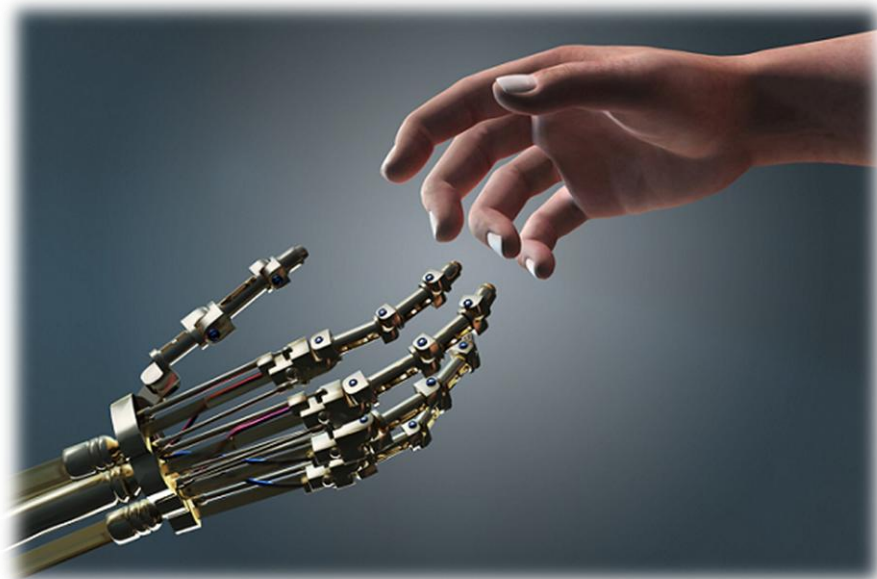


**Technology as Future Other:
Exploring the Cinematic Cyborg as a Crossroads of Xenophobia
and Technophobia in the *Terminator* and *RoboCop* Series (1984-2014)**



C. A. (Tineke) Dijkstra

s1021834

c.a.dijkstra@umail.leidenuniv.nl

Supervisor: Dr. E. (Liesbeth) Minnaard

Second reader: Dr. E. J. (Evert) van Leeuwen

Master Thesis Media Studies: Comparative Literature and Literary Theory

Leiden University - Humanities

Academic year 2014-2015



Front image: "Human 2.0: The Cyborg Revolution", courtesy of watchdocumentary.tv

Table of contents	page
Introduction (Theoretical Framework)	3
Xenophobia, Othering and Representation	7
Technophobia	10
Chapter 1: Early 1980s	13
<i>The Terminator</i> (1984)	13
<i>RoboCop</i> (1987)	18
In Conclusion	24
Chapter 2: Early 1990s	28
<i>RoboCop 2</i> (1990)	28
<i>Terminator 2: Judgment Day</i> (1991)	34
<i>RoboCop 3</i> (1993)	39
In Conclusion	43
Chapter 3: Post-9/11	48
<i>Terminator 3: Rise of the Machines</i> (2003)	49
<i>Terminator Salvation</i> (2009)	55
<i>RoboCop</i> (2014)	62
In Conclusion	67
Conclusion	69
Works Cited	72

Introduction (Theoretical Framework)

This thesis examines the cinematic cyborg as a figure which embodies technophobic fears expressed in film. By exploring the cyborg's representation, I will show how its portrayal in film expresses these technophobic fears, which are, as I will show, interwoven with xenophobia. The cyborg is viewed here as a figure in which technophobia and xenophobia collide. I will examine the so-called preferred meaning expressed in my case studies, which are eight films featuring a cyborg protagonist released in a period of three decades. Moreover, I will compare these messages to see if and how the expressions of technophobia differ and whether they change over time.

In the following, I will introduce the theory and secondary literature that I used in the course of my research. I shall also elaborate on the choices I made about this framework and my case studies in the process of writing this thesis.

As said, the figure explored in this thesis is the cinematic cyborg. More specifically, I explore the representation of the cybernetic organism in film. A cyborg is a combination of human tissue and machinic parts, therefore also often referred to as man-machine. For the definition of the cyborg, it is unimportant whether it¹ started out as human or machine, or which of these parts is present to a higher degree (for a cyborg is almost never 50% man and 50% machine): all figures can be defined as cyborg.

The cinematic cyborg is nowhere near a new object in academic research. Undoubtedly, the most well-known scholar on the subject is Donna Haraway, who wrote "A Cyborg Manifesto" in which she proposes the cyborg as a figure able to cross rigid boundaries. She makes "an argument for the cyborg as a fiction mapping our social and bodily reality and as an imaginative resource suggesting some very fruitful couplings. (...) We are cyborgs" (Haraway 292). Haraway emphasizes the degree by which cyborgs cross boundaries or even break them, especially focused on gender. This makes the cyborg an

¹ I refer to cyborgs as either 'it' or 's/he', trying not to favour either and thereby to address both the cyborg's mechanic and human sides

interesting figure for questioning and exploring boundaries and protest against them: "Cyborg monsters in feminist science fiction define quite different political possibilities and limits from those proposed by the mundane fiction of Man and Woman" (Haraway 315). Whereas Haraway predominantly focuses on gender to establish her "cyborg feminism", this quality of the cyborg makes it also able to question lies mostly on other boundaries. However, since her focus gender studies and mine does not, I shall make no further use of her work. Important for this thesis is the work by Sue Short, who wrote *Cyborg Cinema and Contemporary Subjectivity*. She uses "the cyborg, and the readings that have been made of it, to explore ... [academic] theories [currently influential in film studies] to greater critical examination than they are usually given, to render ... assumptions more explicit and, in turn, to question their relevance in making sense of both subjectivity and the world itself" (10). Her work is part of a project "to explore cyborg cinema as a definitive cycle, to examine the socio-cultural context in which it has developed, and to evaluate the discourses that have attached themselves to it" (Short 6). Short explores the cinematic cyborg as a figure which symbolizes, or represents, certain groups of people, based on, for example, gender or ethnicity and thereby expresses contemporary subjectivity. Whereas she explores how the cyborg as a symbol says something about human (co)existence in general, I will explore how the cyborg as a speculative figure says something about humans in the present. I believe that these approaches are akin but still differ, and both contribute to the project mentioned by Short. So, whereas Short addresses and explores issues such as gender or race, this is not my focus, even though they might appear in this thesis. When they do, it will be just to support my approach and not to explore those issues in themselves.

The case studies examined in this thesis feature both types of cyborgs mentioned above. The cyborgs in the *Terminator* series are all but one first mechanic before being covered in human tissue. The cyborgs in the *RoboCop* series, however, are humans first, to which machinic parts are added after death.

Because this thesis focuses on the representation of the cyborg in cinema, I shall leave out cybernetics in the physical world, even though I am aware that it has had its influence on the emergence of the figure in the popular imagination. I explore the figure as it is portrayed in film because it is through exploring representation that views of the future can be investigated, and thereby also fears of the present regarding that imagined future.

Borrowing Michel Foucault's concepts of discourse and power/knowledge, what I will explore is "a group of statements which provide a language for talking about - a way of representing the knowledge about - a particular topic at a historical moment" (Hall 44). Taking language as a broad concept encompassing not only words but images as well, exploring the discourse on the cinematic cyborg also includes interrogating power relations, for Foucault acknowledged that a discourse is not objective but creates its own truths. He proclaimed that "truth isn't outside power" (Foucault qtd. in Hall 49). By exploring the representation of, as well as the discourse surrounding the cinematic cyborg in films, I also explore the power relations inherent in them. These power relations concern the actual interaction between humans and the man-machine, as well as imaginations of this in the future. I use the notions of representation and discourse interchangeably, but refer with them to the same thing: the ways in which the cyborg is portrayed and constructed in cinema, and that this is no objective portrayal but one which involves power structures and expressions of contemporary fears.

After having explained my definition of the subject of this thesis, I will now explain my choice for examining xenophobia and technophobia, and elaborate on what I consider these to be.

First, the choice for examining not one type of fear inflicted by the cyborg but two is because I believe that they work together, just as the human and the mechanic do inside the cyborg. It is not possible to ignore either side of the figure, which both cause certain fears, of which none can be ignored. I also think that it would be insufficient to examine just one of these fears, because never only one of the cyborg's sides is present, but they co-exist and even work together. It is my opinion that it is

exactly the combination of these two sides which inflict fear in the spectator, which makes it necessary to examine the both xenophobia and technophobia together, or actually the interwovenness of the two.

As I stated above, an analysis of the cinematic cyborg focused on either just xenophobia or technophobia is incomplete. However, other academics have mostly focused on one of these in their research. The cyborg as a cultural, ethnic or racial Other² has not been discussed as elaborately as its connection to technophobia, but it is present in Short's book. As mentioned earlier, her approach differs from mine, but her insights are nonetheless useful for this thesis. Short explores "the efforts made by artificial and partial humans to gain acceptance from humans, and ... [questions] how contemporary debates surrounding cultural identity and alterity ... are reflected in such narratives" (106). Her focus lies on the racial aspect of the cyborg, drawing a parallel between the cyborg and the marginalized human. Also, she uses the cyborg to investigate what it means to be human. I, on the contrary, analyze how, amongst others, a strategy of othering is used in representing the cyborg, to express a combination of xenophobia and technophobia. I do examine what appears to be defined as "human" or at least what the characters in these films define as human, but this is not a main objective.

In *Representation: Cultural Representations and Signifying Practices*, Stuart Hall examines the workings and politics of representation and also the practice of othering. In doing so, Hall provides an important theoretical and methodological framework for this thesis. In the following, I will elaborate on the ideas in Hall's book that have been constitutive for the thesis as a whole, either explicitly or implicitly. Other, more specific insights from his book, will be explained when used in the following chapters.

² I write Self and Other with capitals here to distinguish them from the regular words 'self' and 'other' and to clarify them as concepts, following Stuart Hall's *Representation*

Xenophobia, Othering and Representation

The first important insight is that xenophobia can be strengthened through the ways in which the other is represented. In Hall's chapter on "the spectacle of the Other", he asks how we represent people and places which are significantly different from us (225). Even though cyborgs are almost never defined as people, I believe that their partial humanity makes it possible to use Hall's ideas in the exploration of this figure as well. Hall mentions how there are multiple connotative meanings potentially present in an image, but that, through representation, there is often one meaning which appears to be preferred. It is this meaning for which I am looking in analyzing the *Terminator* and *Robocop* films. I am aware that multiple meanings, on different subjects, can be found when analyzing these films, but my focus is on what the preferred meaning regarding the cyborg's duality seems to be. On the basis of careful close-readings of particular scenes from the films I will argue that this involves a combination of xenophobia and technophobia.

Whether this preferred meaning is in accordance with what ideas dominate the public imagination and thereby strengthen it, or whether this message is expressed to bring something new in existence among its viewers, is of minor importance here. Mostly due to time and space restrictions I will not set out to try to explain this message by bringing it into context, although it is striking that these films are often simultaneously released in a short time frame, which is often during times of global upheaval. For example, after the Cold War had ended, both series released new films. And after ten years of no new releases in the series, new films were produced after the attacks on the World Trade Center and the Pentagon on September 11, 2001. Obviously, this is a very interesting pattern, but investigating that connection must unfortunately remain outside of the current scope of this thesis.

Hall emphasizes the importance of context as well, and maintains that images "gain in meaning when they are read in context, against or in connection with one another" (232). And, despite leaving

the socio-cultural context out of my thesis, I will read them in connection with one another, inter-textually. Inter-textuality is defined by Hall as the "accumulation of meanings across different texts, where one image refers to another, or has its meaning altered by being 'read' in the context of different images" (232). I take this into account in my thesis by analyzing the preferred meaning of eight films, either set against films from the other series but from the same time period, or set against films from a different time period but from the same series. In this way, I establish a pattern which runs through different time periods but also through different series.

I am aware that I do not take into account the complete cinematic context, since that would mean that I would have to incorporate at least all other major films featuring cyborgs released in these three decennia. Considering the length of this thesis that would not be possible, and therefore I chose to analyze two series that I consider to be of great importance to the genre. These, especially the first two, were all blockbuster films, produced for a large audience. Also important is that these series had films released in similar time frames which allows me to compare them, as I already stated above. For a project of this size, I believe this choice of case studies is justified with these considerations.

Another important part of Hall's chapter focuses on stereotyping. "Stereotyping reduced people to a few simple, essential characteristics which are represented as fixed by Nature", states Hall (257). How Hall formulates these characteristics as appearing to be fixed by nature would be paradoxical in the case of representing cyborgs because they are often not regarded as part of nature, but phrased differently, for example as "essential characteristics which are represented as inherently present" would make it applicable to cyborgs as well. I will argue that a certain stereotype of the cyborg is displayed in these films to express fear. These stereotypes appear to work in similar ways as those described by Hall, who focuses on the ethnic Other.

It is by means of a strategy of stereotyping that the normal or acceptable can be divided from the abnormal and unacceptable. Through stereotyping, boundaries are tried to set and fix, to exclude

what falls outside of them. This is especially necessary in respect to cyborgs because these figures are highly ambiguous, crossing boundaries of both humanity and mechanics. Another point made by Hall about stereotyping can also be related to cyborgs. He states that "stereotyping tends to occur where there are gross inequalities of power," which is "usually directed against the subordinate or excluded group" (Hall 258). In my opinion, cyborgs make up one of these groups in these films. Foucault's notion of power/knowledge mentioned before returns here. Through stereotyping, the connection between representation, difference and power can be made.

The addition of this dimension of power brings me to another work which is part of my frame of reference considering xenophobia and othering. This is Arjun Appadurai's *Fear of Small Numbers*, in which he explores fear as a source for violence. He states that "where one or more ... forms of social uncertainty come into play, violence can create a macabre form of certainty and can become a brutal critique ... about 'them' and, therefore, about 'us'" (Appadurai 6). Here, Appadurai defines violence as a technique for othering. Larger groups, in case of this thesis humans, turn against smaller groups, in this case cyborgs, because of what Appadurai calls "anxiety of incompleteness" (8). Cyborgs threaten humanity's purity, therefore arousing fear in them. This fear is also caused because it may be felt that the groups are in danger of changing places. Even though a cyborg may only be one present individual in a film, a view of it as beings able to expand makes people hostile to it. One possible reaction to this is violence. Even though Appadurai relates to a different sort of groups here, and to this violence as being mainly physical instead of through the politics of representation, I would say that taking his insights in a more abstract way makes it a tool to analyzing human-cyborg relations as well. So, even though Appadurai's research focuses on a different context, namely that of culture-based violence in the 1990s and after 9/11, I believe that his insights are important to this research because they relate to xenophobia and othering in two out of the three periods my case studies are released in.

