternate Society	Zamiatin, *We*	Delany, *Dhalgren*	Self/Society
TOPOS:					
OBJECT	Invention/ Discovery	Gadget SF	Asimov, *I,Robot*	Strugatsky, *Roadside Picnic*	Self/ Technology
PLANET	Catastrophe/ Alien Landscape	Alternate World	Niven, *Ringworld*	Dick, *Ubik*	Self/ Environment
NATURAL LAW:					
SCIENCE	Magic/Occultism		Leiber, *Conjure Wife*		
THEORY	Time Looping		Heinlein, *All You Zombies*		
SCIENTIFIC FACT	Reversal/Denial	Science Fantasy	Bradbury, *Martian Chronicles*		Epistemology and Ontology
HISTORICAL FACT	Reversal/Denial		Dick, *Man in High Castle*		
NATURAL ACTANT	Counternatural Actant		Sturgeon, *More Than Human*		

The film *The Artificial Intelligence* (dir. Steven Spielberg, 2001) will be analyzed to demonstrate that the methods of science fiction are applicable to films. It tells us the story of an android boy (the word *mecha* is used instead of *android* in the film) called David who is specially produced to feel love for his parents. The film happens in a near future world where greenhouse gases have caused the glaciers to melt and many cities on the coast to vanish under water. While millions of people have died in poor countries as a result, more developed countries have put limits to pregnancy and have produced androids to replace humans as androids do not consume natural sources. David is brought to his "mom" Monica by her husband so that he replaces their son Martin, who lies unconsciously in the hospital and whose illness is assumed to be incurable. Monica first refuses the idea to consider David as

her child, then she activates David with an irreversible process so that he loves her forever. However, after a while, the sick son Martin gets well and returns home. David has to leave, but he keeps in mind the fairy tale *Pinocchio* his mother has told him once and believes strongly that he can return home if he becomes a real boy like *Pinocchio.* This is not very easy, though. The world is a dangerous place for *mechas*: Humans hate them because they are made "too smart, too quick and too many" and because they are afraid to be replaced by *mechas.* The humans even go to Flesh Fairs in which old *mechas* are killed with cruel methods to amuse the audience as a "celebration of life" and as "a commitment of the truly human future", as it is stated by the showman in the film[*]. David and his companion Gigolo Joe succeed to escape from such a flesh fair and arrive Manhattan to find the Blue Fairy. David expects her to turn himself into a real boy just like she has turned *Pinocchio* into a real boy. His dream comes true only after 2000 years, when the humankind has become extinct and highly developed robots use their technology to bring back Monica for one day.

A novum list is prepared for *Artificial Intelligence,* which can be seen below in Table 2. Some examples in the novum list will be investigated to demonstrate that the extrapolation and speculation methods are applicable in this film.

[*] Quoted from the film.

Table 2 –Novum List of the Film 'The Artificial Intelligence'

ACTANT	SOCIAL ORDER	TOPOS: OBJECT	PLANET
*Mecha*s	Pregancy is regulated by law and a license is required to have a child.	The supertoy Teddy which looks like an ordinary teddy bear, but has artificial intelligence.	Greenhouse gases cause gladiers to melt so that the sea levels raise and many cities vanish under water.
The *mecha* boy David who has emotions and the ability to love.	Entertainment Business: Flesh Fair *Mecha* prostitution	Dr Know, A database which diplays the data in 3D.	The world is in an ice age.(2000 years later)
A gigolo *mecha* (Gigolo Joe)	Humans become extinct, only robots remain. (2000 years later)	The vehicles	
The robots which can read minds and transmit data by touching each other. (2000 years later).		Technology that allows the resurrection of the mother.	

The *mecha*s make up the main actantial novum. It is possible to observe that they are created by a linear process based on current actualities as scientists are today developing the very first androids which can imitate human mimics. Since a linear process is observable, extrapolation was used for this main actantial novum.

The *mecha* boy David and the gigolo *mecha* Joe are distinguished from the main novum. Each of them can be considered as a separate novum: David has feelings and dreams which distinguish him from the usual androids which appear in science fiction films. Joe works as a gigolo and there are many prostitute *mechas* in the film. The idea that androids are used in prostitution because this would prevent unwanted pregnancy, or lethal diseases makes up an estrangement factor on its own

so that Gigolo Joe becomes a novum by himself. Since prostitution is a reality, the Gigolo Joe novum presents extrapolative characteristics. Human prostitutes were simply replaced by *mecha* prostitutes. However, although there exist researches about artificial intelligence and machine learning, a *mecha* who searches for a Blue Fairy to turn into a real boy like *Pinocchio* has speculative characteristics. Not only his having feelings, but having beliefs strengthens the speculative characteristics of the novum.

It can be concluded that the answer to the question whether cinema utilizes the science fiction methods for constructing future worlds or not is positive: Even if the directors and film makers may not always be aware of the process, extrapolation and speculation are used in constructing the future SF world.

3.4 The Role of Future Objects in the Science Fiction Cinema

So far, objects displayed in the science fiction cinema have been clearly demonstrated to be one of the elements which make up the SF world, including the future world in the science fiction cinema. The role of the objects in constructing the SF world and future turns them also into one of the elements which reflect the ideological approaches about the future in the science fiction cinema. The verification of the reflection of a certain ideology by an object is facilitated by the method to create the novum -which is here the future object itself- since the method demonstrates the difference and this difference facilitates an ideological reading. As the future object is a novum in a science fiction film, it can be categorized according to its design method: either it is an extrapolative or a speculative future object. The analyses will be conducted accordingly.

Examples to extrapolation are found easily and amply in science fiction films: The supertoy bear Teddy which appeared in the film *Artificial Intelligence* is a typical one. It is similar to the teddy bears of today in terms of its physical appearance, which means the supertoy is based on toys of today. However, Teddy has artificial intelligence, cares for the *mecha* boy David and gives wise advices to

him. Teddy's intelligence is an extrapolative estrangement factor and it shows harmony with the world of the film in which artificially intelligent *mechas* dominate humans in number and later inherit the world from them.

Another extrapolative future object can be observed in the film *Blade Runner*, when Rick Deckard uses a visual phone. The phone functions exactly like the phones in ordinary phone booths. Only a screen is added, so that people can see each other. The phone is a result of a patchwork in accordance with the world of *Blade Runner* in which the buildings of the future rise next to the buildings of the past and make up a mosaic of the past and the future.

Speculative estrangement and thus designing objects with the speculation method seem to be more complicated than extrapolative estrangement and designing objects with the extrapolation method, since the method requires more creativity. One example to speculation can be the reviving unit in the film *The Fifth Element.* This device constructs the female character Leeloo based on the DNA of the hand of the supreme being. The bones, the vessels, tissues and organs are constructed one by one, and finally they are covered with skin. Scientific studies today enable phenomena like genetic cloning become scientific facts, but there is no linear process observable here in the film that is based on today's technology to create this device. Hence, the device is speculative. The way Leeloo is constructed reminds the viewer of the construction of Eve from Adam's rib. Thus, the story of the film has indeed a religious basis: the good characters struggle against the absolute evil and one of these characters is even a priest. Therefore, the device is not contradictory to this basis.

Future objects created with speculation and extrapolation were mentioned so far. However, there exist designed future objects in science fiction films which will not fit into neither of these categories. Their functional properties have not been modified in accordance with the newly emerged or changing needs of the future science fiction film. Only their stylistic properties differ from the objects used today in daily life. For instance, the couches and armchairs in the film *2001: A Space Odyssey* (dir. Stanley Kubrick, 1968) are proper examples to such objects. Although the film was made in 1968, the armchairs look very similar to those used in beginning of the twenty-first century. They do not contain a novum, but still play a role in reflecting an image of the future home, future fashions and of course future

design. This type of future objects will be named as “decorative future objects” and will constitute a third category beside extrapolative and speculative objects.

The next chapter will focus on the analysis of some future science fiction films and the future objects in these films based on the three categories explained above.

CHAPTER 4

FILM AND OBJECT ANALYSES

4.1 The Analysis Method

Several science fiction films will be analysed in this chapter with the help of the information presented in Chapter 2 about themes and their ideological implications; and the information presented in Chapter 3 about the structure of the SF world and the methods of science fiction to construct SF worlds. The analysis method can be followed in Figure 3. The method can be summarized as follows: Firstly, the science fiction themes in the film will be identified in order to understand the ideologies represented in the film. Since all ideologies in the film are represented in a future science fiction world, they become ideas about the future, which is in the scope of this study. Afterwards, all estrangement factors (novum) will be identified. The analysis will specifically focus on the estrangement factors in the objects to be able to check their design properties, observe if these properties are consistent with the idea of the future in the film, and identify their contribution to constructing the future world.

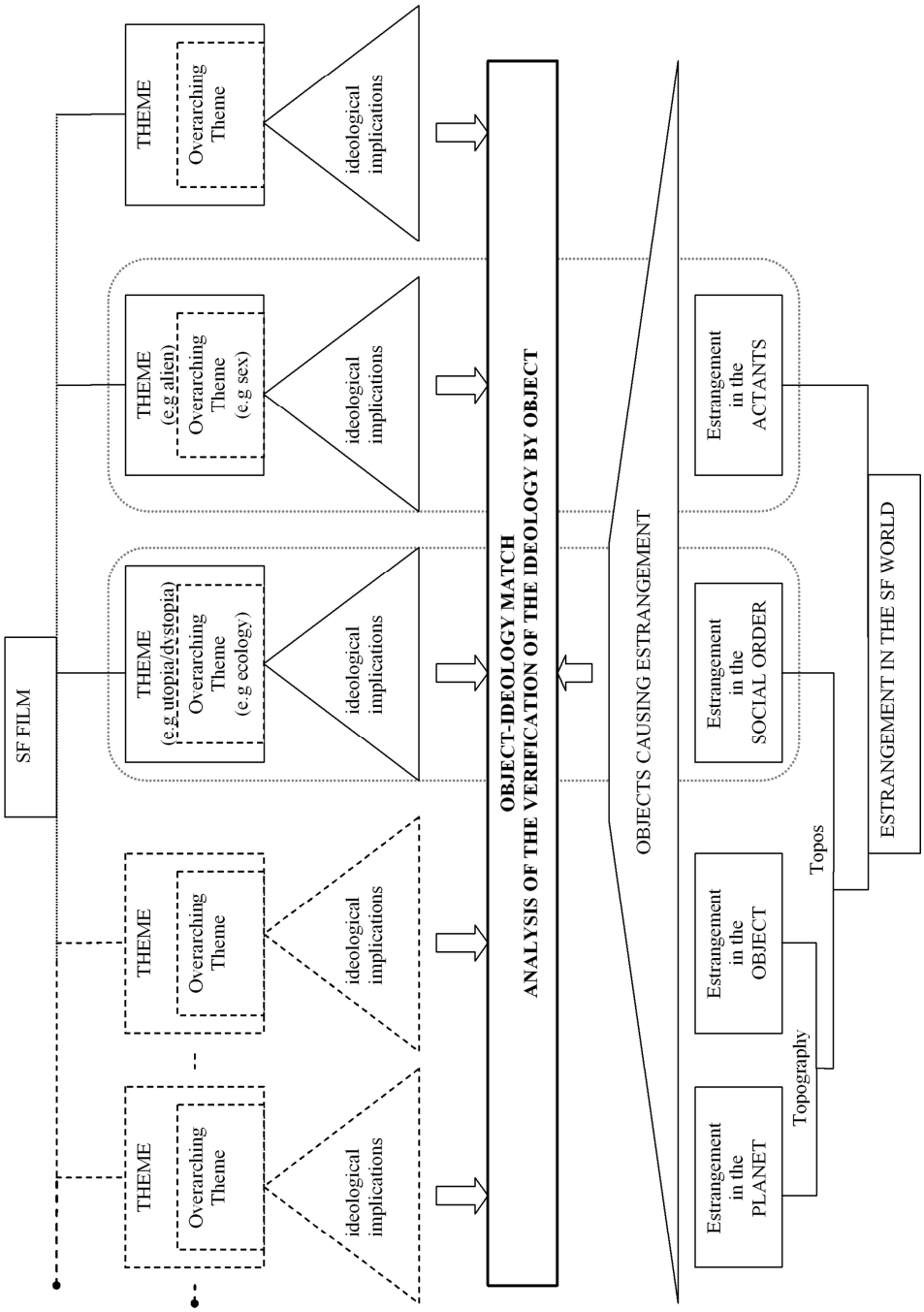

Figure 3 – The Analysis Method

It was shown in Chapter 2 that science fiction themes can lead to a great variety of ideological implications, while ideological patterns are observable within each theme. The ideas are generally not directly presented to the audience, but are imposed indirectly and implicitly, which result in the audience's being unconsciously influenced by them. Therefore, it becomes difficult to identify the ideas clearly at once during an analysis. In fact, the ideology is often hidden in the estrangement factor (novum) of the SF element from the real world. In other words, the estrangement factors of each SF world element should be investigated to find out what ideologies are presented in the science fiction film which is projected on the future in the film. There can also exist ideologies outside the discourse of the science fiction themes, which should not be excluded in the analysis.

All elements in a science fiction world, as presented in Chapter 3, contribute to constructing and verifying the idea of future since each element contains estrangement factors or novum. Objects are one of these elements, on which this study is concentrated. Estrangement in other elements may be a result of an extrapolative or speculative future object as well. Sometimes, it is possible to consider an actant as an object since the actant is specifically designed for the science fiction world. Aliens generally make up a good example for this argument. As a result, the necessity that all the elements of the SF world have to be demonstrated emerges in order to identify all extrapolative and speculative objects, the novum they construct, and thus the relevant idea.

Some SF-world-elements and science fiction themes have overlapping properties. This is also presented in Figure 3. Aliens do not only constitute a future science fiction theme, but are also actants in the science fiction world. The same is valid for robots, cyborgs and androids. A second example is the utopia/dystopia theme that overlaps with the social order element of the science fiction world. This overlapping makes it easier to relate the themes that lead us to the ideological patterns with the objects that support and contribute to constructing the idea represented within the theme. Finally, when this relationship is constructed, it will be possible to demonstrate the contribution of the object to the construction of the ideas presented in the film.

The steps of the analysis as described above can be listed shortly as follows:

- Identification of the science fiction themes within the story of the film (the film summary)
- Identification of the ideologies and the ideas that are relevant to future within the themes
- List of all estrangement factors
- Focusing on objects as estrangement factors
- Evaluation of the contribution of objects

The following films will be analysed for this study with the above explained analysis method:

- The Metropolis (dir. Fritz Lang, 1927)
- Star Trek 3: The Search for Spock (dir. Leonard Nimoy, 1984)
- Minority Report (dir. Steven Spielberg , 2002)
- Blade Runner – Director's Cut (dir. Ridley Scott, 1984)
- The Fifth Element (dir. Luc Besson, 1997)
- The Island (dir. Michael Bay, 2005)

The choice of films is based on several criteria. First of all, the main criterion is that the story should take place in the future. Another important criterion is that the film should display future objects.

The chosen films are examples of the scientific science fiction category. Fantastic films are excluded in this study even if their story takes place in the future, since the future has to be presented realistically. The film should have no fantastic characteristics that cannot be made plausible within the story. In other words, the viewer should be able to believe that our future can be similar to the future presented in the film. These three criteria are indispensable; otherwise the analysis will not be possible.

Although it is not intended to exclude films about the far future, the films chosen for this study mostly take place in the near future (i.e. the year 2020, 2054). *Star Trek3: The Search for Spock* (dir. Leonard Nimoy, 1984) is the only film that takes place in a far future. However, the viewer can easily get the impression that it

is the near future while watching the film without being aware of the date because many films that contain the travel in space theme, which is also the main theme of this film, often take place in the near future. The near future is easier to imagine and design because the extrapolation and speculation methods help constructing the future world where the starting point is the real world of today. Indeed, most of the future science fiction films take place in the near future.

In many future science fiction films, the story does not take place on the World but on spaceships. These films are not preferred for this study since they display a limited number of future objects. The reason for this is that it is not necessary to construct the whole future science fiction world for these films, but only a small part of it: the environment of the spaceship. The *Alien* film series can be considered as an example for this observation. However, this is not the case in the *Star Trek* motion pictures. Although the story takes place in a spaceship, still enough future objects are displayed that call for an analysis.

A film may display a future that does not differ a great deal from today's World if the film is produced in the early years of the twentieth century. *The Metropolis,* which is produced in 1927, can be given as an example. This film is still able to give an impression regarding the future with the design of the city and the robot character. Thus, the film is not excluded from the study.

Widely known films have been chosen for the analysis in this study because it is thought that a widely known science fiction film has more influence on the common audience about the construction of the idea of future than other films.

4.2 The Films

4.2.1 The Metropolis

The first film to be analysed in this study is Fritz Lang's *The Metropolis* (1927) which is one of the earliest science fiction films.

The Film Summary

The Metropolis (dir. Fritz Lang, 1927) displays a future city full of skyscrapers within varying architectural styles (Figures 4 and 5). The viewer is not informed about when the story takes place. However, the impression that the story takes place in the future is given easily with the existence of skyscrapers in the city and with the technology that enables to build a robot and even make it look exactly like a human being. The city is divided into layers. Above the surface in the skyscrapers live the masters and owners of Metropolis. The big machines and the machine room are positioned underground, and the workers' city is even below the machine room underground. While the masters and their families live in pleasure and wealth, workers work hard all day and sometimes even lose their lives because of the accidents they have at work.

