HOW SCIENCE FICTION FILMS REFERENCES LITERATURE AS A SUB-TEXT

Bilimkurgu Filmleri, Edebiyatı Altmetin Olarak Nasıl Referans Alır

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ABSTRACT

This study examines how to well-known science fiction film that is referenced and used as characters stereotypes and stories in literature (especially English and American novels). The study, aim to explain how to gothic novels are transformed to science fiction work in time. Besides, the interaction of science fiction cinema and phonetic arts and mixed arts with philosophy from scriptures to classical literature will be discussed. For example, Philip K. Dick's short story *Minority Report* which was written in 1956, was adapted to the cinema by Steven Spielberg's title as same name *(2002)*. In another example, the movie *Gattaca*, was highly influenced by Aldous Huxley's science fiction story (novel) *Brave New World (as* artificial birth, classification, etc.). It can be seen that classic science fiction films such as *Gattaca, Blade Runner, Terminator, The Matrix, Avatar, A.I, Ailen* and *Truman Show* refer to narratives, tales and especially the Holly Bible or Shelley's novel: *Frankenstein*. Significant examples of science fiction cinema, fall into the field of study. İn this article, P.K Dick, H. G. Wells, Aldous Huxley, Mary Shelley, Isaac Asimov, Shakespeare, Kafka, and George Orwell likewise authors, of important science fiction works, which will be affected to directors directly or indirectly from the literature to adaptations cinema. In the study in which science fiction cinema will also be dealt with the interaction from philosophy issues such as intertextuality in cinema/literature will be primarily examined (Plato's Cave Allegory, Dualism-Descartes, Simulacra and Simulation, of Jean Baudlrillard's theories... etc),. While this study centers on more current and original examples, the intertextuality between story and character forms the framework of the study.

Keywords: Science fiction, intertextuality, literature and cinema, philosophy and cinema

ÖZET

Bu çalışma, çok bilinen bilimkurgu filmlerinin, karakter sterotipleri ve hikaye olarak edebiyatı nasıl referans olarak kullandığını irdelemektedir (özellikle İngiliz ve Amerikan romanlarını). Çalışma, gotik romanların, zamanla nasıl bilim kurguya dönüştüğünü açıklamayı hedeflemektedir. Ayrıca, bilimkurgu sineması ile fonetik sanatlar ve karma sanatların kutsal metinlerden klasik edebiyata felsefe ile etkileşimi tartışılacaktır. Örneğin, Philip K. Dick'in 1956 yılında yazdığı kısa öyküsü Azınlık Raporu, 2002 senesinde Steven Spielberg tarafından aynı isimle sinemaya uyarlanmıştır. Bir diğer örnek, Gattaca filmi, Aldous Huxley'in Cesur Yeni Dünya (roman) adlı bilimkurgu öyküsünden oldukça etkilenmiştir (yapay doğum, sınıflandırma gibi). *Gattaca, Blade Runner, Terminator, The Matrix, Avatar, A.I, Ailen* and *Truman Show gibi bilimkurgu filmleri, anlatıları, öyküleri ve özellikle İncil ve Shelley'in Frankenstein* romanını referans alır. Bilimkurgu sinemasının önemli örnekleri, çalışma alanına girmektedir. Bu makalede, P.K Dick, H.G Wells, Aldous Huxley, Mary Shelley, Isaac Asimov, Shakespeare, Kafka ve George Orwell gibi önemli bilimkurgu yazarlarının eserleri, edebiyattan sinemaya uyarlanan eserler olara doğrudan ya da dolaylı olarak yönetmenleri etkileyecektir. Bu çalışmada, bilimkurgu sinemasının da felsefeden hareketle ele alınarak, sinema-edebiyatta metinlerarasılık gibi konular öncelikli olarak incelenecektir (Platon'un Mağara Alegorisi, Descartes'ın Dualizmi, Jean Baudlrillard'ın Simuklar and Simulasyon teorileri gibi) .Bu çalışmada daha güncel ve özgün örneklere odaklanırken, hikaye ve karakter arasındaki metinlerarasılık çalışmanın çerçevesini oluşturmaktadır.

Anahtar Kelimeler: Bilimkurgu, metinlerarasılık, edebiyat ve sinema, felsefe ve sinema.

