Chapter 3

The Evolution of Dystopian Universe in Cinema: *Blade Runner (1982)* and *Blade Runner 2049* (2017)

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Abstract

The adaptation form of the book Do Androids Dream of Electric Sheep? (1968), Blade Runner (1982) and Blade Runner 2049 (2017) present the future in the frame of transhumanism and one of its elements, the universe dystopia.

The first adaptation film Blade Runner (1982) is about at the end of the 20th century and the beginning of the 21st century. Within the framework of transhumanism, that is, when the integration of human beings with technology exceeds the point, it presents that the dominance of the universe is now in robots and that humans themselves are in search of their former dominance.

Robots are so human-like that a task force is formed to distinguish them from humans. They assign Rick Deckard, a former officer, to this discernment process. He presents to the reader what it is to come from dystopian lands, that is, from an extraterrestrial planet, and what it is to live with his adventures throughout the work, within the framework of transhumanism, and that our fate is again an enigma at the end of the work.

In contrast to the general events of the previous adaptation, the second adaptation film, Blade Runner 2049, presents the combination of biology and technology to the reader as what transhumanism is. In other words, it presents more detailed information to the reader by referring to the plot and characters of the first film, Blade Runner.

This study first signals that in the far future of transhumanism, when technology and biology merge, both robots can be more competent and dominant than humans, and genetics can be maintained and transferred from humans and, most interestingly, robots.

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Intermingled Terms in the Frame of Transhumanism: Utopia and Dystopia

Starting with a philosophical question, 'What is truth?' suggests that truth varies from person to person. 'What is a true human being?', the technological dimension of the search for truth provides the answer of 'Every human being can be true, and if we follow our own truths in this direction, we can both make this sustainable and pass it on from generation to generation. How? We can achieve this by extending human life, discovering immortality, and even, if possible, passing on our genes to future generations through biologically produced robots'. In fact, the answer is Transhumanism.

Transhumanism has been handled as a movement since the 19th century. Yet, its history goes back to Greek mythology, even earlier than the assumed centuries. It has a strong relationship with the story of humans. Humans and their stories of being immortal date back to *The Epic of Gilgamesh*, in which a human being, Enkidu, and his death inspire the search for immortality (Thomas, 2024). The idea of being immortal aims to go beyond the biological limitations of humans, and with the belief in the utmost benefits of biotechnology, to make oneself longer-lived, ageless and stronger is the subtitled aim.

Julian Huxley (a brother of Aldous) was the first to use the word "Transhuman" (in 1957) to describe "a man who remains a man but transcends himself by deploying new possibles to and for his human nature". In his mind that means to improve the performance of individuals through eugenics (Fillard, 2020, p. 4-5)

As a notion, British biologist and eugenicist Julian Huxley coined the word 'transhumanism'. Darwin's natural selection and pushing the limits of human nature were his basic approach, which affected him much. In this frame, by combining human biology and artificial devices, human beings get a hope that presents the chance of immortality through enhanced human capacity productions such as telescopes and electronic microscopes (Iuga, 2016). Also, Iuga (2016) has Max More's citation in his article *Transhumanism between Human Enhancement and Technological Innovation*, presenting that transhumanism is a secular part of humanism, and it always hopes for human improvement in terms of biology and genetic heritage, while humanism objects to reason, education and cultural advancement in human nature. The discourse of transhumanism is to improve human biology by making technology a tool of it.

