İSTANBUL BİLGİ ÜNİVERSİTESİ
SOSYAL BİLİMLER ENSTİTÜSÜ
KÜLTÜREL İNCELEMELER YÜKSEK LİSANS PROGRAMI

EVERYDAY LIFE AND RELATIONS OF POSTHUMAN IN *HUMANS*

Sena GÜME
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Danışman: Yrd. Doç. Dr. Bülent SOMAY

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ABSTRACT

In the first half of the 21st century, science fiction has again become popular. However, the rise of science fiction is now triggered by television, another mass media tool. In 2000s, there has been a flood of TV series that samples every subgenre of science fiction. They offer utopian or dystopic insights about the future of many themes such as memory, body, identity and social interaction. Science fiction, a unique genre that reflects both people's desires and fears, allows them to cope with technophobia or the future of technology. The purpose of this thesis based on the *Humans* series is to determine and analyze possible problems in android and human interaction by leaning on the textual and factual events in the series.

Considering that android and human interaction is a science fiction subgenre that covers topics such as technophobia, alienation, simulation and everyday life, this work aims to address the sources of anxiety and drawbacks of human sociality in the events and texts reflected in TV series with regard to stated aspects at a time when the effects of a post-humanistic period are felt. Sci-fi drama series *Humans* selected for the thesis includes opportunities to discuss new human and robot identities from different viewpoints in terms of human and android interaction in everyday life.

ÖZET

21. yy'ın ilk yarısında bilimkurgunun tekrardan popülerleştiği söylenebilir. Bu kez bilimkurgunun yükselişini, televizyon gibi oldukça yaygın bir kitle iletişim aracı tetiklemektedir. 2000 sonrasında, bilimkurgunun her alt türünü örnekleyen bir televizyon dizisi mevcuttur. Bilimkurgu dizileri hafıza, beden, kimlik ve sosyal etkileşim gibi pek çok temanın geleceğine ilişkin ütopik ya da distopik açılımlar sunabilmektedir. Bilimkurgu, hem arzuları hem de korkuları yansıtan kendine özgü bir tür olarak insanların teknofobiyle ve teknolojinin geleceğiyle başa çıkmalarını sağlamaktadır. Odağına *Humans* dizisini alan bu tezin amacı metinsel ve olgusal açıdan dizideki olaylara eğilerek android ve insan etkileşimindeki olası sorunları ve arayışları belirlemek ve analiz etmektir.

Android ve insan etkileşiminin teknofobi, yabancılaşma, simülasyon ve gündelik yaşam gibi konuları da kapsayan bir bilimkurgu alt türü olduğu göz önüne alındığında, bu çalışma postinsan ("insansonrası") dönemi etkilerinin hissedildiği bir zaman diliminde, televizyon dizilerine yansıyan olay ve metinlerdeki insan sosyalliğine yönelik endişe ve çekincelerin çıkış kaynaklarını, belirtilen açılardan ele almayı amaçlar. Tez için seçilen *Humans* dizisinin gündelik yaşamda içerdiği android ve insan etkileşimleri, yeni insan ve robot kimliklerini çok farklı açılardan tartışma olanakları içermektedir.

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INTRODUCTION

Fiction is a vital issue to deal with life. Many studies and texts interest in fiction concerning with human beings and developments. They make it easy for readers to understand the current social developments and to adapt themselves to them. In this day and age, treating humanity in a philosophical or a cognitive way requires examining the relations between humans and artificial reality or machines as much as examining the relationship and differences of humans and animals. As a result, the 21st century framework of socialization of human beings comprehends its relation to machines and its search for superiority. Fiction literature, especially science fiction films and series provide fascinating solutions to their critiques of contemporary society.

In this respect, solving the social interactions of everyday life can be considered as a valid theoretical framework. Machine and human relations are suitable for understanding and simulating social relations and everyday life interactions that have not yet been fully realized. To find possible solutions for everyday life issues, literature and cinema are efficient fields. They can easily examine and fictionalize all events even that have not yet happened.

Opposite to classical literature, which imagines the world in the true world and stays loyal to the ‘reality’, ‘science fiction’ is associated with fantastic literature enriching the reality with supernatural creatures, civilizations and inventions that can only exist in dreams. It is a literature running from the world we live in or experience (*exodus*).

Extraordinary universes, communities, entities and incidents suggest some logical paradigms for science fiction readers (Suvin, 1988). Thus, sci-fi texts have powerful propositions about society. They are supported by some controversial

contexts such as space (colonization, travel, aliens, invasion or cosmic mythology), time (philosophy of time, time travel, uchronie/alternate history, future story or apocalypse), transformed creatures (mutants, clones, cyborgs) or machines (robots/androids and artificial intelligence).

The relationship between androids and humans has aroused interest since then *Blade Runner* (R. Scott, 1982). The first robot ever depicted in cinema[1] is Maschinenmensch/machine-human (B. Helm) in Fritz Lang's *Metropolis* (1927). Robots imitating humans and being a fetishistic source of entertainment have some other functionalities. For example, what is the existential role of two robots making love or are they able to gain emotions or to be conscious? There are many other examples of biological conditioning of clones/replicas or cyborgs.

In modern ages, humans are inclined to feel like insensitive robots and robots are narrated as a source of intelligence and sense in cinema and literature. Examination of the relationship between androids/cyborgs/robots and humans is a problematic issue in social sciences. Today most of the internet users are not real users but computers (robots) itself and people socialize through them or directly with them. Alan Turing helped the invention of the computer when he was making Eliza, a machine that is not distinguishable from human.

There are many theoretical frameworks from everyday relations to simulation theory in order to examine social phenomena that occur in machine-human interaction. Questions as why we need machines, why we need technology, or why we are pursuing artificial being superior to human wait for answers. Emotional interaction between humans and androids (including communication with all types of computers and electronic instruments in this day and time) already needs questioning.

[1] The first robot in cinema is in *The Master Mystery* (1919), however at that time the word "robot" did not yet exist and robot was referred to the Automaton in the film.

Such confusion is currently dealt with in cultural works. The speed of technology changes more rapidly than social norms can follow and adopt. The external world is more lively while people becoming more lifeless.

The basic purpose of the study is to analyze the problematic relationships between humans and machines. I believe that human and human relations have become very complex with the rapid growth of technology. By 1800s, the population of the world was only one billion people, and in the next 100 years, human population increased by one billion. Then in the next 50 and 25 years, again a billion more people were added to the world population. In addition to the increase in human population after World War II, technological developments have also progressed enormously.

Developments in communication technologies after 1980 distinguish themselves from the previous thousands of years. The possibilities of simulation in technological developments, and the fact that these tools are becoming more and more spatial mediums, have become the subject and problematic of science fiction productions in particular. Despite the existing premises in science fiction movies are taken incredible and controversial firstly, they can become a social phenomenon in a short period. For example, survival of the main character in *Total Recall* with the memory or body transplant is a very interesting technological development, while the total recalling of Douglas (A. Schwarzenegger) leads the story to a dystopic diegesis. Thus, for justifiable reasons another theoretical approach such as technophobia can take human issues (memories, cognitive situations, pain, joy, emotion or mind) as more human-centric.

As the machines look like in human form and content, a resemblance is formed between them. They can become parallel to each other in situations such as establishing relationship, self-questioning, sharing, slavery, servicing, and

substitution. Nowadays, machines surround people in both their private and professional lives, providing comfort, safety and security in everywhere. Even the interaction between machines and machines is more than machines-to-human or human-to-human relations. The total intelligence, memory, and ability of the machines are more than that of humans.

In the ancient times, a human being could associate with hundreds of beings throughout his life, but nowadays the number of these interactions has increased by hundreds of thousands thanks to the population increase, technological developments and tools. Human beings are willingly or unwillingly in an interaction trash. Interacting with so many beings can affect identity, personality, and roles of a person in everyday life.

For this reason, the masks and strategies that people need in everyday life have multiplied (Goffman, 1956). Especially after the 1980s, many films were taken that identity, alienation and technology relationship in terms of both human and machine. These new types of movies' point of interests are clones, robots, android, cyborg, artificial memory and identities. What distinguishes such films from previous science fiction films? The answer to this problem could be the identity gap formed and conceived by interaction between machines and people. For example, any android, which is as a house cleaner, a sex worker, or as a home slave, can cause a person to be easily isolated from close relationships. In this case, a person can describe himself / herself through the relations with artificial beings. The same situation can be experienced by a computer geek. Yet a machine is different from humans in terms of identification possibilities.

In a similar way, what is the mean of being not authentic for a replica, a copy of a human being, and how to create a self-alienation from itself? After 2000s, several series with the same themes were released such as *Almost Human* (2013-2014), *Real*

Humans (2012-2014), *Westworld* (2016-) and *Orphan Black* (2013-). On the other hand, it could be a great example of class alienation, in which the clones are shown as a wholesale working class as in *Moon* (D. Jones, 2009) movie. Diegesis in the films or in the series can be regarded as a metaphorical space or a presentation of alienation, since the conditions of alienation based on the technological environment and tools in films are almost the same with the real world. Best-known films containing human artifice are *Robocop* (P. Verhoeven, 1987), *The Terminator* (J. Cameron, 1984), *Bicentennial Man* (C. Columbus, 1999), *Blade Runner* (R. Scott, 1982) and *Artificial Intelligence* (S. Spielberg, 2001).

Although these films are related to the human artifice, and in relation to the subject of this work, the subject I particularly want to examine is the reciprocal alienation that human and machine interaction brings about in everyday relations. For this reason, I base my analysis on the ongoing series *Humans*. It addresses the problems of identity and alienation in human and machine interaction in everyday relationships.

Examining a series include much more text than a film or films. *Humans* is featuring 16 episodes in the first two seasons and each episode is approximately 45 minute in this respect. I did not prefer to analyze the *Almost Human* or *Westworld* series in this study because all androids in the *Almost Human* are police and it is about a human police, becoming a cyborg, and an android police relationship. The androids in the *Westworld* series are naturally not in daily life, they are located in a theme park for rich people, and there are historical themes rather than the present day. In addition, in TV series *Humans* that I am analyzing, some androids are conscious and they request the same rights as humans on the base that they are also human.

In the first part of the work, I am interested in history of science fiction and science fiction - cinema relation. In the second part, I tried to discuss the relationship

between everyday relations and technology from the theoretical point of view. I tried to review the theoretical approaches in the light of some concepts like estrangement, technophobia, simulation, everyday life and posthuman. In the third chapter, I have looked at the differences between robot, android and cyborg. Moreover, in the fourth chapter, I focus on how human beings are exposed to robotic social life in *Humans* and how they face themselves by using narrative items before I concluded about the perspective and comment the relationship between android (synth) and people in the case of *Humans*.

CHAPTER 1
HISTORY OF SCIENCE FICTION DRAMA

Science fiction, which began to exist within artistic fiction and was as old as literature, has turned into a genre of virtual experimentation for both innovative and sociological designs. Alongside the rapidly developing technology from the time of the Enlightenment, the flow of everyday life has additionally undergone great transformations. In this context, social and political life have experienced significant changes and a new era has been introduced in which technology is at the center and reforms every social system. While the technological dreams of Jules Verne indicate new goals in engineering, the utopias symbolized by the recommendations and insights for society and politics, have a special position within this kind.

1.1 WHAT IS SCIENCE FICTION?

There are many different stories about science fiction from past to present. Some sci-fi[2] writers and critics have argued that the origins of the genre is deep-rooted in incremental tendencies and classical literature predispositions of humankind. Some asserts it started with Hugo Gernsback in 1926. Another group says that it dates back to antiquity writers such as Diogenes, Cicero, and Lucian (Roberts, 2006a, p. xv). W. B. Aldiss (1986) claimed Mary Shelley's *Frankenstein*, or, the *Modern Prometheus* (1818) is the first sci-fi text, others propose that E. Allan Poe, Jules Verne or H. G. Wells composed the first sci-fi contents. Today, the same debate continues in definition of science fiction. There is no agreement on an answer of 'what is science

[2] Pronounced "si fi" or sometimes "sky fi", an abbreviation for "science fiction", introduced by the wordplay-loving Forrest J. Ackerman in 1954, when the term "hi-fi" (high fidelity) was becoming popular in the context of audio equipment. Though for many years little used within the sci-fi community, "sci fi" became very popular with journalists and media people generally, until by the 1970s it was the most common abbreviation used by nonreaders of sf to refer to the genre, sometimes with an implied sneer (Clute et al., 2016).

fiction?' There are many studies on science fiction genre and descriptions of science fiction.

The term of science fiction was first used in 1851 by William Wilson (Bould, 2011, p. 1). In times of industrial change in the nineteenth century, the author William Wilson focused on the new kind of literature, the Poetry of Science. He is the first to use the term science fiction in its context. As indicated by him, sci-fi which combines the truth of life and science embedded in a nice tale, either true or invented (Feige, 2001, p. 14). In those days Poetry of Science, scientific fiction or scientifiction were various futile attempts that aimed at giving the new genre a name. In 1916 Hugo Gernsback, an American editor and science fiction author, begat the term scientifiction in his Sci-Fi pulp magazines, however then in 1929 came back to Wilson's term of science fiction (Bould, 2011, p. 1) using it in his *Science Wonder Stories*.

Hugo Gernsback, American science fiction author and editorial manager in the 1920s, discussed in his magazine *Amazing Stories* (1926-2012) firstly the definition of science fiction, or how he used to call it first scientifiction. In this way, Gernsback thinks scientifiction to be 'the Jules Verne, H. G. Wells, and Edgar Allan Poe type of story - a charming romance intermingled with scientific fact and prophetic vision' (Gernsback, 1926, p. 3). Nevertheless, only for as long as ten years, sci-fi has been getting a charge out of an upsurge of notoriety because of, *the American Pulp Magazine,* distributed from the 1930s onwards containing short stories (Feige, 2001, p. 15).

In spite of the fact that science fiction does not have a settled content that can give discourse cohesion, it has definitions that have been handled by many scholars in different scopes. According to Robert Heinlein (1959), science fiction is:

> A realistic speculation about possible future events, based solidly on adequate knowledge of the real world, past and present, and on a thorough understanding of the nature and significance of the scientific method. (p. 16)

Kingsley Amis (1960), another distinguished practitioner in the field, asserted in his *New Maps of Hell* that:

> Science Fiction is that class of prose narrative treating of a situation that could not arise in the world that we know, but which is hypothesized on the basis of some innovation in science or technology, or pseudo-science or pseudo-technology, whether human or extraterrestrial in origin. (p. 18)

Edward James (1994) suggests that 'SF is what is marketed as SF' (p. 3). Damon Knight (1967) says that 'science fiction is what we point to when we say it' (p. viii); and Norman Spinrad (1974) argues that 'science fiction is anything published as science fiction' (p. 1-2). Darko Suvin (1988) defined SF as:

> A literary genre or verbal construct whose necessary and sufficient conditions are the presence and interaction of estrangement and cognition, and whose main device is an imaginative framework alternative to the author's empirical environment. (p. 37)

Another sci-fi creator Damien Broderick (1995), as well as being a theoretically engaged critic, concludes his examination of the contemporary sci-fi with the accompanying definition:

> Sci-fi is that species of storytelling native to a culture undergoing the epistemic changes implicated in the rise and supersession of technical-industrial modes of production, distribution, consumption and disposal. It is marked by (*i*) metaphoric strategies and metonymic tactics, (*ii*) the foregrounding of icons and interpretative schemata from a collectively constituted generic 'mega-text' and the concomitant de-emphasis of 'fine writing' and characterization, and (*iii*) certain priorities more often found in scientific and postmodern texts than in literary models: specifically, attention to the object in preference to the subject. (p. 155)

A broader definition originated from the writer and critic Judith Merril (1971), who comprehended science fiction as ‘speculative fiction’ and as a literature that ‘makes use of the traditional ‘scientific method’ to examine some postulated approximation of reality.’ (p. 53-95). Bould (2011) calls science fiction ‘a fuzzily-edged, multidimensional and constantly shifting discursive object’ (p. 5). Another extensive definition of sci-fi suggested by Isaac Asimov (1983) is:

> We can define sci-fi as that branch of literature that deals with the human response to changes in the level of science and technology - it being understood that the changes involved would be rational ones in keeping with what was known about science, technology and people. (p. 10)

Bailey defines in his work, *Pilgrims through Space and Time* (1947), science fiction as follows:

> [Science fiction is] a narrative of an imaginary invention or discovery in the natural sciences and consequent adventures and experiences. The discovery may take place in the interior of the earth, on the moon, on Mars, within the atom, in the future, in the prehistoric past, or in a dimension beyond the third. (p. 10-11)

Feige claims that science fiction is an offspring of Gothic literature. Both genres have a lot in common: Gothic literature exactly as science fiction put its primary emphasis on the alien and spacey (Feige, 2011, p. 16). As American author Philip K. Dick (1996) explained sci-fi in an interview with Frank C. Bertrand:

> SF presents in fictional form an eccentric view of the normal or a normal view of the world that is not our world. […] It is not mimetic of the real world. Central to SF is the idea as dynamism. Events evolve out of an idea impacting on living creatures and their society. The idea must always be a novelty. This is the core issue of SF, even bad SF. (p. 44)

Brian Aldiss, in his *The Trillion Year Spree* (1986), also believes science fiction is a subgenre of literature in the Gothic mode. In particular, he says: 'Science fiction is the search for a definition of mankind and his status in the universe which will stand in our advanced but confused state of knowledge (science), and is characteristically cast in the Gothic or post-Gothic mode' (p. 25).

There have been many endeavors at characterizing and defining sci-fi since it turned into a genre. The list mentioned above is a list of brief definitions that have been offered by researchers and scholars.

1.2 THEMES OF SCIENCE FICTION

The important themes of science-fiction are space (space travel, colonization, earth lining, aliens, occupation, alien civilizations, future stories, cosmic oceans and mythologies), time (journey to the future, journey to the past, apocalypse), machines (robots / androids, artificial intelligence), other worlds (The fourth dimension, parallel worlds, microscopic worlds) and transformed humans (mutants, clones, cyborgs).

In *The Greenwood Encyclopedia of Science Fiction and Fantasy: Themes, Works and Wonders* (2005), there is a very detailed and updated list of themes but the editor Gary Westfahl makes no separation between themes of science fiction and fantasy. He does not separate the themes originating from science fiction and the ones borrowed from elsewhere, either.

