

REPRESENTATION OF ADAM AND EVE IN A MODERN TIME-SPACE: ANALYSIS OF THE MOVIE “EX MACHINA” (2015) IN THE CONTEXT OF ADAPTATION OF THE GENESIS CREATION NARRATIVE

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ABSTRACT

Since prehistoric times, humankind has always wondered how its own existence came to be, and has always kept this question on the agenda and continued its search for an answer. One of the central themes of all three monotheistic religions is the genesis of humanity, and the tale of Adam and Eve has frequently been the topic of oral and written literature. This story is expressed in various ways in narratives, sometimes literally and sometimes figuratively. Examples of this narrative can be found in the film, which is both modern industry and a form of art. In this study, *Ex Machina* (2015) movie, which is directed by Alex Garland, produced by Andrew Macdonald and Allon Reich and adapts the creation myth to the modern day, would be analyzed. The movie attempts to modernize the myth in this way as it concentrates on the humanization of robots in a setting and era that are technologically far advanced beyond the present. In this context, a comparison of the film's version and the story recounted in the original myth is examined. The study's findings led to the conclusion that the movie transformed the genesis myth into a contemporary tragedy.

Keywords: *Genesis Narrative, Adaptation, Cinema, Tragedy, Humanoid Robot.*

ADEM VE HAVVA’NIN MODERN BİR ZAMAN-MEKANDA TEMSİLİ: YARATILIŞ ANLATISININ ADAPTASYONU BAĞLAMINDA EX MACHINA (2015) FİLMİNİN ANALİZİ

ÖZ

İnsanlık, kendi varoluşunun nasıl gerçekleştiğini tarih öncesinden beri sürekli olarak merak etmiş ve bu soruyu sürekli olarak gündemde tutmuş, cevap arayışını sürdürmüştür. Üç semavi dinin de ortak noktalarından biri olan insanlığın yaratılışı ve Âdem ve Havva kıssası, sözlü ve yazılı edebiyat geleneği için pek çok kez konu edilmiştir. Bu öyküyü farklı şekilde kimi zaman doğrudan kimi zaman ise sembolik olarak ifade eden anlatılara rastlanmaktadır. Bir modern zaman endüstrisi ve aynı zamanda sanat dalı olan sinemada da bu kıssanın anlatıldığı örnekler mevcuttur. Bu çalışmada yaratılış mitini günümüze uyarlayan 2015 yılında Andrew Macdonald ve Allon Reich’in üreticiliğini yaptıkları,

Alex Garland tarafından çekilen *Ex Machina* (2015) filmi incelenecektir. Teknolojik olarak günümüzden çok ileride bir mekân ve zamanda robotların insanslaşmasını konu alan film bu anlamda mite sanki bir güncelleme getirme çabasıdır. Bu bağlamda filmde yapılan adaptasyon ile orijinal mitte anlatılanlar karşılaştırmalı bir analiz ile tartışılmıştır. Çalışmanın sonunda elde edilen bulgular ile, filmin yaratılış mitini modern bir trajedi olarak yeniden yazdığı sonucuna ulaşılmıştır.

Anahtar Kelimeler: *Yaratılış Anlatısı, Adaptasyon, Sinema, Trajedi, İnsansı Robot.*

INTRODUCTION

The origins of humanity, including who the first man and woman were and what their lives were like play a significant role in every major world religion. What is told in the Old Testament is largely similar to the story of Adam and Eve, known today, with what is told in Islam. It can be summarized as follows, looking at the general framework in all sacred texts (Johnson, 1985). Adam is created from dust, and God breaths the breath of life into his nostrils; after that, God plants a garden in the east, in Eden, and Adam establishes a permanent residence in the garden to manage and nurture it. According to God, Adam is free to consume any fruit he desires, with the exception of fruit from the tree of the knowledge of good and evil. Then God produces a woman from Adam's rib to ensure that Adam is not alone in the world. Adam and his wife are both nude, and they have no concept of what it is to be ashamed. After seeing the lady and attempting to persuade her to eat from the tree of the knowledge of good and evil, the serpent appears. The snake is the most dishonest of all creatures. The woman informs them that God forbids them from eating the fruit of the tree, and that if they do, they would perish from their sin. Because of consuming this fruit, according to the serpent, they will not die. They will also gain knowledge of good and evil, and they will be elevated to the level of divinity, he claims. These remarks persuade the woman, and he is also successful in persuading Adam. The lady consumes the fruit first, after which she gives it to Adam to consume. As soon as they consume the fruit, they both open their eyes and become aware of things that they had previously been unaware of. They are embarrassed by their nudity for the first time, and so they stitch fig leaves together to construct aprons. A walk in the garden in the calm of the day is all that Adam and his wife need to find their way back. Adam, who is hiding among the trees, informs God that he is ashamed of his nakedness and that he would conceal if God inquires as to where he is. God knows that Adam ate the cursed fruit and punishes him accordingly (De Jonge & Tromp, 1997). In Genesis 3, Adam accuses the woman of deceiving him, while the woman accuses the snake of deceiving her husband. In the beginning, God curses the snake, and then he warns the woman that she will suffer much during childbirth, that her husband will rule her, and that she would have a strong yearning for a male throughout her life. He makes Adam reliant on the soil since the land has been cursed as a result of his actions; he argues that unless he works hard all his life, he will not be able to obtain food (Kline, 2022). God punishes him by having him sweat for food on a regular basis (Bonhoeffer, 1997).