Transhumanism, or immortality, aims to create a world-like land that includes its own rules, scientific searches, artificial intelligences, and philosophy directing all biological and technological beings. Huxley, the biologist, who knows the human race in terms of biological capacity, presents that it is possible to prolong human life by converging or combining it with machines. To convert them into a mixed body having longevity is so possible that they have started to call them cyborgs. "Transhumanism of a sort is implicit in much of the research agenda of contemporary biomedicine" (Fukuyama, 2004, p. 42). In the frame of transhumanism, immortality has the basic approach of creating a "superhuman". Those super humans have started to build their colonies as well. In fact, in those colonies, the aim is to get power over the world. Unless it is got, it would mean that a cyborg and its system had a fail. Yet, they did not. That power has been got over anything. The cyborgs and their creators have started to be their own worlds' gods, and they rule the future through their systematically improving and renovating artificial controlling systems. Computers, which were invented in the first half of the 20th century, were the first challengers to human brains and minds in terms of logic (algorithms) and memory (data) (Fillard, 2020). Now, they are the first sources which provide the unification or combination of human biology and technology. They have now ceased to be a danger; instead, they have become the leading technological products and developments that serve transhumanism. This is because the integration of computers with the human brain aims to create a half-human, half-robot entity, taking a step toward immortality. Yet, while improving the capacity of humans through technology, especially with computers, it is an inevitable future that humans will lose some capacities with them. Online or freelance working has taken over face-to-face ones; even the contracts of the companies are signed online, such as the conflict between Uber and Yellow Taxi companies: Uber has, (Paus, 2018) the chance of being licensed online and also forces yellow taxi drivers to get them as well. "Platforms are digital infrastructures that enable individuals and groups to interact and are thus intermediaries (Tucker, 2018, p. 359); […] this is not to deny that technological change plays a significant role in the evolution of capitalism (Tucker, 2018, p. 361)." Cleaning, taxi driving or similar handiwork jobs' contracts are now done through the internet, and there are no specific companies which are responsible for those signature processes with their lots of workers. Booking, payment, insurance and other face-to-face platforms have left their places for online ones (Paus, 2018). While some groups double their income, the other sides, such as receptionists or cashiers or other service group jobs, lose their incomes to the technology. The first

anxiety created by technology is the risk of losing a job in the question of whether a machine will replace a human or not, and unemployment is at the door. While thinking of economic and social upheaval, the first step of facing the word "dystopia" is, in fact, introduced. Although the predictions about the future are not certain, digital platforms, AIs and the replacement of human power with robotics make the situation clear that there will be a future different from the past. Challenges between humans and technology create a dystopia for future life. Humanised technology or human-like items must be used on behalf of humans, and they must be used for serving humans. The question is whether human beings will be free from or bonded to technological items. It will be answered throughout this part as a dangerous and freedom-limiting technological age presented in the movies *Blade Runner (1982) and Blade Runner 2049 (2017*). At this point, the combination of the human brain and technology produces the term transhumanism, and when it is carried to a cinematographic perspective, the growing dangers of transhumanism as dystopia are presented in movies as a coming dangerous future for humans.

In this part, the reflection of movement Transhumanism is analysed in two American movies, *Blade Runner* (1982) and *Blade Runner 2049* (2019). In the movies, the targets or utopias of the transhumanist are achieved in terms of creating their own lands and serving for both cyborgs and human beings. Yet, it is overlooked that the system of the machines renovates their own uploaded systems. Thus, the dominated side is in the hands of these machines, and they are potential dangers for humans. In addition, they have a hierarchical order in their management system. They have started to reject serving human beings. This creates a strict and strong conflict between their creators and them. It is decided that the existence of the entities of cyborgs must be ended under the name of 'retirement'. At first, corporations were founded for the production of these replicas; now, they are in the role of people who were appointed for the destruction. These people are 'officers'. The officers are well-rounded people detecting the replicas from the off-world places. In the 1982 production of *Blade Runner,* Deckard is one of the officers who was responsible for the retirement of the replicas before. Now, he is invited to pursue the guilty replicas again. The only discrimination element is the 'emotional' reflections of the replicas. Yet, it is thought that they can improve their emotions of hatred, love, fear, jealousy and temper. In his article *The Coming Robots Dystopia* (2015), Illah Reza Nourbaklash mentions that the robotic revolution has already been underway. Today military robots and driverless cars are on battlefields. Their 'hatred' level is higher than the other emotions. By having technological advances with the regular human-

robot interaction, dystopian outcomes occur fast. Nourbaklash's example movies are *The Matrix* (1999) and *The Terminator* (1984), which disable human power in the field of technology and science. Human beings started creating and updating the process of these machines. Yet, the machines may discard human interference, and they are able to update themselves regularly. The robotic future involves dangerous balance in this area, as they have the capacity to replace the human mind and power. Their reaction to not serving humans is very possible, just as it happens in the movies. Nourbaklash explains that the factory floors for production with the help of machines are already the environments where robots began to control us. In addition, there is a gap widening every year in terms of robot capability and their regulations. He mentions that this post-evolutionary transformation will be a hybrid human as a man and machine; Hans Moravec and Ray Kurzweil (Nourbaklash, 2015) call it 'Transhumanism'. This human-robot unification is a biological hybrid performance system, and computers help it receive and interpret signals, especially in brains. This integration is so advanced that those machines or robots might control humans and respond emotionally. They might control human behaviours, even upload human consciousness. This process will bring software-based immortality. It is a risky situation that we merely share our information with other people via the internet; our driverless cars and our robot servers know anything we shared with them. This will cause an identity erosion; it will bring the mechanic revolt or dystopia with itself. Although they have autonomous delusions, they will act like humans. The aim is clear: 'To Be Immortal', and machines are able to be immortal through the combination of technology and the biology of humans. The side effects of this transhumanist ideology turn its utopia into a dystopic area that is so uncomfortable for human life (Nourbaklash, 2015).

