

**POSTHUMAN SUBJECT IN CYBERPUNK MOVIES**

**MURAT YALÇIN**



**JULY 2022**

**POSTHUMAN SUBJECT IN CYBERPUNK MOVIES**

**A THESIS SUBMITTED TO THE  
GRADUATE SCHOOL  
OF BAHÇEŞEHİR UNIVERSITY**



**MURAT YALÇIN**

**IN PARTIAL FULFILLMENT OF THE  
REQUIREMENTS FOR  
THE DEGREE OF MASTER OF FILM AND TELEVISION  
IN THE DEPARTMENT OF FILM AND TELEVISION**

**JULY 2022**

**I hereby declare that all information in this document has been obtained and presented in accordance with academic rules and ethical conduct. I also declare that, as required by these rules and conduct, I have fully cited and referenced all material and results that are not original to this work.**

Name, Surname :

Signature :

## ÖZET

### SİBERPANK FİLMLERDE İNSAN SONRASI ÖZNE

Yalçın, Murat

Film ve TV Yüksek Lisans Programı

Tez Danışmanı: Prof. Dr. Nilay Ulusoy

Temmuz 2022, 72 sayfa

Siberpank, modern zamanların en ilgi çekici türlerinden olmasının yanında, insanlığın geleceğine dair söylediği teknolojiye dayalı yenilikçi söylemiyle de yığınların beğenisine uygun ürünler üretmeyi sürdürmektedir. Geleceğe yönelik mitler ve hikayeler, insanlığın ortak bilincinde benzer merak ve dürtüler uyandırmaktadır. Siberpank'un Bilimkurgu'ya bağlı post-modern geçmişi, distopya konulu pek çok bilimkurgu türünden eserde izlerine rastlanacak kadar kök sahibidir. Siberpank ve onun insan ötesi öznesi, geleceğimize yön vermekte, geçmişte hayal ürünü olarak algılanabilecek içerikleri, artık kendini çok yakında hissettirmektedir. Bu sebeple, insan sonrası öznenin kendine en rahat hissettiği Siberpank alttürünü incelemek, oldukça önemli olabilir. Diğer yandan, böyle bir sürece girerken, artık benzemeye başladığımız ve hatta kendisi olduğumuz insan sonrası öznenin tanımlanması da oldukça önemlidir. Bu çalışma, alanında yenilikçi söylemlerde bulunan değerli araştırmacıların fikirlerinden hareketle, Siberpank filmlerin ilk örnekleriyle, yakın geçmişe ait yeniden yorumları arasında, insan sonrası özne özelinde nasıl bir değişim olduğunu ortaya koymayı amaçlamaktadır.

**Anahtar Kelimeler:** İnsan Sonrası, Siberpank, Bilim Kurgu, Film, Edebiyat

## ABSTRACT

### POST HUMAN SUBJECT IN CYBERPUNK MOVIES

Yalçın, Murat

Master's Program in Film and Television

Supervisor: Prof. Dr. Nilay Ulusoy

July 2022, 72 Pages

In addition to being one of the most exciting genres of modern times, Cyberpunk continues to produce products suitable for the liking of the masses with its technology-based innovative discourse about the future of humanity. Myths and stories about the future arouse similar curiosity and impulses in the collective consciousness of humanity. Cyberpunk's post-modern past, connected to Science Fiction, is so rooted that its traces can be found in many dystopian sci-fi genres. Cyberpunk and its posthuman subject shape our future, and contents that could be perceived as imaginary in the past are now making themselves felt very soon. For this reason, it may be essential to examine the Cyberpunk subgenre in which the post-human subject feels most comfortable. On the other hand, it is also essential to define the post-human subject that we are starting to resemble and even be ourselves while entering such a process. This study aims to reveal a change in the post-human subject between the first examples of Cyberpunk films and their reinterpretations of the recent past, based on the ideas of valuable researchers who make innovative discourses in the field.

**Keywords:** Post-Human, Cyberpunk, Science Fiction, Film, Literature

## **ACKNOWLEDGMENTS**

I would like to express my sincere gratitude to my supervisor Prof. Dr. Nilay Ulusoy for her guidance, patience, advice, criticism, encouragements and immense knowledge throughout the research.

## TABLE OF CONTENTS

ETHICAL CONDUCT.....	iii
ÖZET.....	iv
ABSTRACT.....	v
ACKNOWLEDGMENTS.....	vi
TABLE OF CONTENTS.....	vii
LIST OF FIGURES.....	ix
Chapter 1: Introduction.....	1
Chapter 2: Post Human Subject.....	3
2.1. Human to Posthuman.....	3
2.1.1. René Descartes: Definition of Individual.....	13
2.1.2. McLuhan’s New Definiton of Human.....	15
2.1.3. Foucault’s New Definiton of Human.....	17
2.1.4. Baudrillard’s New Definiton of Human.....	18
2.2. Post Human Subject.....	21
2.2.1. Donna Haraway’s Cyborg Theory.....	23
2.2.2. Anneke Smelik’s Point of View.....	27
Chapter 3: Cyberpunk as a Genre .....	30
3.1 Science Fiction to Cyberpunk.....	30
3.2 Cyberpunk .....	38
Chapter 4: Analysis of Movies.....	47
4.1 Post Human Subject in Blade Runner (1982) and Blade Runner 2049 (2018).....	47
4.1.1 Post Human Subject in Blade Runner (1982).....	48
4.1.2 Post Human Subject in Blade Runner 2049 (2018).....	51
4.1.3 Comparison of Movies.....	54
4.2 Post Human Subject in Robocop (1987) and Robocop (2014)..	54

4.2.1 Post Human in Robocop (1987).....	56
4.2.2 Post Human Subject in Robocop (2014).....	58
4.2.3 Comparison of Movies.....	61
4.3 Post Human Subject in Judge Dredd (1987) and Dredd (2012)....	61
4.3.1 Post Human Subject in Judge Dredd (1987).....	63
4.3.2 Post Human Subject in Dredd (2012).....	65
4.3.3 Comparison of Movies.....	67
Chapter 5: Conclusion.....	70
REFERENCES.....	74



## Chapter 1

### INTRODUCTION

Cybernetics and technology come through modernity's borders and surround humankind. We have entered a new era that only posthumans can lead. Every single meaning is changing dramatically. The context is turning into a post-modern structure. These days, we are approaching a new society and an individual concept that is imagined by sci-fi movies more than ever. We can claim that developments in cognitive sciences, cybernetics, computer sciences, and communication technologies are altering us as human beings. Consequently, the convergence between the actual life and imagination provided by the cyberpunk subgenre gives us a motivation to do theoretical research. This qualitative theoretical research based on a critical literature review will be a highly interdisciplinary one and be focused on a posthuman concept through the descriptive analysis which is provided by cyberpunk movies.

The main research problem is how the posthuman subject setup by cyberpunk movies, between the first examples that emerged in the early 80s and the ones that were re-adapted (or sequel) in the 2010s has changed over the period.

Defining and understanding concepts is crucial when conducting such theoretical research. Therefore, the discussion mainly continues through concepts in the theoretical field concerning posthumanism. A key concept such as posthumanism, which includes post anthropocentrism, post dualism, deconstruction of the body, hybridity, cyborg subject and, are frequently used by theorists and often inconsistent.

The main target of the study is to describe the periodic change of posthuman subject characteristics and cyberpunk movies' fundamentals. Answers to the following questions will be sought for films determined in line with the purpose: determined in line with the purpose: What are the features of Post Humanism? What are the features of science fiction in terms of film genre? What are the characteristics of cyberpunk in terms of film genre? How are cyberpunk movies transferred from past to present? How are posthuman characters transferred from past to present?

The study's assumptions are: In cyberpunk, a science fiction sub-genre, the film structure has begun to change in recent Hollywood movies. Therefore, studying

posthuman characteristics is functional in explaining the transformation of cyberpunk movies.

Cyberpunk movies in the history of cinema constitute the study space of the research. Films with samples determined according to the subject and content; include *Blade Runner* (1982), *Blade Runner 2049* (2017), *Robocop* (1987), *Robocop* (2014), and *Judge Dredd* (1995), and *Dredd* (2012). The fundamental motivation for choosing these films is the recent release of remakes or new versions of sequels. Thus, it will be try to determine whether posthuman subjects have changed in about forty years. *Ghost in the Shell*, one of the films with similar qualities, was removed from the working universe to avoid a possible universe difference, since the sequel (2017) was released as a feature film, although the first film (1995) was animated. *Tron* (1982) and *Tron: Legacy* (2010) will be exclude for its involvement in cyberspace rather than cyberpunk city life. *Total Recall* (1990) also will be exclude from the study universe because the George/Kuato character not used as a post human in the sequel (2012).

First, however, it is inevitable to scrutinize cyberpunk as a genre (literature and film). While examining the genre of films, we must mention the generally accepted examples belonging to the genre. In a comprehensive review, to see the development, it is necessary to mention Scientific Fiction literature and films, which are an essential source of nutrition for cyberpunk movies.

## Chapter 2

### POST HUMAN SUBJECT

Endless emptiness and darkness. Oscillating galaxies, stars, stardusts. Moreover, globes and various other unknown objects. The only vital object of this endless and mysterious environment: is the blue planet. This planet has an estimated billions of years of age and various events that have gone through it. Humans inhabit the earth and have left a mark for only 50 to 100 thousand years. Nevertheless, they have incomparably deep traces in the experience of billions of years that the world has. Because they can leave these traces, they consider themselves the world's rulers.

At first, everything in the universe moved in harmony and divine order. On the other hand, by 1856, steam engines had taken on the role of being the gods of the modern world and caused the self-perspective of man to change with irreversible traumas. In such an environment, Charles Darwin shared with the modern world his arguments that shook the belief in the creation myth to its foundations. According to these arguments, humanity had strong ties to humanoids. These ties were so strong that their denial did not last long, and humanity gradually accepted the idea. Accordingly, nothing was planned, and nothing was to last forever. Human as a creature was not independent of nature. Deep ties connected humans and other living things. These ties were so deep-rooted in the past that they point to a common ancestor. However, today the human of the modern world is moving on another fate line independent of nature. A human was the most intelligent, organized, and capable. These findings gave birth to the imagination that the future human being could be different.

It was unthinkable that the evolution argument would not feed the science fiction texts that flared up in the same century as the industrial revolution. As one of the first examples of the science fiction genre, M. Shelley's *Frankenstein: Modern Prometheus*, we can easily see plenty of subjects in these texts that will point to the concepts of evolved human, superhuman, post-human, and nonhuman. Although these subjects are reminiscent of Nietzsche's *Übermensch*, upon closer inspection, it can be seen that they represent a strange and different subject. This situation may be the subjectified

manifestation of an immature process. The representation of the post-human state may change from narrative to narrative, but the transformation remains.

Transformation, on the one hand, brings about differentiation. What differentiates is the other. The other is strange. Since Frankenstein, the subjects of science fiction texts can often appear as alienated and strange subjects. This situation can also be valid for the subgenre of Cyberpunk subjects. “In cyberpunk films, which are a subgenre of science fiction, the subject is not only an object of scientific research but also an object of horror that has been transformed by technology to such an extent that it acquires a post-human dimension” (Ersümer, 2013, s. 43). So how can we define the post-human subject in more detail?

### **2.3 Human to Post Human**

In order to explain the concept of Post Human, first, it is necessary to touch upon Humanism briefly. Humanism is a system of thought founded in ancient Greece and shaped in the Renaissance. It puts people in the centre and affirms their human existence. Thinking that pushes non-human elements off-centre follows a dualistic method. Humanism accepts the value of humans; It is a Renaissance philosophy that defines it as the criterion of everything and deals with the nature, abilities, and measure of human beings or their interests (Kale, 1992, p. 763). According to Kale, to better understand the Ancient Greek texts, Renaissance thinkers focused primarily on language and converted the definitions with the church’s interpretation into their original form. The goal reached by this transformation: concepts such as freedom, rational autonomy, naturalism, and hedonism. There are also criticisms of Ancient Greece, which Renaissance humanism adopted as a source. However, it took a clear stance against the perception of Humanism accepted by medieval Christianity. “The human being at the centre of Renaissance humanism is not “Adam” but Prometheus presented as a role model in Charles Boville’s “*Da Sapiente*” (Kale, 1992, p. 764)”. According to the creation myth, which John Milton discusses epically in *Paradise Lost*, God, as an eternal father, first created Jesus in his image and then Adam. According to this myth, man, as a concept, is an “important” being equipped with “superior” features and possessed of the touch of God even while he was still being created. These expressions seem to affirm medieval Humanism.

On the other hand, according to Peter Andre Alt's statement, the Lucifer depicted by John Milton in *Paradise Lost* is an archetype representing Prometheus (Alt, 2016, pp. 51-53). In *Paradise Lost*, Lucifer is a hedonist creature who acts with his free will, has rational autonomy compared to his counterparts, and is a hedonist in nature. However, Prometheus pushes the limits of Humanism as a superhuman being. "Hassan (1977) attributes post humanist qualities to the human as we know it from the very beginning of its history. Indeed, he calls upon a mythological figure, Prometheus, who stole the fire from gods to give it to humankind" (Ağın, 2020, p. 284). Prometheus' example of Milton's *Paradise Lost* can be an essential criterion for understanding the subjectivity of Renaissance thinkers in their understanding of Humanism. Because what these thinkers want to tell or express may be the precursors of new concepts that push the boundaries or alter them.

Based on this view, Gouwens states that the renaissance humanists produced works that do not fit the definition of Humanism that has come to the present. According to Gouwens, Renaissance thinkers not only performed works in which the mind was prioritized, and human was accepted above all else but also produced works that did not fit this concept. Gouwens also states that the renaissance humanists did not see the human mind as having unlimited capacity. Moreover, "The vast majority of Renaissance Humanists believed in transcendental justifications and the partial revelation of divine truth; What they often doubted was their ability to discern that truth with precision, and they struggled with how to apply it constructively in particular situations." (Gouwens, 2016, p. 39) We can cite Milton's *Paradise Lost* to reflect this ambivalent attitude.

Kennet Gouwens (2016, p. 38) made this claim by referring to Cary Wolfe's "*What is Posthumanism?*"; There may be a deep connection between the methods that postmodernists use to reach the concept of Posthumanism and the methods that humanists put forward in the renaissance period because of the limited ability of rational, autonomous power expressed in the Renaissance works may be laying the foundations of a different concept. However, it can be concluded that the foundations of concepts such as Posthumanism and Transhumanism under the umbrella term Post Human were laid in the Renaissance period.

It can be easily predicted that humanist views will develop and be put forward with a stronger voice, especially for individuality, whose importance has increased with the Age of Enlightenment. The importance of the human being is emphasized in the texts of the writers of the enlightenment age, such as J.J. Rousseau and Francis Bacon. A critical system to be established by an important person is emphasized, important rules are presented, and virtual utopias are rebuilt with what the period brought. When it comes to the Industrial Revolution, Mary Shelley's *Frankenstein* reveals the imagination of a completely different (other, freak) human being whose name has not yet been named. Darwin's work completely changes the definition of human in both anthropology and sociology. Right after, Nietzsche's concept of Übermensch is also proof in philosophy that a superhuman level is now inevitably found in the collective consciousness of humanity. However, the cycle is in such a rapid state that, in retrospect, it can be said that all definitions of human beings give the appearance of a cluster. Still, while Francesca Ferrando's *Philosophical Posthumanism* traces the roots of Transhumanism to the age of enlightenment, she points to the Post-Modernism era for Posthumanism.

However, each concept, each theory presents a different "human" imagination, both gaining the feature of coming "after" the previous definitions and revealing an unprecedented variety that can be used in terminology. Although the "post" in the terminology evokes an impression of "later" and perhaps even "superiority" by default, the "human" imaginations it describes are different from each other depending on the place of use and the interpretation of the theorist from different disciplines. The term "Post Human" can have different philosophical meanings and different meanings in literature or cinema.

When we look at the post human works of the modern period, when we think of Post Human, Nietzsche's depiction of "Übermensch" in his book "*Thus Spoke Zarathustra*" comes to mind. However, for Nietzsche's Übermensch, it can be said that points to the ultimate goal of human, a divine phenomenon, rather than being a post human step. Most importantly, this concept is anthropocentric. We are accustomed to seeing superior characters in new era science fiction films, who can be free from time and space, and who are honoured with divine blessings, are also called Post Human. However, according to Ferrando, when Post Humanism is mentioned, it

has begun to lose its human feature, has been transformed from the definition of a modern human with some high-tech add-ons, belongs to the post-modern era, Post-Anthropocentric, Post-Dualist (interconnected relations) and most importantly “Deconstructed” individuals should come to mind.

Additionally, “For the Post Humanist thought, however, the mind has always been indivisible from the body. Post Humanist scholars have always emphasized the “interdependency” and “overlap” of humans with nature and other species” (Ağın, 2020, p. 283). In Transhumanism, which is still another subject of discussion, there is a Human-oriented, Anthropocentric and Dualist approach, as in Nietzsche’s *Übermensch*, which leads us to concepts such as human enhancement and H+ or ultra-human. “If Posthumanism is a post-humanism (and also, a post-anthropocentrism and a post-dualism), Transhumanism is not; on the contrary, the humanist understanding of the human is not undermined by Transhumanism, but augmented; thus Transhumanism can also be addressed as an “ultra-humanism.” (Ferrando, 2019, p. 33). In addition, there is no “Deconstructed” definition of human in Transhumanism, which has its roots in enlightenment; on the contrary, there is a new human construction. The joint stakeholder of both Post-Humanism and Transhumanism concepts are humans. Human is an open notion and can be altered through the technological, scientific development. According to Ferrando and Braidotti, in the Transhumanistic perspective, a hierarchy is followed as Humanism, Transhumanism, and Post Humanism. According to the transhumanistic point of view, today’s people are Transhuman. Therefore, there is no Post Human today. From the transhumanist point of view, a Post Human subject can be imagined after the mind is copied and transferred out of the body. According to the post humanistic point of view, one can still have post humanistic fundamentals today. According to Ferrando and Braidotti, these two concepts are plural in themselves (Posthumanisms, Transhumanisms) and differ in interpretation from different perspectives.