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GENİŞLETİLMİŞ ÖZET

Gotik edebiyata benzer şekilde bilimkurgu öyküleri de (daha önce) ikinci sınıf, ucuz, pulp kurgu olarak kabul edilen türler arasındadır. Bu hikayeler, sembolik olarak Tuhaf Günler siyasi gelişmelerin, tarihi olayların, savaşların, buhranların, koloni mücadelelerinin, istilaların birer yansımasıdır. Tanım olarak açıklamak gerekirse siyasi tarih bilimkurgu eserlerinin en önemli referanslarıdır diyebiliriz. İlk anlatılardan beri Yasak bilgi felaket getirir. Adem ve Havva, yılana (Lucifer) inandıkları ve bilgi ağacından elma yedikleri için cennetten kovulurlar. Milton'ın Kayıp Cennet'i, bilginin cezasına ilişkin hikayelerin en bilinenlerini anlatır. Yasak bilgi, Pandora'nın kutusunun açılmasıdır, bilgi merakıdır. Prometheus, tanrılardan ateşi çalıp insanlığa verdiği için zincirlenir ve cezalandırılır. Yeni yerlerin, yeni türlerin keşfi, siyasi olaylar ve bilimsel gelişmeler, sanatı dolayısıyla bilimkurguyu beslemiştir. Edebi eserler ise insanoğluna hayal bile edilemeyecek geleceklerin düşsel olarak kapılarını açar. Örneğin, Jules Verne gibi yazarların eserleri sayesinde gezegenlere, bilinmeyen deniz diplerine yolculuk yaparız. Ya da elektiriğin keşfi ile gelişen korkularla beraber Frankenstein gibi hikayeler edebiyatta ve doğal olarak sanatta yerini almaya başlar. Mary Shelley'in ölümsüz eserindeki Frankenstein'nın canavarı, yaratıcının peşine düşen yapay doğumların sterotipini inşa eder (bkz: Artificial Birth: In Pursuit of the Creator bölümü). Bu bölümde yaratıcının yani deli doktor olarak genelleyebileceğimiz stereotiplerin rol model olarak resmedilmesi üzerine dünden bugüne yaşanan değişimlere yer verilmiştir. Platon'un Mağara Alegorisi ve Kavanozdaki Beyin bölümünde ise, simülasyon kavramı, gerçeklik ve sanal gerçeklik gibi konular üzerine kısa bir inceleme yapılmış bu türdeki yapımlardan bahsedilmiştir (From Plato's Cave to the Brain in the Jar: Simulation). Bu bölümde, kısa olarak da olsa /Strange Days (Kathryn Bigelow) Demolition Man, Avatar (James Cameron), Onüçüncü Kat/The Thirteenth Floor (Josef Rusnak), The Truman Show (Peter Weir) Gözlerini Aç/Open Your Eyes / Vanillia Sky (Alejandro Amenebar), ExistenZ (David Cronenberg), Her (Spike Jonze), Synecdoche New York (Spike Jonze), Tron (Steven Lisburger), S1mone gibi öncü ve önemli simülasyon kavramına değinen filmleri yer almaktadır. Bilinmeyen topraklara yolculuğun incelendiği (Journey to Unknown Lands: Colonization and Invasion) kısmında ise, koloni ve istila politikasının sanatsal yansıması ve bu ideolojiyi ele alan yapımlar irdelenmiştir. Gulliver'in Yolculuğu (Jonathan Swift), Robinson Crusoe (Daniel Defoe), Karanlığın Yüreği/Heart of Darkness (Joseph Condrad), Alice Hariklar Diyarında/Alice's Adventures in Wonderland (Lewis Carroll) ve Moby Dick (Herman Melville) gibi edebi eserlerin izinde şekilenen bilimkurgu sineması örneklerine yer verilmiştir. Sansür ve yasakların incelendiği distopik yapımların olduğu bölümde (Prohibitions and Dystopia) ise, yasakçı kurgusal (bir anlamda gerçeğin yansıması) yapımlar incelenmiştir. Azınlık Raporu/Minority Report (Steven Spielberg), 1984 (Michael Radford), THX 1138 (George Lucas), They Live (John Carpenter), Karanlık Şehir/Dark City (Alex Proyas), İsyan/Equilibrium (Kurt Wimmer) ve Brazil (Terry Gilliam) gibi bilimkurgu sinemasının, Kafka, Dostoyevsky ve Sartre gibi yazarların karakterleri ile benzeşimleri ve 1984, Fahrenheit 451 gibi distopik yapımların beyazperdeye yansımasından bahsedilmiştir. Son kısım olan sonuç bölümü ise sonsuzluk ve kendi kuyruğunu yıtan mitolojik yılan Oboroubus'un öyküsü ile bilimkurgu filmlerindeki sonsuz döngü bağlantısına dikkat çekilmiştir. (On the Oboroubus Tail: An Infinite Loop) yani sonuç bölümünde bilimkurgu yapımlarındaki sonsuzluk, kendi kuyruğunu ısıran Oboroubus yılanı merkeze alınmış, kadercilik konusuna değinilmiştir. Kaderden kaçılamadığı, döngüyü kırmak için yapılanların aslında mevcut sonu oluşturduğu paradoks, bir çıkarım olarak son kısımda yer almaktadır. Genel olarak, bilimkurgu öykü anlatımında Campell'in Kahramanın Yolculuğu kalıbının izlendiğini görürüz. Gündelik Dünya (sorunun sınırlı farkındalığı). Maceraya çağrı (artan farkındalık). Çağrının reddedilmesi (değişimden kaçma). Akıl hocasıyla karşılaşma (isteksizliğin üstesinden gelme) (akıl hocası, rehberlik)...Eşiği geçmek (değişim taahhüdü). Testler: Dostlar ve düşmanlar (ilk değişimler). Mağaraya yaklaşmak (büyük değişime hazırlanmak). Ateş gömleği: Midpoint (büyük değişim için hazırlık). Ödül: Kılıcı ele geçirmek (denemenin sonuçları). Geri dönüş (yine değişime adanmışlık). Diriliş: Kriz zirvesi (büyük değişim için son girişim). İksirle geri dönün (sorunun üstesinden geliş) gibi bir yol izlenmektedir. Makale bütünüyle ele alındığında, mitolojinin veya en eski öykülerin ekseninde bilimkurgu sinemasının bir kalıba oturtulduğu ve bu klişelerin genel itibariyle bozulmadığı tespitine ulaşmaktadır. Edebiyatın mirasçısı olarak sinema, felsefe, tarih veya sosyoloji gibi dalları da içeren bunu yaparken bilimden de faydalanan bir genişlikte yoluna devam etmektedir. Hayalgücünü canlandırması, bilime de yol gösteren, onunla etkileşimde olan bilimkurgu, artık son derece popüler, sevilen bir tür haline gelmiştir.