Figure 4 – A scene from the Metropolis (The Metropolis, 1927)

Figure 5 – A scene from the Metropolis (The Metropolis, 1927)

The son of one of the mentioned masters in the film, Freder, has never seen the machine room in his life. He goes there for the first time in the beginning of the film and witnesses an accident in which two workers die. He is shocked and informs his father about the accident. However, his father John Fredersen thinks that "such accidents are unavoidable"[*]. He is merely interested in the plans which were found in the dead workers' pockets and which make him think that the workers plan to rebel against him. Actually, the plans are distributed to workers for meetings organized by the daughter of a worker, called Maria who tells religious stories in the meetings and asks the workers to be more patient. John Fredersen does not know this fact and goes to visit Rotwang, a *mad scientist* who has just finished building a robot. He introduces the robot to John Fredersen as a "machine which looks like a human, and which can replace the workers." in the film scene. Looking at the plan John

[*] Quoted from the film.

Fredersen brings, he is able to inform Fredersen that the plans show the ancient catacombs of Metropolis. Frederer and Rotwang go to check the place as Maria is holding one of her meetings. She is explaining the workers that they are "the hands" and the masters are "the brains" and claims that these two factors need a mediator which is "the heart". The workers ask her who their mediator is, she does not answer their question, but only tells them that they should wait for one and that he will surely come. The workers promise that they will be patient for a while, but not for long.

Fredersen is anxious about what he has seen and asks Rotwang to build his robot in the likeness of Maria. He wants to "sow discord among the workers and destroy their confidence in Maria." Rotwang obeys: He catches Maria, keeps her prisoned and replaces her by the robot which looks now exactly like Maria. However; the robot does not exactly act as it is expected. It tells the workers not to be patient anymore, because no mediator will ever come. A rebellion of workers against masters begins, in the leadership of the robot Maria. They start breaking all machines. This act causes their houses, which are positioned below the machines, to be flooded and endangers their own children at home.

The children are saved by Freder, the son of John Fredersen and by the human Maria who has managed to escape from Rotwang's house in the meanwhile. The workers understand that they have made a mistake and destroy the robot Maria. In the final scene, the master John Fredersen, who is signified by the term "the brain", and the workers, who are signified by the term "the hands", make peace with the help of Freder as the mediator.

The Science Fiction Themes and Their Ideological Implications

Within the story of the film, it is possible to detect two science fiction themes. The first and the major one is the robot theme. However; the robot, which fits perfectly to the standard definition of robots, later gets a human appearance and turns into an android. Thus, both the robot and the android theme are present, but they should be counted as one since they are based on the same element.

The second theme is the *mad scientist* theme. Although, the mad scientist theme was mentioned, but not examined in section 2.3.3, the story of the scientist Victor Frankenstein and his monster was shortly overviewed. Victor Frankenstein's desire to animate dead body pieces was related to his desire to prove himself as a scientist and the monster he created represented "reification" or in other words the thingification of human desire. In this story, the Victor Frankenstein character suited the mad scientist stereotype very well. So, references to reification can be included in the mad scientist theme. However, there are further ideological implications. The mad scientist generally carries out extreme experiments and tries to do similar creation like God. He or she daringly and passionately competes with God and is finally punished because of that. Technology, in which the scientist trusts so much, turns against him or her. Thus, if a sequence of events takes place within the mad scientist theme that results in the punishment of the scientist, then it can be regarded that a conservative and technophobic approach is reflected. However, the ideological implication of the theme can change if the sequence of events is different. For example, the existence of the *mad* and sympathetic scientist Dr. Emmet Brown in the *Back to the Future* (dir. Robert Zemeckis, 1985) trilogy addresses the viewer to a technophilic approach instead.

What are the ideological implications of these two themes in the film *The Metropolis?* This will be examined as next.

The scientist Rotwang, who builds the robot Maria, represents *the mad scientist* in *The Metropolis.* He creates his robot firstly so that the workers can be replaced with robots. He has great ambitions and does not think about the consequences, like what will happen to the workers when they are going to be replaced. Nevertheless, Rotwang's first robot is used for another purpose: to saw discord among the workers. However, the robot goes out of control and turns against her makers. Rotwang tries to kill the human Maria so that the workers do not understand what he has done, but does not succeed. Instead, *he* is killed after a struggle with the son of John Fredersen that results in Rotwang's falling from the ceiling. The sequence of events fits to the usual sequence of events of the mad scientist theme except that he is not killed by his own creation. Thus, the ideological

implications of the theme are mentioned as before: The film is conservative and negative towards future technology.

The robot theme was defined to have two ideological implications in section 2.3.3: The robot could signify either blue-collar workers or ordinary people, who live a pre-determined and monotonous life within the capitalist system. In total, these ordinary people constitute a culture which reproduces itself continuously. However, the robot Maria in this film signifies neither of these two options. Both of the two options contain a critical approach to the capitalist system, while, the film does not really intend to criticize the capitalist order. The film draws the attention of the viewer to the unequal living conditions and unequal living standards in the beginning. However, later, a mutiny of workers begins with the leadership of the evil robot Maria. This mutiny causes the masters to be harmed because all the machines are broken by the workers. But it causes the workers to be harmed as well because their houses are flooded and their children are endangered as a result of their own mutiny. This gives the impression that the benefits of masters and workers are bound to each other. A mutiny of workers as Marxism foresees will harm both sides according to this film. Furthermore, there is the final scene where workers are described as "hands" and the masters are described as "the brain"; two elements completing each other. They only need a mediator, which is "the heart". Beside the workers' being considered as a mindless mass with these metaphors, the film concludes that the order can continue very well when both sides show respect to each other and feel empathy for each other. Yet, this is rather a naive approach, which tells us that problems between social classes can be handled within the capitalist system in the form of a social democratic regime[*]. Thus, the film advocates social

[*] My personal idea is that social democratic regimes have been introduced as alternatives to the rapidly spreading communist and socialist regimes especially after the Second World War to demonstrate that social problems can be handled properly, and equal living standards can be provided by capitalist regimes, and that communism and socialism is not needed. When the communist and socialist regimes fell one after another in the 1980s and the communist threat disappeared in the 1990s, social rights provided to citizens formerly were taken back one by one systematically. Germany is a good example in this regard. Before East Germany has fallen in the end of the 1980s, the citizens of West Germany had many social rights: Medical requirements were paid by the state; families got easily financial support for raising their children and for their education. These rights were either taken back or many limitations were set to earn them in a long timespan after the union of East and West in Germany. Furthermore, when Euro was accepted as the national currency, instead of Mark despite the protests of the citizens, the prices were doubled within a short time.

democracy, and the robot theme does not reproduce the usual signification of the theme in this film.

The female robot is a binary opposition of the human Maria in the film. They have more than one opposing properties: Human/ machine, well-behaved and conservative/ immoral and rebellious, good/ evil, natural/ technological. Thus, the robot theme leads to a similar ideological implication as the mad scientist theme does with regard to technology. Furthermore, the robot's rebelling against the order and authorities leads to the mutiny of the workers. Since she is assigned evil characteristics, so is the mutiny of the workers. The reflected idea is that the existing order should be accepted and patience should be preserved. Anarchism will only harm the rebellions themselves. According to the film, the best solution for the future is a social democratic capitalist regime with more understanding between the upper and lower classes.

The Estrangement Factors

In this step of the analysis, all estrangement factors will be listed in a chart and this estrangement factors will be overviewed: Estrangement factors in the actants, in the social order and especially in the objects. There are no estrangement factors in the planet, thus it will be excluded.

Table 3 – Estrangement Factors in 'The Metropolis'

Estrangement in the SF WORLD		
ACTANTS	SOCIAL ORDER	OBJECT
The robot Maria The actant also corresponds to the theme (extrapolative)	Upper and Lower class division is deeper more than ever in the future. The upper class members live in the skyscrapers of Metropolis. Lower class lives and works underground; beneath the city. (extrapolative)	The metal body of the robot Maria, which is her primary state (extrapolative)
		The machine that scans the image of Maria onto the metal body of the robot. (speculative)
		The big machines underground (including a very big telephone with screen) (extrapolative)

The film gives perfectly an impression about unequality in the future with impressive scenes of the skyscrapers and scenes from the workers' city (Figures 4 and 5). A spatial separation of upper and lower classes has always existed, and the vertical spatial separation of classes is simply extrapolated from this fact, and thus makes up an extrapolative estrangement factor in the social order.

Future objects constitute further estrangement factors. These are:

1. The robot Maria

The robot Maria is one of the two science fiction themes present in the film, at the same time an estrangement factor in the actant element and also one of the extrapolative estrangement factors in objects. What she signifies was already clarified. The implications are the same when it is considered as an object. Her metal body is shaped feminine: the robot has breasts and a thin belly. She has big eyes with slightly dropped eyelids which gives her a wamp expression, and a cold and

mechanical look which is always focused on somewhere distant as if the people around do not even exist. Therefore, her appearance is frightening (Figure 6 and 7). Later, her look changes and she looks in the likeness of the real Maria. However, some differences in the mimics and behaviour exist, which are the robots' bad and dangerous smile and her sexually attractive movements (e.g. her dance performance). Her appearance supports the technophobic approach in the film: The future technology that is represented by the robot looks evil and should awake fear. The anti-socialist ideology of the film and the positive approach towards social democracy is not supported by her appearance, but by her acts. The robot Maria might have been speculative in the year 1927, but both the idea of the robot and the metal body with the mentioned design properties has become extrapolative for today.

Figure 6 – The Robot Maria and Rotwang (The Metropolis, 1927)

Figure 7 – The Robot Maria (The Metropolis, 1927)

2. The machine which scans the image of Maria onto the robot's metal body

A machine which scans the image of one object and writes it onto another object is unusual, for the year in which the film was directed. The idea of copying one image and transferring it onto another surface might have emerged from photography. However, the process from photography towards this machine is not a linear one and there exists no analogy between the appearance of the photo-camera and this machine. Thus, this machine has speculative characteristics (Figure 8 and 9).

Lightning comes out of the machine and passes over both the real Maria and the robot while transferring the image. The lightning refers to the utilization of electrical energy, which reminds the viewer of Frankensein's monster who was animated by electrical power. As a result, the machine gives a dangerous impression. Thus, it may be claimed that, like the robot, this machine also supports the technophobic approach, but does not contribute to constructing an anti-socialist point of view or a positive view to social democracy.

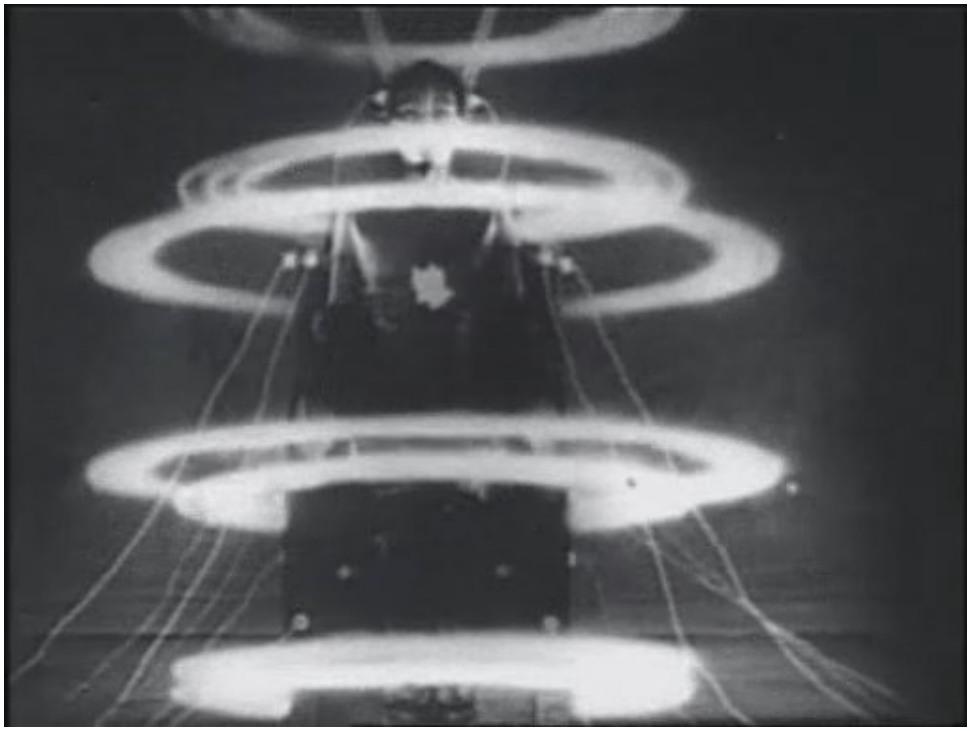

Figure 8 – The Image Scanning Device (The Metropolis, 1927)

Figure 9 – The Image Scanning Device (The Metropolis, 1927)

3. The machines underground

Many different machines are presented in the film. It is not possible to understand the function of the most of them. Their common properties are that they are all placed in the machine room and used by workers, huge in size and sometimes endanger the lives of the workers.

One of these huge machines can be seen below in Figures 10 and 11. During the accident which results in the death of some workers, Freder becomes unconscious for several seconds. In this short moment, this machine appears to him as a huge dark mouth that swallows workers. The machine clearly signifies danger.

Another machine underground is the huge telephone with screen: Its function is exactly the same as a standard home phone except it transmits images as well as voice. It is extrapolated from the usual home phone by a simple addition of a screen. There being no correlation between its size and function, it can be claimed that its size signifies only the machine's owners' superiority to workers. The other machines used by workers are even larger than the workers themselves. They also give the impression that machines are superior to the workers and dominate their life. These machines help the director presenting the contradictory living conditions between the masters and their slaves. However, it was indicated that the film has a positive approach towards social democracy and a negative one towards socialist-communist ideologies, although it displays this contradictory situation in the beginning. Thus, we can claim that the machines actually do not contribute to supporting these approaches in the film. Instead, they contribute to constructing a dystopic future for workers in a capitalist system and thus, lead to an anti-capitalist approach. Since, they are designed so huge and have a dangerous look, they contribute to constructing a technophobic approach like the former two objects.

Future objects in this film basically contributed to constructing technophobic and conservative approaches except this last example. The reason of this contradiction can be explained with the confusing screenplay, which firstly seem to protest against unequality between social classes, but turn out to seek only for more 'understanding' between social classes later.

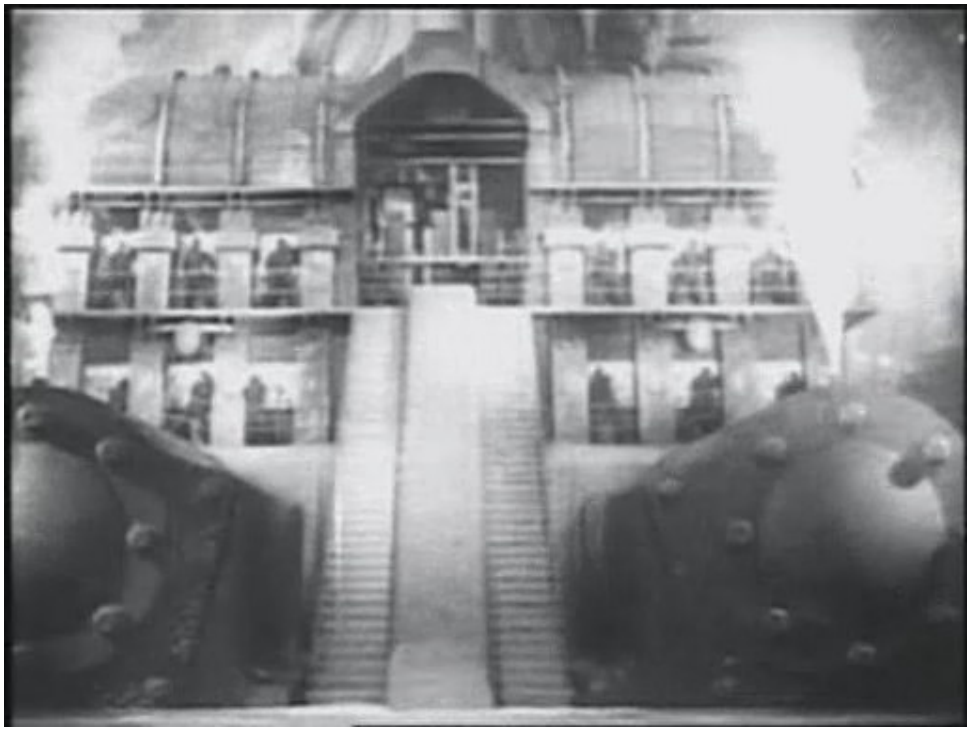

Figure 10 – A Big Machine Underground (The Metropolis, 1927)

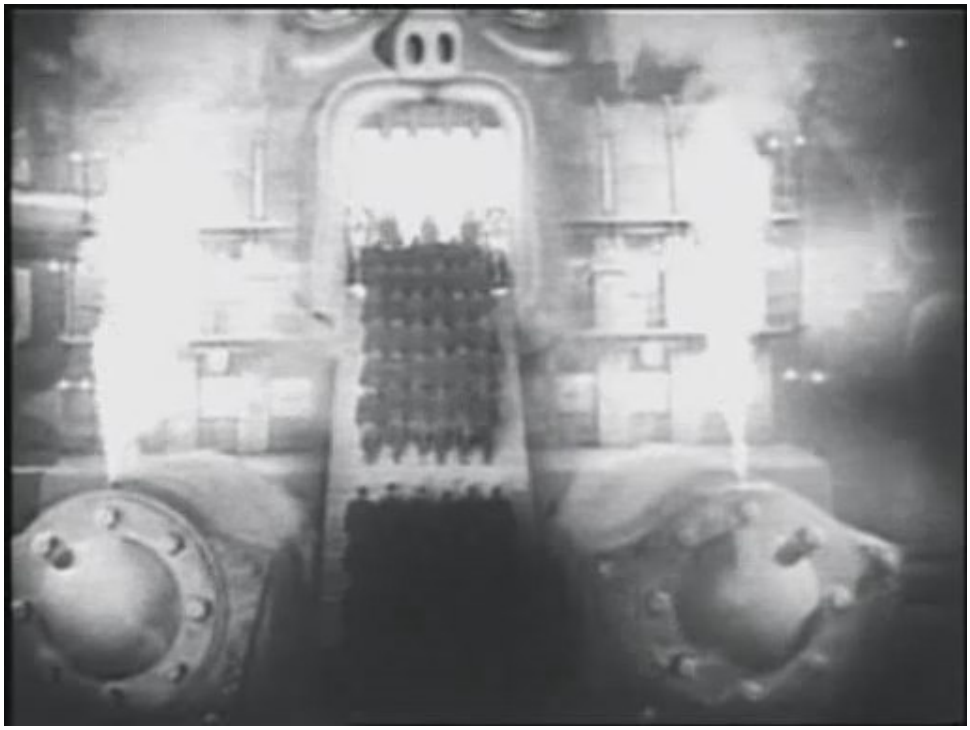

Figure 11 – The Same Machine Swallows Workers (The Metropolis, 1927)

4.2.2 Star Trek 3: The Search for Spock

The next film to be analyzed is the director Leonard Nimoy's *Star Trek 3: The Search for Spock* (1984), which is the third film of a series of films following the great success of the TV serial Star Trek. The TV serial and the films are all based on similar adventures of the crew of the spaceship USS Enterprise; similar themes, similar decoration and objects are used in all of them. Thus, one of the films was chosen randomly. The story takes place in the far future, in the year 8128.