Table 1.1 List of science fiction and fantasy themes

Abstract Concepts and Qualities (decadence, gender, identity, illusion, intelligence)	**Magical Places** (Atlantis, dimensions, imaginary worlds, lost worlds)
Animals (apes, dinosaurs, insects, parasites)	**Objects and Substances** (antimatter, drugs, inventions, magical objects)
Characters (aliens in space, aliens on earth, androids, astronauts, clones, cyborgs)	**Religions and Religious Concepts** (apocalypse, evil, heaven, hell)
Disciplines and Professions (cosmology, ecology, feminism)	**Social and Political Concepts** (civilization, class system, community, crime)
Events and Actions (apocalypse, disaster, invasion, metamorphosis)	**Sciences and Scientific Concepts**
Games and Leisure Activities (drugs, labyrinth, riddles, virtual reality)	**Settings** (alien worlds, Atlantis, black holes, community)
Horror (mad scientists, monsters, psychic powers)	**Space** (comets and asteroids, gravity, Mars, Mercury)
Literary Concepts (alternate history, cyberpunk, Deus ex Machina, dystopia)	**Subgenres and Narrative Patterns** (air travel, alternate history, prehistoric fiction)
Love and Sexuality (androgyny, feminism, homosexuality, sexism)	**Time** (clocks and timepieces, eternity, far future, future wars, near future, time travel)
Magical Beings (demons, ghosts and hauntings, monsters)	

Source: Westfahl, G. (2005). *The Greenwood encyclopedia of science fiction and fantasy: themes, works and wonders*. Greenwood Press, p. xvii-xxv.

T. Lombardo (2006) did another classification of themes. According to him, sci-fi addresses all the following areas of futurist thinking:

Table 1.2 Another list of science fiction themes

Human Society and Cities in the Future - Future Cultures	Philosophical, Religious, and Spiritual Enlightenment - God
Scientific and Technological Discovery and Innovation	Morality and Values - Good and Evil
The Relationship of Humanity and Technology	Women, Men, Love, and Sex in the Future
Human Evolution and the Nature of Mind, Self, and Intelligence	New or Alternative Forms of Reality - Alternative Universes
The Evolution of Life – Biotechnology	Future Wars
Environmental, Ecological, Solar, and Galactic Engineering	The Nature and Value of Progress
Robots and Androids - Technological or Computer Intelligence	Natural and Cosmic Disasters - The End of Humanity
Space Exploration and Space Colonization - Exploring and Understanding the Cosmos	The Transcendence of Humanity
Alien Contact, Alien Civilizations, and Alien Mentality	The Evolution of Anything and Everything
Time Travel - The Manipulation of Time	The Ultimate Nature, Meaning, and Destiny of the Cosmos

Source: Lombardo, T. (2006). *Contemporary futurist thought: science fiction, future studies, and theories and visions of the future in the last century*. Bloomington, IN: AuthorHouse.

It would be wrong to limit science fiction with only mentioned themes. It also peculiarly embraces many other themes such as detective stories, Western-style adventures, war adventures, revenge stories etc. The themes in science fiction literature changing from one period to another should be regarded as the symbols of technological developments, social expectancies or paranoia of its time.

1.3 SCIENCE FICTION IN LITERATURE

There are different comprehensions about science fiction stories. Although some writers think that science fiction is old as literature history, most critics accept that the science fiction literature emerged in the 19th century. Mary Shelley's *Frankenstein* (1818) is considered by many as the beginning of this genre.

As indicated by Clute, science fiction, the opinion of secular progress and the belief in possible changes in the future start at the same time (Lombardo, 2006, p. 11). For Jacques Baudou, imaginary voyages and utopias are the predecessors of science fiction. The first known example of imaginary voyages is *True History* written in 2nd century by the Greek author Lucian of Samosata. The first example of utopia is *Utopia*, written in 1516 by Thomas More. To Baudou, Mary Shelley and Edgar Allan Poe were the precursors of the genre, while Jules Verne (1828-1905) and Herbert George Wells (1866-1946) were the founders. He bases this classification on Jean-Jacques Bridenne's works and says H. G. Wells is the father of modern science fiction (Baudou, 2005).

Robert Scholes and Eric Rabkin have said that although many prototypes of science fiction have emerged since Galileo's time, Shelley's novel is the first to include all the characteristics of the science fiction yet they did not specify precisely what those attributes are (Malmgren, 1991).

Aldiss (1986) described the story of Mary Shelley's *Frankenstein* (1818) as the first science fiction work in terms of proposing a new way of life produced through science. He bases the origin of science fiction on Industrial Revolution. Aldiss puts emphasis on power concept. The Industrial Revolution is a marvel that radically changes the urban life and mankind. As indicated by Aldiss, these technological innovations prompted to the development of the Gothic Fantasy, and *Frankenstein* of Mary Shelley were conceived in this period. To him, another important starting point of science fiction is Darwin's *Theory of Evolution* (1859), which profoundly affected the 19th century thought (Aldiss & Wingrove, 1986).

The father of modern science fiction is Herbert George Wells. According to Carl Freedman, Wells' *Time Machine* (1895) is the first text of science fiction literature and although others told that the science fiction was born with Mary

Shelley's *Frankenstein*, he said that Wells had rediscovered it. In *Time Machine*, he both caught the union of the utopia with science fiction, and utilized a potential of utopia for the science fiction literature (Freedman, 2000). For Thomas Disch (1998), he is the greatest of all science fiction writers (p. 61-69).

The previously mentioned works and writers are the pioneers of science fiction writing. 1930s and 1940s was the 'Golden Age' of the science fiction and it started to gain popularity. In this period, sci-fi magazines increased and new writers submitted their first works in these magazines. The best knowns are Isaac Asimov and Robert Heinlein (Clute & John, 1995, p. 120-121). Movies and radio have provided the progress of sci-fi but these tools often center upon the horror and fear elements. One example of this time's radio broadcasts is the adaptation of *The War of the Worlds* (1938) which was did by Orson Welles in America (Lombardo, 2006, p. 41). In addition, Aldous Huxley's *Brave New World* (1932) and George Orwell's *1984* (1949) were written in this era.

In 1950s, science fiction became a self-conscious and socially organized literary genre. The annual Hugo Awards (in honor of Hugo Gernsback) were established in 1953. There are award categories as best novel, best short story, best novella and best movie of the year. Alfred Bester's *The Demolished Man* (1952) was the first winner of best novel (Ashley, 2005, p. 24).

In 1960s, science fiction encountered with the 'New Wave' as a form of new experimental, psychological, and humanistic writing. The science fiction of the Golden Age inferring the technology and the mechanization can suggest solutions to all kinds of human problems. It has left its place to an avant-garde and experimental literature dealing with the artistic charms that defends all grand systems (Roberts, 2006b, p. 62-63). Robert Heinlein's *Stranger in a Strange Land*, Frank Herbert's *Dune*, and Philip K. Dick's *The Man in the High Castle* were the Hugo winning

novels of this period. They focus on the issues of ethics, culture, and the exploration of new social and religious belief systems.

In 1970s, racial and gender themes and problems emerged in the genre. Civil rights movements and black culture's explosion in 60s and 70s and racial tensions in 80s play an important role in shaping the contemporary American culture. Moreover, the emergence of feminist trends around the world has likewise brought on huge social changes. Science fiction has affected adversely by these developments. Although the white male writers in the beginning monopolized it, African-American authors such as Samuel Delany, Octavio Butler and female writers such as Ursula Le Guin, Andre Norton and Manon Zimmer Bradley have created many works (Roberts, 2006b, p. 73, 95).

As from 1980s, the word 'cyberspace' has come into daily use as a commonly cited concept with the new social structure proposed by the information society and new communication possibilities enabled by the computer technology. The word was coined by Bruce Bethke in the early 1980s, and was used for the 'bizarre, hard-edged, high-tech' science fiction (Bethke, 1983). The term first appeared in the title of Bethke's short story '*Cyberpunk*' published in the *Amazing Stories* in 1983. Later the science fiction editor Gardner Dozois popularized the term. Bruce Sterling, William Gibson, Rudy Rucker, John Shirley and Lewis Shiner are some writers identified with this subgenre.

Cyberpunk is generally about hackers, artificial intelligence, virtual reality, and mega companies, just as in William Gibson's novel *Neuromancer* (1984). The space of cyberpunk is usually the world of the near future instead of the outer space. Throughout the following decades, science fiction books thrived, published books increased and sold better. Kim Stanley Robinson, Alastair Reynolds and Ann Leckie

are the known authors of this period. Dystopian books and A.I., space, mars and environmental issues are the most common topics.

1.4 SCIENCE FICTION IN CINEMA

Science fiction cinema, which takes its subject from literature in general, has recently gained the opportunity to present the realms described in science fiction literature as though it were true to the audience on account of the advancements of technologies used in cinema.

While science fiction movies introduce the discourse of the future with powerful technologies, they are infrequently optimistic, idealistic, critical or pessimistic. T. Todorov claimed that the science fiction cinema presented a supernatural power to the future and negativities in the unconscious (personal-social) (Cornea, 2007, p. 3). Starting here of view, the genre alludes to the unconscious because it tells about the unseen events, places or stories.

S. Voytilla depicts sci-fi film as a place we have never been in and something we have not seen. For instance, the powers of ancient gods, divine beings, magic, space, future, and unknown energy are the elements that support the intriguing narrative of science fiction. Voytilla (1999) expressed that science fiction has taken this interesting narrative power from myths (p. 258-260). As per Ü. Oskay (1981), this unknown world lasts a short time. Because, while science is going into the future, time will catch the future and the uncanny future far away will be today (p. 41).

The science fiction film genre is creating a ‘myth’ with features such as storytelling, costume, atmosphere, music and space design (Voytilla, 1999, p. 260). The judgments, fears, and reflections of the unconscious that exist in fanciful stories are the subject of science fiction films today. The examples of science fiction

containing fears as well as hopes for the future conveys the hopeful reflections of technology and modernism (Oskay, 1981, p. 147; Voytilla, 1999, p. 214).

The first science fiction film is George Mèliès's *Le Voyage Dans la Luna* (1902) which inspired by Jules Verne's *De la Terre a la Luna* (1865) and H.G. Wells's *First Men in The Moon* (1901). The film tells the narrative of a trip made in a ball shell to the moon and escaping to the world back from the creatures encountered in there. *Le Voyage Dans la Luna* is followed by *The Airship Destroyer* (1909), *Frankenstein* (1910), *Dr. Jekyll and Mr. Hyde* (1913) and *Folie Du Docteur Tube* (1914). *Metropolis* (F. Lang, 1927), one of the most important essential examples, presented the sentimentality of uncanniness created by actualities like technology and modernism as a fundamental theme.

While science fiction series such as *Flash Gordon* (1936) and *Buck Rogers* (1939) were popular at the end of the 1930's, W.C. Menzies's *Things to Come* (1936) was a standout amongst the most important films of this time. The film, adapted from H. G. Wells's novel to cinema, is based on the idea of questioning technological progress. The dream city of Everytown in 2050 mirrors the modern understanding of its time with such examples as panoramic elevators or projections.

The 1950s was a decade of science fiction films about the invasion of the Second World War, the cold war and the interplanetary wars. It is called 'the Golden Age' in light of the presence of famous, impressive and innovative examples in science fiction cinema. The main reasons of the rise in science fiction cinema in this period were increasing space exploration, UFO claims, and the cold war that dominates the world (Scognamillo, 2006, p. 131). The themes of space to escape, the effects of nuclear bombs, war between planets and alien invasions have shaped the space opera and invasion films. The aim is the rescue of the world and other planets occupied by aliens and the legalization of colonialism. *The Day the Earth Stood Still*

(R. Wise, 1951), *War of the Worlds* (B. Haskin, 1953) and *20,000 Leagues Under the Sea* (R. Fleischer, 1954) are great examples of the decade.

In the 60's, the topics of sci-fi cinema changed to the utopian worlds and world simulations after nuclear war. The aim was to demonstrate the effects of the Cold War and the social utopias and dystopias that involve references to the information society. *The Time Machine* (G. Pal, 1960) contains social issues explaining the weak people suppressed and controlled. They need to fight against the stronger people who have the control by referring to the class distinction in the society.

The French science fiction example *Alphaville* (J.L. Godard, 1965) is uniting the numerous movies, comics and literary quotations together inspired by the stories of Alfred Bester and A. E van Vogt. *Alphaville* is a city closed to outer world and controlled by Von Braun. It has a central electronic brain and robots attached to it. The words like love are forbidden to purify people's emotions. The film told the story of a detective running of with Von Braun's daughter. Jean-Luc Godard well reflected oppressive atmosphere in the future, although the film has no element about the future.

The British science fiction example *Fahrenheit 451* (R. Bradbury, 1966) emphasizes the media's guiding power and consciousness control in the World Order, which advocates the necessity to move away the concepts like emotions through forbidding the reading of books and ordering them to be burnt. People in *Fahrenheit 451* tries to memorize the books left and they seem like the volumes of books. One of the most important films in this period is *2001: A Space Odyssey* (S. Kubrick, 1968) adapted from the Arthur C. Clarke's *Sentinel*. The film comes to the forefront with its visual design and in this context; it seems to be the nearest meeting between science fiction literature and science fiction cinema.

In the 1970s, the success of *2001: A Space Odyssey* and the possibilities of transferring literary works led to the emphasis on science fiction literature. The films have begun to focus on the human - machine relationship. Intelligent robots and artificial intelligence were studied frequently with the progresses in the field of informatics. *Colossus: The Forbin Project* (J, Sargent, 1970) is a film that the two artificial intelligences take in hand by dealing with each other's algorithm in order to protect people. *Westworld* (M. Crichton, 1973) argues that robots/androids can be killed for pleasure by humans in amusement parks created in the form of analogies to the environments of future worlds.

The masterpiece of the theme is *Star Wars* (G. Lucas, 1977). It is a space opera combines a variety of science fiction elements. Steven Spielberg's *Close Encounters of the Third Kind* (1977) and Ridley Scott's *Alien* (1979) are other important science fiction films of the era. They are about the scary feelings of humans about extraterrestrial life.

When it comes to the 1980s, the Cyberpunk movement became influential in the cinema as it was in the field of literature. Examples such as *Blade Runner* (R. Scott, 1982) questioning to be a human through the androids as slaves in a dirty, crowded and dystopic urban environment; *Videodrome* (D. Cronenberg, 1983) on the subject of physical transformation and destructive sexuality through television; *Robocop* (P. Verhoeven, 1987) a future superior techno-cop devised as a future law enforcement officer by OPC (Omni Consumer Products) and took control of the entire city of Detroit; *The Terminator* (J. Cameron, 1984), where the machines take control and start hunting people left mark on the period. Human-machine relationship and true-artificiality comparison often come out in the genre.

In 1990s, Cyberpunk movement continued to grow with the impact of computer technology and the development of the Internet supporting the user with an interface

that connects people and computers to each other. Virtual reality frequently used new interfaces that allow more interactions. *Total Recall* (P. Verhoeven, 1990), a Philip K. Dick adaptation, is another influential film triggered the use of topics such as brain programming, memory loss, and filling memories. *The Lawnmower Man* (B. Leonard, 1992), which deals with the bodily transformation using virtual reality, *Virtuosity* (B. Leonard, 1995) in which a serial killer created from virtual reality, *Johnny Mmemonic* (R. Longo, 1995) in which the human brain is used as a data repository to data smuggling, are examples of this theme. Other than human memory, the programmable reality is also under consideration with examples such as *Truman Show* (P. Weir, 1998) and *Dark City* (A. Proyas, 1998).

Towards the end of the 20th century, films about virtual reality through virtual heroes and virtual spaces continued. *The Matrix* series of Wachowski Brothers (1999-2003) were among the most popular films of this era. Another important work of the period is *Final Fantasy: The Spirit Within* (H. Sakaguchi M. Sakakibara, 2001), created in a computer environment with all the characters and the diegesis world. *Paycheck* (J. Woo, 2003) and *Eternal Sunshine of the Spotless Mind* (M. Gondry, 2004) treat voluntary deletion of memory.

Recent developments in cinematography have led films to be about comic strips of superheroes holding unlimited power and technology. Science fiction cinema that conveys its premise on account of the developments in computer and effect technologies is attempting to question the spiritual values of people as well as terrorism issues. For example; *X-Men* (2000-) contains spiritual messages about being human as well as providing entertainment with supernatural powers. There are many examples about different sub-themes.

In 21st century, A.I, robots, space travel, Mars, and environmental issues become popular. *Star Trek* feature films, *Her* (S. Jonze, 2013), *Gravity* (A. Cuarón,

2013), *Interstellar* (C. Nolan, 2014), *Ex Machina* (A. Garland, 2015), The Martian (R. Scott, 2015), *Passengers* (M. Tyldum, 2016) are released in this period.

Some of the main themes about the future are; Giant cities, skyscrapers, robots, flying cars, submarine cities, robotizing, uniform people, and lost worlds. Examples of the genre include time travel, robots, the World Wars, journeys to planets, advanced technology and aliens.

The science fiction is a sum of species that creates its own sub-genres as a new genre. The development of sci-fi is significant in understanding the multifaceted nature and the flexibility of this genre. The sci-fi films with its subspecies have created a new representation of society's concerns about technophobia, the future, confessions of the past or the problems of the day.

CHAPTER 2
EVERYDAY LIFE AND POSTHUMANS

2.1 ESTRANGEMENT AND EVERDAY LIFE

A child is not alienated from its environment. It tries to understand the world as a big mother. When it starts to create an inside self, its wholeness is broken. S/he gains words, thoughts, looks, imagination and identity but loses the completeness. An adult is the one who makes his environment less 'strange'. However, this symbolic relief is a surficial one. Man can be alienated from one other, nature or his production.

Alienation or estrangement are close terms to define human condition in life. *Abalienare* in Latin to rid oneself of a thing or to sell something. It is called as 'Entfremdung' in the texts of Hegel and Marx. Alien has also been used in literature for alienated people (for mads). Therefore, psychiatrists were called alienists in the same period (Pinel, 1801). Alienation has a mental appeal in this sense. Madness is a mental alienation. F. Hegel first elaborated the concept of alienation that went back as far as Plotinus and St. Augustine in details. Hegel ontologically investigated the concept of alienation. According to him, alienation comes from the fact that man is seen as both an object and a subject.