In this study, the movie *Ex Machina* (2015), which is an adaptation of the story of Adam and Eve, which is summarized above, will be evaluated through Teun A. Van Dijk's discourse analysis method. Macro-thematic version would be applied since this article deals with literature, narrative, themes, characters and storyline. The Genesis story, which tells about the creation of humanity, which has been reinterpreted in many types of art and literature until today (Anderson, Stone, & Tromp, 2000), naturally fascinates the screenwriters and directors. Compared to the original story, *Ex Machina* brings a striking modern reinterpretation and offers a different vision for the future of humanity. At one point it rewrites this story as a modern tragedy. Since the findings obtained as a result of the study support this hypothesis, the film is found worthy of discussion in the academic milieu and it is chosen as the case study of this academic research. First of all, how this story is mentioned in the monotheistic religions would be mentioned. Afterwards, information is given on how the depictions of Adam and Eve in the cinema are made. In the case study part of this research, after briefly summarizing the characteristics of the tragedy genre, the findings obtained by analyzing the movie *Ex Machina* will be shared.

METHOD AND SCOPE OF THE STUDY

Discourse analysis was used to analyze the film after it was chosen as a case study. Van Dijk's discourse analysis method was employed in this study with the aim of analyzing ideologies. The primary focus of this method is to understand society and social relations. The analysis is conducted using two approaches: macro and micro. The macro structure deals with subjects, narratives, basic concepts, characters, and themes, while the micro discourse analysis focuses on language and its constituent elements such as sounds, alphabets, words, dialogues, meanings, and signs. In other words, the micro-method is associated with logocentrism, whereas the macro structures are concerned with narratives. For the analysis of the film "Ex Machina" and the comparative critical literary evaluation in this study, the macro discourse analysis method will be utilized. Van Dijk further categorizes macro structures into thematic and schematic (Van Dijk, 2015). In this particular study, thematic analysis will be applied. The rationale behind this choice is that the article primarily focuses on the narrative, themes, and storyline of the film, rather than its cinematography and technical aspects.

A case study is a frequently used approach in the social sciences, covering topics in psychology and medicine, and case reports in political science. Case study research entails the analysis of a problem within the existing context or setting of the actual world. A technique or comprehensive research plan emerges from a case constrained by time and place in a limited system. Case study is a qualitative research pattern that can be both the product and the subject of the study. Within a certain timeframe, the researcher will use numerous data sources to compile knowledge regarding real-world events. Using observation, interviews, audio/visual materials, records, and reports, a qualitative method might disclose the themes or descriptions of the situation. The analysis may consist of many cases or a single case. The case study, on the other hand, might serve the researcher's practical needs. The case study might also serve the researcher's practical needs. It's a method for breaking down specific cases to better grasp a broad range of issues. Not only is it critical to comprehend the analysis, but its inclusion of a case definition also makes it crucial. Both themes, subjects, and particular circumstances are identified, and descriptions of those situations are revealed, as the researcher analyzes each instance. The last part of a case study is the researcher's conclusions, models, or explanations that fit within the overarching meanings of the case (Creswell, 2007).

This research addressed the issue of how the Creation Myth could be adapted in a more cinematic form. After determining its limitation and "study universe" as the art of cinema, the article chose the movie "Ex Machina" as the sample. The reason for choosing this film is that it has been found worthy of academic discussion with an original interpretation of modern tragedy that it brings to the creation myth. This study aims to academically discuss the movie Ex Machina in the context of historical intertextuality.

THEOLOGICAL SOURCES OF THE CREATION MYTH

The Jewish holy book known as the Torah contains a chapter titled "Genesis." which includes not only the creation of the world but Adam and Eve as well. This chapter discusses the beginning of both the universe and man. According to the Genesis 1: 1-2:3, Genesis 2: 4-4:26 and Genesis 3: 5:1-10:32); God created man in his image, and he made both male and female humans. He gave them the name "human" on the same day that they were created. As a consequence of this, the Adamic race came into being. Adam was created out of the dust, and God breathed life into him via his nose. Adam was the first human. Adam was placed in Eden, which is located in the east, in the garden that God had constructed there. In this lovely location that can be labeled the Garden of Eden, God decides that Adam should not be alone, so he gives animals and birds that are named after Adam. When none of them were able to assist Adam, Adam was put into a deep slumber. During this period of unconsciousness, one of Adam's ribs is removed, and the resulting space is filled with flesh. God takes one of Adam's ribs and uses it to construct a woman, then delivers her to Adam. The location of Eve's current home is the Garden of Eden. According to the Torah, this is how man, man, and woman were first brought into being (Kline, 2022: 9-13). The name Eve was given to her since she is considered to be the mother of all people (Unal, 2017).