The Film Summary

The third film in the series, *Star Trek 3: The Search for Spock* (1984), continues from where the second film has ended. Captain Kirk and the other team members are upset on their way home as Mr. Spock has sacrificed himself to save the spaceship USS Enterprise and the whole crew. His dead body has been sent outerspace within a photon tube. After the crew arrives home, Spock's father, the Vulcan Sarek, visits Captain Kirk. He explains him that in the Vulcan belief, only the body dies, but the *Katra,* which means the knowledge, experience and personality of the deceased, is transferred to somebody else before death comes so that these are not lost. Sarek thinks that Spock has left his *Katra* to Kirk, but a video record shows that the *Katra* was transferred to Dr. McCoy, alias Bones, who confronts in the meanwhile deep psychological problems because of that burden. Sarek asks Captain Kirk to bring Spock's dead body to the mount Sereya on Vulc. Kirk and his crew need to turn back to the Planet Genesis where the dead body is supposed to land. However, the planet is very unstable thus has become a forbidden area. Nobody except the explorer spaceship USS Grissom, which carries out researches on the planet, is allowed to go there. Furthermore, despite all the objections of the crew, the USS Enterprise is decided not to be repaired and used anymore since it is already 20 years old. Thus, Captain James Kirk and his crew steal the Enterprise and make themselves on their way to Genesis.

Meanwhile, a Klingon spaceship gets detailed information regarding the Genesis experiment and the Genesis planet which is the result of this experiment: A device that can create life where there is no life at all has been tested on the planet. The Klingons desire to own this technology to dominate the universe. What they do not know is that the experiment has been a failure and that the created lives age very fast and destroy themselves soon. This fact is valid for the Genesis planet as well. The center of the planet is very unstable, the surface of the Earth is torn in pieces and earthquakes happen continuously. Lacking this important information, The Klingons destroy the USS Grissom spaceship. Only the Vulcan Lt. Saavik and Kirk's scientist son David survive. They have been beamed to Genesis before the attack because Grissom has detected an animal living form on the planet which has turned out to be a Vulcan child. The cells of Spock's dead body have regenerated themselves on the Genesis planet and have resulted in this child according to David's theory. However, since his *Katra* is missing, Spock is not himself. The three are soon captured by the Klingons and are made prisoners.

The USS Enterprise arrives too late when the Grissom has already been destroyed. The captain attacks the Klingon spaceship but he has no other chance than surrenderring when the commander firstly threatens to kill the prisoners, and kills David right afterwards to show he is serious. Kirk takes vengeance upon the Klingon commander by deceiving him and destroying his crew within the Enterprise, while his own crew and he himself are beamed to Genesis. The Klingon commander is furious and comes after them. He gets killed in a battle with Kirk. Saavik, Spock, Kirk and the other team members manage to escape at the last minute with the Klingon spaceship before the planet explodes. Spock is taken to his planet Vulc where his *Katra* is combined with his body again.

The Science Fiction Themes and Their Ideological Implications

There are two major science fiction themes in the third film of the *Star Trek* motion pictures which can often be observed together in one film: The alien theme and the space exploration theme (including interstellar travel, space colonization and the galactic federation).

The film displays two different alien races: The Vulcans and the Klingons. We know from Chapter 2 that aliens were often enemies and represented "the other" especially in their earlier appearances in films. Furthermore, the relationship of the Klingons to the Japanese was already explained in Chapter 2 (Figure 12). Both their costumes and their characters are inspired by the Japanese: They dress like Samurais. Klingons are proud warriors like the Samurais, who would rather die with honour rather than being captured. In one scene of the film, the Klingon commander lets his love Valkris die because she knows more about the Genesis than she should do. "You will be remembered with honour" are his last words to her. Valkris accepts the situation without saying a word. Since they are the bad characters of the film, there is also a racist approach observable. Furthermore, the audience can realize that the crew of USS Enterprise consists of many different nationalities and races. A black woman, an Asian and a Russian are part of the crew. Their nationality is never mentioned in the film because this is unimportant. They are all gathered around the authority of one white, male American captain and thus united by *Americanness.* The spaceship the captain commands is called *Enterprise* which is the term used for "the courage and ability that is needed to do something daring or difficult", but also for "a company or business" according to the Longman Active Study Dictionary of English (1993). The mission of the USS Enterprise is to explore different living forms in the Universe. Thus, a future in which the USA leads all other nations and explores the universe to extend its power is presented to us in the film.

Figure 12 – The Klingons (Star Trek 3, 1984)

The benevolent aliens called Vulcans contribute to constructing the future mentioned above as well. They look alike humans except that they have pointed ears and lifted eyebrows. Their appearance seems to be inspired by elves, who fulfil the wishes of the good characters in fairy tales. Similar to the elves, the Vulcans are in cooperation with the human beings as well. One of them, Mr. Spock, is even a team member of the USS Enterprise commanded by Captain Kirk. The Vulcans are wise and logical. On the other hand, they have mystical beliefs. They believe in some kind of soul, called *Katra,* which can be transferred to other bodies by physical contact and can be put back into a body which has no *Katra.* They can read minds (telepathy) which can also be listed as a minor science fiction theme of the film. Their being in cooperation with humans and even being part of their team, their beliefs similar to monotheist religions allow them to be good characters.

There is a special science fiction theme *the Genesis.* The name and the function of the genesis device –"creating lives where there is none" as stated in the film- has religious references. The device is unsuccessful and endangers many people. However, this does not hinder the admiration to technology in the film since the reason of the failure is human disobedience and impatience. While working on *the Genesis* project, David uses proton-matter which is declared to be dangerously unpredictable by the federation. His denying authority has deadly consequences. The film condemns anarchism; and displays a future, in which any alternative to the US capitalist system has been dissolved in it and vanished.

The Estrangement Factors

The next step of the analysis will concentrate on the estrangement factors. As it was the case in the analysis of *The Metropolis,* the themes themselves are mostly also estrangement factors of the created science fiction world in the film. For example, the robot theme was present in *The Metropolis* because of the appearance of the robot Maria. She became an estrangement factor both in the actant element and in the object element at the same time. The situation is similar with the alien theme in this film: The aliens are at the same time estrangement factors in the actant element of the

science fiction world of this film. The detailed list of estrangement factors of the film can be viewed below, and a list of future objects is provided afterwards.

Table 4 – Estrangement Factors in the Film 'Star Trek 3'

Estrangement in the SF WORLD			
ACTANTS	SOCIAL ORDER	OBJECT	PLANET
The Klingons (extrapolative)	A galactic federation regulates diplomatic relationships. Hierarchical order in the Enterprise crew. (extrapolative)	The Enterprise The Excelsior The Grissom The Klingon spaceship (extrapolative)	The World is not displayed. The Genesis planet where the Genesis experiment is carried out dies rapidly. (no difference from the World in appearance; the idea is speculative)
The Vulcans (extrapolative)		The Genesis device (only an image of it in a monitor is displayed, and not the object itself) (the appearance is extrapolative while the idea is speculative)	
		The 3D game (extrapolative)	
		Electronic equipment in the spaceship, lazer guns, detectors, the walkie talkie (extrapolative)	
		The space station (extrapolative)	
		The beaming machine (speculative)	

1. The spaceships

The existence of the spaceships allow the space exploration theme be present in the film. Three of the four spaceships listed above belong to the human beings: The USS Enterprise, The USS Excelsior (Figures 13 and 14) and the USS Grissom. They have similar appearances: The main section of each ship is the biggest part of the ship that is shaped as a disc. This part alone looks like a classical unidentified flying object (UFO). The motor in the shape of a curved cylinder is below the main section. Two extensions going up from the motor make up the last two smaller sections. The main section is positioned in the front and the motor is below and behind the disc in all three spaceships. However, the shape of the motor and the direction of the extensions change slightly in each of them. Still, due to their general formal attributes, it is clear that they belong to the same organization. The position of the motor and the existence of the two wing-like extensions show similarity with airplanes. The spaceships have been extrapolated from UFOs *and* airplanes, thus they make up a combination of both fantastic and real elements. This combination suits to the film which introduces spacetravel and fantastic voyages through the space as a fact of the future.

Figure 13 – The USS Enterprise (Star Trek 3, 1984)

Figure 14 – The USS Excelsior (Star Trek 3, 1984)

In the film, the mission of the spaceships is explained to be "exploring strange new worlds, new civilizations" and "boldly going where no man has gone before". Thus, they are described to have scientific purposes. However, beside their useful properties like warp drive, life detectors and protecting shields, the spaceships also have destructive weapons. This shows us that the federation they belong to owns armed forces and that political organizations still work in cooperation with them in the future. The hierarchical order of the crew and the titles they use are also similar to the one in the military. In a scene in the film, the Klingons call the USS Enterprise a "federation battle cruiser". Thus, it is verified that the mission of the USS Enterprise is related to military purposes.

The spaceship of the Klingons appears to be much different than the USS spaceships. It is in the shape of a bird of prey and is also called with this name. It is dark green unlike the USS spaceships. It is clear from the very beginning that it is exclusively a battleship. It has a cloaking device and deadly weapons (Figure 15).

The spaceships displayed in this film and the Star Trek TV serial may have had speculative characteristics when they were first screened since there was no other science fiction film that displayed powerful spaceships with interesting properties like these (e.g protecting shields, warp drive). However, in the meanwhile, there has been such a great variety of spaceships screened in science fiction films with similar properties that the USS Enterprise and the other spaceships displayed in the *Star Trek* films can be regarded now as extrapolative rather than speculative.

Figure 15 – The Klingon's Bird of Prey (Star Trek 3, 1984)

2. The genesis device

The genesis device is a result of a scientific experiment in the film. The device is not shown in the film; only its onscreen image is shown. Its form is similar to the form of a torpedo, whereas its function is quite the opposite of a torpedo's function: It creates life where there is no sign of life at all in a very short time interval. Although the appearance of the object is in consistency with the idea of the future in which armed forces are still required to defeat the bad, the design of the object rather contradicts its function. As a result, it can be claimed that the design of this future object is extrapolative while the idea has speculative characteristics.

A further observation is that militaristic and scientific properties are combined in one device as it was the case in the USS spaceships. The film turns the combination of military and science into a norm. A future in which a military organization dominates and regulates all political relationships is privileged by these details (Figure 16).

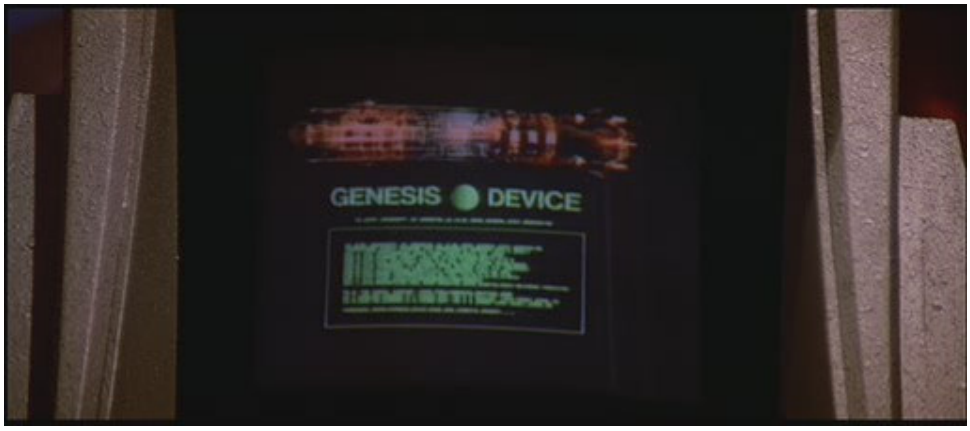

Figure 16 – The Genesis Device (Star Trek 3, 1984)

3. The 3D game in the bar

The game, seen in Figure 17, is played by two players who manoeuvre the 3D images of planes with joysticks and shoot at the plane of each other. Instead of rockets or spaceships, old planes with parallel wings are displayed in the game. It is clearly extrapolated from the video games of the 1980s. The game is displayed for a very short time in a bar atmosphere where people from different planets amuse themselves. In the future of the film, space travel has enabled contact to many forms of life in the universe, which are united under the federation. The game contributes to creating the atmosphere of the bar, which makes up a model of the union.

Figure 17 – The 3D Game in the Bar (Star Trek 3, 1984)

4. The electronic equipment inside the USS Enterprise: detectors, lazer guns, walkie talkies, computer screens

Alone the existence of the equipment inside the USS Enterprise; computer screens, control panels, detectors, lazer guns, makes it easier for the audience to believe that the film story takes place in the future (Figure 18). Thus, they are extensively displayed in the film. They are extrapolated from real objects of the 1980s only with small modifications. For example, computer screens display colorful images and the lazer guns have a slightly curved shape. The film and the TV serial has a positive approach to the technology in general, and details such as the equipment of the USS Enterprise support this positive approach. Technology allows the human to explore other planets, and handle problems wherever they occur. The universe is a macro model of the world of today, in which the USA sends troops or makes use of technology to "handle problems" in Vietnam, Somali, Irak and other countries.

Figure 18 – The Electrical Equipment inside USS Enterprise (Star Trek 3, 1984)

5. The beaming machine

The beaming machine is a speculated future invention of the film (Figure 19). It has become identical with the Star Trek films and the TV serial. It allows transportation from spaceships to planets or vice versa in seconds. It separates the transported person into his/her molecules with the help of beams and combines them again in

predefined coordinates. Using it can sometimes be dangerous: In the first Star Trek motion picture, the beaming machine malfunctions during a transportation. The device is stopped and Captain Kirk asks for information regarding the health condition of the transported persons. The response from the contact person is: “What we got back has died in seconds, fortunately…” However, the beaming machine is a milestone in transportation and saves lives in the film. Thus, its existence supports the positive approach of the film to technology like the electronic equipment in the Enterprise. The beaming machine has become a possible alternative of transportation in the minds of *Star Trek* viewers.

Figure 19 – The Beaming Machine (Star Trek 3, 1984)

The Star Trek films flatter technology, space travel and adventure. The displayed future objects support innovation in this regard. However, the existence of a militarist authority (The Federation), the hierarchical structure of the crew gathered around a white and male Captain keeps it far away from being reformist or innovative in the ideological sense. The design properties of the objects also show mainly extrapolative characteristics, which is less innovative than speculation, even if the idea of the future object is speculative

4.2.3 The Minority Report

The film Minority Report is directed by Steven Spielberg in 2002. Its scenario is based on one of Philip K. Dick's stories.

The Film Summary

The story takes place in the year 2054, in the District of Columbia. This is the safest city in the United States where homicide rate has reached epidemic proportions as we learn from the commercial of the Precrime Program. The reason for this "safest city" title is *this* program based on three genetically engineered people, who can see the future and warn the precrime cops beforehand when a murder is going to take place so that the murder can be prevented. They are called precognitives or shortly precogs. The Precrime Program is founded by Lamar Burgess, who is very keen on his creation and tries to fight against factors endangering the program in any way, and by Dr. Hineman from whom we learn that the system contains doubts in the form of minority reports which prove that the criminals may have an alternative future. The person who is in charge of preventing the murders by analyzing the images of the three precogs is Chief John Anderton. He has lost his son six months before the Precrime was founded, and believes in the program very strongly.

The murder attempts in the city of Precrime are not premeditated because people know that they would be caught before they could even commit their crime. However, one day Chief Anderton receives a brown ball which signifies a premeditated crime with his name on it as the murderer. He escapes and tries to find out if he has a minority report. He believes that someone has arranged this to set him up. He kidnaps the precog Agatha, and learns that he has no minority report, but the reason why someone has tried to set him up becomes clearer to him: He had started to ask questions about the murder of Anne Lively who turned out to be Agatha's mother. He finds out that she was killed by Lamar Burgess because she wanted back Agatha after she cleaned herself from drugs. Lamar had arranged two different murders at the same place and in the same way so that Anne Lively was saved from

the first one by Precrime, but not from the second which was just taught to be an *echo* of the precog. Lamar kills himself and the Precrime Program is abandoned afterwards.

