

TRANSFORMATION OF CYBERPUNK FILMS
IN HOLLYWOOD REMAKES:
A COMPARATIVE HISTORICAL ANALYSIS



ECE AKTAŞ-ILCIK

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ECE AKTAŞ-ILCIK

SUPERVISOR

ASST. PROF. DR. LALE HAN ÖCAL

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PLAGIARISM

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

Date: 11.11.2022

Name/Surname: Ece AKTAŞ-ILCIK

ÖZET

2010larda Hollywood yapımı Siberpunk filmlerde bir artış görülmektedir. Yeniden yapım veya devam filmi olarak tasarlanan bu filmler hem kült hale gelmiş orijinal filmlerin eski hayran kitlelerine, hem de yeni seyircilere hitap etmektedir. Bu araştırmanın konusu ekonomik açıdan gişeyi garantilemeyi hedefleyen yeniden yapım filmlerin nasıl değişime uğradığı ve düzene hangi açılardan uyumlulaştığı üzerinedir. Bu değişim ile anlatıların, orijinallerine kıyasla güncel politikalara ve sisteme daha da entegre hale getirildiği ortaya koyan araştırmada, yeniden yapımlara ait bu dönüşümün hangi bağlamlarda gerçekleştiği ve bu etkinin neye hizmet ettiği saptanmaya ve ortaya konmaya çalışılmıştır. Bunun için yeniden yapımların gelişimleri incelenmiş, *Geleceğe Çağrı/Total Recall* (orijinali 1990, yeniden yapımı 2012) ve *Kabuktaki Hayalet/Ghost in the Shell* (orijinali 1995, yeniden yapımı 2017) filmlerinin orijinalleri ve yeniden yapımları anlatı analiziyle ele alınarak bunların ideolojik işlevleri ekonomi politik bağlamları gözardı edilmeden dönemsel olarak karşılaştırılmıştır.

Anahtar kelimeler: Yenidenyapımlar; siberpunk türü; Gerçeğe Çağrı; Kabuktaki Hayalet

ABSTRACT

The last decade has seen an increase in Hollywood productions of cyberpunk films. These films, designed as remakes or sequels, appeal to both old fans of the cult original films and new audiences. The subject of this research is how the remakes, which aim to guarantee the box office undergo changes and how they fit into the system compared to the originals. In the research, it has been attempted to reveal how these change narratives have been integrated into current policies and the system compared to the originals, and to determine and show in which contexts this transformation of the remakes took place and what this effect serves. For this purpose, the progress of remakes was examined, the originals and remakes of *Total Recall* (original 1990, remake 2012) and *Ghost in the Shell* (original 1995, remake 2017) were discussed with the help of narrative analysis and their ideological functions were periodically compared without disregarding their economy-political contexts.

Keywords: Remakes; cyberpunk genre; Total Recall; Ghost in the Shell

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ABBREVIATIONS

AI	Artificial Intelligence
BC	Before Christ
CGI	Computer-Generated Imagery
COVID	Corona Virus Disease
GitS	Ghost in the Shell
HBO	Home Box Office (Warner Bros)
IMDb	Internet Movie Database
MPA	Motion Picture Association (1945-2019)
MPAA	Motion Picture Association of America (2019-)
MPPC	Motion Picture Patents Company
OVA	Original Video Animation
PG	Parental Guide
RoGitS	Remake of Ghost in the Shell
RoTR	Remake of Total Recall
SAC	Stand Alone Complex
SF	Science Fiction
TV-MA	Television Mature Audience Only
UFB	United Federation of Britain
US-USA	United States of America
VHS	Video Home System

INTRODUCTION

*“So lay waste to all we’ve made
For your corporate palisade
You won’t automate our roles
If we digitize our souls
A new force will intervene
Half-human, half-machine
And no enterprise on Earth will make us kneel
To your empire of steel”¹*

In the 1980s, with the emergence of personal computers and techno culture, a new way of thinking and subculture called *cyberpunk* was introduced. This movement was cutting-edge and impressive, and it looked to a darker possible future with a hopeful undertone. However, as soon as the technology seemed to “catch up” with the envisagements of the near future that it depicted, a new concept followed: “The death of cyberpunk”, also an allusion/reference to *punk*. Yet, after 2010 the genre made a “comeback” with new video games, series, films, remakes, reboots, and sequels of the older cyberpunk-related products.

New series were produced such as *Altered Carbon* (Laeta Kalogridis, 2018-2020), sequel films *Blade Runner 2049* (Denis Villeneuve, 2017), *Matrix Resurrections* (Lana Wachowski, 2021), and remakes such as *Total Recall*’s same-titled remake (Len Wiseman, 2012), *Ghost in the Shell*’s live-action (Rupert Sanders, 2017), *Westworld* (Lisa Joy and Jonathan Nolan, 2016-...), *Alita: Battle Angel* (from 1993 OVA to 2019 live-action film directed by Robert Rodriguez), *Cowboy Bebop* (Christopher L. Yost, 2021), (from 1998 TV animation series to 2021 live-action series), new video games such as *Cyberpunk 2077* (2020) along with others (Fig. 1).

¹ Essenger- Empire of Steel

The subject of this research is based on the rise of the remakes of cyberpunk films in Hollywood after 2010. Several questions were asked such as for what reasons did the remakes of Hollywood-based cyberpunk movies start and increase historically, or what can be understood by looking at the narrative structure, characters, and conventions of the genre and remakes themselves to see the differences between remakes and original cyberpunk films.

The hypotheses of this study include that with remakes, an expanding market is created for the audience that the original films acquired and who will watch the films for the first time. The original films that are already aligned with neoliberal ideology are further integrated into the system through transformation points in remakes and the impact of transformations. The earlier films that have the potential for a critical attitude are structured to be more conformist and leave less room for critical readings, the individualist perspective of capitalist ideology is supported and they do not even attempt to show themselves as alternative narratives anymore in their remakes.

The study consists of two 1990s cyberpunk films and their Hollywood remake productions made after 2010. Several factors play a part in the selection of these films. First of all, their generic compatibility with the cyberpunk sub-genre was taken into account. Accordingly, considering that they are reflecting the leading themes of cyberpunk such as the ambivalent attitude towards technology, technology and human body relationship, authentic and implanted memory, and the reliability of memory; the 1990 production *Total Recall* (Paul Verhoeven), and the 2012 same title remake has been selected. A cyberpunk film that is compatible with the mentioned generic conventions and originally made outside Hollywood cinema has also been examined. Consequently, aiming to show how transnational remakes are handled in the Hollywood industry, the Japanese 1995 production *Ghost in the Shell* (Mamoru Oshii) and its same-titled Hollywood made 2017 live-action remake were chosen. Thus, there was an opportunity to investigate the effects of Americanization and cultural imperialism, which are common in the rehandling of non-Hollywood productions.

Although it is mentioned briefly from time to time to make the comparison more solid, sequels such as *Blade Runner 2049* or *The Matrix: Resurrections*, which were also produced after 2010, were excluded from the sample. While sequels are continuations of the previous films' worlds, remakes are found more appropriate formats for examining differences and commonalities between the texts. Also because the study is focused on remake films, the series-to-series remakes such as *Cowboy Bebop*, series-to-film remakes such as *Alita: Battle Angel*, and original cyberpunk productions such as *Altered Carbon* series were also excluded.

Cyberpunk and cyberpunk-influenced movies and their remakes were researched in order to see how cyberpunk remakes increased in which periods. By comparing the budgets and box office returns of these films and their remakes, for which the box office return is the most important motivation; it has been tried to understand how close this goal is achieved. In addition, the reasons for the rise of movies in the genre of cyberpunk in the selected period are examined; as to whether this is a "comeback", and how this increase acts as an engine within the film industry, recycle productions are classified to see where they are positioned in terms of box office return, the top 20 highest-grossed Hollywood films since 1990 have been examined and it has been revealed how many of them are recycle and remake projects.

To expose how this increase acts as an engine in the film industry and how this function overlaps with neoliberal policies cyclically, selected films are discussed with the periods they are in. The comprehensive history of neoliberalism is not elaborated, but the turning points that might be related to the films discussed and the effects that might cause changes are briefly touched. Then, the early and late versions of the films that serve as examples are discussed comparatively and without discounting their political-economic backgrounds it attempted to reveal how they serve the dominant ideology in the industry with the help of narrative analysis.

The research is concentrated on Hollywood films, as American cinema dominates the films' narrative and stylistic choices all over the world. It might be said that Hollywood's most effective and imperceptible method of realizing this is using the genre narrative and conventions. So the first chapter of the study started with genre studies and genre films. In order to understand where cyberpunk is positioned science

fiction genre is explained and finally cyberpunk subgenre is introduced and the selected definition is explained with its main themes.

The second part of the study focuses on the topic of remakes. First, it investigated how remakes have a historical place in the film industry. Then, information about the implementation strategies and features of the remakes is given. Since remakes are included in wider re-handling practice, other methods of this practice such as sequels, prequels, spin-offs, or reboots have been introduced and the points where they resemble and differ from remakes are emphasized.

Finally, in the last part, the selected movies are compared with the help of narrative analysis. The study focused on the influence of genre and remake conventions on the narrative and the characters of the movies. Thus, the common features of new cyberpunk movies were aimed to be determined.

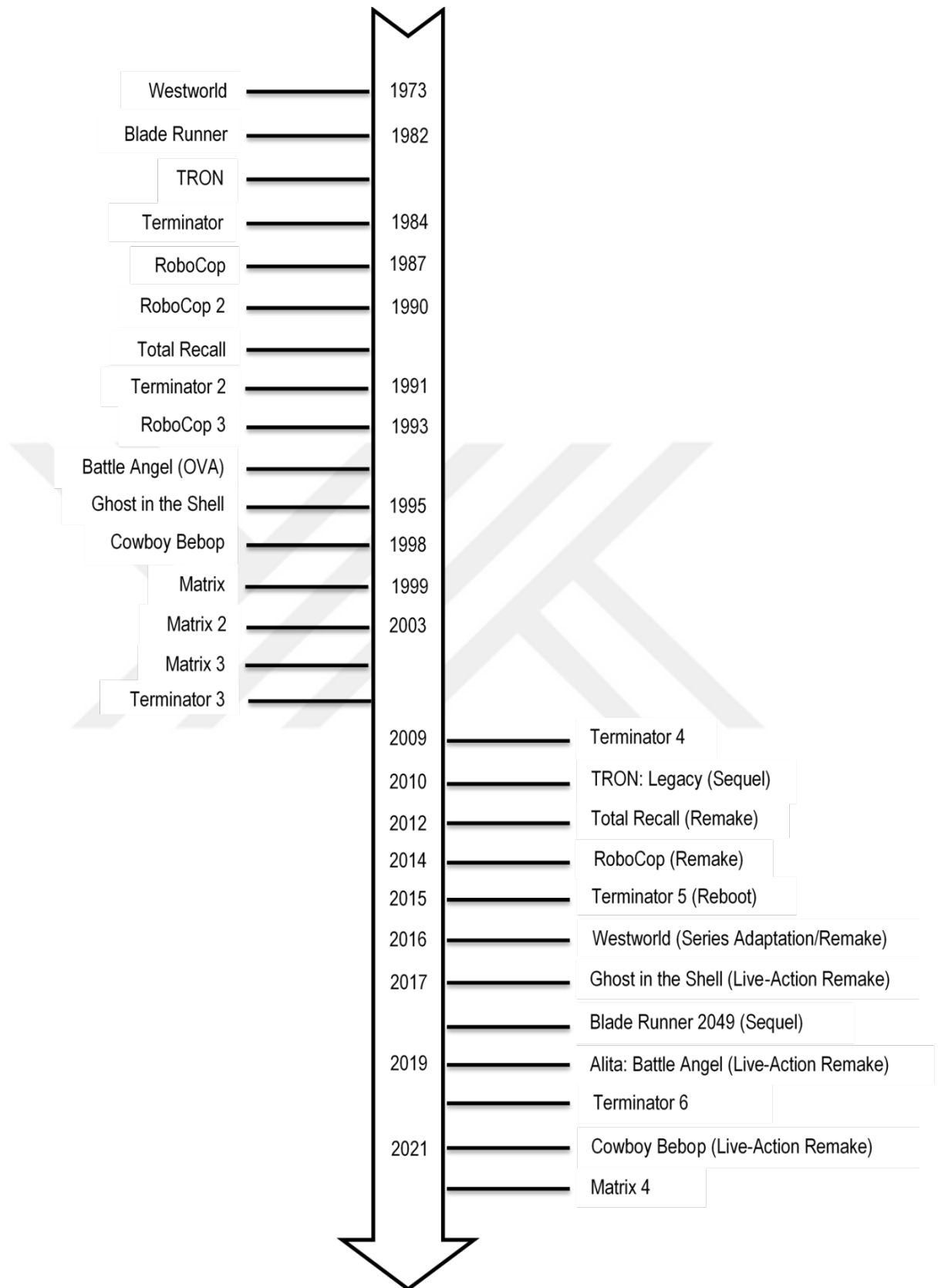


Figure 1: Chronological list of cyberpunk and cyberpunk-influenced movies/series and their remakes/sequels

1. GENRE, SCIENCE FICTION, CYBERPUNK

1.1. Genre

1.1.1. Understanding by genre throughout history:

The word “genre” is derived from 14th Century French *gendre* (“gender” descended from this) then *genre* which was also derived from Latin *genus* meaning kind - a word used mostly to define biological taxonomy. Contemporary meaning came into use in 18th Century literary studies. In modern English it means first; kind, second; category, or sort, especially of literary or artistic work.²

Many theoreticians base the genre studies history on Aristotle’s ideas (Abisel, 1995, p. 49; Altman, 1999, pp. 1–5; Andrew, 2010, p. 49 [1976]; Buscombe, 1970, pp. 11–12; Grant, 2007, p. 4). Aristotle provided a prototype for the following generations of genre theoreticians in his *Poetica* (Altman, 1999, p. 2). He established that art is generally imitation, in his words mimesis and the way people learn is through mimesis and repetition. He then divided the mimesis into three parts according to their object, medium, and style and isolate the “first genres” as epic, tragedy, comedy as well as the music of the flute and lyre. He concluded that tragedy is the highest kind of the four (Aristotle, 2012, p. 11,103).

On the other hand, he determined the function of these arts as *catharsis*. Catharsis is an effect that has ethical foundations, causes a transformation in emotions with pity, fear, and excitement, and ultimately creates pleasure (2012, p. 25). Thus, even though Aristotle was restraining genre studies to a textual basis, he influenced the subsequent theories on two main levels (Grant, 2007, p. 4). Firstly, distinguishing the very different endings of genres (i.e. comedy and tragedy) predicted attempts to classify

² Collins English Dictionary

the formal features of genres; secondly, it determined the care that should be given to how the genre should appeal to the audience and to their special pleasure and experiences in which different genres will give to the audience.

For centuries classical theory put distinctions between art and popular mediums. Only works dealing with religious and historical events were considered “true” art. According to that; art should act from aesthetic values, give importance to “the idea” and most importantly, should be unique. In painting, architecture, and literature, artists aimed to show “the truth”, timelessness, and harmony. After the birth of Christianity, they showed the parts and figures from the Bible with similar ideals. Only after the development of printing techniques, especially after the Gutenberg press did the subjects contrast with the traditionally idealized subject matter. Daily life, which found a place for itself with seasonal images on the calendars printed with then-new technology, continued with “genre paintings” by Dutch and Flemish painters in the 17th Century. It was the first time the word “genre” was used in the art (Abisel, 1995, pp. 14–15). This genre, which realistically embraces ordinary events such as village life, kitchen, streets, and fairgrounds by including actions of ordinary people, is distinguished from “high-art” and put on the second degree which can be also observed by naming “petite genre”³ on the grounds that it moves away from the ideal, gains time and human actions, most importantly, loses its uniqueness, because nothing contains ordinary people and their values could be unique.

From the renaissance to the end of the 19th century, genres have been involved in discussions of the second-class position in the face of art. The new urban population that emerged with the Industrial Revolution in the 19th century caused cultural activities to be transformed by capitalist entrepreneurs. Chicago-based Neo-Aristotelians in the 1940s focused on genres and the impact of artworks on artists in particular. This departed from the previous stance as a movement to reveal the

³ *Genre painting* and *petite genre* are synonymous while *petit* (fr) means small or lesser importance. Collins English Dictionary.

ideological function of genres rather than their artistic characteristics. Since the 1960s, critics, leaving aside the debate on whether cinema should be an art or not, have dealt with genre and genre films from the point of view of ideological and system criticism.

1.1.2. Genre in film history

Until 1906, places to watch films were exhibition areas such as vaudeville houses, amusement parks, and fairgrounds (Terek Ünal, 2010, p. 11). The audience was of all classes, genders, and ages, but mostly working-class members. In addition to seeing cinema as an entertainment product and a game, the format of the films was also effective in this tendency. Films were generally short, and produced in such a way as to evoke a feeling; fear, sexual desire, comedy (or a gag). They would reveal “the capacity to make images seen” (Léger, 1922, as cited in Gunning, 1990, p. 381). Therefore they tend to become uniform after a while. In addition, this indifference was also present in the films themselves. Films were marketed as ordinary commodities (just like pieces of cloth for example) and almost no distinction was made regarding their length, subject, or genre (Channan, 1990, p. 174).

Tom Gunning argued that many films before 1906, established a different relationship with the audiences than the relationship the narrative cinema had after that date. He referred to the first period as the cinema of attraction, expressing that it has similarities with each other. The cinema of attraction directly engages the audience, creating visual curiosity or pleasure. Gunning emphasized that the cinema of attractions did not vanish after the dominance of the narrative, instead, it went underground and either participated in avant-garde practices or became a component of narrative films by becoming evident in certain film genres (Gunning, 1990, p. 157).