Ihab Hassan explains the process in his study named *Toward a Transhumanized Earth: Imagination, Science, and Future* (1978); it is a process that has an evolution both in society and in biology and the genes are being produced by copying them in the material world. The human nervous system has a social and biological potential (Hassan, 1978). This starts in the human brain as an imagination, and it is a production of human biology. Hassan also mentions Norman Oliver Brown's work *Life Against Death*: *The Psychoanalytical Meaning of History* (1959) as a mystery of the human body and the restriction of it. Technology's social and biological control is a scientific innovation in the frame of producing a transhumanist work. Even theologians are open to this kind of scientific advance. As it will direct agricultural, industrial and military areas, this scientific innovation

will be the weapon of the modern era (Hassan, 1978). "Technology today does not simply imply a physical implement, a 'machine', mechanical or electronic, but a systematic, disciplined, collaborative approach to a chosen object" (Hassan, 1978, p. 789). As it is aimed at combining the mind and technology, it may be called intellectual technology. The human mind imagined and designed it; now, technology empowers it. These imaginations and designs are transmitted to "us", and we modify ourselves. Especially doctors, engineers, mystics and executives are the main characters who help this transmission. During this utopic process, global issues such as poverty, pollution, overpopulation, the shortage of energy, rampant torture and terrorism are at the door as dystopic catastrophes. Each will have conflict with human biology and create changes in themselves. Biologist Huxley's *Brave New World* (1932) and George Orwell's *1984* (1949) introduce the dystopian world, while the utopian world introduces technological advances or powerful humankind on another planet.

In *Brave New World: Essays,* on Aldous Huxley's book, Angelo Arciero mentions the life in the imagination of Huxley in *Brave New World*; he is totally opposite of aseptic existence as a scientific criterion. The society is new, yet offensive class divisions and pervasive advertising are there, and they are enough to be away from an optimistic community (Izzo & Kirkpatrick, 2014). Julian Huxley was the first person who pronounced the word "transhumanism" in 1957. He encouraged the development and combination of human biology and genetics (Bekil Çakmak, 2019). Transhumanist perspectives represent a pseudoscience in real science fields. The postmodern definition of the humanistic approach goes beyond limited biological existence through technology, and it combines both technology and human. It is a technological utopia, the land or the island where human beings hope to live in peace, and it is a term created by the 16th-century man Thomas More. Each part of a republic, such as social structure, geographical issues, religious situations, transportation, and the structure of a government, are thought by More. His main idea is to create a perfect place where people are independent from any kind of enslavement (More, 1762).

Book I and Book II of *Utopia* explain ideal human relationships and statesmen, nature, sense as the common ground, virtue and pleasure of the virtuous mind (Escobar et al., 2024). When the transhumanist dream comes true, supporters of this idea and technologically produced subject producers would have welfare in any field of their lives. Yet, utopian aspirations started to turn into dystopian realities. Contemporary life demands aiming to reconstruct the past with an invented present to produce a future or the world of fantasy (Greene, 2011). It may be a similar idea to the recreation

of Greek humanism in the age of the Renaissance. Especially the struggles for the destruction of human independence. As it is mentioned above, George Orwell's *Animal Farm* (1945) and *1984* (1949) are literary narrative presentations of the dystopian notions in terms of how human hopes change into conflicts of interest and management analysis of both national and international thoughts (Greene, 2011).