The Science Fiction Themes and Their Ideological Implications

The summary preserves the science fiction themes needed for the analysis in itself. The science fiction themes present in this film can be listed as follows:

1. Precognition and the precogs

Science fiction often concentrates on genetically engineered beings and the ethical problems, their existence causes. The precog is one of them. On the other hand, soft science fiction favors the theme psychic powers including clairvoyance very much. In this film, clairvoyance has been borrowed from soft science fiction and placed at the centre of a hard science fiction film as precognition. It is made plausible within the context of the genetically engineered beings theme.

2. The dystopia theme

As mentioned in the summary, the United States has reached epidemic rates for homicide in the year 2054. Columbia is an exception to this because people know that they are going to be caught and are therefore prevented. This does not turn Columbia into a utopia. In a utopia, the society is often imagined to be a better one: since their life conditions are better, the utopian people are better personalities or vise versa. Nevertheless, Steven Spielberg's Columbia displays a society of surveillance and control, and the only reason which prevents the people from committing murder is the psychological pressure applied to them by the knowledge that they are going to be caught by the precogs. Furthermore, many drug addicts exist in this society including Chief John Anderton. Outlaw people try to escape surveillance by letting their eyes be removed and replaced by others illegally. All these factors point to a dystopic future.

3. The alternate future theme

This theme is a minor one in this film. For some of the crimes, the precog Agatha displays different images from the other two precogs. The record of these images is called a minority report and is deleted because it is considered as insignificant.

However, the existence of these minority reports proves that there are alternative futures for some of the criminals and that they have a choice.

There exist many religious references within the first theme of the film, precongition and the precogs. For example, the place where the precogs are kept is called “The Temple”. The following dialogue is held between John Anderton, the observer from Justice Danny Witwer and some other cops:

> “John Anderton: It's better if you don’t think of them as human.
> Danny Witwer: No... They’re much more than that. Science has stolen most of our miracles. In a way they give us hope...Hope of the existence of the divine. I find it interesting that some people have begun to deify the Precogs.
> John Anderton: The Precogs are pattern recognition filters. That's all.
> Danny Witwer: Yeah. But you call this room "the temple".
> John Anderton: Just a nickname.
> Danny Witwer: The oracle isn’t where the power is anyway. The power’s always been with the priests. Even if they had to invent the oracle.
> John Anderton (to the other cops): You guys are nodding like you actually know what the hell he’s talking about.
> One of the cops: Well. come on, Chief, the way we were changing destiny and all… I mean… we’re more like clergy than cops.”

When Anderton takes the precog Agatha to a friend of him to record the images in her head, his friend bends down in front of her and confesses his desires to sin. As Danny Witwer mentions; the precogs replace the priests and the Precrime program replaces the church, but the Christian belief still has influence on people in the year 2054 in this film.

The precog theme allows ethical consequences of genetic studies and further ethical questions be discussed, but these ethical questioning plays never a central role in the film. From the words of Dr Hineman, the viewer learns that many children of drug addicts were used as test subjects in their genetic experiments and most of them died because of brain damages caused by these experiments except three gifted children who would become the precognitives later.

The precogs are kept in a conductive liquid day and night, so that the images in their brains can be transmitted to a computer. They are drugged so that they can be kept in a state between consciousness and unconsciousness. In one of the scenes, a guide tells children who have come to visit the center of Precrime that the precogs have each a room and a television. This statement is absolutely contradictory to the reality and directs the viewer's attention to a dilemma: Should individuals be sacrified for the sake of the whole society and system or is it still inacceptible to make the precogs live that way although this allows many lives being saved? Lamar believes that sacrifices can be made for the system and does not hesitate to kill Anne Lively, Danny Witwer and to put John Anderton into jail. However, he is the bad character in this story and the general idea of the film about this dilemma points to the other direction.

The dystopia theme will be analysed for detecting ideological implications within it as next. It can be regarded that the United States of the year 2054 is displayed as a dystopia in the film because of the homicide rates, which have increased epidemically, the many drug addicts and outlaws. Another reason for this assumption was that people are prevented committing crime by psychological pressure which is applied through continuous surveillance even into the future. As a conclusion, it can be claimed that the system in the year 2054 displayed in the film is extrapolated from today's societies of surveillance and control by simply increasing the measures with the help of enhanced technology.

The film contains further factors which verify that the socitey of 2054 is extrapolated from the societies of today, but does not verify that this enhancement of surveillance and control should be considered as dystopic in every sense. For example, many commercials are displayed on the walls of buildings and shopping centers, and on food packages in the films. These commercials are even customized; they "eyescan" people and call them with their names. Thus, they intrude into people's lives more than ever. However, no comment is ever made about this in the film. Another example can be given from the future entertainment industry. We have today adventure parks, cinemas and computer simulation games; our free time is regulated with these provided choices, and with these we are promised a theraphy to gain back our energy for the next day. In the future displayed by the film, there exist

places where people can experience whatever they want to, with interaction between simulations and themselves: Being praised for being a successful businessman, having sex with attractive women or even killing a boss. Thus, the entertainment industry of the future provides a similar service of the entertainment industry of today and is extrapolated from it. However, as it is the case in the former example, the film takes no side regarding this kind of entertainment. To sum up, the film displays a dystopia extrapolated from the societies of surveillance and control of today. Nevertheless, this does not mean that the film makers and thus the film aim to criticize this.

Finally, it can be observed easily that the third theme, alternative futures opposes fatalism. It conserves an optimistic point of view in which people have the choice for their future.

The Estrangement Factors

Estrangement factors in the SF world will be investigated once more under four categories based on the elements of a science fiction world: Estrangement factors in the actants, in the social order, in the objects and in the planet. The last category will be skipped during the analysis of the science fiction world of this film because there is no estrangement factor included regarding the planet in the film. The estrangement factors in the other categories can be seen in the table below.

Table 5 – Estrangement Factors in the Film 'The Minority Report'

Estrangement Factors (Novum) in the SF WORLD		
ACTANTS	SOCIAL ORDER	OBJECT
The Precogs (speculative)	Society of surveillance and control (extrapolative)	The computer with transparent screen connected to the precogs to get the images in their brains on screen Data Discs and computers with trasnparent screens (extrapolative)
	The Precrime Programme (speculative)	Projectors which enable 3D screening of videos (extrapolative)
	The penalty system: Jails where criminals are kept asleep in very small cells one on the top of the other	Eye scanners (e.g the spyders) (extrapolative)
	The Entertainment sector based on simulated interactive experiences (in which one can kill his boss or be praised and appreciated by everyone etc) (extrapolative)	The Halo put on criminals to make them unconscious and arrest them. (speculative)
	A consumption society: Customized commercials which can eyescan individuals and thus call them with their names (extrapolative)	The smart home (i.e. lights open when the host says "I am home") (extrapolative)
		Automatic transportation vehicles which travel along predefined routes to target stations (speculative)

Estrangement Factors (Novum) in the SF WORLD		
ACTANTS	SOCIAL ORDER	OBJECT
		Sick-sticks replacing the truncheon of today. They cause the criminal to vomit when they are touched. (extrapolative)
		The injection containing a paralytic enzyme which is used to change the shape of the face and to hide identity (speculative)
		Helicopters used by precops (No real estrangement factor included in them, difference is in their style)
		Cars (No real estrangement factor included in them, only difference is their style)
		Engines for flying (extrapolative)

The estrangement factors in each category support each other and are all relevant to each other. For example, the Precrime Programme, which makes up a speculated novum in the social order, is totally based on the speculated precog novum. It would not have existed if the precog novum did not exist, either. Another example is the American society of 2054. It is considered as a society of surveillance and control, and one of the reasons of this consideration is the Precrime Program that allows the state to intrude into one's private life without asking. This is the case in the murder attempt of Howard Marks in the beginning of the film. The precop Anderton learns that Howard Marks' wife cheated on him, watches this action in detail after seeing the images of Agatha and can even handle the situation because he

is able to see it even before the action takes place. However, the Precrime Programme and the precogs are not the only reason why the society is considered as a society of surveillance and control. Many objects displayed in the scenes support this idea as well. Diverse types of eye scanners are displayed in the film, i.e. after the operation to prevent the murder committed by Howard Marks to identify him, in the entrances of the buildings including the Temple, in the metro which enable the precops to detect where Anderton is after he escapes. Smart eye scanners, inspired by spiders, which can follow people with the help of their body temperature, are used by precops to detect all identities in a building. They are called *spyders*. There exist many objects and methods used to identify people today: identity cards, fingerprint identification, DNA analysis, face scanners. However, eye scanners are commonly used in science fiction films to solve the problem of identification, and the spyders are extrapolated from the eyescanners in these films rather than the existing objects for identification. Also an innovative way to escape surveillance is introduced in the film: The paralytic enzyme, which changes temporarily the shape of the face and makes one look much older is used by Anderton when he needs to enter the Precrime building without being identified.

The computers also back up the image of surveillance and control. The actions taken by the precop Anderton during analyzing Agatha's images on screens can be viewed by two supervisors as well as all others because of the main computer's transparent screen. Furthermore, the halo put on criminals to make them unconscious especially reflect how powerful the control system is: criminals are stacked into very small cells in the prison where they are kept unconscious. So do the public transportation vehicles which move along predefined paths and can be controlled and locked remotely as it is done when Anderton is detected in one of these vehicles.

Several examples are given above to show the relationship between estrangement factors in each category. In the chart of the analysis method in Figure 3, the correspondence between estrangement factors in actants or social order and themes was seen. In this film, there exists such correspondence: Firstly, the precog theme is at the same time an estrangement factor in actants. Secondly, some estrangement factors in the social order – the society of surveillance and control, the

consumption society and the penalty system- can be considered as elements of the dystopia theme.

The full list of future objects will be presented as next:

1. The computers and data discs with transparent screens

All computers displayed in the film, including the main computer of the Precrime Programme, and data discs on which image files are saved have transparent screens and surfaces. The main computer of Precrime Programme is connected to the precogs's brains and displays the images in their brains on its transparent screen. The screen's transparentness allows the supervisors and all other precops to watch Chief Anderton's analysis and actions. Thus the computer enables surveillance in different levels: being directly connected to the precogs, it allows cops intrude into the precogs' brains, into individual's private life, and furthermore, it can be observed for what someone is operating the computer and what actions he takes. It was mentioned before that the computers support the idea of a society of surveillance and control which is an element of the dystopia theme. Extrapolation is used as a method for designing this computer so that it reflects the dystopic society of surveillance and control (Figures 20, 21 and 22).

Figure 20 – The Main Computer in the Precrime Center (The Minority Report, 2002)

Figure 21 – Other Computers with Transparent Screens (The Minority Report, 2002)

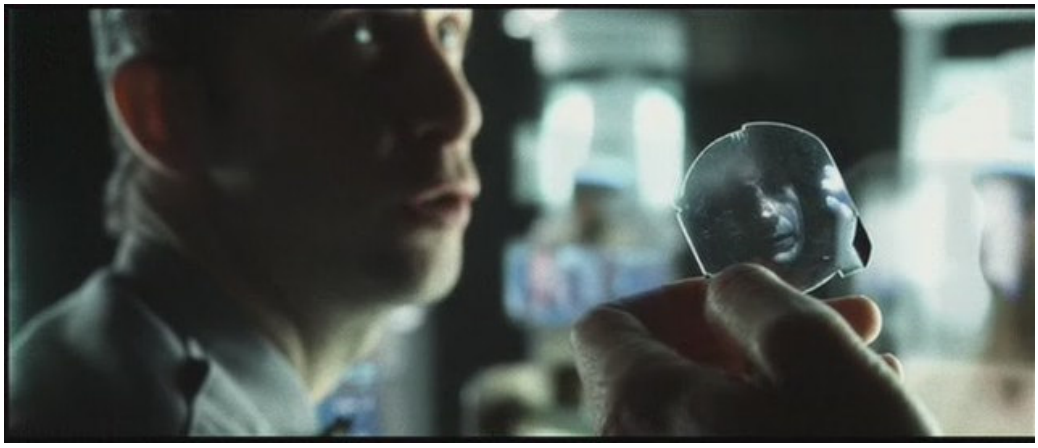

Figure 22 – A Data Disc (The Minority Report, 2002)

2. The projectors that enable 3D screening of videos

John Anderton uses several projectors which are each positioned in a different place so that their images intersect each other, to watch the videos of his son and wife in 3D (Figure 23). The images appear to be more realistic than they would be in 2D. They point to the same direction as the entertainment industry based on simulated interactive experiences points to. Baudrillard (2005) who claimed that realities and simulations cannot be distinguished from each other anymore and that both were replaced by hyperrealities in the postmodern age, was mentioned before. Like the future entertainment industry, these projectors verify Baudrillard's claim and point to

a dystopic future in which simulations are a necessity to stand the reality. They are extrapolated from the projectors of today accordingly.

Figure 23 – The 3D Image displayed by the Projector Set (The Minority Report, 2002)

3. Eye scanners (i.e. the spyders)

The eye scanners are the clearest reflectors of the society of surveillance and control in the film. While most detectors displayed have an ordinary appearance that can be observed in any other science fiction film, the *spyders* differ from them with their long thin metallic legs, their ability to give small electric shocks and find people with their body temperature. They awake antipathy and irritation in the heart of their subjects (Figures 24 and 25).

Figure 24 – The Spyders (The Minority Report, 2002)

Figure 25 – The Spyders (The Minority Report, 2002)

4. The halo

The halo is the only object which reflects the religious implications of the precog theme. When Chief Anderton is haloed and put into one of the cells, a scene is diplayed where he looks like an angel or saint with the bright halo on his head (Figure 27). The guardian welcomes him with the following words:

> "Guardian: You're part of my flock now, John. Welcome. It's actually kind of a rush. They say you have visions that your life flashes before your eyes. That all your dreams come true."

The jail corresponds to the life after death according to the guardian's description. The halo is also used by the cops to catch the criminal and make him unconscious and replaces the handcuffs of today (Figure 26). Since the basis of this future object is the problem to keep a criminal under control, and it introduces an alternative to an existing solution with respect to the characteristics of the future society, the halo can be defined to be speculative.

Figure 26 – The Halo which replaces Handcuffs (The Minority Report, 2002)

Figure 27 – The Halo used in the Prison Cells (The Minority Report, 2002)

5. The smart home

When Chief Anderton enters his home he says “I’m home” and the lights in the entrance are turned on immediately. The lamp over his head is also turned on by one word, “Overhead”, and so is the wallscreen he uses to watch his son’s old video on the beach in 3D. The idea of a home which is able to identify its host has already been realized. The home of today is enhanced by the details like the projectors or others like the entry, which is directly connected to the routes for the automated transportation vehicles in the film. The result is an extrapolative smart home.

The smart home reflects a positive approach to technology despite the existence of the precog theme that results in some ethical dilemma: Should individuals be sacrificed for the sake of the community or is the individual always more important? It is common in futuristic films that technology is blamed for unethical acts instead of the human who is involved in this act. However, *Minority Report* does not have such an approach and does not discuss this dilemma much, either. The smart home reflects the technophilic approach of the film since it demonstrates that future technology can better the living standart.

6. Automatic transportation vehicles that travel along predefined routes to target stations

Beside usual cars with steering wheels, in the District of Columbia in the year 2054, automatic transportation vehicles with no steering wheels are used (Figures 28 and 29). When John Anderton runs away from the office after he is accused with a murder, he gets on one of these automatic transportation vehicles. He has to break its window to escape when the vehicle is remotely controlled and the destination is locked to the office. Unlocking the destination and taking control of the vehicle is not possible. It is not clearly stated, but these vehicles in the film seem to be used instead of public transportation to commute between work and home. The vehicle is not driven. Instead, it follows a predefined path and is directed to a predefined destination. The difference of this automatic transportation vehicle from the public transportation vehicles is that it is designed for a considerably smaller number of people (i.e. one or two people) unlike the standard car of today which is designed for five people. Although the Metro is still used in the year 2054, the existence of this alternative solution to “public” transportation points once more to the future society

of control with its being remotely controllable and having predefined routes so that no driver is needed. Furthermore, the decrease of the number of passengers point to the dissolution of the future society into its individuals. Since this future object provides an alternative solution to a need, it can be considered to be speculative.