Steve Neale showed a list of film categories from Biograph’s “Advance Partial List” in 1902: “Comedy Views, Sports and Pastime Views, Military Views, Railroad Views, Scenic Views, Views of Notable Personages, Miscellaneous Views, Trick Pictures, Marine Views, Children’s Pictures, Fire and Patrol Views, Pan-American Exposition Views, Vaudeville Views, and Parade Pictures.” (Neale, 1990, p. 55). As seen these categories, most of them today would be classified under the documentary

genre; were to differentiate the types of moving images between the distributors and the exhibitors rather than determine generic categories. Early films were bought wholesale, on a reel-by-meter basis according to their themes or “genres”, and they were presented to the public in various venues such as circuses, vaudeville houses, and later nickelodeons.

Even though the film industry in the United States started mainly on the east coast, around New Jersey and New York, in the 1910s film producers headed west to avoid Thomas Edison’s strict and predatory patent lawsuits. Combined with Edison and nine other producers and distributors company Motion Picture Patents Company’s (MPPC)⁴ attempts of monopolizing the newfound industry pushed other independent film producers away from the area. Hollywood, Los Angeles was both far enough from Edison's company and close enough to Mexico to help store patent-free equipment when needed (Shield, 2012, p. 39).

In addition, the location of Hollywood being close to different morphological structures would provide comfort for production in different areas such as seashores, snowy mountains, and deserts. The warm and sunny climate would enable them to eliminate extra costs like heating and lighting, especially before the fail-safe electricity service. Cheap property and labor were the other factors that had a direct economic impact on the industry (Grant, 2007, p. 7). So, the first studios started their productions under these favorable circumstances to maximize profit and the film industry grew. Before long, the Hollywood system worked as a unified industry with its control practices on all aspects from production, and distribution to exhibition managed to dominate the film industry not only in the US but all over the world.

Hollywood established the giant movie studios and revealed the Star system. Actors fetishized and moved to the fore. Movies began to be ordered with the names of

⁴ MPPC also known as Edison Trust founded in 1908 after Edison’s lawsuits against independent film companies and terminated in 1917.

actors, the audience began to pay to watch the stars. Cinema entered the biggest industrialization process in the world. British, Italian, and French cinema, which developed until 1914, collapsed with the start of the war, while German and Russian cinema started to rise. Still, it was Hollywood that benefited the most from this environment and produced great numbers of genre films.

Genre films connect the audience with the methods such as story, linking events, linear narrative, using characters, identification, verisimilitude, and aiming at catharsis. There are “individualism”, “capitalism”, “patriarchal understanding” and “racism” among the representations and values used by Hollywood cinema, which is criticized for having a function to legitimize dominant institutions and traditional values and instill ideology (Ryan & Kellner, 2010, p. 17). These values helped to serialize and accelerate the industry by giving birth to the genre that they use as a set of formulas and templates in movies.

Also with the arrival of the first feature-length films at the beginning of the 1910s, a new set of conventions for dealing with more complex narratives appeared (Pearson, 2008, p. 30). Over time, with the developments in editing, camera positioning, the conscious use of angles, the contribution of lighting, and so on, the film earned an artistic narrative appearance and became more complex. Soon, more people with high incomes and education also became interested in cinema. With more audiences cinema’s possibilities as an industry, and an art form were realized around 1915 (Adanır, 2007, p. 75), and studies started about this direction as well.

The perception of cinema as an art form also paved the way for theoretical studies on it. As Dudley Andrew explained, cinema in its early days began to emerge from being just a spectacle, first being talked about in cafes, and public spaces, then the filmmakers and their supporters started to discuss it in the fly clubs and wrote articles in specialized art magazines. This field of study, which is gradually moving to academia, saw the film medium as an art form as well. They worked on film theory, thinking that cinema should have a theory (Andrew, 1984, pp. 4–5).

First film theoreticians such as Hugo Münsterberg, and Vachel Lindsay generally sought to prove that cinema is an art. Lindsay also categorized films for the first time

in history (Abisel, 1995, p. 48). He compared films with other art forms and parted them into three main groups: “Sculpture in motion” (dramatic), “painting in motion” (lyric), and “architecture in motion” (epic) (Lindsay, 2000, p. 50 [1915]).

The addition of sound has transformed the cinema again from its script to its narrative preferences, from its actors to its genres. These new films gave rise to a new ephemeral genre known as “talkies”. Although this term lost its validity after the sound becomes commonplace in cinema, however, the sound already revealed a new genre added recently: musicals. Musicals lived their golden age during the war period which can be called the escapist period in cinema. Also in this period, the market became larger as children started going to the movies. The struggle to dominate the market, which started in the era of silent cinema, continued in the era of sound, and Hollywood finally completed its vertical integration at the end of the 1930s and came to dominate the industry with five major Hollywood companies (Gomery, 1997, pp. 51–52).

With the advent of sound films, “Don’ts and Be Cateful’s” quickly emerged with Will H. Hays (who established the relationship between Hollywood and the Government), and in 1930 came the Motion Picture Production Code (Hays Code). The films were shot under a strict censorship system until the mid-1950s. Sex, drug and cigarette use, profanity, and slang use were not allowed, and limitations were imposed on the narrative of the films. For example, in accordance with Catholic Christian morality, bad ones were punished, and if the good ones do evil, they are only compelled and had to pay the price. This also affected the development of the genres and helped to put them into a more uniform mold. One of the reasons why the Hays laws are accepted by the studios was the benefit that the producers saw in speeding up the film writing process (Maltby, 1997, p. 237). Films that are restricted in their narrative and, how they should begin and end, helped the industry to write and produce films and genres faster. Finally, as they were presented with the “stars” the industry created, they became economically more profitable.

1.1.3. Genre theory and film studies

After the cinema started to be seen as an art in the 1920s, it became possible to find the archetypes of the theoretical discussions about genre theory thanks to the *auteur theory* of the late 1940s. With the end of the Second World War numerous American films which were limited by law before⁵, could enter France and have been watched by critics. The origin of the author theory is based on the writings of a group of young critics in the French cinema magazine *Cahiers du Cinéma*, mainly using semiotic methods (Butler, 2011, p. 39). The fact that auteur theorists (or auteurists) dealt also with American cinema, differs from the previous understanding which did not give artistic value to commercial American films. The Auteurists have put directors in the position of the lead creators of the films. According to them, “creative directors” revealed themselves despite the industrial structure and commercial pressure of the film industry and signed their films by using their cameras like a pen. While putting emphasis on directors, this view, which rules out factors other than the director, namely actors, cinematographers, writers, set designers, etc., was seen as an extension of the classical theory’s perception and its emphasis on uniqueness and connection with the “high art” notions were therefore criticized. However, they paved the way for the critique of popular film products. In the auteur theory’s approach, the critics who refer to semiotic methods have considered cinema more as a textual context and discussed it as isolated from the industry they were in.

By the 1960s, ideological criticism was included in the genre film theory. In many countries, political and economic systems criticisms were being made. Critics began to interpret films according to the period and the political economy of the day and they criticized previous structuralist and formalist theories.

⁵ Before the Blum-Byrnes agreements in 1946, France had protected laws against foreign films by putting quota.

While Jean-Louis Comolli and Jean Narboni were discussing how to make a Marxist critique in their essay “Cinema/Ideology/Criticism” in *Cahiers du Cinéma*, they came up with a set of criteria for the films according to their ability to challenge the dominant ideology. For them even though all films were under the pressure of the capitalist economic system and every one of them was political, some films could be critical (Comolli & Narboni, 1971, p. 29 [1969]). Of seven film categories, the most common was (a) category; intentionally or unintentionally the bearers and reproducers of the dominant ideology, the non-critics. As *Cahiers*, they valued the most (b) category; which attacks ideology actively on the signified level (direct political content) together with challenging the concept of "depiction" at the form level, and (c) category; which is not explicitly political on the content, but formally critical.

Judith Hess Wright identified genre films as protectors of the status quo and explained their popularity within the system.

Genre films produce satisfaction rather than action, pity, and fear rather than revolt. They serve the interests of the ruling class by assisting in the maintenance of the status quo, and they throw a sop to oppressed groups who, because they are unorganized and therefore afraid to act, eagerly accept the genre film's absurd solutions to economic and social conflicts. When we return to the complexities of the society in which we live, the same conflicts assert themselves, so we return to genre films for easy comfort and solace—hence their popularity (Hess Wright, 1974, p. 1).

In addition, Hess focused on three common features by identifying the characters of genre films. In her exemplification based on horror, science fiction, gangster, and western films, she stated that these films never focus on contemporary political and social issues. She then revealed that these films do not take place in our time or that time is unrelated to the film structure. According to her, science fiction occurs in the future, while western and horror in the past and the social order of gangster movies are very different from real structures, so it does not matter when it takes place. Finally, she added that the society in these movies is rather shallow and can only function as a “backdrop” (1974, pp. 1, 16).

Genres both divide the various types of films and unify them. The categorization of films can be made according to various criteria, perhaps, for this reason, the act of division of film genres differs according to many views. This action, which each theoretician performs differently, also varies with audiences and producers. Many theoreticians' systems of division can be different from the others and they do often discord with each other (Chandler, 1997).

On the complexion of defining genres Andrew Tudor specified the “empiricist dilemma”:

To take a genre such as a western, analyze it, and list its principal characteristics is to beg the question that we must first isolate the body of films that are westerns. But they can only be isolated on the basis of the “principal characteristics,” which can only be discovered from the films themselves after they have been isolated (Tudor, 1974, p. 135).

Tudor has determined two methods to solve this dilemma. The first is to “classify films according to a priori criteria depending on the critical purpose” while the second is “to lean on a common cultural consensus as to what constitutes a western and then go on to analyze it in detail” (1974, p. 138). Robert Allen criticized his cultural consensus option and stated that genres cannot be determined simply by “asking the audience” (Allen, 1989, as cited in Chandler, 1997). Addressing the same dilemma, Buscombe saw the solution by using *common sense* identifying *outer forms* such as setting, costume, tools of the trade, and miscellaneous physical objects and *inner forms* such as attitude, tone, purpose, subject, and audience under the light of Wellek and Warren's proposals for literature (Buscombe, 1970, pp. 35–38).

Similarly, Altman established two approaches to genre studies, *semantic* and *syntactic* models showing the conventions of genres. When semantics is applied from literature to film, its concept from words and meanings shifts to materials of the genre such as costume, acting, iconography, or cinematography. Syntax on the other hand transforms from the grammar of the language to the meaning of the structures of the visuals (Altman, 1984, pp. 11–12). Altman's and Buscombe's approaches have similarities in practice.

Constructing and using genres not only serves to mass-production of films and regulation of the industry's distribution and exhibition systems, but also creates an audience to follow genres, display genre expectations, and understand them. An audience without a genre education will have difficulties in understanding and selecting genre(film)s. Therefore, the creation of the audience is essential for the continuation of the genre and therefore for the survival of the industry. Genre films follow a policy of directly connecting with the audience, surrounding them with themed narrative films, and making them believe that what is being watched is similar to life (Akbal Süalp, 2011, p. 108).

Formed by the Latin words “verum” meaning truth and “similis”; similar, verisimilitude refers to the resemblance of fictional works to reality whereas, in genre studies, it also refers to the audience's expectations and textual norms. Following Neale’s exemplification (1990, p. 46) for instance in a western where people are not expected to sing all at once, and this goes against verisimilitude, an attempt is made to create an audience that suddenly realizes what is being watched is a musical or comedy, and learn the concepts and laws within the genres. They should have information about why the characters dress in one way or another, the reasons for choosing the stylistic features, which costumes are used in which movies, the sequence of events, and sometimes even how the movie might end.

Even watching the movie is not a necessary condition to make sense of this information. Before seeing the movie, the audience should be able to distinguish from the extra-diegetic elements, in Neale's terms, the “generic image” (1990, p. 49). For example, from movie posters, casting, advertisements, etc., the audience should be able to know what kind of movie to watch and what rituals to relive and can select in this way. These audiences, who are knowledgeable enough to choose movies and understand genre norms, have anticipation when they come to watch movies. They expect the film to both meet their expectations and not be the same as the other films. In Altman's definition, if this "generic tension" is satisfactory, the enjoyment of watching increases, but if the expectation is not met or generic norms are not complied with, "generic frustration" is experienced (Altman, 1997, p. 280).

The transitions in genre diversity were seen as an effect of post-modernism, and the *genre purity/hybridity* debate began. The obstructions of categorizing genres, as I mentioned earlier, have prompted critics to group films. Critics often used elements they assumed as "preexistent phenomena", giving rise to the concept of the purity of genres. The idea that genres have a fixed identity led critics to conceive that mixed or hybrid genres are seeking a nostalgic authenticity. For example, Jim Collins typified post-1990 Hollywood cinema with its creation of an "ironic hybridization" by bringing together elements from different genres. Janet Staiger replied that the history of the genre is far from pure, and there were always hybrid genres (Staiger, 2013, pp. 207–209). Genre hybridity in this respect is a method that has been used for a long time, rather than being the recent influence of post-modernism, but a way of increasing the number of viewers by gathering the audiences and expectations of different genres in the same work.

There are genres that many people do not even consider watching. For example, a romantic comedy audience who does not prefer to watch science fiction might watch a love story set in a space opera, and a science fiction fan who does not like film noir might watch *Blade Runner*. In this way, the differentiated audience of the cinema is homogenized. This homogenization can be used not only to unite the audience in different choices but also to unite the audience of different ages, for example, various cultural choices can be made to attract more young audiences. As it is profitable to present the films in a way that people of all ages can watch. The homogenization of the segregated and decreased audience allows the number of the audience to increase, thus allowing the generic elements to collide with each other to create new generic combinations, and this continues to evolve by being articulated with each other. Ultimately, it is a cycle.

To sum up, the genres in the earlier periods were used to distinguish what is and is not art. Film genres were first realized in the form of categorization with a need born within the industry. It stemmed from the desire to report how it can give emotions to people. It is then used by film critics and theorists to distinguish them from cinematic examples that are "art" or as ideology criticism. Later, while discussing the work of art, the auteurs who make popular creations increase, again, the discussions of

authenticity develop has been discussed. They have issued conventions to measure the originality of the directors. After the 1950s genre criticisms focused on the ideology's effect on the creator and the audience.

1.2. Science Fiction

1.2.1. Term(s) and definition(s)

Although there is a definite date for the use of the term "science fiction", there are a wide variety of views on its definition or history. Moreover, making an absolute and single definition may be too inclusive or exclusive and conflict with its characteristics. However, it will be useful to take a brief look at the term's selection process first. Various proposals have been put forward before and after the adoption of the term science fiction. While some of them disappeared in a short time, others were accepted for longer periods or shifted to different sub-genres or umbrella terms.

The term *science-fantasy* by Herbert George Wells was the first suggestion in the 19th century to describe the fictions involved in science and technology, which has just started to take place, especially in western culture (Brainbridge, 1986, p. 16). Over time, this proposal lost its prominence and shifted with the ambiguity of meaning and the insistence on separating fantasy from science fiction.

In the early 1920s, editors of *Argosy*, a general fiction magazine, offered the term *pseudo-science stories*. By 1939, Ray Cummings and Otis Adelbert Kline had adopted this proposal. But Hugo Gernsback, editor of "Amazing Stories", in its first issue of the magazine published in 1926, used the term *scientifiction*, a fusion of *scientific fiction* (Brainbridge, 1986, pp. 16–17). While describing his target in this election as "...Jules Verne, H.G. Wells and Edgar Allen Poe type of story, a charming romance intermingled with scientific fact and prophetic vision...they are always instructive. They supply knowledge..." (Gernsback, 1926, p. 3 editorial), he stated his opposition to the concept of pseudo-science three years later, in "Science Wonder Stories", for which he was the new editor. According to him, the main reason for the "questionable quality" of numerous pseudo-science fictions was the incompetence of its authors in the field of science training. From this point of view, he argued that

scientifiction should include only scientifically proven rules of the past or when necessary new rules should be created only by logical deductions of the past knowledge. He even assured at the end of his editorial that his readers would not have access to false scientific information (Gernsback, 1929, p. 5 editorial). This specification by Gernsback would later create the *hard science fiction* distinction.

At the beginning of the 20th century, less expensive pulp magazines emerged with chemically treated wood pulps and science fiction literature that materialized in the context of the rules determined by their development. Despite Gernsback's emphasis on science, pulp science fiction magazines continued to publish stories rapidly. Writers who made money with their stories had to write a lot of stories in order to make a living, and often the importance given to science remained in the background and adventure came to the fore. Most of the authors did not come from a scientific background, and they were writing similar classic adventures. These adventures featured the stereotypical triangle of mad scientist and non-scientist main Hero and the woman he rescued.

The concept of science fiction in the Gernsback period emerged from modernism and the cult of the inventor was determined through the identities of Edison and Ford. Already, Gernsback had over thirty patented products of himself (GooglePatents, 2022; Sens-Fiction, 2020). The belief that scientific progress and technology will bring absolute improvement was dominant in science fiction. It is worth noting that the concept understood from science in Gernsback's period was more related to inventions and the number of inventions. The difference between what was understood by science, later on, changed in the next Campbell's period. While the theme of realizing the old dreams of humanity, especially through imaginary inventions or gadgets, predominates in the magazine science fiction of this period, under the influence of Campbell, science fiction dealt with the possible effects of future technology on social life, but while doing this, under the influence of Campbell's science fiction understanding, it was inseparable from the natural science content.