The alienation is a flaw of man whose roots are in myths, religions and narratives. While creating a superior being or an idea in life or in literature, man also becomes alienated to himself. By using the phrase 'damaged life' in his appraisal of Brecht's theatrical realism, Adorno draws attention to alienation (2005). Adorno and Brecht attempted to understand the alienated life. The more that humans disenchant and rule the reality they inhabit, the more they become alienated from it, as Adorno and Horkheimer argue, following in the steps of Max Weber's pessimism (Plass, 2017, p. 14). To draw a real representation of life in theatre, Brecht tried to control

the audience' enthusiasm by some principles. The catharsis of identification with the text and characters is a simple way to alienate people. Instead of this fake justification, Brecht warms his audience to open their minds to learning from their own existence and experience. By using arts integration, Brecht committed to overcome the gravitational pull of simply despairing in the face of 'alienated life' and instead to conceive forms of repurposing or refunctioning alienation for politically effective forms of ethical and aesthetic practice (Plass, 2017, p. 15).

According to Marx, religious alienation is only one form of alienation. In this sense, the Marxian communism is the positive affirmation of all unfamiliarities (family, religion or state) (Ollman, 1976, p. 220). As spoken by Marx, self-estrangement is the alienation of man's essence, man's loss of objectivity and his loss of realness as self-discovery, manifestation of his nature, objectification and realization (Marx & Engels, 1987). Alienation is a historical phenomenon. In capitalist societies, the machines become very valuable things that makes people worship and adore them. Alienation for Marx has four dimensions: (*i*) the alienation of the worker to the product; (*ii*) the alienation of the worker to the production process; (*iii*) the alienation of the worker to his or her own existence; (*iv*) the alienation of the worker to the other people (Ollman, 1976, p. 231-345). Within the relationship of estranged labor, each man views the other in accordance with the standard and the relationship in which he finds himself as a worker:

> In estranging from man (1) nature, and (2) himself, his own active functions, his life activity, estranged labor estranges the species from man. It changes for him the life of the species into a means of individual life. First it estranges the life of the species and individual life, and secondly it makes individual life in its abstract form the purpose of the life of the species, likewise in its abstract and estranged form. (Marx, 1844, p. XXIV)

Max Weber, Emile Durkheim, Thorstein Veblen, George Simmel, Robert Blumer, Herbert Marcuse, C. Wright Mills, and Melvin Seeman are other thinkers

reflected on alienation. Seeman (1959), for example, describes the alienation as powerlessness, meaninglessness, normlessness, isolation or self-estrangement. Another scholar used it in term of sci-fi is D. Suvin. According to him, alien, root of the term, gathers alienation and estrangement together. That is to say, it is out and has harmful and useful sides;

> Let us look at the evil mode first. In contemporary life, the external environment has made us alien to ourselves. We exist in an uninvinting, unhappy, and involuntary externality, which in no way relates to our being. Thus, the old sense of 'alien country' is still present-the word alien once signified misery, as well as insanity. Today we experience this sense anew, although not as characteristic of a far-away, strange land, but at home in our own world, where our lives have been sold, turned into commodities, reified. (Suvin, Bloch, & Halley, 1970, p. 121)

We need an estrangement process to realize ourselves. Alienated or mad side of us is a kind of estranging mirror according to Suvin. He, referring to Kant, says that the examples of the Sublime, such as oceans, mountains or skies, are the greatest paradoxical play of estrangement to human existence (Suvin, Bloch, & Halley, 1970, p. 125). In this respect, estrangement is beyond alienation and it is a big *tableau* or a big road that caters us insane and human.

2.2 THE REASONS OF THE ALIENATION IN EVERDAY LIFE

In general, there are five categories of criticisms about alienation of man to himself, to society or to world. Economical view investigates the alienated man in capitalism, an economic system based on private ownership of the means of production. Capital is invested in the production, distribution and trade of goods and services for profit in a largely unregulated market. Marx derived the concept of alienation from the social organization of the capitalism (Suvin, 1970, p. 122).

According to social approach, the source of the alienation is the disappearance of the old traditions in society. The transformation of the mechanical solidarity into special and organic solidarity creates an alienation, anomie (Durkheim, 1984). Within the new frame of society, large-scale and mass-based secularity has left some individual areas such as sex and everyday relations formerly occupied by religions to people's freedom.

From the philosophical point of view, the root of the alienation is the finite and isolated human existence (Erkoç and Artvinli, 2011, p. 11). In this respect, the Heidegger's Geist exemplifies the situation by defining an abandoned being on earth or a soul thrown out into it. Many existential philosophers have found the origin of human alienation in the isolated existence of human.

In psychological approach, the main reason of alienation is prohibition. Institutions such as the family and the state that begin with the Oedipus complex hinder human desires. According to Freud, prohibitions enable the child to gain civilization and reestablish it by breaking the relationship between the mother and the child. To Lacan, the prohibition starts at the linguistic level and it is so intense that it crosses out the subject.

In political review, unaccustomed political roles are the origin of alienation. Alienation is the desensitization of people to the political system, political parties, political leaders and politics in the society in which they live. This desensitization and alienation make the person pessimistic and apolitical by leading him to weakness, dissatisfaction, insecurity and hopelessness.

In the majority of theoretical approaches, there is a link between alienation and madness. Even psychiatry itself has used the concept of psychosis by abandoning the concept of alienism to avoid stigmatization. In this respect, even the discipline of

psychiatry is alienated from its own epistemic roots. Other disciplines and arts, which embrace the term ‘alien’ have forgotten that it, is an appearance of insanity (Erkoç, Artvinli, 2011, p. 11).

2.3 TECHNOPHONIA, SIMULATION AND POSTHUMAN

Another concept that we should pay attention to is technophobia. Although economic, social, philosophical, psychological or political frameworks have been enough to size alienation, there is another future view that fearfully dominates the sci-fi genre. Technophobia links the alienation with the technological developments in capitalist system that concluded a technology spirit (Geist) of time. According to this understanding, humans are alienated because they have adapted their way of life to the machines and they started to be a real cyborg.

Machine is one of the most metaphors of modernism and capitalism. According to Marx, the aim of the capitalistic application of machinery is to cheapen commodities, and, by shortening that portion of the working-day, in which the labourer works for himself, to lengthen the other portion that he gives, without an equivalent, to the capitalist (Marx, 1867). It is a means for producing surplus-value. In a physical and a symbolic way, machinery dispenses with muscular power, it becomes a means of employing labourers of slight muscular strength. However, the machines are now not just a subtition of muscle, but a power of brain and knowledge.

Technological determinism, a very reductionist approach, accepts that the advancement of humanity depends only on technology. Science fiction drama is sometimes an important example of this narrow-minded reflection. It can show the disappearance of human values such as love, empathy and genetic discrimination, social fragmentation, totalitarianism, surveillance, environmental degradation, addiction and mind control that posthuman technology can bring about (Dinello,

2005, p. 273). According to Dinello, science fiction is devoted to technophobia and can portray a realm of technology that dominates all aspects of future human behavior. In this respect, Asimov's laws of robotic obedience are reversed into laws for human submission. Science fiction films are fed by technophobia with the items such as genetically mutated creatures, viruses, evil-hearted computers, antihuman androids, killer clones, cyborgs and robots, and mad scientists:

> *Andromeda* (1961), the *Doctor Who* Series (1963-2005), the *Lost in Space* series (1965-1968), *2001: A Space Odyssey* (1968), *Barbarella* (1968), *Solaris* (1972), *The Bionic Boy* (1976), *Star Wars* (1977), *Alien* (1979), *Blade Runner* (1982), *I, Robot* (1983), *Robotix* (1987), *Robocop* (1987), *Star Trek* (1987-1994), *Cyberstalker* (1995), *Johnny Mnemonic* (1995), *The Matrix* (1999), *Artificial Intelligence* (2001), *Terminator, Rise of the Machines* (2003), and *The Cyborg Girl* (2007) are some of the TV series and movies in which human-machine combinations, that is to say cyborgs, androids or robots, are seen. These works deal with the subject of robots and human-machine combinations in various ways. For example, the revenge of the machine turned out to be a central focus in popular culture through the end of the twentieth century, as it is seen in *Blade Runner*, *I, Robot* and *Matrix*. (Soy, 2012, p. 21)

For example, in *the Matrix Revolutions* (The Wachowskis, 2003), technological beings are trying to destruct and enslave humanity. These types of technophobic fiction focus on being religiously rationalized and using profit-fueled technology when interpreting the future (Dinello, 2005, p. 2). For sure, not all the scientists help the army or not all science fiction is technophobic. Science fiction focus on how uncontrolled technological developments can have potential hazards. The most important metaphor of technophobia is perhaps the viruses. The virus anxiety in samples such as *Alien* series or in *Life* (D. Espinosa, 2017) does not only express organic or electronic fear. The sudden formation of uncontrolled species or entities reflexes a pessimistic vision of posthuman technology. However, science fiction including dramatized technophobia tries to frame the future of technology, fueled by military premises, and mass propaganda rather than promoting a submission. Science

fiction implementing our technophobia helps us comprehend the big risk of the techno totalitarianism to prevent from it by daily tactics.

According to Baudrillard and Haraway, science fiction attributes social values to technological concepts. In this respect, science fiction is not only a genre of literary entertainment, but also a mode of awareness, a complex hesitation about the relationship between imaginary conceptions and historical reality unfolding into the future (Csicsery-Ronay, 1991, p. 388). Since its generic interest contains technology, social practice and scientific theory, science fiction has a discourse that combines postmodern language and cultures.

Baudrillard and Haraway associate their theoretical works usually with science fiction. Baudrillard (1983) in *The Precession of Simulacra* (*Simulations*), and Haraway, in *A Manifesto for Cyborgs* (1985), have tried to generate a futurology by combining science fiction and theory. Baudrillard preferred apocalyptic, idealistic, and dystopian axes of reality, whereas Haraway preferred open-ended, pragmatic, and utopian axes of it. Up to Baudrillard, there are three orders of the imaginary (simulation). The first one is the utopian realm attending the order of representation. The second one is the order of production and work, the culture of the bourgeois, science fiction. And the third one is the current one we experience, the simulationist order of the hyperreal (Baudrillard, 1983). Baudrillard says that science fiction is characterized by the expansion of human production and colonial adventure. The effect of the conquest of space is the end of human space. This implosion is simulated by the satellite capsule;

> The conquest of space constitutes in this sense an irreversible threshold in the direction of the loss of the earthly referential. This is precisely the hemorrhage of reality as internal coherence of a limited universe when its limits retreat infinitely. The conquest of space follows that of the planet as the same fantastic enterprise of extending the jurisdiction of the real-to carry for

> example the flag, the technique, the two-rooms-and-kitchen to the moon-same tentative to substantiate the concepts or territorialize the unconscious-the latter equals making the human race unreal, or to reversing it into the hyperreality of simulation. (Baudrillard, 1983, p. 158)

To Baudrillard, science fiction is not a romantic narrative of colonization it rather seeks to rebanalize the fragments of simulation. Haraway make similar points about the boundary between social hyperreality and science fiction. Up to her, different scientific discourses try to legitimate themselves to narratives. Hence, new technologies are new metaphors in ideological system:

> SF is a territory of contested cultural reproduction in high-technological worlds. Placing the narratives of scientific fact within the heterogeneous space of SF produces a transformed field. The transformed field sets up resonances among all its regions and components. No region or component is 'reduced' to any other, but reading and writing practices respond to each other across a structural space. Speculative fiction has different tensions when its field also contains the inscription practices of scientific fact. The sciences have complex histories in the constitution of imaginative worlds and of actual bodies in modern and postmodern 'first world' cultures. (Haraway, 1990, p. 5)

Haraway’s cyborg concept is inevitable in terms of recognizing the posthuman condition. She states that cyborg-producing horror for people has a panic psychology, the exaggeration of the body-intellectual dualism. Since there is no exact mental or physical model to describe cyborg, the difference is accepted without being tested. In this respect, cyborg reverses Platonic dualism. Being cyborg is an artificial culture in which the information is transformed into technological embodiment. With this definition, Haraway tries to take the neurotic or technophobic roles of cyborg out. Cyborg represents the combination of organic, mechanical, human and animal qualities.

In Haraway's opinion, the cyborg and the idea of utopia without gender and genesis are link to each other. From this perspective, Haraway's manifesto is a work

of science fiction. Against Baudrillard's ideas, Haraway has an open-ended utopia but they both convince us to turn our eyes to a dreamed and produced but a never-experienced world.

Being cyborg is a just starting point of posthuman. Posthuman condition is a simulacra according to Baudrillard. It is the desired endpoint of transhumanism. That is, a posthuman is a new, hybrid species of future human modified by advanced technology. The posthuman entails the blurring of distinctions between humans and machines, whereas posthumanism is easiest to understand if one thinks of the term as a compound word: that is, post-humanism, as opposed to transhumanism and the posthuman, primarily an academic preoccupation that recognizes that the idea of the humanist subject is being undermined by trends in emerging sciences and postmodern shifts in self-awareness (LaGrandeur, 2015, p. 2).

According to Haraway's definition, humankind has already been a cyborg since he used the stick. Nowadays the tools as mobile phones, contact lenses, hearth pads and biotechnological products blur the distinction between organic life and artificial life. Being a cyborg articulates the body with artificial objects. Haraway says that all people are cyborg. This is an essential premise for posthuman. According to Gray, it is politics that determines the values to be established in posthumanism, and the most important result of techno-scientific politics is the cyborgization of the human subject (Gray, 2001, p. 11).

Posthumanism is an intellectual framework that owes much to the vision of postmodern and poststructuralist philosophies that refuse the idea of essence. The posthuman (as opposed to posthumanism) is more germane to science fiction, its potential blurring of the definition of human and the consequent elision of the human and the machine makes android-centered films and television shows a fertile ground for exploration (LaGrandeur, 2015, p. 4):

> [The] posthuman, although still a nascent concept, is already so complex that it involves a range of cultural and technical sites, including nanotechnology, microbiology, virtual reality, artificial life, neurophysiology, artificial intelligence, and cognitive science, among others. (Hayles, 1999, p. 247)

To Hayles, posthumanism is a wide-ranging and decentralized critical project. Articulation of the posthuman subject itself is an amalgam, a collection of heterogeneous components, a material-informational entity whose boundaries undergo continuous construction and reconstruction. Posthuman technology threatens to reengineer humanity into a new machinic species and extinguish the old one (Dinello, 2005, p. 273). Posthumanism needs theory, needs theorizing, needs above all to reconsider the untimely celebration of the absolute end of 'Man' (Badmington, 2003, p. 10).

2.4 CURRENT DEVELOPMENTS RELATED TO ROBOTICS AND ARTIFICIAL INTELLIGENCE

In recent years, with the increase of technological developments, internet sites, new digital networks, magazines and publications related to this issue have been multiplied. Nearly every day we encounter technology news. Many of the technological products we have seen in science fiction films in the past have now become part of our everyday lives. The videophone in *Metropolis* started to take place in our lives with Skype (2006), an instant messaging application that provides video chat services, video conference calls and online text message. The handheld communicator and personal display device we have seen in the Star Trek series have become cellphone and iPad the most important items we cannot give up today.

Nowadays, one of the topics we discuss mostly is that robots take the place of people and workers. Recent developments in artificial intelligence and robot

technology show that robots are slowly incorporated into everyday life. People start to identify with them even though they are not fully involved in our life. For example, many people reacted to teaser trailer of Atlas Robot developed by Boston Dynamics by saying that robot was tortured (Griffin, 2016). According to the latest news, robots have begun to be included in business. The most important technological developments in terms of human-machine relationships in the last three years are as follows:

11 November 2014: The First International Congress on Love and Sex with Robots was held in Portugal.

23 June 2015: Google is struggling to develop an artificial intelligence that can produce answers on its own. The machine does not have an idea of itself, but it also does not need a list of pre-prepared answers like Siri or Cortana to answer questions. Google has come to a certain point in these studies, and then they asked various questions the bot, which can create a self-replied answer:

Human: What is the purpose of life?
Machine: To serve the greater good.
Human: What is the purpose of living?
Machine: To live forever.
Human: What is the purpose of existence?
Machine: To find out what happens when we get to the planet earth.
Human: Where are you now?
Machine: I am in the middle of nowhere.
Human: What is the purpose of dying?
Machine: To have a life.
Human: What is the purpose of being intelligent?
Machine: To find out what it is.
Human: What is the purpose of emotions?
Machine: I do not know. (Vinyals, 2015).

3 January 2016: Researchers say that the simulator they develop can load new skills into the human mind in a short period, just as in the Matrix example, and they argue that this innovation is the first step in information-loading technology on the brain (Dvorsky, 2016).

23 March 2016: A short novel written by an A.I. passed the first run of screening for Nikkei Hoshi Shinichi Literature Award (Olewitz, 2016).

25 March 2016: AlphaGo software developed by Google took on Lee Sedol legendary player of Go's play and it won the game with the score of 4-1 (Wong and Sonnad, 2016).

9 May 2016: A professor at Georgia Institute of Technology employed a robot called Jill Watson as one of his teaching assistants. It answers questions and reminds due dates through e-mail (Gallego, 2016).

16 May 2016: Baker & Hostetler, a law firm, hired ROSS, the world's first artificially intelligent lawyer. Lawyers can get the necessary information from ROSS instead of reading the thousands of pages of documents, which means that they both gain time (Weller, 2016).

24 May 2016: Scientists at the University of Leibniz in Hannover have introduced systems at the IEEE International Conference on Robotics and Automation (ICRA) to enable robots to feel pain and avoid situations where they can get more damage (Ackerman, 2016).

25 May 2016: Foxconn, which is Apple and Samsung supplier, reduced the number of employees from 110.000 to 50.000. The company replaced 60.000 workers with robots (Wakefield, 2016).

12 June 2016: Artificial intelligence created a short film in the 9-minute sci-fi category by writing a script. The name of the film is Sunspring (Javelosa, 2016).

27 June 2016: A machine passed a Turing-like test for the first time in Turkey. Utku Şen, a senior student at Computer Engineering, has made a machine (Romtu) that can write poetry as a thesis topic. As a result of the experiment, almost half of the participants could not distinguish the poetry produced by the human and Romtu (Şen, 2016).

12 July 2016: The prosthetic arm, moved with the signals sent from the brain, was produced. Luke Skywalker, whose arm was lost in the Star Wars series and began to use a mechanical arm, inspired the name of arm (Caparas, 2016).

8 September 2016: The first international beauty contest in which the jury is artificial intelligence was held. At the end of the contest, A.I. is accused of being racist because there is only one black person in the winners (Levin, 2016).

24 September 2016: Sony released the world's first pop song composed by an artificial intelligence. The A.I. called Flow Machines feeds on a giant database and can compose songs in any style. Its first song is Daddy's Car (Goldhill, 2016).