INTRODUCTION

Science fiction stories are closely linked with science, politics and historical facts. For example, in science fiction novels, containing experiments, biology and scientific developments are effective in plot formation. Topics of sci-fi, such as invasion or the discovery of new lands are also related to discoveries, revolutions, wars, and colonization. In addition, philosophical ideas such as simulation, existentialism deeply affect science fiction stories. What was irrational, anti-mind, came to be perceived as the greatest danger. In line with this understanding, the heroes of the 19th century travel and adventure novels (especially where the idea of enlightenment was firmly embedded in the daily life of the bourgeoisie) became increasingly fighting wild creatures and natives; pedagogy and Psychology also became more concerning. Just as the crusade against the irrational reached the extent to be reflected in real politics, the eco-political core of these attacks was more and more sacrificed to the illogicality. The savage, uncivilized primitive man created by the novel, which chooses the colonial world as its field of adventure, is neither more nor less "fabricated/fiction" than the space creatures of science fiction (SeeBlen: 1995, p.22-23). When it comes to science fiction cinema, the most important resource has been literature. Human self- conscious the discovery of new species, vegetation, or animal/plant species will also affect gothic literature first and then affect fantasy literature, and indirectly early science fiction novels. Economic developments, inventions (e.g electricity exploration studies and Frankenstein) affects art. As for the arts like cinema, is one of the mixed arts that most benefited from intertextuality as the inheritor of such as phonetic arts (literature, poetry), theater, and visual arts such as painting and photography. While stories in science fiction cinema mostly refer to science fiction novels modelings, storytelling feeds on the theories of various philosophers or authors as hero stereotypes. Mythology and ancient religious stories have been the most used sources. For example, heroes like Achilles, must have a weakness. There is almost a weak point that we can call 'Achilles' heel' superheroes and villains. It often appears in superheroes movies (*Superman/Kryptonite* and *Venom/loud voices*). Jason: Pursuit stories and self-sacrifice when one has to fulfill the sacred duty. Although the hero takes a difficult task, he must fulfill it (*Matrix, Children of Men, Armageddon*). There are intertextuality and mythological references in films where fictional and historical characters are told. Romeo and Juliet: Shakespeare's stories of love triumphant. Boy and girl meet, overcome obstacles and come together (somehow). Tristan and Isolde: stories of love defeated. Boy and girl meet, but one of them is already taken. Finally, the heroes of fairy tales and narratives are reflected in science fiction cinema. Cinderella: stories of transformation. However lowly and unpromising, the character can rise and reveal their true nature (for example, *The Matrix*). Faust: Stories of temptation. However absurd the bargain, the character will risk everything and put themselves in the hands of another (e.g. *The Terminator*) (Marland: 2015, p.83).

Literature, tales, holy stories etc. works, ask to meaning of life and what origin of human existence? Those themes have been always popular topics since the invention of writing. The source of knowledge, existence and creation stories come to the present day in transformation as sci-fi. Artificial monsters, the discovery of new places/planets are often seen in early gothic stories. In horror and sci-fi movies, generally, faith and science are generally hostile to each other. The belief that science is dangerous is as central to the horror movie as is a belief in the malevolent inclinations of (Tudor, 1989: 133). Belief and science most dangerous opponent for each other. And mad doctors is occurrences as a dangerous people who are punished by dogma. When mad scientists are in the ascendant, and individuals are thus responsible for the threat through their own actions, monsters are mainly medical creations more or less directly descended from the Frankenstein prototype (Tudor, 1989: 134). With the development of technology and the end of the 19th century, gothic stories have undergone a great transformation, and thus stories have turned into science fiction works.