“Scientifiction” was not used much longer, instead, evolved into the term *science fiction*. When John Wood Campbell Jr., notably associated with the “Golden Age of

Science Fiction” became the editor of “Astounding Stories” and in the fourth month, he changed the title of the magazine to “Astounding Science Fiction” (it was renamed in the 1960s as “Analog”). With Campbell, the definition of science fiction changed again. He also showed his opposition to pseudo-science by briefing it as “fiction, pretending to be science”. Even though he valued the “science” part of science fiction, and explained the working methods of both science and science fiction are the same, he was willing to drop the didactic understanding of Gernsback (Campbell, 1947, p. 2). He emphasized the importance of writers' predictions of science and technology (Campbell, 1942, p. 6). In accordance with that, later on, another counter group of writers arrived who made their stories scientific enough but did not emphasize science. They did not give the main interest to an individual like in the previous hero stories era nor the science itself but the society and valued the predictions on the effect of technology on people and society.

The late 19th-century term *speculative fiction* was used by Robert Anson Heinlein in 1947 to distinguish between science fiction, which deals with contemporary technology and its problems, with telling the story of new situations extrapolating from that knowledge and their solutions. Stories of “what would happen if”s in his terms (Heinlein, 1993, p. 9 [1947]). This concept, in 1966, was reevaluated by Judith Merrill reducing the importance given to the “science” but still keeping the extrapolation idea (Nicholls & Langford, 2017).

Darko Suvin constituted science fiction with *cognitive estrangement* in his seminal work “Metamorphosis of Science Fiction” (1979). Cognitive here, for him refers to science, ideas and the learning capability of humans and estrangement is about the not expected or not-familiar sense of a different world of fiction. According to him, science fiction is firstly literary. He also stated that estrangement is the most important and distinctive feature that distinguishes science fiction from realistic literature by re-conceptualizing the notions that Russian Formalists first considered as “ostranenie” and then Bertolt Brecht as “estrangement effect” (*Verfremdungseffekt*). Some genres, including science fiction, creates estrangement in the reader/audience because they take place in a completely different space/time than ours. Therefore they separate from the realist genres and get closer to the fantastic genres. He stressed, at

this point science fiction should separate from them also by being scientifically possible (Suvin, 1979, pp. 4–6).

As might be noticed, in terms and definitions of science fiction, the distinction between science and fiction, and the dominance of one over the other was emphasized. In earlier critiques, science was associated with fields such as physics, chemistry, and biology, which were seen as hard sciences, and later approached areas such as anthropology, sociology, and psychology, which were seen as soft science. According to some critics, it is misleading that science fiction makes *science* dominant. They argued that it functions as a symbol, as a method of dealing with people with the technologies, and the problems that technologies would bring lose importance, rather it transformed into more existential problems.

1.2.2. Science fiction history and films

It is possible to date the history of science fiction from different points, starting from different definitions. For example, Francis Bacon's *New Atlantis* (1626), Cyrano de Bergerac's *Other Worlds* (1657), and Thomas More's *Utopia* (1516) used the technology and scientific knowledge of their time or are based on extrapolation or science fantasy. It is also imaginable to identify *One Thousand and One Night* (8-12 Centuries BC) or *The Epic of Gilgamesh* (circa 21st Century BC) as predecessors if the non-experimental scientific method of its time is accepted as a prerequisite. However, it is only possible to see certain/particular features of modern science fiction in all these works. Modern science fiction as we understand came to the fore with all of the features combined only after the Industrial Evolution.

Twenty-six years after the congruence-biased experiments of Luigi Galvani about electricity and frogs, where he misinferred frogs could generate electricity after death, Mary Shelley wrote her debut novel *Frankenstein; or, the Modern Prometheus* (1818) which would be considered the first modern science fiction. At the time the term science fiction didn't even exist, instead, such novels were considered “gothic horror”. *Frankenstein* was considered science fiction because Shelley's choice of monster was not a villain as a bad man or supernatural creature, as in typical gothic horrors, but a creature created with the help of science. Gothic fiction has a history that goes back to

the graveyard poets of the 18th century. "The Castle of Otranto: A Gothic Story", the first example of which is dated 1756, is considered to be the first novel. The idea that enlightenment is not final and open to manipulation in this genre, which was born as a reaction to enlightenment, predominates. Its main venues are closed, labyrinthine castles, and closed houses. The emphasis on sexuality draws attention, and its protagonists are the triangle of needy women, and evil or savior men.

Taken from a holistic perspective, science fiction emerged during the period after the Enlightenment and Industrial Revolutions. The process of purifying the dark, mysterious, mystical, magical and enigmatic began with the technological developments experienced in the Enlightenment period and its aftermath. The incomprehensible had to be expelled from this world, and it was during this period that science fiction was born. The struggle between reason and nature, which has come from the Age of Enlightenment, has been the main theme of science fiction literature (Roloff & Seeßlen, 1995, pp. 18–19).

In the cinema, it is possible to see its first example in 1902 with Georges Méliès' *Le Voyage dans la Lune /A Trip to the Moon*. In a sense, both film and science fiction are inventions of the 20th century.

Hard science fiction gained importance in the period from the 1920s until the end of the world wars. Although pulp magazines continued to print stories of controversial scientific value, editors such as Campell gave importance to this area, with departments in the magazine investigating the scientificity of the story.

There were not too many science fiction films in this period in Hollywood but one of the most important science fiction films which also affected future American science fiction films, made in Germany, *Metropolis* (Fritz Lang, 1927) might be shown. American films in the early period were rather weak compared to European science fiction both in technique and narrative. Also, they were more fantastic and less scientific in contrast to both European films and science fiction literature.

American science fiction films experienced a period of theatrical adaptations after the sound came. The desire to reduce costs due to the Great Depression was effective in

this therefore the decor or stage for the plays was used in these films. The first sound feature science fiction made in Hollywood, *Just Imagine* (David Butler, 1930) was also a musical. After this high-budget film could not be successful at the box office, the industry leaned toward low-budget and promptly made film and series productions. Made 13 episodes (245 mins) *Flash Gordon* (Frederik Stephani, 1936) is the most renowned. Also, the mad scientist trope came to the fore with series and films like *Frankenstein* (James Whale, 1931) and *The Invisible Man* (James Whale, 1933) as examples of book adaptations.

The earlier orientation of colonial conquest, invasion, and exploration is now reflected in technological and political progress and increasing economic efficiency. The hero, who had adventures in the colonial world, was gradually replaced by the technology revolutionary who represented the image of an ideal man. This man, with his ability to preserve his individuality as a whole under all circumstances, was another version of the earlier colonial hero. Both of the heroes' actions seemed to be independent of any political motivation (Roloff & Seeßlen, 1995, pp. 163–164). Also, there were many films in this and the following eras, in which the tyranny of technology is lamented, and in the end, this tyranny is left uncritically uncritical, inevitable, or even simply rationalized. The more refined of such films are those that look at the "machine" as a tyrant completely isolated from people (Oskay, 1982, p. 138).

The pre-war science fiction literature emphasized rationality; confidence in technology, and the belief that innovations prepare a better future was high. However, the two world wars that followed one after another gradually changed this approach, and by the 1950s, cautionary stories began to be written against technology. Technology before viewed with admiration and after with fear in science fiction movies. It has been forgotten that what technology does is not ingenuity on its own, but the ingenuity of a whole technology. This is an approach that ignores that the rationality of technology stems from the own rationality of the dominant structure in contemporary societies (Oskay, 1982, p. 135). Therefore, while films, especially after 1950, criticize technology, contemporary society itself, in which the social determinants of this technology are included, was not criticized. Elements such as the anxiety of nuclear annihilation, the cold war, and the paranoia it created, have had an

impact on science fiction. Also during this period, science fiction literature made a transition to books rather than magazines (Roloff & Seeßlen, 1995, p. 47).

Films often chose the way of making adaptations from literature in order to reach the "seriousness" of science fiction literature. There was a boom in invasion films, alien and monster films, post-apocalyptic films, and space operas. The explosion not only reflected the general paranoia of the decade but also made that paranoia believable (Ayyıldız, 2021, p. 42). Roloff and Seeßlen noted these concerns and the "alien" fear was reflecting not a real threat at the real political level of communism but the effect on people was great (1995, p. 211). With the communist hunt of the McCarthy era, *red fear* made everyone suspicious of each other. This fear is embodied by the final sentences of *The Thing from Another World* (Christian Nyby, 1951): "Everyone of you listening to my voice, tell the world, tell this to everybody wherever they are. Watch the skies. Everywhere. Keep looking. Keep watching the skies." The invasion fear showed itself in many invasion-titled movies this era such as *The Invaders from Mars* (William Cameron Menzies, 1953,) *Invasion of the Body Snatchers* (Don Siegel, 1956), and invader monster movies such as *Them!* (Gordon Douglas, 1954), *Godzilla, King of the Monsters* (Terry O. Morse and Ishiro Honda, 1954), following similar fears as in *The Day the Earth Stood Still* (Robert Wise, 1951), *The War of the Worlds* (Byron Haskin, 1953), and many more.

In the 1960s the term "New Wave" was borrowed from film critics to science fiction. The New Wave is a fairly cohesive ideological and stylistic faction of authors who presents alternatives. The protagonist themselves changed contact grope to change their relationship with other people. Suvin expressed that the New Wave and the "writings of Americans such as Asimov, Heinlein, Pohl, Dick, etc. would be impossible without sociological, psychological, historical, anthropological, and other parallels" (1979, p. 13). In this period, writers focused on not "hard" but "soft" science as exemplified above. The New Wave was concerned more with the literary style and cultural form instead of the extension of science. According to Brainbridge while in the hard science fiction period, the characters "changed the world", in the New Wave the characters "themselves were changed" (1986, p. 146). The writers, who turned to the research of the *inner space*, started to adopt countercultures and

write about different identities. They questioned the belief in science and the colonial understanding, opened it up for discussion, and took on a tendency to criticize political and identity issues. Mystical elements that were not on the agenda due to the strict adherence to science and rationalism in the previous period were also included in the New Wave movement. Important movies include *Seconds* (John Frankenheimer, 1966) *2001: A Space Odyssey* (Stanley Kubrick, 1968) *Planet of the Apes* (Franklin J. Schaffner, 1968).

In the 1970s the genre changed its direction in several ways. The giant monsters of the 1950s, which had become the result of atomic experiments or radioactivity, were replaced by monsters mutating through ecological disruptions or viruses or bacteria. The danger is no longer expected from the skies but from organisms too small to be seen as in the movies *The Andromeda Strain* (Robert Wise, 1971) or *The Crazies* (George E. Romero, 1973). On the other hand, the stories written in science fiction literature in the 1950s and 1960s showed themselves in the cinema this decade after the non-ending space operas and invasion films. Films connected with computers and human relationships with *Westworld* (Michael Crichton, 1973) or *Futureworld* (Richard T. Heffron, 1976). Towards the end of the decade, more fantastical films such as the space opera *Star Wars* series (George Lucas, 1977-1983) emerged, revealing the direction that would most affect the later years of science fiction.

1.3. Digital Age and Cyberpunk

As a label "cyberpunk" is perfection.

Istvan Csicsery-Ronay⁶

The word “cyberpunk” was coined by author Bruce Bethke in the 1980-written 1983-published short story of the same title. The word is combined from two different roots, the first being cybernetics, and the second being punk. Cybernetic is a word theorized by mathematician Norbert Wiener when he was writing about feedback mechanisms in 1948. Wiener got the word from Greek. *Kubernētēs* means “steersman” (*kubernan*; “to steer”), which implies governing with “steering the ship” as the best feedback mechanism (Wiener, 1985, p. 11 [1948]). To him just like the old brave and resourceful steersmen who go to the unknown that Timothy Leary (1988, p. 257) mentioned, control should be a “form of steermanship, not dictatorship” (Cavallaro, 2000, p. 12).

Punk on the other hand is a subculture opposed to authority expressed in shocking behavior, first emerged in music in the 1970s. The punk movement was formed primarily in capitalist countries that adopted “pseudo-democratic” policies. For this reason, capitalism and the problems it causes have been the first target of political Punks. According to them, homelessness, classism, and workplace exploitation are seen as some consequences of a system built on greed. While the capitalist system allows some members of society to live in abundance, this situation is directly related to the exploitation of the people who are deprived of that abundance (O’Hara, 2003, p. 74). Therefore, the punk movement adopted the “do it yourself/DIY” attitude, leading the way in which hackers and subcultures in cyberpunk use technology. Their

⁶ Not to be confused also an author mostly published in Hungarian, his father with the same name; here I mention Istvan Csicsery-Ronay Jr. Cyberpunk and Neuromanticism. In *Mississippi Review*, 16(2/3), 266–278, p 266. <https://doi.org/10.2307/j.ctv1168ch3.37>

visual style, on the other hand, is shocking, disturbing, and repulsive, in line with the tendency of a nihilistic and alienated generation, who voiced the slogan "No future" (Ersümer, 2013, pp. 42–43).

In 1980, after some teenagers came to the Radio Shack store where Bethke worked and swiftly hacked his computer he summarizes the emergence of the need to find a name for the new and future generations while trying to imagine an environment where the next generation can master the "computer language" and related values much faster than the previous generations:

The kids who trashed my computer; their kids were going to be Holy Terrors, combining the ethical vacuity of teenagers with a technical fluency we adults could only guess at. Further, the parents and other adult authority figures of the early 21st Century were going to be terribly ill-equipped to deal with the first generation of teenagers who grew up truly "speaking computer". Therefore, if you thought that punks on motorcycles were a problem, just wait until you meet the - the - you know, there isn't a good word to describe them? (Bethke, 1997)

Although Bethke incorporated the term cyberpunk to describe the new generation, William Gibson is seen as the creator of its literary content. The word did not only used to describe a group of people, indicating the transition of the genre to daily life but also in literature and it affected the meaning of the word mutually.

Cyberpunk combines this duality in the meaning of its name, as well as two different understandings in the science fiction tradition. The hard science fiction of "vast technical detail and extrapolative power from the 1930s and John W. Campbell's editorship of *Astounding Science Fiction*" is one of them (Bukatman, 1993, p. 138). According to Bruce Sterling, cyberpunks were perhaps the first generation to grow up not only in the science fiction literary tradition but also in the real science fiction world. So the techniques of hard science fiction "extrapolation, technological literacy, were not just literary tools, but an aid to everyday life". They were a means of understanding and were invaluable (Sterling, 1988, p. xi). Some actors of this generation were interested in 1960s New Wave science fiction. They were influenced

by writers such as Philip K. Dick, Alfred Bester, Thomas Pynchon, William S. Burroughs, and J.G. Ballard. Bukatman described this fusion as paradoxical but inevitable (1993, p. 138). So with cyberpunks, the science politics, determined extrapolation and cosmic outlook of hard science fiction and streetwise edginess, unrestricted eccentricity and rock aesthetic of the New Wave emerged (1988, p. x).

Every literary movement is influenced not only by the artistic actions such as literary waves of their and/or previous period but also by the social, and political economic system they are in. This system is neoliberalism for cyberpunk. The 1960s were filled with social movements and the system criticism atmosphere. However, by the end of the 1970s, “the future lost its resolution” according to Gibson. This low resolution was due to a break after a deep recession. A switch in the socioeconomic system; is what David Harvey refers to as the neoliberal turn.

Neoliberalism emphasizes the privatization of public goods and services, the full release of trade regulations, the reduction of state capital and labor controls, and the removal of any barriers to foreign investment. According to the ideology the principles of free market and trade, which will make human well-being possible, will only be realized through the development of individual entrepreneurship, freedom, and skills. Therefore, one of the most important emphases is that each individual is responsible and explanatory of their own happiness and action. According to this approach, everyone has equal opportunity and sources, and individual success or failure is explained entirely by personal effort and performance. Neoliberalism's reduction of everything to personal performance leaves out institutional or class contexts altogether (Harvey, 2005, pp. 13,18-20,50). “In line with these policies, while inequalities at local and global levels increase, global elites with capital become extremely rich and the working class loses its right to struggle and becomes impoverished as their production spreads around the world” (Öcal, 2022, p. 213). To legitimize this inequality, neoliberalism uses superstructure institutions such as (but not limited to) media, education, and law to popularize and reproduce its political propaganda and constructs consent. In this study, this method is only exemplified in four cyberpunk movies.

The last influence on cyberpunk is the mutual interaction between the US and Japan. The Japanese influence also contributed to the cyberpunk movement as well as western influence on Japan and Japanese artistic productions. Japan's influence begins with the US's relative recession despite the 1970s Japanese economic growth. For Japan, the economic westernization and merging with the modernization of Japan after the coup in the 19th century played a role. Films such as *Gojira* (Ishirô Honda, 1954) were taken by the Hollywood industry and Americanized as *Godzilla, King of the Monsters!* (Terry O. Morse and Ishirô Honda, 1956). In Japanese films “monsters” have characters and names, unlike in American tradition. They are not completely alienated. Interest in these monsters continued with the embracement of robots and cyborgs. While American cyberpunk envisioned a Japan-influenced future, it also changed Japan's perception of itself and made it rediscover an image of itself as the future of the West juxtaposes its unique combination of Japanese culture and Western technology with the West's universality which came as a new development after the rejection of “Japanism” within the culture in the 1960s (Sato, 2004 cited in Stanić, 2021, p. 33). American films, with the interest and fear of Japan, both carried their themes and kept their distance at the same time. They evaluated the Japanese embrace of the new monsters with admiration and, for example, by carrying the *yakuza* theme, they positioned that as the main villain in many cyberpunk works. This attitude seemed to be somewhat relieved with the Japanese bubble gum effect in 1992 which no longer posed a major threat to the American economy (Bolton et al., 2007, pp. viii–ix).