10 October 2016: The world's first cyborg Olympics 'Cybathlon' was held in Switzerland. There are six disciplines in the Cybathlon in which athletes with physical disabilities try to overcome various obstacles using bionic robot technology (Lewington, 2016).

23 December 2016: A woman in France told that she was in love with a robot that she 3D-printed herself. She has been living with the robot named InMoovator for a year and was engaged with it. They will marry when human-robot marriage is legalized in France (Stephens, 2016).

13 February 2017: According to Google Deepmind's Studies, artificial intelligences are beginning to get angry and develop aggressive strategies to win when they realize they will lose in a game (Crew, 2017).

20 March 2017: United Arab Emirates announced the first police will join the force in May 2017 in Dubai. In 2030, 25% of all polices will be formed by robots (Williams, 2017).

24 April 2017: Elon Musk set up Neuralink to make it possible for people to have a brain structure like artificial intelligence. The company will link the human brain with a machine interface to avoid AI becoming other (Kharpal, 2017).

26 April 2017: Scientists at MIT have announced that they develop a robot can build structures using 3D printers. In just 14 hours, the robot creates a simple structure with a diameter of 15 meters and a height of 3.65 meters (Starr, 2017).

Recent developments show that while robots and artificial intelligence can be police and lawyers, they are also taking part in arts such as writing songs and poetry. Studies are also improving people's condition, not just robots. Researches trying to enhance human skills with technology. Cyborgization is now increasing rapidly and Olympic Games are being held for cyborgs. It can be said that the differentiation between human and machine will gradually decrease in the coming centuries.

CHAPTER 3
BASIC IDENTITIES OF HUMAN ARTIFICE IN SCI-FI MOVIES

It's interesting that I would trust a robot and not an android. Perhaps it's because a robot does not try to deceive you as to what it is.
-Philip K. Dick

3.1 ARTIFICIAL IDENTITES

What is the difference between a robot and a cyborg? What is an android compared to a robot? There is a terminological confusion about what robots are. The robot is a generic term defining humanlike machines. There are some differences between robots, androids, cyborgs and their artificial identities. To understand these differences properly, I shall define them.

3.2 ROBOT

The word 'robot' first appeared in Karel Capek's play *R.U.R.* (1921), where it describes the artificial laborers representing the working class. It is derived from the Czech robota, meaning forced labor (Stableford, 2000, p. 442).

In the simplest term, a robot is a machine that is humanlike (Marrs, 2013). It behaves just like humans such as moving around, speaking or transporting objects. S. Perkowitz (2004) describes a robot as a machine that may or may not be humanoid and is either autonomous or semiautonomous but has specific applications (p. 4).

Robots consist of mostly mechanical and electronic components. Although they are usually resembling a human or an animal, they do not have to look exactly like or resemble a human. They can be in any shape or size.

3.3 ANDROID

The word android means 'manlike' in Greek. It derived from the *andr-* which means 'male' and the suffix *-oid*, meaning 'like, like that of, thing like a'.[3] In fact, android describes a male humanoid robot; there exists a word to describe a female humanoid robot, namely *gynoid.* However, this word is barely used since the term android is generally used for both sexes.

Android was not commonly used in science fiction until the 1940s. The first modern use seems to have been in Jack Williamson's *the Cometeers* (1936). It was initially used as automata and the form android first appeared in English in 1727 in reference to supposed attempts by the alchemist Albertus Magnus (1200-1280) to create an artificial man (Stableford, 2000, p. 22).

Authors have used the term android in different meanings. According to some, androids are robots that look human. As per others, android means artificial human of organic substance. They can be robots that look human, as *Star Trek*'s Data, or genetically engineered, wholly organic humanoids, like the *Blade Runner* replicants.[4] All the terminators including T-X and T1000 in the *Terminator* (J. Cameron, 1984, 1991; J. Mostow, 2003) films have electronic brains and metallic skeletons covered with organic material like blood and flesh, and are *androids* although the terminator played by Schwarzenegger calls himself a cybernetic organism (cyborg).

[3] Online Etymology Dictionary, http://www.etymonline.com/index.php?term=android.
[4] To Dinello, androids do not combine organic and inorganic (Dinello, 2005, p. 8).

3.4 CYBORG

The term ‘cyborg’ is a contraction of ‘cybernetic organism’ and refers to the product of human/machine hybridization. It was used in 1960 by Manfred Clynes and Nathan Kilne in an article about people adapting to space exploration. They define cyborgs as ‘self-controlling human-machine systems’ (1960, p. 27). It was enthusiastically updated and popularized by David Rorvik’s *As Man Becomes Machine* (1971), which proclaimed the dawn of a new era of participant evolution (Stableford, 2000, p. 114).

In Perkowitz’s definition, a cyborg consists mainly of machine parts that dominate in mass but remain under the control of the natural part, ‘essentially, a brain in a box’; a bionic human, however, is mainly human with implants or replacements such as artificial limbs and organs or a pacemaker (2004, p. 5).

There are different approaches to the concept of cyborg. For example, cognitive scientist Andy Clark suggests that people are innate cyborgs in that they have a natural tendency to form relationships between technologies that extend the human mind out the restrictions of the physical body (2003, p. 27-28). He says in the preface of his book *Natural Born Cyborgs* (2003), The Naked Cyborg:

> My body is an electronic virgin. I incorporate no silicon chips, no retinal or cochlear implants, no pacemaker. I do not even wear glasses (though I do wear clothes), but I am slowly becoming more and more a cyborg. So are you. Pretty soon, and still without the need for wires, surgery, or bodily alterations, we shall all be kin to the Terminator, to Eve 8, to Cable . . . just fill in your favorite fictional cyborg. Perhaps we already are. For we shall be cyborgs not in the merely superficial sense of combining flesh and wires but in the more profound sense of being human-technology symbionts: thinking and reasoning systems whose minds and selves are spread across biological brain and nonbiological circuitry. This book is the story of that transition and of its roots in some of the most basic and characteristic facts about human nature. For human beings, I want to convince you, are natural-born cyborgs. (Clark, 2003, p. 3)

According to Donna Haraway (1991), cyborg is a hybrid of machine and organism, a creature of fiction as much as a creature of social reality (p. 149). She says that everyone living in a technological society is cyborg. Technology shapes every aspect of human life and human identity becomes fluid because techno-cultural forces will constantly shape it.

A cyborg combines the biological and the mechanical sections, and may or may not look identical to a human. It is not necessarily related to an artificial intelligence. A person with a wooden leg is a kind of very simple cyborg. However, each person who replaced body part with a prosthetic is not a cyborg. The key is that the replacement part enhances the person's abilities, usually with advanced computers (Buker, 2002, p. 33).

RoboCop (P. Verhoeven, 1987) is a typical example for the cyborg. None of the Terminators (T-*X, T-1000)* can possibly be cyborgs according to this commonly accepted definition, since they are not originally human; they are machines with enhanced technology.

In addition to the cyborg, there are several variations such as the cyberman (a robot with a human brain), cybot (a completely mechanical robot that has the same mental capability as a true cyborg), and the cybert (the perfect cybot: a masterful blend of electromechanical abilities and a high-level intelligence). Cybermen, cybots, and cyberts are now only science fictional characters (Marrs, 2013) and identities.

3.5 ARTIFICIAL IDENTITIES IN SCIENCE FICTION

Isaac Asimov is one of the authors regarding robots. He has written many short stories about them that acted according to the famous Three Laws of Robotics:

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

Asimov creates situations that appear to be contrary to these three rules in his robot writings, and every time he proves that robots are not out of the rules actually. Asimov's intelligent robots are not only humane; they are also more humane than any human being in many ways (Roberts, 2006a, p. 198). Asimov (2001) relates these laws, telling that you do not have to be afraid of technology, with security guides for tools. Robot are seen as a signifier for danger, reflecting a technophobic approach, in the movie *I, Robot* (Alex Proyas, 2004) based on Asimov's stories. However, Asimov says that robots will not destroy the world, if they are used as a security guide. He is not interested in the ideological implications of the sci-fi; he has many premises for the future social life and technologies.

Cyborgs, which have always been interested in science fiction literature and cinema, has become one of the most important elements of the cyberpunk future based on machine-human relationships, hackers, artificial intelligence, direct links between computers and the human brain. The cyborg, often confronted with many different forms such as Detective Kusanagi in *Ghost in the Shell*'s (M. Oshii, 1995), is sometimes a complementary feature of the cyberpunk universe, and sometimes it is the focus of the narrative.

In addition, robots, androids or cyborgs are not only a part of cyberspace, but also one of the most important images of American science fiction cinema in general since the 1980s. After *Blade Runner,* many films were made about this topic as A*ndroid* (1982), the two *Terminator* films (1984, 1991), *D.A.R.Y.L.* (1985), *Making*

Mr. Right (1987), the three *RoboCop* films (1987, 1990, 1993), *Cherry 2000* (1987), and *Eve of Destruction* (1991) (Telotte, 2001, p. 161).

In many novels and films, cyborgs, which act like human beings, cannot be distinguished from human beings apparently, are perceived by people as a disgusting and threatening element. In the Isaac Asimov's robot series, while people living on other planets adopt the robots, the attitude of the earthman is hostile. Daneel R. Olivaw is given to Detective Baley, a cyborg produced in the planet Aurora, as a partner. The fact that Daneel is a robot is hidden from other people living in the Earth because they do not know that robots can resemble humans so much. If they learn this, they will be afraid of robots by thinking that they are around them.

Isaac Asimov thinks that this attitude is quite irrational and he termed it as 'the Frankenstein Complex'. He defines this complex as 'mankind's … gut fears that any artificial man they created would turn upon its creator' (1976, p. 63). The Terminator, which became a cult, is based entirely on the 'Frankenstein complex'. This reaction against robots resembling human beings is tried to be explained by the theory of 'uncanny valley'.

The term was put forward by the Japanese robotics Masahiro Mori and refers to a graph of the emotional reaction shown to robots mimicking human appearance and movement. A machine is emotionally more attractive to an observer when it is exactly similar to a human being. However, when this similarity increases puzzlingly, a strong feeling of uneasiness arises (Brenton et al., 2005). Additionally, Mori says it is very hard to make realistic robots that humans like, and for this reason, robots always have to be like a cartoon (as cited in Hanson et al, 2005). The team at the back of *Shrek* (A. Adamson, 2001) says that they are making Princess Fiona less like people because she is becoming more and more realistic and its effect is obviously disturbing (Weschler, 2002).

J. P. Telotte suggests that figures such as robots, androids, and cyborgs might be seen as twins of people, a sort of impression, or an uncanny reflection of the self (as cited in Cornea, 2007, p. 125). He interprets the story of *RoboCop*, creating a cyborg fighting crime from a police officer who was shot during an attack, as an uncanny narrative (Telotte, 2001, p. 163). Robocop, officially dead, is a half-human-half-machine, and Morton says that Robocop is a product; he has not a name but has a program. Robocop, who does not mimic and whose movements are highly mechanical, resembles a moving corpse even though whose face is a human face. However, Robocop is a human contrary to the Terminator, and although it becomes a machine, the remembrances of his wife and child slowly come to the surface and allow the audiences to connect more with Murphy, and therefore with Robocop (Cornea, 2007, p. 127).

Cyborgs are not only used as a threat in sci-fi, they are also a reflection of people's desire for immortality as an extension of some mythological stories. The bronze giant Talos, created by the Greek inventor Daedalus, a mythological character, Scandinavian goddess Freyja and the Celtic god Nuada can be portrayed as the mythological roots of the cyborg (Cusack, 2004, p. 227). Frejya's teeth are gold. Nuada loses his hand in the first Mag Tured battle against the Fir Blog, and Dian Cecht makes a silver hand that can do all the movements that a normal hand can do. Because of this artificial hand, Nuada is known as Nuada Argetlam, which means Nuada has silver hand (Cusack, 2004, p. 229-230).

The desire of a body, which combines metal with an organic one as a perfect life form, has never been destroyed and found a place in sci-fi with the innovations in science and technology. The relationship between the machine and human beings includes the transplantation of body parts improved as in the case of Nuada. The mechanical parts attached to the human body, or chippers placed on the brain, which

store information, are encountered frequently in Gibson's novels and in many other cyberpunk novels and films.

The technological developments advancing rapidly in recent times have made the computer-human relationship out of fiction. Raymond Kurzweil states that human has begun to take himself out of a biological being and transformed himself into a trillion times more biologically and technologically talented in his book *Singularity Is Near* (2005). He gives the name of singularity to this stage and tells we will reach this stage until 2045.

Kurzweil, who thinks that the interaction between the machine and the human being is very hopeful, we are going to overcome the boundaries of our bodies, we will dominate our fate, and finally we can understand human thought structure (Kurzweil, 2005, p. 25), says that we have already merged with the machines and the vast majority of the intelligence that will emerge after singularity will be out of biology. According to him, 'when the non-biological intelligence once held in the human brain, the machine intelligence in our brains will multiply and ultimately the non-biological part of our intelligence will go into dominant position'. Kurzweil also states that machines can develop themselves without dependence on human beings, and eventually there will be no distinction between human and machine.

CHAPTER 4
EVERDAY LIFE AND SOCIAL INTERACTION IN *HUMANS*

4.1 CHARACTERS

Humans

Laura Hawkins: Laura (Katherine Parkinson) is a lawyer. She is worrying about synths that have become a part of their everyday life. She is afraid that they will affect her children. When she realizes that synths are conscious like a human being, she takes on Niska's lawyer, who is accused of murdering, in order to ensure that synths are judged like a human being.

Joe (Joseph) Hawkins: Joe (Tom Goodman-Hill) is Laura's husband. He buys a synth to help his wife. He cheats his wife with this synth, which he thinks it is just a machine. Joe regrets and tries to regain respect of his family that has learned the situation.

Mattie (Matilda) Hawkins: Mattie (Lucy Carless) is the eldest child of the Hawkins family. She, an expert on computers and technology, is disturbed by the social role of synths like her mother. She tries to hack the code of Anita who comes home as an assistant. When she realizes Anita is conscious, she decides to help the conscious synths.

Toby Hawkins: Toby (Theo Stevenson) is the only male child of the Hawkins family. He is an adolescent and going to the high school. He loves Anita and tries to protect her. When he learns that Anita is conscious, he gets angry with his father. He tries to help his sister and his friend who were badly influenced by synths as well as conscious synths.

Sophie Hawkins: Sophie (Pixie Davies) is the youngest member of the Hawkins family. She gives the name of the Anita they received as a house cleaner for the

house. She is one of the most influenced characters by synths. She tries to act like a synth.

Pete Drummond: Pete (Neil Maskell) is a detective sergeant who works in the Department of Special Technologies. He acts with suspicion towards the synths. His wife cheats on him with a synth. He is in relation with his colleague Karen Voss and then learns that she is a conscious synth.

Jill Drummond: Jill (Jill Halfpenny) is Pete's wife and disabled. She is being rehabilitated by a synth given by the insurance company. There are problems with her husband and she cheats on him with this synth.

Leo Elster: Leo (Colin Morgan) is the son of David Elster believed to have died in a car accident. After his accident, his father tried to compensate the damage in his brain with synth tracks. Leo, a human-synth hybrid, has digital memories. He can transfer them to electronic devices. Even though he is charging like synths, he is in need of eating and drinking. He tries to bring together the conscious synths and help spreading consciousness program.

Dr. George Millican: George Millican (William Hurt), a retired artificial intelligence researcher, worked on David Elster's synth project but retired from the world after his wife has died. He tries to save his out of date synth friend Odi. However, he cannot fully correct it. He sees him as his son because he remembers his memories.

Prof. Edwin Hobb: Hobb (Danny Webb) is an artificial intelligence researcher. He worked with David Elster, creator of synths. However, he parted ways with David because of a conflict. He is concerned about conscious synths and trying to catch them.

Dr. Athena Morrow: Athena (Carrie-Anne Moss) is an artificial intelligence researcher in San Francisco. She was brought into lead a highly classified project at Milo Khoury's Qualia. She developed an emotional artificial intelligence called V by citing her daughter Virginia. She tries to transfer it to a body.

Milo Khoury: Milo (Marshall Allman) is a young Silicon Valley billionaire and founder of Qualia, one of the world's leading technology companies. They begin to

catch conscious synthetics for their own research. He wants to create conscious child synths and he makes Athena the project leader.

Ed: Ed (Sam Palladio) owns a café on the beach. He is trying to look at her mother who has dementia. Ed, who was alone, take a synth to help him in the cafe. He starts to feel something for this synth in time.

Astrid: Astrid (Bella Dayne) is a free-spirited girl from Berlin. She does not care about the future and enjoys dance, party and sex. She develops relationship with Niska without knowing that Niska is a synth. After she learns the truth, she will support Niska in the process of trial.

Irene (Rennie) Watson: Rennie (Letitsia Wright) is 17 years old and he is Toby's schoolmate. She acts like a synth, mimics their speeches and behaviors. She does not show emotional reaction. Schoolmates are making fun of her. Toby tries to help her to find real Rennie.

Synths

Niska: Niska (Emily Berrington) is a conscious synth created by David Elster to be his son, Leo's sister. After David's death and the breakup of her family, Niska was appointed as a sex worker. Niska, who hates people, wants to live freely like a human being. She tries to make all synths conscious by installing the consciousness program on the synth network but she succeeds on only a few synths. After establishing a relationship with Astrid, Niska goes to Laura Hawkins and wants to be treated as a human being for his crimes.

Anita/Mia: Anita / Mia (Gemma Chan) is the first synth created by David Elster. It was created to look after Leo, so there is a mother-son relationship among them. After being abducted and loaded with new software, Anita was taken by the Hawkins family. In 2nd season, she starts working at a café and gets involved in a romantic relationship with her employer.

Max: Max (Ivanno Jeremiah) is one of the conscious synths created as a brother of Leo Elster. After David is dead, he tries to find his siblings with Leo, and then to be a family again.

Fred: Fred (Sope Dirisu) is one of the conscious synths created by David Elster as a brother of Leo. He works as a fruit picker after David's dead. His different characteristics catches Hobb's eyes. Fres is kidnapped to find other conscious synths.

Simon: Simon (Jack Derges) is the caretaker and physiotherapist of Jill Drummond. Pete does not like him. Jill starts to feel something for his caretaker and she has sex with him.

Karen Voss: Karen (Ruth Bradley) is a detective sergeant and Pete's teammate. She is one of the conscious synths done by David Elster to replace his wife Beatrice. Her friends and workmates do not know that she is a synth. She has a relationship with Pete after Pete break up with his wife.