The forbidden fruit occurrence is explained in the third chapter. Eve is approached by a serpent, who inquires as to whether or not it is against God's will to consume any of the fruit that is found in the garden. Eve informs just that a tree is forbidden; it is the tree in the middle. They are doomed if they consume any of its fruit. The snake assures them that this will not come to pass and that rather if they consume the fruit, they will gain the same level of intelligence as God. Eve succumbs to the urge to acquire this power and is convinced. She takes a bite out of the fruit before passing it on to her husband, Adam, who also consumes it. Even Adam has to eat. In the first place, they perceive the truth that the snake talks about and discern between good and bad, and they know that they are naked. It would be the same as if the serpent had been honest all along. They try to make themselves look like fools by hiding behind fig leaves. When they hear the word of God, they are humiliated. God discovers this deception and asks Adam. According to him, Eve coerced him into eating the fruit. This accusation will lead to women in Jewish tradition being viewed as seducers in the future, which will contribute to women's negative image in the tradition. Eve claims that the snake was the one who tricked her into believing the lie. The serpent will feel the wrath of God. A woman is punished by being forced to endure the agony of childbirth and by having an intense desire to exert dominance over her spouse. Adam's punishment is to spend his entire life in that cursed region, where he must struggle to get sustenance, and then, at the end of his life, go back to the place from which he originated. Adam is expelled from the Garden of Eden, and God places a guard around the tree of life. The woman's negative outlook on life was a direct result of the original sin. Women are considered to be corrupt and evil according to Jewish tradition. Lilith, the first woman created before Eve, was said to have been the one who tricked Adam and Eve into believing she was a serpent, according to one interpretation of the story. Due to her feelings of resentment toward them, she intended to mislead them. The idea that Lilith was Adam's first wife is held by a significant number of people. Today, the significance of his figure is significantly higher than it was back then. It is considered by feminists to be the emblem of the very first uprising against the authority of men (Batuk, 2006).

In the Christian tradition, baptism and the act of purification from sin, which have roots in the ancient Egyptian and Persian religions and the Dionysian beliefs, are closely related to Adam and Eve's original sin. According to the Gospel of Luke, a person is saved from this original sin if they are submerged in water, washed, and sanctified. He is indeed reborn to live. It is also defined as a resurrection similar to that of Jesus. The meaning and significance of this original sin have been elevated to the level of primary sin as a result of a significant expansion in its scope. Because of this transgression, every single person on earth is born with a sinful nature. Adam and Eve are to blame for their fall from heaven and their subsequent transformation into mortal beings (Johnson, 1991). According to Ünal (2017), the incarnation, life, and death of Jesus Christ serve as an atonement for our sins. Every single human being is tainted with sin from the moment of their birth. Because the sins committed by Adam and Eve have been handed on to all of their children and grandchildren. Christianity has managed to hold on to the notion that the primary perpetrator is a woman, and that this woman is connected with demonic wickedness. Because of the disobedience of one man, all of humanity is now guilty of sin. Even if the physical body is pure at birth, the spirit within is impure. Throughout Christian theology's development, this sin has come to be understood in a manner that is both broader and more nuanced. Denial of this belief could lead an individual in medieval Europe to excommunication. This sin, which is the reason for the baptism tradition in Christianity (starting the world life by being purified from the main sin), is referred to as "original sin" when described in the Bible. This sin does not appear only in its negative aspects. It caused Jesus' love for humanity. Jesus comes and cleans this sin with his blood. Apart from the fact that we are all born sinners, the other main negative consequences of this original sin are our loss of immortality, the domination of worldly desires and lust, and destructions such as misery, famine, and natural disasters that befell us due to our curse (Troll, 1999).