Pat Wheeler (2005) mentions the depiction of dystopia through Foucauldian and Lacanian approaches. By forcing the individual to be controlled by the government (power), their social lives, familial lives and psychology are controlled by a mechanism. Thus, the individual becomes a subject of the principle part by leaving private life to that power. This has the implication of the futuristic anxieties of the community and the individual. It is very similar to M. Foucault's panopticon gaze. The observation through a strict control of the system makes the one move and think together, and it creates mentally disabled individuals in separated groups. Their utopic lands are specially created and controlled areas such as schools, hospitals, prisons and the military. While creating a social order, the controlling mechanism also brings a social degeneration of the society and the individual. Economic, racial and class inequalities are emerging from this degeneration (Wheeler, 2005). A transformation from urbanism into a new form of urban and suburban life is created by dystopia. In this context, the genres of science fiction and cinematography are combined in the dystopian movies *Blade Runner* (1982) and *Blade Runner 2049* (2017) as current threats of the future. While utopian perspectives anticipate technological advancements, dystopic perspectives present those eventuated limits of the individuals.

In the movies, it is aimed to overcome the limitations by destroying the 'anxieties' (replicas), and searching for an atmosphere without them is the target. As such, technology alienates the ones from the society and manipulates the ideals while enabling humans to go further. The limit is the technology's facilities (Suljic, Öztürk, 2013). Thus, a human becomes a limited technology user that is controlled by its system. The futuristic perspective of the one is limited. Its aim is to be against the futuristic hopes of utopia, and it builds a dystopic construction.

Science fiction in literature and cinematography has been usually perceived as a genre which either exposes the dangers of growing technology and its effects on mankind, usually in an apocalyptic setting, or which foresees an expansion of humankind into the Universe and possible encounters with other forms of life (Suljıc & Öztürk, 2013, p.205).

As Vesna Suljic and A. Serdar Öztürk mentioned in the article *Utopia and Dystopia in Literature and Cinema* (2013), science fiction presents an image of war in which humans always have a conflict with a totalitarian elite that has control over both technology and individual freedom. Technological improvement cannot be seen as a positive situation, as technology creates a negative evolution in human life, such as a lack of communication, losing ethical values and having an integration with the technology itself. More than the social relations of humans, in fact technology or sci-fi movies especially address taking over the control of the human himself.

Blade Runner (1982) and *Blade Runner 2049* (2017)

In the dystopian movies *Blade Runner* (1982) and *Blade Runner 2049* (2017), the characters of the movies know that they are in a dystopic reality, and their aim is to move back to their previous peace-lands: Utopia. Their task is to escape from all the dystopic elements. Yet, they create dystopic chaos throughout the movies as well. Suljic and Öztürk mentionthis escape as "the battle of the real against the artificial" (Suljic and Öztürk, 2013, p.212). […] the machines took over and found that all the energy they need is generated by a human body. For that reason, human beings were no longer born, but grown by machines" (Suljic & Öztürk, p.2013, p.213). It stresses that the need is biological energy to continue producing intellectual energy to upload to the machines. Their fight is on to get control of each other and have authority over everyone. Yet, the creation of utopias with human-like machines results in the survival of them on dystopic lands. Appointed officers are given duties to kill or 'retire' those machines, as they do not obey humans but instead serve for humans.

1982 production *Blade Runner* presents the subject of the technological future of the United States of America. 2019 is the target year, and humanity has already achieved its utopia. Yet, its results start to have the shape of a dystopic land. It starts with an appearance of a world having no colourful or green world; everything is grey or colourless. The colourisation is created with artificial phosphoric lighting. They symbolise that the atmosphere is created forcibly, not naturally. TYRELL CORP is the technological base. It can be named as a panopticon hospital, military or prison. The controlling land provides robotic and mechanical improvements which control the lives and thoughts of humans and other human-like robots. They even control the emotional responses of the replicas. Mr Holden asks whether replicas help the robots when they get upside down. He also asks about the memories related to a mother, and a replica shoots him. Their land, or the dystopia, is like a far-east country; the land of replicas is so crowded that the flying cars

in the sky are like ordinary life vehicles. The place they go is at the top of a very large and high building, which has many floors. Bryant is a specific example of an individual who is not happy to visit that high dystopic land, as he is bored of killing those enemy robots.

"[…] *Blade Runner* (1982) is a $ 30 million film noir dystopia, directed by Ridley Scott […]" (Williams, 1988, p.384). The movie is adapted from Philip K. Dick's novel *Do Androids Dream of Electric Sheep*? (1968); the upmost technological nuclear research causes a firestorm, and the survivors of it start to settle in 'off-world' colonies, employing replicas as their slaves.