In this study, since the imagination of the “Post Human subject” in cinematic narratives and corresponding to “Cyborg” will be investigated, our perspective has to put Transhumanism, which is essentially anthropocentric, into the background. Because in the narratives of science fiction and its subgenre, Cyberpunk cinema, the future is depicted.

In this study, since the imagination of the “Post Human subject” in cinematic narratives and corresponding to “Cyborg” will be investigated, our perspective has to put Transhumanism, which is essentially anthropocentric, into the background. Because in the narratives of science fiction and its subgenre, Cyberpunk cinema, the future is depicted.

In this part of the argument, we will first include the ideas of Descartes, one of the interrogators of the dualistic approach and the body-mind duality. Afterward, we will try to explain how human differentiation is interpreted from the perspective of the 20th century, based on the ideas of McLuhan, one of the Frankfurt School philosophers. Then we will touch on Baudrillard, one of the creators of Post-Modern theory, and Michel Foucault, and finally, we will give information about Post Human subject.

**2.1.1 René Descartes: Definition of individual.** René Descartes is a valuable figure who lived in the late renaissance period and opened the door to enlightenment with the Cartesian system of thought. From his comments on the duality of mind and body, the relation of knowledge (Scientia) to substance, intuition, and reasoning, the foundations of the main discussion topics regarding the post human subject can be reached. A connection can also be made between his sceptical approach to the dream hypothesis and the “memory” problem of the post human subject, which is frequently reflected in cinema.

Descartes puts the cogito ergo sum argument at the centre of his philosophy, prioritizing reason. For him, thought is an existential act. Knowledge resides in mind a priori. It is measured and precise with meth. Perception can be misleading.

An example is the refractive index of an object in a container of water, depending on distance and angle. Individuals can see mirages in the desert or may have problems distinguishing objects very far away. Based on this, Descartes states that the line between dreams and daily life is also unclear. Because in dreams, perception is deceiving. The perception of the events experienced in the dream is unreliable.

On the other hand, a person knows that even in a dream, water is liquid and drinkable. A square is also a square in a person’s dream. This is priori knowledge, and it gives rise to certain judgments against variable perception. Descartes cannot see a

clear indication between awake and asleep, but the difference between perception and judgment is sharp.

The cogito ergo sum, “I think, therefore I am, is so strong and reliable that even the most forward-looking sceptical considerations cannot refute it” (Langton, 2006, p. 18). Descartes explained this argument in meditations:

“If I convinced myself of something, then I certainly existed. But there is a deceiver of supreme power and cunning who is deliberately and constantly deceiving me. In that case, I too undoubtedly exist, if he is deceiving me; and let him deceive me as much as he can, he will never bring it about that am nothing so long as I think I am something.” (Langton, 2006, p. 18).

Cartesian philosophy raises questions about what a person is and how he should define himself.

“In the argument of the cogito, the thinker concludes, ‘I exist’. It is only after establishing this conclusion about his existence that he raises the question: what am I? What is my nature? What is my essence? Immediately after the conclusion of the cogito, Descartes says: ‘I do not yet have a sufficient understanding of what this ‘I’ is, that necessarily exists.’ I know that I exist, but I do not yet know what I am.” (Langton, 2006, p. 25).

The sceptic approach to the self in this expression can form the basis of possible existential crises that the post human subject will experience in the postmodern plane. According to Descartes, the duality of body and mind is essential. “Descartes reaches a conclusion about the essence of the matter. He concludes that the concept of ‘body’ is the concept of something essentially extended, with shape and size, capacity for change of shape and size, and that is all.” (Langton, 2006, p. 27). According to Descartes, the mind can exist independently of the body, but the body cannot exist without the mind because the mind itself knows the body. “Descartes reaches the radical conclusion that bodies, or rather the essential properties of bodies, are known not by mere sense perception, imagination, but the intellect: perception always involves judgment. This applies to the sensory perception of all material bodies.”

(Langton, 2006, pp. 27-28). Descartes' explanation of the duality of mind and body is as follows:

“I am really distinct from my body, and can exist without it’ ... And I can clearly and distinctly understand my body apart from my mind: my body, but not my mind, is essentially an extended non-thinking thing. Therefore, my mind and body are metaphysically distinct and could exist apart.” (Langton, 2006, pp. 53-54).

Also, Descartes exalts the mind to make a judgment about the body. “I can doubt that my body exists. I cannot doubt that my mind exists. Therefore, my mind and my body are not identical.” (Langton, 2006, p. 54).

Descartes' Cartesian system of thought can also bring a new breath to the definition of human. Mirzoeff also judges Descartes' definition of “intuitio” with an example through optics. While walking on the road in the dark of night, a person may need help from a stick to balance and find his/her way in the dark. Thanks to this wand, he can recognize the obstacles in his/her path and grasp the material qualities of these obstacles through his/her senses. For example, when he/she encounters a tree, he/she can understand that it is a tree by transferring it from his/her stick, and when he/she comes across a hard rock, he/she can understand that it is a rock, even if he/she is blind. Of course, definitions can be tiring and challenging, but it is possible, as conditions change suddenly for the seeing person. In addition, the experience of a congenitally blind person is flawless. Their wand works like a sixth sense organ. They can see and recognize exemplary objects with their hands without an optical interaction. (Mirzoeff, 2002, p. 117). In a way, the stick may have given birth to the extended definition of human.

From this point of view, it can be claimed that Descartes' body-mind duality and intuition argument will help obtain data on the post-human subject.

**2.1.2 McLuhan's new definition of human.** “Marshal McLuhan states in “Understanding the Media” that “all media is an extension of human emotions and powers.” (Altay, 2005, p. 18) This situation emerged after the Industrial Revolution and started in the 20th century. It has become capable of accelerating technological

developments. For McLuhan, the global electronic network is like an extension of the human nervous system. The nervous system is a composite of all our experiences, and the global network is similar. In addition, the working system of the internet and the web resembles the working principle of the human brain. Technologies that have become extensions of humans also directly affect human relations. This is where people imagine their new inventions as an extension of themselves. “Even the shovel used to dig soil is an extension of human. For example, cars, likewise” (Altay, 2005, p. 34). Optical products such as microscopes and telescopes are also extensions of the human eye. While giving these examples, McLuhan wants to show that these extensions and attachments add superiority to existing human limbs and strengthen their functions. However, as reported by Altay, “McLuhan attaches importance to the fact that these developments upset the balance between people’s emotions” (2005, p. 19). McLuhan (1962, p. 183) poses a question to this situation:

“We have not yet begun to ask under what new spell we exist. In place of a spell, it may be more acceptable to say “assumptions” or “parameters” or “frame of reference.” No matter what the metaphor, is it not absurd for men to live involuntarily altered in their inmost lives by some mere technological extension of our inner senses? The shift in our sense ratios brought about by exteriorizations of our senses is not a situation before which we need to be helpless. Computers can now be programmed for every possible variety of sense ratios. We can then read off exactly what would be the resulting cultural assumptions in the arts and sciences, of such a new specific ratio as was produced by TV, for example.”

It can be predicted that this new “extended” person will need a new living environment. According to McLuhan, time and place will become truly relative in the electronic age, depending on the person. This may indicate that the new person exists in a new living environment. McLuhan (1962, p. 32) has the following to say about this new medium, which Pierre Teilhard de Chardin calls the “noosphere”:

“People of literary and critical bias find the shrill vehemence of de Chardin as disconcerting as his uncritical enthusiasm for the cosmic membrane that has been snapped round the globe by the electric dilation of our various senses.

This externalization of our senses creates what de Chardin calls the "noosphere" or a technological brain for the world. Instead of tending towards a vast Alexandrian library the world has become a computer, an electronic brain, exactly as in an infantile piece of science fiction."

McLuhan has put the term noosphere in quotation marks in this quote. Because while "individual" is a human being subject to the atmosphere, he foresees that a different environment should be found for the new human being. As we can see, for McLuhan, technology products and inventions are extensions of human limbs. However, McLuhan also states that these extensions cause negative differences in human emotional connections. This information takes us to the Post-Human and its life ecosystem step by step.

**2.1.3 Foucault's new definition of human.** Foucault's definition of human is quite interesting. According to Foucault, human did not yet exist in the conceptual context until the 18th century. In the conceptual context, the definition of human emerged spontaneously based on the knowledge's effort to organize the universe (Canpolat, 2005, s. 89). These and similar emergencies or transformations occur with the movement of epistemes that govern the knowledge forms of every age. According to Foucault, epistemes have three periods. These are the Renaissance period, the classical period, and the modern period. According to Foucault, modern epistemes terminate the idea of infinity in classical epistemes. Furthermore, modern epistemes are concerned with the resolution of human finitude.

According to Foucault, there are distortions in the view of enlightened people (especially Kant). Foucault underlines that Kant attributes a complex meaning to a human. According to Kant's philosophy, does human define as a human being who develops and changes under the influence of enlightenment or an individual who changes and matures with her/his characteristics? According to Foucault, this is uncertain (Canpolat, 2005, p. 92).

According to Foucault, humanism is a set of themes that reoccur over time in European societies. While science was a freak in the early stages of humanism, a humanism that re-emerged in the 19th century embraces science. Foucault draws attention to these contrasts. According to Foucault, humanism excludes concrete man.

The human, which humanism examines, is a ghostly and abstract concept. Foucault, for an authentic humanist approach, it is necessary to abandon all kinds of historical and social definitions that are the "end" of human beings. To achieve this, an individual needs to reject his/her humanity. However, the humanity that Foucault rejects is humanism's "inhuman" definition of human. Foucault does not reject "human." Instead, he leads the definition to a "concrete" definition of human (Canpolat, 2005, s. 94).

Foucault's argument also focuses on discourse through power. Foucault applies a new definition to power and human relations in the modern era: Bio-power. Biopower reduces human to a machine. According to this understanding of power, the human body is a formation that needs to be disciplined. In this respect, this power is quite oppressive. The second approach of bio-power to human is related to the human being as a biological being. Accordingly, a human is a biological entity whose reproduction must be controlled. Bio-power defines human in this way is the idea of using the human body as an element of production by disciplining the human body and determining the population density. In this respect, bio-power is bio-capitalist. In the bio-capitalist system, humans are machines that are an element of production with anatomical political motives (Canpolat, 2005, s. 102-103). Biopolitical discourse is also produced to achieve this ideal. These ideas can lead us to the concept of the laboring body embodied by the post-human subject. It is quite remarkable that man is defined as a machine in terms of power relations, that he has to work in order to produce bio-politics, that he has to reproduce and establish a family, and that he becomes a means of repeating these actions with the discourses he is exposed to. From the Foucaultian point of view, this man's dream can no longer be a utopia. The individual belongs to heterotopia (Mirzoeff, 2002, pp. 229-236).

**2.1.4 Baudrillard's new definition of human.** Looking at the ideas of the post-modern theorist Jean Baudrillard can also help reach the definition of Post Human. Therefore, it will be very decisive to apply Baudrillard's theory to establish a connection between the Post-Modern age and the Post-Human. In addition, Baudrillard has inspired many science fiction films with his work called *Simulacra and Simulation*. This work can also explain the process of the existence of a new type of

person in a different reality. Therefore, Baudrillard may have caused the conceptualization of imagination such as cyberspace with his interpretations of the new type of human being in the living space and the link he established between cybernetics, simulation, and hyperreality.

We can briefly summarize Baudrillard's theories as follows:

Simulacra: The view that wants to be perceived as a reality.

Simulate: To present something that is not really as if it were real, to try to show it.

Simulation: is the artificial reproduction of a device, a machine, a system, or a phenomenon, using a model or a computer program to examine, demonstrate, or explain.

Simulation should not be confused with re-enactment, as the two terms mean different things. According to Baudrillard's "Simulacra and Simulation," reality has long lost meaning. He underlines that starting from the church icons in Christian culture, even God is tried to be simulated, and the events in the Bible are tried to be revived through art, so it is not satisfied with reality in daily life. However, the situation Baudrillard tries to express is different. The act of reanimating becomes a process that nourishes the simulacrum. It affects an entire vital function. The beginning and end of the process become uncertain. The process becomes a closed circuit. Eventually, it becomes so large and inclusive that it replaces becomes its premise, not the truth. This process is called a simulation. In reanimation, on the other hand, equivalence is observed with the animated thing. "Whereas representation attempts to absorb simulation by interpreting it as a false representation, simulation envelops the whole edifice of representation itself as a simulacrum." (Baudrillard, 1983, s. 11).

According to Yeğen&Ulusoy, (2020, s. 63) this process works as follows:

"...With the loss of the sense of authenticity and the realization of the simulated structures, a new perception of reality is created through images with many techniques in the media field, and a new perception of "super-reality" arises from the substitution of these images for reality is created."

It is impossible to isolate or stop the simulation process. Simulation is found where the truth is. "This is why order always opts for the real. In a state of uncertainty,

it always prefers this assumption” (Baudrillard, 1983, s. 41). Suppose a sharp definition is to be made. In that case, Simulation is: “No longer that of a territory, a referential being or a substance. It is the generation by models of a real without origin or reality: hyperreal.” (Baudrillard, 1983, s. 2).

When we look at the formation processes of simulacrum, it is possible to see how this theory is related to science fiction. Baudrillard also uses examples from science fiction while describing a particular part of his theory. Baudrillard divides simulacra into three groups. The first of these is imitative natural simulacrum that aim to replicate the ideal nature created by God. They encompass the entire production order, are energy and power-oriented, are embodied by machines, and have no beginning or end. In addition, information consists of model and cybernetic games aiming at hyperreality and absolute control. Baudrillard accuses the first of these groups of producing utopias. The second produces science fiction. The third group, although dubious, is groaning with an imaginary way beyond science fiction.

According to Baudrillard, “This projection is greatly reduced in science fiction: it is most often nothing other than an unbounded projection of the real world of production, but it is not qualitatively different from it” (2008, p. 167). Baudrillard underlines that the image produced is presented by exaggerating the qualities in this world. We said that Baudrillard’s simulacrum could bring us to the concepts of cybernetics and cyberspace. How can the subject of this realm be imagined? “Mechanical or energetic extensions, speed, and power increase to the nth power, but the schemas and the scenarios are those of mechanics, metallurgy, etc. Projected hypostasis of the robot” (Baudrillard, 2008, p. 167). The association of Baudrillard’s new definition of human in the simulation universe with a robot is essential in our search for the definition of Post Human concept because Baudrillard’s view of human has similarities with McLuhan’s view.

“From a classical (even cybernetic) perspective, technology is an extension of the body. It is the functional sophistication of a human organism that permits it to be equal to nature and to invest triumphantly in nature. From Marx to McLuhan, the same functionalist vision of machines and language: they are relays, extensions, media mediators of nature ideally destined to become the

organic body of man. In this “rational” perspective the body itself is nothing but a medium. (Baudrillard, 2008, p. 154).”

Another excellent point in Baudrillard’s thoughts on the definition of human is his determination on the body. Thanks to technology, the human body has become a part of an irreversible change process. Baudrillard, who mentioned that some mechanical prostheses became a part of the body with the industrial revolution, started to replace the body with these mechanical prostheses, causing the known definition of the body to disappear. This is such a substantial displacement that the historical past of the body is also destroyed. Baudrillard likens this to the metastasis of cancer cells. Over this allegorical metastasis, the foundation stones of the third order, the simulation age, were laid. The third order is related to genetic coding and the DNA chain since DNA is a hyperreality machine that produces the same things in sequence endlessly. Therefore, the third order of Baudrillard is Genetic Coding, that is, the DNA chain, because DNA is a hyperreal machine that produces the same things one after the other without stopping. “Clones. Cloning. Human cuttings ad infinitum, each individual cell of an organism capable of again becoming the matrix of an identical individual.” (2008, p. 138).

All these statements of Baudrillard powerfully touch the concept of Post Human.

## **2.2 Post Human Subject**

So, what is post-human? “One of the consequences of the biotechnological revolution, as pointed out by the sociologist Francis Fukuyama, is the perspective of a post-human future.” (Ilis, 2017, p. 175). However, this change does not correspond to a purely positive definition in Fukuyama’s imagination. The thing that comes to mind when post human is mentioned, perhaps, as we mentioned in the first parts of the article, stems from the renaissance or enlightenment age humanists’ handling of human beings as a subject that progresses positively. It can be argued that Fukuyama had somewhat conservative thoughts in his handling of the concept of post human. However, it is the basis for this concept that the human nature of the post human subject is under threat within the scope of technological developments. In his book

“Our Post-Human Future,” Fukuyama states that our humanity is in danger with techno-science. Advances in biotechnological and genetic engineering are threatening our nature as human beings. What makes Fukuyama conservative is his focus on reconstructing the humanistic subject.

Fukuyama’s post human argument is also fed by science fiction literature. As Ilis refers, Fukuyama also refers to Aldous Huxley’s “*Brave New World*” for the new human argument emerging with advancing technology. According to Fukuyama, Aldous Huxley’s idea that changing biotechnology gives birth to a new definition of human is quite significant. Therefore, in Fukuyama’s definition of post human, it should be said that besides the presence of some political and political features, biotechnological developments are also significant. By defining post human, Fukuyama points out that the definition of humans and history is over:

“Francis Fukuyama, the philosopher who declared the end of history and the last man, thus foresaw a new stage in the development of the human society, a new age, an age of the post-human, determined by the development of biotechnology, medical engineering and genetics. If in 2002, the year Fukuyama’s study was published, this apocalyptic prediction could have sent shivers down our spines, today, after more than a decade, the devil no longer appears as black as he was painted, even to the ones who had initially been frightened by the possible post-human future. (Ilis, 2017, p. 176)”

Another thinker who uses the term post-human in this way is Kathrine Hayles. In her book titled “*How We Became Posthuman*” Kathrine Hayles makes a definition by creating the human/post-human duality, distinction, or opposition. “Therefore, like in the case of modernity/postmodernity, the prefix post implies the existence of an already conceptualized term to which it axiomatically relates, but it is essentially different from the term that the prefix post precedes and forebodes through differentiation.” (Ilis, 2017, p. 177). As Ilis quotes Hayles directly, the view of the term post human is as follows: “Taken straight, this title points to models of subjectivity sufficiently different from the liberal subject that if one assigns the term ‘human’ to this subject, it makes sense to call the successor ‘post-human’ (Ilis, 2017, p. 177).