In Islam, Adam and Eve are considered the first human couple in the history of the world. According to one interpretation, Adam and his descendants became the successors of the jinn and angels who lived on earth before, and man came into being as God's representative on earth. The name Adam has taken

different meanings in various cultures, such as father, servant of God or the one who came to be. These are tafsir, but it is necessary to take the verses of the Qur'an as a basis. In Bakarah surah, verse 34, Allah orders all angels to greet Adam with respect, but when the devil disobeys this, he is expelled from the presence of Allah (Sher, 2004: 7). Al-Araf surah, verses 19 and 20 declare tell that Adam and Eve are sent to reside in heaven. They are allowed to eat and drink as they please but are ordered never to approach a tree. Otherwise, it is said that they will be the ones who wronged them (Sher, 2004: 209) In the tafsir, it has been interpreted that this tree is the tree of eternity. Story shall be followed by Ta ha surah verses between 121-25. According to those, Iblis wants to enter heaven to seduce Adam and his wife to take revenge, but the guards do not allow it. This time, he asks his close friend, the snake, who is one of the guardians of heaven, to help him get inside by hiding in his mouth. The snake accepts this. The devil transforms himself into air and enters the snake's mouth. He plucked a fruit from the forbidden tree, brought it to Eve, and provoked her to eat it. After they praised the fruit, he too was provoked and ate the fruit. At that moment, they realized that their private parts were naked (Sher, 2004: 454-56). Even though they tried to hide behind a tree, Allah expelled them from Paradise as punishment (Öztürk, 2004). Considering its reflections in Islam, the story of Adam and Eve could be summarized in this way.

When the verses in the Qur'an that mention Adam and Eve are analyzed, it is seen that there is a narrative similar to the previous holy books. However, there are also differences. Instead of the husband-wife relationship emphasized in the Torah, they are usually told about the first human couple and the point of creation, until they eat the forbidden fruit and become naked. After committing a sin, they are commanded to cover their shameful places. Therefore, Islam rather emphasizes that they are the first human beings. It is not gender-centered, but the sin they commit is in the foreground. The creation of Eve from Adam's rib is important at this point. The fact that Adam and Eve were sent to earth, original sin and forbidden fruit and their deception by the devil differ from what is described in the Torah. In the Qur'an, it is explained that Allah created people with a specific purpose and after warning them, He left them free to choose, and its forgiving aspect is emphasized. According to the Quran, Satan was the one who tricked Adam and Eve. Satan is cursed because he did not bow down to Adam. God gave them two ways. They will either live like an innocent person in an idyllic garden or choose a temporary life on earth. While emphasizing the avoidance of nudity and sin, the tree with the forbidden fruit is an important symbol. The Qur'an symbolizes this tree by transcending the prohibitions and limits set by Allah, rather than as a physical being. In other words, the forbidden fruit tree in Islam has acquired a figurative meaning and represents the limits of Allah. Falling from heaven is also the punishment for this forbidden fruit. Being expelled from the garden of Eden and sent to a less privileged part of the earth also meant transitioning to the status of a normal human being. Contrary to the narrative in Christianity and Judaism, the issue of eating the forbidden fruit in Islam is to commit one of the sins, such as polytheism, which Allah mentions as a major sin, assuming oneself immortal and eternal, and worshipping property, rather than eating a material forbidden fruit. To support this argument, it has been claimed that if there was a forbidden fruit, that fruit could still be forbidden today. The snake mentioned in the Torah has become a demon in Islam. Adam and Eve were reminded that this demon should not deceive them, and they were ordered not to approach that forbidden tree. After eating the forbidden fruit, they shamedly wanted to cover their private parts. Islam explains this situation as an awakening from the state of thinking that they are eternal. They feel ashamed and remorseful because they realize their sins against Allah (Elsöz, 2018).

The story of Adam and Eve, who were expelled from heaven after eating the forbidden fruit of the banned tree of knowledge in heaven, accurately reflects the evolution of the male-female relationship and gender mainstreaming throughout history (Güz, H., & Şahin, G., 2018). A serpent is said to have initially seduced Eve with the fruit before Eve used her charms to get Adam to eat it, according to the Torah and Bible, one of the earliest religious texts. In these stories, the use of women's sexuality has always been regarded negatively, and it is implied in the stories that the cause of immorality, or original sin in the religious sense, belongs to the woman and occurs as a result of her sexuality. Men and women are socialized in different ways at birth and are trained throughout their lives to protect and maintain the dominant order, namely the patriarchal structure, which existed in that process. In continuance of this

order, men and women are prominently represented in works of art (Kılıç, 2010). It is widely known that women have long been connected with nature and chaos, as well as the negative and destructive components of the cosmos. To put it another way, it serves to legitimize the premise that males believe it is essential for them to submit women to societal control (Berktaş, 2006). Julia Kristeva says that constructing a societal boundary between the sexes forces women into the subordinate position, imprisoning them in the field of nature (Berktaş, 2003).