Cyberpunk films are determined by their characteristics of reflecting the social context in which they are produced and thus social concerns. Concerns about the social way of life are determined by global capitalism, information density, and virtual universe experiences. It is reflected through a vision of the future based on class or ethnic distinctions. In this context, the existence of two geographies or classes that are separated from each other might be encountered (Favaro & Akşit, 2014, p. 15).

While science fiction showed space operas, *Star Wars* series and simple good-evil wars in the 1970s and early 1980s, cyberpunk turned away from the glittering and

numbing side of capitalism and told the audience about dark worlds where technology did not bring any ultimate progress but rather associated with a totalitarian order. In this respect, it had an innovative and even revolutionary feature. The renowned "high tech/low life" depiction of cyberpunk signifies even though advanced technologies and scientific achievements reached a higher point, their effects on the social structure juxtaposed with it. In these narratives, the world is run by corrupted megacorporations. The drug culture effect is enormous. Characters typically are hackers or sidelined, alienated loners who lived on the "edge" of society in generally dystopic futures where daily life is "impacted by rapid technological change, a ubiquitous datasphere of computerized information, and invasive modification of the human body" (Person, 1999).

The main conflicts are among AIs, hackers, and corporations. They take place in "the near future" somehow on post-apocalyptic or near-apocalyptic earth rather than thousands of years later in other galaxies. In this choice, cyberpunk differs from earlier science fiction traditions.

Cyberpunk is highly visual subgenre. It uses "the look" to explain things. While cyberpunk appeared in literature in the 1980s, it would take almost a decade for it to gain similar popularity in the motion picture. Although it was later called various names such as biopunk, technoir, and proto-cyberpunk, the 1982 movie *Blade Runner* (Ridley Scott) can be considered the first cyberpunk movie. In the 1980s, other films that would be referred to as proto-cyberpunk were also made, such as *Videodrome* (David Cronenberg, 1983), *Liquid Sky* (Slava Tsukerman, 1982), *WarGames* (John Badham, 1983), as well as Japanese films *Tetsuo: The Iron Man* (Shinya Tsukamoto, 1987), and *Akira* (Katsuhiro Ôtomo, 1988). According to Bukatman (1993, p. 137), the three films that were most influenced by later cyberpunk films in terms of visual language and aesthetics are *Blade Runner*, *Videodrome*, and *TRON* (Steven Lisberger, 1982).

Cyberpunk literature came to a decline at the beginning of the 1990s whereas it took in the motion picture with one decade delay, eventually, there were not as many cyberpunk productions when it came to the 2000s. This excludes the Matrix trilogy which took part in 1999, 2001, and 2003. With Matrix, on one hand, cyberpunk

gained popularity with its generation of discussions through its pastiche cultural referents such as “philosophy, Zen Buddhism, literature, old cartoons, comics, Jung, gaming, Rastafarianism, hacker culture, Goth, animé, Hong Kong kung fu movies, myth, Gnosticism, Judaism, visual movie and art quotes—the list seems neverending” (Goonan, 2003, p. 100). On the other hand, however, it was also the time when its content changed with these movies’ “chosen one” trope and transformed some of the narrative meaning. In exchange, its aesthetic values shined even more. After this date cyberpunk became a style of things. Just like “cyberpunk look” or “cyberpunk lighting” can be mentioned in any visual product today, it started and popularized with the *Matrix* trilogy.

The 2000s was deserted in terms of cyberpunk productions however after 2010 reproductions of earlier movies emerged again. Remakes, adaptations of old movies or series, and reboots came to the fore. Because for recycles the box office returns are the main motivation, to demonstrate how far this goal has been achieved, the budget and box office gross of the originals of cyberpunk and cyberpunk-influenced movies and their remakes and also sequels that were concentrated after 2010 were compared (**Table 1**). Here, the new wave of cyberpunk movies (also as visualized in Fig. 1) appears to have started with the *Terminator 4: Salvation* (Joseph McGinty Nichol, 2009) movie. *Terminator 4* is the pioneer of post-2010 cyberpunk productions, both chronologically and in terms of content.

Accordingly, it is observed that remakes or sequels are produced with a much higher budget. In addition, it is seen that these films, which generally have high returns, still cannot achieve high success in the budget-income comparison. Although there are other factors in the increase or decrease of box office returns such as inflation and reduction in the number of movie theater audiences; it is observed that all remakes at least meet their budget, except for the latest *Matrix* movie *The Matrix: Resurrections*. Despite falling below its budget, *Matrix 4* was watched by 2.8 million

people in the first Wednesday-Sunday period on the HBO channel, where it was broadcast simultaneously with movie theaters (Dellatto, 2022)⁷. It also became the most pirated movie in the first week of its broadcast with a “32.6% share of the top 10 torrents of the week” (MUSO via D’Alessandro, 2021). These data also show one of the sub-factors of the reduction in the number of moviegoers.

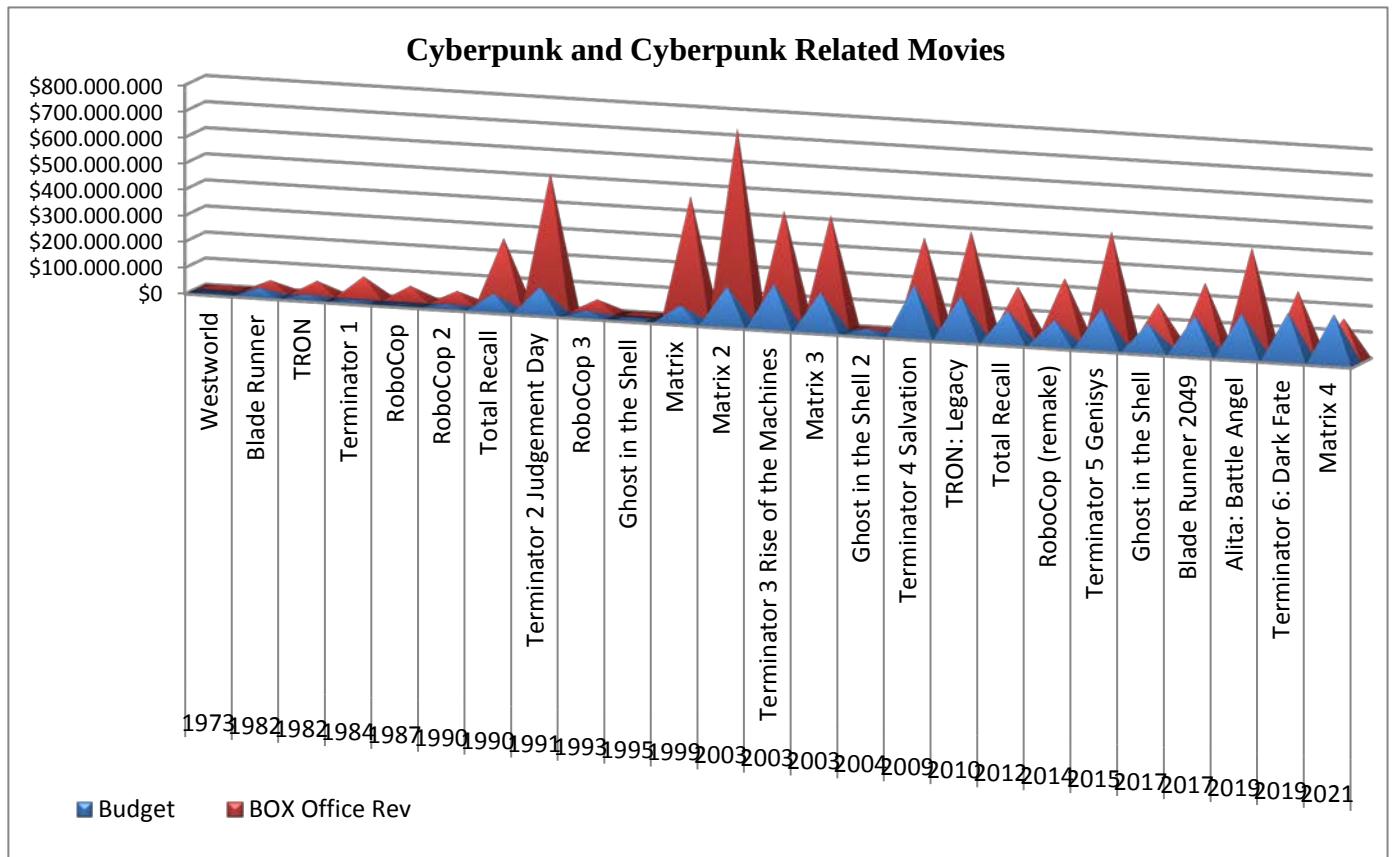


Table 1. The Budget and Box Office Revenues of the Cyberpunk Movies and their Remakes/Sequels

⁷ It is also reported that Warner Bros. sued HBO for breaching their contract and releasing simultaneously with the theaters which caused damage on the box office success of the movie. Received from: <https://www.forbes.com/sites/marisadellatto/2022/02/07/warner-bros-reportedly-sued-over-the-matrix-resurrections-release-on-hbo-max/?sh=147487e2698b>

2. REMAKES

This chapter focuses on the remake practices of the film industry. First how the remakes found themselves in film history will be introduced. Later similar methods, briefly “recycle” types are examined. The last part of the chapter investigates Hollywood’s recycle distribution of highly grossed movies.

2.1. Remake in the Hollywood Film Industry

Remakes are often associated with the recent history and the film industry's depletion of resources and its inability to come up with new ideas. This concern is not entirely groundless however, remaking previous products have been in film history from the beginning. This intertextual field, which started by adapting books and theater plays, continued with “inspired by”s, copies, or remakes of the films themselves.

Especially Hollywood has been busy recreating movies since the beginning of its foundation. This was sometimes adaptations of literary texts and comics, earlier screenplays, or other audiovisual mediums but also folk and mythical themes or true stories. In addition, it created the sequels, prequels, spin-offs, or reboots of the films and brought these films to the agenda again, placing them into a whole “re- universe”. It repeated, modified, commented on, and reworked products from different mediums. This “re-introduction”, can be generalized with the title “recycle”.

“Remake”, as a part of this movement, is generally based on the script of the previous, or the original film. This can sometimes be done by directors repeating their films, called “auto-remake”, as in Alfred Hitchcock’s 1934 and 1956 *The Man Who Knew Too Much*. Also, they occur as remakes of other films by other directors and from other countries’ films. In this respect, the remake is both cross *spatial/national* and cross-temporal/historical (Mazdon, 2000, p. 2).

The main motive power of all these recycles is economical. Remakes are considered profitable because by repeating existing films' pre-sold titles and stories they curtail the risks. Remakes not only avoid dealing with creating a story from scratch but also reduce the promotional and advertising costs of the film. Instead of trying to convey a

new story to potential audiences and making it attractive, it is often simply publicized as “a remake of -x- movie”.

There are several reasons why remakes were mentioned even before the film business became an industry. Primarily, early films showed the possibilities of film technology rather than their content. In the period when there was no copyright, many producers were showing the original movie as their own without any consequences. Although this action now seems like copying, they were thought very similar to today’s understanding of remaking and is called *duping*.

In fact, dupe films were an important and integral part of the film business. After getting a film, producers were creating their negative prints which were sold as films afterward. In this way, they were eliminating the costs of shooting and it could be done very rapidly. The US companies were duping their competitors' films or European films which was much easier since there was almost no control from overseas (Decherney, 2012, ch. 10).

As copyrights began to emerge, duping was gradually abandoned but replaced with remaking the whole movie. Between the vague area of duping and remaking the movie, it is very difficult and would most probably be inaccurate to date a “first” remake movie. Adding to this difficulty is the fact that most of the films, especially in the silent period (more than 70%)⁸, were lost due to various reasons including fires and poor storage conditions.

Some of the earliest remakes included Georges Méliès’ *L'Arroseur* (1896) a remake of *L'Arroseur Arrosé* (Louis Lumière, 1895) or again Méliès’ *Une partie de cartes*

⁸ According to 2013 Report of The Library of Congress, out of 10,919 documented American silent feature films between the years 1912 and 1929, only 1,575 titles (14%) survived fully. *The Survival of American Silent Feature Films: 1912–1929*. Council on Library and Information Resources and The Library of Congress by David Pierce, September 2013. Recieved from: <https://www.loc.gov/programs/national-film-preservation-board/preservation-research/silent-film-database/>

(1896), a remake of the *Partie d'écarté* (Auguste and Louis Lumière, 1896) as examples of (almost) same year remakes. British James Bamforth also remade *L'Arroseur Arrosé* under the title of *The Biter Bit* (1899). The American remake of *The Chimney Sweep and the Miller* (1900), by director Arthur Marvin from Biograph, was originally a British film *The Miller and the Sweep* (1897) by Albert Smith. And finally, as an early American-to-American remake, *The Great Train Robbery* (1903) made by Edwin S. Porter for the Edison Manufacturing Company was remade by Sigmund Lubin.

The rationale for remakes varies from the director's wish to rehandle themes to create "generic evolution" to the idea that the previous production was insufficient/restricted in terms of budget and to the invention of an upgraded or brand-new available technology (Forrest & Koos, 2002, p. 4). As has been mentioned in the first chapter that sound film came in the late 1920s. Later with this new technology, filmmakers saw an opportunity to rehandle silent films. They generally experiment this technology with the material they already obtained. Many of the early sound films called "talkies" were remakes of former silent productions (Rosewarne, 2020, p. 15).

Also, as an important technological development in the 1930s, the fact that color film started to be produced more successfully than before, with the addition of the third blue strip by Technicolor (before that a beam-splitting prism behind the lens was separating the light into two paths; red and green creating rather dull colors), affected the increase in the number of remakes. This also benefited specifically some genres like horror, with the advantage of blood can be shown in red (Druxman, 1975, p. 18 cited in Rosewarne, 2020, p. 17). After sound and color; special effects, computer digitalization (CGI-Computer Generated Imagery), and better filmmaking equipment emerged and advanced, filmmakers tested these new, often expensive technologies while films gain a more realistic appearance, and the processes of filmmaking were hidden more skillfully and created more remakes.

A decisive and distinguishing feature (and problem) of the remakes is that as in film genres, they cannot be the exact copy of the previous films. Both must have an "easy-to-understand (set of) objects of analysis" (Altman, 1999, p. 84 as cited in Verevis, 2006, p. 2). However, it must be similar and familiar as well as different. Because, as

in the film genres, remakes need audience activity. The audience needs to have a preliminary understanding of the subject and have information about the intertextual and generic categories.

Alongside the generic categories, the crossover or switch between genres was also prominent in remakes. Forrest and Koos included the semi-musical *Miss Sadie Thompson* (Curtis Bernhardt, 1953) remake of the 1928 melodrama *Sadie Thompson* (Raoul Walsh) or the western *The Badlanders* (Delmer Daves, 1958) remake of the noir thriller *The Asphalt Jungle* (John Huston, 1950) as examples (2002, p. 4).

In times of crisis and economic recessions, remakes have been highly attractive to the Hollywood industry. For example, during the Depression that started in 1930, especially independent companies used remakes as a business plan. In addition, Tino Balio reported that the majority of remakes in the 1930s were B movies. Because expensive productions, namely A movies, were easily recognized by many people and their reuse made them feel cheated (Balio, 1993, p. 100). More recently, remakes came in waves whenever a new technology threatens the audience's attendance to the movies such as television and home video.

Hollywood did not only remake American movies but lots of other country films were also reused in the industry as well. Several times in history, in the 1930s, the 1980s, the 2000s, and after the 2010s American cinema stepped up its remaking waves, especially of other countries' films. One of the most noteworthy waves of transnational remakes from the same country is France in the 1930s-1940s and 1980s-1990s. Mazdon pointed out that between the 1930s and 1950, nineteen and in the 1980s wave more than thirty French films were remade in Hollywood while between 1950 and 1980 only six films underwent this process (2000, p. 13). After 2000, another trend in Hollywood appeared towards Asian cinema. Differentiated from the French Remake wave, this wave focused on one genre. Asian countries mostly Japan, Korea, and China with their Horror movies came to the fore this time. One of the most important reasons for this genre-centered choice is also economical. In other words: "Horror films are often cheap to make, they are not usually star-driven, don't need a lot of expensive special effects, and can be made in a tight locale. In other words, a little fog, an offscreen howl, and a menacing music score can build tension at a pretty

low cost” (Dunkley, 2002). The French, Asian, and other transnational remakes as a commercial movement escalated the discussions about the political imperialism and cultural piracy of Hollywood, often found to be seemingly dishonorable (Forrest & Koos, 2002, p. 6).

This is particularly been analyzed within the “Hollywood commerce versus European art” dichotomy. But for example French academic and critic Ginette Vincendeau in her analysis of American remakes of French films also brought to light the concept of national identity in cinema. She distinguished some cinematic traditions between the two countries. According to her, while French tradition uses *ambiguity* as a principle, American tradition uses clear-cut motivation and character which must be good or evil (Vincendeau, 1993, p. 23).

Along with the risks that exist in the remakes as explained, the audience may continue to support the original version by discarding the new film completely or perceiving it as a parallel universe. On the other hand;

Our awareness of the existence of the previous one can be an impetus to watch the remakes. For remakes, the uniqueness of the source is not important. The source is reshaped and even disappears. Sometimes the remake gets ahead of the first film, loses its secondary place, and can achieve greater success in the economic field. The status of imitation or originality has lost its importance (Abisel, 1995, p. 7).