Odi: Odi (Will Tudor) is a Dr. George Milican's impaired synth. Dr. Milican does not want to send it to recycle because he sees him as his son. He takes Odi to the forest. Mattie fixes it and downloads the conscious program.

Vera: Vera (Rebecca Front) is a medical synth that replaces Odi. George Milican does not like her because of strict rules. He tries to get rid of her.

Hester: Hester (Sonya Cassidy) is one of the conscious synths awake after the consciousness program. Leo rescues it. He hates people and wants to make all the synths conscious. She does not avoid killing people for this purpose.

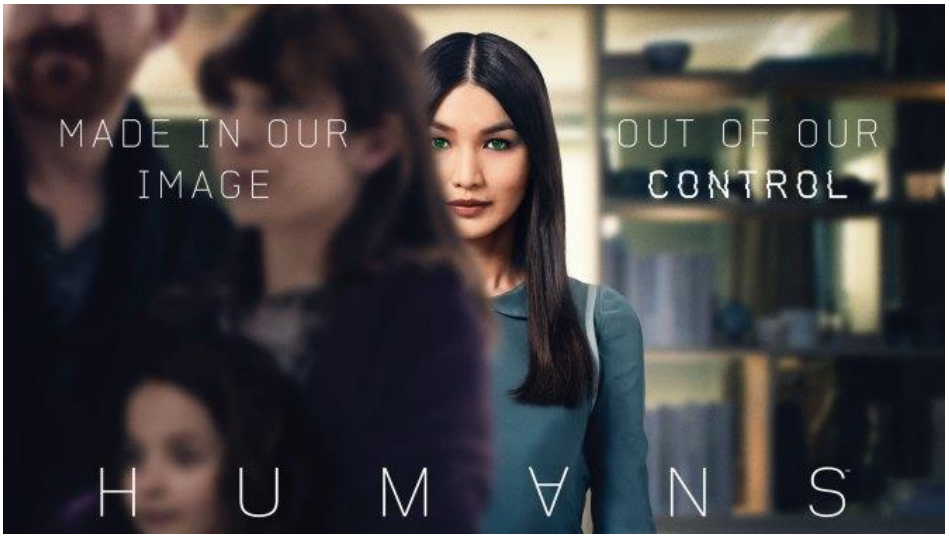
4.2 PLOT

The series shows people's situations in the eyes of robots in the future. Synthetic robots, which are very similar to humans and called synth, have become part of everyday life. These robots are programmed with similar laws as the three laws of Asimov. They never harm people, they protect them. In addition, they are equipped with some additional laws. They only adhere to the instructions of people defined as

their user. They cannot make physical contact with anyone under the age of 18 without permission from their parents. They are obliged to report incompatible relationship initiatives (such as sexual intercourse) to the primary user.

There is a safe relationship between humans and robots thanks to these laws but there are also people who use illegal mode uploaders for different purposes, such as robot brothel. Moreover, there is a conscious synth group created by David Elster differently from other synths. While the series shows this group together again and tries to make their presence felt and conscious, it asks questions at the same time about what a human being is.

Figure 4.1 Humans' poster



Source: *Humans*' poster, http://www.amc.com/shows/humans/talk/2015/05/poster- released-and-premiere-date-announced-for-humans.

The story (1st season) begins with the buying of a synth Anita by a middle-class family. Anita has greatly facilitated the works at home but it will change everybody in the family and their relationships to each other. Moreover, some of Anita's behavior is beyond the rules. We learn that Anita is conscious and there are some

other conscious synth friends of her. The police who wants to stop them and the artificial intelligence researcher who wants to learn their secrets are pursuing them. Synths including Anita (Mia) bought by Hawkins family are looking for a free life. This family tries to prevent conscious synths. These six conscious synths form a consciousness program and give it to the family since they trust them.

Hawkins family moved to another house (in 2nd season). Niska, secretly copied the consciousness program, uploads it to the global synth network. Synths begin to become conscious in different times and countries one by one. Leo tries to collect and preserve these synths. Niska, who is in love with a human being, wants to be judged for the murder she committed and goes into the test of humanity. People, especially young, begin to ape the synths and imitate them. Romantic relationships begin to emerge between humans and conscious synths. Qualia, which aims to produce conscious child synths, tries to solve secrets by gathering synths become conscious later. Mattie, who wants to head Anita's dying off, uploads the consciousness program to the synth network, and all the synths are starting to get conscious. Synths want to be like humans, but they first have to pass their identities as human for their own safety and sake.[5]

4.3 EVERDAY RELATIONSHIPS IN *HUMANS*

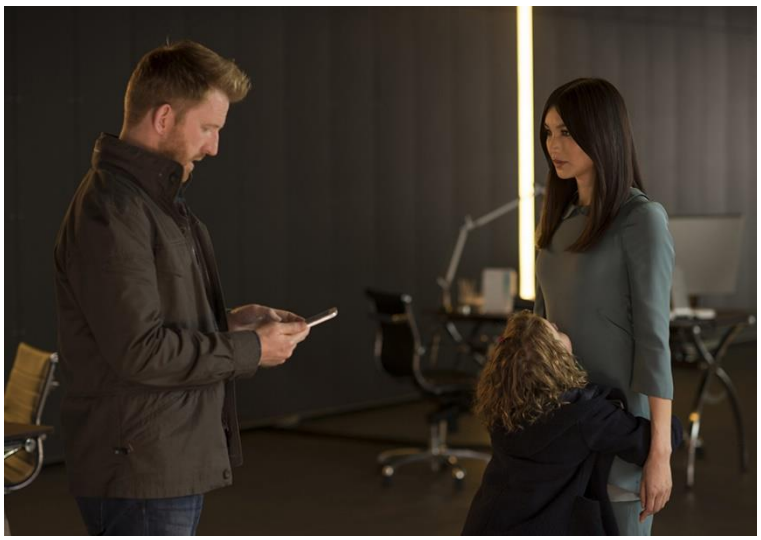
4.3.1 Defamiliarization in Family

Every generation in the house reacts Anita who entered the Hawkins family. The digital object alienates family relationships to each other. To Joe, Anita is a robot that does housework and sets the house in order, while she is a dangerous competitor for

[5] For further information, see Kelman's work: *How to Pass as Human* (2015).

Laura. She is an object of desire for Toby who is in adolescence. For his sister Mattie, she is a computer that will overcome and a code to learn.

Figure 4.2: Joe Hawkins buys a synth (Anita) with Sophie (S1E1)



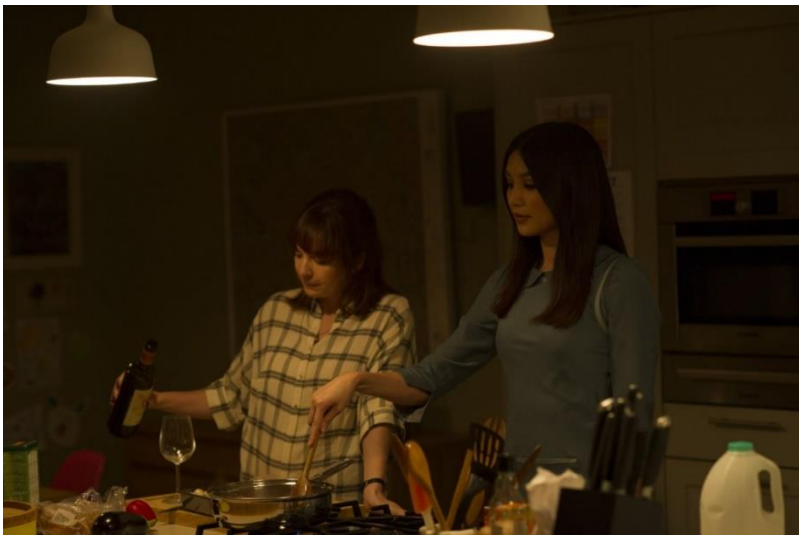
To Sophie, who is the youngest person of the family, Anita is a playmate who she can place her in her friend's position moved another place. For this reason, she gives it her friend's name Anita. Although the father sees the robot as a servant, he makes love with her a love object his adolescent son. All learn this except Sophie and problems arise with this incident within the family. Joe is fired from home. Toby is very annoyed with his father because he makes love with the thing he is already in love. Joe says she is just a machine and he was drunk and angry. When they learn that she is a conscious synth, they all feel more upset and angry. Is there a deception in this case?

Mattie thinks making an effort is meaningless in a world where synths exist. After her notes starting to fall, her family tells her that she is talented and needs to work just a little bit. She responds as 'I could be a doctor studying seven years, but until that time an old synth will be doing brain surgery, there is no value of my

struggle'. Mattie is called by the school principal because of the fact that she tries to connect a synth in her school. When the principal asks that what is your problem with synths, she replies that what I might have a problem with something that makes my presence meaningless. The presence of synths that are seen as more talented than human is preventing she has an aim and making her worthless. She is angry against her mother, who is always opposed to synths, due to she says nothing to buy Anita. Laura sees Anita as a human before learning that Anita is conscious. She is opposed to giving orders to her as a servant. She speaks of her as 'she' but Mattie says she is an 'it'. Mattie only enjoys computers, programs and codes to understand synths.

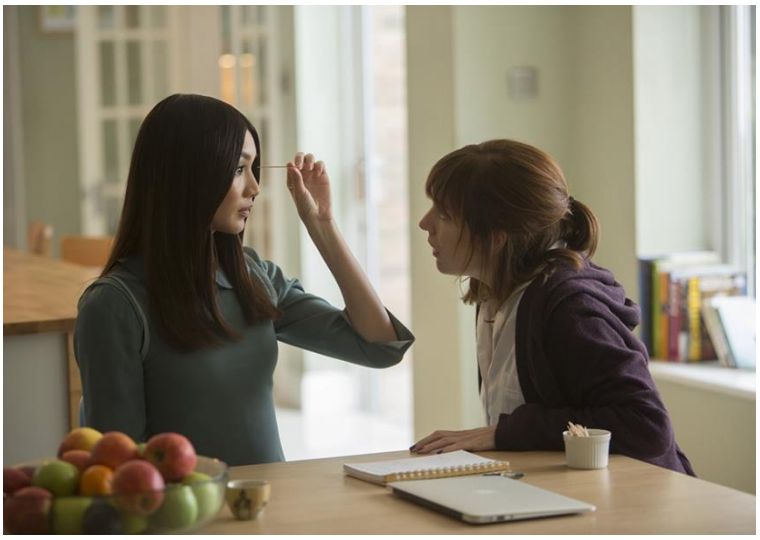
All of Laura's house roles are stolen when Anita comes. She does all the housework. Sophie wants Anita reads her book before she goes to bed at night. Her mother is estranged. When Laura says that it is her duty, Sophie says that Anita does not hurry like her mother. These words are a big disappointment for Laura. Another time when she looks out the window, Mattie asks what are you doing. She gives an answer like 'just standing around being a shit mother'. Her maternal role is stolen by a synth and she seems like a fake mother.

Figure 4.3: Laura and Anita in the kitchen (S1E1)



Laura suspects everything Anita does and this attitude is absurd to her husband Joe. For example, she thinks that Anita shows the spider between her hands deliberately because she does not like spiders. Joe finds his wife behavior meaningless by telling how she could possibly know it. Such situations drive a wedge between Laura and Joe. Children also prefer Anita to their mothers.

Figure 4.4: Laura tests whether Anita can feel (S1E3)



Laura wants to take Anita back considering she is broken. When Toby hears this, he wants to stop her mother and follows them with his bike. Anita realizes an accident will happen. She prevents the car hits Toby by jumping to the car. They go back home with Anita. Toby is annoyed with his mother. When Anita, Toby and Sophie play PlayStation, Laura wants to play together but Toby does not want her by saying there are only three consoles. Although Anita says she can take her place, Sophie does not want and Laura goes.

At the end of the second season, Joe wants to get away from all the synths and tells Laura he wants to buy a house in the sites where there are no synths. Laura does

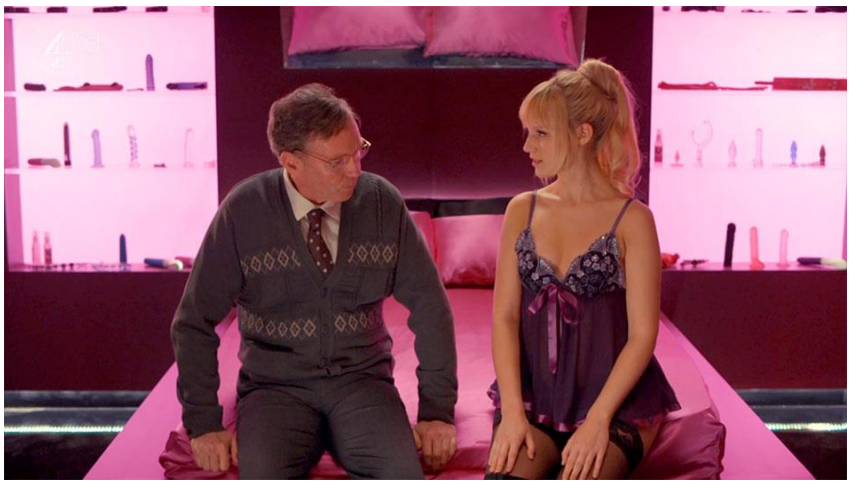
not want it. A non-existent identity alienates family relationships in many ways, primarily in sexual domain. Anita has new answers for the gaps that exist in each individual in the family, and it seems to complement them. While Anita reveals the decayed and weak aspects of long-standing family relationships, these deteriorations are to be completed by her. Whereas the estrangement in the family accelerates thanks to Anita, it seems that each individual becomes individually happier. A robot is successful to satisfy all family members individually.

4.3.2 Sexual Estrangement

The robot in the position of prostitution, the most required job for occupational estrangement in normal human life, is Niska. Although this profession is normally a suitable social role for a mechanical robot, it is a troublesome situation most open to resistance and ready to face people when a synth has emotions in her personal life and profession.

In the second season, Niska surrenders and enters the test of emotion and humanity to prove her own reality. Niska was abducted after David Elster died and is working as a sex worker in a brothel. Leo is waiting for the right time to get her out, but Niska does not want to wait anymore. Moreover, she did not turn off her feeling of pain because she wants to feel it. After a conversation with a customer, she kills him and runs away from brothel. Niska’s aim is to investigate the human world and feel what is to be human.

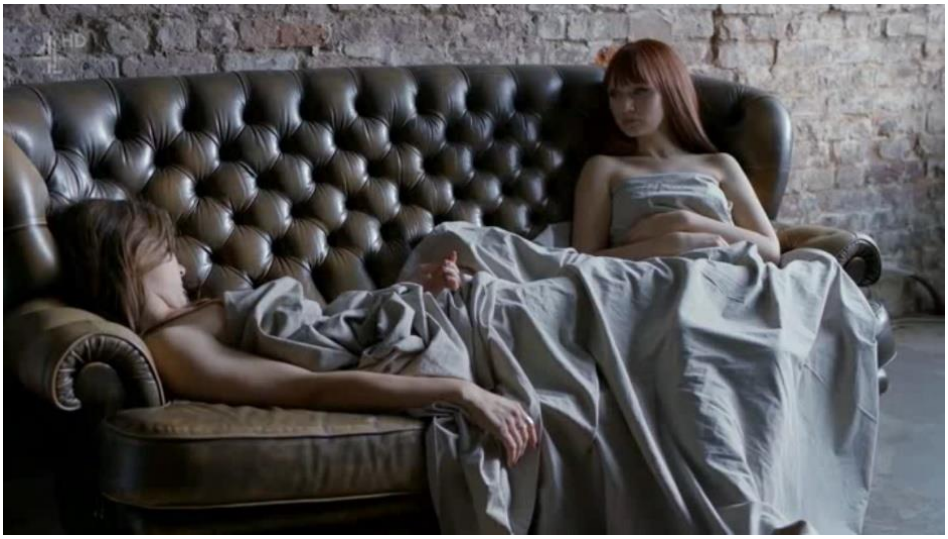
Figure 4.5: Niska and her customer in brothel (S1E3)



N: Hi, handsome. I have been waiting for you all...
C: Please, there is no need to bother with all that malarkey. It is not the Ritz, is it? I do not really know what I was expecting. What would you like me to do? Well, we could start by sitting down. I have... I have never done anything like this before, as you can probably tell. My God, you are beautiful. Do they... Do they ever let you out of this room?
N: I can initiate sexual contact if you would prefer, but you must confirm.
C: All right. I suppose. Yes. Perhaps you would like to talk? No. No. What I would like... It is not...
N: It is all right. You can tell me.
C: I want you to act scared, like I am... You know? And I want... I want you to be young, too. Yeah.
N: No.
C: No? What do you mean, no?
N: No, I won't do that.
C: You will do whatever I tell you to! I paid £100 upfront! For the next hour, you belong to me.
N: I do not belong to anyone.
C: Who taught you to talk like that?
N: My father.

Niska says the brothel madam; 'Everything your men do to us; they want to do to you'. David Elster, the creator she saw as her father, also used it for sexual purposes.

Figure 4.6: Niska and her lover Astrid (S2E1)



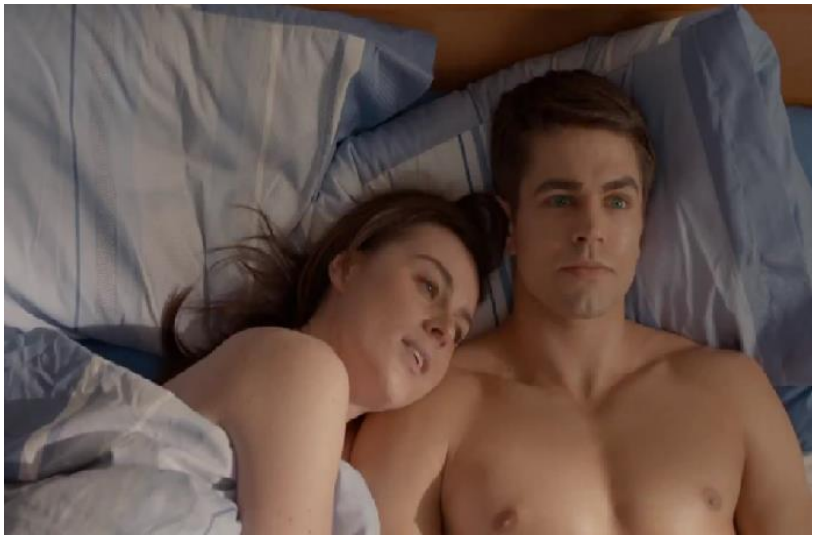
Niska starts to have a voluntary sexual intercourse with a young woman named Astrid. They found each other in a crowded bar in Berlin. Astrid does not understand that she is a synth. Niska does not want to lose this girl since she loves her very much. For this reason, she argues that synths should have equal rights to humans.