From literary stories to science fiction movies, two stereotypes of travel companions are with the hero during his journey. In these stories, besides the main character, there is a completely opposite character who completes it. Neither Dante nor Faust is alone in their journey. One is the poet Virgin who gives advice, warns him of dangers, stays with Dante in the *Inferno* episode of *Dante's Divine Comedy.* It guides him. He is a mentor. There is also a dark, shadow, evil mentor who brings disaster to those with him. The oldest example is Faust's Mephistopheles. Mephisto (the devil), is destructive, not constructive. They bring death and disaster wherever they go as they turn all of Faust's constructive plans to destruction. A key character who helps the main characters in sci-fi cinema is often featured. If we look at the examples that we can reveal the similarity of the main characters in science fiction cinema with examples of classical literature, it will be useful to examine them with certain groups. Its similar to with Zorba and Basil's friendship, with Faust and Mephisto. Zorba as a character, same with Mephisto. Community also same with Zorba and Faust two stories belongs to different centuries despite of. Duality, buddy films, evil doubles, twins

or alone mad scienist, all types are dangerous for human-kind and experiment is creating disasters. Furthermore labs, clinics or hospitals are new places like as mansion similar to gothic novels. It will be useful to analyze under the titles, as subtitles, in science fiction movies… Artificial Birth: In Pursuit of the Creator, From Plato's Cave to the Brain in the Jar: Simulation, Journey to Unknown Lands: Colonization and Invasion, Prohibitions and Dystopia and Ouroboros's tail: The Eternal Cycle.

1. Artificial Birth: In Pursuit of the Creator

Gothic literature has an important place with its pioneering works that refer to the pioneering stories of science fiction literature. Scientific developments such as the Industrial Revolutions, the Steam Age, and the discovery of electricity were reflected as "bad science" with a fundamentalist thought. Mad doctor's quest for immortality often brought death. The monsters and undying things of Gothic literature have turned into cyborgs and androids in science fiction stories. Artificial human creation means committing a crime against God in Western cultural circles. This attempt is perceived as the repetition of the act of creation by humans. This is supposed to turn the man into a caricature of God. The persistent undertaking is seen as an expression of man's effort to be the same as God. According to him (scientist etc.), it is doomed to absolute failure. And his mission it will be: Against all odds. If such an attempt succeeds, it would be worse than that the hell, the Homunculus (artificial human) it is interpreted as aiding the creation. Mary Shelley's *Frankenstein: Or The Modern Prometheus* is named after Prometheus, who was punished for giving fire to humanity. Also; the monster learns how to read and write from John Milton's book Paradise Lost. The beast empathizes with Milton's devil. Both the beast and Milton's demon abandoned by the creator. Victor Frankenstein, who created monster, won't even took a name the monster. The monster myth of chasing the creator, killing his loved ones, has been an important reference to sci-fi movies. In the novel Frankenstein's subtitle, as The Modern Prometheus, monster cannot steal the fire, but he has the potential to learn. This Faustian impulse, Mephisto persona beneath article it has Promethean ideology. In cinema, films such as Frankenstein (James Whale), Metropolis (Fritz Lang), The Terminator (James Cameron), Island of Lost Souls (Erle C. Kenton), Bladerunner (Ridley Scott) are about creatures who chase the creator. In Blade Runners, replicants are criminals hunted by detectives. Differentiation of replicants from humans is difficult.

> *"Science and technology, the reshapings of and modelings upon the self that have produced the various robots, androids, cyborgs, and "enhanced" beings of films like Westworld (1973), The Terminal Man (1974), Blade Runner (1982), RoboCop and its sequels (1987, 1990, 1993), and the two Terminator films (1984, 1991)" (Cornea, 2007: 14).*

I Robot (Alex Proyas), similar to Asimov's robots, Robby has been programmed not to harm a human, while Gort's destructive rampage is halted by a simple command, Re-Animator (Stuart Gordon), The Skin I Live In (Pedro Almodovar) In all the films Ex Machina (Alex Garland), The Face of Another (Hiroshi Sekawa), robots, cyborgs, creatures, replicas, dead and subjects set out to kill his creative doctor. Another example: Island of Lost Souls is a movie adaptation of Wells' story The Island of Doctor Moreau.

> *"The scientists are punished or killed because of their invention or creation. The book has a status as a horror classic, yet like Frankenstein, this story of a medical doctor who runs scientific experiments contains elements that also link it to nascent ideas around what would be called science fiction... Stevenson's novel, which theme of potion-based duality. Stevenson's Jekyll and Hyde, good and evil types, a chance for cinema's changing interest in doctors and scientists during these years. Frankenstein's films, H. G. Wells' The Island of Dr Moreau (film) and Edgar Allen Poe's The Murders in the Rue Morgue (1914), the change in cinematic scientists from comic to mad was also accomplished through a visual transformation, from novel to screen...Also H. G. Wells' The Invisible Man (1899) provided that invisibility who tried some experiment by own will worse than past life character. Invisibility created by science (fiction) so it's cost disaster (Cornea, 2007: 58).*