As it is seen, it is observed that there is a concern in both Fukuyama and Hayles that the definition of human differs due to technology and that a new definition of human should be made based on this. Both thinkers have found it appropriate to use “post human” to express these concerns. Hayles’ definition includes the fundamentals we need for science fiction movies. As stated by Ilis; “N. Katherine Hayles also states that the post human condition does not contain absolute differences or contrasts “between bodily existence and computer simulation, cybernetic mechanism and biological organism, robot teleology and human goals.” (Ilis, 2017, p. 178). Thus, we reach the information that a cybernetic mechanism and robots can also be found in the definition of post human. Hayles underlines four issues while defining post human in her work named “*How We Become Posthuman*” First, in response to the principle of the inevitability of life, post human’s destiny was accidental. The second is that post human appears to be a new evolutionary beginning. Third, she believes that the body is just an easily manipulated, replaceable prosthesis after reaching competence. Fourth, and most important, “by these and other means, the post human view configures human being so that it can be seamlessly articulated with intelligent machines.” (Hayles, 1999, p. 3). This information can lead us to a completely different conclusion that the body can be perceived as a problem. So even with this information alone, when we say Post Human, we can have a physical imagination like this: “techno-body, issue of the body, body that seamlessly articulated with intelligent high technological machines.”

This information coincides with what both McLuhan and Baudrillard are trying to say. In addition, the prominence of technology in this new human imagination allows us to see the reflections of post human on science fiction and its subgenre, Cyberpunk.

**2.2.1 Donna Haraway’s cyborg theory.** We tried to examine above that all kinds of definitions come to mind when post human is mentioned. The thinkers we gave as an example agree that man is now transformed. Of course, differences in interpretation can be found in the statements of these thinkers. In general, they give an image of affinity with each other, and various expression methods can be studied. Different theories can be adapted to these methods. However, Donna Haraway put

forward the “*a Cyborg Manifesto*” from a feminist perspective, offering a sharper and richer response to the post human subject definition in cinematic narratives. Therefore, “*a Cyborg Manifesto*” besides presenting a definition of post human that needs to be emphasized, is also of great importance and convenience in theorizing this definition. Donna Haraway’s *Cyborg Manifesto* seeks the original equivalent of the definition of post human in literature. According to Haraway, science fiction writers (Joanna Russ, Samuel R. Delany, John Varley, James Tiptree Jr., Octavia Butler, Monique Wittig, Vonda McIntyre) are storytellers who reveal what it means to embody high-tech worlds. Haraway says that “they are cyborg theorists” (Haraway, 2006, p. 56). For example, one of the authors on which Haraway’s theory is based, James Tiptree Jr. (Alice Bradley Sheldon). Alice Bradley Sheldon is the author of the science fiction novella *The Girl Who Was Plugged In*. Unlike similar science fiction novels, novella presents a new definition of a human through a young female character. While Haraway states that this human is post human, she calls it and other imaginations like her by the following name: Cyborg.

A cyborg is a semi-machine-half-human structure formed by organic and inorganic materials. It has a “different” form due to its structure formed by different materials coming together. This form can bring with it inhuman mechanical otherness. (Pyle, 1993) A cyborg is a cybernetic organism, a hybrid of machine and organism, a creature of social reality, and a fictional creature (Haraway, 2006, p. 2). In addition, a cyborg is a matter of fiction and live experience that changes the 'female experience' in the last period of the twentieth century (Haraway, 2006, p. 3).

For this reason, Haraway's theory also has a strong feminist side. Like the endless, pervasive Simulacrum Baudrillard points out, cyborgs pervade science fiction. The spread of cyborgs in science fiction's natural or artificial universes is timeless and spaceless. Information about how they are produced (human and animal, organic, hybrid, or machine?) is also mixed. Cyborgs also lack a history of sexuality. Cyborgs are against heterosexism. They belong to a baroque genre that can be reproduced without being organic.

Haraway, just like McLuhan’s definition of “extended human,” makes the following definition for today’s people:

“When we come to the end of the twentieth century, our age, this mythical age, we are all a chimera; It should be emphasized that we are hybrids of the machine and the organism, expressed on a theoretical ground and fabricated like a fabrication; In short, we are all cyborgs. This cyborg is our ontology; it shapes our politics. (Haraway, 2006, p. 4)”

According to Haraway, the cyborg is a concentrated center of two unified centers. In other words, it is a central gravitational field that covers the entire semantic border war between man and machine, eliminating borders. Her argument is: “It welcomes the mixing of boundaries and takes responsibility for establishing those boundaries.” (Haraway, 2006, p. 4). It also seeks to contribute, in a non-postmodernist fashion, to socialist feminist culture and theory and the imagination of a transgender utopia. Because according to Haraway, “the cyborg is also the subject of a post-gender world” (Haraway, 2006, p. 5). Haraway states that the cyborg does not have a western origin. Therefore, there is no need to trace the roots of the post-human subject to the past. The post-human subject had no connection with the past. It does not need a humanistic approach; it does not have nature-identical mythology. “Cyborg is an ultimate self, one in space” (Haraway, 2006, p. 5).

According to Haraway, the cyborg is partial. It depends on privacy because its body is vulnerable and open to outside interference. Cyborg is perverted; 21. century demands it. These attributes push him to oppose the controlling power. For this reason, “The cyborg is not innocent either” (Haraway, 2006, p. 6). “The cyborg, whose structure is no longer determined by the opposition of public/private, defines partly Oikos, technological police based on a revolution of social relations taking place in the household.” (Haraway, 2006, p. 6). Giving an example from the creation myth, Haraway also states that the cyborg, who does not have an Adam/Eve-centred creation background, cannot dream of a garden of paradise. “Cyborgs are illegitimate children of the capitalist, patriarchal, and militarist system, not of God” (Haraway, 2006, p. 7).

“It should be underlined that by the end of the twentieth century, the border between human and animal in the scientific culture of the United States of America was destroyed” (Haraway, 2006, p. 7). From this sentence of Haraway, it can be understood that Darwin’s theory of evolution is one of the fundamentals underlying all these post-human discussions. Also, while positioning post human, Haraway

intends to stand against decentralization by referring to the creation myth. Moreover, as in McLuhan, Haraway defines the definition of “extended human” as post human and even cyborg through technological jurisprudence. Therefore, the names we mentioned in the process followed while advancing to his theory seem essential to reach what Haraway initially pointed out. The main point Haraway wants to draw attention to the entangled boundaries is between “animal-human (organism) and machine” (Haraway, 2006, p. 9). In the past, machines could only be the shadow of humankind. Because they did not have a soul and could not design themselves, they were only beings that imitated humans, doing what Baudrillard called “re-enactment.” However, today, this strong determination is now blurred. Also, like the expansionist simulacrum that Baudrillard mentioned, the difference between the machine and the living organism has disappeared. It, even so, happens that “we are frighteningly inert ourselves, while our machines are uncomfortably lively.” (Haraway, 2006, p. 10). Therefore, we can easily say that this situation is identified with the situation of “taking the place of the truth” mentioned by Baudrillard. Also, in a painting she has drawn, Haraway tries to show that the dualistic concepts of modernity have become metamorphosed. Haraway categorizes cyborgs, post-modernism, and science fiction under the title of “Simulation” in contrast to modern titles of the 20th century under “Representation.” Therefore, Haraway dominates a post dualistic view while forming her theory.

Like other post-modernist theories, Haraway states that her theory creates an imagination where borders overlap but add that she emphasizes that it is not necessary to express the cyborg theory as an abstract theory of existence. For Haraway, the boundary between the physical and the non-physical has disappeared. Haraway says that microchips can be tangible, but some types can only be seen with a microscope in some cases. In any case, the operations of these chips are invisible. These processes are still invisible when radioactive waves and microwaves can damage them. Microchips are everywhere and nowhere. “Modern machines are impudent deities which show no reverence to holy things, as if mocking the Father’s omnipresence and spirituality” (Haraway, 2006, p. 11).

Haraway searches for a relationship between a Cyborg and an ancient substance: Aether. Plato thought that light, like sound, propagates in waves. From this point of

view, Plato claims that both light and many things in the cosmos can find space thanks to an incredibly comprehensive ancient substance he calls “the Æther”. The Æther is everywhere and nowhere because it cannot be seen or felt. According to Haraway, “cyborgs are like Aether.” (Haraway, 2006, p. 12). However, their identification with such a powerful ancient substance makes them different. Cyborgs are illegitimate and monstrous when they can unite (Haraway, 2006, p. 15). Like all ancient titans.

Haraway continues her manifesto by providing qualified information such as gender, state apparatuses that have penetrated the cybernetic field, and the political stance of the cyborg. The point Haraway wants to reach is the birth of a new feminist style through this theory. Furthermore, the cyborg exists for a heteroglot multitude rather than a common language. With these qualities, the cyborg manifesto becomes a very unified theory for cyberpunk films, the subgenre of science fiction. Haraway concludes her manifesto: “The cyborg vision is to construct and destroy machines, identities, categories, relationships, and stories of space. If the two are wrapped in a spiral dance, I would rather be a cyborg than a goddess” (Haraway, 2006, p. 74).

**2.2.2 Anneke Smelik’s point of view.** Anneke Smelik is another thinker who looks at Post Human theory from both a Cyborg and Feminist perspective, as Haraway does. Smelik points out that visual culture has recently been full of post human images. She states that cinema is an essential tool that demonstrates this idea. In Smelik's words, this act of showing often turns into a science fictional narrative with the story of love. These love stories contain some crossover and hybridization impulses. Sometimes genders can also show permeability in the eyes of the characters. For this reason, the concept of post human for Smelik is more inclusive because diversity is required for cross communication/relationships. Smelik's definition of post human can include “Robots, androids, replicants, cyborgs, hubots, avatars, AI systems, OS (operating systems), and many more.” (Smelik, 2017, p. 109).

Smelik underlines that the concept of post human should be handled differently in cinema than in Philosophy. According to Smelik (2017, pp. 109-110):

“In cinema studies, the notion of the posthuman is primarily a speculative image rather than a philosophical concept... The posthuman is a hybrid figure that transforms and deconstructs human subjectivity in a post-anthropocentric

culture. As a cinematic figure, the posthuman is typically represented as a hybrid between a human being and something nonhuman, the latter ranging from machines or digital technologies to plants, animals, monsters, and aliens.”

Also, Smelik indicates that, “Cyborg is one of the most prevalent post human images in cinema. The term cyborg, a cybernetic organism, originated in space studies. As an updated version of the mechanical robot, the concept of the cyborg indicates a feedback system between human and machine.” (Smelik, 2017, p. 110) Additionally, she refers to Donna Haraway’s manifesto when expressing her thoughts on cyborg. As Smelik quotes from Chris Hables Gray’s *The Cyborg Handbook*, “In cultural studies, the cyborg has been hailed as a posthumanist configuration in its hybridity between human flesh and metal or digital material, its wavering between mind and matter, and its shifting boundaries between masculinity and femininity” (Smelik, 2017, p. 110). Also, as quoted by Rosi Briadotti, states that cyborg is also accepted in philosophical post human approaches with similar qualities. Therefore, she says that the cyborg mentioned in Donna Haraway’s manifesto is accepted as a Post Human definition, and she adopts it. However, she also distinguishes and says that cyborgs cannot be the “main topic of discussion” in a whole sci-fi corpus. “Referring to Vivian Sobchack’s statement in “Screening Space the American Science Fiction Film,” Smelik states that the “figure of the cyborg conventionally projects a fantasy of a human who fuses with technology to become a superior, enhanced, and hence being threatening.” (Smelik, 2017, p. 110)

Another determination of Smelik is the difference in how Hollywood handles this concept. Hollywood portrays cyborg as a highly masculine “Superhuman” equipped with superpowers, capable of overcoming any emotional and physical weakness. “This masculinized figuration could not be further removed from Haraway’s Utopian vision of the cyborg as “a hybrid of machine and organism, a creature from social reality and a creature of fiction” (Smelik, 2017, p. 110). This also explains why a superhuman (or even *übermensch*) being equipped with superpowers usually comes to mind when post human is mentioned. However, even in films with this situation, the multi-directional, high communication between man and machine can be easily detected.

Smelik has determined that some patterns are used in science fiction movies to convey the cyborg image to the audience. The first of these is the Cybernetic Point of View. The enhanced visual abilities of the Cyborg subject are certainly shown in the scene. This both express the subjectivity of the Cyborg subject and reflects its inhumanity (as Post Human) to the audience. Second, it is fixable, and usually, the cyborg fixes itself. Although cyborgs have superhuman strength and abilities, their helplessness and powerlessness are also reflected on the stage. Cyborg overcomes this disastrous situation either with the help of others like himself in an environment such as a laboratory or by her/his strength. Confronting an invincible subject with harmful situations also reveals an uncertain situation. In such cases, confrontation with the mirror may also occur. This is also a reference to the Lacanian “Mirror Phase” (Self-recognition). If the mirror confrontation does not appear in the scene, it makes a similar sense if all or part of the cyborg’s body is displayed on video monitors or computer screens. What appears in the reflections are usually indications that they are hybrids. Reflections of disfigured, injured bodies make the cyborgs’ machine infrastructure visible to the audience. The third is memory addability. Cyborgs’ memories can be implantation.

For this reason, they cannot recognize themselves from time to time and cannot make sense of their surroundings. Fourth, these add-on memories can be digitized. Cyborgs with digitized memory thus turn into non-human beings in software. Thus, the Cyborg imagination can be divided into two (Software Cyborg-Hardware Cyborg). According to Smelik, “In SF films of the twenty-first century, the new frontier of post human hybridity explores the relation between the superior memory of the computer and the failing memory of the human being” (Smelik, 2017, p. 114). Moreover, memory can be added or removed, manipulated, and deleted. While digital memory offers a perfect memory utopia that has been recorded down to the finest detail of life, it can also offer a dystopian imagination based on the reality of these data or the sudden appearance of harm, even if they are real. Fifth is the complexity of the story structure. All these memory problems experienced by the cyborg character become so dominant that they cause the story structure to become complex. Time and space intermingle. The text becomes Post-Modern. The last one is the complex “Love” relationships involving Hybrid Cyborg characters. It’s like a nostalgic longing for the human side.

## CHAPTER 3

### CYBERPUNK AS A GENRE

In this chapter, the birth stages of the cyberpunk genre will be explained, and the characteristics will be revealed. This chapter will discuss the history of science fiction, which is the source of cyberpunk, in detail. To convey the historical development in detail, examples and small criticisms from the science fiction texts of the period will also be included. First, the tight bond of science fiction with the horror genre will be expressed. While expressing this, the importance of the industrial revolution and other social developments will be emphasized. In parallel with social developments, the development and evolution of the species will be tried to be expressed. Afterward, the emergence of post-human subjects in literary texts such as science fiction and cyberpunk will be examined. Finally, by talking about the effect of literary texts on cinema, it will be expressed how post human subjects respond in cinema.

#### 3.1 Sciencefiction to Cyberpunk

Cyberpunk is a subgenre of science fiction. Therefore, first, it is necessary to talk about science fiction briefly. Then, talking about the historical development of science fiction is important to understand the emergence of Cyberpunk. Science fiction emerged primarily in written narratives as a literary genre. Perhaps the transformation of fantastic literature in the era, combined with the technology expected to exist in the utopian order, caused the birth of a new genre. The desire for utopia, which started with Plato's *Republic*, gained its pre-modern interpretation with Thomas More. An example of meeting the utopian state concept with superior technology is Francis Bacon's *New Atlantis*. Francis Bacon points to the new world order, where technology is also used at a high level and different civilized formations (Erişen, 2015, p. 34). Therefore, science fiction is the construction of civilization.

“William Wilson, who brought the words science and fiction together for the first time, used this term to create a new kind of manifesto in his work titled *A Little Earnest Book upon a Great Old Subject*, which he wrote in 1851 in response to Robert Hunt's *The Poetry of Science* written in 1848” (Stableford, 2006, p. 462). Previously,

preliminary examples can be seen in many literary works. These examples are as Cavallaro flows: Homer- *Odyssey*, Dante- *Divine Comedy*, Ariosto- *Crazy Orlando*, Rabelais- *Gargantua and Pantagruel*, More- *Utopia*, Bacon- *New Atlantis*, Swift- *Gulliver's Travels*, Voltaire- *Candide*, Rousseau- *Emile* and It consists of Goethe- *Faust*. "More recent evidence for the existence of science-fictional narratives that well predate the twentieth century can be found in Cyrano de Bergerac's seventeenth-century stories, such as *Voyage to the Moon* (1661)" (Cavallaro, 2001, p. 2).

Thus, the historical roots of science fiction go back to the Renaissance period. While searching for the historical background of post human, we found out that its roots go back to the Renaissance. This aspect can be easily understood that the two concepts are together.

"Mary Shelley's *Frankenstein* (1818) is arguably the best-known predecessor of modern science fiction." (Cavallaro, 2001, p. 3). The existence of the first modern example of science fiction in the genre of horror is related to the social motives that changed with the Industrial Revolution. "The feeling of the society, which represents the traditional, in the face of the innovation that modernity needs, revealed with the Industrial Revolution and imagined through the writers, is fear. This fear is called technophobia" (Ryan & Kellner, 2016, p. 278). Therefore, "the emergence of science fiction in literature took place in the genre of horror" (Kawin, 2012, p. 3). "Science fiction existed in the horror genre and was represented by this genre until it gained its unique structure" (Langford, 2005, s. 184). Especially in Europe's dark age, scientific openness to any uncertainty was considered black magic. "In line with this belief, science fiction also consists of disguised horror narratives until a certain period" (McGee & Robertson, 2013, p. 4). It can easily be said that its roots are based in the Romanticism movement and Gothic literature. "As will be argued later in some depth, the Gothic novel is itself a potential precursor of science fiction and especially of contemporary cyberpunk" (Cavallaro, 2001, p. 4).