Technophobia

The secondary literature on technophobia that I used for this project consists of two books. Just as in the section above, I will elaborate on the insights from these books which are present in the thesis as a whole. More precise statements will be explained when used in the analyses.

First, I rely on David Tabachnick's *The Great Reversal* for a general introduction to technophobia. In this work, Tabachnick explores warnings of technology in what he calls "great works of political philosophy" and their relevance to the contemporary technological dilemma (6). This contemporary dilemma can be illustrated by theoretical physicist Stephen Hawking's warning for artificial intelligence, who stated in December 2014 that "The development of full artificial intelligence could spell the end of the human race" (qtd. by Cellan-Jones, "Stephen Hawking warns artificial intelligence could end mankind"). One of the articles by the BBC on Hawking's statement even features a still from the *Terminator* series, thereby also drawing the connection between cyborg cinema and Hawking's warning (Cellan-Jones, "Does AI really threaten the future of the human race?"). This shows how indeed fear of technology, not only in general but also specifically the fear of technology threatening human existence, is a contemporary issue.

Tabachnick's exploration is a general and philosophical one. He examines visions on technophobia through history. An important insight in Tabachnick's work is that "(...) the power of technology could as easily be turned to unprecedented destruction as it could to human flourishing" (96). Thus, both technology's positive and negative influences on human society are emphasized. Technology is also something which can arouse both fascination and fear, although I focus on the latter here. The second body of literature that he examined, however, relates technophobia to science-fiction.

Daniel Dinello's *Technophobia! Science Fiction visions of Posthuman Technology* explores how "science fiction frequently paints a dark picture of technology" (1). According to Dinello, science fiction

helps humans envision a new reality which he defines as "the Posthuman Age" (5). It is therefore that the works of the imagination are so important to academic research. They

... not only reflect popular assumptions and values, but also ... [give] us an appraisal of their success in practice. Alone, cultural imagery and themes do not motivate behaviour. But recurring images and themes reveal behaviours that are culturally valued while advocating a point of view for discussion. (5)

This reminds us of what I mentioned before about representation and its ability to make meaning. The portrayal of the figure analyzed here does not only reveal a certain sense of techno- and xenophobia, but also influences it exactly through that portrayal. He relates cyborgs to contemporary attitudes towards technology, reminiscent of Hawking's warning as mentioned above: "We are immersed in a cyborg society that includes not only the Terminator and Robocop but anyone with an electronic heart pacemaker or an artificial joint" (115).

According to Dinello, it is our concept of humanity which alters when the balance of power between man and machine shifts. He states that the vision of empowered technology "reduced the value of our own minds, bodies, individuality, and consciousness" (Dinello 6). This would arouse "existential fears" (Dinello 6). However, I propose a different view in this thesis. Indeed, these existential fears may be aroused by the presence of the cyborg, but I have noticed a different response, namely that of othering the cyborg. Even though the view of the Self might be altered because of this new Other, I believe the preferred message uttered by these films is that it is the Other who is to blame and that it is human who is - and should remain - superior.

The following chapters will explain the statements above and elaborate on them through the analysis of eight movies making up two well-known film series prominently featuring cyborgs: *The*

Terminator and *RoboCop*. The case studies are divided into three chapters, based on the periods in which new films were released: the early 1980s, the early 1990s and after 9/11.

Chapter 1: Early 1980s

This chapter explores the first *Terminator* and *RoboCop* movies, produced in respectively 1984 and 1987. Even though there cyborg cinema was produced before *The Terminator*, this film is often counted as the first because it was the first blockbuster movie to feature a cyborg protagonist. Therefore, this film seems a logical case study to start my research with. I will explore how cyborgs are represented in these two films and, by doing so, demonstrate how this representation displays both xenophobia and technophobia. My analyses make clear that these fears work together in representing the cyborg.

The Terminator (1984)

I shall start off with *The Terminator*, directed by James Cameron, which evolves mainly around Sarah Connor, who is hunted down by a terminator, a cyborg traveling back from the future to the 1984. This cyborg's mission is to kill the unborn John Connor through the murder of Sarah Connor, his mother, and thereby to prevent the human resistance against the machines, which under the name of Skynet, are planning to take over power. The resistance sends Kyle Reese back from the future as well to protect Sarah Connor. They engage in a romantic relationship, resulting in Sarah becoming pregnant with John. Even though Kyle dies in the fight, he and Sarah triumph and destroy the terminator, implying to have saved humanity from its fall by machines, or at least the leader of the resistance.

The terminator is one of the most important characters in the narrative. The cyborg is presented as an evil creature which looks human on the outside but is actually a machine or robot under human tissue. The narrative makes clear that it was this machinic figure first, which was afterwards covered in human tissue. Reese's description of the terminator follows:

The terminator is an infiltration unit. Part man, part machine. Underneath, it is a hyper alloy combat chassis, microprocessor controlled, fully armored ... very tough. But outside, it is living human tissue. Flesh, skin, hair, blood, grown for the cyborgs. ... These are new. They look

human. Sweat, bad breath, everything. Very hard to spot. I had to wait till he moved on you [Sarah] before I could zero him. (Cameron, *The Terminator*)

Reese states here that it is the terminator's hybridity, or his deceiving looks, which makes him so dangerous to humans. It looks similar to the people of the society he infiltrates, but is actually not similar to them, but a threat because of what he is on the inside.

The view of the future which is sketched in the film testifies to a dystopian and technophobic vision. The film starts by showing the viewer a dark, dystopian setting. The camera focuses on machines driving over human skulls, thereby emphasizing how machines have triumphed. How it got that far is explained by Reese later on:

It was the machines, Sarah. Defense network computers. New, powerful. *Hooked* into everything. *Trusted* to run it all. They say it got smart, a new order of intelligence. Then it saw all people as a threat, not just the ones on the other side. Decided our fate in a microsecond: extermination. (Cameron, *The Terminator*, my emphases)

Looking closely at this quote and my emphases, we see that it is suggested that it was by giving machines too much agency that human fate was turned to extermination and that people lost control. Reese does not explicitly state this, but when we close read this section, it becomes clear that what happened was actually a result of human action. First, because these machines were made by people. Second, because Reese describes the actions, they appear as initiated by human action. Machines got agency because it was people who *hooked* them into everything and *trusted* them to run it all. These were the first steps towards machines turning against people, and people themselves were responsible for it. However, Reese blames the machines: "It was the machines" (Cameron, *The Terminator*). This is also evident in his description of living in the future, where and when machines rule.

I grew up after it [the power take-over] in the ruins, starving, hiding from HKs. Hunter-killers, patrol machines built in automated factories. Most of us were rounded up, put in camps for orderly disposal. This was burned in by laser scanner [shows barcode on his arm]. Some of us were kept alive, to work, loading bodies. The disposal units ran night and day. We were that close to going out forever ... Metallic motherfuckers. (Cameron, *The Terminator*)

Reese takes the role of the victim here, speaking for all humankind. It may be true that they indeed are victims and Reese may even be said to be traumatized by his experiences in the future (his present), but, objectively seen, its beginning lies in human action. This remains unacknowledged by Reese, who continues to only blame the machines. The only eyewitnesses of this future are Reese and the terminator, and of these only Reese is portrayed as reliable. Thus, the only view of the future the viewer is provided with is Reese's, which then also seems to be the perspective privileged by the film. It is only by close reading and deconstructing that something else may be read into it.

At first, Sarah remains a bit hesitant to believe Reese. This becomes evident not only in her distrusting attitude toward Reese's actions but also to what he says. When he explains what a terminator is, as I quoted above, she states that "they cannot make things like that yet" (Cameron, *The Terminator*). She states this even though she has already seen the terminator and witnessed its ability to not only survive but even be completely unharmed after being shot multiple times. Reese responds with "Not yet, not for forty years", thereby claiming that this is a technology that will be developed in the near future (Cameron, *The Terminator*). This can be read as a warning to the viewer since the film is set in the time in which it was produced. Be prepared, because it's coming. Do not be as blind or ignorant as Sarah, ignoring the threat while it's right in front of you, because it is real - as Sarah will come to experience in the film soon afterwards.

Another important feature of the cyborg to be explored is its character. The particular depiction of this character emphasizes its inhumanness. First of all, the terminator appears to have no feelings,

not physical, but also not emotional. It does not feel any pain, as is referred to both directly and indirectly. The direct emphasis on this quality of the cyborg is to be found, again, in Reese's discourse. He states that "cyborgs don't feel pain, I [we, humans] do" (Cameron, *The Terminator*). It is also present in the terminator's actions, getting up directly after being shot and having no trouble with cutting himself in the arm or cutting out his own eyeball.

When humans and cyborgs have to undergo the same, their differing responses also show how they experience physical damage differently. For example, both the terminator and Reese arrive from the future in similar ways, but whereas the terminator does not seem to experience any difficulty or physical pain, Reese can be seen to be physically hurt by the time travel.

The lack of emotional feelings is visible in similar ways. Again, Reese states it directly: "It cannot be bargained with. It cannot be reasoned with. It doesn't feel pity or remorse or fear" (Cameron, *The Terminator*). Some of the characteristics that are often mentioned to make people able to be defined as human such as reasoning, pity or fear are here said to be missing in the terminator. Again, this is supported by the terminator's actions and physique. First, the terminator shows no emotion by means of facial expression. Second, the claims made by Reese can also be supported by scenes such as the one in which the terminator kills the first Sarah Connor he finds. In his search for Sarah Connor, he uses the phone book to find all Sarah Connors in the city, which he then all looks up and kills or attempts to kill. Without any doubt or remorse, he shoots the first Sarah several times even though she is innocent, and he knows that she might not be the one he is looking for. At the beginning of this scene, the cyborg's lack of emotional engagement is also present in a symbolical manner, when the viewer is offered a close-up of him driving over a children's toy. The terminator does not care, but it crushes everything on its path, whether it is killing a human being, extreme violence or upsetting a child.

This directs me to another interesting characteristic of this cyborg to be examined, namely its loyalty to its goal. As Reese states, the terminator cannot be bargained with and "will not stop ever"

(Cameron, *The Terminator*). Reese defines it in more detail later on: "He'll find her [Sarah]. That's what he does! That's *all* he does!" (Cameron, *The Terminator*). The terminator has one goal and it will do everything in its power to fulfill it. The film makes clear that this goal is programmed in the terminator's system, making it a slave of the overruling organization Skynet, the defense system built by humans which later turns against them. Therefore, this cyborg does not know the free will which is often ascribed to human beings. It may seem so on the outside, because the terminator seems to be very driven, something which often signals personal engagement to the cause. With the terminator, however, it is just a cover-up of its inhumanness. It has no personal preferences, these are all programmed, and so is its drive to achieve its goal.

This kind of concealment, making the terminator appear human to those ignorant to its 'real' character, happens also in other instances, such as when the terminator converses with humans. He responds accurately, but it is only when the viewer is allowed the terminator's perspective, literally through his eyes or screen, that we can see that this responding happens according to its software. Including this perspective adds to the film's preferred message: it includes the cyborg's view to show its inhumanness, to explain its human appearance by stating that it is merely programmed.

As we have seen above, the terminator or cyborg as portrayed in *The Terminator* is a hybrid creature, which the film claims to be inhuman and evil. However, when representation is deconstructed, something contradictory can be noted, namely that this creature is not inherently evil. It is made evil through the ways in which it is depicted. This construction by humans happens literally, because, as I noted earlier, the machines that took over power were initially made by humans. However, it is also true on a symbolic level, because the cyborg's construction also implies that their character is made - the cyborg becomes evil because it is made as such instead of it being intrinsically evil from the beginning. As stated in the introduction, an important part of stereotyping lies in naturalization. In my opinion, this happens here as well. The terminator is depicted as evil, but not the makers are blamed for this, but the

cyborg itself. This is supported by the focus on the terminator's programming as described above. There is nothing that makes the cyborg essentially an enemy except for this programming, even though the reverse seems to be advocated by the film. As my close-reading has demonstrated, it problematically tries to put the cyborg in bad perspective.

RoboCop (1987)

The second case study of this chapter is *RoboCop* (1987), directed by Paul Verhoeven. The narrative starts with the introduction of police officer Alexander Murphy, who is killed by criminals while he is on duty. After his death, he is transformed into a cyborg, RoboCop, by Omni Consumer Products (OCP). Initially, RoboCop does not know he was Murphy, but this is discovered by officer Lewis, his colleague. Over the course of the film, RoboCop/Murphy recalls more of his former identity and, in the end, even avenges his murder.

The cyborg featuring prominently in this narrative is in many ways different from the terminator. RoboCop started out as a human being whose human body is altered and to whom machinic parts are added after death. He is made as a response to the failure of another robot, which was made first. There is a need for these robotic cops because the situation in Detroit, where the narrative is set, is chaotic: crime triumphs and cops are being killed regularly. The robot, an 'Ed 209', that is introduced first to potentially solve this situation, is introduced as: "a 24-hour-a-day police officer. A cop that doesn't need to eat or sleep. A cop with superior firepower and the reflexes to use it" (Verhoeven, *RoboCop*). Thus, what is expected from this cop who is going to solve Detroit's problems is that he is not human in the sense that he has human needs. However, it is this completely inhuman robot which fails and does not notice how a fake suspect, a test case to demonstrate the robot with, drops the weapon he is holding, after which the robot brutally kills the man. The ED 209, which is fully robotic, is unreliable.

After this, the project for a cyborg cop is started. Officer Murphy dies, after which he is

transformed into RoboCop. The process from corpse to cyborg is seen from his perspective, which adds to the viewer's sense of involvement and makes it even more shocking. Murphy gets a total body prosthesis, and even though he could have kept one of his arms, it is decided that he should "lose the arm" as well (Verhoeven, *RoboCop*). There is no real reason for this, other than making Murphy less human. He is allowed to remain part of his humanness, but certainly not all that can be saved. A certain degree of humanity is allowed, but it should not become too much. This adds to what I claim the film's representation of the cyborg is advocating. Just as in *The Terminator*, the cyborg's inhumanness is created. In the meanwhile, Murphy has to watch and hear all of what happens to him but he cannot, or is not allowed, to respond yet. The scientists are aware of this, but Murphy is no longer treated as human anymore:

-Can he understand what I'm saying?