Biomecha, cyborg, android, robot, and clone, all of them its are reflection of Shelley's Frankenstein monster. These monsters (biomechanical or organic) will kill own father (creator), family. The mad scientist, who took over the divine role of God and the natural role of creation from woman, gets punished with death from monster (Dinello, 2005: 43). And now, sci-fi novels suggest that the technological future might be a hell rather than heaven. For example, H. G.Wells created a new hell in his novels. The Island of Doctor Moreau, animal/human form of the beast will kill their own creator. Or in Time Machine novel, the Morlock ape-like, beasts they all dangerous for human and community. The Island of Doctor Moreau (1977), as a remake, is about the Mad scientist's experiments on a

desert island. While the doctor transforms animals into humans, he creates modern slaves. At the end of the story, the creatures kill the Doctor. The cyborgs in the Terminator movie are similarly programmed to kill leader, John Connor. Terminator 2 movie has been a successful production especially with its religious and mythic motifs. According to Campbell, the dying and resurrecting God / messiah motif is a universal archetype. It takes on different images. It may have a thousand different faces, but it is always the same archetype. In mythology, the dying and resurrected creator in religious stories is also frequently used in cinema. Resurrection, Terminator 2, The Matrix. Neo, Morpheus in Terminator 2 and The Matrix, and T-2000 in Terminator 2 sacrifice himself to a sacred mission. Science in science fiction cinema is a poisonous forbidden apple. In these movies, mad doctors often do an experiment on themselves or on the subject. Dr. Jekyll and Ms. Hyde (Rouben Mamoulian), The Invisible Man (James Whale), The Fly (David Cronenberg), Seconds (John Frankenhetmer), Never Let Me Go (Mark Romanek), The Island (Michael Bay) and Flatliners (Joel Schumacher). Scientists destroy either their own or their subjects' lives. Dr. Jekyll and Ms. Hyde, the beloved, respected Dr. it's about Jekyll's bringing out the dark, evil, "shadow" side of Hyde with drugs. After a while, the character of Hyde, who started to dominate, begins to commit murders. Dr. Jekyll will be able to stop the relentless Hyde by killing himself. Duality, contrasts, had been the source of most stories. The prime example of Jung's shadow archetype is undoubtedly Dr. Jekyll and Ms. Hyde.

The female cyborg in Ex Machina, the transsexual bio-played with her sex and skin in The Skin I Live In, the subject similarly kills the doctor who is her creator. In the Japanese movie The Face of Another, the subject kills his doctor. *S*cience fiction films are seen as sharing a particular interest in 'the primal scene and the mysteries of conception and birth, sexual drives and the desire for forbidden objects, the Oedipal scenario and sexual difference. One of the best examples of Oedipus syndrome is *Back to the Future* (Robert Zemeckis) movie. Time travel almost causes similar text tragedia. On the other hand, Marty and Doctor Emmet Brown's friendship is different from other science fiction examples. It is similar Dante and Virgil's duality. In the other examples we will classify, science is dangerous, but not deadly. *Brave New World* (Audley Huxley) novel references Gattaca (Andrew Niccol). The artificial birth in the movie Gattaca, playing with genes is from Brave New World. Classifying people with drugs. They all classisying and be named such as alpha, beta, gamma, delta and epsilons in the Brave New World book also takes place in the movie. People classified as imperfect and perfect are determined according to genetic codes, from business life to social life. In the book, authority is prohibit some words or acts. For example, word "mother"; Institutions such as marriage are prohibited by law. Natural breeding is prohibited. Every individual is created in laboratories. Shakespeare works are prohibited. The story of the two brothers in the film is reminiscent of a substitute novel *A Tale of Two Cities* (Charles Dickens). Another movie, A.I. Artificial Intelligence (Steven Spielberg) presents a modern Pinocchio tale. The child trying to find the fairy mother, the androids who is gigolo the women, question their existence while searching for their creators. Films such as *A Clockwork Orange* (Stanley Kubrick) and *Robocop* (Paul Verhoeven) are productions in which the penal system is automated and prohibitions prevail. İt is similar to the novel The Trial (Franz Kafka) in that it questions the criminal system. In *The Trail* novel, both forms of conscience are set forth in a symbolic way. The human conscience is the guardian, the authoritarian conscience the court. (Fromm, 1990: 267). Ghost in the Shell (Mamoru Oshii) is a similar adventure of existence. Where could the soul of robots be located?

2. From Plato's Cave to the Brain in the Jar: Simulation

Simulacra and Simulation, one of Jean Baudlrillard's 1981 most important works, explores the concept of simulation in the works, based on Plato's Allegory of the Cave and Gilbert Harman's Brain in A Vat claim. What is the truth? Is the world we live in an illusion? Investigations that answer these existential questions have become a very popular topic in cinema.

> *"The world of liquid pods owes something to the rings of Hell in Dante's Divine Comedy, or Bosch's paintings while the simulated reality of the Matrix itself is an infinitely expanded version... The Matrix is full of references to philosophy (Plato's Allegory of the Cave, Descartes' deceiving demon, thought experiments about brains in vats) and modern anxieties about the internet, cyberspace and virtual reality. If we know our Plato or Lewis Carroll, the text immeasurably expands in significance. If we spot the references to other films, we feel included in a way that rewards our attention and keeps us engaged long after the movie is over" (Marland, 2015: 81).*