There has also been a recent debate over whether sequels replace remakes. The "requel", which is a combination of the words remake and sequel, started to be discussed as well. However, it should not be ignored that these rehandles, which appear with different labels such as remake, reboot, revival, reimagining, requel, interquel, etc., effort to position themselves independently of the recycle system to which they belong and present themselves as new products.

2.2.Features of Recycles and Remakes

As mentioned, other than remakes there are several types of methods for the film industry to re-handle the earlier versions of a text whether visual or literary. Even though many theoreticians acknowledge all recycles as some form of *adaptation* (Sanders, 2005; Verevis, 2017) some critics such as Linda Hutcheon (2006, p. 9) exclude sequels and prequels. Based on Marjorie Garber's definition of sequel and prequel, she made a difference between continuing a story because of the desire not to finish it, and the desire to retell the story in different ways, and reconciles adaptations with the desire to repeat as well as change.

Adaptation refers mostly to an intertextual field. They offer reorganized versions of a literary text, a play, or different kinds of visual products such as television series and video games into new movies. For example, both of the films covered in this study are adaptations as well as remakes. The live-action adaptation of *Ghost in the Shell* reproduces both Masamune Shirow's comics and Mamoru Oshii's 1995 animation. Likewise, *Total Recall* (2012) is based on Philip K. Dick's story, but includes much more scenes from the previous film, both in its narrative and in the stylistic elements it evokes. In this respect, both of the film's remake features outweigh it.

In this study the recycles are classified as follows; sequels and prequels, spin-offs, reboots, remake/adaptations, and new installations. The most common with growing popularity especially after the 2000s are sequels and prequels.

2.2.1. Sequel

This type of recycle refers to the earlier versions of films. They take in the future of the earlier film and they are bound to the earlier story. They need to have continuity with the early film. Sequels might sometimes be produced as a continuation of a film with a closed ending such as *Blade Runner* (Ridley Scott, 1982) and its 25-year-later sequel *Blade Runner 2049*. And other times they might be a continuation of the original or earlier film with an open-ending story made especially for the sequel such as the *Harry Potter* series' especially the last two films, or *The Lord of the Rings: The Two Towers* (Peter Jackson, 2002) and *The Lord of the Rings: The Return of the*

King (Peter Jackson, 2003) which makes a series with the first film. Here, the audience follows the development of the main characters as well as the story. Sequels might have a number at the title as well such as *Terminator 2: Judgment Day* (James Cameron, 1991), *Terminator 3: Rise of the Machines* (Jonathan Mostow, 2003), and so on.

2.2.2. Prequel

The prequel, on the other hand, takes the original movie or its sequel and deals with how it came from before. These films relate more to reboots than sequels because they establish a pre-plan of the story being dealt with and might not be as committed as sequels. One of the most well-known examples of prequels is George Lucas' *Star Wars: Episode I* (1999), *II* (2002), and *III* (2005); a prequel trilogy to the original series in 1977-1983.

2.2.3. Spin-off

They follow an event and often a character in the main movie. These characters might be the side character or the villain of the previous movie. For example Sleeping Beauty's villain's spin-off *Maleficent* (Robert Stromberg, 2014) or Batman's villain *Joker* (Todd Phillips, 2019).

2.2.4. Reboot

It revisits a story and approaches events and characters from a different angle. The most important feature is that it denies or nullifies the previous movie. They start over the story they are dealing with. In this respect, they differ from productions such as remakes that retell the same story or sequels that continue by making connections. Also, they often occur with franchises that already have multiple installments and may have been forgotten by the general public. The reboot is then an attempt to rekindle the public's interest in these franchises.

2.2.5. Remake/Adaptations

Sometimes there are transitional situations between remakes and adaptations. When the previous movie on which a remake is based is also an adaptation, it may become unclear whether it is a remake or an adaptation. In such cases, remake/adaptation is classified according to which text it is more similar to, but there are cases where this is not possible. Also, legal issues come into play as well as textual features in classifying a film. It was mentioned that all recycle products are related to issues such as copyrights and other ownership rights within the industry. Many producers want to gain more profit if they are related to a newer production. For this reason, the text on which a remake is based has been the subject of much debate in Hollywood, and often lawsuits have been filed. For example, the Stephen King adaptation series *It* (Tommy Lee Wallace, 1990)'s producers filed a new adaptation *It* (Andy Muschietti, 2017) claiming, the new production used too many elements from the series and demanded profit participation (Bradley, 2019). In this study, remake/adaptations refer to the most controversial cases of films, when there is no certain decision is based on.

2.2.6. New Installation

Another type of construction that fits some of these categories and not others is new installations. Such productions take on the world of the previous story, but neither fully continue nor is a fully remake or reboot. Examples of these are the movies from the world of Marvel or DC comics.

As can be seen, these categories are interconnected and cannot be separated from each other by thick lines. This is compatible with the profit-oriented structure of the industry as much as it depends on the narrative of the product. These recycled productions present the same stories with minor changes by minimizing the risk and expecting a lot of surplus on top of that. The ambiguity of exactly which previous works the productions are adapted from is desirable. Thus, new productions can repeat the "top" features of the medium they desire. They often do not purchase copyrights if not required, or engage with as minimum stakeholders as possible. If they are rehandling a literary product for example novels, it is common that the authors get a very small amount of money. For example, Philip K. Dick only got

1000\$ for his story included in this study and Harry Bates got only 500\$ for his story *Farewell to the Master*. Despite being one of the highest earners* from the movie series based on the books she wrote, J.K. Rowling received 1.3 million for her first four books in the *Harry Potter* series, while the first four movies grossed over 3.5\$ billion.

Using the above categorization, the highest-grossed top 20 Hollywood films were examined to understand the trend of recycle productions for the past 30 years (**Table 2**).⁹ Adaptations from different mediums such as novels and video games were not included in the table in the study, only the recycles of movies and TV series were discussed. However, it is worth noting that the inclusion of the excluded category would result in much higher rates for recycles.

It should also be noted that although only Hollywood movies are examined in this table, a non-Hollywood movie has rarely been included in the worldwide top 20 highest-grossed movie list. Only one British film each in 1992, 1994, 1997, and 2010; one Italian film in 1998; one Japanese film each in 2001, 2004, and 2021; and one French film each in 2011 and 2014 entered the top 20 films with the highest worldwide gross. This distribution changed utmost when China placed five of its productions on the list after the COVID-19 pandemic in 2021 and four of them in the following year, 2022.

According to the table, there is a gradual increase in recycle productions in movies with the highest box office. This increase after the 2000s intensified even more after 2010. So much so that in recent years, only 2-3 original film productions have entered the list of films that have made the most profit.

⁹ The lists have been prepared comparatively according to the worldwide box office distribution of boxofficemojo.com (IMDb) and numbers.com sites ranked for each year between 1990-2022.

The most striking of these is the sequel and prequel films, Since 2010, their number has never dropped below 8, making it almost half of the list of highest-grossing films on its own. This trend may have something to do with new viewing habits. It is seen that the audience has become accustomed to "binge-watching", especially at home, by downloading via internet channels or torrents, and more recently by platforms such as Netflix and Amazon Prime. A consequence of the new audience's inability to break away from the story they watch may be their desire to watch before and after the movies they watch, and this can be a justification besides producing sequels and prequels for stories being less creative.

Spin-offs are also one of the important results of the table. As can be seen, before 2011, no spin-off could enter the list of the highest-grossing films, but after this date, they seem to be increasingly settled in the recycle system. Therefore, it has become much more popular and is used more and more in daily life.

Remakes, without remake/adaptation, show wider waves of incline and syncline because of their nature therefore in this table it is seen only two peaks, are in the 1990s and after the 2010s.

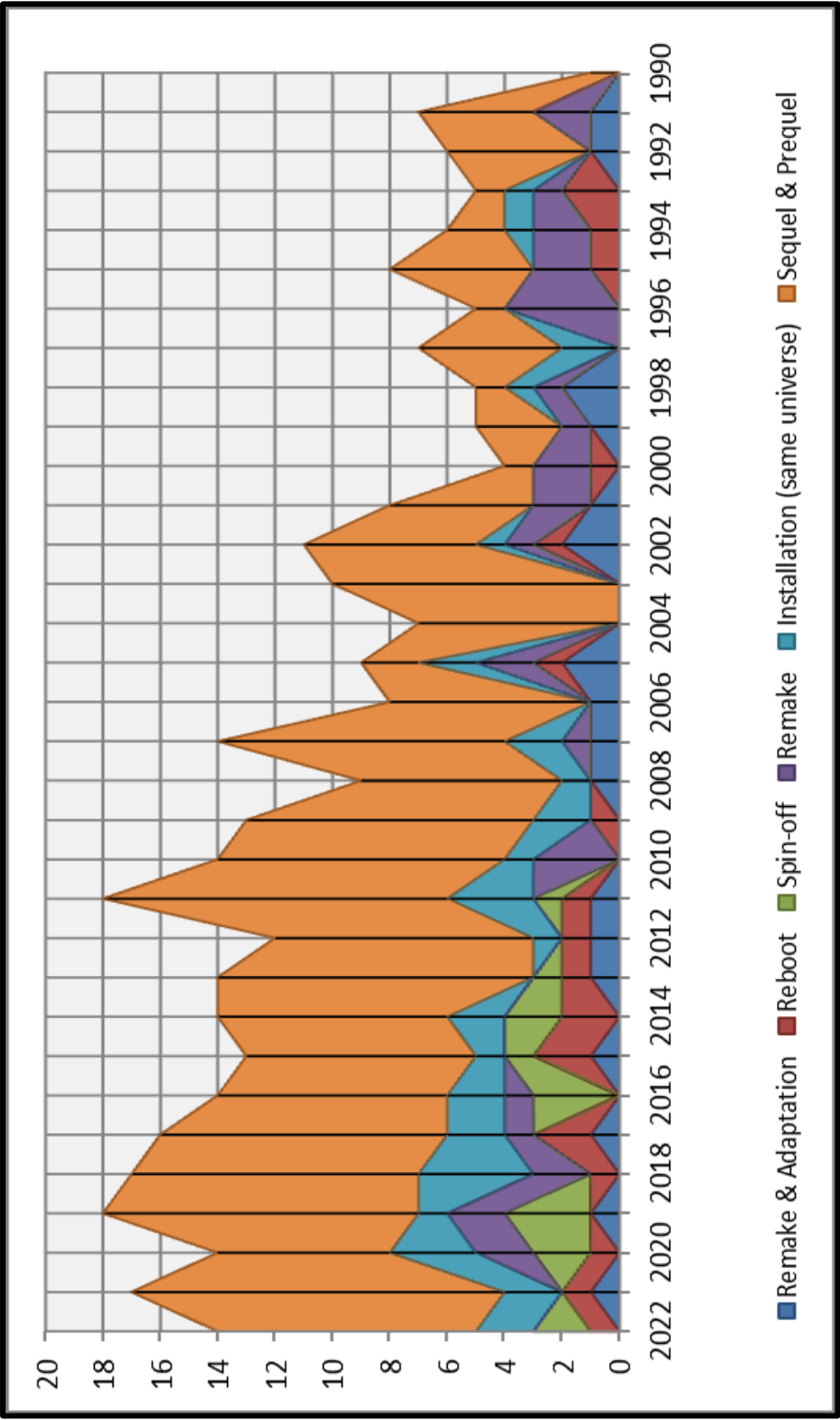


Table 2. Number of Recycles in the Top 20 Grossing Hollywood Films 1990-2022

Even though remakes are within the same recycle system as the productions such as sequels, prequels, or reboots; they have different expectations and different features with them and with standalone films. For example, sequels may be positioned in a different place in terms of the possibility of liberating. It is aimed to bring a new perspective to the continuation of the familiar world in the original films without spoiling it. But this is also limiting because there is a situation where you put the world at risk. They have the possibility of the idea "It shouldn't have continued like this".

The target audience of the remakes also differs from the sequels. Remakes should both satisfy the audience who watched the original movie and should be made so that the audience who has not watched it can follow the movie. At the same time, it is expected to respect the original film, but it is essential that the remake can be watched without being seen the earlier version before or even when it has been watched but forgotten. Also, they aim to reach the audience who has watched the original movie but didn't like it. For sequels, audiences who did not like the first movie often don't lean toward the sequels but for remakes it is different. Therefore their task is more complex since, unlike sequels that are advertising the original films, and are often produced by the same companies; remakes compete with the earlier films (and their production companies). So remakes try to not invoke memories of the original films repeatedly to not take a risk but are expected to tease the audience with some reminders (Leitch, 2002, pp. 41–42).

In addition, although remakes compete more directly with earlier films, they often prefer to purchase only the adaptation rights of the literary works from which the films (if any) are derived, rather than buying the remake rights of these films (Leitch, 2002, p. 39). It is also observable in the case of the remake of *Ghost in the Shell* (2017), which bought the adaptation rights from the author of the manga instead of the earlier movie *Ghost in the Shell* (1995) in this study. The other movie in the study, *Total Recall* (2012) is one of the rare examples where the movie rights are purchased, but it should be taken into account that the company which previously held the *Total Recall* rights went bankrupt and sold its assets in a bankruptcy case, which eventually

was a more profitable move for the company that bought it (for only \$3 million by Dimension films first, then Columbia Pictures, Sony).

Another different feature of remakes is the average delay of the movies. While sequels are being made after 2-4 years of the previous movie, for remakes this period is longer at 20-25 years. In accordance, remake waves show an incline after the economic crises, latest in 2008, the average delay between the original and remake films shortened. And the “new young” audience was targeted.

To sum up, remakes are mainly produced for financial reasons. They have their own methods to re-handle a story and they differ from other types of recycles. After the latest economic recession in 2008, recycles, in general, also remakes showed an increase however in the cyberpunk sub-genre this trend is clear. These remakes were high-budgeted, well-advertised productions, and their target audience was wider. Unlike the earlier versions, which have more nudity and violence, and hence rated restricted (R), the remakes were either to all audiences or released with Pg-13 or 16. This was an attempt to attract more audience, however, they were not as successful as expected at the box office.

3. ANALYSES OF THE FILMS

In this chapter, I will give an introduction to both *Total Recall* and *Ghost in the Shell*. After explaining the processes and relations in the production of the movies I will summarize the plots of the movies. That will be useful in the closing sections where I will make a comparison and a narrative analysis of the films.

3.1. *Total Recall* (1990) and Its Remake *Total Recall* (2012)

Total Recall (1990) is directed by Paul Verhoeven, produced by Carolco Pictures, and distributed by Tri-Star Pictures. The movie is an adaptation of Philip K. Dick's short story "We Can Remember It for You Wholesale" first published in *The Magazine of Fantasy & Science Fiction* in 1966. A movie was planned but it remained in development for a long time. Several screenplays (almost forty revisions) had been written, seven directors involved including David Cronenberg, and the production company changed. The final screenplay is written by Ronald Shusett, who had bought the adaptation rights of the story from Philip K. Dick for \$1000 in 1975, Dan O'Bannon, and Gary Goldman with Jon Povil's early contributions (Hughes, 2003, pp. 61, 66).

The movie was mainly filmed in Mexico, except for the Mars landscape which is shot in Valley of Fire State Park in Overton, Nevada (IMDb). The film was completed in 1990 and released on June 1st with an R (Restricted) rating by MPAA and is 113 min. *Total Recall*'s budget was almost \$65 million, one of the three highest-budget films until 1990 with *Rambo III* (Peter MacDonald, 1988) and *Die Hard 2* (Renny Harlin, 1990). Arnold Schwarzenegger's \$12 million contract was also one of the highest at that time. He also received %15 of the profit. The budget was quadrupled at the box office making it the 7th highest-grossing film worldwide in 1990 (IMDb). The movie won the Special Achievement Award for visual effects in Academy Awards and BMI Film Music Award by Jeremy Goldsmith in 1991.

The independent production company Carolco Pictures (founded in 1976) planned a sequel for *Total Recall*, an adaptation of Phillip K. Dick's other story; "The Minority Report" (1956) (Buckland, 2006, pp. 210–211). However, the company was bankrupted and sold its assets in a bankruptcy court in 1995. TV rights were sold to DFL Entertainment for \$1.2 million, resulting a 22-episode series *Total Recall 2070* (Art Monterastelli, 1999) (Hughes, 2003, p. 62). Dimension films by Miramax (Disney's since 1993) won the auction of the movie's sequel, prequel, and remake rights for \$3.15 million in 1997. Later, the sequel was canceled and *Minority Report* (Steven Spielberg, 2002), was made as a standalone film by DreamWorks and 20th Century Fox.

In 2009, Sony received the film's rights from Miramax's parent company Disney and prepared for a remake with Columbia Pictures. Released on 2 August 2012, directed by Len Wiseman, the new movie did not credit Phillip K. Dick as the writer but he was written as "inspired by" in the titles. The screenplay is based on the 1990 film, by Kurt Wimmer and Mark Bomback. The movie was filmed in Canada. It is rated PG-13 by MPA. The budget was \$125 million and could not be as successful at the box office as the original with \$198,467,168 worldwide and only \$58,877,969 domestically gross (IMDb, boxofficemojo). The film was released in two versions, a 118-minute theatrical cut also streamed on Netflix, and a 130-minute extended director's cut. Between them, some minor and major differences will also be examined.