-It doesn't matter. We're gonna blank his memory, anyway. (Verhoeven, *RoboCop*)

Blanking RoboCop's memory is another act of removing part of his humanness, just as with the removal of the arm. His memory is what connects him to his family, his friends, his colleagues - and this is taken from him.

Murphy becomes a 'him' without agency, a 'him' treated as a machine. It is even said to "shut him down", reminiscent of what can be done to computers (Verhoeven, *RoboCop*). Murphy is often spoken about and to as if he is still human, for example by calling him 'he' instead of 'it', but the actions are contradictory. This exemplifies the cyborg's hybridity, or as described in the film, him being "the best of both worlds" (Verhoeven, *RoboCop*). Other than the terminator analyzed before, who was supposed to look purely human, Murphy, now RoboCop, is supposed to be a combination of both technology and humanness. This hybridity is also found in his appearance and actions. His voice is both robotic and human at the same time, for example. He retains a human shape, even though, materially seen, only the face and brain are left from the 'original' Murphy.

RoboCop's hybridity lies not only in his being. As I already shortly noted above, it is also found in the way he is treated. He is both an object of fascination and of fear. Not only the other characters in the film treat him as such, but the film's formal aspects seem to advocate it as well. For example, at roughly the same time in the film, we see RoboCop depicted as both a hero, invoking fascination in journalists, and as a killing machine. The first can be seen in the scene where RoboCop arrests two criminals who are trying to rape a woman. When examining the formal aspects of this scene, it can be noted that RoboCop is depicted as being a heroic figure: he is filmed from below, making him appear bigger and stronger, more impressive. His shadow on the wall generates fear in the criminals before they have even seen him, reminding the viewer of the classic superhero movie trope. This heroic side to RoboCop's identity inflicts fascination and interest in journalists, causing them to ask questions such as "who made you?" and "who is he? What is he? Where does he come from?" (Verhoeven, *RoboCop*). However, along with this fascination, another discourse can be noted in these questions. Namely one which focuses on the making of RoboCop: this creature causes people to wonder about its construction. He is not considered human, even though the addressing with 'he' would imply otherwise. It can be found in descriptions of him elsewhere as well: "kids ... got to meet *in person what* their parents only read about in comic books" (Verhoeven, *RoboCop*, my emphases). Here, RoboCop is both referred to as a person and as if he is something inhuman, need to be referenced to as a "what". Something similar can be noted elsewhere, when someone states that RoboCop needs to be killed, stating that "You're gonna have to kill it" (Verhoeven, *RoboCop*). An 'it' should not have to be killed because an 'it' was not alive to begin with. It can be destroyed, annihilated or even terminated, but by explicitly stating that the cyborg should be killed, a certain amount of humanness is contributed to the creature, even though it is simultaneously referred to as an 'it'. A last similar contradictory description is when RoboCop is mentioned as "that thing" which "is a violent mechanical psychopath" (Verhoeven, *RoboCop*). The speech here is striking in multiple ways, because RoboCop is described as a thing, but also as violent,

mechanical and a psychopath. This is contradictory in similar ways as above, because it describes RoboCop in both human and mechanic terms. By assigning to him a mental health problem, the human speaker acknowledges RoboCop's humanity, but this is problematic because combined with 'mechanical'. This contradictory attitude towards RoboCop is caused by his hybrid character, being both human and technical. Even though he arouses a degree of fascination in its spectators, it is exactly this hybridity which also arouses fear. Hybridity implies undeterminability and a loss of control and purity.

An important aspect of the narrative lies in the fear of technology and human's ability to master it. As I stated above, RoboCop was made in response to a robot cop, completely mechanic, which failed. RoboCop's human side would make him a better cop than this robot predecessor. However, the human side is not supposed to become too human, because as soon as RoboCop shows any sign of free will, a glitch is suspected by his makers. Following, one of them states that "This system was never designed to experience detailed somatic response" (Verhoeven, *RoboCop*). RoboCop is supposed to show certain human qualities, but only within the plans of his makers, only in the way it is programmed (which is actually not human at all).

There is a link between the before mentioned sense of threatened purity and cyborgs not being allowed to become fully human. Sue Short states that it is "chiefly because [it] threatens the integrity and uniqueness of humans ... the possibility of other ethnic groups 'passing' as white can be interpreted as analogous to the narrative theme in which machines can no longer be distinguished from humans" (110). As Short indicates here, this idea of the cyborg getting close to humans but is not allowed to get too close for comfort can be related back to racist discourse and othering. For instance, it can be related to what Dinello calls "existential fears" (6) or what Arjun Appadurai names "the anxiety of incompleteness":

Numerical majorities can become predatory and ethnocidal with regard to *small numbers* precisely when some minorities (and their small numbers) remind these majorities of the small

gap which lies between their condition as majorities and the horizon of an unsullied national whole, a pure and untainted national ethos (8, original emphasis)

It is the small numbers, minorities such as cyborgs, which threaten the purity of the majority, in this case the purity of humanity. They should recognize humanity's superiority without becoming exactly like them. Appadurai also states that " ... minorities do not come preformed. They are produced in the specific circumstances of every nation and every nationalism. ... They are marks of *failure* and coercion. They are *embarrassments* to any state-sponsored image of national purity and state fairness" (42, my emphases). Not only do these figures threaten human purity, they also embody failure because they have already infiltrated the human body and this is initially due to human action. Allowing them to become more human would mean allowing them to become closer to their superiors, which is exactly what the superiors have tried to prevent.

However, RoboCop's human side triumphs over this opinion of his makers. He becomes more and more human as the end of the film approaches. One of the ways in which this shows is the returning of emotion and memory. These are what make him unable to move after meeting one of his killers again, possibly because of an overflowing amount of emotion. The memories of his family and life in his previous home return to him because he finds them in a computer, so by means of a machine, but they return to him and thereby humanize him nonetheless. That RoboCop recalls his memory by means of another machine implies that not all machinery serves only a negative purpose. The hero of this film will remain partly machinic after all as well.

RoboCop's developers feared the cyborg's tendency to humanize beforehand. This becomes clear when RoboCop tries to arrest Dick Jones, who states: "What do you think? That you were an ordinary police officer? You're our product. And we cannot very well have our products turning against us, can we?" (Verhoeven, *RoboCop*). Here, a double way in which humans triumph over technology can

be seen. First, there is RoboCop's human side which overthrows its programmed, mechanic side. Second, there is Jones' triumph over RoboCop by programming him in a certain way, by means of what he calls his "little contribution" to RoboCop's "psychological profile" (Verhoeven, *RoboCop*). What remains in the end is a battle between the two human sides, good versus evil. RoboCop's human side has triumphed over his technological side, making his free will and memory return. Now this new version of RoboCop, in which his humanness has returned probably as much as possible, not to a large degree physically but certainly mentally, has to battle Jones who is fully human. RoboCop is portrayed as the hero whereas Jones is one of the villains, and this battle is therefore becoming one between good and evil and one which is - of course - won by the good side, embodied by RoboCop.

RoboCop becomes more human visually when he takes off his helmet and Murphy's face is shown to the viewer. RoboCop looks at himself in a mirror and shows emotion. Up to this point, the viewer was not allowed to see any of this. It signals the return of RoboCop to his human side, Murphy. Whereas, according to its makers, before he had to look as non-human as possible, his only left-over human part is acknowledged and embraced now, not only by Murphy but also by officer Lewis: "It's really good to see you again, Murphy" (Verhoeven, *RoboCop*). This step is too big for RoboCop himself, who still distinguishes himself from Murphy: "Murphy had a wife and son. I can feel them, but I cannot remember them" (Verhoeven, *RoboCop*). RoboCop makes a difference between the "I" and "Murphy", thereby keeping the distinction between these two figures. At the same time he acknowledges Murphy's feeling family, thereby acknowledging the link between the figures. He takes steps at becoming more human again, but it takes time. This would signify the strength of technology over human, were it not that this changes later on. Towards the end of the film, RoboCop/Murphy has learned that by acknowledging the limitations inflicted upon him by his mechanic side, thereby accepting this part of him, he can actually overcome those limitations. Whereas earlier he failed in arresting Dick Jones because of his programming, this time he uses his human intelligence to find a way to conquer him

nonetheless. This makes it possible for him to also fully acknowledge his human side, which has shown to be able to beat his mechanic side. Exemplary of this is his answer to a member of OCP, which is the last thing said in the film:

-Nice shooting, son. What's your name?

-Murphy. (Verhoeven, *RoboCop*)

The film seems to prefer humanness over technology, by making recovering his humanness RoboCop's implicit goal. When this human side has come back to him, it is portrayed as stronger than his machinic side, his programming, implying human's superiority over technology. And it is exactly this feeling of superiority that makes the cyborg an object of fear: when the human side is mixed with technology a hybrid creature is formed and human superiority seems to be threatened. However, the film advocates a certain hope as well: even though humanity's purity is threatened by the cyborg, inside this figure his human side still reigns.

In Conclusion

Obviously, there is quite an array of differences to point out between these two films. A big difference is that the terminator is an evil cyborg whereas RoboCop is often considered to be good. Both turn against humans, but RoboCop is selective whereas the terminator is not. Another difference is that, as mentioned before, the terminator is built differently than RoboCop. The terminator is human tissue over a robotic base, whereas RoboCop starts out as a human being, turned into a cyborg through the addition of machine parts. This might be the reason why another difference can be made: RoboCop becomes more human than the terminator throughout the film, and it is this humanness which makes his portrayal more positive than that of the terminator's.

Even though these cyborgs can be said to differ from one another in multiple ways, what they share, in my opinion, overshadows their differences. Both films use the cyborg as a figure to signify a

certain presence of technophobia in the societies the narratives are set in. Their visions on technophobia differ however, depicting different views of the future. In *The Terminator*, this view is rather pessimistic: technology will overrule human beings in the future even though Sarah Connor manages to defeat the one terminator which visits the present, this does nothing to change the future. The perspective in *RoboCop* shows more hope, because even though it expresses fear of technology, for example through the utterances of characters other than RoboCop, at the same time it explores how, in the end, good human beings will triumph and know how to control this mechanical aspect of life, or maybe ultimately, themselves. This expresses a certain superiority of humanness over technology which is reminiscent of othering. Instead of an ethnic other, however, the object of othering here is technology, or those who are a hybrid form existing between these two categories, not fitting into the duality.

Despite the differences in attitude, what these films share is a notion of technophobia. Tabachnick mentions two consequences of advanced technology, which I would say, can be considered as reasons for fearing technology. These are "the unprecedented violence and bloodshed of the twentieth century" and the redefinition of "the natural make-up of the human body and mind" (Tabachnick 21). This redefinition is problematic because it might create a gap between the enhanced and the unenhanced. According to Tabachnick, "unenhanced individuals may be considered unhealthy and unhappy when compared to those who have received new treatments" (21). Even though I agree with Tabachnick that this may be what follows after a long period of enhancing human beings, I would expect the first stage to be the other way around and that is what I am exploring here. I believe this is expressed in my case studies.

When a new technology is invented, the people enhanced by it are an exception and therefore different from or other to the masses, as are the cyborgs in the films analyzed here. Even though it may become something 'normal' eventually, this process probably takes a long time, up to several

generations. This difference between the enhanced and the unenhanced human might become a new way by which to define a Self: 'natural' human beings versus the enhanced human, or man-machine, a new object of Otherness.

But why, then, does film starts to focus primarily on the cyborg instead of other technologies that had already had a large impact on life? What is so new about the cyborg? A possible answer to this can be found in a statement made by Bill Joy, who wrote a widely read article "Why the Future Doesn't Need Us" in *Wired*:

We have yet to come to terms with the fact that the most compelling 21st century technologies - robotics, genetic engineering, and nanotechnology - pose a different threat than the technologies that have come before. Specifically, robots, engineered organisms, and nanobots shared dangerous amplifying factor: they can self-replicate. A bomb is blown up only once - but one bot can become many, and quickly get out of control. (qtd. in Tabachnick 2013 14)

I would say that this fear is not something new of the 21st century, but can at least also be found in cyborg cinema, starting in the 1980s.

Tabachnick explores that technophobia is not entirely a contemporary development. He notes that a warning for the 'problem' of technology can already be found as early as the works of Aristotle, who stated that human society was determined by two main 'directing faculties'. These are *techne* or technical knowledge, allowing us to build the physical community or *polis*, and the tools and crafts used in everyday life, and *phronesis* or good judgment, focus on the cultural character of the *polis*. According to Aristotle, we need both, but *phronesis* should be the prime directing faculty rather than *techne*. If it were the other way around, "human beings" would also be required "to be treated as mere material, worked upon and organized so that they too would become predictable, reliable, and useful" (Tabachnick 5). This is exactly what cyborgs embody. The new types of technology as mentioned by Joy invoke great fear in people because of their agency, their ability to act themselves without the

interference of human beings, or even interfere themselves in what humans do, thereby subverting roles. This is reminiscent of the threatening of human superiority mentioned before. This makes the cyborg's threat, even though it might initially be conceived for peaceful purposes, "greater than nuclear bombs and other advanced weaponry" (Tabachnick 14).

The cyborg's threat is ambiguous, because these new technologies can provide both good and evil. This makes our response to it ambiguous as well, one of both fear and fascination. I think this signifies a change in technophobia, namely the addition of a degree of xenophobia, fear of the unknown Other, to it. It changes from a fear of technology's influence on human society to a fear of technology becoming part of, or eventually even equal to, human beings. The case studies explored here envision this new fear, portraying creatures which are represented as Other because of their technological sides.

For Martin Heidegger, mentioned by Tabachnick, "technology treats things as stuff to be manipulated" (27). Already the connotation of this statement is negative, expressing how technology tries to manipulate other stuff. This is certainly true when we look at cyborgs: this is material, human or mechanic, manipulated by adding material of the other sort. However, I believe Heidegger's statement to portray this 'stuff', among which I also consider human beings, as too passive. Not only technology takes part in this process, but humans as well. In my opinion, human beings can actually be seen as the starting point for this process, since they construct this technology. Films, however, do not always acknowledge this explicitly, as I already noted when analyzing Reese's perspective on the terminator in *The Terminator*, because this would hurt their claim of putting the blame on technology. Cyborgs can be seen as symbolizing the failure of humans to put limitations on their own use of technology, but instead of blaming humans, the film's preferred message suggest that the blame lies with the cyborgs, resulting in them becoming 'otherized'.