Westworld (Michael Crichon), offers an amusement park to the rich. The rich hunt androids that are modeled like humans. The presentation of violence, the out-of-control play, brings to mind The Lord of the Flies novel as a story. Videodrome (David Cronenberg), film, contains criticism of television frenzy and pop culture. It is a striking Cronenberg movie, with scenes like television sexual intimacy reminiscent of hallucination. Strange Days (Kathryn Bigelow) offers the viewer the first-person (FPS) experience. The idea of experiencing other people's lives is reminiscent of the movie Demolition Man. Avatar (James Cameron) features the American-loving character who shifts most of the Hollywood clichés. Following Campbell's Hero's Journey chart, the film is a contemporary interpretation of mythological characters such as Demeter, Persopolis. Films such as The Thirteenth Floor (Josef Rusnak) and The Truman Show (Peter Weir) are cinematic accounts of Plato's Allegory of the Cave. The main character of the movie Open Your Eyes / Vanillia Sky (Alejandro Amenebar), is narcissus in flesh. There are traces of Dickens's novel The Great Expectations, with themes such as obsessive love and mistakes. There are also similarities to The Great Expectations in its subthemes such as not being able to meet, the existence of effective third parties, and prejudice. ExistenZ (David Cronenberg), Her (Spike Jonze), Synecdoche New York (Spike Jonze), Tron (Steven Lisburger) and S1mone (Andrew Niccol) are among the examples that make a difference to the genre with their virtual worlds, artificial spaces and virtual characters.

3. Journey to Unknown Lands: Colonization and Invasion

"Reflection is perhaps the most traditional theoretical example, where a film, or series of films, is regarded as (unproblematically) reflecting social or cultural issues: For example, the recurrent reading of all 1950s science fiction as 'Cold War' paranoia, or the terrestrial focus of 1970s SF portraying an isolationist America (Kuhn 1990,) 16). Such readings largely take place at the level of narrative, finding ideas or images that repeat across multiple films, and assume all audiences will easily recognize this dominant encoding. Thus, it is possible to suggest that American science fiction of the 1980s is imbued by Ronald Reagan's presidency and its focus on American values, particularly around masculinity: The New Barbarians" (1983) (Cornea, 2007: 29).

The unknown, uncharted lands in the novels of stereotypes such as Gulliver's Travels (Jonathan Swift), Robinson Crusoe (Daniel Defoe), Heart of Darkness (Joseph Condrad), Alice's Adventures in Wonderland (Lewis Carroll), Moby Dick (Herman Melville) open all sorts of troubles. The places in the story either symbolically reflect certain situations (young maiden ...) or colonialism. In these movies, there are fairy tales that guide. In the fairy tales, the swallowing of the children by the giant symbolically parallels the cave, hut (whale's belly) motif for puberty, death and rebirth. They travel in the belly of the a whale. The whale's belly is a reference to the mythological ancestor, symbolized as Finger Child (giant), Hansel and Greter (witch), Little Red Riding Hood (wolf), eating, swallowing, smashing and rebirth. Similar difficulties are faced by the protagonist in films that follow myths and tales. In movies, imprisonment and capture are used abundantly. For example, A.I. In his film Artificial Intelligence (Steven Spielberg), David is trapped in the belly of a whale (trapped underwater), chased by monsters (humans, machines). In fairy tales, monsters, werewolves, witches can allegorically describe bodily changes. For example, in the fairy tale Little Red Riding Hood, the wolf symbolizes the phases of the moon, describing the change regarding the beginning of the moon. According to Eric Fromm, the girl in the red hat symbolizes menstrual bleeding. The little girl is now a grown-up human and faced with her sexuality. The warnings of "straying from the road" and "reprimanding the bottle" point to the danger of sexuality and loss of dignity. Because of this ability, women are superior to men. The wolf, who wants to symbolize the pregnancy of women with the stones in his belly, gets ridiculous. Because the red riding hood placed stones, which are the symbols of infertility, on the wolf's belly. (Fromm, 1990: 252-253) Stereotypes such as, Gulliver's Travels (Jonathan Swift), Robinson Crusoe (Daniel Defoe), Heart of Darkness (Joseph Condrad), Alice's Adventures in Wonderland (Lewis Carroll), Moby Dick (The unknown, unexplored lands in the novels of Herman Melville) cause all kinds of trouble for the hero. The places in the story symbolically reflect either certain situations or colonialism.

Traveling from other planets, journey to beyond, it's important source for of science fiction literature and cinema. 20,000 Leagues Under the Sea, The Lost World, King Kong, Swift's Gullivers Travels and Wells' War of the Worlds; Méliès' and George Pal's fictional moon journeys, as metamorphic all about colonization,, control other countries, civilize peoples shortly about socially, culturally, technologically and militarily. Travell, define, conventions and exploration that as a result of historical events (Cornea, 2007: 64).

The discovery of unknown lands, the invasion of aliens from the unknown planet, as a political, subtext, reflects the fear of the aliens, the prejudice against other races. In the movies in which new lands are invaded, the natives are shown as bloody creatures, aliens, under the name of discovery or invention. The traitorous nature of the exploring team, the tension of characters in opposite ideologies among themselves, can generally be included in this class. The best known of is among them, undoubtedly be Alien. Alien and its sequels can be cited as the most successful example of discovery, xenophobia and colonization. In the movie Alien, the mother-child relationship between the breast birth, the latent creature and the female character is also related to the fairy tales. The secret maternal bond between the creature and Ellen Ripley is symbolically reminiscent of the relationship between Frankenstein and his beast. Alien, who suddenly bursts through his chest, represents metaphorically that, humans, carry evil, terror and darkside inside. Alien, birth stories, mythology, and especially the Heart of Darkness (Joseph Conrad), are also similar to the story. The discovery of a new planet, fear of the alien, takes place in Conrad's story, while the story of Heart of Darkness is referenced in Apocalypse Now (Francis Ford Coppola). After the movie Alien, Prometheus, Ridley Scott presents creation, the story of mankind, as its sequel years later.