The conflict between human and robot starts at that point. Machines or robots do not want to obey human beings anymore, although they seem human, and they have uploaded humanistic characteristics progressively. They have a security risk towards the people whom they serve. The return of four replicas aims to have them find their creator and make their lives longer. Although Deckard, the responsible officer, is asked to retire these replicas, he falls in love with one of them: Rachel. She is one of the four Nexus 6 types, and she is uploaded with Tyrell's dead niece's memories (Williams, 1988). Although she is a replica, Deckard and Rachel escape from there to be together. It is the point that a machine is not like a human; she is very close to the humanistic characteristics. It gives the impression that the future will be the witness of biotechnical robots and their descendants from a human and a machine. While comparing to *Blade Runner* (1982), human beings' nature observation and their technological innovations seem to be realised in *Blade Runner 2049* (2017). In the beginning of the 20th century, the term 'biomimicry' emerges, which provides improvements in science and technology. Its focal point is nature and organisms such as animals', trees' or insects' biological structures. It is a transfer process between technology and biology to create the biological process, as their adaptation is called biotechnology. Snakes are the specific examples, as they are the inspiration for robots being able to work in narrow and harsh spaces (Tezel Ersanlı & Ersanlı, 2023).

As a film noir, the *Blade Runner* movies present biomimicry and biotechnology in a dark, gloomy and unpromising atmosphere with wild, nervous and rebellious replicas. They are inspired by the biological structure of humans and produced as clones of human beings. Yet, their productive structure, unlike the amnesic feature of humankind, updates itself to destroy their role models. Hopelessness, uneasiness and the absence of happiness are clearly defined and conveyed to the audience through the fight scenes of the two movies. Especially the eyes of replicas are the first elements implying

these negative situations, as they are the only organs to differentiate a robot and a human. Dystopic elements start to be seen in their detailed situation analysis. The idea of 'nature' is not, as we assume, green nature. There is only a fight for survival between two sides: robots and humans.

The aim is to make the robots serve for humans by improving their emotions, such as love, hate, and fear. Now, there is only fear and hate. Tyrell Company checks these hatred-filled robots to see whether they are real or not replicas. They are always checked through biotechnological tests. They are uploaded with various aspects, from technological to philosophical ones, and it is all a humanistic issue that the robots have learnt and internalised them. Pris says to Sebastian, "I think, Sebastian, therefore, I am," and Roy asks for the reason for this situation. J. F. cannot hold a boiled egg, while Pris can. He says that he does not know anything about biomechanics. Roy implies this as J. F.'s, and he continues doing that situation. They have obeyed humans and served for them. Robots are aware that they are produced, and their own dystopic 'end' is threatening them. When they become aware of their limited life span, they start to rebel against humans and their creator, as they want to live longer than four years. The most significant explanation is that their cell's mutation creates colonies that are backward evolved. Roy doesn't accept this biotechnological explanation and kills J. F. by breaking his neck. The robots are created as well as human brain and body capability. The mutation process carries a broken DNA chain. Therefore, it is almost impossible to create robots that live longer, and it becomes a subject of biological information in the context of gene transfer.

The movie includes the anxiety of the robots to be killed, and they are in a 'future world' that has improved technology in *Blade Runner 2049*. Its replicas are the human-made bio-energetic designs living on an off-world land. Their improved power makes them ideal servants of today. Yet, after a while, they start to rebel against human rulers. Their production has stopped. When the ecosystem is collapsed and destroyed, Tyrell Company goes bankrupt. On the other hand, the search for artificial farming has stopped famine on their land. It is the question of what caused the artificial farming. In Blade Runner 2049, descendants of Nexus 6 – the newer generation – or the biotechnologically produced Nexus 8 have managed to stay alive in this famine. Their antagonistic characteristics as rebellious made an apocalyptic atmosphere for the new generation after Nexus 6 types. The setting is 'the future'; especially the threat is that there is no hopeful environment for a healthy and welfare planet for people. The technology created its own utopia. However, wrong programming and management brought its own dystopia. It is a kind of world in which robots start to rule people. They want humans