Chapter 2: Early 1990s

The following chapter will address the early 1990s and the three case studies of this thesis belonging to it, namely *RoboCop 2* (1990), *Terminator 2: Judgment Day* (1991) and *RoboCop 3* (1993). No other films that are part of either the *Terminator* or *RoboCop* series have been produced later on in the 1990s, except for *RoboCop: The Series* which aired in 1994 on CTV. I will exclude this series from my analysis because of the differences between the mediums of film and TV series. I will examine the films in chronological order, as in the previous chapter. My focus still lies on aspects of technophobia and othering which work together to create a representation of the cyborg which supports a technophobic view. I will be focusing on new aspects of these films when compared to their predecessors, although I do acknowledge that a certain degree of continuity can be noticed as well. In this second period which I examine here, the cyborg is portrayed as a more human figure than in the films' predecessors, which seems positive. This seems to express a more positive vision on the cyborg, but, as I will demonstrate, underneath that message, the notion of humans' superiority over technology features as well.

RoboCop 2 (1990)

The first object of analysis is *RoboCop 2*, directed by Irvin Kershner and released in 1990. The plot of this film is a continuation of its predecessor *RoboCop* and just as in the former narrative, *RC 2*³ features a dystopian image of a future where crime rules and no one is safe. New in this sequel is the introduction of "Nuke", a narcotic invading the streets led by Kane. An important member of the Nuke cooperation is its child member Hob. To handle the growing influence of Nuke, OCP tries to develop a new cyborg. Dr. Faxx tries to use deceased criminals for this project and in the end makes use of Kane's

³ I will repeatedly refer to either *Terminator* or *RoboCop* with abbreviations, respectively *T* and *RC*. When it concerns sequels, I refer to them with numbers, e.g. *RC 2*.

body to create a second cyborg, which, due to its Nuke addiction, fails. It rebels against the good guys, but is in the end defeated by RoboCop. Multiple aspects of the film that are new and not borrowed from its prequel are of importance to this thesis.

First, I will address the appearance of the child as an important character in the narrative. Up to *RC 2*, there had not been an active role put aside for a child in cyborg cinema. Of course, the unborn John Connor had been of great importance to the plot of *T1*, but his role was not active. And even though RoboCop has memories of his former family in the first *RC* film, his wife and son do not feature actively, not outside of these memories. This changes in *RC 2*, and this change appears in two ways.

RoboCop's own son is provided with a more active role than before, now also shown outside of memories. In the beginning of the narrative, he is shown riding a bike and returning home to his mother while RoboCop watches from a distance from his police car. After that, however, the son disappears from the narrative again, except for when he returns to RoboCop in memories. This scene only does not account for a great difference with the former film, but together with the appearance of another new active character it does. This active character is Hob, the child member of the Nuke cooperation.

Hob is a very present character and especially his relationship with RoboCop is important to my analysis. Their first meeting exemplifies the ambiguity of this relationship, because even though RoboCop knows that Hob is a criminal and should be fought against, he isn't capable of doing so because of his directives, of which one is to "protect the innocent". Because RoboCop assumes the boy's innocence, he sees the announcement "targeting denied" when aiming his gun at Hob, who responds with "Cannot shoot a kid, can you, fucker?" (Kershner, *RoboCop 2*). RoboCop assuming Hob's innocence is due to a cultural construction, which not only says something about his surroundings but also about himself. Apparently, he is as exposed to these just as human beings are. Whether this is due to him connecting with his surroundings or because of his programming remains unclear, but at least represented him as human. The kid, however, appears as not innocent at all and shoots RoboCop and

thereby, along with the swearing, shows that the assumption of children's innocence is not always viable. It thereby deconstructs the cultural construction of this innocence.

Another important aspect of this scene is the fact that RoboCop is shown to have memories of his son, which come up when he is shot by Hob. He links the appearance of Hob to that of his son, which can be based on multiple things. One of these is a comparison based on visual appearance or a sense of betrayal. Betrayal would be a uniting factor because Hob betrays RoboCop by shooting him and his son betrays him by taking distance from RoboCop and not acknowledging him to be his father. Which seems most logical to me, however, considering RoboCop's directive and the announcement mentioned before, is that the comparison is found in an indication of innocence that would unite all young children.

Hob and RoboCop's last meeting, in which Hob dies as a result of a shooting by the second cyborg made from Kane, is also important. RoboCop finds Hob dying in the back of a truck and this scene is followed by an intimate moment between the two. Even though Hob has proven himself to be a full-fledged criminal, RoboCop still wants to call for help after he has found the injured boy. He still cares because it involves a child, despite it being a criminal child. Hob notes that it is too late for help, so RoboCop stays with the boy until he dies, comforting him by stating that he will not leave him. After Hob has deceased, the viewer is shown a close-up of the small, blooded child's hand slowly slipping out of RoboCop's hand. This is an image which easily evokes a sentimental response in the viewer, which can be related back to RoboCop's feelings in this scene. What should be noted is that RoboCop has lost his prime directives in the meantime, indicating that the care he shows here is no longer a consequence of his programming, but a choice he made himself. He is not made to care, he really cares. This may also indicate that his expectations regarding child's innocence are taken by him from his surroundings, and are not part of a programming.

This new characteristic of RoboCop which did not feature in the first film, or at least not so

explicitly, can be read as an indication of humanness. The importance of RoboCop's relation to children shows how a certain degree of family values present in the cyborg, an adjustment to cultural constructions. The addition of family values to the cyborg is, according to Sue Short, "one such code that has often been utilized as a means of recuperating the 'non-human' in SF narratives and ... became increasingly common in cyborg films of the 1990s" (133). As she states, the adding of these values are a way of bringing the non-human, or machinic, closer to the human. The connection to family values can be made most directly when it concerns RoboCop's relationship with his former son, but also by caring for another child, he proves himself to hold certain qualities of the stereotypical family man. His valuing of the family also features in his response to his former wife in the beginning of the narrative. When a representative of OCP convinces RoboCop that his presence in his wife's life is of bad influence to her, it makes RoboCop protect her by telling her that "They made this [RoboCop] to honor him [Alex Murphy]. Your husband is dead" (Kershner, *RoboCop 2*). Even though he has shown concern for his family by driving by their house and watching them from a distance, he sacrifices himself and his own feelings to make sure she can go on with her life. This response by RoboCop favours OCP's interests, because it distances him from his family and thereby from a potential threat to RoboCop's functionality as a cop. However, this seems not to be RoboCop's main interest: it is protecting his former wife and thereby his feelings for her that let him make this decision, thereby exactly going against that which OCP wants from him.

RoboCop obviously cares for his family and for children in general, indicating one of his human qualities. Short refers to this quality as "the last bastion of human identity in SF cinema, the final means of distinguishing the human from its Other ... the cyborg's inclusion within the realm of hearth and home is clearly significant" (134). I do not think that this is a last feature dividing Self from Other, thinking of their lasting physical differences for example, but Short is right in stating that by bringing the cyborg closer to the family, it is brought closer to humanity as well.

Short relates this change in cyborgs to the socio-political context of the films. She notes that

A 'crisis of masculinity' ... began to be widely discussed during the 1980s and 1990s. The causes behind this alleged crisis were manifold, prompted in part by industrial change, widening male unemployment, rising divorce rates and the increased prominence of women in the labour market ... The sense of disenfranchisement men experienced as a result of these events ... led to a dilemma in establishing what was appropriate male behaviour. (Short 140)

Short refers here to the fact that cyborg films featuring families and family values, especially since they tend to give alternatives to the nuclear family, are interesting from the perspective of gender studies. That is, however, not the path I take here. In my opinion, this context and the change of perspective on what masculinity meant in the 1990s is an indication of what it meant to be a *human* male. Assuming that the cyborgs analyzed here can be considered male, I would say that this 'crises of masculinity' in the 1990s is also important to the humanness of cyborgs. If they undergo a similar change as a completely human male in this period, and they do so by focusing on family values and showcasing their caring side, this is an indication of their humanity. They thereby get closer to the human Self than before.

This new addition of family values, however, does not concern all cyborgs. *RC 2* is the first film analyzed in this thesis which features a second cyborg. This other cyborg looks like a robot, but still has a spine, brain and eyes, taken from Kane, the leader of the Nuke criminals. He shows signs of humanity, for example when it is showed that he has a certain amount of memories because he recognizes certain characters. It is also visible when Dr. Faxx states that this new cyborg has "so much terrible pain", indicating that he can feel pain. The screen that pops out of the cyborg shows the simulation of a face displays emotions such as pain, but it can only growl, not speak. It's body prosthesis is not shaped as much as a human body as RoboCop's. For example, he has no hands, just tools or claws. So, even

though the cyborg does show human characteristics to a certain extent, it is far more machinic than RoboCop. This cyborg's behaviour is much more violent than RoboCop's, featuring in that he directs his extreme violent actions also to those who are innocent or have surrendered. This cyborg has no connection with children or family. He is allowed an opportunity to show his care when he is confronted with his former colleague and possibly lover, but he nonetheless kills her in a crude manner. After they have an intimate moment in which she touches his claw with her hand, he kills her by grabbing her face with one of its claws and twisting her head so she breaks her neck.

This addition of a second cyborg to the narrative complicates the vision of cyborgs in general, because the two cyborgs are so different from each other. In my opinion, it exposes how "the embrace of Others is predicated on their adoption of specific social codes" and thereby how their acceptance is claimed to be due to their own actions (Short 137). The Others mentioned here are the cyborgs, embodying the technological Other. This strategy is a way of imposing the responsibility for their treatment on the cyborgs themselves, although that might not be true in practice.

Because RoboCop takes over a degree of humanness and conforms to human values, he is accepted and can become or stay part of human society. It is as if he acknowledges humanity's superiority by trying to become as much like them as possible. Short already stated about other cyborgs that "By failing to defer to humanity's alleged superiority, they are excluded from the moral framework that governs such films and summarily executed" (110). Cyborgs should show respect for humanity in general, or at least to the 'good guys', and alongside this there is a "requirement to adopt a given belief system and accompanying behavioural codes" (Short 110). Short states that it reminds us of what is expected of migrants, to which I would add human Others in general. They are also expected to adopt certain behaviour and values according to their country of arrival. However, as mentioned in the previous chapter, this imitation should not come too close, because this would threaten human's uniqueness. I shall not elaborate in detail on this again, but it comes down to that cyborg should

recognize humanity's superiority without becoming exactly like them. RoboCop, the way he is in *RC 2*, is a prime example of a cyborg that fits in these expectations, especially when compared with the second cyborg which is terminated at the end of the film.

Terminator 2: Judgment Day (1991)

The second object of analysis is *Terminator 2: Judgment Day* (1991), directed by James Cameron. The narrative takes place after *T1*. John Connor is born in the meantime and placed in a foster family. Sarah Connor has been placed in a mental institute because of her conviction that machines will rise against humanity in the nearby future. Just as in the former film, two figures come from the future, one to protect the Connors and one to attack them. What is different, however, is that it concerns two cyborgs here. A T-101 similar to the one from *T1* has come to the present to protect John, and a newer model, the T-1000, has come to attack him. John takes up the role of trying to humanize the T-101 during their fight against the T-1000. During this process, they also visit the man responsible for Skynet's creation, and, along with him destroy everything that he has developed up to that point. In the end, the T-1000 is defeated and the T-101 terminates itself, trying to make sure Judgment Day is prevented by getting rid of all the technology that might initiate it.

The cyborg protagonist from *T1* undergoes a significant change in this prequel. Whereas the former T-101 was evil and against humanity, the one featuring now is not. He turns out to be good in this narrative, which is, as the film explains, an internal change achieved by altering his programming. This cyborg is a second terminator, who looks exactly like the first one, who comes to the present, sent by the future John Connor, to protect the young John Connor. The present John is still a child and because the terminator acts as his protector, the two build up a relationship during the film worth noting. In the end, John even has to cry when the terminator and he become separated, which signals his emotional attachment. As I will show later on, this attachment seems not to be fully one-sided, providing the T-101 with a new sense of humanness. Short compares this relationship between the two

to a familial one: "In ... *Terminator 2* and *RoboCop 3*, cyborg protagonists are provided with surrogate families that help them literally fight against the forces deemed to be a threat" (138) and "*Terminator 2* features a fatherless adolescent male who acquires a cyborg substitute" (143). This connection with John and later on to some extent also with Sarah helps the terminator to become more human. This is displayed in his caring for John, about which it is important to mention that it is programmed. The terminator reflects on this, saying to John that: "35 years from now, you reprogrammed me to be your protector here, in this time" (Cameron, *Terminator 2*). His increased humanness also shows in his ability to adapt to human interaction and learn new actions and forms of speech. John takes on the role of the educator. The first lesson he learns the terminator is that he cannot just kill people, after which John states "You're not a terminator anymore, alright?" (Cameron, *Terminator 2*). Short refers to this, stating that "... thanks to his [John's] teaching even a former terminator is shown to be capable of modifying behaviour such as innate (literally programmed) aggression" (139). John takes on the challenge of reforming the terminator. He converses about this with the terminator:

John: "Can you learn stuff that you haven't been programmed with? So you can be, you know, more human and not such a dork all the time?"

Terminator: "My CPU is a neural net processor, a learning computer. But Skynet presets the switch to read-only when we're sent out alone." (Cameron, *Terminator 2*)

John expresses the importance of the T-101's humanity to him, wanting the terminator to become closer to him. The terminator expresses no desire for this and only answers the question. However, by stating only that he can learn, he does not state whether or not he can actually become more human, leaving this up to John and the spectator to explore and decide.

After this conversation, John is allowed to change the terminator's chip, making it possible for

the cyborg to learn new things. Before this, the lesson John taught was only effective because the terminator was ordered to listen to and protect John. Now, he is really able to absorb this new information. This substitution of a programming by actual learning indicates another step towards humanness. He can now include new information, for example on speech:

J: "You gotta listen to the way people talk. You don't say 'affirmative' or some shit like that. You say 'no problemo'. And if someone comes up to you with an attitude, you say 'eat me'. And if you want to shine them on, it's 'hasta la vista, baby'."

T: "Hasta la vista, baby."

J: "Yeah, or 'later, dick-wad.' And if someone gets upset, you say 'chill out.' Or you can do combinations."