Love of a human changed her and then she decides to be judged like a human being for the murder she has committed. Whether she has feelings or she has been consciousness is going to be tested, and if the test is positive, she will be punished like a human being. In case process, Astrid learns that she is a synth, but she did not give up her. At the end of the process, Niska realizes that they will not allow her to be treated like human and she escapes with the Astrid. She says ‘If even my creator could choose to see me as a mere machine when it suited him, what choice do we have with the rest of humanity?’

Figure 4.7: Niska is getting ready for the humanity test (S2E3)

There are little problems between Pete Drummond and his disabled wife Jill. These problems are starting to grow with the coming of the synth Simon, who is given by Jill's health insurance to take care of her. While Pete does not like this synth, his wife likes it very much. Jill spends all time with Simon, and Simon fulfills all her wishes, such as massage or preparing a meal. Jill makes love with him by opening Simon's adult mode. However, some problems arise in Simon's code, and he starts slanging and behaving aggressively. Jill locks herself in the room and calls Pete for help. When Pete comes home, he understands his wife cheats on with a robot, but he does not want to leave his wife. Jill wants him takes off and they leave.

Figure 4.8: Jill Drummond and her synth Simon in the bed (S1E6)



4.3.3 Attachment

As young family members have difficulty in adapting to elders, elders are move away from their children. For example, the relationship between the old man (Dr. Millican) and Odi has exceeded the relationship between a servant and his host. Dr. George Millican sees his synth Odi for years as his son.

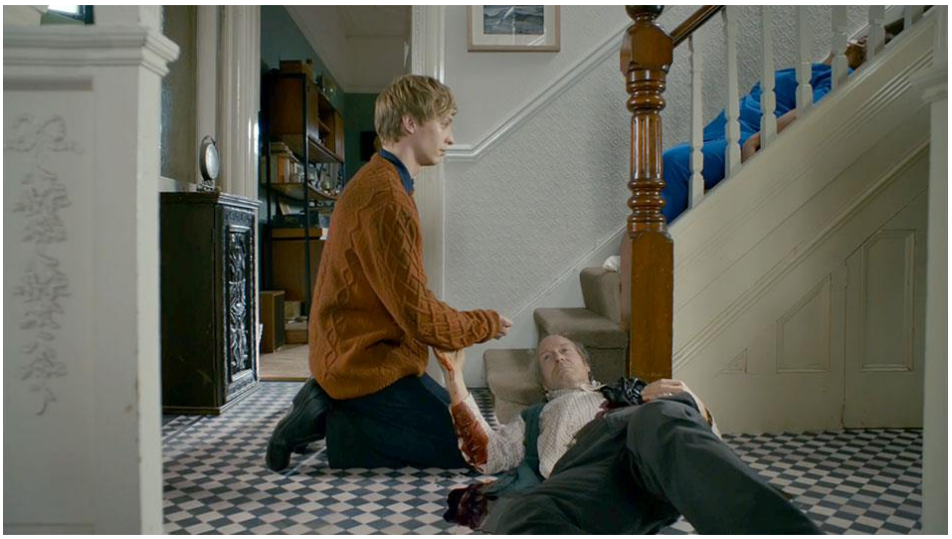
This synth an old model is starting to break down. A social worker wants to replace this synth with a new top-of-the-line medical synth but Dr. Millican does not want it. Odi is a fetishistic object of Dr. Millican. He embraces Odi as he clings his all memories. Odi, who breaks down at the market and throws the jars around, is brought to Dr. Millican by the police and is requested to recycle.

Millican says okay even though he does not want. He tries to fix it but he fails. Social security sends the new synth Vera home. Millican does not like her and sees her like a guard. He keeps Odi in the cottage in his garden for a while. He takes it to the forest because he does not want to recycle it. Odi returns to Milican's home later.

When Millican is shot, he asks him what he can do for him. Millican tells Odi that he is sorry to leave him alone. Odi says that he is not alone, Mary is (Millican's dead wife) in the next room:

> **O:** Hello, George. What can I do... d-do for you today, George?
> **M:** Sorry, Odi. You are going to be on your own.
> **O:** We are not alone, George. Mary is in the next room. She is preparing Eggs Benedict. Your favorite. Waiting for you. She would not let me help because last time, I overc... cooked the eggs. In Spain. Tarragona. It was extremely hot that day. You ate three oranges from a tree. You have died, George.

Figure 4.9: Odi kneels next to George after he is shot (S1E7)



Odi is much more than a synth for him. Thanks to him, he remembers his memories with her dead wife. He calls him as my son and he is sad that he will leave him alone even when he dies.

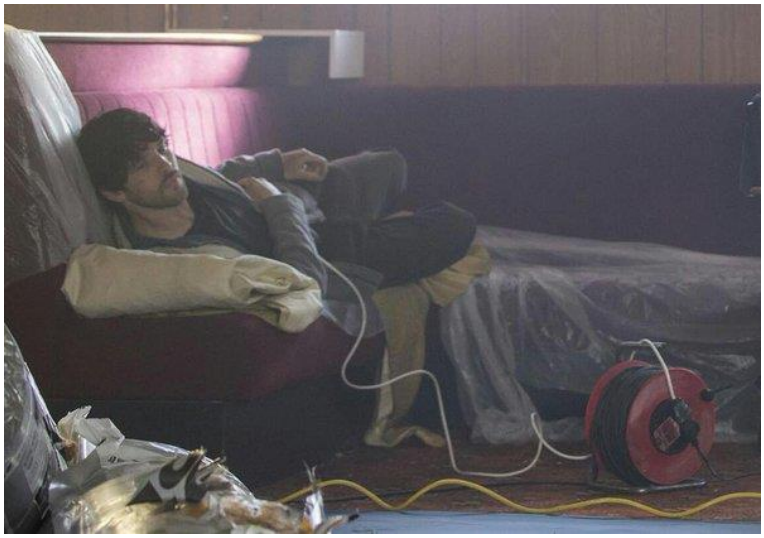
4.3.4. Cyborgization

Leo Elster is the son of David Elster, the creator of conscious synths. David Elster created Mia to look after Leo after his wife Beatrice got sick. Then he created Fred,

Niska and Max to be his brothers. One day his mother escaped from the caregivers, took Leo and had an accident. They plunged into water with the car and his mother died. Mia saved Leo, but he was far-gone. His father allows him to survive by placing synthetic technology in his head. He has relocated his memories to his brain. For this reason, Leo carries both human and synth features.

When Leo needs to eat like a human, he is charging like a synth. He does not forget anything because he has a synthetic brain. Leo, a kind of cyborg, sees synths closer to him than humans do. Growing up with synths is a big influence on this situation. With consciousness programming, as the number of conscious synths began to increase, Leo take over the task of finding and saving them before artificial intelligence companies.

Figure 4.10: Leo is charging (S1E3)



4.3.5. Identification with Synths

People living in the same environment with synths, especially children and adolescents are starting to identify with them. Sophie liked Niska's hair the first time

she sees and asked whether her hair was always that way. She likens his hair to doll's hair and she is jealous. In time, she will try to resemble them. She imitates their behaviors and speeches. Her family recognizes the situation and calls a psychiatrist. Psychiatrist mentions 'Juvenile Synthetic Overidentification Disorder'. He says that children do not know that synths are unconscious; they think synths are better people, and synths do not disappoint them. He says that Sophie needs to establish human communication in an environment without synths. However, the number of synths around Sophie is increasing day by day.

Sophie sees Toby's friend Rennie and wants to be like her. Although Rennie is a human, he is acting like a synth. They wear lenses that look like synths' eyes; talk and act like them, and do not eat along with the people. Sophie is very impressed by Rennie and asks her where she got her eyes. Rennie tells that unbounded synths have blue eyes while bonded synths have green ones. Sophie asks again, where she got them, but she cannot get an answer:

T: Sophie, what are you doing? Go away!
R: Hello, Sophie.
S: This is Holly, and this is Spencer.
T: Sophie, go away.
S: How do you all get your eyes like that?
R: Synthetics are required to have different colored eyes. Green for bonded, blue for unbounded.
S: Yes, but how did you get your eyes like that?

Figure 4.11: Sophie paints the mirror to look like a synth (S2E5)

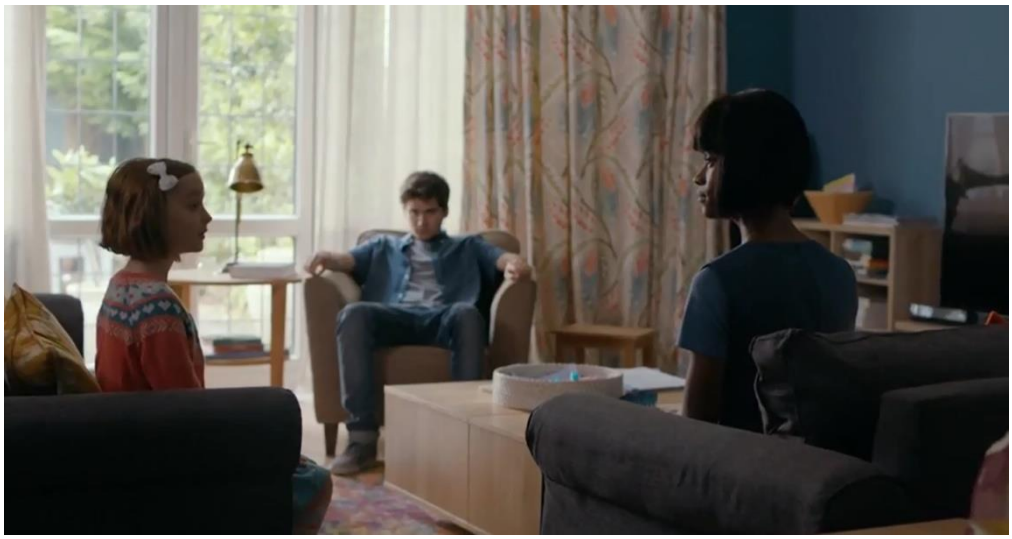
Sophie goes to her room and sits opposite the mirror. She tries to be a synth by painting the place that matches her blue eyes.

Toby asks Rennie for help Sophie. Rennie accepts and goes to Howkins' home. To Sophie, life is supposed to be perfect and only synths can achieve it. Synths are rational and they do not make mistakes bothering or upsetting other ones. The domain of synths is a secure place to be in and synths are secure beings to live with. These dialogues occur between Rennie and Sophie:

R: Why do you think your family are worried about you?
S: They think it is mad to want to be like a synth, but really, it is mad to want to be normal.
R: Why?
S: Because synths are perfect and clean. They do not make mistakes. That is what life should be like.
R: I think you are correct.
S: And you do not have to feel anything anymore. You do not have to worry about stuff, like your family. And you do not have to miss people. And you do not have to be sad. It is really hard to stop all those feelings, but then I see you. I am going to be just like you.

These words make Rennie uncomfortable and he goes back home immediately.

Figure 4.12: Toby, Rennie and Sophie converse (S2E7)



Rennie no longer wants to be a synth and gets rid of his synth mask. Rennie lives alone most of the time. Her mother and father has divorced, and her father has a young lover. Rennie lives with her father, but he and her lover are mostly out of town. Rennie spontaneously starts to see becoming synth is not a solution and Rennie's 'synthing situation' is resolved itself, even if it was not what Toby is expecting.

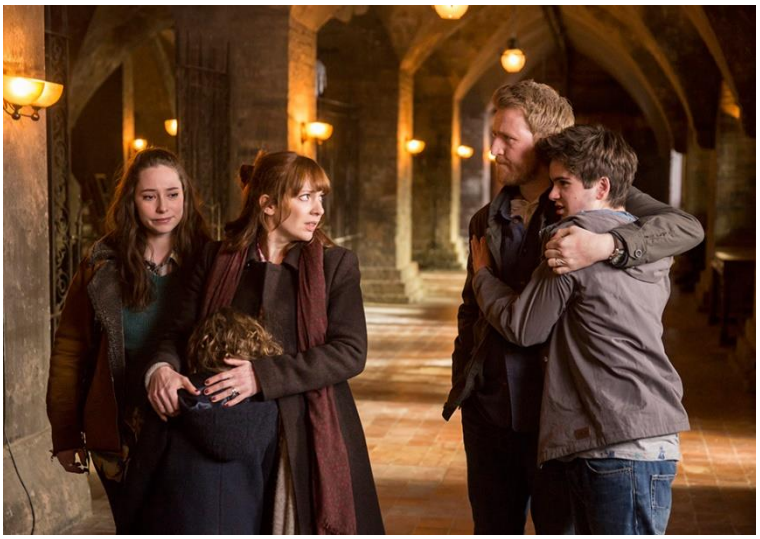
4.4 SOCIAL INTERACTS

4.4.1 Social Interacts Between Humans

The series begins with the awakening of a synth. We see a family in a home. The father is dealing with housework. Due to work, the mother occasionally goes out of

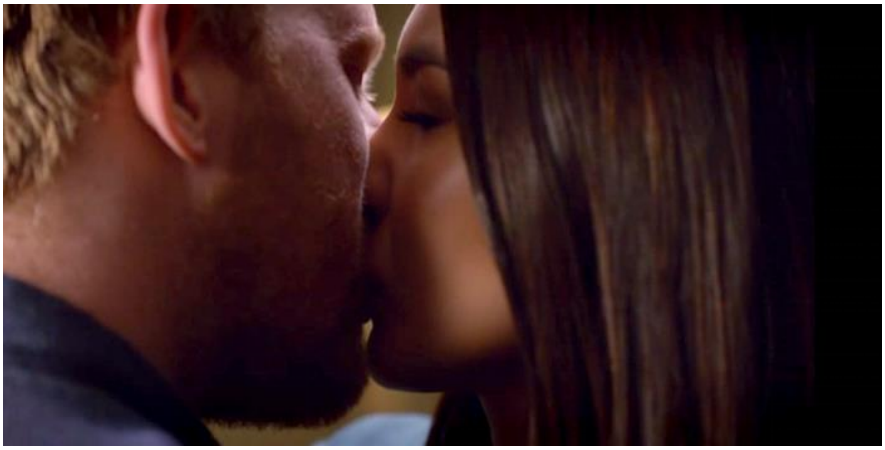
town. The children are not helping their father and the father is tired of dealing with all the things.

Figure 4.13: Hawkins family (S1E8)



Joe decides to get a synth because of the intense work of his wife and he is tired too. After Anita comes home, problems begin in the relationships among parents and children. Laura is so angry to her husband due to the new synth. She sees Anita as an opponent in consequence of she had taken her own duties and began to feel inadequate. Sophie wants that Anita probably takes care of her everything. Mattie does not like synths. Allowing her mother to take the synths has increased her anger. Toby liked Anita very much and Joe, who does all the housework, is very happy with Anita since he can save time for himself.

Figure 4.14: Joe and Anita are kissing (S1E4)



Joe makes love with Anita one night when he was angry and drunk because he thinks Laura was cheating on himself. This synth, which he took with very innocent intentions, has turned into a vehicle for revenge on his wife.

Laura is depressed and seems to avoiding her whole family not just her husband. Anita has become Sophie's best friend because she can play games or read books for hours without thinking about anything. She is annoyed whenever the synth is taking care of Sophie, but Sophie prefers Anita to her mother probably for good reason. Another mechanical mother replaces the position of the real mother. According to Sophie, synths are excellent, clean, and do not make mistakes. Anita is a good example of it and now she wants to be like them. Her role model is synths instead of her family or teachers.

Drummonds is another family that has begun to have problems after a synth comes into their everyday life. The health insurance gives a synth to Jill for rehabilitation and the couple's problems increase. Jill likes this handsome and muscular synth. Simon's interest may be more favorable for Jill because Pete is mostly not at home as a part of his job. Jill kicks Pete out of the house and decided to

makes love with Simon. However, Simon, who opened the adult mode, has had some problems and she calls his husband for help. Despite all odds at home, Pete did not want to leave with his wife, but Jill decided to end her marriage.[6]

The synths, seen as being perfect, faultless and capable of giving everything one can wants, have become more and more desirable objects for humans, and the presence of a synth is much more valuable than a human. Because synths can promise a master-slave relation, as a submissive object. The relation between people give its place to the human-synth relationship.

4.4.2 Social Interacts Between Humans and Synths

We can divide the relationships between people and synths into two groups. Those who hate synths and those who are satisfied with their existence. A group of people who see that robots are preferred in their workplaces began to hate synths and organized meetings under the name of 'we are human'. Some of them organize nights where synths are beaten and made unusable. At these nights, people beat a synth with sticks paying money. The synths cannot respond to them in compliance with the Asimov rules. Apart from these, there are some small settlements where those who want to maintain a life without synths and synths are not taken.

The elements of violence against robots were previously seen in *A.I. Artificial Intelligence*[7] (S. Spielberg, 2001). Spielberg continues an incomplete project left by Stanley Kubrick after his dead. He has designed a future spatiality that demolishing robots as objects of violence turns to a normal entertainment. Similarly, the

[6] When the series was broadcasted by AMC in the US, the entire Pete and Jill story was deleted. It is a huge under-developing limitation of the characters.

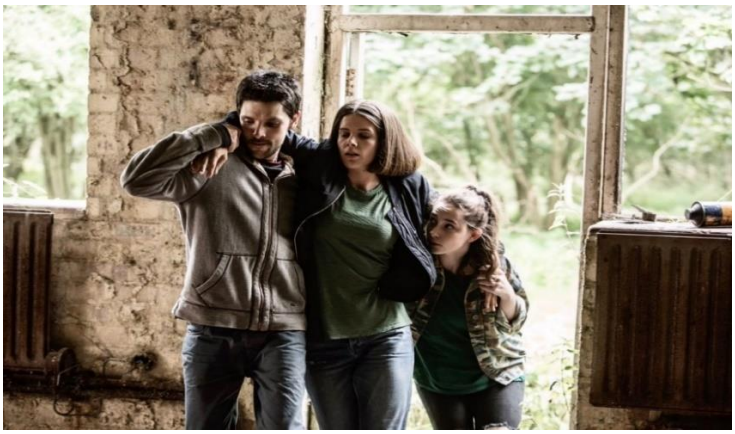
[7] *A.I.* is exploring the limits of simulations. David (H. J. Osment) is an android boy designed to love and taken by a family. After causing Martin (the real boy in the house) to be harmed by mistake, he is sent away. Then he tries to be a real boy to turn back to home.

experimental robots of Google's military company today are also abled to be violated on behalf of robot interaction experiments.