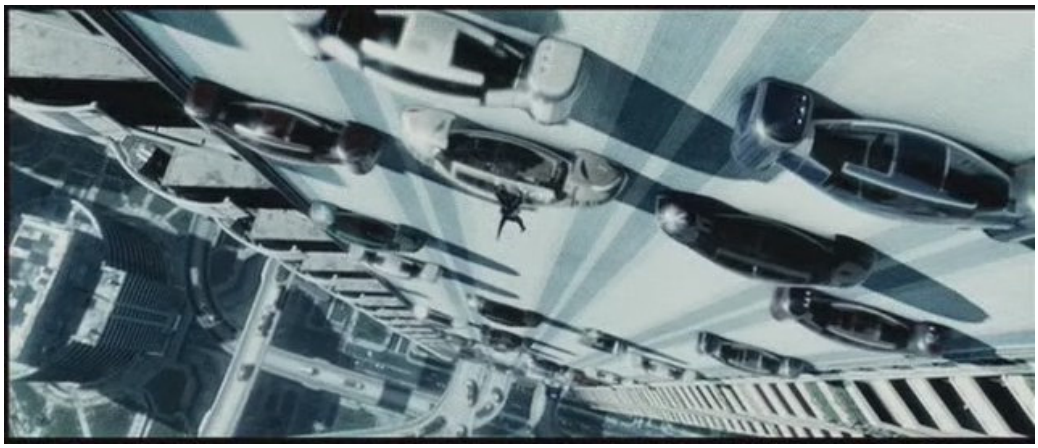

Figure 28 – The Automated Transportation Vehicles (The Minority Report, 2002)

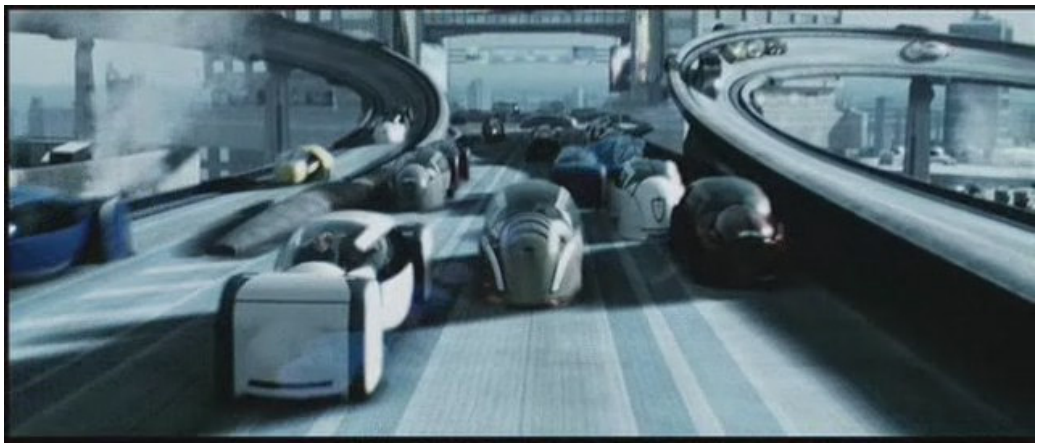

Figure 29 – The Automated Transportation Vehicles (The Minority Report, 2002)

7. Sick-sticks

Sick-sticks are truncheons which cause the criminal to vomit when touched. One sick-stick is used by the precops while chasing John Anderton (Figure 30). A precop

accidentally touches his colleague with it and causes him to vomit badly. The sick-stick is extrapolated from the truncheons of today. The shift from the truncheon to the sick-stick shows correspondence to the shift from today's police departments to the Precrime Programme. The police departments of today use frequently physical power to prevent and fight crime whereas the Precrime Programme get its power to prevent and fight crime from psychological force and clairvoyance since murder is mostly prevented because people know they will be caught before they even commit their crime. However, the idea that people can only be prevented committing crime by force still remains in the future of the film. This idea is reflected by the sick-sticks that are not used to hit somebody, but cause the criminal to vomit and feel weak for a while. Thus, the stick-stick is one of the elements which construct the dystopic future.

Figure 30 – The Sick-Sticks (The Minority Report, 2002)

8. The injection of the paralytic enzyme

The injection of the paralytic enzyme is used by John Anderton to hide his identity temporarily. It is preserved in a small grey tube and applied from the below jaw. It paralyses the face muscles so that the shape of the face is changed. It has speculative characteristics since it contains a different approach to hide the idntity. Since it is an

object to escape from surveillance, it obviously points to the future society of surveillance and control.

9. Helicopter, cars, engines for flying

The helicopters used by precops and the cars of the year 2054 have the same function as the ones of today and they correspond to the same needs. Yet, their design properties differ. For example, the seats inside the helicopter are placed on a turning wheel and passengers leave the helicopter as the seat is positioned at the exit in the back part. The helicopters are neither extrapolated nor speculated in accordance to the future of the film. However, it still gives an impression about the future technology and style. So does the red car which is manufactured within minutes. Thus, both of them can be considered as decorative future objects.

The engines for flying do not exist today although the technology of today would allow such an object to exist since the mechanism is similar to a rocket. Their usability might have been questioned since they would be heavy and dangerous and would cause difficulties in manoeuvres. The engines might have been considered to be speculative since there exists no such transportation vehicle today, but the idea has already become familiar to science fiction readers and viewers, thus has become ordinary in the meanwhile. Thus, instead, it is considered as extrapolative. Like the automatic transportation vehicles, they are designed for individuals (Figures 31, 32 and 33).

Figure 31 – The Helicopter of Precops (The Minority Report, 2002)

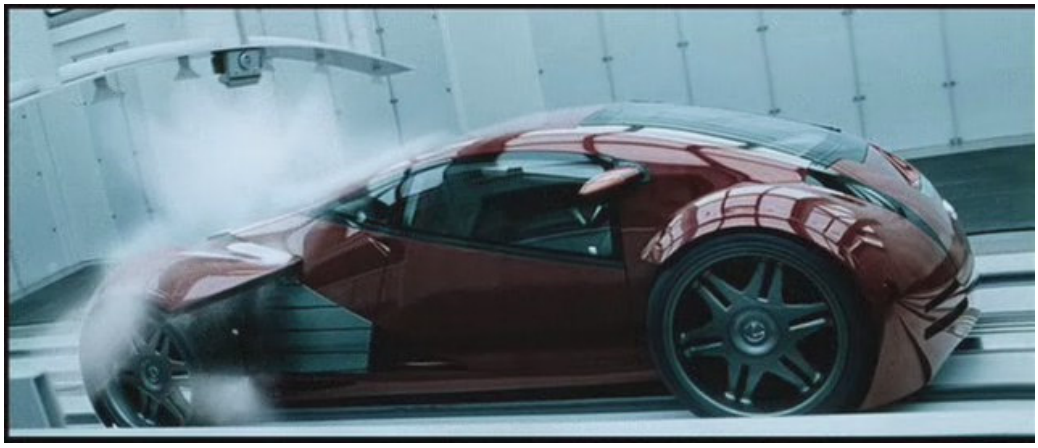

Figure 32 – A Future Car (The Minority Report, 2002)

Figure 33 – The Flying Engines (The Minority Report, 2002)

4.2.4 Blade Runner (Director's Cut)

Like the science fiction film *Minortiy Report*, the Director's Cut of the cult film *Blade Runner* (dir. Ridley Scott, 1984) is based on one of the stories of the famous science fiction author Philip K Dick: *Do Androids Dream of Electric Sheep?* However, the androids in Ridley Scott's film are called replicants and they are physical beings with genetically designed brains, eyes and other organs unlike the metallic androids in Philip K. Dick's story.

The Film Summary

The following information about the replicants is given in the beginning of the film:

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

The mentioned Nexus 6 combat team consists of the replicants Leon, Zhora, Pris and their leader Roy Batty. They are designed in such a way that they can imitate the human behaviour in every sense except the human emotions. However, they develop their own emotional responses like love, hate, fear or anger which leads to the mentioned mutiny against slavery. They succeed escaping. However, they have a four-year life span as a safety mechanism because of their uncontrolled emotional responses. Thus, they need to contact their creator Tyrell to increase their life-span and come to Los Angeles where the story takes place.

Los Angeles has become a dark and dirty city in the November of 2019. Many people seem to have left the city to live in Off-world colonies. From one dialogue between the replicant Pris and the genetic designer J. F. Sebastian, who works for the Tyrell Corporation, we learn that people have to pass medical tests to be able to live in the colonies. There seem to be further criteria for being able to leave the world (e.g. financial). Chinese and Arabic people, and unhealthy and lower class people seem to have remained.

The Blade Runner Rick Deckard is given the responsibility to *retire* the replicants. He is not very eager to do the job, but still takes the responsibility unwillingly. Firstly, he is sent to the Tyrell Corporation where he applies the Voight-

Kampff test used to detect replicants to Tyrell's niece Rachael. She turns out to be a replicant as well, but does not know it herself unlike the members of the Nexus 6 combat team because she is implanted memories. Deckard tells her that she is a replicant. Afterwards, he starts retiring the replicants one by one. He is about to be killed during the retirement of Leon when Rachael saves him. Rachael and Deckard get closer to each other.

Deckard finds out that Pris and Roy hide in J.F. Sebastian's house. He kills Pris, but gets hurt badly while fighting Roy Batty. However, Roy has lost all his comrades and the hope to have a longer life span as well and has no reason to fight anymore. He saves Deckard, sits next to him and talks to him in his last moments: "I've seen things you people wouldn't believe. Attackships on fire offshore of Orion... I've watched C-beams glittering in the dark of the Tannhauser gate… All those moments will be lost in time like tears in rain. Time to die..." Then he dies.

The Science Fiction Themes and Their Ideological Implications

The following science fiction themes can be identified from the summary of this film: The replicants make up the main theme which has similar ideological implications as the android theme explained in Chapter 2. The dystopia theme is also present in the film. Finally; although it is only mentioned but not displayed, other planets are colonized in the year 2019 in the film. This corresponds to the space exploration theme which includes interplanetary or interstellar travel or space colonization. This theme was listed under the category *Travel in Space and Time* in Chapter 2 but not explained in detail. The themes will be overviewed one by one as next.

1. The replicants

The replicants in *Blade Runner* are genetically constructed beings. It is possible to find similar ideological implications between this theme and both the robot and the android themes given in section 2.3.3. For example, the robot can become the signifier of exploited labor or blue-collar workers so that the robot theme allows criticism of capitalism. In this film, not robots but replicants are made to be used as slaves in the space colonies. They have no right to live unless they are useful, and

they are retired as soon as they escape. Since they have their own emotional responses and are developed with the motto "more human than human", the audience is invited to question this postmodern version of slavery, exploitation of labor power and capitalism. The future is displayed as a postmodern capitalist future which has nearly ended life on earth and has spread on other planets now.

The replicants are a combination of a binary opposition: emotional organisms and constructed machines. The existence of two binary oppositions in one creature receives attention and leads the audience to questions, which the android theme led to before: "What are the borders between reality and simulations? If emotional beings can be constructed, can the human being be a construct as well? How far is the system we live in constructing us? How far will this construction go to in the future?" In the Director's Cut of *Blade Runner,* Deckard dreams of a unicorn in one scene. Later in the final scene, he sees an origami figure made by his colleague, which looks like a unicorn, put in front of his apartment. He remembers his colleague's words about Rachael: "Too bad she won't live. But then again…Who does?" This scene makes it unclear whether Deckard is really a human being or a replicant with implanted memories just like Rachael. In the future that is constructed in *Blade Runner,* even our existence as human beings is questionable.

2. The dystopia theme

The world seems to be an uncanny combination of the past and the future in the year 2019. Ordinary cars that are very similar to the ones today are used as well as flying vehicles. New buildings have risen next to old and nearly empty buildings or even some new buildings have been built with an ancient style as it is the case of the building of the Tyrell Corporation (Figures 34 and 35). The sky is almost always dark and rainy. Streets are lightened with colorful neon lights which give a cheap and vulgar impression. People who could leave the world already left; the ones who could not, have been left behind. Los Angeles gives the impression that the future has been around for some time, but then left for the Off-world colonies as well as people. Real animals are very rare and expensive. This fact points to the probability of an ecological catastrophe on the earth's surface. However, no such catastrophe is mentioned in the film. The pessimistic view to the future in general is present in nearly every scene.

Figure 34 – The Tyrell Corperation (Blade Runner, 1984)

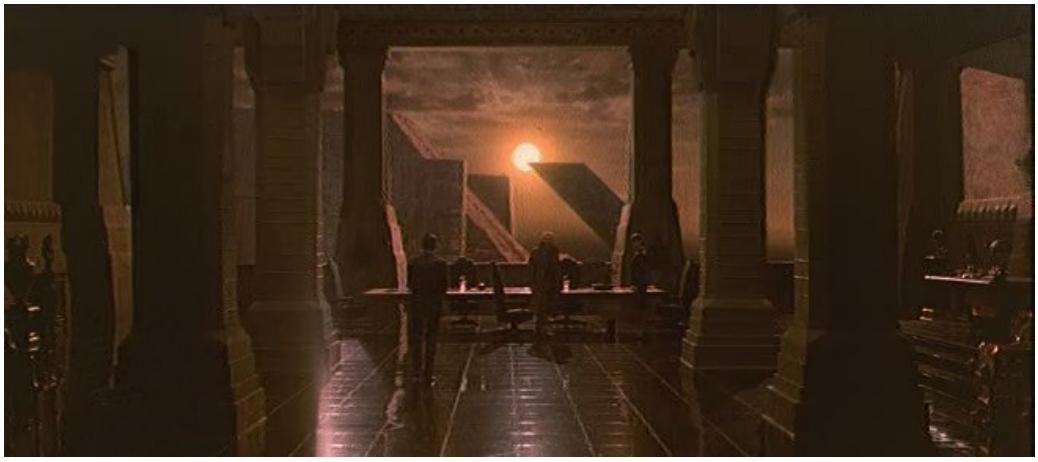

Figure 35 – The Tyrell Corperation Indoors (Blade Runner, 1984)

3. Space colonization

The space colonization theme is bound to the replicants theme and has similar ideological implications regarding slavery, forced labor and capitalism as mentioned in the former theme. The off-worlds have replaced the *American dream* in the displayed future.

It is worth mentioning that no black people are displayed at all, while Arabians and especially Chinese people appear frequently in the film. However, there does not seem to be a reason for this.

The Estrangement Factors

Table 6 – Estrangement Factors of the Film 'Blade Runner'

Estrangement in the SF WORLD			
ACTANTS	SOCIAL ORDER	OBJECT	PLANET
Nexus 6 replicants (extrapolative)	Slavery of replicants in Off-worlds (extrapolative)	The Voight-Kampff test apparatus (extrapolative)	Off-world colonies (extrapolative)
The replicant Rachael who does not know that she is one because of the memory implants she has. (speculative)	Healthy people from the upper-class live in the off-world colonies. Unhealthy and probably lower-class people are left behind. Probable race discrimination while accepting people to off-worlds. (extrapolative)	Flying cars (extrapolative)	The Earth is gloomy, depressing and emptied. Probability of a catastrophe. (extrapolative)
	Blade runner units for catching replicant outlaws (extrapolative)	Elevator that functions with voice response (extrapolative)	
		Photograph scanner which enables one to see details in a picture and get a hardcopy (extrapolative)	
		The visual phone used by Deckard to call Rachael (extrapolative)	
		The toys of the genetic designer J.F. Sebastian (speculative)	
		Cards instead of door keys (extrapolative)	

Most of the objects in this film can be analysed in one major group because they contribute to constructing the same idea in a similar way. This group consists of the following future objects: the Voight-Kampff test instrument, the flying cars, the voice-operated elevator, the photograph scanner and the visual phone used by Deckard to call Rachael when he is in a bar (Figures 36, 37, 38 and 39). They are all clumsy and have an old-fashioned look, but are also made up of future technologies. Thus, they contribute to constructing the postmodern and dystopic future of the film. For example, the Voight-Kampff test instrument is used to measure eye reflexes and thus, distinguish between human and replicants. Its function suits to the future described in the film. However, it is made up of several clumsy and old-fashioned monitors and some indicators. The monitors look like the TV screens of the 1980s and the indicators do not have any extraordinary property, either. As a result, the instrument has a future function, which is to identify constructed beings, but looks like an old-fashioned object.

Figure 36 – The Voight-Kampff Test Instruments (Blade Runner, 1984)

The flying vehicles have similar properties with the Voight-Kampff test instrument. They just look like ordinary cars of the 1980s except they have a monitor inside and their doors are opened upwards. Their tires are able to move. Although they can fly as well as drive, the flying cars were not redesigned according to this

additional function. It was mentioned before that the film displayed the city as a combination of the past and the future and that it looked like the future has been on the world for some time, but then left to Off-world colonies. This vehicle verifies this claim (Figure 37). Similar evaluations can be done for the voice-operated elevator and the photograph scanner that is made up of one clumsy monitor and a driver in which the hardcopy of a photograph is put and the details of a photograph can be watched by voice commands. The digital environment today enables us to see details of a picture and it can be said that this functionality has been foreseen to some extend with the photograph scanner in the film. A future need is identified and a future solution is introduced by this object, yet the design properties of this solution differ from the solution of today. On the other hand, the phone in the film looks and functions exactly like the phones in telephone booths on the streets today except it has a dusty screen. Being a combination of the past and future, it suits the pessimistic approach of the film and the dystopia where the World has been abandoned for new planets in the future. Deckard uses a card while entering his flat instead of a key. This can be counted in the above group as well. These objects are all extrapolated, and the objects they are inspired from can be easily identified by their design properties.

Figure 37 – The Flying Cars (Blade Runner, 1984)

Figure 38 – The Photograph Scanner (Blade Runner, 1984)

Figure 39 – The Visual Phone (Blade Runner, 1984)

The toys of J. F. Sebastian are displayed as an estrangement factor in the objects in the above chart, but they could have been displayed as estrangement factors in actants as well. These beings are alive, but they are constructed by the imagination of the genetic designer J. F. Sebastian and look like unreal characters from fairy tales. For example, the little man, who greets the genetic designer every time he comes home, looks like a toy soldier with a Pinocchio nose. In one of the scenes of the film, Pris sits motionless among all other toys in the room and pretends to be one of those toys. Deckard does not realize that she is one of the replicants until

she hits him (Figures 40 and 41). These toys contribute to constructing the ideology presented within the replicant theme: Firstly, the audience is encouraged to question the reality/simulation binary opposition once again and all relevant ethical and philosophical questions. Then, they appear to be J.F Sebastian's personal slaves and can contribute to reminding the audience on exploited labour power.