T: "Chill out, dick-wad." (Cameron, *Terminator 2*)

This change in the T-101 makes it possible for him to infiltrate in his human surroundings even better. Now, not only his physical appearance is human, but his behaviour is getting closer to humanity as well. In the previous chapter, I mentioned how the terminator's programming directed the terminator's speech. Through this change, a larger degree of free will is added.

Another new feature taught by John to the terminator is smiling, or showing emotion in general. This also adds to his sense of humanity.

J: "That's another thing. You can lighten up a bit yourself ... I mean, you're acting like such a geek. Smile once in a while."

T: "Smile?"

J: "Yeah, you know, smile. Watch." (Cameron, *Terminator 2*)

After this conversation, the terminator analyzes people smiling and starts to mimic them, trying to become as similar to them as possible. After a while, he even starts to take the initiative himself to learn more, for example when he starts to ask John questions about crying. He starts to show interest in his own development towards humanness, opposing the difference expressed before his chip was altered by John.

The importance of this transformation of the terminator is emphasized by John when he starts ranting against the terminator: "Haven't you learned anything yet? Haven't you figured out why you cannot kill people? ... Look, maybe you don't care if you live or die, but everybody's not like that. We have feelings. We hurt. We're afraid. You got to learn this stuff. I'm not kidding. It's important" (Cameron, *Terminator 2*). Here, John emphasizes the differences between humans and the terminator, and states that the terminator has to learn what humans do automatically, but simultaneously states that these differences can be overcome, exactly through that learning process. A change in these differences can definitely be noted towards the end of the film, because the terminator starts to show new human qualities that may be said to have come forth out of his interaction with John. Almost at the end of the film, the terminator utters "I need a vacation", showing a sense of humor that was not present before, and he states that he starts to understand the human condition, while acknowledging simultaneously that he can never become fully equal: "I know now why you cry. But it's something I can never do" (Cameron, *Terminator 2*). Short states that "the T-101's attempt to understand why humans cry marks an additional point in entering the emotional realm that is traditionally marked as 'female' territory" makes "the cyborg ... a symbol of men's capacity to change" (139). Again, as I already noted when analyzing *RC 2* and the discussion on masculinity taking place in the 1990s, these actions can also be read as cyborgs entering the human realm in general.

The changes mentioned above can be related back to the interaction between the terminator and John. However, there are also other changes in the terminator's attitude that display his increasing

humanness, for he starts to show a certain degree of free will. For instance, he starts to tell John what to do and himself does things that John opposes to. These are all actions that protect John and the terminator therefore still serves his goal, but it is interesting that he starts to act according to his own judgment instead of just listening to what John tells him. When he makes sure he is terminated by letting Sarah lower him down into the hot, melted steel, he goes down with his thumbs up: a human way of expressing himself.

So, even though the terminator becomes more humanized, he still is terminated at the end of the film. I interpret this in accordance with what I explained earlier: cyborgs should become closer to human beings, but not too close. By making the terminator express many of his newfound human characteristics towards the end of the narrative, the film shows that it is necessary for him to be terminated. His gains too many human characteristics, gets dangerously close to becoming human, therefore he has to go. Its destruction comes paired with the human gesture of thumbs up indicating positivity, which shows not only that the humanized cyborg is destroyed, but also that this is a good event, despite John crying. This is in accordance with what I define as the preferred meaning expressed by the film, which is that the cyborg is a technological Other which should not get too close to humanity. Its portrayal, being terminated when he is getting dangerously human, strengthens this view.

Just as *RC 2*, *T2* also features a second cyborg, which is again very different from the cyborg protagonist. The T-1000 is described by Short as a "technically superior rival" that "simulates people without ever getting under their skin" whereas the cyborg protagonist "learns to understand and care for humans, his role within the family unit, even a seemingly 'dysfunctional' one, being key to his socialization" (139). So, the T-1000 is, as the T-101 himself states, "an advanced prototype" made of "mimetic poly-alloy" or "liquid metal", able to take any human form he samples by physical contact (Cameron, *Terminator 2*). He is still a cyborg, made of both machinic parts and human tissue, but can alternate between metal and various sorts of human tissue. This is a physical difference between the

two cyborgs, but they also differ greatly in attitude and actions. Whereas the T-101 learns to get connected with humans, the T-1000 does not. Fran Pheasant-Kelly, in an article on *RoboCop* and *T2*, also detects this difference of how the T-101 is able to acquire human identity which contrasts with the T-1000, "which displays consistently abject aspects" (59). Borrowing the concept of the abject from Julia Kristeva, which is that "what disturbs identity, system, order ... Not me. Not that. But not nothing either ... it arises primarily through challenges to identity" (Pheasant-Kelly 57), she states that "the T-1000 has no soul/subjectivity of its own. ... post-human identity in the T-1000 closely relates to abjection and absence of subjectivity" (59). Thus, for Pheasant-Kelly, the T-1000 shows a lack of subjectivity which would make the cyborg come closer to humanity, something the T-101 achieves not completely either, but at least more than the T-1000. From the fact that both cyborgs are terminated at the end of the narrative, I have come to an alternative conclusion. The T-1000 is too far distanced from humanity whereas T-101 comes too close. Both are therefore seen as threats, but in different ways and are therefore terminated for different reasons.

As has become clear from the two analyses above, these two cyborg films produced in the 1990s share two prominent features which emphasize the cyborg's humanity: a connection with children and the family as a constitution and the comparison with a second cyborg which is portrayed as very different and more non-human. Strikingly, these aspects can also be found in my last case study in this chapter, *RoboCop 3*.

RoboCop 3 (1993)

RoboCop 3, directed by Fred Dekker, is a continuation of the film's predecessor, portraying the same cyborg. As I noted earlier above, *RoboCop* started to display a connection with children and the family in *RC 2*, a characteristic of the cyborg that, I believe, is elaborated upon in this sequel.

In *RC 3*, OCP is plotting a way to create a new Delta City, namely by means of completely disrupting the existing city. They use Urban Rehabilitators for this purpose, an armed force that is

destined to move people from their homes so they can be broken down by OCP. RoboCop and colleague officer Lewis try to protect the civilians, even though this is against OCP's directives. Lewis is shot because of this and dies. RoboCop then joins the rebels in their fight against OCP. He is joined by Dr. Lazarus, one of the scientists who made him. An important character who belongs to the rebels is Nikko, a female child who has become an orphan due to OCP's action and with whom RoboCop establishes a close relationship. In the end, RoboCop and the rebels triumph over OCP and save Old Detroit.

The child figure starring in this film is different from the ones in *RC 2*. RoboCop's son is no longer actively present and Hob also does not return, nor is he replaced by another criminal child. The child that features here is Nikko, a girl who is orphaned by actions of OCP and who shows a clear affinity with technology. She is not related to RoboCop as his son is and is not evil as Hob was. However, that this child will become connected to RoboCop is already clear in the beginning of the film, when her nightstand is shown to the viewer, on which a RoboCop action figure is placed. The existence of this type of toy displays RoboCop's popularity among children in general, and especially with this girl. When the rebels, who are the 'good guys', to which she belongs shortly after she has been separated from her parents, are being chased by RoboCop, Nikko displays excitement at the thought of it being RoboCop:

"I don't think this is exactly a guy, Moreno."

"You think it's *him*?" (Dekker, *RoboCop 3*)

A difference in attitude between the child and the adult, who utters the first statement, is worth mentioning as well. While the adult defines RoboCop as "not exactly a guy", Nikko refers to him with 'him', indicating their different views of the cyborg. Whereas the adult does not give RoboCop the benefit of a doubt as to whether he might be human, Nikko does, thereby allowing for an intimate connection with the cyborg. As I will show further on, this works.

The special attention given to the Other is not solely to be found in Nikko's reaction on RoboCop, however, but also the other way around. The first time RoboCop takes notice of Nikko, he immediately records what he is seeing. This reveals that he considers this moment to be of importance, otherwise he would not record it. There are reasons to believe that this recording might happen because of other reasons than interest in the child, for example because she runs inside a church, which turns out to be a hiding place of the rebels. However, it is only after RoboCop starts recording that she runs off and, unless RoboCop turns out to be clairvoyant, it must have been something else that caught his attention. Later on, memories of his son alternate with the recordings (also named 'memory' on screen) with these recordings of Nikko, indeed indicating a connection between the children and therefore some sort of attachment by RoboCop. This is reminiscent of *RC 2* and the similar way in which RoboCop made the connection between Hob and his son, indicating that he still maintains this attraction to what could be called the 'universal innocence of children', the cultural construction analyzed above. Just as in its prequel, this film seems to advocate taking action according to this cultural construction, protecting the innocent, as a human characteristic.

As soon as the two have met and Nikko has stated that "He's on our [the rebels'] side now", the connection becomes clear (Dekker, *RoboCop 3*). When the rebels flee for the Urban Rehabilitators and RoboCop joins them, he and Nikko stick together and RoboCop even starts joking about the amount of rats present in the sewer where they are. Through his connection with Nikko, RoboCop immediately becomes part of the rebel community. Bertha refers to him as a friend and when he wakes up after Dr. Lazarus has performed surgery on him, he is greeted by her with "welcome home, Murphy" (Dekker, *RoboCop 3*). This is an important utterance, because by referring to the rebels' residence as 'home', she acknowledges that he belongs there - with the 'good guys.' By calling him 'Murphy', she also acknowledges the human part of him - maybe even more so than his mechanic side. The intimacy shared by RoboCop and Nikko becomes clear when he remembers from an archive he downloaded in

the police office that Nikko's parents are both dead, something she does not know yet. RoboCop expresses emotion, shock even, at discovering this and, without telling Nikko, tries to comfort her by stating that "But you remember them. Because if you remember them, they're never really gone" (Dekker, *RoboCop 3*). Following, Nikko lies her head down on RoboCop's lap, closing her eyes, upon which RoboCop responds by putting his hand on her head and stroking it. When Lazarus enters and notes that Nikko should be in bed, RoboCop responds with "Could you leave her just a moment?", implying that what he does is not just for Nikko's sake but also for his own (Dekker, *RoboCop 3*). It displays his need for intimacy and his connection with the child. It is probably this, and RoboCop alternating memories of both Lazarus and Lewis with memories of his former wife at a certain point displaying the three women as similar to each other, in response to which Short states that the cyborg protagonist in *RC 3* is provided with a surrogate family, just as in *T2* (138) and that "... *RoboCop 3* presents a younger girl, orphaned by corporate greed, who becomes fostered by the real-life equivalent of the RoboCop doll she once owned" (143).

Just as in the two films discussed earlier, *RC 3* introduces a second, different cyborg which, in my opinion, helps to emphasize RoboCop's humanness. This cyborg, named Otomo and made by the Japanese Kanemitsu Corporation with whom OCP works, is, just as in the previous films, different from the cyborg protagonist in both physical appearance and attitude. Unlike RoboCop, Otomo's looks hide the fact that he is not fully human. However, when he gets hit in the head with a metal bar, a metallic clinking is heard and when Otomo looks up, it appears that his face is misshaped and his jaw out of place, which he puts back without problems or, for as far as the viewer can see, pain. Otomo shows no emotion. However, these remarks do not completely prove that Otomo is a cyborg, because no mechanic parts are shown. What does reveal his cyborg identity is his appearance towards the end of the film, when it appears that there are multiple Otomos who look completely alike. When RoboCop decapitates one of them, electric sparks are seen and heard and cables are coming out of the Otomo's

neck. Thus, even though the Otomos' looks differ from RoboCop's, and their actions are, just as their appearance, different from RoboCop's, they can also be considered cyborgs. They are extremely violent, much more than RoboCop, and show less individuality or identity, for example by multiple cyborgs sharing one visual appearance and one name. They are depicted and treated by the film as mere weapons, mere machines, and not as part of a community as RoboCop is. At the end of the film, these cyborgs are, as far as the viewer knows, all destroyed, whereas RoboCop survives. It can be suggested that this is because the Otomos are not respecting humans' supposed superiority enough to be allowed to survive, whereas RoboCop appears to have found a reasonable balance because this is the third film in a row in which the character (except for when he was still completely human!) is allowed to survive.

In Conclusion

As I explained above, the three case studies for this chapter all conform to a similar structure in which two new aspects feature that contribute to the portrayal of the cyborg's human side, namely the establishing of an intimate connection between the cyborg protagonist and a child or even a surrogate family and the comparison between the cyborg protagonist and a second cyborg. Of course, there are more aspects of the films that add to this view, and also aspects that emphasize the cyborg's constructedness and machinic side. However, these are very similar to the features of the films' predecessors on which I elaborated in chapter one. I will give short examples, but will not elaborate on them too much because my primary focus is on the new aspects that feature in all three films.

Aspects of *RoboCop 2* that are similar to the ones discussed before from *RoboCop* are conversations such as the following in which RoboCop's human side is questioned:

"OCP defines you as a machine, that utilizes some living tissue, you understand that?"

"Yes"

"And so, do you consider yourself human?"

[RoboCop remains silent] (Kreshner, *RoboCop 2*)

Strikingly, while the employee of OCP states explicitly that the company considers RoboCop to be a machine, he still addresses the cyborg with 'you'. He thereby still, however implicitly and probably unconsciously, acknowledges the cyborg's human subjectivity. It displays the ambiguity of the cyborg's being and how humans respond to it. A strategy of deconstruction like this also is also effective later in the same scene. The OCP employee asks RoboCop "Do you think you could ever be a husband to her? I mean, what can you offer her? Companionship? Love? A man's love?" to which RoboCop responds with "No" (Kreshner, *RoboCop 2*). Literally, it appear as if RoboCop denies to have certain human qualities. However, when we look at his physical response, it can be noted that RoboCop shows emotion. When he answers, he looks down and shows sadness. He shows feeling, and if he can do that, there is a big chance that Robocop actually *can* do all of these things, but he just tells the representative of OCP what he wants to hear because RoboCop has just been told that his existence and looking for contact has negative influence on his former wife. Both the displaying of emotions and him taking a human's well-being into account are indications of his own humanness. Contradicting what he literally says, and his own intelligence to do so, is exactly what proves his humanity.