Gothic literature and the Horror genre are also related. Horror marked the beginning of the 1800s when it influenced literature as a genre. Mary Shelley's *Frankenstein: Or the Modern Prometheus* was published in 1818. Dr. John Polidori's *The Vampire* was published immediately after, in 1819, and Bram Stoker's *Dracula* in 1897. All three works were adapted to the stage through the theatre on dates not far

from their release. The reason for the intensification of the horror genre in 19th-century literature is the Industrial Revolution and the difference that this revolution brought to the definition of human. Scientific studies intensified with the Industrial Revolution have changed the definitions of humans and creation that have been going on for centuries in a shocking way. As early as the 18th century, La Mettrie, one of the materialist thinkers, claimed that man is a living machine (Mettrie, 1985, pp. 55-60). The scientific developments brought by the Industrial Revolution also confirm this definition. The hierarchy that changed between the social classes with the revolution also changed the tradition of the lower classes to fear the upper class. With the loss of power of the clergy, the religious fears felt in the society were transferred to the new unknowns of this period. The power line-up between classes is on slippery ground. All these developments have caused people from all classes to fear the unknown and the explanation of the unknown with rational science. In fact, these feelings are also quite evident in cyberpunk narratives.

In the light of this information, the following definition can be made: “Science fiction is a type of literature that tells the problems and events that people may encounter in the past, future, or today, based on the data provided by all sciences and humanity” (Öner, 1977, p. 1). H. Gernsback (*The Perversity of Things*, 2016, p. 2), who first defined the term science fiction by creating a universe and sample, used the definition of “scientifiction” as a footnote in the magazine called “*Amazing Stories* (1926)” and later published “*The Magazine of Scientifiction* (1929)” in addition to this magazine. “In 1930, he defined the name of his journal as “*The Magazine of Sciencefiction*,” proving to the readers that he had a new genre under investigation” (Stableford, 2006, p. 463). In this magazine, H. Gernsback, especially M. Shelley, examined the works of H.G. Wells, emphasizing that they were in the genre of science fiction. “Although the works of Jules Verne were ignored for many years on the pretext that he wrote a children’s book, it was enthusiastically adopted by H. Gernsback, and his works were classified as science fiction” (Stableford, 2006, p. 463). “Orhan Duru translated the term science fiction into Turkish with the name of science fiction in the 256th issue of the journal *Türk Dili*, dated January 1, 1973” (Öner, 1977, p. 57).

According to Sobhack (2003, pp. 363-365), the most distinctive features of the science fiction genre are thematically going beyond the known, revealing the taboo

elements that one should not know with science, a journey towards new unknowns, the desire to go to infinity, and absolute forward. Todorov defines these qualities as “uncanny, fuzzy reality-illusion opposition, and scientific extraordinary” (Todorov, 2012, p. 31). The ossified features of the science fiction genre in general, which must have at least one of them, can be listed as follows: The existence of technology and scientific process that humanity cannot create for the time being. Detection of a scientific phenomenon and finding that humanity is not familiar with the dream of a different social order that is more developed than today (Ring, 2011, p. 6).

“Science fiction has been seen as a source of adaptation since the first years of Hollywood and even contributed to the acceptance of cinema as a narrative tool with Melies’ *Le Voyage dans la Lune* (1902)” (Abisel, 1995, p. 138). In the light of the above information, “it can be predicted that science fiction flourished in the genre of horror and fantasy in cinema and literature” (Kawin, 2012, p. 3). “It can be easily said that the works of Jules Verne, H.G. Wells, and M. Shelley, among the early science fiction writers, were also directed as the film in the cinema” (Scalzi, 2005, p. 7). The close relationship of science fiction to the horror genre should not affect the distinction between genres. “The work can carry both horror and science fiction elements listed above. If this happens, it can represent both types” (Ring, 2011, p. 6). There are permeable borders between fantasy, gothic, horror and science fiction genres, and the works take on hybrid structures by feeding on each other. In this case, “what distinguishes the works from each other is their core identity” (Sobhack, 2003, p. 363). It is necessary to look at the attributes listed above to reveal the identities. Besides, “the most distinguishing factor is imagination” (Abisel, 1995, p. 129).

The first example of science fiction in cinema is the movie *Journey to the Moon* (1902), directed by G. Melies, and inspired by J. Verne’s novel. “Science fiction, which appeared in cinema for the first time with this film, strengthened its expression thanks to expressionist, surrealistic and futuristic styles” (Sobhack, 2003, p. 362). On the other hand, science fiction began to be defined as a distinctive genre in cinema with Fritz Lang’s movie *Metropolis* (1927). “*Metropolis* is the first example of science fiction’s relationship with dystopia in cinema. In addition, it is the most crucial example stating that modernity can quickly evolve into a dystopia” (Sanders, 2008, p. 12). *Metropolis* is based on the science fiction novel of the same name by Thea von

Harbou. “The narrative, which takes the imagination of a dystopian dark city as its place, is also the premise of the post human (being beyond human) or cyborg (cybernetic organism) character affecting the cinema within the narrative” (Abrams, 2008, p. 165). With its birth, Metropolis greatly influenced the science fiction works that came after it. It has influenced modern science fiction narratives in both literature and cinema, with the use of post-human characters in the narrative and the imagination of the dark city. *The Amazing Stories* magazine, published by Gernsback in 1926, coincides with the release of the movie Metropolis almost at the same time. Society’s interest in the theme of the stranger from the unknown has caused science fiction to be in demand. *Astounding Stories* magazine, which started its broadcasting life in 1930 and examined all kinds of films, changed in response to this demand. With the appointment of John W. Campbell as editor in 1937, the magazine focused only on science fiction and soon became popular, sharing the fame of *Amazing Stories*. A new and intense process has emerged with the participation of Campbell, who also publishes his own science fiction stories in the magazine. Thus, the science fiction narrative, which Gernsback and Campbell discussed and analysed in writing, moved in a different direction with Fritz Lang’s *Metropolis* film. This process is called the birth process of modern science fiction, and the part up to the 1950s is characterized as the golden age of science fiction (Scalzi, 2005, p. 12). “The movie *Metropolis* (1927) ultimately influenced the films which came after in terms of the attributes it contains, are *Blade Runner* (1982), *Alien* (1979), *Star Wars* (1977), *The Matrix* (1999), and *Dr. Strangelove* (1963) and *Clockwork Orange* (1971)” (Abrams, 2008, p. 153).

The important social development that played a significant role in the development of science fiction is the two great world wars. The extraordinary developments in the arms industry during the World Wars revived the idea that the genre, which was previously described as a fantasy, could become a reality, as Campbell claimed. Despite the high technological developments (jet engines, rocket industry, nuclear power) that emerged during World War II, society’s quality of life decreased considerably due to the war. The economic policies of modern nation states have turned into an economic stalemate called the Great Depression after the First World War. The Cold War and the dividing efforts that emerged after World War II caused the energy crisis in the 1970s. With the adverse developments experienced, the

states have become authoritarian, and the pressure on society has grown. The masses have faced the xenophobic theme they encounter in science fiction works in daily life, so both world wars can be an essential turning point for the science fiction genre, especially in cyberpunk narratives. The traces of the nuclear destruction (as a similar) experienced in World War II can be seen as very severe.

“The process called the Cold War, which started in the 1950s, led to the birth of many new subgenres” (Scalzi, 2005, p. 12). Along with new genres, critical views have emerged in science fiction, and destructive technology and state authority have begun to be questioned. “As a result, satire has become an essential form of discourse for science fiction both in literature and cinema” (Stableford, 2006, p. 467). The idea of utopia, which belongs to the Age of Enlightenment, has left its place for dystopian issues. An indisputable dystopian imagination is observed in the cyberpunk subgenre.

Works of science fiction writers of this period K. Čapek, A. Huxley, G. Orwell, I. Asimov, and P.K. Dick, are typical dystopian examples and have fed subgenres of science fiction. During the wars, the elements of technophobia, which could be the subject of the genre, reached its peak. Added to this is the fear of technology being abused by the wrong hands. “At the end of the wars, it was experienced that liberal policies, which were expected to relieve the public, failed economically, so the representation of dystopian narratives increased in number” (Ryan & Kellner, 2016, p. 392). Chronologically, World War I, hyperinflation in the liberal Weimer Republic, Great Depression, World War II, Cold War, Energy crisis caused a pessimistic environment for humanity. Afterward, the Neo-Liberal policies that were adopted in the 1980s led to the emergence of companies as powerful as states. All these developments are crucial historical breaking moments for science fiction. These breaking moments can also be observed widely in cyberpunk narratives. The low living conditions in cyberpunk narratives have their roots in these historical change processes.

From Haraway’s point of view, “sci-fi writers are cyborg theorists” (2006, p. 56). Karel Čapek’s *R.U.R.* (1920) provides a useful example for understanding the typical themes of the sci-fi sub-genres (especially cyberpunk) that will emerge in the following period. In this work, Čapek introduced a new non-human entity to the literature by using the definition of “Robot,” which he derived from the word

“Robota,” which means “labor” in Czech, for the first time. As such, it is also a cornerstone for post human research. Čapek’s work envisions a high-tech environment. However, robots are considered a lower class in this environment and are subject to low living conditions. It is not possible to mention that robots are already alive. As in similar science fiction examples, a private company-oriented authority is encountered. Robots are android beings that resemble human beings. They reproduce by breeding/cloning, not by reproduction. Robots are a typical example of alienation. It is different from humans and others. Then there is a small vision of an apocalypse between robots and humans. This battle results in the superiority of robots over humans. For the post human subject, the deviance we mentioned before is observed. Because robots are sentient beings, their threshold for pain is high. They do not mind being hurt either. Therefore, they have a masochistic character. The most important thing is that robots want to empathize with humans by experiencing love. Another striking aspect of the work is the heavy use of alcohol and the danger of sterility and extinction of the human race.

Similar qualities are observed in Aldous Huxley’s *Brave New World* (1931). The imagination established by Huxley is the new world order, which has emerged as a result of a highly destructive war with high technology and low living conditions. This order again indicates the authoritarian management of a private company. So much so that the administration became theocratic and spread to religion. Ford is God. In this order, people are sterile. Therefore, they can reproduce by cloning. Clones are produced according to a Eugenic system. Sexuality and having children naturally are taboo and cursed. The eugenic system produces new population classes by genetic crossing according to purpose. These classes are Alpha, Beta, Gamma, Delta, and Epsilon. Communication between classes is not intense. Classes do not like each other. People outside the classes are alienated and marginalized by being called “Wild.” In the work, the self-flagging session that the Wild character performs as a religious ritual is greeted with interest by his surroundings. Therefore, out-of-place masochism can be observed in society. In this work, the main themes are the desire to empathize with characters who do not belong to the same class. They also search for love between them. Alcohol in Čapek’s universe has been replaced by a drug called Soma. Soma

preserves the characters in mood swings that belong to humanity's past. Continuous use is required in order to be integrated into the new order.

*Do Androids Dream of Electric Sheep?* (1968) (which will also form the basis of the cyberpunk genre) by Philip K. Dick, also have similarities to other examples. In this work of P.K. Dick, a new order was established after the nuclear war. This order is dominated by high technology and low living conditions. There is a corporate-oriented, authoritarian political order. One of the companies is the Rosen company, which produces Android robots. Infertility prevails due to radioactive fallout. Both androids and animals can be produced by cloning. Besides robotic animals, live animals can also be cloned. The theocratic structure of the authoritarian regime was created with the religion of Mercerism. In this narrative, the main themes are the desire to empathize (including love) between androids and humans. The drug is imagined in the form of tobacco and is used frequently. In addition, iodine pills are among the drugs that should be taken every day to protect from radiation. Androids, like humans, use pills to get into moods. Unlike the other narratives, we have given examples of, perversion is channelled into sadism. The case of hunting androids and enjoying this action is remarkable. In addition, this situation is a matter of internal conflict for the Protagonist. The architectural structure, which will be an essential motif in cyberpunk narratives, is also detailed in this work. The hero lives in a mass housing called a condominium.

We said that the social developments that emerged with the two great destructive wars and economic depressions in the 20th century caused the metamorphosis of science fiction and the emergence of its sub-genres. Scalzi (2005, pp. 13-14) listed these types as follows: Hard Science Fiction, Military Science Fiction, Dystopian Science Fiction, Alternate History Stories, Steampunk, New Wave, Cyberpunk and Post Cyberpunk.

It can be said that the transfer of science fiction and its sub-genres to the cinema was simultaneous. For this reason, the genres formed in the literary narrative can easily be seen in films adapted to the cinema. When Dani Cavallaro divides science fiction into periods, he makes a distinction between the "classical period, the renaissance period, the boom period, and the contemporary period" (2001, p. 8). "According to B.F. Kavin the reflection of contemporary science fiction on cinema through this

distinction begins with Stanley Kubrick's 2001: *A Space Odyssey* (1968) movie" (Abisel, 1995, p. 130). Kubrick wrote the movie's screenplay with famous science fiction writer A.C. Clarke. Also, A. Tarkovski's *Solaris* (1972) is considered one of the earliest examples of contemporary science fiction. The screenplay of this movie is an adaptation of Stanislaw Lem's novel of the same name. "The contemporary work that proves that science fiction can bring income to cinema and adapt to popular culture is George Lucas's *Star Wars* (1977) series" (Sanders, 2008, p. 2). However, the most important film of the contemporary era is undoubtedly Ridley Scott's *Blade Runner* (1982). *Blade Runner* movie is adopted from Philip K. Dick's novel, which name is *Do Androids Dream of Electric Sheep?* It is accepted as the first Cyberpunk movie inspired by P.K. Dick's work and transferred to the cinema. Although the Cyberpunk subgenre had not yet emerged when Philip K. Dick's novel was published, the work guided cyberpunk and revealed the permeability between genres. Because, in short, "cyberpunk embodies all the qualities of the science fiction genre in a mixed form" (Sanders, 2008, p. 13). This can be seen and observed in movies as well.

### **3.2 Cyberpunk**

Cyberpunk, a science-fiction subgenre characterized by countercultural antiheroes trapped in a dehumanized, high-tech future. The term cyberpunk was first used by Bruce Bethke in his short story Cyberpunk, which appeared in the November 1983 issue of *Amazing Science Fiction Stories*. The term is derived from a combination of the terms cybernetics and punk. "The word cybernetics was introduced in 1948 by the mathematician Norbert Wiener (1894–1964) in a book titled *Cybernetics, or Control and Communication in the Animal and the Machine*." (Cavallaro, 2001, p. 12). Cybernetic is a word of Ancient Greek origin (kybernetes), and it has a meaning like helmsmanship. Wiener used this expression for organic and mechanical systems through their self-sustaining (autonomous) ability. "According to Wiener's definition, cybernetics explains the control and communication studies in inorganic and mechanical systems in theories beyond traditional biology, psychology, and engineering disciplines" (Stableford, 2006, pp. 112-113). Cavallaro (2001, p. 12), establishing strong connections between his cybernetic studies and the imagination of

the Post Human subject, reveals the dynamics of the two concepts with the following words:

“Central to research in the field of cybernetics is the idea that, if the human body can be conceived of as a machine, it is also possible to design machines that simulate the human organism. This is effected by using as a working model the nervous apparatus, a graded system of control governed by the brain. A machine so designed is a cybernetic organism. This technological construct replicates the human body based on understanding the structural similarities between machines and living organisms.”

As Wiener showed (2019, pp. 55-56), the science of cybernetics can be studied in 3 phases. The Age of Clocks covering the 17th and 18th centuries, The Age of Steam after the 18th century, because of the Industrial Revolution (also known as the Steam Revolution), and finally, The Age of Communication and Control. It can be easily seen that these 3 phases revealed by Wiener coincide with the periods in which the science fiction genre and its subgenres were fed. All information reveals the effort of the science of cybernetics to come up with a new definition of human.

The term punk is a subgenre of rock music that emerged in England in the late 70s. At the same time, it symbolizes a subcultural group that has adopted this music and shaped its clothing and lifestyle according to music (Ersümer, 2013, s. 17). In his cybernetic text, Wiener’s definition of human is similar to McLuhan’s definition of the “extension of man,” the global village individual. Likewise, Baudrillard’s postmodern individual and Haraway’s post-human are similar to La Matrie’s definition of the “man a machine.” Cyberpunk responds to the cybernetic’s “definition of human” in a punk attitude (Altıntaş Yöney, 2014).

The acceptance of the term cyberpunk by other science fiction writers begins as follows: “Gardner Dozois, in his article “*SF in the Eighties*” published in the *Washington Post* on December 30, 1984, describes a group of science fiction writers such as Gibson and Sterling with this term: “Cyberpunks!” (Ersümer, 2013, s. 18). Thus, these works started to be referred to with the pseudonyms acquired by their authors. Cavallaro (2001, p. 13), states that the main idea of these writers is: “What aspect of humanity makes us human?” This question is important in investigating the

differences between “so-called” humans, as Cavallaro puts it, and artificial intelligence, cyborg, android, clone, and even simulation, hologram bodies. For example, the most crucial distinguishing feature of cyborg characters seen in cyberpunk narratives seems to be their openness to attack and their motivation to continue their adventures by constantly feeling the fear of death. Artificial intelligence, which appears as an anti-hero or antagonist, has the instinct to establish a link between the reality we live in and cyberspace. Android characters can be seen seeking to empathize with human protagonists. To give an example from the cinema, other than literature, the mutation process of the Tetsuo character in the *Akira* movie is related to a wild growth/occupation instinct that has the id ego by incorporating the world he is in as it is. As can be seen, non-human beings in cyberpunk narratives also tend to behave like humans. Therefore, it is not clear what is human and what is non-human. In order to determine is a “human,” some auxiliary materials are needed.