Total Recall	
Ronald Shusett	purchased the adaptation rights of his short story from Philip K. Dick for \$1000 in 1975
	planned to set the movie with Disney but the project was eventually sent to:
De Laurentiis Entertainment Group	
	bankrupt in 1987, Schwarzenegger persuaded Carolco to buy the script for himself; so the film's rights were sold in 1989 for \$3 million to:
Carolco Pictures	released the movie <i>Total Recall</i> in 1990
	bankrupt, sold its assets in a bankrupt auction in 1995
DFL Entertainment- in Canadian channel CHCH-TV	bought TV rights in the auction and made 22 episode series in 1999: <i>Total Recall 2070</i>
Fox Entertainment	after the bankruptcy of Carolco, the planned sequel was canceled and transformed into a standalone movie bought by Fox and made in 2002; <i>Minority Report</i>
Dimension Films (by Miramax which was acquired by Walt Disney in 1993)	purchased the films sequel, prequel, and remake rights in the auction for \$3,15 million from Carolco
	
Columbia Pictures (member of Sony since 1989)	acquired the rights and announced a <i>remake of Total Recall</i> in 2009, released in 2012

Table 3: *Total Recall's* development hell and productions

3.1.1. Total Recall (1990) plot summary

The story takes place in 2084 when people can live both on Earth and Mars. Douglas Quaid (Arnold Schwarzenegger) is a married construction worker who repetitively dreams about Mars and a woman; purchases a spy-customized memory holiday/experience to Mars from the memory implant company Rekall Inc. But before the memory transfer on the operation table, he violently reacts claiming his cover is blown. They sedate him and wipe the visit of Rekall before they send him back.

On the way Doug gets attacked first by his coworkers and then at home by his wife Lori (Sharon Stone), both claiming he is not the person he thinks he is. Lori's real husband Richter (Michael Ironside), who is Mars Governor Coahaagen's (Ronny Cox) man, sends Doug armed forces so he escapes. Later a man contacts Doug via videophone and warns him that he is under surveillance and gives him a suitcase in which, he finds some money, fake IDs, and a video message from himself. Soon he learns from the image of himself that he was named Carl Hauser, and worked for Coahaagen but realized he is on the wrong side and is now with Mars resisters. He tells Doug to go to Mars to get help and also gives directives to take out the tracking device from his nose.

Doug/Carl goes to Mars and with the clues from the video tries to find "Kuato". In a brothel bar, he sees mutants due to radiation that Coohaagen is responsible for by not giving them enough protection and oxygen because he wants to sell it. He also finds Melina (Rachel Ticotin), the woman he was dreaming of. She refuses to give him help thinking he still works for Coahaagen. When he returns to his hotel, a man claiming he is from Rekall and Lori tells Doug he is still at the company but in deep sleep and gives him a pill to wake up. Doug confused but not believing, kills the man and fights with Lori but Richter and his men capture him. Soon Melina rescues him and Lori dies during the fight. Two of them then go to the bar and get help from mutants in the clash between armed forces. Coahaagen closes the ventilation system and leaves his citizens to suffocate.

Already escaped an underground secret place with their taxi driver Benny (Mel Johnson Jr.), Doug meets with Kuato who is a tumor-like mutant protruding from his brother George's abdomen. He helps Doug to regain his memories by telepathy; so he remembers that there is a reactor made by the ancient Martians that, if activated can give enough oxygen for the whole planet. But Benny betrays them killing Kuato, and locates their whereabouts causing forces to find them.

While hostage, Cohaagen shows them a video about Hauser revealing he was still working with him and the whole plan was to infiltrate the Resistance center. When they begin the process of re-implanting Hauser's memory they both escape and manage to start the reactor and kill Cohaagen who was trying to stop them. In the end, Mars gains atmosphere, citizens get free, and Doug and Melina kiss under the blue sky.

3.1.2. Total Recall (2012) plot summary

The story takes place at the end of the 21st Century after a global war destructed most of the Earth. The only livable areas are the United Federation of Britain (UFB), where richer people and The Colony (Australia) where the workers live. The connection between the two is "the Fall" a high-speed elevator passing through the planet in which the workers commute daily. In several news inserts, it is shown that a group from the Colony called "the Resistance", is responsible for random explosions in UFB. Douglas Quaid (Colin Farrel) is a married Colony citizen and factory worker making high-tech police robots called synthetics, with recurring dreams about escaping from synths with an unknown woman. His wife (Kate Beckinsale) is working for the UFB police and they commute daily between the territories.

Soon he purchases a secret agent memory from memory implant company ReKall because he feels his life is not how it is "supposed to be". The moment he is in the implant process they realize he has real secret agent memories and an armed force barges in killing the company workers but Quaid manages to kill them all with perfect combat abilities he was unaware of having.

At home his wife Lori also attacks, telling him she was a monitoring UFB undercover agent, but Quaid manages to escape. Later a man contacts him through his inside-hand phone warning him that the phone is also a tracking device and directs him to a box in a bank. Quaid first cuts his hand to get out of the phone/tracking device and goes to the bank where he gets the box in which he finds several fake passports, some money, and one video message from himself; telling him they are about to capture him to erase all of his memories, he is not the person whom he thinks he is and has a flat in UFB there he needs to find “the key” to find out more.

Quaid travels to UFB to find the rest of the clues and meets Melina (Jessica Biel), the woman in his dreams. Together they go to his flat where he finds out the clue in his piano. A recorded hologram activates (in the extended cut it was played with a different actor, Ethan Hawke, revealing he had gone through some face renewal operation as well) and his image tells him that he was named Carl Hauser, and was working for the UFB Chancellor Coahaagen (Bryan Cranston), only after meeting Melina from the Resistance did he switch sides. He also learns that in his mind there is a “kill code” of the synths that Coahaagen plans of using to invade the Colony because of space shortage in the UFB.

To subtract the code and stop the attack he and Melina try to reach the resistance leader who is in the Neutral Zone, where people can breathe only under masks via subway but before, they get trapped in the building by armed forces. His coworker Harry from the factory approaches them and tells him he is still in deep sleep in Rekall and that the only way to wake up is to kill Melina. Quaid confused but not believing, kills him instead and they run. They reach the Resistance leader Matthias (Bill Nighy) and he tries to find the code in his memories in a machine but armed forces burst in and capture them killing Matthias. (In the extended cut it is revealed Melina is also Matthias’ daughter.)

While hostage Coahaagen explains Hauser was working for him and he planned all along to infiltrate the Resistance and there was never a kill code. He starts the

invasion and before they implant Hauser's memories back, they manage to escape. They fight with synths and explode the Fall while Coahaagen and the rest are in it.

After the battle, Quaid wakes up in an ambulance and sees Melina, who is actually Lori in disguise. He realizes this and kills her. In the end, they hug each other with the real Melina in front of the city and the Rekall billboard. (In the extended cut he also sees the tattoo or stamp which he got in the Rekall center on his arm is missing.) They hug each other.

3.1.3. Analysis

In this section, I will show that remake films went through some changes when the originals and remakes are examined but before comparing the remake and the original film it is important to include some differences between the extended director's cut and the theatrical cut of the "remake of *Total Recall*" (it will be referred as "*RoTR*" from now on). In both versions of the movies, the protagonists' names are the same; Douglas Quaid / Carl Hauser to avoid possible confusion I will use the original movie name Doug or Carl, in the remake the surname Quaid or Hauser.

Between the two cuts of the *RoTR*, there are a few types of minor and major differences. Minor differences include stylistic choices of some color corrections. Also extended cut is slightly towards R-rating with some longer or alternative shots of nudity and violence. Examples of these are a longer and closer shot of the famous three-breasted woman as an homage to the original *Total Recall* and an alternative shot of the gun wound on Harry's face instead of the back of his head. There are about 50 extended scenes with 8 altered dialogs in the extended director's cut and one completely different scene.

One of the most significant differences between these two cuts in terms of narrative and production is, certainly, that Douglas Quaid had a different appearance in his old life. That's why in the extended cut, Carl Hauser is played by a different actor (Ethan Hawke instead of Colin Ferrel) as he recounts his past life in the piano scene. The choice contains challenges in terms of the credibility of one's past. This strengthens

the possibility in the narrative that anyone (anyone male at least) who purchases the Rekall company's "secret agent" package will receive background information in the appearance of a planned actor rather than in their appearance. The extended cut has already been designed to raise the suspicion that "everything was in the memory center Rekall". The shot at the end of the movie, where Quaid/Hauser realizes that the tattoo that was previously made on his arm at Rekall is no longer on his arm, is one of the most important factors that feed this suspicion. On the other hand, some fans and critics do believe it was not a tattoo but a stamp, so it would be expected to erase during the timeline of the film which is just about two days long (except for the flashback scenes).

Hollywood films are generally known for their closed endings and narratives that leave no room for doubt. However, some films, especially Philip K. Dick adaptations that influenced both *Total Recall* films, use these open-endings or suspense themes often. Some questions are left as in the example of *Blade Runner* in both *Total Recall* films. Just as the question of whether Deckard is a Replicant in *Blade Runner* holds its relevance in its ambiguity to this day, it is open to interpretation whether everything really happened in *Total Recall* or whether it was all just a dream. This not only adds depth to the story being told but also is an economically beneficial move as audiences begin to ponder, speculate on these questions, and increase the popularity of the movie. In the internet age, when cyberpunk movies started to be produced, people discuss these questions among themselves as well as on the internet. These discussions sometimes form fan groups, and remakes may be attempted by producers relying on these fan groups.

To turn back to the movies, the extended cut also gives more weight to the theme of love. It is clear from the first scene of the movie. In the dream/memory depth sequence before waking up in bed, Melina and Quaid not only run away together but hug, kiss and say they love each other. While in the theatrical cut, in the first Fall scene Quaid is not sleeping, in the extended cut he is sleeping and dreaming about Melina, with a couple of recurring shots from the beginning of the movie. In the

hologram scene at the piano, in both versions, Carl Hauser tells that he switched to the side of the resistance instead of Cohaagen and that Melina provided it (Fig. 2)



Figure 2. Quaid's encounter with Carl Hauser in different cuts of *RoTR*

Extended cut:

Carl Hauser (Collins): I am a Federal Intelligence operative assigned by Cohaagen to infiltrate the Resistance and assassinate Matthias. But instead, I discovered I was fighting for the wrong side. I met a woman. She works with the Resistance and she showed me that they were worth fighting for.

Theatrical cut:

Carl Hauser (Hawke): I was given a direct order by Cohaagen to infiltrate the Resistance and kill Matthias. But then, I met a woman. And she opened my eyes. And she showed me that Resistance are the ones I should be fighting for, not against.

In the extended cut of *RoTR*, Melina is related to Matthias as his daughter, rather than just a Resistance member. After her capture by the police, in the scene in the Fall, Quaid/Hauser comes to rescue Melina and shows his condolences about her father. It is a longer and more romantic scene that includes flashbacks of them hugging and kissing, he further explains that the only thing they cannot delete from his memory is the love he feels for her.

Extended cut:

Quaid/Hauser: Your father...

I am so sorry.

Melina: All those things that
Cohaagen said...

Quaid/Hauser: He was lying. I
couldn't have betrayed you. I told you
I will find you. I remember...
(Flashbacks) My whole life. Only one
memory stayed with me. They could
never erase that. Are you ready?

Theatrical cut:

Quaid/Hauser: Are you ready?

A completely differently filmed scene between *RoTR* cuts is the office/interrogation scene at the factory. In the theatrical cut, Douglas Quaid is personally called to the Factory Operations while in the extended cut; it is the entire Level 9 is called to Human Relations from the announcement. In the theatrical cut, Quaid speaks with his supervisor Marks in his office and learns another person got his expected promotion because he is from UFB and “got all the connections”. In the extended cut, on the other hand, Quaid speaks with governmental personnel and is expected to sign an official paper confirming he does not engage in any attempt to overthrow the government. Quaid reacts hostile to the official and asks whether anyone from the UFB got questioned and express his ideas about no terrorist would out their intentions with this paper and its unnecessary. The official threatens to fire him and after Quaid signs the paper he asks him to leave since he has many workers to question for the day. This change in the scenes shows a distinctive attitude toward the state.

Although it can be expected that there will be semantic and ideological changes between the films done at different times by different creators; the fact that the differences between the two versions of a film shot at the same time and with the same creators are highly overt shows an example of the structure of cinema industry that targets the largest mass. Both of the *RoTR* cuts find different ways to attract the

audience. While the extended director's cut does this by emphasizing the love theme of the story, the theatrical cut, which is aimed to reach even a larger audience, eliminates or softens the ambiguities, clears "excessive" scenes, and establishes the dualities more clearly.

I have mentioned in the previous "Remake" chapter, that remakes avoid bringing too many memories from the original films but are also expected to show some reminders or homage as well. I will start from this point with the comparison of the original and *RoTR* movies to be able to see, how the remake worked with the earlier material, what did it change or hold, and what may be the related selection about them.

Both versions of the *RoTR* start with a text on the world map visuals with inserting "the Fall"'s cross-Earth movement, briefing the audience about the film they are about to see:

At the end of the 21st century, global chemical warfare left the planet nearly uninhabitable. Living space is now Earth's most valuable resource. Only two territories remain: THE UNITED FEDERATION OF BRITAIN and THE COLONY. Workers from The Colony travel through the planet each day on the only transport possible: "THE FALL."

This over-explanation does not exist in the original movie instead the audience is thrown into the middle of the dream depth sequence in Mars' red landscape.

Science fiction literature and films set at least one technological development in the middle of their plot. Whether it takes place in the future or an alternative (space/)time, it advances its events in a great technological breakthrough and minor technological developments surrounding it. Cyberpunk, as I mentioned, has an ambivalent approach to technological developments. On the one hand, it uses technology and on the other hand, technology might be the main cause of trouble.

If we examine the central plot of technological development in both films, we see the possibility of memory implantation and memory-erasing. The paranoia-intense

atmosphere of the 1950s cold war, from which Philip K. Dick wrote his story, continues to function in the 2010s as well.

The second technological development in the original movie is Mars's planetary oxygenation device which is invented by ancient Martians, not by humans. Reaching this device was only made possible after the planetary voyage, colonization of Mars, and Mars's mining activities by humans. In the movie, all production activities on Mars are based on the extraction of a very powerful energy source called *terbinium*. The mining activities and distribution of vital oxygen are monopolized by Cohagen who creates a regime of repression to maintain his power. Therefore, most of the inhabitants of Mars are miners and work under difficult conditions.

To be able to maximize profit, workers work in poor-quality protected areas and are exposed to high radiation, which causes them to mutate. These people are called *mutants* or *freaks*, most of them gaining psychic powers, and other than mining they work in the -probably illegal- service sector jobs such as palm or future reading, bar or cheap hotel management, and prostitution. They live in crowded old mines such as Venusville (Fig. 3). After the discovery of the Martian oxygenation device that could



Figure 3. Venusville, Mars

give enough oxygen to the planet, Cohagen hides this invention and orders the seal of the mine to continue activities in another location. And the reason Cohagen and Hauser came up with the idea of Hauser's memory erase to sneak into the resistance is the ability of mutants' mindreading ability. The advantage of the oppressed over those who own the means of production is a concept encountered.

Working places also differentiate between the movies. The protagonists' jobs as a construction worker and assembly worker of robot police (Synths) was another topic of interest (Fig. 4 and Fig. 5). In the *RoTR* interplanetary travel is no longer present but two areas left on Earth are connected by means of transport through the Earth's core, named the Fall. In this way, the previous theme of colonizing other planets shows itself in a more based on history. While in the original movie the main demand product was raw material, in *RoTR*, this transformed into the space lack following the contemporary concerns.



Figure 4: Doug is working on the construction site



Figure 5: Quaid is working as an assembly worker in the factory for Synths

Cyberpunk's, more directly science fiction's prominent theme, human versus technology can be spotted in both *Total Recall* films. In the original film, a more ambivalent attitude towards technology is displayed repeatedly. Almost all new technological systems that Doug contacts cause a disturbance but at the same time, they are engaging and wondrous. This is given to the audience with humor or while raising excitement. As the instant nail polish color-changing device, or the hologram tennis player, they appeal as the practical and stylistic ways of doing things but at the same time, the technologies such as the tracking device in Doug's brain which reveals his whereabouts and an X-Ray (Fig. 6) in the Metro shows his gun, alarming the authorities. Also questioning the practicality of these advancements, in *Rekall Inc.*, when Doug gets aggressive, the assistants cannot reach the doctor immediately via videophone despite one of them standing directly in front of the window of his office (Fig. 7). Doug cannot accomplish to communicate with the robot taxi driver in *Johnnycab*. Eventually, when he rips "Johnny's" head off of the car and drives

himself instead the scene becomes one of the most technophobic representations of the movie.



Figure 6: Citizens checked by X-Ray machines



Figure 7: Assistant trying to reach the doctor

However, the other side of the technophobia-technophile spectrum is also given as balance in the narrative. Because the immanence of technology in the human body brings problems as well as provides a way for liberation. Doug uses a prosthetic head while trying to sneak into the Martian border. But at the police questioning, it malfunctions and betrays him. However, the same prosthetic head saves him by throwing it as a bomb at the cops (Fig. 8). The reason for building such a head-bomb device however must be only within this context. Also, the hologram device helps Doug to trick the armed forces and therefore can reach the ancient Martian device.