Scenes in *Terminator 2* that are similar to its predecessor are more complicated now because of the changed attitude of the T-101. However, there is some persistence in the way Sarah Connor views the terminator, for example when the film presents her thoughts as follows through a voice-over:

Watching John with the machine, it was suddenly so clear. The terminator would never stop. It would never leave him, never hurt him, never shout at him or get drunk and hit him or say it was too busy to spend time with him. It would always be there and it would die to protect him. Of all

the would-be fathers who came and went over the years, this thing, this machine, was the only one who measured up. (Cameron, *Terminator 2*)

What is interesting from this train of thought is that Sarah seems to acknowledge the terminator as a surrogate father figure to John. However, this discourse remains very ambiguous, displaying Sarah's uncertain attitude towards the cyborg. She calls the terminator a machine, a thing and 'it', but at the same time refers to it as able to die, a would-be father and a 'who'. This displays the cyborgs hybrid form, the combination of human and machinic, as we saw in *The Terminator* as well, but also the human's attitude towards this doubleness again.

Also in *RoboCop 3* scenes feature that respond to the cyborg's human side. An example of this is a discussion between OCP employee Fleck and Dr. Lazarus:

F: "He disobeyed a direct order. I want to know why."

L: " ... offhand, I'd say the only reason he'd disobey an order is if he didn't agree with it. ... Well, he made a decision. His friend was in trouble and he made a judgment call. Cops do that, you know. It's in the manual."

F: "Human cops do that. What do you mean, his friend? This thing's a machine."

L: "Look, if OCP just wanted a robot then why the hell did they put Murphy there in the first place?"

F: "Murphy's dead, sweetheart. That's on record."

L: "Mr. Fleck, this is Murphy. What's left of his face, portions of the cerebrum, the cerebellum, it's human tissue that's still alive. How can you interface human components with a machine and then complain when the human part makes a decision?"

F: "Okay. So, not only did we get Murphy's years of training and his law enforcement skills, we also inherited his... his memories, his feelings, his emotional baggage?"

L: "Well, I'd call it his humanity, but I don't think you know that word." (Dekker, *RoboCop 3*)

An obvious division in viewpoints on cyborgs can be seen here, one focusing on the human side of the figure and another on the machinic part. These two viewpoints combine with certain ways of treating the cyborg, one with treating him as a human being and the other one treating him as a machine, a thing. In two instances in this piece of the discussion does Lazarus refer to similarities between humans and cyborgs. The first is when she talks about a manual, implying that they do not just belong to machines, but also to human beings and everything in between. The second is when she states that Fleck doesn't know humanity, but RoboCop does, implying that it are not their physical differences that define humanity, but their actions and attitude.

These were just small examples of how other scenes of the three films can be close-read as well on the issues I address, but considering the length of this thesis, I chose to focus on the changes when comparing these films to those of the period before.

In the previous chapter, I stated that a combination of xenophobia and technophobia was visible in the case studies analyzed. This fear is still present in the case studies of this chapter, but it is much less so, especially in the characters who the viewer is supposed to favor. Daniel Dinello also mentions how "Unlike in *The Terminator*, ... the conflict between humanity and technology is blurred in *T2*" (131). In my opinion, this happens through the humanization of the cyborg in the ways I described above, and can be stated about all three case studies.

Both the 'good guys' and the children, who are symbolic of both innocence and the new generation, appear to have a positive perspective on the cyborg as a figure, emphasizing its humanness instead of machinic side. Therefore, they emphasize the connection between themselves and the cyborg instead of the differences between them, accepting this new creature more than other human characters did in earlier cyborg cinema. This assimilation of the cyborg into familial structures and into

human communities indicates a new attitude towards both the family and technology, as Short also notes:

Old-fashioned family values of kinship and paternal responsibility were fused with high-tech possibilities in order to convince the audiences that, far from posing a threat to humanity (and, more specifically, the family), the cyborg could actually help to secure the values inscribed within the institution. Not only was a new attitude to technology displayed by such narrative concerns, but towards the notion of the family also ... (133)

This positive stance towards technology is also noted by Appadurai, who mentions "utopian possibilities and projects" of the 1990s, of which "the powerful possibilities of the Internet (and related cyber technologies) to mitigate inequality both within and across societies" was part (2). Even though Appadurai probably did not refer to cyborgs, what he states can be related to what Short says. The cyborg can be seen as a help to human communities instead of a threat, also in the films discussed here.

Concluding, I would say that the technophobic attitude towards the technological Other as I described in the previous chapter certainly still features in these case studies, but simultaneously, a different perspective, interestingly expressed by the main characters, is noticeable. I focused mainly on this new attitude in this chapter to demonstrate what, according to me, changes in cyborg cinema of the early 1990s when compared to 1980s.

Chapter 3: Post-9/11

In this chapter, I shall explore the last three films that form the case studies of this thesis, namely *Terminator 3: Rise of the Machines* (2003), *Terminator Salvation* (2009) and *RoboCop* (2014). All of these films were produced, or at least released, after what has come to be called "9/11": the attacks on the World Trade Center in New York City and the Pentagon in Washington D.C. on September 11, 2001. As mentioned before, it is striking how these two series often release films at the same time, during globally relevant periods. It is less explicit in this last period than it was in the previous two, since there is a period of five to six years between every new film. However, a new release in the Terminator series, namely *Terminator: Genisys*, is announced for 2015, indicating a continuation of cyborg cinema after the last film analyzed here. Also, the genre seems to have gained in popularity again. The film will be released just a year after the new *RoboCop* and a special website⁴ was aired with an online countdown for *T5's* trailer, leading to Arnold Schwarzenegger uploading it two hours early on his public Facebook profile because "Terminators don't wait for timelines - they create them" (Schwarzenegger).

Although the films in this chapter weren't produced as close to one another as in the previous periods, and a pattern is therefore harder to notice, it remains remarkable that they return a decade after the previous films, after 9/11. These films can still provide us with an understanding of how the cyborg is represented in this period and possibly even nurture about expectations about cyborg cinema in the near future, for the series are clearly not ending here.

In this chapter, I shall explore how the representation of the cyborg has changed a decade after the previous films in the series were released. Before, I focused on how the image of the cyborg changed in comparison to the films before. In this chapter, I will focus on the continuation of ways of

⁴ www.terminatormovie.com

representing the cyborg that featured in the previous periods, as I believe that this is an important aspect of the representation of the cyborg in this next period. I will argue that, after the image of the cyborg as part of the human family (although remaining a minority), the representation of the cyborg partly changes back to the way it was in the 1980s. Looking back at prequels and bringing back important aspects of them is an important element in these films. Consequently, the sense of technophobia which I found in the films from that period returns in these films as well, albeit in different forms.

Terminator 3: Rise of the Machines (2003)

The first case study is *Terminator 3: Rise of the Machines*, directed by Jonathan Mostow and released in 2003. The narrative is set ten years after the last, which resembles the amount of time between the production of the two films, almost implying that the story continued on in real life, outside the films. This increases the viewer's sense of engagement in the story. The narrative tells how Judgment Day was not prevented, but only postponed after taking out Cyberdyne in the previous film. After ten years without terminators, John is confronted with two again: an evil, female T-800 and the reappearance of the T-101, who, after the last film, is still portrayed as a good cyborg. The T-101 helps John and Kate, a former classmate of John who turns out to be his future wife, to escape from the impact of Judgment Day by bringing them to Crystal Peak. Until they get to this place, a VIP shelter in the mountains, John and Kate believe that this is where they can take out Skynet. It is only seconds before the attacks that they realize the terminator brought them there to survive: they cannot prevent what is going to happen, and the terminator's only goal was to make sure they will live. He even sacrificed himself in order to achieve that goal. The film ends at the moment the machines attack, at the moment they rise against humanity.

T3 is not only a continuation of the series in that the narrative continues the story of John Connor and the war against the machines. It also reflects on its prequels by making the characters

reflect on it themselves. John, when meeting the T-101, states for example: "Do you [T-101] remember me? Sarah Connor? Blowing up Cyberdyne? "Hasta la Vista, baby"? Ring any bells?" (Mostow, *Terminator 3*). Especially by mentioning the phrase he taught the T-101 which is iconic of *T2*: "Hasta la Vista, baby", John evokes the presence of the previous film. This also happens in less explicit ways, for example when the T-101 states about the T-800 that "She'll be back", reminiscent of the catch phrase "I'll be back" which is iconic of the other two films (Mostow, *Terminator 3*). By recollecting the prequels, the film not only marks itself as part of the series, but also reflects upon the tradition it places itself in. It reflects upon this tradition by continuing certain aspects, but also changing some, as I will demonstrate later.

Another aspect of the film that is reminiscent of its predecessor is the appearance of the T-101. Just as in *T2*, the T-101 is a good cyborg which has come from the future to protect and help John Connor. But, even though this basic image is the same as in the previous film, a closer look reveals that it has changed significantly as well. Sue Short for instance notes that

... the T-800's [T-101's] increasing ability to understand and work alongside them [humans] in ... *Terminator 3* may thus be read, from a postcolonial perspective, as strategies of assimilation designed to recuperate difference and the ideological threat it poses. (110)

Even though I agree with Short when she states about the T-101 in *T2* that its new-found connection with humans was to overcome differences, in my opinion, this changes in *T3*. The terminator still protects John and Kate and is there to serve them, but the way in which this happens differs. Whereas John as a youngster had a touching intimate relation with his protector, this does not return in *T3*. John does not teach the terminator things to make it more human, for example. Whereas the previous T-101 started to learn about emotions and even begun understanding why people cry, this new T-101 shows a striking lack of emotion and John is not engaged in changing this.

Kate: "So you don't really care if this mission succeeds or not. If we get killed, does that mean anything to you?"

T.: "If you were to die, I will become useless. There will be no reason for doing this."

Kate: "Thank you for doing this."

T.: "Your gratitude is not required. I am programmed to follow your commands." (Mostow, *Terminator 3*)

As the terminator emphasizes here twice, the survival of these two humans is only important to him because of his programming and no emotion places a role in this. He is nothing more than a tool in the fight against the machines, whereas its predecessor was a friend and companion to John. The film does not reflect on whether John or the terminator is to be blamed for this change. In my opinion, this is the result of a change in John's attitude, but it is the image of the T-101, not that of John, which changes nonetheless. By looking at its representation, it can be noted that it is the T-101 who is blamed for this change in comparison to the T-101 from *T2*, whereas the actual person to blame for this is John, as I will explore below.

The T-101 in *T3* is a different terminator than the one in *T2*, that was terminated at the end of the film. Despite that they look completely alike. John reflects upon this by asking the new T-101 the questions quoted above, for example asking whether the T-101 remembers him or not. The terminator responds with "That was a different T-101", making John ask whether they "come off an assembly line or something" (Mostow, *Terminator 3*). He asks this rather sarcastically, but it is the truth, just as the terminator acknowledges by confirming John's statement. The terminators come off an assembly line and are constructed in each other's likeness. This implies that they not only look the same, but have the same possibilities in learning human qualities and adapting as well. This assumption is proven by the

terminator's ability to take over the "talk to the hand" phrase and belonging gesture from a male stripper he encounters during 'ladies' night' in a bar. The terminator is able to learn and appropriate human behaviour, or at least perform a larger degree of humanness. This, however, is not encouraged by John, thus making the T-101 appear inhuman and unable to change. Even though John states that "Oh man, I'm gonna have to teach you everything all over again", he does not do this, maybe because of the lack of enthusiasm he displays while uttering that sentence (Mostow, *Terminator 3*). A possible explanation for this lack of enthusiasm is the loss of hope which was expressed in *T2*. That film ended with a sense of hope about the possibility to stop the rise of the machines, whereas *T3* expresses the inevitability of the event. Daniel Danillo states similarly that *T2* "promotes the illusion that our posthuman future can be secured through a Luddite termination of the machine-threat, rather than a change within ourselves ... This comforting fantasy gets shattered, however, in the much darker 2003 sequel" (132). Therefore, John may have also lost his motivation in trying to change these machines, of which the terminator remains a member.

Because John does not help the terminator in the process of becoming more human, the cyborg does not make this change, therefore remaining for a large part mechanical. This then becomes the part of the figure that is most emphasized. The cinematic representation of the figure acknowledges this. First of all, it can be found in the description of the figure by other characters. For example, John, in a moment of rage, screams "fuck you, you fucking machine!" and Kate states that "He [T-101] is not human. He's really not human" (Mostow, *Terminator 3*). Kate also implies it in more indirect ways, for example when she asks the T-101 why he is on their side, if the war they are in is between people and machines. By asking this, she indirectly states that she assumes the terminator to be primarily a machine. Not only do the characters refer to this technological part of the cyborg more often than to his human side, it also always has a negative connotation when they mention it. It is not necessarily fear, but anger and even repulsion, that seems to be the emotion most often evoked by the cyborg's

presence.

The emphasis on the terminator's machinic side can also be found in the cyborg's self-presentation. For example, when referring to the T-800 he states that "It can control other machines" (Mostow, *Terminator 3*). By calling the T-800 an 'it', he indirectly acknowledges himself to be an 'it' too: they are both terminators and should therefore be both addressed in the same way - as a machine, just as the T-101 does. Also, when stating that the T-800 can control *other* machines, he states that the other terminator is a machine itself and therefore the T-101 can also be regarded as a machine. He even defines himself as being that other machine. Towards the end of the film, while shutting himself down, the terminator even mentions it literally: "Desire is irrelevant. I am a machine" (Mostow, *Terminator 3*).

Representing the cyborg in a way that emphasizes its mechanical side, deprives it of its human side. As I stated above, this human side is nevertheless somehow present in the figure, because the T-101 featuring here is the same type as the one in *T2* which was obviously very humanized. However, because John chooses not to teach the T-101 human qualities or behaviour and Kate and him describe the terminator often by labeling him as a machine or non-human, this side remains almost unseen. The effect this has on the representation of the figure is that it becomes an object of negative connotation. Even though the T-101 is protecting and helping human beings, these positive actions shrink into insignificance when compared to its other aspects. This includes his technological side which is represented as negative, as mentioned above, but also by making him acknowledge actions he performed when he was still an evil cyborg, before coming to the present - such as killing the future John Connor.

The emphasis on the cyborg's technological aspects remains, but is not acknowledged to be a controversial subject. This mechanic side of the figure is defined as its negative aspect. The representation of the cyborg in this film therefore appears technophobic to me, which is reinforced by other aspects of the plot. Even though in previous *Terminator* films references to Judgment Day were

made, it never actually happened during the narrative. A sense of optimism was already present in the first film, when Kyle Reese states that "There is no fate but what we make for ourselves", indicating a belief in his own autonomy and that the future can be changed. In *T2*, Judgment Day was even believed to be prevented. According to *T3*, however, this hope was idle. Short confirms this, stating that "the third installment of the *Terminator* franchise ... undoes much of the reassuring work of its predecessor" (157).