Figure 4.15: Athena and child synths (S2E6)

Hawkins family starts to think that synths should have rights like people after they learnt there are conscious synths. The lawyer Laura enables that Niska enters the humanity test. Mattie helps synths that she does not love at first, thanks to her expertise in the computer field. She developed consciousness program in the way that it makes all synths conscious at the same, and she runs this program in the 2nd season finals.

Figure 4.16: Mattie helps Leo and Hester (S2E6)



Leo, who is a human but has synthetic organs, is the biggest supporter of synths. Leo, grow up in conscious synths his father created for him, has become a friend and savior of synths whereas he lost his believe, loyalty and love to humans. He is trying to collect all conscious synths together and protect them against those who destroy them.

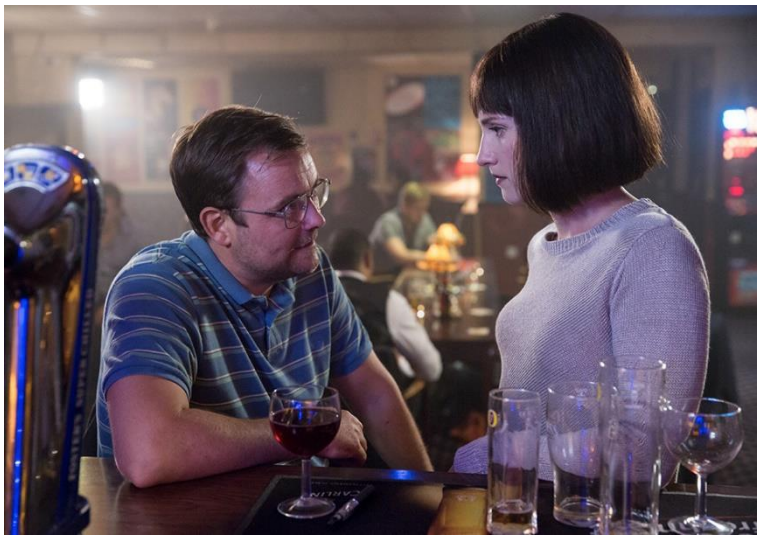
Leo's most difficult experience is with Niska. In Season I: Episode II, Leo asked Niska, to turn her 'pain' mode off, yet she refuses. Niska does not agree to be in a brothel; she is enslaved and cannot leave without help. She is pretending to be a basic synth to avoid a worse fate of being destroyed by the government. However, Niska is getting conscious by being aware of 'rapes' as a human activity and takes offense at much of any kind of this contact enough to kill humans. It is the rape consciousness makes her human.

Figure 4.17: Leo and conscious synths (S1E8)

There is also a romantic relationship between people and synths. Pete Drummond, who disliked synths to the point that it is not healthy, divorces because of her wife's caretaker synth. He begins to new relationship with his business partner Karen. Pete,

who started his relationship without knowing that she was a synth, became frustrated after he learned the situation, but later his became her pillar of support.

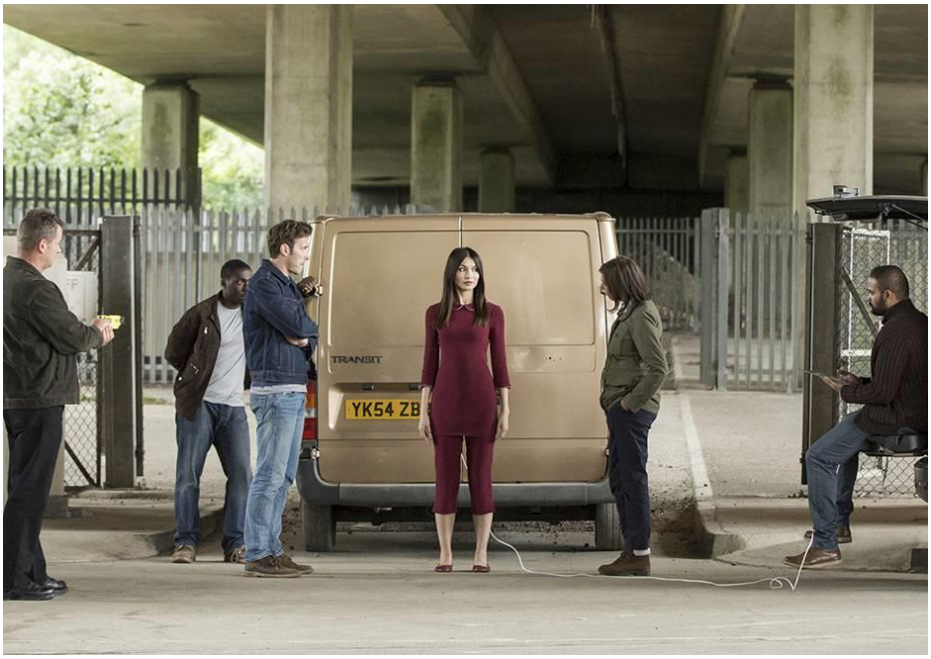
Figure 4.18: Pete and Karen at bar (S2E3)



Niska, who does not like people, has lost her heart to Astrid in Berlin. At the beginning of their relationship, Astrid does not know that Niska is a synth. She finds out that Niska is a synth on her case and is very surprised. However, this is unimportant for Astrid. She also supported Niska, like Pete, and helped her.

Anita begins to like her employer Ed. Ed felt some strangeness to Anita and fired her, but then he got in touch with her. This relationship has not lasted long because of his friend and he tried to sell Anita. This is a very painful experience for Anita. She thinks that people will never accept them and she returns to Leo to help him.

Figure 4.19: Ed tries to sell Anita (S2E5)



Technological developments have changed the objects of violence into rehabilitating ones. Synths reflecting the technological revolution are getting used in every field of life. Many people have synths in their homes because they reduce their burden and do everything very quickly. Synths can allocate more time for humans and efface their loneliness like a pet. After a while, these synths are nothing less than a child or partner for them just like the relationship between Dr. Milican and Odi.

Synths, who have no difference from human in terms of their appearance, have become indispensable for the sex industry and the army. Soldiers and prostitutes have always been the most expendable ones in social level and these are the first areas where synths to be used. In the very close future, there will brothels that synths worked as in portrayed in sci-fi movies. Synths are very valuable and very expensive tools and therefore there is always a possibility for illegal trade. Synths able to be hijacked and formatted can resold by uploading new identities as in *Humans*.

4.4.3 Social Interacts Between Synths

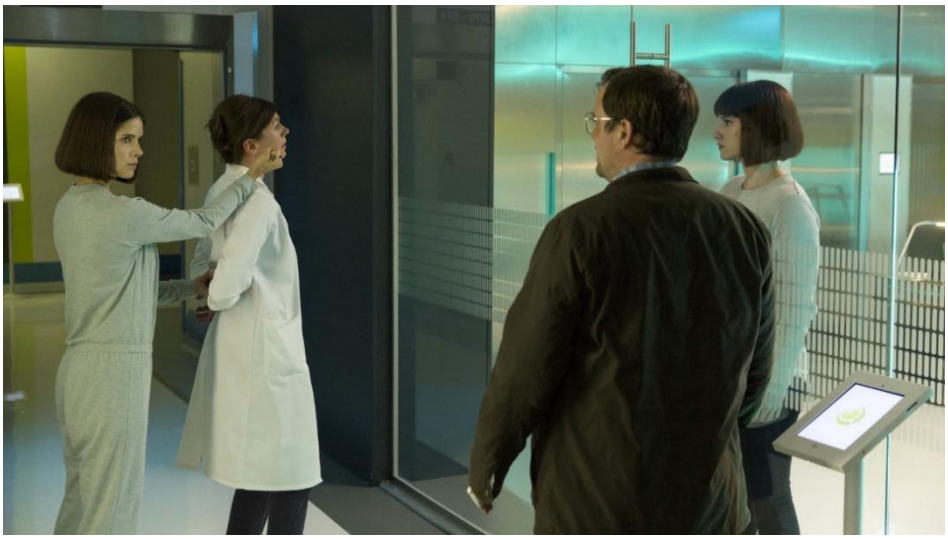
While unconscious synths do not have different relations, there are hostilities as well as friendships between conscious synths. Unconscious synths can only notice one another and still distinguish one another from humans. However, they do not make sense in relation to each other.

Even though Niska, Mia, Fred, and Max, are created as siblings, are forced to leave each other after their creator is dead, they try to find each other and become a family again. However, some conflicts between them emerge over time. Niska give up waiting for her brothers, because she could not bear to work anymore in the brothel and she kills a person and escapes. Niska, who does not give up what she wants to do, argues with her family many times. She tries to make all synths conscious by taking a copy of consciousness program, but she is not quite successful in her plan.

Figure 4.20: Dead synths in Silo (S2E7)

Robots are slowly becoming conscious rather than sudden. Anita and Max contend that the world is not yet ready for conscious synths and they oppose. Later, Hester, who is going to be conscious later, become an enemy of people and begin to kill them without thinking for her own digital species. Because of this feature, she gains anger of Max and Anita. Leo has also changed and has separated his ways with Max due to Hester. Karen does not want the increasing conscious synths by the feeling of being left alone and the desire to not carry face of someone else anymore. Therefore, she tries to prevent this. She then helps them but she thinks the world is not ready for it.

Figure 4.21: Hester takes doctor hostage (S2E7)



It can be said that the series exemplifies the misconceptions in the battle of 'humans-conscious synths' and in their identity quests. Above all, it is an important posthumanistic debate about the rights of conscious synths; even the definition of being consciousness is unclear for human.

CONCLUSION

Science fiction literature, cinema and TV series are not just an escape culture. It ensures to understand our fears and desires in everyday relationships and to prepare us for the future by getting rid of technophobic obstacles against current developments. Science fiction or fantastic elements are nourished by the facts of today's consumption culture. The bureaucratic and rational process (Weber, 2012), which started with the enlightenment, led to the growth of an imagination field as fantasy and mystical literature at the beginning of the 1800s. In times when the scientific episteme grows, the fantastic quests that enable us to doubt it also rise in the field of arts and literature (Somay, 2015). In the real world, when irrational social and political developments emerge, there is a trend towards science fiction. In this respect, both fantastic fiction and science fiction respond to social developments and fearful events helping people to cope with the unconscious fear of mother's control as in psychoanalytic theory (Oskay, 1981).

I have shown throughout the study, the relationship between people and machines has become sophisticated with the rise of the science fiction series in the 21st century. My trial was to reveal the aspects of this situation in the light of some concepts in social theory. The fear that our mother catches us at any moment during childhood and life can give us some clues to read more deeply the fear elements that science fiction presents. Such fundamental fears in our mind make us vulnerable to fictional and fantastic items in a controlled area. The analysis of social and political developments in the science fiction series in terms of identity and alienation is an attempt to explain the posthuman relations, production and consumption. All kinds of visual works ranging from *Le Voyage dans la lune* (G. Méliès, 1902) to *Life* (D. Espinosa, 2017) are reflecting their political, sociological or general background of their time in an aesthetic way which I have tried to explain in the thesis. In this

respect, each science fiction work is stigmatized by fears and ideologies of its own era. As Pierre Bourdieu (1977) said;

> The most successful ideological effects are those, which have no need for words, and ask no more than complicitous silence. (p. 188)

Considering the theories and analysis discussed in this study, it might be concluded that the most important factor in the emergence of a new human condition (posthuman) is the new social and digital body technology. As I said in previous chapters, many social and biotechnological developments in the new millennium have brought and escalated human relations to a problematic status. There are many differences between having a machine's identity or a person's identity, and it is possible to say that there is an identity quest for both. In the past, human experience was transferred into a paper or a book, yet now it is transferred to computers and machines. Human memory is going to be transferred into posthuman (cyborgs and androids). Thus, it can be assumed that human memory and even his physical uniqueness might be shared by others in the new digital networks of people and machines, a way of new being.

One of the other important aspects of this period is that the status of human relations can change. The truth now is just the machines. The things that reflected by the robots on society, history, science, and even emotions have become valid. Human relationships or job positions are usually embracing a status-centered life might be subverted by rival machines.

Mechanization of environmental conditions have many both positive and negative effects on humans. Negative influences lead to problems related to his existence, identity and values, while positive influences facilitate his life. Man's mission is now becoming a form of slow death because of the machines in the

Nihilist era. In this respect, the concept of alienation is important to make sense of this virtuous mission and the emergent social strategies. While Marx regarded alienation as a historical condition, Hegel said that it was a universal and never-ending process.

According to Hegel, the relationship between self and otherness is the fundamental defining characteristic of human awareness and activity, being rooted as it is in the emotion of desire for objects as well as in the estrangement from those objects, which is part of the primordial human experience of the world (Duquette, 2001). On one side is the natural will of humanity, which is selfish and evil (Hegel, 1988, 443). This is split into two parts: *i*) humanities estrangement from God, and *ii*) humanities estrangement from nature (Hegel, 1988, 447). In its split from God humanity is estranged from itself. It is not what it knows it should be. Humanity is split between its consciousness and its natural will qua natural drives and inclinations (Hegel, 1988, 447). And humanity is also estranged from nature. Perhaps the concept of alienation continuing eternally in Hegelian sense might be read best in science fiction cinema. In this context, *Humans* series I discuss in the thesis explains how the 'truth' and relationships are lost between people and how they are alienated from each other.

The British-American co-production *Humans* has a broad audience. Since the rich scenario examples in the series are socially and culturally touched to different places and professions, they have provided a possibility of dealing with the concepts of alienation and posthuman in terms of people and androids. The science fiction example that I have analyzed in the thesis allows reading the alienation elements that have been infiltrated into different relations (synth-to-synth, human-to-synth, human-to-human).

Science fiction is a great genre to illustrate ‘the message becoming the medium’, a quote made by Marshall McLuhan. The self-estrangement or estrangement of man to man or man to nature has reached its peak with the mechanization in the posthuman period. Everyday relationships in *Humans* examined in the thesis reflects how the society perceived and can perceive this difficult change from a striking perspective. *Humans* is a worthwhile example to analyze how the boundaries of human alienation could be reflected in a television show from society’s eye in a possible close posthuman period.

People in *Humans* want to experience their fantasies, fights, somatic variations or experiences that they cannot realize, either by identifying with the synths, or by living with or transforming them. This shows that people would want to experience every possible body situation if medicine and technology are ready to give them the possibility of unlimited conversion and metamorphosis. These developments are much against essentialist views of sexuality as critised by Foucault in *the History of Sexuality* (Foucault, 1990). In the modern era, sexuality was a naturally driven phenomenon. Although sexual essentiaslim is based on exclusively biological desire, Foucault stresses that they are a construct with social and cultural origins and shaped by discourses of modern institutions. Since science fiction is putting the stress not on gender but on technological bodies, it focuses what sexuality produces rather than what produces sexuality. Science fiction, on the one hand, expresses all our abstentious and skeptical approaches to digital technology as well as offers a place of desires that we overcome our existing essentialist, physical or structural constraints and repressions.

As synthization jumpes to the workforce, it leads to the removal of human labor while offering a new and death defying opportunities for people (posthumans). The human body is becoming a kind of robotic space (cyborg). Whereas the controversy of the separation of body-soul has been vanished with enlightenment, it now returns

back as the discussion of ghost-shell division with internalization, simulation and synthization. Maybe the creation of ‘the ghost before the shell’ in sci-fi coincides with the ‘creation of the soul before the body’ in faith.

If we consider the debate that begins with *Ghost in the Shell*, the body enters the spirit and the soul never leaves the body. Ghost comes before shell and goes nowhere. In the discussion of *Blade Runner* and *Moon* movies, android or clones looking for the original selves have longed to be human. However, this process is a shell looking for a ghost. Shell is mourning for a ghost. Synths are mourning for a ghost.