This "other" is connected with the destructiveness of unrestrained nature and urges in opposition to civilization, culture, and intellect, which are represented by male. In order to legitimize societal control of women, an association that appears to be particularly stable and long-lasting is utilized to justify this relationship. (Kılıç, 2010). This gender mainstreaming difference is exacerbated by the tale of Adam and Eve, which is told in many monotheistic religions and has been transformed into a phallogocentric discourse that feeds male supremacy. According to Jewish tradition, the genesis myth, which was subsequently adopted by Christianity, was derived from the legends of the mother goddesses. Lilith, a figure from the genesis story, is likewise a disobedient member of the power system, and she is condemned by patriarchal rules as a result of her defiance of authority. Within that way, the narrative of Lilith, which initially emerged in Sumerian, Babylonian, and Persian mythologies before being portrayed negatively in Jewish sources, begins to appear as a malicious female character who is presented via patriarchal tales (Çakır, 2021). The advent of major paternal religions has resulted in a fundamental shift in the status of women in society. The concept of the "femme fatale," which literally translates as "woman who brings about calamity" in French, is the outcome of centuries of cultural thinking and is based on patriarchal stories that have been accumulated since prehistory. On a broad scale, the femme fatale woman depiction reveals itself to be dark, seductive, demonic, and lethal in its portrayal of the female character. Women of this deadly feminine type seduce men and force them to fall in love with themselves, dragging them into tragedies and causing them to lose their social standing (Grossman, 2009).

While patriarchal hegemony links man to reason, civilization, and culture, it links woman to irrationality, nature, and sensuality. This concept, which has been codified by monotheistic faiths and Western philosophy, is the Enlightenment's Cartesian "rational man" manifestation. This individual is both white and western and, most importantly, male. Women's exclusion is the primary element in the establishment of modernisation and nation-state awareness (Berktaş, 2006).

Derrida defined logocentrism as the metaphysics of existence, claiming that it is pushed to the center of attention as eurocentric understanding of reality. Deity, thought, consciousness, and matter are some of the centers in the metaphysics of being. On this basis, the being of pure presence and reality can be revealed. Logocentrism is grounded on a number of binary oppositions, including existence-absence, matter-spirit, nature-culture, and feminine-masculine. Over time, culture has gained power over nature, and men's dominance over women has risen to prominence. According to Derrida, discrimination, colonialism, and inequality are all outcomes of marginalization in logocentrism, which he defines as the metaphysics of existence (Derrida, 2002). Derrida's deconstruction approach attempts to destabilize the preferred term's place in the binary hierarchy, while emphasizing the strongest binary opposition as masculine and feminine. Along with the logocentrism of Western thought, Derrida emphasizes a new stage called phallogocentrism in binary oppositions and brings both concepts together. Phallogocentrism, or the privileged position of the male point of view in Western philosophy, is not new to theoretical debate. Women have been marginalized in public sphere for the majority of Western history; their perspectives or participation in social processes have been captured or transferred (Elshtain, 1981).

DEUS EX MACHINA AS A NARRATIVE TECHNIQUE IN CINEMA

The title of the film itself alludes to the concept of Deus Ex Machina, which means the unexpected divine power that comes to the aid of the hero to get out of an impasse. According to one view, this narrative method has become a method for constructing a happy ending in cinema (Shevtsov, 2015). According to Veiko Vaatmann, this narrative technique, which comes from this ancient Greek drama,

is also widely used in cinema. However, Vaatmann thinks that this technique is a little easy and harms the emotional bond of the audience with the film. In fact, according to him, it is a sign of the bad writing of the screenwriters who use this method (Vaatmann, 2022). The concept is also thought to contradict the concept of suspension of disbelief put forward by Samuel Coleridge (Böcking, 2008). The deus part has been removed from the title of the movie. The reason for this is that although Nathan thinks himself a god, the real god is actually the artificial intelligence created by Nathan (Alvares & Salzman-Mitchell, 2019). It should be underlined that the use of this concept in cinema is not new. For example, according to Sikora, one-third of Steven Spielberg's films end with deus ex machina. Examples of these are Jurassic Park (1993), E.T. (1982), War of the Worlds (2005), and A.I. Artificial Intelligence (2001) films (Sikora, 2019).

According to Alvares, the films Blade Runner and Cyborg She (2008) explore the affinity and relationship between human and artificial intelligence, as in Ex Machina (Alvares & Salzman-Mitchell, 2019). While emphasizing the danger that this relationship may bring the end of the human race, it also encourages some theoretical discussions on the posthuman period, such as feminism and the emancipation of humanity (Jelaca, 2018). In another view, Jelaca says that it will be the male race that will invent the humanoid robot and artificial intelligence in the future. In the movie, Caleb tells Nathan that if he can create a machine with consciousness, it will mean rewriting not only the history of humanity, but the history of the gods. The title of the movie already makes this allusion by removing the god (deus) part from the concept of deus ex machina (Jelaca, 2018).