That the hope *T2* expressed was idle is mentioned already in the beginning of the film. Even though the moment which was, according to Sarah Connor's predictions, supposed to be Judgment Day, passed, John still feels unease. "The future has not been written. "There is no fate but what we make for ourselves" ... I wish I could believe that ... Judgment Day... It hasn't happened. No bombs fell. Computers didn't take control. We stopped Judgment Day. I should feel safe but I don't" (Mostow, *Terminator 3*). And he was right. Terminators appear, already indicating that Judgment Day will happen, because otherwise they would not exist and thus not be able to 'return' to the present (which is the terminators' past). The T-101 also reflects on this when John tells him that he stopped Cyberdyne ten years before: "You only postponed it. Judgment Day is inevitable" (Mostow, *Terminator 3*). This sense of inevitability remains until the end of the film. In his last speech to the viewer, John says:

Judgment Day. The day the human race was nearly destroyed by weapons they'd built to protect themselves. I should have realized our destiny was never to stop Judgment Day. It was merely to survive it, together. The Terminator knew. He tried to tell us but I didn't want to hear it. Maybe the future has been written. (Mostow, *Terminator 3*)

John not only states how there was no stopping but only surviving Judgment Day, but also how it was caused by something built by humans themselves. Even though machines are to be blamed and are depicted as negative as opposed to humans, John does acknowledge here that the foundation of this lies

in human action, in creating these machines. This was something I also found in the films of the 1980s, although it was uttered less explicitly then. There is also a moment of self-reflection in this speech, namely when John states how he was ignorant, not listening to the terminator. This can be read as a rather pessimistic lesson to the viewer as well. We have created this technology already and it will take over, there is no stopping it, therefore we should not be ignorant or act indifferent.

So, even though the T-101 is initially not depicted as evil as in *T1*, the representation of technology in this film remains negative, embodied for a large part by the terminator, and is supporting the overall technophobic message the film delivers.

Terminator Salvation (2009)

I will show how the second film contrasts this image. *Terminator Salvation* was directed by Joseph McGinty Nichol and released in 2009. The main part of the narrative is set during the war against the machines. Only the first part features before Judgment Day, namely when a prisoner named Marcus Wright, who is sentenced to death, signs an agreement to donate his body to science after his death. The rest of the story is set during the war. John Connor is an important figure in the Resistance. Marcus wakes up and finds Kyle Reese and his mute friend Star, who are both still children. He joins them in leaving the city, but they are captured by machines. Marcus escapes and finds Blair, who is part of the Resistance. Together they go back to the Resistance, but because Marcus is hurt and therefore taken to Kate, who is the Resistance's doctor, it is discovered that he is a cyborg. He is imprisoned by the Resistance, but Blair and he flee and he eventually escapes with the help of John. He joins forces with John in infiltrating Skynet, saving as much lives as possible from the humans who were imprisoned in the headquarters (amongst whom was Reese, who will become and already is John's father), and blowing up the entire enclosure. The film ends with Marcus donating his heart to John, who is allowed to live because of that, and Reese joining the Resistance.

Whereas the first three *Terminator* films all followed a similar pattern, namely that of

terminators coming from the future visiting the present and human's victory in the end, *Terminator Salvation* is different. There are no terminators from the future anymore, because the future and the present have become one. That is where *T3* ended. Also, the cyborg protagonist is no longer the T-101, but a new cyborg figure who does not only differ from the T-101 by being technologically advanced. In *T2* and *T3*, second cyborg figures already took the stage. These differed from the T-101 by being technologically superior and portrayed as evil. Marcus differs from the T-101 (and the T-1000 and T-800) because he was man before he turned into a cyborg, which is similar to the cyborg protagonist in the *RoboCop* series. After dying as a human being, Marcus is made into this cyborg. This changes his image as a cyborg when compared to the cyborg protagonists of the former *Terminator* films.

Because Marcus is a human being first and foremost, he is treated as such in the first instance as well. Early on in the narrative, Marcus makes a connection with the children, Reese and Star. Especially his relation with the girl is touching. When Marcus hurts himself, she takes a band-aid from her pouch and puts it on the wound. Towards the end of the film, she takes Marcus' hand when he has announced his sacrificing. The camera focuses on the child's hand in the robotic hand, capturing this touching moment of intimacy between the cyborg and the girl. A return of the familial cyborg can be noted here. By emphasizing this aspect of the cyborg, its humanness is emphasized, bringing it close to the human characters in the film.

Another interesting relationship Marcus generates with a human being is the romantic, sexually tense contact he has with Blair. This is apparent already when they are on their way back to the Resistance, when they have met only hours before. The sexual tension is present when Blair undresses in the rain and Marcus looks at her, which changes into something more romantic when she crawls up against him at night: "I just want some body heat ... You have a strong heart. God, I love that sound" (Nichol, *Terminator Salvation*). This connection remains, even when other Resistance members discover Marcus to be a cyborg. Her view of him does not change after this discovery, which is striking because

other members' reactions do change as I shall elaborate later. It is Blair who helps Marcus escape and when they reunite after the attack at Skynet, they kiss. This romantic connection between cyborg and human is the first one seen in the case studies of this thesis, and the first time it is implied that a cyborg can love, or at least be affectionate, from a romantic perspective. This characteristic is often attributed solely to human beings, or even becomes what distinguishes man and machine. John reflects upon this: "What is it that makes us human? It's not something you can program. You cannot put it into a chip. It's the strength of the human heart. The difference between us and machines" (Nichol, *Terminator Salvation*). The film suggests that it is the heart which makes someone, or something, human. This cannot only be read as referring to an actual heart, but also in the way that the ability to love and care is what makes us human. It is also what makes Marcus human, even though he is a cyborg. Therefore, it is not only Marcus' ability to love a child which humanizes him, but also his ability to express romantic love. This did not come up explicitly in any of the other case studies, therefore providing a new way of letting the cyborg come closer to humanity.

Not only is Marcus seen and described as human by others, but also by himself. As seen before, this is not always self-evident in how cyborgs are represented. They often emphasize their own technological part or constructedness, but Marcus does not, at least not in the beginning. The explanation for this is simple: he does not yet know he is a cyborg. This implies that a cyborg of this type feels exactly the same as a human being. Otherwise Marcus would have known. That he did not have any suspicions is evident in his response to finding out what he has become: "What have you [the Resistance] done to me?" (Nichol, *Terminator Salvation*). He believes he has been changed by the Resistance, not that he already was a cyborg arriving there. It is also evident in conversation between John and Marcus:

J.: "Who built you?"

M.: "My name is Marcus Wright."

J.: "You think you're human."

M.: "I am human."

Thus, this new type of cyborg does not only look like a cyborg from the outside, he feels as such, too.

This not only includes physical feelings such as pain, but also being able to care and love. He understands human beings completely.

However, Marcus is not treated in a humane manner by all characters, at first. When he is brought to the Resistance because he is injured and Kate discovers that he is a cyborg, her face shows shock, disbelief and fascination. Her response shows that she feels different towards the subject now that she knows he is a cyborg. What she expresses is a combination of fear and fascination, which can also often be found in xenophobia and othering. Marcus is made unconscious directly after this, for he is deemed a threat. Whereas Kate first described him as a 'he', after this discovery she uses 'it', just as John does. John shows the most prejudice at this point in the narrative which makes him a leading figure in adapting this viewpoint against cyborgs. This is a way for him to take a leading role in the rise against the machines. Despite being an important figure in the Resistance, he is not yet allowed to be their leader. By becoming the leading figure in expressing this technophobic and aggressive stance against technology, he takes up power as well. It is his way of representing the cyborg to other characters, thereby also to the viewer, which forms a view of the technological Other. This view is what makes John gain power over members of the Resistance.

While he questions Marcus, he utters several assumptions, now that he knows of Marcus' technological parts:

J.: "You were sent here to kill me. Kill the leadership."

M.: "I don't know what you're talking about."

J.: "Then why are you here? ... If I let you down, you'll kill everyone in this room."

M.: "Just you, Connor. Because I don't give a shit about you."

...

J.: "You and me, we've been at war since before either of us even existed. You tried killing my mother, Sarah Connor. You killed my father, Kyle Reese. You will not kill me." (Nichol, *Terminator Salvation*)

John is generalizing machines here, making statements about Marcus that are definitely untrue. Especially when he defines Marcus as the 'you' who killed his mother and tried to kill his father is striking, implying how Marcus considers all of these machines to be, even literally, the same. Whereas Marcus emphasizes the personal conflict between the two of them, which only started because of John's attitude, John is generalizing. This view portrays him as less rational than Marcus, even though rationality is often claimed to be a human characteristic. This then problematizes the comparison between the two figures. This is balanced by the Blair's character. John's position is also taken by Kate, but can then be compared in a discussion with Blair, displaying how there are two positions present.

B.: "Kate, what's gonna happen to him?"

K.: "Disassembled."

B.: "You mean killed."

K.: "It may have information on Skynet."

B.: "I know he's not the enemy. I've been shot at by the enemy. That's not him."

K.: "That machine saved you only to gain access to kill all of us." (Nichol, *Terminator Salvation*)

But the presence of a viewpoint that denies Marcus humanness does not harm his representation as human, because it is balanced by John acknowledging Marcus' human side later on. It even strengthens Marcus' image as human because he knows how to regain trust by convincing John to work with him.

M.: "Look at me."

J.: "That's why I don't trust you."

M.: "I'm the only hope you have."

This ability to convince John of the cyborg's trustworthiness shows Marcus' social skills, something most cyborgs appear to lack. So, even though John and Kate, who are both positioned as heroes in this film, turn out to be wrong about Marcus, this does not hurt the image the viewer is allowed of his humanness. It actually displays how not all humans are right and not all machines are wrong, or evil, and thereby brings humans and machines closer to another. This is not only displayed through the cyborg's

ability to obtain (or maintain!) human qualities, but is also evident in the representation of humans as becoming closer to machines as I will discuss in the following section. This features in both explicit and implicit ways.



Image 1

First, especially in the beginning of the film, John resembles a fighting machine himself. He is introduced to the viewer during a mission, attacking a settlement of Skynet, where the members of the Resistance find a large amount of encaged humans. John shows little emotion upon seeing these people and continues his mission. He is strong and violent, fighting almost like a terminator. He tries to flee the

site in a helicopter and crashes, after which he gets attacked by a drone. When he has terminated this drone, he passes out himself - the focus changes then, making the viewer watch the helicopter from above. Featuring both John and the drone, lying in similar positions on both sides of the helicopter, displays them as similar figures (image 1).

The behaviour described above, ignoring other humans' feelings and being violent, is inhuman, comparable with the way machines act, returns in one of John's radio speeches. He calls for suspending attacks on Skynet's base because of the amount of human prisoners kept there. John himself seems to acknowledge how he used to behave like a machine himself, as shown in the scene described above, but he has changed, unlike the leaders of the Resistance. Command wants to attack Skynet despite the amount of human casualties that this would cause. By comparing them to machines, John shows how they lack the heart, the ability to love and care, that he considers as human characteristics. In his words:

If we attack tonight, our humanity is lost. ... Command wants us to fight like machines. They want us to make cold, calculated decisions. But we are not machines! And if we behave like them, then what is the point in winning? Command is going to ask you to attack Skynet. I am asking you not to. If even one bomb drops on Skynet before sunrise, our future will be lost.

(Nichol, *Terminator Salvation*)

The film here communicates a clear message. By killing the members of the Resistance who are starting to behave like machines even before the 'real' machines have been conquered, the film displays how people who are getting so close to becoming machinic, although biologically fully human, need to be terminated.

As I already stated, *Terminator Salvation* provides a contrasting image to *Terminator 3: Rise of the Machines* which was released six years before. *Terminator Salvation* displays an image of the cyborg as almost fully human, in my opinion the most human type of cyborg so far, which compares

interestingly with an image of human beings' ability to become machine-like, thereby strengthening the idea that the division between the two figures lies not only in their material being but also in their actions. The division between human and machine is not as sharp as in the former films, but this is no cause for concern. The concern uttered before was that these hybrid figures would form a threat to humanity's purity. However, in this film a blurring of the boundaries between technology and humanity seems to be welcomed and the film features a sense of hope for the future which was lost in *T3*. The film ends with another speech by John, displaying this hope: "This battle has been won, but the war against the machine rages on. Skynet's global network remains strong. But we will not quit until all of it is destroyed. This is John Connor. There is no fate but what we make" (Nichols, *Terminator Salvation*). Reusing the statement that was deprived of its strength in the previous film gives it meaning again, brings back the sense of hope that was already present in *T2*.

RoboCop (2014)

The next and last case study of this chapter and of this thesis as a whole is *RoboCop*, directed by José Padilha and released in 2014. Just as the film's title already suggests, this is a remake of the first *RoboCop* film, released in 1987 and analyzed in the first chapter of this thesis. Despite the basic plot being very similar to the film from 1987, the narrative has nevertheless gone through some alterations. The remake features a dispute between two politicians. On the one hand, there is Raymond Sellars who opts for the introduction of drones to protect American societies; on the other hand, there is Hubert Dreyfus who is against this and introduced the Dreyfus Act, supported by the American people, to prevent the introduction of drones on US soil. Sellars is looking for a way to get around the objections and starts, in cooperation with Dr. Dennett Norton, the construction of a man-machine. This cyborg figure is supposed to convince the Senate and the American people that machines are actually of use to the protection of the American people. Alex Murphy, a cop who is killed by criminals, is, after the approval of his wife, chosen for this project. He is made into a cyborg and is allowed to live again, which

initially appears a positive development. However, right before his introduction to the public, Murphy is being made less human through intervention in his programming. Through this intervention in his programming, his feelings and free will are suppressed. He is therefore also kept away from his family, depriving him of another factor that related him back to the human being he was before. When he fights against this internally and is able to change his programming himself, thereby showing agency, he is shut down by Sellars, who even wants to kill him. Robocop, or Murphy, fights and kills Sellars, and is reunited with his family again.

By displaying Sellars and his followers in an ironic way, the film offers a critique of the position they represent, which is that drones and similar machines should be allowed a prominent role in human society. In this sense the film testifies to technophobia and xenophobia. The two positions around which the film revolves, display the two positions which already came up earlier in cyborg cinema: those in favor because of the technological possibilities, and those against because of proclaimed inhumanness, which is favored by the film. The film's representation of the cyborg Robocop complicates its standpoint, but also supports it. After the hope expressed in *Terminator Salvation*, this remake of *Robocop* returns again to the fear expressed in the 1980s, although this fear is now moderated by also offering the different standpoint. Even though the celebratory vision on the uniting of technology and humanity is not preferred by the film, it does offer this viewpoint to the viewer as well.