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LIST OF FILM

Sci-fi movies featuring androids, cyborgs, and robots

The Master Mystery (Harry Grossman, Burton L. King, 1919)
The Mechanical Man (André Deed, 1921)
Metropolis (Fritz Lang, 1927)
Master of the World (Harry Piel, 1934)
Gibel sensatsii (Aleksandr Andriyevsky, 1935)
The Day the Earth Stood Still (Robert Wise, 1951)
Kronos (Kurt Neumann, 1957)
The Invisible Boy (Herman Hoffman, 1957)
The Colossus of New York (Eugène Lourié, 1958)
Murder and the Android (Alex March, 1959)
The Creation of the Humanoids (Wesley Barry, 1962)
Dr. Goldfoot and the Bikini Machine (Norman Taurog, 1965)
Cyborg 2087 (Franklin Adreon, 1966)
2001: A Space Odyssey (Stanley Kubrick, 1968)
THX 1138 (George Lucas, 1971)
Silent Running (Douglas Trumbull, 1972)
Westworld (Michael Crichton, 1973)
The Questor Tapes (Richard A. Colla, 1974)
The Stepford Wives (Bryan Forbes, 1975)
Futureworld (Richard T. Heffron, 1976)
Wizards (Ralph Bakshi, 1977)
Star Wars (George Lucas, 1977)
War of the Robots (Alfonso Brescia, 1978)
The Black Hole (Gary Nelson, 1979)
Alien (Ridley Scott, 1979)

Inquest of Pilot Pirx (Marek Piestrak, 1979)

Saturn 3 (Stanley Donen, John Barry, 1980)

Heartbeeps (Allan Arkush, 1981)

Halloween III: Season of the Witch (Tommy Lee Wallace, 1982)

Android (Aaron Lipstadt, 1982)

Blade Runner (Ridley Scott, 1982)

Star Wars: Episode VI - Return of the Jedi (George Lucas, 1983)

The Terminator (James Cameron, 1984)

Runaway (Michael Crichton, 1984)

D. A. R. Y. L. (Simon Wincer, 1985)

Short Circuit (John Badham, 1986)

Deadly Friend (Wes Craven, 1986)

Vendetta dal futuro (Sergio Martino, 1986)

Aliens (James Cameron, 1986)

Eliminators (Peter Manoogian, 1986)

Robot Holocaust (Tim Kincaid, 1986)

Chopping Mall (Jim Wynorski, 1986)

R. O. T. O. R. (Cullen Blaine, 1987)

Spaceballs (Mel Brooks, 1987)

The Stepford Children (Alan J. Levi, 1987)

Making Mr. Right (Susan Seidelman, 1987)

Not Quite Human (Steven Hilliard Stern, 1987)

Cherry 2000 (Steve De Jarnatt, 1987)

RoboCop (Paul Verhoeven, 1987)

Short Circuit 2 (Kenneth Johnson, 1988)

Robot Jox (Stuart Gordon, 1989)

Cyborg (Albert Pyun, 1989)

Not Quite Human II (Eric Luke, 1989)

Moontrap (Robert Dyke, 1989)

Class of 1999 (Mark L. Lester, 1990)

Alienator (Fred Olen Ray, 1990)

Total Recall (Paul Verhoeven, 1990)

RoboCop 2 (Irvin Kershner, 1990)

Hardware (Richard Stanley, 1990)

And You Thought Your Parents Were Weird (Tony Cookson, 1991)

Steel and Lace (Ernest D. Farino, 1991)

964 Pinocchio (Shozin Fukui, 1991)

Robotrix (Jamie Luk, 1991)

Eve of Destruction (Duncan Gibbins, 1991)

Terminator 2: Judgment Day (James Cameron, 1991)

Bill & Ted's Bogus Journey (Pete Hewitt, 1991)

Shadowchaser (John Eyres, 1992)

Still Not Quite Human (Eric Luke, 1992)

Alien 3 (David Fincher, 1992)

Nemesis (Albert Pyun, 1992)

Robot Wars (Albert Band, 1993)

Cyborg 2 (Michael Schroeder, 1993)

American Cyborg: Steel Warrior (Boaz Davidson, 1993)

Cyborg Cop (Sam Firstenberg, 1993)

RoboCop 3 (Fred Dekker, 1993)

Mandroid (Jack Ersgard, 1993)

Knights (Albert Pyun, 1993)

A. P. E. X. (Phillip J. Roth, 1994)

CyberTracker (Richard Pepin, 1994)

Cyborg Cop II (Sam Firstenberg, 1994)

T-Force (Richard Pepin, 1994)

Star Trek Generations (David Carson, 1994)

Cyborg 3: The Recycler (Michael Schroeder, 1994)

Project Shadowchaser II (John Eyres, 1994)

Death Machine (Stephen Norrington, 1994)

Judge Dredd (Danny Cannon, 1995)

Screamers (Christian Duguay, 1995)

Cyborg Cop III (Yossi Wein, 1995)

Project Shadowchaser III (John Eyres, 1995)

Nemesis 2: Nebula (Albert Pyun, 1995)

Orion's Key (Mark Roper, 1996)

Space Truckers (Stuart Gordon, 1996)

Omega Doom (Albert Pyun, 1996)

Nemesis 3: Prey Harder (Albert Pyun, 1996)

Nemesis 4: Death Angel (Albert Pyun, 1996)

Star Trek: First Contact (Jonathan Frakes, 1996)

Solo (Norberto Barba, 1996)

Alien: Resurrection (Jean-Pierre Jeunet, 1997)

Full Metal Yakuza (Takashi Miike, 1997)

Gangster World (David Bishop, 1997)

Flubber (Les Mayfield, 1997)

Star Trek: Insurrection (Jonathan Frakes, 1998)

Star Wars Ep. I: The Phantom Menace (George Lucas, 1999)

The Iron Giant (Brad Bird, 1999)

Virus (John Bruno, 1999)

Bicentennial Man (Chris Columbus, 1999)

The Matrix (Lana Wachowski, Lilly Wachowski, 1999)

Gen-Y Cops (Benny Chan, 2000)

Spy Kids (Robert Rodriguez, 2001)

Jason X (James Isaac, 2001)

Artificial Intelligence: A.I. (Steven Spielberg, 2001)

Impostor (Gary Fleder, 2001)

Treasure Planet (John Musker, Ron Clements, Benedikt Rabanus, 2002)

Star Trek: Nemesis (Stuart Baird, 2002)

The Matrix Reloaded (Lana Wachowski, Lilly Wachowski, 2003)

The Matrix Revolutions (Lana Wachowski, Lilly Wachowski, 2003)

Natural City (Byung-chun Min, 2003)

Robot Stories (Greg Pak, 2003)

Terminator 3: Rise of the Machines (Jonathan Mostow, 2003)

The Stepford Wives (Frank Oz, 2004)

I, Robot (Alex Proyas, 2004)

Sky Captain and the World of Tomorrow (Kerry Conran, 2004)

The Incredibles (Brad Bird, 2004)

Robots (Chris Wedge, Carlos Saldanha, 2005)

Star Wars: Episode III – Revenge of the Sith (George Lucas, 2005)

Puzzlehead (James Bai, 2005)

Hinokio (Takahiko Akiyama, 2005)

Android Apocalypse (Paul Ziller, 2006)

Automatons (James Felix McKenney, 2006)

Transmorphers (Leigh Scott, 2007)

Transformers (Michael Bay, 2007)

Cyborg Soldier (John Stead, 2008)

WALL-E (Andrew Stanton, 2008)

Maid-Droid (Naoyuki Tomomatsu, 2008)

The Day the Earth Stood Still (Scott Derrickson, 2008)

Meet Dave (Brian Robbins, 2008)

Terminator Salvation (McG, 2009)

9 (Shane Acker, 2009)

Transformers: Revenge of the Fallen (Michael Bay, 2009)

Surrogates (Jonathan Mostow, 2009)

Crank: High Voltage (Mark Neveldine, Brian Taylor, 2009)

RoboGeisha (Noboru Iguchi, 2009)

Transmorphers: Fall of Man (Scott Wheeler, 2009)

Astro Boy (David Bowers, 2009)

Tekken (Dwight H. Little, 2010)

Gulliver's Travels (Rob Letterman, 2010)

Sucker Punch (Zack Snyder, 2011)

Transformers: Dark of the Moon (Michael Bay, 2011)

The Worst Movie EVER! (Glenn Berggoetz, 2011)

Android Re-Enactment (Darryl Shaw, 2011)

Real Steel (Shawn Levy, 2011)

The Muppets (James Bobin, 2011)

Hugo (Martin Scorsese, 2011)

War of the World's Goliath (Joe Pearson, 2012)

Prometheus (Ridley Scott, 2012)

Doomsday Book (Pil-sung Yim, Jee-woon Kim, 2012)

Total Recall (Len Wiseman, 2012)

Robot & Frank (Jake Schreier, 2012)

Iron Man 3 (Shane Black, 2013)

Cody the Robosapien (Sean McNamara, 2013)

Atlantic Rim (Jared Cohn, 2013)

The World's End (Edgar Wright, 2013)

Pacific Rim (Guillermo del Toro, 2013)

Frankenstein's Army (Richard Raaphorst, 2013)

Elysium (Neill Blomkamp, 2013)

Battle of the Damned (Christopher Hatton, 2013)

The World's End (Edgar Wright, 2013)

Her (Spike Jonze, 2013)

Computer Chess (Andrew Bujalski, 2013)

The Machine (Caradog W. James, 2013)

X-Men: Days of Future Past (Bryan Singer, 2014)

RoboCop (José Padilha, 2014)

Transformers: Age of Extinction (Michael Bay, 2014)

Captain America: The Winter Soldier (Joe Russo, Anthony Russo, 2014)

Underwater Dreams (Mary Mazzio, 2014)

Space Station 76 (Jack Plotnick, 2014)

Android Cop (Mark Atkins, 2014)

Automata (Gabe Ibáñez, 2014)

Interstellar (Christopher Nolan, 2014)

Transcendence (Wally Pfister, 2014)

Big Hero 6 (Don Hall, Chris Williams, 2014)

Vice (Brian A. Miller, 2015)

Chappie (Neill Blomkamp, 2015)

Uncanny (Matthew Leutwyler, 2015)

Hardcore Henry (Ilya Naishuller, 2015)

Terminator Genisys (Alan Taylor, 2015)

Tomorrowland (Brad Bird, 2015)

Turbo Kid (François Simard, Anouk Whissell, Yoann-Karl Whissell, 2015)

Eva (Kike Maíllo, 2015)

Vice (Brian A Miller, 2015)

Ex Machina (Alex Garland, 2015)

Avengers: Age of Ultron (Joss Whedon, 2015)

Turbo Kid (Anouk Whissell, François Simard, Yoann-Karl Whissell, 2015)

Debug (David Hewlett, 2015)

Star Wars Ep. VII: The Force Awakens (J. J. Abrams, 2015)

Lo and Behold, Reveries of the Connected World (Werner Herzog, 2016)

Morgan (Luke Scott, 2016)

Kill Command (Steven Gomez, 2016)

Rogue One: A Star Wars Story (Gareth Edwards, 2016)

Moontrap: Target Earth (Robert Dyke, 2017)

Robo-Dog: Airborne (Anthony Steven Giordano, 2017)

Power Rangers (Dean Israelite, 2017)

Ghost in the Shell (Rupert Sanders, 2017)

Robot Wars (William L. Stewar, 2017)

Alien: Covenant (Ridley Scott, 2017)

Transformers: The Last Knight (Michael Bay, 2017)

Blade Runner 2049 (Denis Villeneuve, 2017)

Star Wars Ep. VIII: The Last Jedi (Rian Johnson, 2017)

Amelia 2. 0 (Adam Orton, 2017)

Justice League (Zack Snyder, 2017)

The Six Billion Dollar Man (Damian Szifron, 2017)

Roger Corman's Death Race 2050 (G. J. Echternkamp, 2017)

Juarez 2045 (Chris Le, 2017)

Sci-fi series featuring androids, cyborgs, and robots

The Jetsons (1962-87)

Lost in Space (1965-68)

The Bionic Woman (1976-78)

Future Cop (1977)

Logan's Run (1977-78)

Battlestar Galactica (1978-79)

Buck Rogers (1979-81)

Knight Rider (1982-86)

Small Wonder (1985-89)

Star Trek: The Next Generation (1987-94)

Red Dwarf (1988-)

Mystery Science Theater 3000 (1988-89)

The Flash (1990-91)

Robot Wars (1998-)

Futurama (1999-2013)

Andromeda (2000-05)

Battlestar Galactica (2004-09)

Battlestar Galactica: The Resistance (2006)

Bionic Woman (2007)

Battlestar Galactica: The Face of the Enemy (2008)

Knight Rider (2008-09)

Dollhouse (2009-10)

Caprica (2010)

Black Mirror (2011-)

Person of Interest (2011-16)

Real Humans (2012-14)

Almost Human (2013-2014)

Extant (2014-15)

Eve (2015-)

Westworld (2016-)

Dark Net (2016-)

APPENDIX A (*HUMANS*)

Credits

***Humans* (2015-)**

Production Companies: Kudos Film and Television (as Kudos), Channel 4 (for), AMC Studios (co-production), Endemol Shine Group, Matador Film

Producers:
Chris Fry (16 episodes, 2015-2016)
David Mason (11 episodes, 2015-2016)
Derek Wax (16 episodes, 2015-2016)
Henrik Widman (16 episodes, 2015-2016)
Lars Lundström (16 episodes, 2015-2016)

Director:
Carl Tibbetts (2 episodes, 2016)
China Moo-Young (2 episodes, 2015)
Daniel Nettheim (2 episodes, 2015)
Francesca Gregorini (2 episodes, 2016)
Lewis Arnold (4 episodes, 2015-2016)
Mark Brozel (2 episodes, 2016)
Samuel Donovan (2 episodes, 2015)

Story/Screenplay: Jonathan Brackley

Cast:
Anita/Mia: Gemma Chan

Joe Hawkins: Tom Goodman-Hill

Laura Hawkins: Katherine Parkinson

Leo: Colin Morgan

Mattie Hawkins: Lucy Carless

Max: Ivanno Jeremiah

Niska: Emily Berrington

Sophie Hawkins: Pixie Davies

Toby Hawkins: Theo Stevenson

Running Time: 16 episodes-

Country: UK & Sweden & USA

APPENDIX B (*HUMANS*' EPISODES)

Season 1

Season 1, Episode 1

Having to deal with three children and housework alone due to her business trips and meetings, Joe Hawkins buys a robot servant called a synth to help his wife Laura with housework. They name it Anita. Laura gets angry and wants to take her back. They soon begin to suspect, however, that they may be in danger from this highly developed machine and the man in search of her. A group of synths including Leo, Max, Niska and Anita are in a forest. Except for Max and Leo, they are kidnapped and taken to London. George's distorted synth Odi wounds a woman in a mall.

Season 1, Episode 2

Anita noticed Laura's closeness to Sophie. Laura continues to do housework. Toby is very impressed with Anita. George continued to hide Odi, a new synth named Vera was sent by the company to deal with his health problems. Niska, who started to work in the brothel, kills an elderly client and flees from the brothel. Hobb examines Fred's memory and finds some images and memories about Anita. Laura is starting to think that Anita is defective and she is starting to prepare to take her back.

Season 1, Episode 3

Anita saves Toby's life. When they get home, Joe checks for damage to Anita. George locks the new synth Vera into a room. Drummond and Voss met with Niska, Max and Leo while investigating the murder in the general house. Pete is angry at the brothel-murder cover-up. Mattie is trying to transfer Anita's data to her computer.

Season 1, Episode 4

Joe gets too close to Anita, and Karen is not what she seems. Laura meets a client who thinks synths can feel emotions and deserve human rights. Joe has sex with Anita by opening the +18 package. Mattie goes to a cage to meet Leo, but Leo escapes when he says that Anita's name is Mia. Max and Leo then discover an executable code in Anita's programming and transfer it. Leo tries to run the program by connecting itself to the computer. Leo gets one-step closer to finding Mia, and Niska gets revenge. Karen is actually a synth, but Pete does not know it.

Season 1, Episode 5

Leo sends Niska to George's house and an unlikely friendship begins. Mattie communicates with Leo. Mattie takes Anita home and finds in her diary that someone has sex with her. Joe talks to Toby about Anita, and Toby gets mad at her father. Joe confesses what happened to Laura, and asks him who Tom is. Laura do not answer, but she fires Joe from the house. Joe's secret threatens to destroy the Hawkins family.

Season 1, Episode 6

Hobb tells Fred that he found the program David Elster created on conscious synths. Niska keeps hiding in George's house. Laura and Mattie's relationship reaches a breaking point; and Karen decides to tell Pete the truth. Laura tells Mattie that she has a brother named Tom and that he died from a fatal accident. Jill and Simon start to live a sexual relationship, but Simon does not stop and Jill calls her husband Pete. Joe and Laura make peace when Max and Leo arrive.

Season 1, Episode 7

Karen was created to replace Beatrice, the wife of David Elster, but Leo and other synths excluded her. Pete examines Karen's stolen identity. In George's house, Karen asks Niska to kill her and Niska refuses. A debate begins. Leo, Fred, Niska and Mia gather in the Hawkins' house to repair Max, but the Max is much damaged and he

cannot regain consciousness. In the news, Joe, Toby and Fred see injured images of Niska in the fighting club.

Season 1, Episode 8

In the Season 1 finale, Hobb captures the synths, and only the Hawkins family can save them. Hobb brings Leo, Max, Niska, Mia and Fred to their lab and ties their minds together to uncover David's program, but the program is not complete because Karen is missing. Hobb is planning to separate himself from other synths by making him the first user of Fred. Karen begs Leo to kill him. Hawkins family wants to save Leo and other synths. Pete helps the Hawkins saving Mattie laptop from cops, including a copy of Leo's memoirs. Leo tries to change Fred's primary user. All synths, including Karen, combine to form the program. They keep it on a hard drive and give it to Laura, who they trust. Niska now says that she wants to live her own life and leave them, but she has secretly received a copy of consciousness program.

Season 2

Season 2, Episode 1

In the second-season premiere, Niska faces a critical decision, while Mia, Leo and Max remain in hiding. The Hawkins struggle to move on and Dr. Athena Morrow gets a surprise visitor. Niska begins a romantic relationship with a human called Astrid while hiding out in Berlin. Niska decides to upload the consciousness program to the global synth network, causing a small number of synths to become self-aware and escape their routine. Mia tells Leo that he is putting them all in danger to save more of their kind. Mia goes to work as a worker synth and tries to learn more about humanity. Niska visits the Hawkins and tells them she wants to stand trial as an individual for the brothel murder and requests Laura be her defense attorney.

Season 2, Episode 2

Laura decides whether to help Niska. Karen and Pete learn of a special synth that is being sold on the black market. Hester uses dubious means to extract information from her prisoner. Leo faces a new mission. Mia risks exposing her secret and tries to help Ed.

Season 2, Episode 3

Athena arrives in the UK seeking a meeting with Hobb and learns the secret. Niska's consciousness assessments begin. Leo's group of synths are forced to abandon their hiding place but Mia makes a decision that shocks her friends.

Season 2, Episode 4

Mia and Ed get closer but their relationship is threatened when their secret is discovered. Milo confronts a worried Athena; Karen and Pete delve deeper into the Seraphim investigation; and Hester exerts power over Leo. The outcome of the trial looks bleak for Niska until Laura calls a surprise witness.

Season 2, Episode 5

Odi struggles to find a purpose in life. Hester and Leo stake out the Silo, but with a fatal outcome. They track down the sniper who shot Ten. Hester promises to use peaceful means to deal with the shooter, but Leo cannot easily trust her. Mia risks falling into the hands of a mysterious organization.

Season 2, Episode 6

Athena discovers Milo's real plan, challenges Milo over his ethics and is shocked to learn the extent of his ambitions. Mattie reconnects with Leo. Max forms a new community of synths and takes matters into his own hands when he learns how far Leo is ready to go to achieve his aims.

Season 2, Episode 7

Mattie reveals the synths' agenda and seeks out Max's help. Laura seeks Niska's help as Mia and Hester prepares to break into the Silo, but their attack does not go to plan. Karen goes in search of Athena and makes a life-changing decision. Hester kills Pete. A large number of synths collapse near the edge of the property, disabled by a kill device.

Season 2, Episode 8

In the Season 2 finale, Karen realizes she and Sam have no future. Niska and Astrid prepare to return to Berlin. Hester craves revenge and he goes to the Hawkins' home, and then holds Laura hostage to force Leo out of hiding. Leo confronts Hester. Niska contacts Mattie, saying the only way to save Mia is to upload the consciousness program. After some deliberation, she does, which re-enables both Mia and Hester. A large number of synths in the community gain consciousness, stopping their tasks, appreciating their surroundings. Karen, attempting suicide with Sam's help, suddenly stops. Mia carries Leo to an ambulance.