Cavallaro (regarding Philip K. Dick’s *Do Androids Dream of Electric Sheep?*) cites the “woight-kampff” test as an example of this uncertainty. The question ‘What aspect of humanity makes us human?’ what is inhuman? It also raises the question. Beyond that, it creates a space of ideas to examine the post human life. Everything about the human being (whether beyond it or not, whether it comes out of humanity) exists and is represented by literature. Therefore, it is inevitable that literary movements will influence cyberpunk narratives and their authors. The literary motifs that cyberpunk touches are originally used to define a “new person” and reduce it to a meaningful image. So what could these literary motifs be?

The textual source that feeds cyberpunk is not only gothic literature but also dystopian science fiction texts. Cyberpunk is in a position to reproduce this relationship. According to Cavallaro: “The connection between science fiction and dystopian interpretations of both present and future worlds will gain fresh resonance through cyberpunk.” (2001, p. 8). However, Dystopian narratives are also essential precursors of cyberpunk. For instance, “Bernard Wolfe’s *Limbo* (1952) foreshadows cyberpunk in its depiction of a North America emerging from nuclear destruction, in which invasive technologies of the body, including lobotomy, play a significant part” (Cavallaro, 2001, p. 9). The use of lobotomy as a method in psychiatric treatments has revealed the fear that the most original thing in the hands of humanity, even the mind,

can be taken over. The fact that it is only a matter of time before the human body becomes a walking corpse with a doctor's decisions can be considered one of the reasons behind post human vulnerability, especially in cyberpunk narratives. Therefore, this situation has been influential in the protagonist imagination of cyberpunk narratives.

Cyberpunk has created rich content by including inspirations from other popular literary text genres. "A significant influence behind cyberpunk's characters and settings is the hard-boiled detective fiction that developed in America in the late 1920s and 1930s" (Cavallaro, 2001, p. 8). The Protagonist's being detectives and their urge to reveal big secrets by chasing clues may have been created thanks to this effect in cyberpunk narratives. In addition, the New Wave Movement that emerged in science fiction literature also affected cyberpunk. The New Wave Movement discusses themes such as environmental pollution caused by industrial society, excessive urbanization, technology, crime, and sexuality.

In addition, it can be said that cyberpunk uses the Art Deco period as a material source for environmental construction. Especially in the cinema narratives of the cyberpunk genre, it is often seen that skyscrapers and mega cities designed in the form of "ecumenopolis" are inhabited. If we take a brief look at the Art Deco period, which we have presented as an example, we can see that the period was harmed by the Great Depression in 1929 and terminated in 1939, with the beginning of World War II. The cities of New York and Detroit in the 1920s developed under the wings of this movement; they built the "American dream" together. But at the end of the Great Depression, the people of these magnificent cities were deprived of their economic power and even became homeless. These residents may have contributed to creating street culture; after the beat generation, it could also be compatible with music and create the punk audience that cyberpunk needed. Cavallaro (2001, p. 14), referring to Rudy Rucker, states that punk in the term cyberpunk refers to street culture and adds: "... Cyberpunk's characters are people on the fringe of society: outsiders, misfits and psychopaths, struggling for survival on a garbage-strewn planet...".

The identities of individuals belonging to street culture are also problematic. Their personalities are variable. "In some cyberpunk texts, people change their identities as quickly as we would change our clothes" (Cavallaro, 2001, p. 15). Their

identities, like their mood, can change. Nevertheless, they can remain independent of any definition of identity. Drug usage is also quite common among these dispossessed punks. As we mentioned before, many recreational substance themes, legal or illegal, are easily seen in every example of science fiction. Sometimes they are used to increase the domination of the central authority, sometimes to escape from reality and joy. Sometimes it turns into a metaphor, taking the form of an iodine pill and protecting it from infertility. Cavallaro, says that “Rucker also focuses on the relationship between the theme of personality change and drug addiction, a phenomenon bound to gain considerable importance in subsequent cyberpunk fiction.” (2001, p. 16). In this way, Cyberspace, Reality phenomena, which are already difficult to distinguish, are mixed thoroughly.

Cyberspace means a simulative universe. It is a virtual world with a character similar to Baudrillard’s simulation. “Cyberpunk presents visions of the future based on the extensive application of the idea of cyberspace, a term that first appeared in William Gibson’s novel *Neuromancer* (1984).” (Cavallaro, 2001, p. 14). Cyberspace’s imagination in *Neuromancer* is based on the “internet.” The internet has its origins in the telegraph. Since the telegraph lines were easily destroyed during the two great wars, the lines were integrated into the telephone lines, and an intercontinental military communication network was established with cables laid under the ocean over time. With the integration of Morse code into the bilinear system, the foundations of today’s internet were laid. In Gibson’s *Neuromancer*, cyberspace depicts an alternate reality. A human being can be mentally involved with mechanical/electronic data connections, following transformation into a cyborg with various add-ons. Cyborgs can connect with this reality, be subject to a process in this reality with the help of their minds and continue their lives in a virtual time/space concept.

Cyberpunk narratives’ approach to the Post Human subject is also unique. In cyberpunk, post human subjects can also appear in the transhuman form, unlike techno body/cyborg and post human. Nayar (2008, p. 31) made the following definition for Post Human subjects appearing in Cyberpunk narratives:

“Yet, such modified and enhanced cyborg bodies (‘cyborg’ a portmanteau term derived from ‘cybernetic organism’) or posthumans are not simply techno-

bodies. Cyborg bodies are a congeries of hardware (computers), software (codes and computer programs) and wetware (organic bodies). They are located within particular social, cultural and economic contexts, where a cyborged, networked body leads (also) to questions of identity.”

In her article titled *Forms of Technological Embodiment: Reading the Body in Contemporary Culture*, Anne Balsamo tries to categorize the concept of “techno-body” by emphasizing some characteristic features of post human subjects in cyberpunk movies. These are briefly categorized as The Marked Body, The Laboring Body, The Repressed Body, and The Disappearing Body.

The Marked Body is related to the cultural codes of the characters in cyberpunk narratives. “The marked body signals that bodies are eminently cultural signs, bearing the traces of ritual and mythic identities.” (Balsamo, 2000, p. 225). Cyberpunk characters mainly use fashion to gain identity. This concept may also be related to the instinct of the characters to elevate their bodies by making their bodies look interesting. The “add-ons” used already glorify their bodies but customizing these add-ons to the person causes some impressions about that person. This situation causes them to turn into objects of desire.

The Laboring Body, Bodies that labor includes a full range of working bodies and maternal bodies. In the broadest sense, these are all reproductive bodies involved in continuing the human race in its multiple material incarnations” (Balsamo, 2000, p. 227). We mentioned some problems related to birth and fertility in science fiction narratives. In this determination of Balsamo, it is desired to say that especially the female characters are in the position of workers and assistants. When we focus on narratives, it can be seen that the sci-fi characters have a specific job. They work for a company and go on a journey on a mission. This tradition continues in cyberpunk narratives. Female characters often help the male protagonist, but in the end, they are forgotten.

“Contrary to what Balsamo suggests, it is not only women’s bodies that labor in cyberpunk, though, arguably, they constitute the worst victims of a new ecology of work (databasing, corporate computer works). It seems, as though, that the women in cyberpunk are basically laboring bodies whose role is to

assist the men, often dying in the execution of their tasks, while the men survive. (Nayar, 2008, p. 31)”

The Disappearing Body: While Balsamo refers to the disappearance here, she states that the human body is now transformed and “disappeared” through some enhancements. The invisibility of the characters who gain the cyborg character is also included in this determination. Also, integration into cyberspace can happen with the mind, not the body. On the other hand, Nayar brings a different perspective to this determination and draws attention to the silent disappearance of the female characters who help the protagonist throughout the narrative.

The Repressed Body: “Repression is a pain management technique” (Balsamo, 2000, p. 229). The cyborgs’ organic-mechanical eclectic elements give them an edge in pain management. In addition, this situation is also reflected in emotional states because feelings are also under control with some software. Also, if they are integrated into cyberspace, they often do not suffer in cyberspace. Alternatively, their pain thresholds are much higher than usual.

Cyberpunk handles the post human subject, which is our study subject, and how it portrays it in a time-space imagination can be better understood by briefly focusing on *Neuromancer*, which we have mentioned throughout the article. *Neuromancer*, the first representative of cyberpunk literature and inspired many cyberpunk films with its content, was published by William Gibson in 1984. The work carries traces of many important science fiction narratives that preceded it. On the other hand, *Neuromancer* stands out with its new features. There are differences in the richness that will give birth to the subgenre of science fiction cyberpunk in this novel.

The most striking thing in *Neuromancer* is the polyglot/heteroglot multiplicities in the atmosphere. Although this diversity is not reflected in the writing language of the novel itself, it can be seen both in language and space. The narrative envisions a world in which English and Japanese are predominantly used. Russian and Chinese are also common. Although the reader does not see these languages in the text, it is observed that the characters are frequently exposed to these languages in daily life. In addition, cities belonging to various geographies were used as environments. Tokyo (Night City, Chiba City district), Hong Kong, and Istanbul (Grand Bazaar, Beyoğlu) are used as workplace venues. There is another image of space in the novel that is

defined by the name Zion and is located in cyberspace, not in the real world. It is an essential detail that the novel also uses cyberspace as a place. This corresponds to Baudrillard's Simulation. The instinct of artificial intelligence to join the two worlds and the desire of the virtual world to invade reality can be seen in the novel.

Drug usage is expected in the narrative's characters (as in other works of science fiction). Drugs are an essential detail, and their diversity has increased. An enormously destructive war took place globally, and a new order was established under the control of more than one company. The importance of *Neuromancer* is the innovations it brings to the post human subject. The post human subject has an imperfect body due to destructive warfare. It is very close to the feeling of death. Characters can enter cyberspace with data paths opened in their bodies. Their bodies have been marked with these buses. Although subjects are hybrid beings whose abilities have been enhanced by some electronic and mechanical circuitry, their bodies are in danger of being controlled by those who initially provided them with these enhancements. Therefore, they are always in a working position under power management. If the protagonist in the narrative does not fulfil a task that is asked of him, he will be sentenced to death by a chemical placed inside these technological upgrades. The subject here is similar to the character in James Tiptree's *The Girl Who Was Plugged In*. The Antagonist of the Narrative is Artificial Intelligence.

The place where the artificial intelligence named Wintermute lives is in cyberspace. Wintermute conflicts with another artificial intelligence named Neuromancer. While Wintermute aims to transform and occupy all reality into virtual, Neuromancer wants to help construct a peaceful bridge between the two realities. In the narrative, there is no opposition between reality and cyberspace. On the contrary, boundaries are unclear because "To live here (Cyberspace) is to live. There is no difference." (Gibson, 2019, p. 365) Gibson's city imaginations are also fascinating in *Neuromancer*. So much, so that neon-lit advertising signs with yellow and pink colours identified with cyberpunk are described in detail. Cyberspace and many other materials make the text a truly post-modern narrative.

The eighties are the natural starting point for detecting the cyberpunk effect in cinema, and *Neuromancer*, published in 1984, is a milestone (Ersümer, 2013, s. 73). The transfer of the narratives to the cinema took place in the same period. So much so

that some movies were categorized as cyberpunk even before *Neuromancer* was released. In this, it is effective that the currents in Science Fiction lead to cyberpunk. Especially Philip K. Dick's "*Do Androids Dream of Electric Sheep?*" His work was transferred to the cinema with "*Blade Runner*" in 1982. This movie is one of the first representatives of the cyberpunk genre in cinema (previously *Escape From New York* (1981), *Burst City* (1982), and *Tron* (1982)). *Blade Runner* has a post human imagination made up of Androids. In *Tron*, cyberspace is impressively the theme of the movie. David Cronenberg's avant-garde narrative *Videodrome* (1983), which deals with the mind and body split theme among *Shivers* (1975), describes the deconstruction process of the human protagonist very well. James Cameron's *Terminator* (1984) brings an exciting twist to the definitions of robot and android. *Robocop* (1987) brings the best-known Cyborg example to the cinema. *Total Recall* (1990) and *Johnny Mnemonic* (1995) deal with the mediated memories problem of post human. *Judge Dredd* (1995) reflects the cyberpunk social order. The animation part makes it possible to come across fascinating examples. *Akira* (1988) is a flamboyant anime that reflects the subculture in detail and deals with post human through the concepts of both deconstructions of humanity and human enhancement. *Ghost In The Shell* (1995) resonated with the atmosphere, the definition of cyborg, and the depiction of artificial intelligence. *Animatrix* (2003) contains many cyberpunk features in its narrative about the events before the *Matrix* series.

Cyberpunk narratives with a rich corpus are one of the most important motivations of our study. It has begun to be felt over time that these "fantastic" narratives, which emerged in the last quarter of the 20th century, could become "realistic" in the 21st century. So increases the interest in both science fiction and cyberpunk. For more than 40 years, from the 1980s to the present, there may have been changes in the qualities of these narratives. Remakes and sequels of movies made after many years can form a vital resource pool to detect this. Thus, changes in the description of post-human subjects belonging to the cinema, our research subject, can be detected, and new discussion topics can be raised.

## Chapter 4

### ANALYSIS OF MOVIES

This chapter aims to determine the post-human subjects considering the information given in the other chapters through six cyberpunk films and examine whether they have changed. These films are *Blade Runner* (1982), *Blade Runner 2049* (2017), *Robocop* (1987), *Robocop* (2014), *Judge Dredd* (1994), and *Dredd* (2012). Commentary on the determination and possible changes of post-human subjects will be applied with the descriptions of F. Ferrando, D. Haraway, A. Smelik, and A. Balsamo. The reason for including these films in the study sample is the assumption that it would be easy to observe a possible change.

#### 4.1 Post Human Subject in *Blade Runner* (1982) and *Blade Runner 2049* (2017)

*Blade Runner* is a Hollywood movie created in 1982 by Ridley Scott, based on a story of Philip K. Dick's *Do Androids Dream of the Electric Sheep?* (1968). The narrative takes place at the beginning of the 21st century. In the period he is talking about, there is the existence of a high-level civilization. At the base of this civilization lies a company called Tyrell Corporation, which was able to realize its new industrial revolution through androids. The workers of this company, which primarily carries out mining activities on extra-terrestrial planets, are androids called replicants. Advanced artificial intelligence is used in Nexus 6 models of Androids, and these models are at least as competent and knowledgeable as the engineers who produced them. They can imitate emotions as much as humans. Androids called replicants are used as labor in colonizing extra-terrestrial planets. In one of these processes, a group of Nexus 6, which served as a guard, started a rebellion and took over the colony they were in. After this event, all androids called Replicants were declared guilty, and it was decided to be excluded from use. A more competent assassin has been appointed for the Nexus 6s. Members of these assassins are called Blade Runners. Their mission is to retire the Nexus 6s hidden inside the world, that is, to find and kill them. The movie's plot begins with the news that four warrior-type Nexus 6s, who started a rebellion in the extra-terrestrial colony, have infiltrated the Earth. Rick Deckard (Harrison Ford), a former

Blade Runner, is assigned to this four-person team. While trying to fulfil his mission, Deckard encounters a Nexus 6 (Sean Young) in the form of a woman named Rachael. After this meeting, a bond of empathy between humans and androids is established.

*Blade Runner 2049* is a plot-wise sequel to *Blade Runner* (1982), directed by Denis Villeneuve in 2017. In this movie, the adventure of trying to capture a hybrid species that Rachel and Deckard gave birth to is told. As a Nexus, detective Constant K., who is assigned as Blade Runner to accomplish this task, experiences the process of learning the difference between species. Therefore, the first narrative centres on the dialogue with humanoids from the human point of view. The second movie centres on the process of a coded human being's discovery and recognition of this situation.

**4.1.1 Post human subject in Blade Runner (1982).** *Blade Runner* uses the cityscape of Ekumenapolis as the opening sequence. The post human subject is a resident of a city of endless skyscrapers. The scene that follows is the interrogation of a replicant. While the interrogation is being executed, the replicant's feedback is displayed with the help of a monitor. The method applied when questioning the replicant is the Waight-Kampf test. The uncertain boundaries indicate what Haraway refers to. Only this test can determine whether a replicant is human or not. The identification of the deconstructed subject depends on this test. Those who fail the test, human or not, are classified as inhuman. At this stage, we can identify the post-anthropocentric approach, from the principles of being a post human subject to being inhuman.

In the scene that follows, we witness the cultural codes of the city, which the film accepts as a venue, accompanied by a street view. A crowd of various nationalities stands out along the street. Billboards in different languages appear around. The heteroglot structure can be easily detected. Polyphonic and dialogic interaction can be felt. Although the exterior of the Tyrell Building resembles ziggurats, its interior design is reminiscent of the Art Deco period.

During the interrogation of Rachel's character, the red eye in the character's eyes can be considered to correspond to this. However, it would not be described as cyborg pov because we see the same glow in the eyes of other replicants later on. Rachel does

not know that she is a replicant before the interrogation. Rachel's memory has been processed, and human memories have been added.

The lines of W. Blake that come out of the mouth of the character Roy Battey as he visits the craftsman who produces artificial organs alludes to Lucifer from the creation myth. Thus, it can be inferred that replicants identify themselves with the Prometheus archetype. After hearing the lines, the Kowalski character inserts his hand into the liquid nitrogen-filled container and does not feel any pain, indicating that the replicants have a repressed body.

Even a dress made of snake scales has a serial number. Thanks to this serial number, the producer and buyer of the dress can be easily reached. Therefore, the marked body state is generated via fashion. Deckard finds and kills a Replicant in this way, and as a result, he must introduce himself to the cops. Deckard also has a serial number: B26354. Deckard's job is to kill any Replicants he finds without due process. For this reason, he is not innocent.

Deckard and Rachel's rapprochement points to the existence of a complicated love affair. Although Rachel wants to help Deckard, she can suddenly disappear due to her mental confusion. This is another reason that makes the relationship status complex.