Figure 40 – Pris among J.F. Sebastian's Toys (Blade Runner, 1984)

Figure 41 – Pris among J.F. Sebastian's Toys (Blade Runner, 1984)

While the themes in this film were analysed, the space colonies theme was mentioned and the relevant ideologies were explored. However, the off-world colonies are only mentioned in the film and never displayed. The idea of space colonies is an extrapolative one since the science fiction genre has already placed the possibility to live on space colonies as a future fact. This film supports this possibility as well. However, there do not exist any objects which could be related to this theme and its ideological implications.

4.2.5 The Fifth Element

The Fifth Element is a Luc Besson film directed in the year 1997. A short summary of the story will show which science fiction themes are present in the film.

The Film Summary

The first scene of the film takes place in the Egypt of 1914. A professor conducts a research on the symbols on the walls of a pyramid. As a result of his analysis, he finds out that "the absolute evil", which comes to the Earth once in every 5000 years, is signified by some of the symbols. Other symbols show four elements, Empedocles' water, air, fire and earth, which Empedocles believed to be found in every element, and a perfect being at the center of them makes up the fifth element. Altogether, they create a divine power that defeats the evil. The professor plans to be famous with his research. However, he is prevented by a priest, who already knows the whole story, and by the benevolent aliens called Mondoshawans with non-organic bodies who try to save the World. To this end, they take the elements, which were kept in the pyramid before, with them. Also the specially engineered Supreme Being which is the fifth element is taken away. They promise that they will bring them back in 300 years when the absolute evil comes.

The next scene and the rest of the story takes place in the year 2214 -300 years later- when the absolute evil endangers the World and its overpopulated

civilization in the form of a burning planet, which can also be considered as an intelligent living form, some kind of an alien. The president and the Military Forces try to destroy this fireball which swallows and erases everything on its way. The weapons they fire only cause it to get larger because evil cannot be fought with evil, as the priest Vito Cornelius explains them. He knows that what they are confronting is the absolute evil and that it can be defeated with the five elements only. He further informs them about the benevolent aliens, the Mondoshawans, who are on their way to the Earth bringing the five elements with them. However, the spaceship of the Mondoshawans is attacked in between and all Mondoshawans on board are killed. The Supreme Being is also harmed and only one body piece has remained of it, which still contains some living cells. The whole body is regenerated by means of the DNA of that piece and a woman called Leelo is created as a result. She escapes to find Vito Cornelius and meets coincidentally Korben Dallas, a retired space fighter. He helps her meet Vito Cornelius. Later, he is contracted by Military Forces to save the World. Leelo, Vito, and Korben Dallas have the same mission now, and try to find and save the four stones and travel to the Phloston Paradise where another benevolent alien Diva Plavalaguna hides the stones for them. But getting there is not so easy. Both Mr Zorg, who had contracted some warrior aliens called Mangalores before to attack the spaceship of the Mondoshawans, and the Mangalores themselves, who had been betrayed by Zorg before and want the stones to force Zorg to negotiate with themselves, are after them. A fight begins in the Fhloston Paradise in which Diva Plavalaguna is killed, Zorg badly hurts Leeloo and he is finally killed by a Mangalore bomb together with the Mangalores themselves. The stones are finally in the hands of Korben, Leeloo and Vito. They turn love into a weapon against the absolute evil. The evil is defeated with the love between Korben and Leeloo and the World is saved.

The Science Fiction Themes and Their Ideological Implications

There are several science fiction themes within the story. First of all, the alien theme comes in several different forms. The Mondoshawans and the Diva Plavalaguna are examples to benevolent aliens (Figures 42 and 44). On the other hand, there exist the

warrior Mangalores in cooperation with the absolute evil in the film. They can be defined as new generation alien invaders. The absolute evil can be defined similarly. While the absolute evil is part of the alien theme, it causes also the apocalypse theme be present in the film story. A third theme is interstellar travel since many spaceships and space stations like the Fhloston Paradise are shown in the film. The last science fiction theme is genetically engineered beings. However, the genetic construction in the film is quite unusual. The Supreme Being Leeloo is the construct made to protect life. She is specially engineered to function by the power of the other four elements and to turn love into a power to defeat the evil.

The film *The Fifth Element* contains several ideologies which are supported by more than one of the themes. Therefore, instead of listing each theme and the ideological implications of that theme, the ideologies will be introduced and the themes that support these ideologies will be indicated afterwards.

In the future displayed in *The Fifth Element,* the World has a population of two hundred billion people but the human race is not limited to stay on the Earth. Space travel is usual and human beings are in contact with many different alien races. Some of these alien races serve good purposes and try to preserve peace, while the others are responsible for interstellar terrorism. Their appearance is designed accordingly: The warrior and bad Mangalores have ugly big ears, big teeth, and they stink. The idea that the character is reflected by the appearance is supported, i.e. bad characters should look ugly. Thus, racism is not displayed to exist between human races, but is represented in the film within the alien theme. Globalization has taken one step further with interstellar travel. Bombs and various weapons are used in many scenes of the film. The Military is very powerful, and the President is in direct cooperation with it. Zorg represents the industry of war and the people who make money of it. It is open to discussion if a film can really support an anti-militarist ideology while it displays aesthetic fighting scenes and frequently show scenes in which the good characters handle problems with weapons. However, the film's anti-militarist approach seems to dominate the opposing approach. For example, in one scene the General sends bombs to destroy the absolute evil. In opposite to his expectation, the evil fireball grows only larger. As indicated before, the priest Vito Cornelius explains that evil cannot defeat evil. The evil is later defeated with the love

between Korben Dallas and the Supreme Being Leeloo who turns love into a divine power to be used against the evil. Definitely, a "make love, not war" message is conveyed to the audience within the genetically engineered being theme.

The film has some religious references. A future version of Christianity is represented. Even the story is ancient: The struggle between the good and the evil. Priests in the film forward their knowledge to next generation and contribute to winning the struggle against the evil. The church is represented. A divine being Leeloo is made to protect life and is the key to victory just like God's son Jesus who is sent to Earth to promote love. The alien theme –since the absolute evil is displayed as some kind of evil alien- and the genetically engineered being theme together contribute to constructing these religious references.

The Estrangement Factors

Estrangement factors including those in the objects will be analysed finally to find out how they contribute to constructing the ideological approaches and impressions about future listed above. Below is the chart of estrangement factors. There is no climatic, geographic or ecological change, no catastrophe has affected the Earth. Thus, there are no estrangement factors regarding the planet.

Table 7 – Estrangement Factors in the Film 'The Fifth Element'

Estrangement in the SF WORLD		
ACTANTS	SOCIAL ORDER	OBJECT
The Mondoshawans The benevolent aliens (speculative)	The president in the future is directly in cooperation with Military Forces and follows their advises. (extrapolative)	Different spaceships of the Mondoshawans, Mangalores, Zorg and of the Military Forces. Some have similarities with military jets. (extrapolative)
The Mangalores The reptilian-like invader aliens (extrapolative)	Alien races are in contact with the human and the relationships are regulated diplomatically. Globalization has exceeded the limits of the Earth. (Extrapolated from the diplomatic relationships between countries and thus different races.)	The furniture within the 5000 Blocks Where also Korben Dallas' house is: Bed moves into the build-in wardrobe. The shower is placed onto the refrigerator and they move up and down. (extrapolative)
The absolute evil The intelligent planet (speculative)	The world is overpopulated: 200 billions of people (extrapolative)	Flying cars. The cab Korben Dallas with navigation system and attack detection system (extrapolative)
Diva Plavalaguna Another example to benevolent aliens (extrapolative)		The reviving reactor which reconstructs the body of Leeloo according to the DNA of some living cells (speculative)
The Supreme Being Leeloo The specially engineered being who creates the "Light of Creation" together with the other four elements to protect life (speculative)		The microwave which fills the empty dish with cooked chicken. The future form of fast food. (speculative)
		Light weight weapons The Z-140 made of titanium The ZF-1 which remembers the target (extrapolative)

Estrangement in the SF WORLD		
ACTANTS	SOCIAL ORDER	OBJECT
		Equipment for make-up The automatic eye-liner used by Leeloo The nail polish used by Zorg's secretary (speculative)
		Cleaning gadgets in Zorg's office (extrapolative)

The design properties of the actants of this film should be investigated shortly beside the estrangement factors in objects. Although they are not future objects, they are elements which support the impression that the future is being displayed. Therefore, their design properties contribute to constructing the ideas about future in the film.

The benevolent aliens called Mondoshawans have speculative characteristics because they have not organic but metallic bodies and look more like robots rather than aliens because of their appearance (Figure 42). Non-biological living forms are rarely used in the science-fiction genre. *The Transformers* make up one example. The Mondoshawans have small heads and big bodies with which they can move only slowly. The golden-metallic look gives them a sophisticated image but they are not beautiful in opposite to the stereotypical approach for good characters. They have psychic powers. For example, they can make the professor become unconscious only with thought power. This supports the wise and sophisticated image of them. The Diva Plavalaguna is a different kind of benevolent alien in the film. She is blue colored and has "blue blood", which is the term used for people born into noble families. Besides, blue is the color of calmness and tranquility. She has telepathic ability which can be associated with wisdom. She has a beautiful voice and smooth

skin which signify elegance. The design process of the creation of Diva Plavalaguna results in an extrapolative novum.

The Mangalores are warrior aliens and are the bad characters. Their appearance is designed accordingly. They have a reptilian-like appearance which means they can be considered to be extrapolated from reptiles. (Figure 43) They have an ugly face, an ugly voice and it is indicated in the film that they stink. The other bad alien type in the film is the absolute evil; a black planet that spits fire. It has speculative characteristics excluding its appearance, because it is an intelligent planet which has the purpose to exterminate life. The intelligent planet in the film *Solaris* (dir. Andrei Tarkovsky, 1972), which is also defined as a huge brain and which protected its existence by materially creating human beings from people's memories, can be another example to this kind of living form.

The design properties of the bad characters are not unusual; a reptilian-like appearance, an ugly voice, blackness and a burning sphere can easily signify "badness". Furthermore, the design properties of the good characters can be considered usual, although that of the Mondoshawans make an exception. As mentioned before, these stereotypical approaches associate bad character with ugliness and good characters with beauty and result in a racist approach: Since each race has a specific appearance, the approach leads to generalizations about different races. The existence of a racist idea can obviously be verified by one scene in the film: When Zorg sees that one of the Mangalores hide his real appearance behind the appearance of a black man, he orders him to take off the mask. When the Mangalore looks like a Mangalore again, he comments: "Much better!". This comment is an insult to black people. The Supreme Being which takes the form of the perfect human being Leeloo is played by the actress Mila Jovovic, and her beauty, which is also emphasized in the film, fits to the stereotypical approach that the good character is beautiful. The character has also religious references.

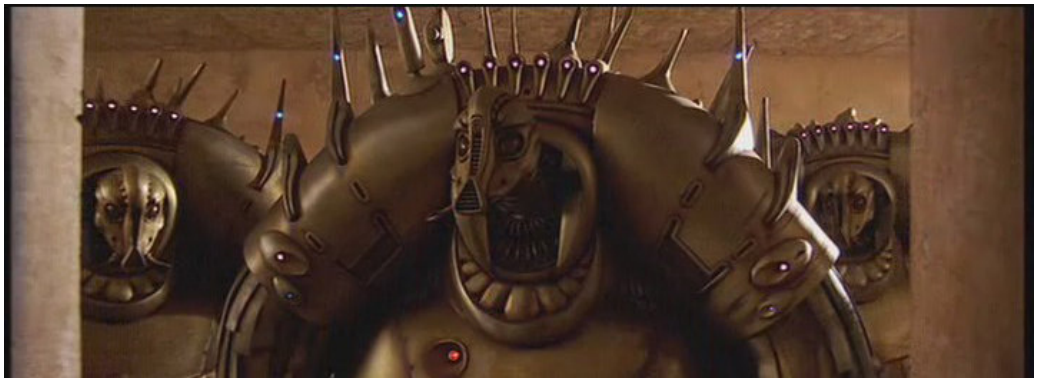

Figure 42 – The Mondoshawans (The Fifth Element, 1997)

Figure 43 – The Mangalores (The Fifth Element, 1997)

Figure 44 – Diva Plavalaguna (The Fifth Element, 1997)

The future objects and their contribution to constructing ideas about the future will be explained in the final step of this analysis:

1. The spaceships used by the Mangalores, Zorg, Korben Dallas and others

The spaceships displayed in the film generally have the ability to bomb targets and attack other spaceships. They are designed accordingly. For example, in the Mangalore spaceships, the pilot uses a joystick when he wants to shoot his target. Thus, they contribute to constructing a future in which diplomatic relationships are regulated by military power. The spaceship of the Mondoshawans is an exception. No bombs are fired from this spaceship. Another exception is the spaceship for public transportation, which brings Korben and Leeloo to the Phloston Paradise. The passenger cabins are so small that it is not even possible to sit, but only lay in it and the passengers are kept asleep during the journey. It contributes to constructing the idea of an overpopulated future (Figures 45 and 46).

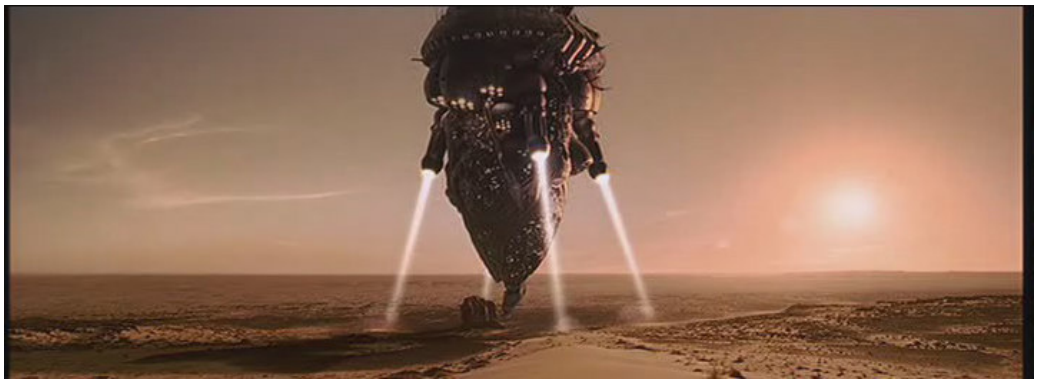

Figure 45 – The Spaceship of the Mondoshawans (The Fifth Element, 1997)

Figure 46 –The Spaceship to Phloston Paradise Indoors (The Fifth Element, 1997)

2. The furniture within the 5000 Blocks and the flying cars

The scenes from the apartment of Korben Dallas clearly contribute to the construction of an overpopulated future which forces people to use compact future objects: There are no specialized rooms; thus no kitchen, bedroom or bathroom in the apartment. The bed moves into the wardrobe when it is not used, and the shower is built on the top of the refrigerator appearantly to save place, but no space can be saved with this solution in reality. Finally, there is a scene in which Leeloo escapes from the policemen. Many flying cars can be seen in this scene. Instead of moving along roads on the ground, they move along many layers of roads in the air (Figure 47). The impression of a crowded future is also supported with this scene of flying cars.

Figure 47 –The Flying Cars (The Fifth Element, 1997)

3. The reviving reactor

Leeloo is remade in human form from her DNA with the help of this device. In the Christian belief, Jesus is God's son born by the human Maria. Thus, Jesus can be considered as a God, too and Maria enables him to come to the Earth as a human. The reviving reactor corresponds to Maria and contributes to the religious references (Figures 48, 49 and 50).

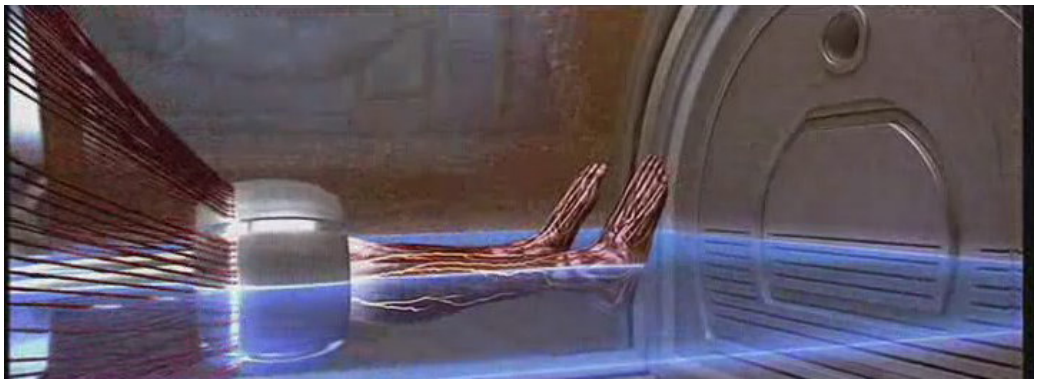

Figure 48 –The Reviving Reactor (The Fifth Element, 1997)

Figure 49 –The Reviving Reactor (The Fifth Element, 1997)

Figure 50 –The Reviving Reactor (The Fifth Element, 1997)

4. The microwave oven

The empty dish is put into the future microwave oven in the film and the dish is returned filled with food. It is not shown what kind of process is behind and results in a filled plate. Today fast food and frozen meals, which have to be warmed up only in the microwave ovens are very common. The future microwave in the film points to a future in which fast food has advanced more than ever. Korben's house without kitchen supports such a point of view as well. The idea is speculative, but the design does not include neither speculation nor extrapolation. Not even stylistic properties are modified very much. The appearance is not different than the microwave ovens of today (Figure 51).

Figure 51 –The Microwave (The Fifth Element, 1997)

5. Light-weight weapons

It was indicated that the film conveys an anti-militaristic message; however, it also displays many weapons, used by the good characters as well as the bad characters, and fighting scenes in which the good characters are also involved. These objects and scenes cause the future to be displayed as dominated by military force. The ZF-1 produced by Zorg is one of the mentioned weapon models (Figure 52).