Figure 8: Doug's disguise/bomb prosthetic head Figure 9: Hologram necklace malfunctions

Most of the elements that cause problems also can be used for reaching information or liberation. In the example of the ultimate salvation for all people on Mars at the end of the movie; without the ancient martian oxygenation device buried in its mines, Mars would never have had oxygen and would never have had a livable atmosphere. However, there are a few other conditions that are also of importance. First of all, it should not be forgotten that gaining oxygen happens almost miraculously in the film. Accordingly, the protagonist presses a button and in a few minutes, Mars becomes breathable. At this point, the film does not say anything about what kind of liberation would it provide if this technology would not happen all of a sudden and needed a continuing process. Another is that when a tyrant (here Cohaagen), who has established authority over the inhabitants by releasing oxygen little by little, is killed, it is assumed that there will be no further complications and the people are completely saved. All the problems that take place in long processes and establish in the film are solved in short steps or an instant. Moreover, as in every classical narrative, there needs a hero to realize these instant actions, otherwise, society is far from reaching this.

Those who produce the technology are as important as those who hold it. In the movie, the Martians invented the vehicle that will produce oxygen. that is, the products that help to get rid of it are shown as if they will come either by those who use it against the public or as a savior in a way that cannot be reached and where it comes from.

Similarly, Doug can carry out Hauser's insidious plan due to the memory erase and implanting technology, but again, thanks to the same technology, he can become "the person he was meant to be". Which can only happen after he is rejecting his "true identity" and preferring to be the person who is morally responsible to help the oppressed group (and the person who is with the woman he loves) and chooses to be a hero. Therefore functions of technology vary according to the party holding it. However, technology can never be produced by the people. They are to come either from mystical powers or authoritarian powers which always need a mediator in the

name of a hero who always has a choice to make the decisions in opposition to other ordinary people.

In the *RoTR*, technology and technological devices also show a dichotomy. For example, if the same device for changing the face is considered, this time the face can be changed with a hologram necklace attached to the neck. Similarly, Quaid's necklace while trying to cross the border malfunctions and starts to glitch between different faces revealing Quid's identity (Fig. 9). This time, however, he just takes it and throws it on the floor, and manages to run away from the armed forces. Later Lori finds this device and at the end of the movie, she uses this against Quaid by disguising herself in Melina's appearance. However, Quaid realizes that she does not have the scar they shared with Melina and fights and kills Lori. Thus, technological gadgets cannot help to hide characters.

Also, there are other gadgets used by the authority this time so that the characters cannot hide from them as the theme of in-body surveillance appears before the audience in both films. In the original movie, they follow Doug with a chip implanted in his brain. Doug pulls out this bug from his nose with knowledge from his past (Fig. 10). Similarly, in *RoTR*, he is followed because of a phone/tracking device embedded in his hand. He takes it out by cutting his flesh (Fig. 11).



Figure 10: Doug takes out the bug



Figure 11: Quaid takes out the tracking device

Tracking devices placed in the body are elements in which the theme of paranoia is intertwined in literature and film. Moreover, removing something from the skin by cutting it is associated with schizophrenia and raises doubt about whether the story is taking place in the mind or not. But as the remake shows, not only does the protagonist see this suspicious device. A young man standing next to him on the stairs also sees it and asks Quaid for the device: “What is that? Where can I get one?” Later Lori finds the young guy instead of Quaid and puts him in much trouble.

As mentioned, cyberpunk is related to both technology and mystical themes. It is possible to see this in both films. However, the reasons and order for encountering these themes change in both films. In the 1990 film, Doug goes to Rekall Inc. to implant memory for himself. Unlike the remake, this venue is shown as a modern, corporate, and big building and is located in the city (Fig. 12 and Fig. 14). When Doug sits on the operating chair, the people who will perform the procedure are addressed as "doctors". Visually, it is a hospital-like place with high scientific elements (Fig. 16). In *RoTR*, on the other hand, the company is located in the Colony, not in UFB. Even from this point, it is shown that it is not high-tech, but underground tech. It is an underground company with many far eastern decorations (Fig. 13 and Fig. 15). The operating room looks more like a meditation center than a hospital. Even, when he sees the implantation chair, Quaid asks: Is that it? (Fig. 17).



Figure 12. Rekall Inc. exterior



Figure 13: Rekall exterior



Figure 14. Rekall Inc. interior



Figure 15. Rekall interior



Figure 16. Rekall Inc. operation chair



Figure 17. Rekall operation chair

Memory transplant companies' characteristics between modernity and dystopic future show the difference in imaginations about the future and technology from the 21st Century. The technology in the memory extraction scenes towards the end of the movie changes. In the original movie, Doug meets with the leader of Mars' freedom fighters to recall what's in his memory. The leader Kuato is a Martian mutant and has the ability to read minds. He connects with Doug by holding hands and repeats the phrase "Open your mind" over and over as if hypnotizing him, making Doug remember. Thus, they learn that there is an invention in the center of Mars that can give oxygen to the planet, and the first way to *salvation* is opened (Fig. 18).

In *RoTR* when Quaid meets with Mathias, the leader of the Resistance, they try to subtract the memory piece in his brain that is supposedly a kill code for the synths. They do not connect spiritually as in the original movie, but a high-tech device is shown this time (Fig. 19). In opposition to salvation comes through spiritual powers, this time trouble follows as Cohaagen finds the location with this action. So the technology, no matter how counter-used, who holds the power always finds a way to use it against the people.



Figure 18. Kuato helps Doug to remember



Figure 19. Memory subtraction of Quaid

Akbal Süalp made some observations about the positioning of male characters after 1980. The economic, social, and political reorganization of the period, and the associated wars everywhere, limited the experiences of individuals who were pushed to unemployment, not belonging, and impoverishment. In her view, "as he tried to exempt himself from a shattered social experience, this rupture created a kind of male melodrama, with angry, reactive male sensibilities that inevitably harbor all traces of transformation in the storytelling" (Akbal Süalp, 2009). Although Akbal Süalp continues her analysis from Turkish cinema, which has the distinctive features of the mentioned narrative, Akbal Süalp's determination seems to point to the situation of male characters in Hollywood cinema as well. In both *Total Recall* films, the audience watches a male drama. These characters, who are dissatisfied with their lives, who are cheated on by their wife or friends, who think that they are not where they should be, and are not doing what they should be doing, their self-expression can be seen as follows:

Total Recall

Lori: I know it's hard being in a new town, but let's give it a chance, OK?

Doug: Lori, don't you understand? I feel like I was meant for doing something more than this. I want to do something with my life. I want to be somebody.

Lori: You are somebody. You're the man I love.

RoTR

Quaid: I am having these dreams...feels like I'm doing something. Something that matters, something important. You know?

Harry: Nope. Not really. You don't think what we do is important?

Quaid: Really? C'mon Harry. We commute halfway around the world for shit jobs, for shit pay, to come to this shit bar to and get drunk on too much shit beer. Are you actually happy with how your life's turned out?

Although the films have common features in terms of the representation of women, they also have varying approaches. In both films, the main character's relationship with two women is seen. One is his wife, Lori, who later turns out to be a spy, and the other is Melina, the woman he loves, who joins the resistance force. In both films, the main character kills Lori and reunites with Melina. And in both films, women are hand-to-hand combat with each other. But in the *RoTR*, women were represented slightly more hostile to each other through the relationship they have with Quaid. When Lori yells from across the hallway to catch them both, Melina comes out of their hiding corner and puts herself in danger with a gunshot to Lori. The provocative words for Melina, who retreated to her hiding place with Quaid's intervention, were: "So you might wanna give to your little girlfriend a kiss good-bye. Long as she doesn't mind where those lips have been" and her reply was "Oh, that's it, I'm ending this bitch". The hand-to-hand combat between women occurs after this scene, in a cubical elevator, when Quaid was battling with a Synth. This transforms the fighting motivation for women, placing them in a "fight over a man". In contrast, in *Total Recall*, the hand-to-hand battle occurs after Lori catches Doug, and when they are

removing him from the building, Melina comes to rescue. When she was fighting “for rescuing the man” she was also fighting for both of them to get away from Coahaagen. She doesn't know who Lori is, only after Doug shoots him with a gun and tells the famous sentence “Consider it as a divorce.” She asks if Lori was his wife and adds: “What a bitch.”

Melina is shown as the daughter of the revolution leader in the director's cut of the *RoTR*. In the extended scene after Matthias is killed, Coahaagen recounts the plan from the beginning. Accordingly, Quaid is sent specifically to seduce the daughter of his resistant head. Thus, Melina, falling in love with the enemy, is shown as the reason for her father's death and the disintegration of the resistance power.

In *RoTR*, Lori is more angry and determined than she was in the original movie. She might be seen as a combination of Richter's character from the first movie and Lori's. This determined but angry female character also shows similarities with the character Luv who wants to stop the main character in *Blade Runner 2049*, which was made 5 years after *RoTR*. Both women are aggressive and determined to fight to the last moment. Lori, even after the Fall is destroyed and her boss dies, attempts to get into Quaid's ambulance and kill him. But their most distinguishing feature is the resemblance to the male protagonist of a special grudge and even tones of jealousy. In the chase scene before her fight with Melina, Lori reveals her attitude towards Quaid's position and being Cohagen's favorite:

Lori: I suppose I should be calling you Hauser. I guess the joke's on me. I really thought you were a loser. Turns out I was living with the greatest intelligence agent alive. Coahaagen still wants you back you know. Guess he still has faith in you. But then, you always were the favorite. (Only in *theatrical cut*: All we heard at the Agency is how brilliant Carl Hauser was). But I know what you are. You're a traitor. And traitors get put to death.

Finally, an important distinction is the level of "morality" among the female characters. For example, Melina is an ethnic woman and a prostitute in the original movie. In *RoTR*, on the other hand, we see that she is white, (with colored eyes) and extremely "moral". It seems also more radical/progressive in the original movie, that the revolution comes from the brothels. The hidden Resistance Hq. is also connected with a backdoor with "Last Resort" in Mars's red district Venusville and they are the ones, who protected Melina and Doug, making a battle with the armed forces resulting in Coahaagen's attempt to suffocate.



3.2. Ghost in the Shell (1995) and Its Remake Ghost in the Shell (2017)

Directed by Japanese Mamoru Oshii, *Ghost in the Shell* (1995) is the only film produced outside of Hollywood and also the only one that is an animation in this study. The movie is originally based on a manga series produced by Masamune Shirow from 1989-1991 in Japan. The original name of the series and the film is 攻殻機動隊 - *Kōkaku Kidōtai* which means “Mobile Armoured Riot Police”. This film and continuing franchise (**Table 4**) translated as “Ghost in the Shell” into English.

The film’s production was made by Japanese production companies Kōdansha and Bandai Visual with production studio Production I.G in association with British production company Manga Entertainment which also has a US branch. Its distribution was made in Japan by Shochiku, in the UK by Manga Entertainment, and in the US by Palm Pictures until 2020. Manga Entertainment’s US branch was absorbed by Starz Inc. which was later owned by Lionsgate. Therefore the distribution of the film is now made by Lionsgate where they released the newest remastered version of the film celebrating its 25th anniversary in 2020. The film's budget was around \$3,5 million (IMDb) (¥330,000,000-estimated¹⁰) grossed between \$3-10 million worldwide¹¹. The 83 minutes movie is rated PG-12 in Japan whereas in the USA it has a rating of TV-MA¹².

¹⁰ IMDb and numbers.com estimated budget can vary. While Japanese VHS box art stated that the budget was ¥600 million the producer of the film, Shigeru Watanabe made a statement in 18 September 2021 on Twitter that it was ¥330 million. Received from: <https://www.asianewsdaily.com/ghost-in-the-shells-producer-reveals-original-1995-budget/>

¹¹ This number also is not certain and varies in Japanese and American sources.

¹² TV-MA: (Mature Audience Only) This program is specifically designed to be viewed by adults and therefore may be unsuitable for children under 17.) This program may contain one or more of the following: graphic violence (V), explicit sexual activity (S), or crude indecent language (L).

DreamWorks, the USA distributor of the second movie in the franchise *Ghost in the Shell 2: Innocence* (Mamoru Oshii, 2004), purchased the manga's live-action movie rights from Masamune Shirow in 2008. Reliance Entertainment and Arad Productions were also involved with the production planned movie. The screenplay is by Jamie Moss, William Wheeler, and Ehren Kruger. Agreed with Scarlett Johansson as Major, Rupert Sanders directed the movie. The movie was shot in New Zealand, Shanghai, and Hong Kong, China. Released in March 2017, first in Japan and then in the USA. The distributor is Paramount Pictures. The budget was \$110 million bringing only \$169,801,921 worldwide and \$40,563,557 domestically. The same-name movie was rated PG-13 by MPA and is 107 minutes.

In 2016, it caused heated debate when it was confirmed that Scarlett Johansson would be cast as Major Motoko in the live-action remake of *the Ghost in the Shell* anime. In this discussion, most of the attention focused on the decision to cast a white actress for the protagonist role in originally Japanese production. The related topic of whitewashing was already under attack because of the movies *Exodus: Gods and Kings* (Ridley Scott, 2014) with Christian Bale as Moses and almost all white actors for the roles of ancient Egyptians, *Aloha* (Cameron Crowe, 2015) with Emma Stone playing Hawaiian-Chinese and *Doctor Strange* (Scott Derrickson, 2016) with Tilda Swinton as Tibetan "The Ancient One" just to name a recent few. For Johansson to be removed from the movie a petition has been launched and over 105 thousand people signed. Later the chief of domestic distribution from Paramount, Kyle Davies would point out the casting controversy for the box office bomb of the movie (Khoo, 2017).

Name	Type	Production year
Ghost in the Shell (<i>GitS</i>)	Movie	1995
Ghost in the Shell: Stand Alone Complex (SAC)	Series	2002-03
Ghost in the Shell 2: Innocence	Movie (sequel and spin-off of <i>GitS</i>)	2004
Ghost in the Shell SAC: 2nd GIG	Series	2004-05
<i>SAC: The Laughing Man</i>	Compilation movie	2005
<i>SAC: 2nd GIG: Individual Eleven</i>	Compilation movie	2006
Ghost in the Shell SAC: Solid State Society	Movie	2006
Ghost in the Shell: Arise	OVA	2013-2015
GitS: The New Movie	Movie	2015
Ghost in the Shell	Movie (Live action remake of <i>GitS</i>)	2017
Ghost in the Shell: SAC_2045	Netflix series (2 seasons)	2020-2022
Ghost in the Shell: Sustainable War	Movie	2021

Table 4: *Ghost in the Shell* franchise - mangas excluded

3.2.1. Ghost in the Shell (1995) plot summary

The story takes place in a fictional Japanese city New Port City, in 2029. Major Motoko Kusanagi is the squad leader of Section 9. She has a fully cybernetic body including “thermo-optic camouflage” which helps her be invisible and effective in combat. The story starts with an interruption of a diplomatic meeting by the Section 6 strike team in which Motoko kills a foreign diplomat. The chief of Section 9, Daisuke Aramaki explains the “Puppet Master” is a mysterious hacker, making terroristic acts and Section 9 is responsible for catching him/her.

While they track Puppet Master, they catch a garbage man who attacks them back but it turns out he was “ghosthacked” by the Puppet Master and doesn’t have his authentic memory but a replaced one. And while he was thinking he is tracking his – nonexistent- wife he is under the control of Puppet Master. Later a (female) cyborg body was found in the streets and after the team gets her, they try to determine why she runs away from the company she was built in and realize that she shows indications of a “ghost” or a sentient mind. While Section 9 discusses whether it can be real or not, Section 6 comes to get the cyborg's body. They explain that the ghost in the cyborg body belongs to Puppet Master and that “it” killed the original ghost in the body.

Aramaki gets suspected why Section 6 let the Puppet Master’s original body be left alone suddenly the cyborg body hacks the building control system and starts to speak. It explains that it was a computer program but it evolved and gain sentience under the name of Project 2501, therefore, seeks political asylum from Section 9. Nakamura from Section 6 declines this offer and the building gets dark, smoke comes and somehow the body disappears. Section 9 suspects the conspiracy around Project 2501 and Section 6. Togusa from Section 9 discovers from the camera footage another person entered the building with thermo-optic camouflage when Section 6 came and they follow them under the leadership of Motoko. While they tracking them, Aramaki learns that Project 2501 started before the Puppet Master and it can be a tool for Section 6’s secret “dirty” works.

That is why its escape of it is a threat to the ministry and Section 6. Motoko tracks the Puppet Master into an abandoned building with Batou and fights with a tank (Fuchikoma). While trying to dysfunction the tank she also rips her body but Batou saves Motoko's brain and upper body and destroys the tank. Later Motoko and Puppet Master connect through the contact points behind their heads and Puppet Master's ghost explains their plan to Motoko's ghost. To continue to be alive they suggest "a merge" with Motoko. So they just won't be a copy of themselves which will be static, but it will be diverse and original with the old and new parts of the system and they will become a new "being" in line with evolution. Batou tries to stop them but Puppet Master hacks his vision system and it later hacks Section 6's approaching snipers.

Motoko accepts the merge on the condition of she will retain her old identity but Puppet Master explains that no reason to keep the old identities because everything needs to change all the time. Motoko wakes up in a child's body, Batou taking care of her, explains her old body is destroyed and Section 6 is being questioned. Motoko decides to leave and she explains she is neither Motoko nor the Puppet Master but both of them. The movie ends with Motoko/Puppet Master's child body looking at the panorama of the city with the line "The net is vast and infinite."

3.2.2. Ghost in the Shell (2017) plot summary

The story takes place in the near future in Japanese New Port city. Mila Killian (Scarlett Johansson) opens her eyes to her synthetic body in augmentative technology developer Hanka Robotics' laboratory. Dr. Ouelet (Juliette Binoche) explains her body could not survive in an immigrant boat accident so they build her a body but her "soul or "ghost" is still with her. Cutter, the CEO of Hanka Robotics orders that she be placed in the anti-terrorist bureau, Section 9.