The output of the Roy character "We are not a computer, we are physical" is essential. However, what kind of physical formation this is should be discussed. When the characters Roy and Pris come to the house of the character J.F Sebastian, Pris can be seen taking the boiled eggs with her hands without pain. When Roy meets his creator, Tyrell, he realizes that his destiny will end in death. According to Tyrell's discourse, a coding sequence cannot be recreated. Ethyl Metal Sulfonate, which will be used to prevent aging, causes severe complications and causes Replicants to die. Replicants are in every way a defected and vulnerable entity. However, they have such extraordinary software called "Brightening Star" (by Tyrell to Roy). Indeed, Roy is actively feeling the bodily disinformation. Contractions occur in their hands. In order to prevent this, he becomes "stigmatized" by digging a nail into the palm. It is no different from the chosen or marked person in this state.

At the end of the narrative, the conflict between Roy and Deckard is striking. While Deckard has to resort to various tricks, Roy gives Deckard a chance many times.

Roy's call to Deckard is significant: "Weren't you the nice guy?". Roy, who ultimately saves Deckard from falling, embraces death sincerely.

In the movie, a memory owned by the character Deckard also causes the movie to have an open-ended narrative. The character Deckard rarely has a memory of a unicorn horse running through the forest. We do not know whether this memory is an example of a mediated and digitalized memory or is it real. Initially, in the work of Philip K. Dick, the motif of Deckard's character, which he suspects may be a replicant from time to time, is handled.

The findings of the post human subject in this narrative can be listed as follows. Deconstruction of Human: Replicants are inhuman beings that pretend to be humans. Post-Anthropocentric: The human body is not affirmed; the human body offers a mortal life even to replicants. Post-Dualistic: There are "interconnected relations" between replicants and humans, where it is impossible to define boundaries. Hybridity: Although we do not imagine a cyborg in the body, replicants are company-product assets, albeit "physical." It is claimed that, unlike humans, they do not have empathy. Masculine Protagonist: The antagonist and protagonist consist of masculine male characters, while female characters support men. Complex Narration: Deckard's dream may make the audience doubt that he, too, can be a replicant. In general, the narrative has an open-ended and intriguing theme. Cybernetic Point of View: Although there is no cybernetic pow in the movie, a momentary glow is seen in the eyes of the replicants, regardless of animal or human. Self-Repair: There is no scene of replicants healing themselves. However, watching them with a monitor during the Woight-Kampf test, or the Deckard character cleaning the blood on his face in front of the mirror and painfully correcting the dislocations on his finger can be examples of this. Mediated Memory: Memories of replicants are fake memories produced. Identity crisis is also experienced because of implanted memory. Digitalized Memory: Deckard's unicorn dream is an example of this. Complex Love Relations: The love between Deckard and Rachel is an example of this. Marked Body: Replicants have serial numbers. There is a twinkle in his eyes. The Deckard character also has a serial number. Roy takes this situation to the next level by digging a nail into his hand. The Laboring Body: Replicants are workers of the Tyrell company. Deckard is a detective. The side characters appearing in the story are either craftsmen or produce something

for the Tyrell company. Zhora, one of the replicants, is a dancer in a club in order to survive. In summary, the characters appearing in the story consist of working people. Disappearing Body: The sudden disappearance of the character Rachel is an example of this. Repressed Body: Replicants are beings with high pain thresholds.

**4.1.2 Post human subject in Blade Runner 2049 (2017).** Unlike *Blade Runner*, the opening sequence of *Blade Runner 2049* uses the provincial chronotope. Replicants are defined as biotechnical human copies, and they are two generations ahead of the first movie. Therefore, the name of post-human subjects in the narrative is nexus 8. Nexus 8s are worker slaves with increased powers. The film gives the audience preliminary information that the ecosystem collapsed, the Tyrell Company went bankrupt, and there was a great war (Black Out). The Wallace company replaced the Tyrell company. The Wallace company caused famine with its wrong policies. It is said that the Wallace company captured the remaining information from the Tyrell company and produced new replicants and used them to destroy the nexus8s with indefinite lifetimes. In the movie, we see a detective assigned as Blade Runner.

Although his name is Joe, he is called by the serial number KD6-3.7 throughout the narrative. Even at the beginning of the film, the state of being a “marked body” is constructed through the protagonist. As we saw in the opening sequence, both the nexus 8s and the detective who commissioned him to hunt him have a high threshold of pain. The serial numbers of the Nexus 8s are located on the eyeball. The Woight-Kampf test was replaced by the Post Traumatic Baseline test, which measures whether the assigned Replicants empathize with their prey during hunting processes. The situation here is interesting. The Woight-Kampf test measures the ability of replicants to empathize with a human emotion. PTBT, on the other hand, focuses on whether replicants develop human-like emotions. Where Detective Joe lives is a slum neighbourhood in the city. The theme of low living conditions is predominantly represented through the character’s place of residence. It is also known by the neighbourhood that Joe is a Blade Runner, and this results in his ostracism (the alienization). As the detective’s companion, we see a new Post Human imagination (Hologram). We also see that Joe is standing in front of the mirror and trying to heal

his wounds with glue. A complicated love affair can be observed between Joe, the replicant, and his companion, the Hologram.

We learn by the serial number engraved on the pelvis that the bone fragments, which we later learn were Rachel, belonged to a replicant who died “during childbirth”: N7FAA52318. This can be considered as an indication that post human subjects have marked bodies. The antagonist of this information narrative is of interest to the owner of the Wallace Company since replicants are non-productive entities, which from the Wallace Company’s point of view, means they are costly to manufacture. The premise of the narrative is that Replicants can also be procreative entities. At this point, it differs considerably from the first movie. The first movie had a post human imagination that was better than human, better than human. In this movie, it is seen that inhuman beings begin to have humanoid features. In contrast, the human Lieutenant Joshi is cruel enough to want a baby killed immediately.

In the film, it is very strongly conveyed that the memories and memories of the Replicants are placed, mediated, and digitalized. The strength of this situation makes the narrative have a rather intriguing and complex structure. These memories are “mind-blowing” memories in the eyes of the protagonist. So much so that, up to a certain point in the narrative, the protagonist thinks he is the chosen one (since he is a shareholder of a common memory). However, the one who produces the memories is the main character of Stelline, born by the characters Deckard and Rachel, who is essentially a hybrid, apparently a very fragile person, who leaves the atmosphere using a bell jar. The fact that he lives in a lantern corresponds to the definition of “human,” which cannot be independent of the atmosphere.

The protagonist of the film is the Laboring body example. Throughout the narrative, he fulfils the tasks assigned to him under the influence of other thoughts. Hologram, who is also in the auxiliary role of the protagonist, also helps Joe throughout the narrative. Another feature of Hologram Joi is an example of a Disappearing Body. Sometimes it is “turned off” by Joe, and sometimes it is dysfunctional because of the EMP. Ultimately, he is destroyed forever when his remote is broken. The most striking detail about the hologram character is that he is in sync with another woman and is with the protagonist as if he had a physical body.

Another premise of the narrative is that the “Self-Sacrifice” phenomenon, which is an instinct of human psychology, has been adopted by replicants. Therefore, replicants are now more human than humans.

The findings of the Post Human subject in this narrative can be listed as follows.

**Deconstruction of Human:** In this movie, the replicants have features that are described as inhuman but display humanoid behaviours. Therefore, this feature is open to debate.

**Post-Anthropocentric:** In the narrative, post-anthropocentric attributes are open to discussion. The narrative has an Anthropocentric approach. There is a glorification of the human body, especially the female sex and fertility. The baby, the subject of birth and birth, becomes an object of desire. The main Stelline character is a human and replicant hybrid. However, it cannot go out of an atmosphere of its own. Additionally, Replicants are beings that can empathize (who can get a negative result from the PTB Test). Since they already have DNA in their infrastructure, they are no different from humans.

**Post-Dualistic:** Intercontact relationships are seen in the narrative, where the boundaries between the human and the replicant, even the hologram, are removed. Thus, the narrative is post-dualistic.

**Hybridity:** With the combination of the replicant and the human species, a new character exists.

**Masculine Protagonist:** Both Protagonist and Antagonist characters are male dominated. However, characters such as Lieutenant Joshi, Joi, Luv, Mariette, Freysa, and Ana Stelline are the dominant characters in the narrative. Nevertheless, they act as supporters.

**Complex Narration:** It can be said that the narrative is quite complex, especially over memory.

**Cybernetic Point of View:** The narrative has no cybernetic point of view.

**Self-Repair:** The Protagonist has a self-healing situation in front of the mirror.

**Mediated Memory:** In the narrative, mediated memories are significant. In this way, the course of the narrative changes. Identity crisis is also experienced because of implanted memory.

**Digitalized Memory:** There is a substantial sample of how mediated memories are produced digitally. The main Stelline character is the creator of these memories.

**Complex Love Relations:** A complex love relationship has been produced through both Joe and Joi and Deckard and Rachel.

**The Marked Body:** Replicants are strongly represented with serial numbers. It has also been reported that human DNA is a similar marking tool.

**The Laboring Body:** The Protagonist struggles to fulfil his assigned task throughout the narrative. Support characters also help with this.

**The Disappearing**

Body: A powerful theme of disappearance is handled through the character of Joi.  
Repressed Body: Replicants are beings with high pain thresholds.

**4.1.3 Comparison of two movies.** In *Blade Runner* (1982), Descartes' cartesian philosophy also makes itself felt. The process of recognizing the environment of replicants is expressed by a proposition of *Cognito ergo sum*. In many moments of the movie, it is seen that replicants struggling for existence reduce existence to the mind and try to overcome bodily death. The dialogue between the characters of Deckard and Roy also includes reasoning and interpretation of good and evil. Deckard's memory of the "unicorn" in his mind at specific parts of the movie is also a Cartesian indication that he is living back and forth between dream and reality.

In *Blade Runner 2049* (2017), however, bodily death was overcome. On the other hand, thanks to the memories that implanted, the Cartesian philosophy is felt to the audience through the dream-reality duality.

In both films, the findings of the Post Human subject can be easily detected in the period from 1982 to 2018. Both films have cyberpunk qualities. In *Blade Runner* (1982), Destruction of Human, Post-Anthropocentric themes exist. In *Blade Runner 2049* (2017), the Human Oriented, Enhanced Human, H+, and Anthropocentric approaches can be clearly felt. Other attributes are both similar and increased in *Blade Runner 2049* (2017).

On the other hand, we can claim that the post human subject has transformed into a transhuman subject in 36 years. This change is remarkable. The eye glow, which can replace the Cybernetic Point of View, is absent in *Blade Runner 2049* (2017). It can be said that the motivation underlying this deprivation is to convey the main idea that the state of being inhuman has disappeared to the audience more quickly.

## **4.2 Post Human Subject in Robocop (1987) and Robocop (2014)**

*Robocop* (1987) is a low-budget Hollywood film written by Edward Neumeier and Michael Miner and directed by Paul Verhoeven. In terms of the period it covers, it points to the beginning of a new industrial revolution. Set in Detroit, the film draws attention to the rising crime rate due to financial difficulties and low living conditions. Rising crime rates have resulted in the current city police department is understaffed.

The death of police officers in clashes also disrupts the recruitment process of new officers. To both control crime rates and prevent police deaths, the company called OCP has a subsidiary to produce robot police.

On the other hand, this process is painful, and the slightest mistake in programming the robots produced causes big problems. The company's inadequacy in the artificial intelligence it has produced has revealed a new idea. Accordingly, the idea of producing a half-human, half-robot hybrid product called cyborg is warmly welcomed. Meanwhile, the brutal injury of a police officer named Alex Murphy creates the opportunity the company is seeking. Alex, whose body is wholly dismembered but has not yet been brain dead, is kept alive by being included in the program. As a result, he donated a mechanical body. However, he is no longer Alex Murphy with his erased memory and control chip placed in his cerebellum. Thus, Robocop is born. The film is about the search for Alex Murphy's identity, past, and family as a cyborg police officer whose free-thinking ability and memory have been stripped away. The series continues with *Robocop 2* (1990) and *Robocop 3* (1992). There are also TV series broadcast in 1994 and 2001.

*Robocop* (2014) is a re-adapted Hollywood movie written by Joshua Zetumer and shot by Jose Padilha in 2014. In the movie, although the script written by Edward Neumeier and Michael Miner was faithful to the character, many of its qualities were changed. The movie takes place in the city of Detroit in 2028. OCP company has realized a new industrial revolution. The OCP company supplies various war products to the USA. The company, which produces high-tech robots, has caused the USA to gain an irresistible advantage in extra-continental wars. The company not only increased the attack power of the USA but also significantly reduced human casualties. The OCP company intends to put this success into practice within the country and robotize the police departments. In contrast, the US legislature enacted a law called Dreyfus to prevent OCP robots from being used domestically. To overcome this obstacle, OCP comes up with the idea of producing half-human, half-machine cyborgs. The wanted subject is Alex Murphy, who was seriously injured due to the bomb attack. When Alex is put on the program, communication with his family continues. However, he wants to quit the program and die due to his depression. In order to overcome these negativities, the OCP company intervenes in Alex's brain, making him lose his

emotions. Our study will compare the first film of the *Robocop* series shot in 1987 and its remake, *Robocop* (2014).

**4.2.1 Post human subject in Robocop (1987).** The opening sequence of the movie *Robocop* is done with the Main News bulletin. The way the newsletter is handled and the advertisements that interrupt the news flow exhibit a critical attitude directed towards the system from the very beginning. The venue is the city of Detroit. Crime rates are very high. There is the existence of more than one company. One of them is a health company that produces artificial organs called The Family Heart Center, and the other is OCP security company, a private subsidiary. The OCP company has introduced an experimental, technological product to stop the increasing crime rates in Detroit. The product is an autonomous robot named “Enforcement Droid 209”. Unfortunately, in its first screening, it spirals out of control, causing the death of one of the company’s employees. Therefore, the company develops the idea of producing a human-robot hybrid product (Cyborg) that will not get out of control.

Alex Murphy is a newly appointed police officer in Detroit. On his first day on the job, he intervenes in a bank robbery with his partner, Anne Lewis. In this mission, Alex fails. All his bones are broken first by the criminals. Later, he is tortured by countless bullets while wearing a steel vest. Finally, he is shot in the head. The result is a dreadful lump of meat still breathing.

Alex Murphy creates the data needed for OCP’s new idea. He is officially dead. His dismembered body was recovered with the help of high technology, and mechanical extensions replaced the lost limbs. The fragmented part of the brain is repaired with the help of implants. However, this development limits Alex’s control over his brain.

Alex’s resurgence is streamed to the audience via Cybernetic POV. This is a long scene. However, the awakened person is no longer Alex Murphy but the robocop. Robocop is a company product produced by destroying the human named Alex both physically and mentally. It is an emotionless criminal-catching machine fed with liquid supplements.

Robocop builds an unbeatable profile in his first three missions. He gives an emotionless response to the victim’s thanks in his second assignment. In his third

mission, he is now famous. Its rise to fame means that it has already been marked because it is a one-of-a-kind product.

When Robocop takes a rest at the police station outside of duty hours, he dreams with fragments of memories of the human past. These dreams cause him physical pain. In addition, the existence of memories is the cause of identity crisis. Robocop learns that he is official “Dead” at the end of this crisis. In a way, it is the first confrontation with his past.

The scene of Robocop’s arrest of the director of the OCP company, to which he is affiliated, and associated with criminal organizations, is also noteworthy. The moment Robocop attempts to arrest the director, his body becomes dysfunctional. The whole techno body belongs to the company, not Robocop. The employee of the company cannot oppose the owner. This detail reveals that cyborg characters in cyberpunk narratives are pretty open to body hacking and are quickly out of use, although they seem invincible. Robocop, who is out of use with the Fourth Commandment code, experiences identity crises again. He fights the droid model 209 as an antagonist. During this war, he is declared the “other” and is tried to be destroyed by his colleagues, the police. In this state, he turns into an anti-hero. Is Robocop good or bad, human or robot? These limits are rather vague.

It is remarkable that Robocop went to the old factory where Alex Murphy died, repaired himself there, and questioned his own identity by seeing his face in the mirror. The most important supporter in this process is Anne Lewis. Due to his limited mobility, Robocop is weakened in his battle with the antagonist but defeats him and neutralizes the company director associated with the crime syndicates. His last words are, “My name is Alex Murphy.”

The findings of the Post Human subject in this narrative can be listed as follows: Deconstruction of Human: The character Alex Murphy is a character who was severely injured in a gunfight and lost his body. Its revival happens with the help of technology. Post-Anthropocentric: Alex Murphy transforms into a post human being due to a series of operations. Their organic limbs are replaced by their mechanical counterparts. He has implants in his brain. He is free of his emotions. Post-Dualistic: The Robocop character is an interconnected entity in its location. Hybridity: Alex Murphy is a hybrid individual reimagined as a half-human, half-machine being entire to the disobedience

of the robot Droid model 209. Masculine Protagonist: While Lewis is the dominant character of the Alex-Lewis partnership, Robocop takes the dominant position after the transformation. Lewis is a supporting character who relieves Robocop's pain and helps his recovery process. Complex Narration: The narrative does not have a complex structure as a plot structure. Cybernetic Point of View: Robocop's superhuman perspective is shown to the viewer at every opportunity. Self-Repair: While in seclusion, Robocop repairs himself with a drill. Mediated Memory: Alex Murphy's memory has been erased by external intervention. Digitalized Memory: Old memories of Alex Murphy are brought back to life in Robocop's mind in digitized form. These memories are not fluid. It can be observed from the outside through the monitor. Complex Love Relations: An example is Robocop's longing for his ex-wife when he questions his identity. Robocop cannot continue his life as an average person in this state and cannot establish a home. Robocop is aware of this. The Marked Body: The only prototype nationwide. He has a unique appearance. Easily recognizable. The Laboring Body: Alex Murphy works in the police force. On the other hand, Robocop is the property of the company working for the police force. The Disappearing Body: In the process of Alex Murphy's transformation into Robocop, the character of Lewis remains in the background until a certain point. We cannot see the Lewis character in Robocop's first missions. The Repressed Body: Robocop has high pain thresholds.