to be more like themselves than thinking and reasoning individuals. In *Blade Runner 2049* (2017), the dystopic presentation begins with greenhouse-like places in which worms are grown, as there is not enough food to feed humans themselves. The future of the deteriorating world, or dystopia, is being watched by an eye, as it is in the beginning of the movie. Officer K, the main character of the movie, thought that he had been the son of R. Deckard as a combination of replica Rachel and human Deckard. Yet, towards the end of the movie, it is explained that Deckard has a daughter. It presents that dystopic world where biotechnological breeding is possible, and to control the human population, it is possible to stop reproduction or breeding. When it is needed, there is an option to produce a hybrid gene as a replica. In the last scene of the movie, Roy has a tirade: "You, the people… I saw anything you can't believe." Gaff has another sentence: "It is bad that she will not live. Who will live?" It is the issue of having a strict line between human (you) and robots (I). It has not been blurred yet. It is still a sharp line in terms of comprehending the idea of a replica. Another issue is that there is a hopelessness in terms of not reaching immortality. It is not certain whether it will be achieved or not. It may be answered one generation later. Because Roy commits suicide as if he were a human, and Gaff is not hopeful about living longer, as their lifespan is limited to four years. This dystopic change makes the people yearn for a utopic world to live longer and in welfare.

The paradoxical part is whether it is a war between replicas and humans or only between replicas. The end of *Blade Runner* (1982) presents the officer Deckard as a human. Yet, the beginning of *Blade Runner 2049* (2017) presents the officer as a replica because Molanta asks the officer, "What kind of feeling is it to kill the same kind as yourself? In addition, they compare older and newer types while fighting. It is both a futuristic and dystopic anxiety presenting an unclear situation. As such, population, globalisation, climate change, technology and its combination with biology create different problems for the future. Dense population creates famine: food, health, place and especially economical up and downs will be the subjects of that famine. People try to have a well-fared area for themselves. However, when the needs start to decline or disappear, people start to have artificial forms of them to fill the gaps of the needs. In the movie, K has an artificial lover supplied by the company LAPD. It is possible to get 'artificial' needs from this company, such as a lover, a servant or a baby. Because, in Blade Runner 2049, the N2FAA52318 numbered replica had a pregnancy and gave birth 'artificially'. This technological company on their 'dystopic' land supplies the needs. It is dystopic because after a while, to control robots/replicas becomes very difficult, as they are systematic in routing themselves,

unlike biological human capacity, which is unrenewable. The replica's birth is also from youth, unlike the babyhood of human beings. In the movie, a clay-covered new-born baby (young) replica comes out of a plastic-like packet from the top of the room, unlike a mother's womb. It is Nexus 9; it is not born, in fact, it is replicated, and its aim will not be to be a servant; they will be obedient civilisation members. Their creators (LAPD-WCTC) are aware of the waste and salty and useless land. He says that 'he could not reproduce them, but there could be millions and trillions. They could storm Eden, and they could take her. It is not a Paradise Lost, but it is a Child Lost: a generation lost and a future lost. The weak point is that robots are produced to catch immortality; however, their limited life span does not let them achieve their duty. Even though they have delicacy in terms of health, Anna, the young lady, has a compromised immune system, and she lives in a bell jar by creating her own utopia and taking the photos of the green artificial life in it. K wonders whether it is a fiction or real life that she lives in. It is a 'fiction in fiction'. Especially, no one knows where they are, who they are, and what they are in. In the fictional or artificial life, it is the place where people want to be. This is their utopia integrated by biotechnological equipment and circumstances. They produce everything they want to see and have. K cannot believe his memories when he finds the hobbyhorse because everyone and everything are uploaded with roles in their lives. Thus, it is possible to upload artificial memories. He starts to search for his own child through his hobbyhorse, through his memories. He thought that he was the son of Deckard and Rachel. Yet, he learns that Rachel had a daughter. In addition, they are grouped as Freysa and her team to protect K from being retired. When he finds Deckard, he has a way with him towards 'off-world'. Firstly, he thought that he was his son. However, through his meticulous search, he finds Deckard's own daughter, 'Ana'.

In the movies *Blade Runner* (1982) and *Blade Runner 2049* (2017), dystopia is presented as an unlucky conversion of utopic conditions socially, politically and systematically. Like the Foucauldian panopticon gaze, there is a controlling management in societies. The forcing and harsh conditions of that management make the societies turn into a chaos, as it is in George Orwell's *1984* and *Animal Farm*. A well-conditioned system starts to change into a restricted and controlled one. The individual is limited to dehumanised conditions, and their social bonds are not as strong as they were before.