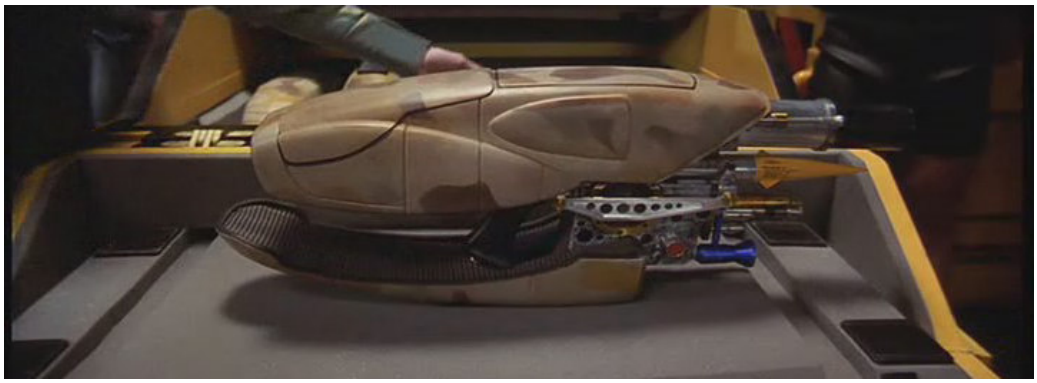

Figure 52 –The ZF-1 (The Fifth Element, 1997)

6. The automatic cleaning gadgets and the automatic equipment for make-up

The cleaning gadgets appear in Zorg's office on a button press when a glass is broken (Figures 53, 54 and 55). It takes three or four of them to clean one broken glass, so their existence is superfluous. They seem to be made of mainly plastic, and make noise while cleaning the floor, and thus give a cheap impression. They are extrapolated from the cleaning gadgets of the year 1997 when the film was made, but they function on their own. Thus, they point to an automated future life. Today such automated cleaning gadgets exist as well even if their usage has not yet become common in the domestic area. Thus, it can be claimed that the object foresees the future. The automatic eye-liner, which has to be hold in front of the eyes only for several seconds (Figure 56), or the nail polisher in which the fingers have to be kept for seconds to have them polished point also to an automated future life as well (Figure 57). As the microwave oven contributed to constructing a future of fast food, these make up instruments refer to a fast lifestyle in the future.

Figure 53 –The Cleaning Gadgets (The Fifth Element, 1997)

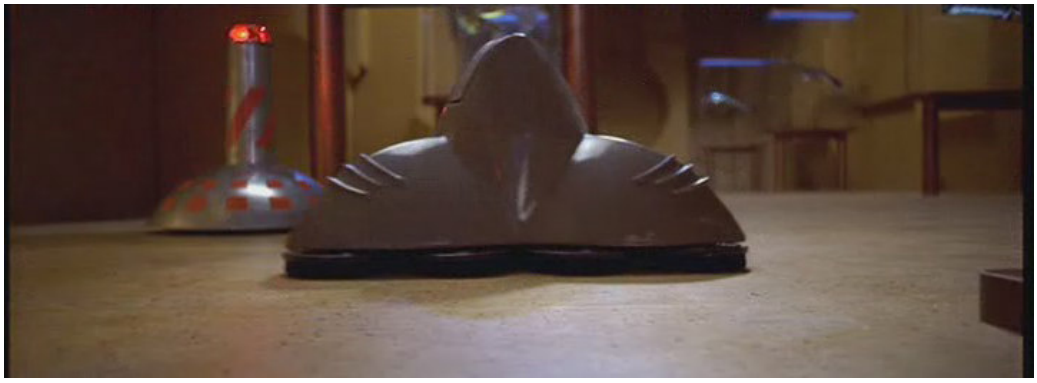

Figure 54 –One of the Cleaning Gadgets (The Fifth Element, 1997)

Figure 55 –The Cleaning Gadgets (The Fifth Element, 1997)

Figure 56 –The Eyeliner (The Fifth Element, 1997)

Figure 57 –The Nail Polisher (The Fifth Element, 1997)

4.2.6 The Island

The last science fiction film included in the analyses is Michael Bay's "The Island", 2005.

The Film Summary

The film story takes place in a very near future, in the year 2019 and the film begins in a complex in which survivors of "the contamination" are kept. Their health condition is watched continuously: The sodium level in their urine is scanned every morning and they are sent to nutrition tests if there is an excess. They are provided food according to the results of the scanning, and are kept busy with sports activities.

In summary, their health condition seems to be the main concern of Dr. Merrick, who manages the complex. Furthermore, the survivors are warned when they touch each other or show temper.

Lincoln Six Echo is one of the survivors. He is very curious, questions everything but thinks there are not enough answers provided to them. He talks to Jordan Two Delta about the doubts he has about the place and regulations, but she criticizes him because he would see everything from its negative side. She has the dream to go to the island which is told them to be the World's last remaining paradise not affected from the contamination. Only winners of "the lottery" and pregnant women after giving birth to their babies, go there. In the following days, Jordan is announced to be the next winner. In the meanwhile, Lincoln has accessed the sixth sector by chance, and has been in the medical center where he has witnessed that the former so called "lottery winner" and a pregnant woman, who were both supposed to go to the island, were killed. The pregnant woman gives birth to a baby and is injected poison right after the birth while the baby is taken to a woman who looks exactly the same as her. Then, the so called lottery winner wakes up while he is being operated and his chest is cut. He runs away but is chased and caught like an animal. His organ is taken away. Lincoln immediately informs Jordan about the situation and informs her that the lottery is a complete lie. They manage to escape. When they get out of the complex they see that the complex is not surrounded by water as it appears to be from inside the building, but by a desert. A hologram surrounds the complex, so that the survivors believe in the contamination story and can be kept there.

Lincoln and Jordan try to find Mac, who works within the Merrick Company, and with whom Lincoln has made conversations before. Mac explains them that they are clones in reality with memory implants. When Lincoln asks why they are made for, Mac answers: "Everyone wants to live forever. It's the new American dream, you know. And some can afford it." Furthermore, he tells them that their sponsors and owners – the "original" people- do not know that they are humans with consciousness and feelings, but they are told instead that the organs they need are created in a vegetative state. Thus, Lincoln and Jordan ask Mac for his help to inform their sponsors that they are alive. He warns them and tells them that people would do

anything to survive. Thus, they should be careful and should not trust their sponsors. Still, he helps them and gets even killed because of that. The special agents hired by Dr. Merrick kill Mac, and chase Lincoln and Jordan. They are able to escape once more and succeed to find Lincoln's sponsor Tom Lincoln's house, but have to run away once again since Tom Lincoln informs the company that his insurance policy is in "his living room sitting on his sofa". However, the special agent hired by Dr. Merrick shoots the client instead of his clone Lincoln Six Echo due to confusion deliberately caused by Lincoln Six Echo.

While Lincoln and Jordan are being chased, Dr Merrick gets the results of the synaptic scan analysis he conducted on Lincoln Six Echo. They show that he has memories beside the implanted ones: The memories of Tom Lincoln. He speaks with some clones from the echo generation and sees that they all have their doubts about the contamination like Lincoln Six Echo. He considers this as a manufacturing fault and as a threat to the whole company. Therefore, he decides to destroy the whole echo generation. He uses the lottery mechanism for this aim. The whole echo generation is announced to win the lottery and go to the island. Lincoln learns about Dr Merrick's plan by chance and has the idea to close the hologram so that the clones see the truth. Jordan and the special agent who has taken sides with the clones in the meanwhile, save the echo generation just as they are about to be killed. Lincoln has to kill Dr. Merrick to close the hologram and defend himself. Finally, the clones get out of the complex which reminds the viewer of Plato's cave metaphor.

The Science Fiction Themes and Their Ideological Implications

There are three main science fiction themes observable in Michael Bay's film: The most dominant theme is the clone or cloning theme. This is the main concern and the film could have taken place in the present as well by telling the same story based on cloning and having similar ideological implications. The only difference would be that the ideologies would not have been future expectations at the same time. The second theme is the post-apocalyptic life theme. However, the apocalypse is only imaginary in the film. In reality, there is no contamination on earth. The final theme is the mad scientist theme represented by Dr. Merrick.

The cloning technology is already realized on animals, but yet no official experiment was conducted on a human being. In the film, the clones are people with consciousness and feelings, but they are treated as commodities, products made to realize "the new American dream" for the people who have got the money: five million dollars for an agnate, which is the word used for the clones in the film, as insurance policy. The film clearly displays exactly the same American society and the system of today: The people, who can afford it, can live the American dream; the rest of the society can keep dreaming and work for realizing their dreams one day. However, the film does not blame the American society or system for the company's unethical regulation, but makes the cloning technology and the Doctor who abuses the technology responsible for it. The fact that the agnates are the same as ordinary human beings is being kept as a secret by the company. Neither, the society nor governmental institutions know about the regulations. That is the reason why they cannot be blamed for it in the film. As a result, although one would expect that science fiction films and especially the science fiction films related to the future would be reformist and open to innovation, again there is a technophobic and conservative approach reflected by this film. This approach was also observable in some of the previous analyses.

The cloning theme has similarities with the android theme. It can be discussed whether they are not different than other people or if they are products. However, this film does not discuss this. Clones are represented as exactly like human beings having feelings and giving emotional reactions from the very beginning of the film. Only the bad characters in the film treat them as commodities with an exchange value.

The post-apocalyptic life theme was listed in the film because the clones are told that contamination caused many people to die and that they are survivors of this contamination. However, this is only a lie told to them to keep them from leaving the complex. Thus, it cannot be claimed that there is any political, social or ecological message given to the audience with this theme.

Finally, there is the mad scientist theme present in *The Island.* The usual scenario is used which has also been present in the film The *Metropolis*: Dr Merrick plays God by producing clones. He is finally punished and killed by his own

creation. Several dialogues in the film support the representation of a mad scientist. For example, in one conversation between Mac and Lincoln, Lincoln asks why Dr. Merrick is as he is and Mac answers: "(…) It's a God complex. All doctors are like that. They think they know everything." In another conversation between Dr. Merrick and the special agent, who has been hired to kill Lincoln and Jordan, the agent asks him when killing has become a business for him. The agent has just brought Jordan to the Doctor, so that her organs can be used for healing her sponsor Sarah Jordan, but learns that the sponsor Sarah Jordan would die anyway. He asks the question because Jordan Two Delta is planned to be killed for no purpose. The Doctor answers furiously: "(…) *I* give life. The agnates are simply tools, instruments. They have no souls. In two years' time, I will be able to cure children with leukaemia. How many people on Earth can say that?" The special agent's response is "I guess just you and God". The ideological implications of this usual mad scientist representation are similar to that of the cloning theme: Technological developments are likely to have ethical results in the future instead of improving the future. The human should know his place and not try to challenge God by making use of technological developments.

The film supports some further common ideas in the details, outside of the scope of the science fiction themes. For example, Mac gives his credit card to Lincoln to help them escape and find their sponsors. When Jordan takes the card from Lincoln, Mac takes it from her and hands it back to Lincoln. He explains: "There is one universal truth. And that is, never give your woman your credit card." This stereotypical joke about women that represent the woman as driven by their instincts and feelings instead of their mind, and as ignorant shopping addicts is verified in the film when Jordan buys ice cream to small children by using the credit card. Her using the credit card is not a smart act: She gets caught and is punished as a result.

To sum up, the film is ideologically not very rich and is conservative. Furthermore, it was indicated before that it could also have taken place in the present.

The Estrangement Factors

The estrangement factors within the elements of the science fiction world are listed in the table below. There are no estrangement factors in the *planet* element like there was none in the previous films. The estrangement factor in the social order is not significant. The American society consists of people who can afford to live the American dream and who cannot. Cloning enables people to stay alive and live much longer which have become the new American dream.

Table 8 – Estrangement Factors in the Film 'The Island'

Estrangement in the SF WORLD		
ACTANTS	SOCIAL ORDER	OBJECT
The clones (extrapolative)	The same social order as today: People who have money can achieve the new American dream. The only estrangement factor is that people have clones as insurance policy. (extrapolative)	The rooms of Six Echo. Detects erratic rem sleep cyle, detects when Six Echo wakes up Detects sodium excess in the urine. (extrapolative)
		Bracelets for identification. Used for opening and closing doors, wardrobes. Digital records of the clones condition is kept there. They are read by data storage devices used by People in charge. (extrapolative)
		The touch sensitive desk-computer of Dr Merrick, (extrapolative)
		The particles put in the eye of Lincoln for synaptic brain scan. It upload data from the brain. (extrapolative)

Estrangement in the SF WORLD

ACTANTS	SOCIAL ORDER	OBJECT
		Remote surgery equipment (extrapolative)
		The computer simulated fighting game. (extrapolative)
		The tubes in which agnates are grown. Designed similar to the mother womb. (extrapolative)
		The gun with hooks used to catch the clone of the football player. (no estrangement, decorative)
		The holographic power grid (extrapolative)
		The speedy train which goes without touching the ground Other public transportation vehicles moving on lines in the air Jets (extrapolative)
		The telephone booth (extrapolative)
		Eye detectors in the door entry And fingerprint detectors in Tom Lincoln's car. (extrapolative)

The future objects can be grouped according to their ideological implications:

1. The Rooms of clones with detectors, the bracelets, the data storage devices used by people in charge, the particles for synaptic brain scan

All of the four object types have the function to watch the clone's behaviour, physical condition, psychological condition, and the brain activities.

When Lincoln Six Echo wakes up in his room, the message "Good morning, Lincoln Six Echo" is displayed on a digital band. Right afterwards the band displays the sentence "Erratic rem sleep cycle detected" because Lincoln had a nightmare. When he goes to the toilet, his urine is checked and the digital band over the toilet says "Sodium excess detected" and advises Lincoln to go to a nutrition control. (Figure 58) The room is in interaction with Lincoln's body directly, i.e. it observes his body and makes measurements about it. It is painted white which reflects the hygiene and looks similar to a hospital room. The appearance and properties of the room reflect that the clone's health is the main concern of the company since the clones exist to keep alive their clients with their organs. Furthermore, this interactive room represents a future where medical organizations have highly improved themselves due to the future technology. This contradicts to the existing technophobic approach of the film, which is based on the mad scientist theme. On the other hand, it represents intrusion into private choices and life.

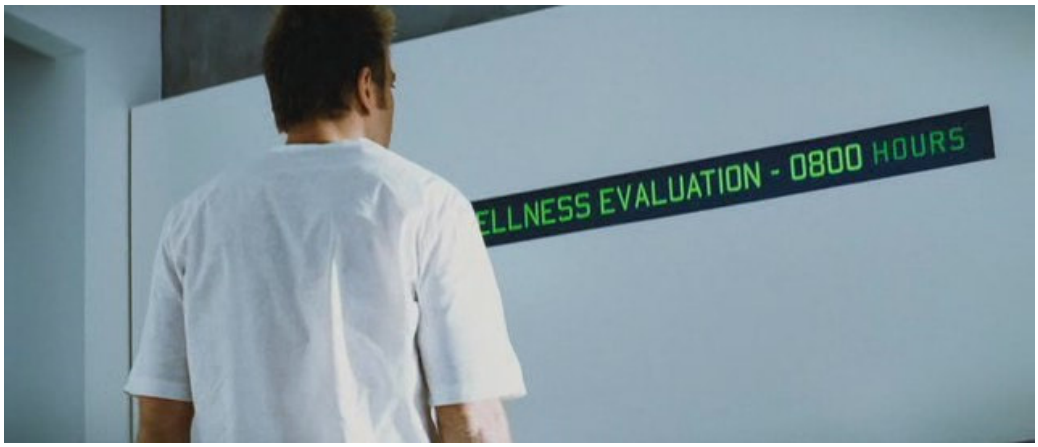

Figure 58 – Digital Bands in the Room (The Island, 2005)

The bracelet, shown in Figure 59 is the second future object, which enables control and surveillance. When the bracelets are read by the data storage devices used by the company staff, the person in charge can see the ID of the bracelet owner, the history of his behaviour, his health condititon and the results of the controls made in the room. The bracelets alert proximity warning and send it to the data storage devices, so that the personnel warn the clones who have come too close to each other.

Figure 59 – Lincoln's Bracelet (The Island, 2005)

The future technology enables synaptic brain scanning with the help of some particles which enter the nerve system from the eye and leave the body with the urine. They cause pain to the tested subject. They upload data from the brain. Thus, if a person is not willing to give much information about his thoughts, the needed information is gathered this way in the institute. It is another future object which enables control and surveillance. Furhtermore, the bracelet is displayed as an alternative for the handcuffs. The objects have all extrapolative characteristics since they are based on and modified from existing objects of today. They all enable surveillance and allow watching the clones very closely without needing their

cooperation or permission. They would contribute to constructing a future dystopic society of surveillance if they were displayed to be used within the whole society. However, they are used by the company illegally for the clones.

2. The touch sensitive desk-computer owned by Dr. Merrick

Dr. Merrick's desk-computer enables its user to open, move and close files only by moving a small prism made of glass. The whole upper surface is used as the screen (Figure 60). No keyboard is necessary for this computer since the user can take notes or draw pictures, wih a stick and these are digitally stored. The film is made in 2005 and the touch-sensitive technology is already used in the cellular telephones called *IPhones*. Microsoft has recently produced nearly the same desktop. However, this product is not yet in the market. Thus, the object has a highly extrapolative creation process that hits the current reality.