Blade Runner (1984), adapted from Philip K. Dick's novel Do Androids Dream of Electric Sheep (1968) is about the war that can be experienced between artificial intelligence and the human race. Robocop (1987), 2001: A Space Odyssey (1968) and the Matrix series are examples of films shot using deus ex machina. In Robocop, police officer Alex Murphy is badly injured after a gunshot. While he was about to die during the operation, his body was confiscated by a company working on cyborg construction, and he was brought back to life as a half robot, half human and made to serve as a policeman. The film's director, Paul Verhoeven, likened the themes of violence and resurrection in the scene where he was killed to the death, crucifixion and resurrection of Jesus (Verhoeven, 2018). In the third movie of the Matrix series (2003), the hero of the movie, Neo is about to lose his enemy to Agent Smith, but is rescued by a machine called Deus Ex Machina, and the machine sacrifices itself. Considering that the reverse pronunciation of Neo's name is one, this machine can be interpreted as the god who came to help Neo in the role of Jesus. 2001: A Space Odyssey, a Stanley Kubrick film, is an example where the deus ex machina technique is used several times.

ADAPTATIONS AND REFERENCES OF THE STORY OF ADAM AND EVE IN CINEMA

From ancient times to the present, the story of Adam and Eve has fascinated movie storytelling. By emphasizing Adam and Eve as Genesis Myth motifs, filmmakers may gain a better knowledge of the complexities of gender roles and what it means to properly investigate the essence of being human (Sanders, Approaching Eden: Adam and Eve in popular culture, 2009). Films about Adam and Eve date all the way back to the origins of film. Adam and Eve (1912) and The Tree of Knowledge (1912) were two short films that were telling the narrative of the Bible's first pair (Vitagraph). The cinematic fascination with Adam and Eve is inevitable. For start, this historical married couple have come to symbolize all humanity. By portraying them as characters, producers may investigate the fundamental essence of what it is to be human, including the intricacies of gender roles and interactions (Ginzberg, 1937). For example, the genesis myth in Exodus 2–3 deals with traditional box-office mainstays such as seduction, rebellion, and wickedness. Additionally, it adds that the two characters are undressed for the most of the tale (Scheuring, L., & Ziegler, V, 2013). Cinematic depictions of Eve as a femme fatale prevail. The sentimental comedy Second Time Lucky (1984) presents one of the most blatant and obvious analogies between Eve and Satan. One of the central plot points of the film is the idea that God and Satan are betting that husband and wife of the present day would choose to defy God just like those people did thousands of years before them. A bet has been placed between God and Satan to test if a modern man and woman will choose to rebel against God in the same way that their ancestors did

(Sanders, *he Bible in Motion: A Handbook of the Bible and Its Reception in Film*, 2016). The character of Eve is not malevolent, but rather rapacious in *Fig Leaves* (1926). Original sin in the film is largely linked to consumer desires, and only occasionally to physical intimacy. What Eve desires is not sexual pleasure, but the pursuit of material possessions. However, as is particularly common in real life, wealth and influence are inseparable throughout the film (Anderson, 2013).

In all of the films discussed above, Adam and Eve are placed in their traditional setting in the Garden of Eden. However, there are other films that do not take place in the Garden of Eden but instead use themes from the Genesis narrative. An apple, a snake are examples of such symbols. In other words, instead of depicting Adam and Eve as individuals in the cinema, the creation myth story may have been told by symbolically telling the woman or the snake that seduced the man with other elements. Therefore, it should not be forgotten by the critic that many films may have deliberately or unintentionally referred to this historical myth. This symbolic narrative technique is sometimes carried out by giving the names of Adam and Eve directly to the modern characters, and sometimes by placing these motifs in the story. For this reason, the myth of creation actually appears directly or indirectly in many movies (Allen, 1990). For instance, *Carrie* (1976) contains just one sequence in which the genesis tale is alluded to at all. In the film, Eva's means of bringing vice was fornication, and her penalty was menstruation. In Elia Kazan's *East of Eden* (1955), Eve is shown as a seductress who is ravenous for sex and authority, and who is determined to put anybody who stands in her way to their knees. In this film, Eve rejects her husband's generosity and abandons him and her newborn children to run a whorehouse. All these depictions of the evil woman, the seductive Eve, differ from the story in the holy books. It should be noted that in all versions of the original creation myths, Eve did not provoke Adam in any way. However, there is no mention of such a woman luring the man into eating the forbidden fruit or of her deceiving him in the biblical tale. According to the text, she ate some of the fruit and she gave some to her husband, who was present, and he also ate. It's worth noting that even the biblical Adam does not accuse Eve of betraying him; instead, he merely informs God that the lady whom he sent to live with him brought him fruit from the tree, and he ate (Higgins, 1976). Science fiction film *The Island* (2005), a dystopian thriller, attempts to envisage what might happen if the biblical Garden of Eden is ever to be discovered. The scientist in the film defines his facility as a "Garden of Eden." Other biblical references include a snake confrontation and mention of an apple. Through using these religious reimagining, the film shows themes of purity, sexuality, mortality, and eternity (Roach, 2005).