The technology and defence industry created by humankind has not only developed the utopian aspects of technology but has also brought with it dystopian aspects. The constant updating of technology created by humans has gone far beyond human capabilities, leading to its own destruction.

While computers or robots replacing human labour are the most innocent examples, nuclear bombs are the most extreme examples and tools of this phenomenon. A bomb launched to a location kilometre away using coordinate calculations is a concrete example of this.

In terms of biology – biotechnology and transhumanism – cloning and research for enhancing the current capacity in genetics or altering the human capacity in ameliorating illnesses are done with the help of biomedicine. It is that the alteration of the capacity, ingredients and way of using the drugs produced for an ageless generation. Yet, dystopic dimensions of the utopic dreams come true in terms of deteriorating human life and creating a battle between humans and replicas.

As science fiction movies, *Blade Runner* (1982) and *Blade Runner 2049* (2017) present the change of utopias into dystopias. Their subject is to reveal that there is no ideal society or politics- and technology-based lands or worlds. It is usual to meet chaos, fights and hunger as the results of these problems; it is also possible to meet illnesses, disasters and revolutions based on class discrimination (Serttaş, 2018).

The television, as a mass communication tool that presents recent historical works most easily and can reach millions of people at the same time, can clearly present this situation both visually and audibly to both the conscious and the subconscious. If we consider that the same work is watched repeatedly, it can be understood that it appeals to an incredible audience. Therefore, we can say that the most definitive "transhumanist" of recent history, as indicated by Nietzsche's quote at the beginning, creates his own sacred figure while refusing to accept any yoke upon himself and aims to become immortal like a god by merging man and machine (Bekil Çakmak, et al., 2019).

Blade Runner (1982) and Blade Runner 2049 (2017), two serial movies that predict the future according to their own period and years and even present it in the right sense, are science fiction movies in which reality and artifice are intertwined, and this is almost never understood. In the movies, they are cinematic tools that can convey to the audience how the utopia with technological infrastructure that transhumanism wants to realise turns into a dystopia over time without resorting to visual elements in the past or the organic world.

Conclusion

Blade Runner (1982) and Blade Runner 2049 (2017), two serial movies that predict the future according to their own period and years and even

present it in the right sense, are science fiction movies in which reality and artifice are intertwined, and this is almost never understood. In the movies, they are cinematic tools that can convey to the audience how the utopia with technological infrastructure that transhumanism wants to realise turns into a dystopia over time without resorting to visual elements in the past or the organic world.

Blade Runner (1982) and *Blade Runner 2049* (2017) handle a complex relationship between humans and technology deeply. Both movies depict how biotechnology changes human life and brings forward the existential questions. *Blade Runner* (1982) questions what human life is while artificial intelligence handles the conflicts of humans and replicas created by biotechnology. As the robots imitate human emotions and experiences, it makes humans question the soft line between humanity and artificiality. *Blade Runner 2049* (2017) presents that those lines are being blurred between two sides. A challenging experience is presented to the audience by featuring the effects and ethical issues of biotechnology in a dystopic world. A basis is also provided for seeing how much humans may change with the technological improvements, and it brings a responsibility brought by the change. The movies are analysed not only in terms of individual level but also in terms of social structures to foresee the tension between the biological identity and the technology. As such, biotechnology evolves into a newer world, and humanity becomes a more complex structure. Duplicable identities and genetic engineering shake human relations and social dynamics. 'K's' perception of existentialism suggests specific questions about individuality and the nature of identity. In this context, the movies present a deep criticism of ethical issues about the integration of humans and technology and the evolution of human nature. While questioning the effects of biotechnology on humanity, the situation brings the dark sides of a dystopic future as well. It creates an awareness of humanity's future, opportunities and threats of biotechnology. As the world becomes a science fictional screen in terms of presenting human life, there is a big transformation into a technologically integrated life. This process makes the life and the individual more universal than locational and traditional. That is a universal human and humanism. In this context, cinema, the sector, reflects the human and his life on the whiteboard as a conveyor. Its aim is to reflect that combined perception of humanism. That conveyor's tool is science-fiction movies. Through sci-fi movies, the future and the biology of humans become a combination of the two. *Blade Runner* (1982) and *Blade Runner 2049* (2017) present the social and technological conversion of a human utopia into a dystopia through biotechnological perspective of very human.

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Citation

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