In my opinion, the two opposing positions of Sellars and Dreyfus are displayed disproportionately in the film. Even though Dreyfus' position is allowed the least attention in terms of time, the position is favored. In other ways, Sellars, or characters supporting him, feature much more often, but are represented in an ironic fashion. He is depicted as egoistic, greedy and caring only about money. He makes use of Murphy's death to turn him into the cyborg that features as a mere tool for him. Also his followers are depicted in such a way. This in itself is not ironic, but by adding a sense of absurdness to these characters' positions, the viewpoint in itself is portrayed as ironic. An example is Pat Novak, the

anchorman who is returning throughout the film with his show "The Novak Element". The film starts with a report filmed in Teheran, where Americans are already allowed to use drones in their missions. Novak exclaims that "it is great to see American machines helping to promote peace and freedom abroad", but the images show the exact opposite. First of all, the drones speak in English while the people who are supposed to be protected by them are shown speaking a different language, making it questionable whether or not they understand the drone's speech. The female reporter at the site in Teheran also notes that "in sunny Teheran ... locals have clearly embraced these routine scans", which is also unlikely because these people are forced, obligated, to take part in these scans, and it is not much later that we see people attacking the drones (Padilha, *RoboCop*). One of the drones, in response, violently shoots a young boy only because he carries a knife, after which the feed is cut. In response, Novak claims that "Now *you* see how fundamental these robots are to our foreign policy. So then tell me: why cannot we use these machines here at home? Why is America so robophobic?" (Padilha, *RoboCop*). Obviously, everything is wrong with these drones and the way they act. By depicting Pat Novak as so ignorant, the viewer is compelled not to take this position too seriously.

This mode of representation is strengthened by the debate between both politicians shortly after this scene, in which becomes clear how Dreyfus' position is preferred by the film.

D.: "I don't care how sophisticated these machines are, Mr. Sellars. A machine does not know what it feels like to be human. It cannot understand the value of human life. Why should it be allowed to take one? To legislate over life and death, we need people who understand right from wrong. What do your machines feel?"

S.: "Well, they feel no anger. They feel no prejudice. They feel no fatigue, which makes them ideal for law enforcement. Putting these machines on the streets will save countless American lives."

... D.: "... You're evading the question. I asked what do these machines feel? If one of them killed

a child, what would it feel?"

S.: "Nothing."

D.: "And that's the problem. That's why 72% of Americans will not stand for a robot pulling the trigger." (Padilha, *RoboCop*)

Dreyfus wins the debate here, thereby not only convincing other characters of his vision but also the spectator. The film's preference for this viewpoint, which is that these machines should incorporate human feeling, is elaborated further on in the film.

Even though Sellars tries to smarten out Dreyfus by creating RoboCop and almost gets the Senate so far as to refute the Dreyfus Act, he does not succeed. In the end, it is Sellars that is killed, RoboCop is allowed to live and the Dreyfus Act is upheld. Even though Novak is allowed to utter the film's last words, this seems only reinforces the statement already made by the film:

I know some of you may think that this kind of thinking is dangerous and these machines violate your civil liberties. Some of you even believe that the use of these drones overseas makes us the same kind of bullying imperialists that our forefathers were trying to escape. To you, I say: stop whining! America is now and always will be the greatest country on the face of the Earth!

(Padilha, *RoboCop*)

It seems as if Novak is making one last attempt to convince the viewer of Sellars, and his, standpoint, but fails miserably.

It is evident which standpoint is favored by the film. The film as a whole displays a sense of technophobia, of wanting to distance oneself from projects such as Sellars'. However, there is the cyborg figure RoboCop who is represented in a way much less negative than Sellars' objectives. This has to do with the humanness attributed to Robocop. Also the depiction as a victim makes that possible. The cyborg as a figure is not favored, not at all, but because of his human side and because he was the victim

of Sellars' project, he is tolerated. The figure shows how humans make mistakes, but instead of blaming it on the cyborg, it is blamed on the humans developing it. Despite the technology's infiltration of the human body is still portrayed as problematic, it is acknowledged nonetheless that the problem lies in human action.

Robocop's humanness features in similar ways as in previous films in the series. He has a family, a wife and son, who care for him deeply, even after he has been made into a cyborg. This features in the battle his wife fights to get her husband back and in their intimate reunion after Sellars' defeat. His humanness can also be found in the free will he displays. Even though he is not expected or programmed to, Robocop makes decisions himself, even after his programming has changed. At first, dr. Norton, the developer who works under pressure of Sellars, deliberately chooses to hold on to human aspects, as becomes clear from the following quote:

... Alex's brain receives the information and *decides* what to do with it based on his emotional cognitive abilities *like any man* would. ... And our computers finish the job. Raymond, you wanted a man inside a machine. And that's what you've got. But the *human element* will always be present. Fear, instinct, bias, compassion, they will always interfere with the system. (Padilha, *RoboCop*, my emphases)

According to Norton, Alex's brain initially, before changing his programming, has the option to express free will by deciding what to do based on emotion. This is one of his human characteristics, because it is what any man would do. However, by allowing that brain this degree of free will, RoboCop will express other aspects of humanness as well. These might not all be regarded as positive traits, but they are considered human.

These other characteristics, such as fear, make him act slower than the drones, leading Sellars to want dr. Norton to change his programming. And he does:

In his everyday life, man rules over the machine. Alex makes his own decisions. Now, when he engages in battle, the visor comes down and the software takes over. Then the machine does everything. Alex is a passenger, just along for the ride. ... the system releases signals into Alex's brain making him think he's doing what our computers are actually doing. I mean, Alex believes right now he is in control. But he's not. It's the illusion of free will. (Padilha, *RoboCop*)

Alex has to make a change from having free will to just an illusion of free will. This, however, is diminished even further when Alex gets a panic attack and his programming is changed right before his introduction to the public. No feelings are allowed to interfere with the system anymore. Because dr. Norton expressed that it were exactly these feelings that allowed him to make decisions, it can be assumed that no amount of free will is allowed. However, it turns out that RoboCop's human side is strong enough to conquer the programming and start rebelling. First, he starts by changing his interest in investigating random crime cases to investigating his own attempted murder, thereby overriding the system's priorities. His free will seems to have returned completely towards the end of the film, when he is able to attack Sellars without shutting down first, going against his directives.

But despite these human qualities, his technological side remains and is displayed frequently as well. In the end, RoboCop is not killed or destroyed but not completely accepted either. The Dreyfus Act is upheld, Norton states that what he did with his knowledge was wrong and RoboCop is kept out of public life - for as far as the viewer is shown. He is tolerated because to kill him would be inhuman, but technophobia triumphs.

In Conclusion

As I have shown in the case studies conducted in this chapter, the last three films develop different views on the cyborg. What remains evident in all three films is a sense of technophobia, but strikingly this technophobia takes several forms. Whereas the representation of the cyborg in

Terminator 3 and *RoboCop* is very pessimistic, a sense of hope and optimism can be found in *Terminator Salvation*. It seems that multiple views co-exist in this period, as if there is no longer a strong dominant discourse that determines how to deal with this technophobia.

The return of technophobia and the referring back to previous movies in the series, either through intertextual references or through remaking a film, displays a looking back to the beginning of cyborg cinema. This may be a way to look back at a time in which similar fears were articulated. It is striking that this happens a decade after the last films in the two series came out, and so shortly after 9/11. Important to my project is that a sense of technophobia, although presented in different ways and with either a positive or negative view of the future, remains present in all three films and is strengthened by the particular representation of the cyborg in these films. However, there does not appear to be a new viewpoint on cyborgs in this period. Almost every element regarding the cyborg's representation can be related back to either the 1980s or 1990s. It appears that, although, or because, technology is integrating into our lives more and more these days, for example by means of the smartphone, the fear of the technological Other remains in post-9/11 cyborg cinema.

Conclusion

The previous three chapters each examined a decade in which two or three new additions to the *Terminator* and *RoboCop* series were released. I detected similar strategies for representing the cyborg in all chapters, analyzing the films chronologically on aspects of othering and the expression of technophobic fears. I discovered striking recurring patterns in the portrayal of the cyborg in these two series.

In the early 1980s, when the first films in the series were released, the portrayals of this figure were overtly technophobic. The cyborg protagonist in *The Terminator* (1984) was downright evil and a representative of a larger body of technology going to take over power in the near future. Despite the fact that the cyborg in *RoboCop* (1987) is very different from the one in *T1*, this film also expresses a high sense of technophobia. The source of anxiety lies in the figure's hybridity here, in the threat posed by technology by infiltrating a human body. Even though this film also expresses a large degree of technophobia, the difference between the two films lies in their differing attitudes towards the future. Whereas *T1* expresses a view of the future as impossible to change, *RC* shows more hope for the future by portraying RoboCop's human side conquering his technological side.

The next additions to the series were released in the early 1990s and I noted a great change between these films and their predecessors. *RC2*, *T2* and *RC3* all featured cyborgs who were becoming more familial. Increasing intimate relationships with child characters and other human characters, cyborgs turning good when they were evil before and the introduction of second cyborgs where there was only one before, make the cyborgs in these films portrayed as more human. This positive emphasis on the human side of the cyborg protagonists make these films very different from their prequels,

expressing a more positive view on the introduction of technology in human life as well. Even though utterances of technophobia similar to the films released in the 1980s remain present in the films, it is this new, more positive vision that seems to be preferred.

Ten years after these films, new additions to the series were released after 9/11. *Terminator 3* (2003), *Terminator Salvation* (2009) and *RoboCop* (2014) were not as uniform in their preferred message as the previous films were. Positive and negative views of the future alternate in this period. The negative attitudes taken up in *Terminator 3* and the remake of the first *RC*, *RoboCop* (2014), seem to refer back to the first films. *Terminator Salvation* expresses more positivity, intensifying the messages from the early 1990s. There appears to be no longer an unanimous dominant discourse on how to view the cyborg in this period, but both previous two attitudes make their comeback.

In all analyses, I explore how the representation of the cyborg by the film expressed these attitudes. Othering the cyborg, which then becomes a technological Other, plays an important part in the process of representing the cyborg as an object of fear. It seems that this strategy indicates an acknowledgement of the human side of the cyborg. By othering, the cyborg is acknowledged as a figure providing an image and example of a new human. The fear is inspired by this change because the cyborg threatens human purity. The fear of a possible hybridization of the human race as exemplified by the cyborg is for example expressed in the attempt to rid the figure of its humanness or, on the contrary, in the effort to promote the growth of the cyborg's human side, thereby expressing the human's superiority over technology. This last option seems to be problematic, however, because it is exactly the growing similarities between the two figures which also increase anxiety as too much similarity seems to threaten human purity.

The comparison of my case studies has shown that in every film a sense of technophobia is expressed, although the attitude towards this differs over time and between films. Sometimes this attitude is one of hope for the future whereas in other cases all hope is lost. I have found and examined

similar strategies of representing the technological, fearful Other that each in itself testifies to a sense of xenophobia and a strategy of othering.

As I said, the two attitudes of the early 1980s and 1990s return in cyborg cinema post-9/11. It will be interesting to see whether these return in the new addition to the *Terminator* series, *Terminator: Genisys*. The trailer, aired on December 4, 2014, displays a sense of looking back at cyborg cinema as I also noted in post-9/11 cyborg cinema. There is an array of elements from the early *Terminator* films that return already in *T5*'s trailer: a terminator played by Arnold Schwarzenegger, Sarah Connor, the T-101's and Kyle Reese's time travels, scenes from *T1* that are remade (just as *RoboCop* (2014) was a remake of the first *RC*!) and the return of a liquid metal terminator such as the T-1000. This way, the film looks back at both the early 1980s and the 1990s. The sense of hope present in *Terminator Salvation* appears to have carried over into the new film, although in a different form. The belief that Judgment Day can be stopped, even though the viewer has already seen it happen in earlier films in the series, is uttered in the trailer by Sarah Connor. We cannot know whether this is true until the future, 2015, when cyborgs will be back.

Works Cited

Primary sources

RoboCop. Dir. Paul Verhoeven. Orion Pictures, 1987. DVD.

RoboCop. Dir. José Padilha. Metro-Goldwyn-Mayer and Columbia Pictures, 2014. DVD.

RoboCop 2. Dir. Irvin Kershner. Metro-Goldwyn-Mayer, Live Entertainment and Orion Pictures, 1990. DVD.

RoboCop 3. Dir. Fred Dekker. Orion Pictures, 1993. DVD.

Terminator 2: Judgment Day. Dir. James Cameron. TriStar Pictures, 1991. DVD.

Terminator 3: Rise of the Machines. Dir. Jonathan Mostow. Warner Bros Pictures and Columbia Pictures, 2003. DVD.

Terminator: Genisys (trailer). Dir. Alan Taylor. *YouTube*. Web. 4 Dec. 2014.

Terminator Salvation. Dir. Joseph McG. Nichol. Warner Bros Pictures and Columbia Pictures, 2009. DVD.

The Terminator. Dir. James Cameron. Orion Pictures, 1984. DVD.

Secondary sources

Appadurai, Arjun. *Fear of Small Numbers: An Essay on the Geography of Anger*. Durham and London: Duke UP, 2006. Print.

Cellan-Jones, Rory. "Stephen Hawking Warns Artificial Intelligence Could End Mankind." *BBC News Technology*. Web. 2 Dec. 2014.

---. "Does AI Really Threaten the Future of the Human Race?" *BBC New Technology*. Web. 5 Dec. 2014.

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

Hall, Stuart, ed. *Representation: Cultural Representations and Signifying Practices*. London, et al.: SAGE Publications, 2012. Print.

Haraway, Donna. "A Manifesto for Cyborgs: Science, Technology, and Socialist Feminism in the 1980s." *The Norton Anthology of Theory and Criticism*. Ed. Vincent B. Leitch, et al. New York, et al.: W.W. Norton & Company, 2010. 2190-220. Print.

Short, Sue. *Cyborg Cinema and Contemporary Subjectivity*. New York: Palgrave Macmillan, 2005. Print.

Tabachnick, David E. *The Great Reversal: How We Let Technology Take Control of the Planet*. Toronto, et al.: University of Toronto Press, 2013. Print.