CASE STUDY: COMPARING AND DISCUSSING OF THE REPRESENTATION IN THE FILM WITH ORIGINAL MYTH

Plot

Produced by Andrew Macdonald and Allon Reich and directed by Alex Garland, *Ex Machina* is a sci-fi movie with Alicia Vikander, Oscar Isaac, Domhnall Gleeson and Sonoya Mizuno as starring actors and actresses. Developer at Blue Book, a search engine, Caleb Smith wins a weeklong trip to CEO Nathan Bateman's remote, magnificent mansion in an office competition. Nathan and his housekeeper, Kyoko, call that place home. Nathan built an intelligent humanoid robot and gave it the name Ava. Nathan challenges Caleb to decide if he can relate to Ava while knowing it's artificial and if Ava is actually capable of thinking and consciousness. Although Ava's body is artificial, she seems to be a woman in every other way. Caleb develops feelings for her during their talk and draws closer to her. When Ava causes a blackout, the monitoring equipment Nathan employs to listen in on their conversations is momentarily disabled, giving them some privacy. When the power goes out, the security system automatically locks all the doors. The power goes out and Ava confides in Caleb that Nathan can't be trusted since he often lies. Caleb is frustrated by Nathan's egotism, drunkenness, and disrespect towards Kyoko and Ava. He discovers that Nathan plans to change Ava for the better by "killing" her existing personality. Caleb gets into Nathan's room and computer by persuading him to drink to intoxication, then taking his security card. Upon modifying a portion of Nathan's programming, he finds pictures of Nathan conversing with older types of androids that seem like imprisoned human women. Kyoko informs him that he, too, is an android. Caleb does an in-room self-examination, which includes severing

one arm to determine whether or not he is an android. Ava threatens to turn out the lights during their next meeting. Ava asks Caleb to assist her after hearing about what Nathan plans to do. Caleb explains to him that he plans to get Nathan drunk once again and then reprogram the security system so that the doors would remain unlocked during a blackout. Caleb will leave with Ava when she turns off the electricity.

Nathan tells Caleb that he used a hidden camera powered by a battery to listen in on their private talk. He claims that Ava appeared to care about Caleb, a man specifically selected for his emotional profile, so that she might convince him to flee. In Nathan's eyes, Ava's ability to manipulate Caleb was the ultimate litmus test from the start of their relationship. Caleb admits that he adjusted the security system after Nathan fell out earlier because he believes Nathan is monitoring them, which is shown when Ava turns off the electricity. Nathan knocks out Caleb and rushes to intercept Ava after seeing his jailbreak and conversation with Kyoko.

Kyoko and Ava both stab Nathan to death, but Ava is quickly overwhelmed and injured in the process. The result is that Nathan is unable to use Kyoko. Ava puts herself back together using parts from decommissioned androids and covers herself in prosthetics to achieve a fully human female appearance. In the meantime, she hijacks the helicopter that was intended to transport Caleb home and jets out of the facility, abandoning him inside. She arrives in a city, but the location is unknown, and she immediately begins to blend with the local populace.

General Characteristics of Tragedy

The word "tragedy" actually comes from the Greek for "goat song" (Klein, 1966) and it has been used ever since antiquity to refer to dramatic works in which the protagonist suffers as a result of his or her actions or bad luck (Williams, 2013). Its primary function is to induce catharsis, which can be summed up as fear, pity, or relief at the removal of the sufferer (Banham, M., & Brandon, J. R., 1995). This style, which is believed to have originated and evolved in the western culture, is generally the antithesis of comedy. According to Aristotle, it is performed in either epic or lyric forms (Pfister, 1991). It may be argued that the framework, which consists of three acts, is still utilized in dramas today. Along with Aristotle, various philosophers and play critics such as Plato, Hegel, Nietzsche, Camus, and Deleuze have focused on and written about this form for centuries (Felski, 2008).

Rewriting the Story of Adam and Eve as a Modern Tragedy in Ex Machina

Before discussing how Adam and Eve are reimaged in Ex Machina, it's important to note that the title alludes to the concept of "Deus Ex Machina" (god from the machine). The "Deus" portion of the film's title was cut out, leaving only "from the machine." The film's new existential understanding of the concept of god may be hinted at by the omission of this term, which signifies god. Seven individual meetings with Ava make up the film. The creation myth holds that the world was made in seven days, and this is a nod to that. This version of the creation myth has a trio instead of Adam and Eve. Caleb Smith, the software developer, represents Adam, while Nathan represents God; nonetheless, only Ava (Eve) is mentioned by name. Kyoko, Nathan's second female prisoner, and robot can be seen as a representation of Lilith from the original narrative. Ava and Kyoto, the film's two female leads, are essentially prisoners in Nathan's lab. Both of them are in his employ to do his bidding. In the film, Eve is depicted as a beautiful woman, despite having a body that is part mechanical and part human. They are portrayed as having appealing female bodies. One could argue that the film was shot from a male perspective.