**4.2.2 Post human subject in Robocop (2014).** The opening sequence of the movie Robocop welcomes the audience with a television program resembling a news bulletin, remaining faithful to the 1987 movie. The agenda is crime rates and technological solutions that can interfere with these rates. Collaborating with the government, OCP is the manufacturer of two war machines. Of these, ED-209 defines the self-sufficient drone found in the 1987 movie, and EM-208 is an android element that we encountered for the first time in this movie. These two machines are from the USA and cannot be used within its borders. Their use is barred by a law called the "Dreyfus Act."

For this reason, the places of use are special operations. The propaganda of The Novac Element is also based on how a team of these two machines led a special operation in Tehran. Although not as much as in the first movie, some media criticism

can be sensed both over the operation and over Pat Novak's exaggerated and news presentation style.

Alex Murphy is a very experienced cop in this movie. He works in Detroit. It is remarkable in the first place that his partner Lewis is portrayed as a male character, unlike in the 1987 movie.

"A machine does not know what a feels like a human." According to this sentence, the OCP company introduces a new product idea. Accordingly, the intention to produce a hybrid cyborg product that has a conscience and knows what human means is formed, instead of the robots that frighten the public. The data sought after Alex Murphy's assassination is found. Alex Murphy is physically shattered by the explosion of a bomb placed in his car. All limbs are replaced with mechanical counterparts funded by the Omni Foundation. Implants repair brain damage. During this repair, Alex's memory and personality remain untouched. The moment Alex wakes up, he is aware of his identity. However, Alex's rights over his new body are limited. It can be turned off immediately. Thanks to Cybernetic POV, the audience can see what Alex's vision looks like.

Additionally, this image was shared by Omni Corp. The audience can also view it instantaneously. Alex's personal space is gone. Alex's dissembling process is also noteworthy. Alex wants to see for himself which parts are artificial. A mirror is placed in front of it, and all mechanical attachments are removed. Before us is a person with a Lung, heart, single arm, and head. Even his brain is not entirely organic. During Alex's training process, we see Augmented Reality. Alex is put through some tactical tests by being integrated into a simulation.

Is Alex Murphy a human or a machine? Alex Murphy has some qualities that distinguish him from other robots. Such as fear, instinct, bias, and compassion. Physical abilities do not belong to him, and artificial intelligence controls situations that require particular intervention. So, Robocop might be a robot who thinks he is Alex. This notion strongly expresses the cyborg's state of being hybrid and post-dualistic.

Alex Murphy's relationship with his family after becoming Robocop is also painful. The only problem in communication with the family at the beginning of the process is the distance experienced due to the trauma. However, the communication

process is normal. On the other hand, the company can suddenly shape Alex's brain and, therefore, his emotional state in line with their wishes. The person who appeared as family man Alex Murphy the day before acts like an emotionless robot the next day. This causes Alex's relationship with his family to become complicated. Because "Robots cannot love." After each intervention, Alex Murphy adapts and turns the situation in his favour over time. ("What is interfering? His spirit?")

The audience can see the labouring body when Alex Murphy was human when he was Robocop and working for Omnicorp. Even he is an example of the labouring body as government property after he killed the CEO of Omnicorp.

The findings of the Post Human subject in this narrative can be listed as follows:

Deconstruction of Human: Alex Murphy is an example of a completely disintegrated organic body with mechanical attachments that do not belong to him.

Post-Anthropocentric: Alex Murphy is an officially deceased, superhuman being.

Post-Dualistic: The Robocop character is primarily in a technological ecosystem that protects the rest of his body and ensures the continuity of his life. It is then an entity belonging to Omnicorp's laboratory. Ultimately, it is a part of ordinary daily life with a Police identity.

Hybridity: Robocop is a hybrid human-machine interactive cyborg character.

Masculin Protagonist: The narrative is masculine for both the protagonist and the antagonist. Anne Lewis, an essential character in the 1987 movie, was replaced with the character of Jack Lewis. Only the character Claire takes on a supportive role.

Complex Narration: The narrative is not complex.

Cybernetic Point of View: With the help of technology, there is a Cyborg POV that will impress the audience. The camera favours this POV very often.

Self-Repair: There is no self-repair scene in this movie.

Mediated Memory: Alex Murphy's memory is not interfered with. This is the primary motivation for us to refer to Robocop as Alex Murphy in the analysis of this movie. Alex Murphy never loses his identity (although he appears dead on official records). There are no memories attached to his memory. Only the criminal database and CCTV data are loaded.

Digitalized Memory: Maybe we can interpret the reflection of the databases to the frontal lobe and then a visor of Alex Murphy as digitalized memory.

Complex Love Relations: Due to Alex Murphy's inhumane status, his relationship with his family is painful.

The Marked Body: Alex Murphy is a unique creation that was first exposed to Detroit and then to the entire American People. It has no equal. It

can be followed by its manufacturers and can be disabled when desired. The Laboring Body: Alex Murphy is a body that works in all conditions. It does not have its personal space and living space. It is kept in the laboratory outside of business hours. The Disappearing Body: Alex Murphy's wife is a character who tries to communicate with Alex throughout the film but is deprived of it and made invisible from time to time. The Repressed Body: Robocop has high pain thresholds due to the enhancements.

**4.2.3 Comparison of two movies.** In both films, the findings of the post human subject can be easily detected in the period from 1987 to 2014. However, it should be noted at the beginning that while *Robocop* (1987) contains much data on the cyberpunk subgenre, it is open to debate to say that *Robocop* (2014) is a cyberpunk movie. *Robocop* (1987) has a futuristic atmosphere. Street landscapes, abandoned complex structures, and punk looks of criminals form the chronotope of the film. In *Robocop* (2014), however, there are elements of the present or the very near future. Data on the low living conditions of the population in *Robocop* (2014) cannot be obtained. Criminal relationships in *Robocop* (1987) are not independent of low living conditions. Robocop's mission location is the slums in his first two missions. For example, criminals sometimes wear leather jackets and dress in a punk style. In *Robocop* (1987), the nightclub scene (neon lights and dance) and the riot scenes make the audience feel punk. There is also data on drug use in this movie. When *Robocop* (2014) focuses on the atmosphere, there is no visual data on cyberpunk. The acceptability of *Robocop* (2014) as cyberpunk can be realized to some extent with the characteristics of the post human subject. One of the fundamentals that the post human subject of both films should have; There was no change in the Deconstruction of Human, Post-Anthropocentric, Post-Dualistic attitudes. The 2014 film also has a philosophical depth arising from the lines of the characters. Alex Murphy is in an inhuman bodily position enhanced by visuality.

### **4.3 Post Human Subject in Judge Dredd (1987) and Dredd (2012)**

*Judge Dredd* is a fictional character who first appeared in the 2nd issue of the comic book "2000 AD" in 1977. The character has taken shape in the hands of writers and illustrators from *IPC Magazine*, such as Alan Moore, Dave Gibbons, Grant

Morrison, Brian Bolland, Mike McMahon, and John Wagner. It has an important place in the world of comics. Screenplay by William Wisher, Jr. Written by Steven E. de Souza and directed by Danny Cannon, the film was first adapted and released as *Judge Dredd* in 1995. The film takes place in the 3000s, in a city that has experienced Catastrophe due to climate and various crises, and it is impossible to live beyond its walls, possibly due to a nuclear war in the past. Society struggles to survive with low living conditions despite a high technological order. Crime rates are very high.

Street judges, who acted as police, prosecutor, and judge, were appointed to reassign order. Although controversial with his practices, the film is shaped by a conspiracy story set against the legendary Judge Dredd. The story deals with the concept of justice interestingly. Dredd, who can be unscrupulous from time to time in allocating justice, has fallen into a position on trial because of the conspiracy. He is accused of a murder he did not commit. However, all the evidence clearly shows that he is guilty. The reason is the Janus project, which was terminated years ago. In the words of Judge Fargo, the mentor, Dredd is a clone and has a “killer” twin with the same DNA (the character named Rico was Dredd’s best friend and partner in the past. As a result of his illegal death sentences, he was dramatically tried by Dredd. sentenced). It is truly understandable. Dredd fights alongside his partner Hershey and fellow traveller Fergie to destroy his twin Rico and his evil ambitions. He is reinstated, and justice is reassigned.

The character of *Judge Dredd* was re-adapted in 2014 and was released under the name Dredd. Its director is Pete Travis, and the screenplay is Alex Garland. Starring Karl Urban (Dredd), Lena Headey (Madeline Madrigal), and Olivia Thirlby (Cassandra Anderson). The background information (high technology, low living conditions, the example of the ecumenopolis within the walls, the Mega City stretching from Boston to Washington, and the great destruction in the past) is familiar to the first film narrative, but different in the story. Judge Dredd is responsible for the final stage of a rookie’s (Anderson) training. Anderson is a mutant, catching the agency’s attention because of his clairvoyant trait, despite narrowly failing the judge’s exam. The story begins with Dredd chasing a group of punks. Punks are members of a drug-related clan (Ma-Ma) called the “slow-mo,” which has a problem with the city. The clan members live in a skyscraper called Peach Trees. At the head of the clan is a

female antagonist named Madeline Madrigal. The story continues as Judge Dredd and Rookie Andersson fight against the Ma-Ma clan inside Peach Trees. All malicious elements inside the building are destroyed. The story ends when Dredd executes Ma-Ma.

**4.3.1 Post human subject in Judge Dredd (1987).** The opening sequence of *Judge Dredd* begins with Fergie being evicted. Fergie returns to the city and sets out to live in the apartment allocated to her. A powerful mega-city image is given to the viewer as Fergie takes a flight home in a flying taxi. Vast and articulated buildings and lively and colourful billboards are used to convey the cyberpunk theme to the audience. Unfortunately, there is a bloc uprising at Fergie's destination. Judge Hershey and a rookie judge intervene in the riot. The incident quickly turns into a gunfight. Judge Dredd arrives on the scene for support. The rookie dies in combat. Judge Dredd neutralizes the rebels. On the other hand, Fergie is sentenced to a 5-year by Dredd after the rebels used the room allocated to her. This is essentially an unfair decision (Dredd pure is not innocent). What stands out throughout this sequence is the dress of the judges and the type of weapon they use. The judges wear an iconic uniform. This makes them marked bodies.

On the other hand, the gun is a "smart" weapon that works with voice commands and can fire various shots. It is the technological extension of the judges. It is the weapon itself that makes the judges strong. Judges do not have mechanical limbs physically. On the other hand, the weapon's voice command and DNA confirmation turn the weapon into its limb, giving them Cyborg status. Judges are examples of post humans. Another example of post human is the robot of the antagonist character Rico. A robot is a killing machine in the android image.

There is a provincial chronotope and a city chronotope in the film. After Dredd is punished, he is exiled. In the meantime, the vehicle he is in is dropped. Dredd falls into the hands of the Legendary Angel Family. One of the members of the Antagonist family is a cyborg. Therefore, the concept of post human is handled in various ways in the movie. Judges are Post Human subjects with their superiorly designed weapons and even engines and their status, rights, and power. One of the antagonistic characters

is characterized as a robot (ABC) and the other as a hybrid cyborg. In addition to these, another aspect enriches the post human subject.

Judge Fargo, who retires and “Long walks” to mitigate Dredd’s sentence, arrives to help Dredd but is badly injured. Just before Judge Fargo dies, he explains the Janus Project to Dredd. Accordingly, a human cloning program has recently been launched under the name of the Janus Project. Clones created with DNA samples of the best Judges of the time are used to train the “best judges.” Dredd is one of these clones. Another clone is Rico. Dredd cannot accept this fact at first because she thinks she has a family and a past. However, this information consists of mediated memories planted in his mind. Judge Dredd is a clone alongside all the post human fundamentals he has. It is a genetically modified organism.

For this reason, it is an example of a marked body. The movie’s main antagonist, Rico, also has the same DNA as Dredd. He is also a past judge. However, it only represents the wrong side. Dredd and Rico’s cases are post anthropocentric, post dualistic. Because, before the conspiracy against him, Dredd was also known as “having no feelings, no notions.” His difference from his brother is that he obeys the law without question.

Rico's dedication to Dredd, "Either we brainwash and make judges, or we give them free will and call them human," and before dying at the end of the narrative, "You chose to be human when you could be God!" sentences are also noteworthy.

The findings of the Post Human subject in this movie can be listed as follows: Deconstruction of Human: There is a wide variety of post human imaginations in the narrative. Cyborg, robot, genetically modified organism/clone. Post-Anthropocentric: The Janus Project, which we call the human breeding farm, reflects the post-anthropocentric approach. Post-Dualistic: Intercontacted relations exist among a wide variety of Post Human imaginations. Hybridity: The Judges’ smart weapon is a hybrid element. Masculin Protagonist: Both Protagonist and Antagonist elements are male dominated in the narrative. Dredd’s companion Hershey and Rico’s companion Ilsa are female characters. However, they act as support. Complex Narration: The narrative deepens with a conspiracy based on genetics. Until the secret is revealed to the audience, the narrative can be considered somewhat complex. Cybernetic Point of View: There is no cybernetic pov in the movie. Mediated Memory: Judge Dredd’s

childhood memories are made up of fake data planted on him. Digitalized Memory: Photographs of Dredd's childhood consist of fake data created by digitization. Complex Love Relations: At the beginning of the narrative, Dredd's indifference despite Hershey's interest, and at the end of the narrative, Dredd prefers to get on his motorcycle alone and return to his duty, can be given as an example. The Marked Body: Judges are "marked" by their clothing, weapon, and genetic signature they leave on the weapon. Even when Dredd is deprived of all these markers, he is genetically marked. The same goes for the antagonists who appear in the story. ABC robot is the last of its kind robot whose story goes back to the past. The main antagonist character Rico is Dredd's evil twin. The Laboring Body: Dredd is a judge. Even his motivation to resolve the plot against him is to become a judge again. Even the character Fergie, which we can consider unemployed, is a skilled hacker. Rico sets out to "work" to take over the world. After all, Dredd would rather be a street judge who continues to serve the consul than be president of the consul. The Disappearing Body: Hershey's character is Dredd's most significant supporter from the very beginning of the narrative. Hershey is left behind after Dredd is punished. After reuniting, they defeat the antagonist together. However, Dredd prefers to return to work alone once the story is resolved. Hershey has left "behind" again.

**4.3.2 Post human subject in Dredd (2012).** The movie *Dredd* opens with a promo using cybernetic POV. The formation process of Mega City is mentioned. The city has grown from Boston to Washington in the form of an ecumenopolis. The population is concentrated in mega skyscrapers. The cybernetic pov used during the promotion first belongs to a security drone and then to the visor on the judge's helmet. Although it is used only in the promotion and very briefly, it provides the cybernetic atmosphere we need. It seems as if it was a deliberate insertion to create the fundamentals described in our study. The city is facing various social events. Crime rates are high. People are revolting.

Unlike in the first movie, drug usage and the drug itself (Slo-Mo inhaler) are essential to the movie's plot. It is also remarkable that this motif, which is an essential part of cyberpunk literature, has become the focus of this film.

Dredd was assigned as an observer to the evaluation task of a rookie named Cassandra Anderson. The rookie lost the Judge's exam by a few points. Nevertheless, she is a mutant, and she attracts the bureau's attention with her clairvoyant ability. She was assigned a mission to give her one last chance to evaluate. The one who will evaluate this is Dredd. The fact that the rookie is a mutant and has psychic powers varies in the representation of the Post Human subject. Because in this state, the body is affirmed. Anderson can be considered an example of a transhuman. This situation also contributes to the heteroglot multiplicity in the narrative.

The film features an antagonistic character named Madeline Madrigal as the leader of a drug-producing clan. This represents the first instance of a female antagonist in the cyberpunk narratives we have examined. She is also an anti-authoritarian punk character with her dress, attitude, and demeanor. The eyes of the character with the pseudonym "the clan techie", who served as a hacker in this clan, were blinded by Ma-Ma. He has artificial and enhanced organs of vision. This situation was reported to the audience several times with close-up shots. It is valuable data for hybridity and human enhancement.

Judge Dredd can make callous decisions. He expects the same attitude from Anderson. Ultimately, Anderson executes a criminal who begs his forgiveness, and we later learn he is the family man. Neither Dredd nor Anderson are innocent. The scales of justice do not weigh appropriately in some cases.

Anderson's clairvoyance feature can be shown as an example of interconnected relations, an essential separator of the Post Dualistic approach. Anderson can enter people's minds and read their thoughts thanks to this feature. Using the mind as cyberspace can simulate another reality within the mind.

In significant scene, Dredd heals his injuries with a rapid emergency kit and regains the strength to continue the fight. After the antagonist is executed, Anderson handing over his badge and leaving without looking back is another example of a disappearing body for the female character.

The findings of the Post Human subject in this narrative can be listed as follows: Deconstruction of Human: Physiologically deconstructed body is not seen. On the other hand, the Judge's gun, a smart gadget, is still in an extreme position. It provides additional powers to the user. Dredd is callous and rigid. Clan techie character is a side

character who was blinded but regained his sight with the help of machines. Post-Anthropocentric: It can be said that there is a post-anthropocentric attitude based on Dredd's callous attitude and sharpness. In contrast, the Anderson character is an Anthropocentric character. Anderson is different because she is a mutant. She is superior. She is an example of H+. Post-Dualistic: Intercontacted relations exist among a wide variety of post human imaginations. Anderson's character can enter people's minds and instantly connect with people from all walks of life. Hybridity: The Judges' smart weapon is a hybrid element. Clan Tech has mechanical eyes. Masculin Protagonist: In the narrative, Protagonist Dredd promotes the male-dominated style. Dredd's companion Anderson and Antagonist Ma-Ma are strong female characters. However, the narrative ends up in Dredd's way. Complex Narration: The narrative is not complex. Cybernetic Point of View: In the movie, the cybernetic pov is visualized twice (drone Cam, Judge Cam). Mediated Memory: Memories of the side characters in the movie can be seen in Anderson's mind-reading processes. Although they are not cultivated, they can serve as an example of mediated memory. Digitalized Memory: No digitalized memory is encountered. Complex Love Relations: There is no love relationship between Anderson and Dredd's characters. The Marked Body: Judges are again "marked" by their clothing, weapon, and genetic signature they leave on the weapon. Antagonists are marked because they always carry the "Slo-Mo" inhaler they use and carry Clan tattoos. The Laboring Body: Dredd and Anderson are judges. The whole movie comes across as their work experience. Antagonists are members of a clan. They are dealing with drugs at the behest of Ma-Ma. The Disappearing Body: At the end of the movie, the character Anderson abruptly abandons Dredd, leaving his badge.