> *The Conrad connection Aliens In 1977 Ridley Scott made The Duellists, a film based on a story by author Joseph Conrad (born 1857). Throughout the Alien series references to Conrad have popped up, perhaps simply as directorial tributes or perhaps as a means of amplifying themes that the films share with Conrad's works. If you want to make your own mind up, read his novels yourself.*

> *• The freighter in Alien was named The Nostromo; Nostromo is also the title of a novel by Conrad. • At the end of Alien, Ripley escapes in a shuttle called Narcissus, a reference to Conrad's novel The Nigger Of The Narcissus.*

> *• This one is a little tenuous, but the name of the cat in Alien, Jones, is perhaps a reference to Mr Jones in Conrad's novel Victory. • In Conrad's Nostromo there is a town named Sulaco, a name shared by the Marines Battleship in Aliens.*

> *• A ship named The Patna appears in Conrad's story Lord Jim; this is also the moniker of the space ship which is sent to retrieve Ripley at the end of the novelizations of Alien (Scalzi, 2005: 58).*

Planet of Apes (Franklin J. Schattner), Yet the 1960s are equally a decade of contrasts, producing at least two science-fiction films that represented a more adult turn for the genre (2001: A Space Odyssey and Planet of the Apes, 1968) and which had far-reaching effects on industrial attitudes towards generic products. The Abyss (James Cameron), Total Recall (Paul Verhoeven), Fantastic Voyage (Richard Fletscher), Forbidden Planet (Fred Mclead Wilox), Stargate (Roland Emmerich), Event Horizon (Paul Anderson), Annihilation (Alex Garland), Moon (Duncan Jones)...

> *Invasion, aliens were part of a wider cultural interest in both invasion and alien visitation in literature and society (similar to reign of Napoleon or Hitler). Most examples occur as alien invasion in the 1950's. It's result of exploration, cold war paranoia, (and potentially colonizing) other worlds, and investigating unknown areas of their own planet. For example: H.G. Wells's The War of the Worlds (1895) (Cornea, 2007: 64).*

Sci-fi movies, it is shown reflects the fear of the stranger, the outsider: The Day the Earth Stood Still (Robert Wise), War of the Worlds (Steven Spielberg), The Thing (John Carpenter), Invasion of the Body Snatcher (Phill Kaufmann), Close Encounters of the Third Kind (Steven Spielberg), Like the fear of Jews that we encounter in vampire stories (vampire, Dracula depictions), it is similarly found in alien invasion movies. The cold war, nuclear weapon paranoia, the prejudice and distrust of America against the Russians during the cold war are the basis of these films. District 9 (Neill Blomkamp) brings a very different narrative and innovation to the alien invasion. In this movie, it's people who are bad. Aliens are in captivity in a camp. The story and transformation of Gregor Samsa in Kafka's novel Transformation is also featured in the film.

The "lost child" theme in travel (travel / travel) literature is a string that binds a whole genre from head to toe. In the first examples of this literature, the child who takes the risk of the journey is reminded of the dangers and problems of leaving home, home and homeland, and in the travel literature of the enlightenment period, let alone warning, it is the duty of the growing person to move away from home, to open up to the world; he must conquer the world in the name of reason; and finally, in the travel literature of the Romantic era, returning to home comes to the fore as a problem, the main problem of travel literature. What will he encounter? When the person returns, what should he bring to those who await him; What can it bring? (This social-psychological theme forms the basis of most ordinary

adventure novels of the nineteenth century in a more secular, framework). In the dark heart of a foreign mainland, in the underground fantasy worlds, or among the ruins of sunken civilizations, he is disoriented, unaware of what to do. wandering wanderers must embark on a dangerous journey of return, hands full of treasures and experiences, when they encounter cultures that are too aggressive, overly peaceful, or too civilized in these places...

4. Prohibitions and Dystopia

Examples of dystopia that can be divided into subgroups such as, hard science fiction, military science fiction, dystopia, anti-utopia, steampunk, new wave, cyberpunk, post-cyberpunk etc. are among the most interesting productions. Anti-utopia, which first derives from Thomas More's story of Utopia, tells about the system brought about by order. In Utopia novel, captain tells about a civilization whose existence is unknown. Houses of people who lead a communal life are shared. Anyone can enter each other's house. Wasting is prohibited. The City of the Sun (Tommaso Campanella) and New Atlantis (Francis Bacon) are some of the works that brought out the literature of dystopia, after his very resonant work. In the counter-utopia and Dystopia stories, the disasters caused by the prohibitions for the better of humanity are told. Prohibited systems can be fascistic at times.