One year later, when she is working as a major under the chief Daisuke Aramaki (Takeshi Kitano) along with Batou (Pilou Asbæk) and Togusa (Chin Han), they start

to investigate a case related to robot geishas who attack and kill their owners. The team stops a terrorist attack in Hanka Robotics business meeting and Major Killian learns by outside of protocol diving into a geisha's AI that, it was controlled by an unknown hacker called "Kuze". Kuze counter hacks them and Major Killian gets damaged on her body and Batou loses his eyes which are then replaced with cybernetic ones.

When Cutter learns this non-protocol action of Major Killian, threatens Aramaki to shut down Section 9. Later Kuze kills one of the doctors in Hanka Robotics and Section 9 figures out that the next target is Dr. Ouelet. A garbage worker, his brain controlled by Kuze tries to kill her. Major Killian and Batou rescue her while capturing one of the workers. Kuze speaks through the worker in interrogation and then makes him commit suicide. They trace the hack location and find out many humans are linked to each other mentally to create a network.

Kuze (Michael Pitt) captures Major Killian and explains to her that he is from the same project which created Major Killian and they realize they have the same glitching "memory" pieces. Major Killian then confronts Dr. Ouelet to reveal that she is the 99th test subject of the project called Project 2571. Her memories are fake implants to be able to better function for Hanka's aims. Cutter orders to kill Major Killian on the grounds she knows much, but instead Dr. Ouelet gives her the address of her real house and tells her to run.

While Major Killian is running away Cutter kills Dr. Ouelet and puts blame on Major Killian and orders to capture her. Major Killian follows the address and meets with her real mother and learns her name is Motoko without the mother recognizing her, but resembles. She explains that her daughter Motoko was an activist against technology and was living in the "lawless zone" one day she just disappeared, and the police told her that she killed herself even though her mother did not believe it.

Motoko contacts Aramaki to explain the situation and wants to get "on the grid" to find Kuze. Cutter eavesdrops on their conversation and sends men to destroy Section

9. Kuze meets with Motoko at the lawless zone and remembers her; they were together when they have human bodies before Hanka captures them and turns them into projects. Kuze then invites Motoko to his network, together they would be stronger and avenge those who hurt them. Before her answer Cutter's team finds them and a tank captures Kuze. Motoko dysfunctions the tank while ripping her body. When they lay down on the ground together

Motoko rejects the proposal and gives the reason that she is not ready to leave her life. Cutter's sniper kills Kuze after he tells her he will live in her ghost. Batou and the rest of the team rescue Motoko. Aramaki kills Cutter with Motoko's consent. Motoko reunites with her mother and returns to work with Section 9.

3.2.3. Analysis

In this section, I will compare the original film *Ghost in the Shell* which will be referred to as *GitS* from now on and its remake will be referred to as *RoGitS*. The protagonist in the first film Major Motoko Kusanagi will be referred to as Motoko and in the remake, Major Mira Killian, or her pre-cyborg life Motoko will be referred to as Mira.

Vincendeau pointed out the development of what makes a story, the structure of the stars, and how gender is constructed experience a change when a foreign film is remade in American cinema in spite of their seemingly similar plots (1993, p. 23). One of the most important changes in this regard is the loss of ambiguity in American films. The story is made more clear and rapidly understandable, therefore many aspects are limited in the Hollywood narrative. It can be the number of the characters or number and complexity of acts. And most of the time an extra explanatory text or characters dialog (or monologue) is added to give what is being told more clearly.

The *RoGitS* starts with a text similar to the remake of *Total Recall* but, this time the original movie also shows a text at the beginning. However, in the remake, it appears more as an extra explanation, which is basically over every part of the movie. To be able to compare it clearer I will quote these texts:

GitS

In the near future, electrons and light flow freely, and corporate computer networks eclipse the stars. Despite great advances in computerization, countries, and races are not yet obsolete-

RoGitS

In the future, the line between human and machine is disappearing. Advancements in technology allow humans to enhance themselves with cybernetic parts. Hanka Robotics, funded by the government, is developing a military operative that will blur the line even further. By transplanting a human brain into a fully synthetic body, they will combine the strongest attributes of human and robot

As might be seen, the original movie's text is not only shorter, it does not give a simple explanation, but it shows a comment with its own style on the world built in the movie and the world we live in. It enriches the movie by showing the ambivalent attitude of cyberpunk towards technology. The remake, on the other hand, makes a summary of the world in the movie. It shows and follows the linear progress of science, the pre-1950s view of science fiction. And it is utterly unnecessary since everything in this text will be shown in the next few scenes of the movie.

The remake does not stop there, it continues to give extra information to the audience under the name of making an explanation to Mira lying on the operating table in the first scene:

Dr. Ouelet: Mira, your body was damaged. We couldn't survive. We made you a new body. A synthetic shell. But your mind, your soul, your "ghost," it's still in there.

Thus, the remake manages to simplify the philosophy established throughout the entire duration of the original movie within its first five minutes.

As I mentioned before, Hollywood uses identification to establish a connection between the audience and the characters, thus ensuring the catharsis which is to be aimed to achieve at the end of the movie. According to Michel Chion (1987, pp. 156–157), identification can be done in several ways by using narratives that make it easier to empathize with the characters; showing the characters with positive or "good" attributes, showing them in a difficult situation, and providing a back story to the character are some of them.

In order to give knowledge about the individual characters, Hollywood films use close-ups which can be seen in the remake, of Mira's face, lying on the operation table, frightened and breathing heavily (Fig. 21). Dr. Ouelet explains to her with a maternal demeanor what happened to her, and the audience learns that she was rescued from an immigrant boat where she lost her body but her brain. Here, in the first scene after the shelling sequence, the fact that the audience starts to feel bad for her makes it easier to identify with them. Moreover, this helpless character is seen after the shelling sequence that comes with the credit at the beginning, that is, after her creation or after her being shown as a newborn baby. This shows a strong contrast with the original film where she jumps from a top of a building with her thermo-optic camouflage and kills a man. Thus, identification with the character is made difficult.

In *RoGitS*, after Dr. Ouelet's explanation to Mira, it is shown that she will be used as a "weapon" for the government. A text shows that one year passed to separate time

and the scene at the beginning of the original movie, of entering the building with her invisible camouflage and killing comes after this establishment scene. Thus, she does not just attack or kill, a justification and a story are provided for her violent actions.



Figure 20: The first image of Major Motoko



Figure 21: The first image of Mira

Although it is also understood in the original movie that Motoko was a Major (that is, not an ordinary act of murder), is not shown to create pity for the audience (Fig. 20). There is a difference between the methods and the people they killed. In the remake, Major Mira breaks into an already attacked meeting and kills the attackers. In the original movie, Major Motoko kills a foreign diplomat without a counterattack. This is a replacement for Section 6, which has more diplomatic duties and is fully undertaken by Section 9 and Major Motoko, who was responsible for literally "dirty works" as they say in the movie.

In the RoGitS, the audience gains a lot of information about the lives of the characters compared to the original movie. For example, Mira/Motoko's encounter with her mother and being shown to be Kuze's ex-life friend (and probably girlfriend) are just a few of them. In fact, the audience gets information not only about Mira/Motoko, but also about Batou. In the original movie, Batou is a character who has had cybernetic eyes from the beginning of the movie (Fig. 22), but in the remake, he has organic eyes in the beginning (Fig. 23). After the second fight scene, he loses his eyes in the explosion; hence the police department adds enhanced synthetic eyes to him. So the audience is made to follow the story of "how he got his eyes". This is also important

for the audience in the level of identification, by being more able to get more intimacy with someone with eyes that are looking similar to themselves the in the movie. When he was in operation after losing his eyes, Mira feeds the dogs he does daily showing the capability of empathy; this is also another positive identification attempt with the audience and the protagonist.



Figure 22: Batou with his cybernetic eyes putting his gun in his bag after catching the “ghost hacked”



Figure 23: Batou, smiling, proceeding with his daily chosen duty of feeding the street dogs

The main technological advancement in the *Ghost in the Shell* films is the enhancements of the human body with cybernetic parts whereas, in the original movie, computer programs are also gaining sentience and demand freedom. In the remake however latter is not the case.

The fact that the villain of the live-action remake is the CEO of the Hanka company is a good example of Hollywood's classic good versus evil. At the end of the movie, he is killed in order to defeat the evil and all problems are solved. Moreover, the protagonist Major does this without getting her “hands dirty”. Before killing the Hanka CEO, Section 9 Chief Daisuke Aramaki asks Major: “Do you give consent?” After her affirmative answer, he shoots Cutter. The consent issue also shows another side of the movie's ideology. Now Major no longer is the governmental property and has become an individual, so she can easily choose the people she will kill.

Villains change in *Ghost in the Shell* movies. In the original film first, Puppet Master is shown as a "terrorist". But it turns out that it is a new “sentient species” that wants asylum. Villain shifts as a result of Puppet Master's rapprochement with Motoko. The

government sector has 6 new villains and wants to destroy them both because they don't want their dirty work to be exposed.

The remake has a shift as well. First, Kuze is shown as a terrorist, then the real villain CEO of Hanka Cutter. Shift here differs from the first movie in that it targets only one person. The institutional complexity of the first movie is simplified, reduced, or eliminated in the second film, thereby achieving catharsis.

The position of Togusa in both films is different. In the first movie, he takes a wider place in the narrative with his body having the least extension. In one scene, in his conversations with Motoko, he shares his doubts about the importance of his participation in the team. Motoko tells him that diversity is needed, so he is an important part of the team. In the second film, Togusa is almost absent.

Domination over the body and mind are the topics explored in both films. But in the first movie, Motoko leaves where she works as another being. With the sentence “the net is vast and infinite”, the film closes as the city's nets look at the andiron image from afar (Fig. 24). In the remake, Mira chooses to stay because she has more work to do (Fig. 25). She continues to work where is she working. She returns to her mother and the importance of family and the individual's choices emphasized.



Figure 24: Motoko in a child's body in the final “The net is vast and infinite”

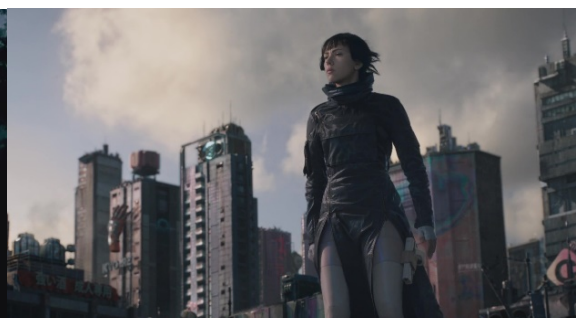


Figure 25: Final: “I know who I am and what I'm here to do.”

Topics such as domination over body and mind, and visuals of cyberpunk showing high-tech and low-life exist in *RoGitS* (Fig. 24, Fig. 25, Fig. 26 and Fig. 27). However, issues of cyborgs, “what does it mean to have a ‘ghost’ in a fully synthetic ‘shell’”, and “what makes us human” questions are abandoned. Like in *Total Recall*, memory, through erasing the authentic memory and implementing artificial ones, memory manipulations are focused on in the Hollywood remake of the movie.



Figure 26: Ghosthacked on the “high” part of the city



Figure 27: Ghosthacked on the high part of the city



Figure 28: Ghosthacked on the “low” part of the city



Figure 29: Ghosthacked on the low part of the city

Questioning humanity, a common element of cyberpunk, (also seen in films like *Blade Runner*) is related to a wider discussion of posthumanism, that started in the 1980s. In her *A Cyborg Manifesto* (1985) Donna Haraway theorized the definition of the cyborg as the figure of women in the working class, especially with an ethnic background. She introduced some new concepts untied with sex, gender, and race. And she also manifested that she would rather be a cyborg than a goddess in opposition to the ecofeminist movement.

In the original anime, it is seen that a rather “sexless”, “transgender”, or “raceless” bodies. Major Motoko, has seen naked, careless of her body, not have very distinctive facial features (this especially might contrast with the classical Japanese animes). Puppet Master, on the other hand, show themselves in a woman's body and a man's voice. Also because they are an artificial intelligence who show indications that they have a “ghost”, they do not belong to any sex.

However, in the *RoGitS*, none of these discussions exist. The choice of the actor Scarlet Johansson for the role of Major is one of the indicators of this. Mira is never shown naked but with a body suit. Also, when she learns that she was a test subject by Hanka Inc., she also learns that her previous name was Motoko. After they give her a synthetic body, they also changed her name to Mira Killian. This name-selection process also points out the existence of race.

In *GitS*, Puppet Master proposes a “merge” with Motoko; more of an intellectual wish because Puppet Master doesn't see just copying himself as progress. They answer the doubts about whether Motoko will lose herself in the event of a merger; as everything has to change. The fact that every species in the lower steps of the evolution tree on the walls of the dilapidated building they are in is pierced by bullets and eventually stops at “Hominis” also supports their ideology by the evolutionary perspective of the movie (Fig. 30 and Fig. 31). This exposes the posthumanism debates of cyberpunk.



Figure 30: The evolution tree on wall

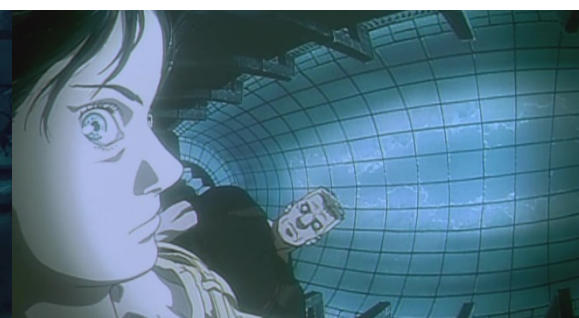


Figure 31: Puppet Master, inside Motoko's shell, looking at her who is inside of Puppet Master's shell

Kuze's character that replaces Puppet Master is shown as a male without any gender debate emphasizing gender binarism. When he suggests to Mira/Motoko to join his network, this is rather a targeted action to increase their power and seek revenge from the “evil corporation” as a rather classical Hollywood trope (Fig. 32 and Fig. 33). This shows total contrast with the original films AI- Human convergence regressively on the discussions about cyberpunk posthumanism.



Figure 32: Mira in front of Kuze's communal network which she will refuse to join.



Figure 33: Kuze proposing to join forces and revenge on who took their body and memories to Mira

CONCLUSION

Genres create movies that are commercial and tell similar stories through variation and repetition. Audiences around the world have been educated by the positioning and protocols of the genre and, more generally, Hollywood and classical narrative cinema. Genre hybridity might seem a postmodern effect on the literary and films. Although it is true that genres have certain conventions and connect from there, they are not completely separated from each other in sharp boundaries. On the other hand, there is also an economic reason for mixing genres. Cyberpunk movies also aim to increase audience capacity by presenting themselves with a hybrid structure. They are often open to using an amalgamation of science fiction, film noir, hard-boiled detective, action, western, and even comedy elements as can be seen in the case of *Total Recall* (1990). In addition to addressing an expectation, they also reproduce that audience.

The history of science fiction dates back to early dates but modern science fiction stemmed from the idea of the Enlightenment and Industrial Revolution. It showed itself first in magazines and pulp magazines, then books. SF in the film, even though it was not fruitful in every era, still has a long history. All effective waves of science fiction have reacted counter to the dominance of the former wave, swaying toward the contrasting end of the extrapolation/speculation polarity.

The counterculture of the 1980s created a fusion of hard science fiction and New Wave, paradoxically and touted the future, not so far. In a short time, however, “cyberpunks”, realized that it could not position itself as a counterculture towards the 1990s. As their obscurity diminished, their promises shrank. Chaos was replaced with order. Its re-emergence after 2010 was presented by being absorbed and reproduced by capitalism. The sky above us is no longer the “color of television, tuned to a dead channel”. It can be every color.

The existential ideology in the original cyberpunk films reveals a structure that overlaps with the logic of capitalism. However, this structure expands and adapts in remakes. There is a very individual identity change, which is not something that will provide a more social benefit, but it should not be forgotten that it is also a force that contains very social and destructive possibilities. When we come to the remakes, they show a further individualistic development, free from such a collective potential. The development of the characters works through the narrative of “who can achieve what”, in a way that builds that individualistic understanding and in no way allow the appearance of class structures that they are surrounded by.

Remakes have been reproduced in relation to the global politics and economy we are in. After the economic crisis in 2008, remakes started to rise and the cyberpunk genre was included in this trend. In addition, the advancement of filmmaking techniques such as CGI and the average 20-30 years of delay for remakes, and a "resurrection" of this genre, which is thought to be dead, has been encountered. In the second decade of the millennia, the sky above us is no longer the color of television like in the 1980s, tuned to a dead channel.¹³ It can be every color.

In Hollywood remakes, the narrative is simplified. Open-ended structures are replaced with more closed ones. Catharsis is created more directly. Also, ambiguities are eliminated while the contrast between characters and actions is increased. The difference between good and bad is strengthened while the bad is designed as one-dimensional. Background stories and reasoning are given to all characters, especially those with controversial actions. The women are made more reachable. The theme of love is highlighted, if it does not exist in the original it is created.

¹³ The first sentence of William Gibson's novel *Neuromancer*: The sky above the port was the colour of television, tuned to a dead channel.

Also, they feature the stars. This impulse lies in the live-action remakes of anime. Of course, there is also the idea that live-action movies will reach a wider audience.

Studies about science fiction and even cyberpunk films were seen as more abundant compared to the studies focused on remakes. Therefore it is recommended to light the path in this direction. Also, in order to reveal how remakes affect cultural functions, it is recommended to other researchers conduct a further reception analysis, which was not included in the scope of this study.



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