**4.3.3 Comparison of two movies.** Post-Human subject(s) can be easily identified in both films. In both films, cyberpunk was used very dominantly as a theme. In the opening sequence of both films, background information is given about the complex city structure called Mega City. It is stated that the world has been subjected to a devastating war, the land has become unproductive, and life outside the city limits has become impossible. In both films, the theme of justice is handled remarkably. It is

stated that society has low living conditions against high technology. For this reason, the midst of internal turmoil was transferred to the stage in both films.

The “drugs” theme, which is often used by the Cyberpunk subgenre, was not used in the first movie. However, in the second movie, the “slow-mo inhaler” is an essential part of the narrative, the initiator of the plot. In this way, the Cyberpunk theme in the Dredd movie was further strengthened. So much so that the drug “Slo-Mo inhaler” mentioned in the movie was used in the *Cyberpunk 2077* game released in 2021. Thus, the *Dredd* (2012) movie is also in a position to inspire the cyberpunk culture.

The Post Human theme in the first movie is quite rich. The clothes of the judges and the weapons they use make them post human subjects. In addition, the post human theme also appears in the antagonist characters. A war robot named ABC and a cyborg named Mean Machine are examples. Even when Judge Dredd is deprived of the apparatus that makes him superior, he raises awareness of his genetic background. The theme of cloning and deconstruction of human is predominantly used in the Janus Project. Therefore, both humanoid robot, cyborg, and clone themes are handled effectively in the movie. In the second movie, in addition to the “judge gun” that makes the Judges become superior personalities, a completely different post human subject imagination is used with the character of Anderson. Anderson is a mutant. They all have psychic powers. Therefore, while Dredd is the equivalent of post human with extension in this movie, Anderson is a Transhuman subject. In the second movie, the Dredd character’s clone background information was not disclosed to the audience. However, the character of Dredd is, as in the first movie, emotionless, rigid, and determined. These features can set an example for the deconstruction of human, but this is never a dominant theme.

On the contrary, an anthropocentric attitude is displayed in the character of mutant Anderson. Anderson’s psychic powers are essential in the story and the visual. Anderson demonstrates dexterity not with mechanical attachments and cybernetic appendages but with a divine power bestowed upon her by her genes. Therefore, in the second film, the post anthropocentric approach is a matter of debate, and even a transhumanist attitude was displayed through the character of Anderson. On the other hand, as Balsamo expressed, the features that should be in a post human character are

generally used in both films. Dredd is marked with Hershey's uniforms and badges in the first movie. Other characters, clothing, and genetic background information are marked by their being the only ones in the film's universe (ABC robot). In the second film, the characters of Dredd and Anderson are marked by their uniforms and badges. The antagonist Ma-Ma character has a scar on his face. Punk gang members have clan tattoos on their bodies. They also carry an inhaler with them. In the second movie, the scar on the Antagonist character's face is a tiny but essential detail of the power of being a "marked body".

The mediated and digitalized memory issue in the first movie is transformed in the second movie. This causes the narrative structure of the first film to be somewhat intriguing. The existence of a relatively intriguing plot structure cannot be mentioned in the second film. However, with the Anderson character, the memory of the moment (not the past) is mediated (short-term memory). It is shown to the audience.

In both films, all subjects are part of a job. Dredd is the Judge. Indeed, a side character supports him. The antagonist of the first movie works for the Janus project. Its purpose is world domination. The antagonists of the second movie deal with drugs, and they fight with the legislature to keep this process going. At the end of the first movie, Dredd regains his job and returns to the streets. Anderson leaves the scene at the end of the second movie, leaving his badge. On the other hand, a positive report is given to the department by Dredd, and the information that Anderson has been recruited/passed the exam is conveyed to the audience.

## Chapter 5

### CONCLUSION

This research examined the form the Post Human imaginations used in cyberpunk movies were conveyed. While conducting the research, the descriptive analysis method and an interdisciplinary approach were used. Since the post-human subject is related to philosophy, literature, and cinema, an interdisciplinary attitude was shown in the context.

The research starts with a literature review that includes information about the Post Human subject. In this section, the historical origins of the post human subject are mentioned, and the development process of the idea is tried to be conveyed. First, humanism was briefly discussed, and the relationship of the post-human subject with humanism was mentioned. Since the post human subject is related to philosophy, literature, and cinema, an interdisciplinary attitude was shown in the context.

At this stage, it was conveyed with examples that there were primitive findings of the post human subject in the works of humanist thinkers. It was also stated that these findings touch on Prometheus, which can be considered the antihero archetype. Ferrando's ideas were used to distinguish the superhuman subjects observed in philosophy, literature, and cinema from each other. Accordingly, it was stated that there are concepts such as Post Human, Superhuman, Human plus, and Transhuman, and the reasons for considering the concept of Post Human as a framework concept were expressed. The concept of post human, discussed in the study, should have post-anthropocentric (deconstruction of human, being inhuman) features, as expressed by Ferrando, was accepted. For this reason, the subject of the study was also determined. Then, based on Ferrando's ideas, it is explained how the post human subject is transformed from the fundamentals and transhumanist point of view.

Afterward, the perspectives of Descartes, McLuhan, Foucault and Baudrillard, which we believe have an important place in the development phase of the post human idea, have been tried to be conveyed. First, the Cartesian philosophy of Descartes, one of the pre-Enlightenment thinkers, was conveyed. The duality of body and mind was described through Descartes's "Cognito ergo sum" principle. It was thought that this

dichotomy could overlap with the primary findings of the existing problems of the post human subject. Then, attention was drawn to the importance of McLuhan's definition of "added human," one of the modern thinkers. Thanks to McLuhan's ideas, it was determined that there is a new human being who uses technological devices as if they were an additional organ. Afterward, Foucault's ideas were sought. Foucault's concerns about a new definition of humanism in the 20th century were conveyed. In addition, it was stated that the management systems, which Foucault called bio-power, treat the human as a machine. Afterward, arguments were presented on Baudrillard's definition of "extended human" and which habitat this new definition of human inhabits. Accordingly, the existence of a surreal new living space called simulation was mentioned. All these arguments carried us step by step towards another human being. In this way, the evolution process of the post human subject also has been tried to be conveyed. The ideas of the mentioned modern and post-modern thinkers were not used as a method of analysis. On the other hand, to understand the analysis method's formation process, these thinkers' ideas were declared. It can be seen with the connections to be established that the ideas of these thinkers are significant in forming a basis in the formation of the analysis method.

In the next chapter of the study, the definition of the Post Human subject was tried to be made with the help of the thoughts of the philosophers who used this term. Based on them, Haraway's cyborg manifesto has been explained in detail, and the place of the post human subject has been tried to be explained, especially for studies in the field of literature and cinema. The relationship between the post human definition of Haraway's cyborg theory and principles such as the "post-anthropocentric", "deconstruction of human" and "inhuman" was conveyed.

In addition, it is explained how the findings of the post human subject can be revealed in the narratives by using Smelik's ideas. Since Smelik's ideas are directly related to cinema, it was also expressed what kind of a thematic connection exists between the post human subject and cinema. Accordingly, the standard features of the post human subjects appearing in the cinema were expressed. For example, it was reported that many post human subjects certainly inspired a cybernetic POV shots, that these subjects had memory problems and that their memories were artificial. It was also stated that these attributes make the narrative structure more complex. In addition,

it was stated that post human subjects should be handled with a post-anthropocentric approach and that subjects with superhuman characteristics emerged by Hollywood to create a male-dominated discourse. In this way, a framework was created to deal with the post human subject.

Then, the emergence process of science fiction and its subgenre, cyberpunk, is discussed in detail. It has been shown with examples how literature shapes both cyberpunk and the post human subject. The relationship between literary texts and cinema is mentioned, and how the emergence of cyberpunk films and the emergence of literary examples are intertwined. It was stated that the emergence of the post human subject in science fiction literature was with the character in Mary Shelley's novel *Frankenstein and Modern Prometheus*. Thus, it was reported that science fiction, as a genre, is also related to "technophobia" and the horror genre. In this part of the study, the historical relationship of the cyberpunk subgenre with science fiction is discussed in detail. In Haraway's words, based on the idea that science fiction writers are post human theorists, literary texts that are thought to shape the post human subject were included. In both science fiction and its subgenre cyberpunk texts, the post human subject and its development were sought. Later, it was tried to be conveyed with the arguments of Nayar and Balsamo that post human subjects seen in cyberpunk literature and cyberpunk movies have similar characteristics. Accordingly, it was stated that post human subjects have worked, marked and disappearing body qualities. It is stated that Nayar's research can be used to detect the post human subject in cyberpunk movies, with examples from Balsamo.

In the study, six films from the cyberpunk genre were discussed. Through the framework we obtained from the researchers mentioned above, the descriptive analyzes they used were integrated into this study interdisciplinary. The films selected in this process are essential. The critical point of our research is to determine whether the cyberpunk films and the post-human characters who are the subjects of these films have changed in approximately forty years. In order to achieve this, cyberpunk movies that have been used as a continuation or re-adapted recently have been used. These movies can be listed as follows: *Blade Runner* (1982), *Blade Runner 2049* (2017), *Robocop* (1987), *Robocop* (2014), *Judge Dredd* (1995), and *Dredd* (2012). The primary motivation for choosing these films is that new versions of remakes or sequels

have been released in the recent past. This way, it was tried to determine whether post human subjects have changed in about forty years. *Ghost in the Shell* (1995 and 2017), one of the films with similar qualities, was excluded from the study universe to avoid a possible universe difference because the sequel was released as a motion picture, although the first film was animated. Also, *Tron* (1982) and *Tron: Legacy* (2010) was excluded because it deals with cyberspace rather than cyberpunk city life. The study has determined that the films that are sequels or re-adapted have changed according to their predecessors.

It has been determined that the post-anthropocentric attitude of *Blade Runner* (1982) has turned into anthropocentric in the sequel (2017). It was determined that the cybernetic features in the *Robocop* (1987) movie were increased visually in the other *Robocop* (2014) movie, but the qualities of the cyberpunk genre were lost in *Robocop* (2014). It has been determined that the qualities found in *Judge Dredd* (1995) are enriched in the movie *Dredd* (2012). In addition, anthropocentric and transhumanistic features are added to the narrative through the supporting character in the movie *Dredd* (2012).

For this reason, our study can be an example of possible transhumanistic studies with a different perspective, not being independent of post-human studies. Furthermore, the study universe can be expanded with the descriptive analysis presented. Other movies belonging to the cyberpunk genre can also be easily analysed.

## REFERENCES

- Abisel, N. (1995). *Popüler Sinema ve Türler*. Alan.
- Abrams, J. J. (2008). *The Dialectic of Enlightenment in Metropolis*. In S. M. Steven, *(The philosophy of popular culture) The Philosophy of Science Fiction Film* (pp. 153-170). University Press of Kentucky.
- Ağın, B. (2020). *Posthumanism versus Transhumanism: James Tiptree, Jr.'s The Girl Who Was Plugged In*. *Dil ve Edebiyat Araştırmaları*, 277-298.
- Alt, P. A. (2016). *Kötülüğün Estetiği*. Sel.
- Altay, D. (2005). *Küresel Köyün Medyatik Mimarı Marshall McLuhan*. In N. Rigel, G. Batuş, G. Yücedoğan, & B. Çoban, *Kadife Karanlık* (pp. 9-74). İstanbul: Su Yayınevi.
- Altıntaş Yöney, N.G. (2014, October 22). *Post Siberpunk, Kaostan Düzene 1/7* (O.B Kütüphanesi Interview)
- Balsamo, A. (2000). *Forms of Technological Embodiment: Reading the Body in Contemporary*. In M. Featherstone, & R. Burrows, *Cyberspace, Cyberbodies, Cyberpunk: Cultures of Technological Embodiment* (pp. 215-237). London: School of Human Studies, University of Teesside.
- Baudrillard, J. (1983). *Simulation*. New York: Semiotext(e) Inc.

- Baudrillard, J. (2008). *Simulakrlar ve Simülasyon*. Ankara: Doğu Batı.
- Canpolat, N. (2005). *Bilginin Arkeoloğu Michel Foucault* In N. Rigel, G. Batuş, G. Yücedoğan, & B. Çoban, *Kadife Karanlık* (pp. 75-138). İstanbul: Su Yayınevi.
- Cavallaro, D. (2001). *Cyberpunk and Cyberculture: Science Fiction and the Work of William Gibson*. The Athlone.
- Erişen, D. (2015). *Ya Öyle Olsa? Bilimkurgu- Fantastik Yazını ve Hakikat İlişkisi Üzerine Bir İnceleme*. In S. Şahin, B. Öztürk, & D. A. Büyükarman, *Edebiyatın İzinde: Fantastik ve Bilimkurgu* (pp. 34-29). Bağlam.
- Ersümer, O. (2013). *Bilim Kurgu Sinemasında Cyberpunk*. Altıkırkbeş.
- Ferrando, F. (2019). *Philosophical Posthumanism*. London, New York, Oxford, New Delhi, Sydney: Bloomsbury Academic.
- Gernsback, H., & Wythoff, G. (2016). *The Perversity of Things*. Minneapolis- London: University of Minnesota Press.
- Gibson, W. (2019). *Neuromancer*. İstanbul: Altıkırkbeş.
- Gouwens, K. (2016). *What Posthumanism Isn't: On Humanism and Human Exceptionalism in Renaissance*. In J. Campana, & S. Maisano, *Renaissance Posthumanism* (pp. 37-63). New York: Forham University Press.
- Haraway, D. (2006). *Siborg Manifestosu*. İstanbul: Agora Kitaplığı.
- Hayles, K. N. (1999). *How We Became Posthuman: Virtual Bodies in Cybernetics, Literature, and Informatics*. London: The University of Chicago Press.

- Ilis, F. (2017). *Towards a Post-Human Condition of the Body in Haruki Murakami's 1q84: From Grief to Nostalgia*. *Transylvanian Journal of Multidisciplinary Research in Humanities*, 175-186.
- Kale, N. (1992). *Hümanizm*. Ankara Üniversitesi Eğitim Bilimleri Fakültesi Dergisi, 763-770.
- Kawin, B. F. (2012). *Horror and the Horror Film*. NYC: Anthem Press.
- Langford, B. (2005). *Film Genre: Hollywood and Beyond*. Edinburgh: Edinburgh Uni. Press.
- Langton, R. (2006). *A Study Guide to Descartes' Meditations* U.S.A: M.I.T.
- McGee, M. T., & Robertson, R. J. (2013). *You Won't Believe Your Eyes! A Front Row Look at the Sci-Fi/Horror Films of the 1950s*. Oklahoma: Red Jacket Press.
- McLuhan, M. (1962). *The Gutenberg Galaxy*. Toronto: University of Toronto Press.
- Mettrie, J. O. (1985). *İnsan Bir Makina*. Süreç.
- Mirzoeff, N. (2002). *The Visual Culture Reader*. London: Routledge.
- Nayar, P. K. (2008). *Wetware Fiction: Cyberpunk and the Ideologies of Posthuman Bodies*. *The Icfai University Journal of English Studies* Vol. III, No. 2, 30-40.
- Öner, G. (1977). *Bilimkurgu Üzerine*.
- Pyle, F. (1993). *Making Cyborgs, Making Humans: Of Terminators and Blade Runners*. H. R. Jim Collins in, *Film Theory Goes To Movies* (s. 227-241). Oxon: Routledge.
- Ring, R. C. (2011). *Sci-Fi Movie Freak*. Iola: Krause.

- Ryan, M., & Kellner, D. (2016). *Politik Kamera*. Ayrıntı.
- S. Haney II, W. (2006). *Preface*. W. S. Haney II in, *Cyberculture, Cyborgs and Science Fiction Consciousness and the Posthuman* (s. 7-10). Amsterdam: Rapodi.
- Sanders, S. M. (2008). *The Philosophy of Sciencefiction Film*. Lexington: The University Press of Kentucky.
- Scalzi, J. (2005). *The Rough Guide to Sci-Fi Movies*. NYC: Rough Guides.
- Smelik, A. (2017). *Film*. In M. R. Bruce Clarke, *Literature And The Posthuman* (pp. 109-121). Cambridge: Cambridge University Press.
- Sobhack, V. (2003). *Fantastik Film*. In G. N. Smith, *Dünya Sinema Tarihi* (pp. 362-371). İstanbul: Kabalcı.
- Stableford, B. (2006). *Science fact and science fiction -an encyclopedia*. Routledge.
- Tatsumi, T. (2018, Mart 2). *Transpacific Cyberpunk: Transgeneric Interactions between Prose, Cinema, and Manga*. [www.mdpi.com/journal/arts](http://www.mdpi.com/journal/arts), s. 1-11.
- Todorov, T. (2012). *Fantastik: Edebi Türe Yapısal Bir Yaklaşım*. İstanbul: Metis.
- Wiener, N. (1985). *Cybernetics or Control And Communication In The Animal And The Machine*. Massachusetts: MIT University.
- Wiener, N. (2019). *Cybernetics, or Control and Communication in the Animal and the Machine*. London: MIT.
- Yeğen, C., & Ulusoy, N. (2020). *Fringe ve Diorama Aracılığı ile Gerçeklik, Teknoloji ve Evren Üzerine*. İletişim Dergisi Galatasaray Üniversitesi, 60-79.