Minority Report (Steven Spielberg) is one of the most well-known dystopian sci-fi examples adapted to the cinema from Dick's short story. In the film, psychics are used in parallel with mythology (Delfi oracle Putha). Sofoklas's Oedipus tragedy is generally based. Dr. Hinemann can be regarded as the sphinx in the Oedipus story. 1984 (Michael Radford), THX 1138 (George Lucas), They Live (John Carpenter), Dark City (Alex Proyas), Equilibrium (Kurt Wimmer), describes the worlds dominated by prohibitions. In the 1984 movie, we can see the traces of Plato's State. With a censor mindset, Big Brother watches people that we don't even know exist or not. The news is distorted, love is forbidden. Marital life is sacred. A similar order of self-censorship prevails in Fahrenheit 451. The books are burned by the fire brigade on the grounds that they cause a crime of thought. In films such as They Live, Dark City, Equilibrium, art, questioning and obtaining information may be prohibited. The characters in these films are incompatible and questioning, as in the novels of Kafka and Dostoyevsky. The hellish places (No Exit) and the characters disgusted by social life (Nausea) in Sartre novels are the most important characters of these films. We come across female characters who are questioning, like in the movie Brazil, or in 1984 and Fahrenheit 451. Brazil (Terry Gilliam) is a dystopian story that allows for very different readings. With a Kafkaesque atmosphere, the film questions the system. Features tragicomic characters and events similar to Kafka's Trial story. Dream scenes in the movie are very important. Utopian dreams are a style that makes fun of dreams. The Icarus dream in the film allows for different readings.

> *Appropriation The most overt form of quotation is the appropriation of one text by another. This sort of 'cut and paste' incorporation of pre-existing material is relatively rare, but very instructive. For instance, Terry Gilliam's Brazil (1985), Sam's fantasies of flying away with the woman he loves are both fuelled and mocked by the comparison with Casablanca (Marland, 2015: 74).*

Mad Max (George Miller), Soylent Green (Richard Fletscher), Waterworld (Kevin Reynolds), The Running Man (Paul Michael Glaster), Children of Men (Alfonso Cuaron), Campbell is the hero who sacrificed his life for a greater purpose than himself defines as. Service and sacrifice are words that summarize the hero. The physically and mentally transformed hero pursues the search for consciousness. Snowpiercer (Bong Joan-Ho), Blindness (Fernando Meirelles) are some of the films that include criticism of the system that is deteriorating in the future.

CONCLUSION

On the Ouroboros Tail: An Infinite Loop: The cycle symbolizes the eternal torment experienced by the heroes in the stories of Prometheus, Sisifis, Tantolus. Archetypal objects and chemical compounds are abundantly featured in these films. For example water: Purification, creation, sun: Father, time, circle: (Ouroboros) Cycle and the old wise: Intelligence, savior, guide are auxiliary symbols. Twelve Monkeys (Terry Gilliams) is a remake of La Jetee (Chris Marker). Twelve Monkeys is about the time travel of James Cole, who wages war on psychiatry, the new world order in the novel Don Quixotes. The new religion of the state is now psychiatry. This attack by Cole against this new order, namely windmills, will drag him into an endless cycle from which he will never escape. The character of Kathryn is the more prominent character who guides Cole as Sancho Panza. Arrival (Denis Villeneuve) is one of the most important films of recent times, which depicts the struggle of positive sciences, mathematics and language, social and science. Alien communication effort, lack of communication, and unbreakable chain are important factors that make the movie attractive. Interstellar (Christopher Nolan) difficult example to classify, such as the discovery

of new places, the disappearing world, the dystopia, and the cycle. (Antoher examples: Donnie Darko (Richard Kelly), Predestination (Michael Spierig, Peter Spierig), Frequence (Gregory Hoblit), De Javu (Tony Scott), Coherence (James Ward Byrkit), Edge of Tomorrow (Doug Liman), Source Code (Duncan Jones) Movies like Triangle (Christopher Smith), Time Crimes (Nacho Vigalondo) are cinematic depictions of the unbreakable chain, the snake swallowing its own tail. Star Wars (George Lucas), ET (Steven Spielberg), Contact (Robert Zemeckis), Altered States (Ken Russell), Logan's Run (Michael Anderson), Silent Running (Douglas Trumbull), The Man From Earth (Richard Schenkman), The Fountain (Darren Aronofsky), The Lord of the Flies). Science fiction series and animes, sci-fi, whose popularity is increasing day by day, continue to meet its fans with different topics. New languages, new beliefs are create by the fans; We can guess how seriously he is a follower of the sci-fi culture with his loyal audiences waiting in front of the movie theater months ago. Science fiction, almost all branches of art; it is also indirectly related to psychology, sociology, political sciences, law, biology, chemistry and many other positive sciences. Frankenstein's monster, Fritz Lang's bionical woman Maria, The Cabinet of Dr. Caligari's sleepwalker, The Golem, homunculus, robots, cyborgs are created by technology. They are also child of technology. Artificial life, aims to attack and destroy those whom create themselves. The New Gothic era is sci-fi and new bad guys are mad scientist/doctors *(Dinello, 2005: 44).*

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