Although the film influences the viewer negatively with regard to technology, several future objects in the film provide an elegant and even elitist future environment. Thus, these objects construct contradiction between the image of future and the negative approach towards the future technological developments.

Figure 60 – The Computer Desk (The Island, 2005)

3. Remote surgery equipment

In one of the scenes in the film, the clone of a football player is operated in order to take his liver (Figure 61). The operation is carried out remotely and the doctors operate the equipment from a control panel. The image of the patient's body and organs are displayed on this panel, and when a line is drawn onto the panel remote lancets cut the chest or a piece of cotton remotely cleans the blood. Hygiene is important for both the patient and the doctors, and physical contact endangers both sides today. This design of remote surgery equipment introduces a solution for this hygiene problem during the surgery. The extrapolation method was used here to design the remote surgery equipment considering the risk of contact and the needs of today. Future technology is portrayed to be useful once more with this design, despite the technophobic approach of the film.

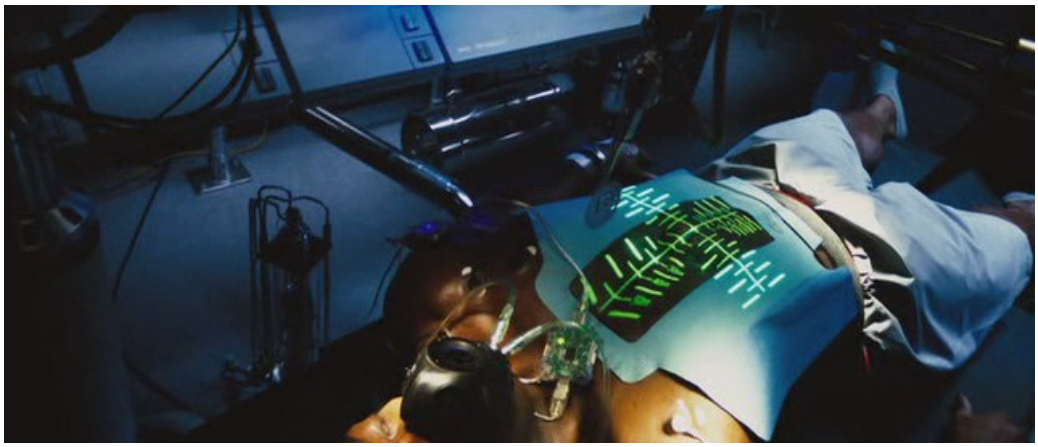

Figure 61 – Remote Surgery Equipment (The Island, 2005)

4. The computer simulated fighting game

The computer simulated game is another example to the use of the extrapolation method in this film. Today, there are many computer games in which players fight with each other on the computer screen, but the real players only control a joystick or a similar object and do not move. These games are criticized frequently because they cause a new generation to grow up who has forgotten to play outdoor games and do

sports activities. There exist video games where a camera enables the player to play a computer game actively, but they are rather primitive and the camera sometimes does not perceive the movement. The game EyeToy, which can be considered as the ancestor of the video game Wii had such problems. The game in the film is much more developed in this sense. The realistic images of the two players are combined in the middle while the real players are separate from each other, both standing in front of a screen. They actually have to do the movement that they want their image to do. The screens in front of them seem to replace the joysticks. The technology and design of this game solve the problem which causes the computer games of today to be criticized: Players contribute actively and are encouraged for sports with this simulated game. It fits the politics of the company regarding improving the health conditions of the clones.

5. The tubes in which the clones are grown

The tubes represent definitely the mother womb and are extrapolated from this organ (Figures 62 and 63). The clones are born as adults, but they are psychologically exactly like babies after their birth. In one scene, the audience is shown the “birth” of a clone. He must be the clone of an approximately seventy year old, but he sucks his finger. He has to get help to breath. Another scene displays a clone, brought recently to the institute. One of the personnel tries to show him how to fill the tubes, but the clone continuously tries to put the equipment to fill the tube into his mouth as little babies do to know their environment better. The tubes also point to a future where natural birth replaces artificial birth.

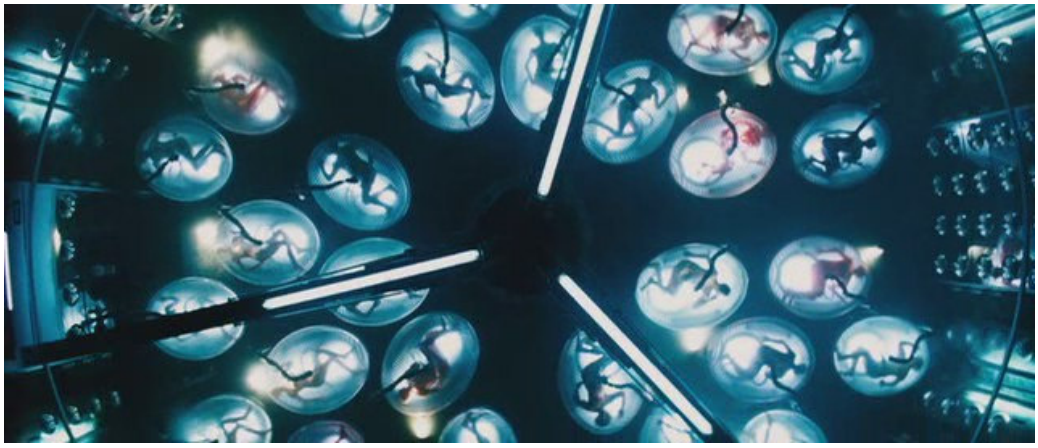

Figure 62 – The Tubes (The Island, 2005)

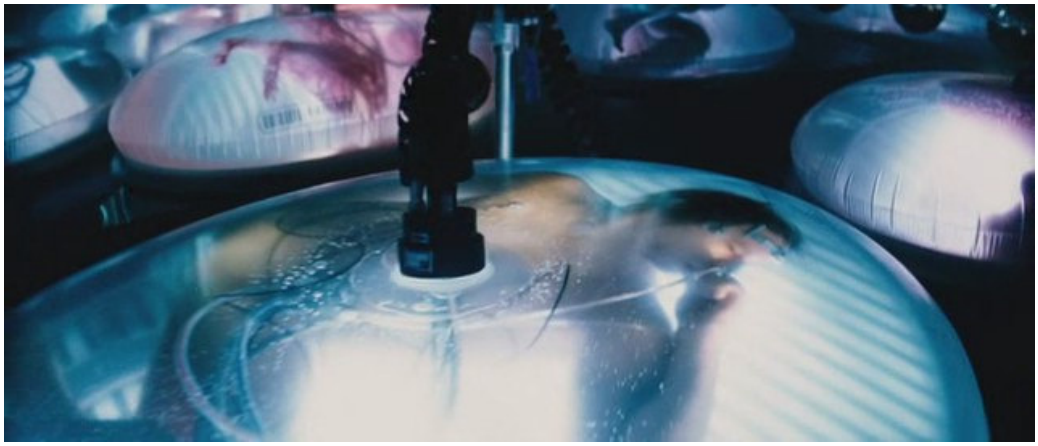

Figure 63 – The Tubes (The Island, 2005)

6. The gun throwing hooks

The gun that throws hooks in the film enables the security to catch clones when they cause a security breach. The gun is technologically not enhanced and is similar to today's guns. However, it metaphorically refers to the act of fishing in which the fish is caught alive with a fishhook and kept alive for a while, but will die for sure in the end. The clones in the film live like fishes. They are kept alive to be killed later. The gun contributes to representing this approach towards them.

7. The holographic power grid

The holographic power grid or hologram of the ocean is used to hide the fact that there is no contamination outside the complex. It reminds the viewer of the metaphor of Plato's cave in which people look to the images of puppets reflected on the wall and think they are real because they have no courage to go outside of the cave. It seems to be extrapolated from the idea of projection of an image in large scale.

8. Public transportation vehicles

The transportation vehicles in a science fiction film are almost always the first objects to be modified. Furthermore, flying vehicles are used very often. For example, flying cars were present in *Blade Runner* and in *The Fifth Element*. The train which moves without touching the ground, the vehicles which move along lines in the air and the flying jets in this film are extrapolative objects, and thus no exception in the science fiction genre. Once again, *The Island* gives a realistic image about future transportation. For example, there exist speed trains today which eliminate fiction because they do not touch the ground by using magnetic force. The future train in the film is extrapolated from this (Figure 64).

Figure 64 – The Public Transportation Vehicles (The Island, 2005)

9. The visual phone in the telephone booth, eye detectors on doors and fingerprint detectors in Tom Lincoln's car

The visual phone in the telephone booth and the eye detectors can be claimed to be usual objects in science fiction films like the flying vehicles. The science fiction

audience considers them not as possibilities anymore but almost as facts of the future. This film contributes to this consideration as films *the Metropolis, the Minority Report,* and *Blade Runner* did. Fingerprint detectors are not different than eye detectors and they point to a similar future in which keys have been totally replaced by these detectors.

The results of the film analyses will be discussed in the Conclusion chapter, and comments will be provided regarding the science fiction cinema in general, and the analysed films, the future objects in these films, and the methods that were used to design the objects in these films in particular.

CHAPTER 5

CONCLUSION

Popular culture is criticized extensively, and accused of contributing to the construction and reproduction of dominant ideologies, which is verified by the film analyses in Chapter 4. This criticism is not unrealistic; popular culture does perpetuate capitalism, sustains racist or sexist approaches, and is conservative in this sense as it is also demonstrated in this study: The science fiction cinema supports conservative ideologies, can have racist approaches as it is the case in *Star Trek 3* (dir. Leonard Nimoy, 1984) and *The Fifth Element* (dir. Luc Besson, 1997), and is rarely critical about the capitalist system. Nevertheless, John Fiske (1991, 2006) introduces a different point of view about popular culture in his two studies *Reading the Popular* and *Understanding Popular Culture.* By analyzing several examples from popular culture, Fiske (2006) concludes that people are attracted by popular culture since the dynamics of popular culture enable them to make conscious decisions and play an active role in life as opposed to most left-wing theories which consider them as a mindless herd. TV programs like *Star Search* in the USA or *Popstar Alaturka* in Turkey are clear examples that support this conclusion: Ordinary people compete with each other to become a pop-star and perform indistinguishably from famous pop-stars, while other ordinary people decide who is going to win or lose. Besides, Fiske (2006) indicates that popular culture has the capability to give support to ideologies opposing each other at the same time. He gives Madonna as an example: She is popular among women who are impressed by her self-sufficient "powerful woman" image. On the other hand, she is admired as an object of desire by men (Fiske, 1991). Both of these properties make popular culture a powerful ideological tool.

The conclusion Fiske derives about the popular culture that popular culture can sustain two opposing ideas at the same time is valid for the science fiction genre. The genre (including both the science fiction cinema and the literature) is generally considered to be written by authors –or created by film directors- who are claimed to be uninterested in the real life, and to be admired by *freaks* as a way to escape from the facts of the real world to a world of fantasy. However, at the same time, some other authors like H. G. Wells or Ursula K. Le Guin use the genre to represent their ideologies by means of science fiction metaphors or some producers, like Matt Groening criticize the USA's Middle East policy by means of science fiction elements. The results of analyses in this study give the impression that the science fiction genre only contributes to constructing and reproducing dominant ideologies: However, the genre's potential to contribute to opposing ideologies should not be neglected.

Since the analysed films in this study construct certain futures, display future inventions and possibilities of interstellar travel and meeting new civilizations, one would expect that the science fiction cinema is reformist and innovative. However; during the analyses, it was observed that technophobic and conservative ideologies were supported by many films. For example, the *Metropolis* (dir. Fritz Lang, 1927) and *the Island* (dir. Michael Bay, 2005) were clearly technophobic as a result of the *mad scientist* theme while nearly all the films displayed capitalist futures as a norm and only one among them, *Blade Runner The Director's Cut* (dir. Ridley Scott, 1984) intends to criticize the system. This means that the potential of the genre to criticize dominant ideologies or systems is not utilized by their creators as the analyses demonstrate.

It was possible to observe that suggested futures in these films are more likely to be dystopic rather than utopic. While watching science fiction films to determine which films are going to be analysed for this study, I have come across many dystopic films beside *The Metropolis* (dir. Fritz Lang, 1927) and *Blade Runner The Director's Cut* (dir. Ridley Scott, 1984). Among these, *1984* and *The Equilibrium* are two examples that were not included in this study. A society of surveillance and control under the supervision of a strict authority is a common theme for such dystopias as it is also displayed in *The Minority Report* (dir. Steven Spielberg, 2002).

Eye scanners, fingerprint scanners are the usual devices for these futures and the science fiction viewer is prepared for accepting surveillance and control as a norm that is likely to develop in the future.

The objects in science fiction films are often expected to represent the future truly, and are even expected to anticipate the future. Such objects, which are likely to exist in the future based on the direction where technology is developing today, are displayed in science fiction films from time to time, e.g., the photograph scanner in the film *Blade Runner* (dir. Ridley Scott, 1984) or the desk-computer of Dr. Merrick in *The Island* (dir. Michael Bay, 2005). Also the automated cleaning gadgets in the film *The Fifth Element* (dir. Luc Besson, 1997) foresee the automation of daily life correctly. These objects were all created by the extrapolation methods. Thus, it can be concluded that the proper method for designing future objects that anticipate the future is extrapolation.

Transportation is supposed to be one of the first elements to be changed in the future in science fiction films. Flying vehicles used within the city is a future expectation in a great number of science fiction films. As it is the case in *The Island* (dir. Michael Bay, 2005), the urban transportation vehicles are enhanced and designed with this expectation in mind, even if there is no other change in the future city in the film. Similarly, transportation via a beaming machine is expected to be possible in the science fiction films, and in real life by the science fiction audience as well. This expectation is a contribution to the idea of the future introduced by the *Star Trek* series that has been regarded as a cult in science fiction cinema in terms of futuristic expectations and representations of this sort.

An overview of the charts of estrangement factors in this study demonstrate that the extrapolation method is more commonly used than the speculation method for the creation of both future objects and the other elements of the future SF world. Sometimes, even if the idea of the future object is speculative, the design properties of the object are still extrapolative and cannot escape the conventions of today. For example, the machine that scans the image of Maria onto the robot in *The Metropolis* (dir. Fritz Lang, 1927) and the reviving unit in *The Fifth Element* (dir. Luc Besson, 1997) have speculative characteristics. However, they are both made of an ordinary tube in which a human body is placed and, additionally, some control panels from

which they are activated. Neither the tubes nor the control panels can be associated with the future when they are considered separately from the whole of the objects. The design properties of these two future objects can at most be considered as extrapolative rather than speculative. Another obvious example is the *Genesis* device in *Star Trek 3* (dir. Leonard Nimoy, 1984), the function of which has some similarities with the reviving unit. Its function is highly speculative while its physical appearance is similar to that of an ordinary torpedo of today, and thus far away from being speculative. The extensive usage of extrapolation can be associated with the conservative characteristics of the genre today. Straightforward and easily understandable codes are used in the design of estrangement factors. For example, the bad aliens –the Mangalores- in *the Fifth Element* (dir. Luc Besson, 1997) are dark green and look like reptilians. This makes it easier for the viewer to understand that they are the bad characters of the film, but results in the extensive usage of extrapolation and can be claimed to contribute to the conservative characteristics of the genre. Besides the extrapolative and speculative methods for the design of future objects, a third category, namely "future decorative objects" was introduced in Chapter 3. Analyses in this study showed that such objects are not used as frequently as the extrapolative objects. Their production does not need a future technology and they could be produced today as well. Still, they are effective in giving a future impression and can even give an impression about the future without the support of other elements. Transportation vehicles, cars, furniture, and sometimes constumes fall into this category. The transportation vehicles and cars in *The Minority Report* (dir. Steven Spielberg, 2002) make up an example. Film producers sometimes work with avant-garde designers to have such future decorative objects in their film.

The objects, especially the above listed examples, allow deriving some further conclusions about the extrapolation and speculation methods. It was stated in the third chapter of this study that both methods have a starting point, based on the today's world, but the processes that end in an estrangement factor are different: Extrapolation is a linear process the steps of which are easier to follow whereas speculation requires a more creative process. However, the above examples from the analyses show that there is also a difference between the starting points of the two methods. If the starting points of the future objects, the ones that are concluded to be

speculative in this study, are focused on, it can be observed that their starting points are not material: The starting point for the creation of the speculative machine that scans the image of Maria onto the robot in *The Metropolis* is photography, whereas the starting points of the reviving reactor and the Genesis device in *Star Trek 3* is the creation of life, and maybe even evolution. If we direct our attention to the extrapolative future objects, we can observe that their starting point is generally an existing object of today: For example, the sick-sticks in *The Minority Report* (dir.Steven Spielberg, 2002) are extrapolated from truncheons, the computers with transparent screens in the same film are extrapolated from the computers of today, and the halo replaces handcuffs. Since their starting points are materially existing objects of today, they are more likely to be believed by the audience to come true in the future.

In terms of the results of the analyses, a final reminder of the contribution of the objects to the future world should be made. It was demonstrated that some future objects provide a future impression, which is contradictory to the general ideology of the film. For example, *The Fifth Element* (dir. Luc Besson, 1997) had an anti-militaristic approach, but it displayed future weapons used by good characters, and thus contradicted this anti-militaristic approach. Furthermore, *The Island* (dir. Michael Bay, 2002) is technophobic and conservative, but the future technology is used for designing smart future objects like the remote surgery equipment, which solves the hygiene problem in medical operations or it is used for the elegant desk-computer. However, these exceptional examples, and the future objects can be concluded to contribute to the construction of a future impression that is consistent with the represented ideology of the film.

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