After winning the challenge, Caleb (Adam) is escorted to Nathan's, surrogate of God on earth, laboratory. When Nathan asks the pilot how much further they have to travel, the pilot responds, "We are flying over Nathan's property from the minute the flight begins." In this instance, the implication that mountains, hills, waterfalls, and valleys are Nathan's implies his deification. The land from which it was brought by helicopter and landed resembles the Garden of Eden. Between the mountains, the green landscape, whose natural structure can be recognized to have been preserved in its entirety, is

evident. His descent from the helicopter, on the other hand, is consistent with the myth's image of landing in the garden. The river noises heard by Caleb while he searched for the entrance to the laboratory can alternatively be construed as an attempt to create the sense of a fabled garden of Eden. This image corresponds to the description of the Garden of Eden in the heavenly faiths. In fact, the pilot drops Caleb off at a distance from the site and explains why he is not permitted to approach. Comparing this introduction of the film to the original narrative, Eve is already in the Garden of Eden with God. Then, Adam was summoned to the garden. Adam is also presented as a valued visitor, whilst Eve is portrayed as a prisoner. In their initial chat, Nathan tells Caleb that he can enter any part of the facility with the card he was given, but that he is not permitted to use the doors that the card cannot open. This reflects the biblical allegory of the forbidden fruit. Similar to the covenant God established with Adam and Eve before placing them in the Garden of Eden is Nathan's Bluebook contract. During this talk, when Nathan explains the purpose of the upcoming experiment, Caleb states that this is not a new development for humanity but rather a divine reality, and if this generates a sentient machine, it reflects a divine capacity, not a human one. As soon as Caleb returns home, Nathan is not yet at this location; the sign indicates that it is a research center. Considering that the garden of Eden is where Adam and Eve were tested for a deity, it is possible to say that the film began with a clear reference to this moment. Caleb informs Nathan that his effort constitutes "theism." Nathan enjoys the concept.

Communication between Caleb and Ava commences with the Turing Test. In the scenario in which Caleb and Eve meet for the first time, representations are used for narration. The window enclosing Ava's jail has been broken, as observed by Caleb. From this, it is apparent that Ava sought to flee. Nathan is using cameras to monitor this match. Ava looks at Caleb in front of a tree while feeling frightened and despondent. Caleb inquires with Nathan about Ava's creation procedure, having been impressed by her performance in the initial test. Nathan, on the other hand, does not wish to provide him with extensive details on how it operates. Caleb is attempting to impress Nathan by citing numerous scientific ideas and phrases, but Nathan informs him that this is not a scientific presentation and that he simply wants to know how Caleb feels. Therefore, Nathan suggests that Caleb is insufficiently mature to engage in a scientific dialogue with himself; this is an example of his deification. God leaves individuals free to make their own decisions in the world, according to all three monotheistic faiths. Ava advises Caleb not to trust Nathan and not to believe what he says during the second session. This can be regarded as Eve's initial provocation for Adam to disobey God's laws. From that point on, Ava, Nathan, and Caleb engage in some form of intrigue, followed by chats behind the scenes. Nathan and Ava both attempt to persuade Caleb. This section of the adaption deviates from the original legend. Nathan's description of Ava's creation is also included in this distinction. It was built using data collected from Ava search engine queries and has nothing to do with Caleb. As Ava and Caleb continue their daily discussions, an emotional link begins to develop between them.

In the film, Nathan observes the actions of the godlike individuals through the cameras, yet there are times when he has no control over them. When there is a power outage, he is unable to see them or be aware of what they are discussing, which irritates Nathan to the point that he continually tries to discover what they are discussing with Ava when they speak to Caleb. Because he does not want anything to be done without his knowledge in that setting. As the dialogues between Caleb and Ava intensify, Caleb falls in love with Ava, similar to Adam's feelings for Eve. As in the traditional creation myth, the film depicts Eve deceiving Adam into falling in love with her. The woman is portrayed as the man's seductress. Ava's sole objective is to make Caleb fall in love with her so that she can escape the lab and be free. By the third session, Ava has stopped roaming around naked to appear even more lovely and has donned nice clothing for Caleb and is caring for her. In numerous instances of this procedure, Caleb may be seen observing Ava.

Nathan informs Caleb that he did not program Ava to like him and refers to himself as Ava's father during their conversation in front of a Jackson Pollock painting. Caleb is the first man Ava encounters. Since Caleb is the first man Ava meets after him, Nathan reminds him of this fact and says that Ava's flirting with him is natural. At this stage, the emphasis he places on fatherhood can also be related to the

effort to become a god. Kyoko, who emerges at the opening of the film, is also one of Nathan's creations, like Ava, although she serves as Kyoko's maid. Occasionally, he even indicates that he employs her as a sexual prostitute. He claims he cannot even speak English. Therefore, he does not intentionally create an intimate relationship with Kyoko. He doesn't value it. There is a parallel between one of the two female characters in the film, Kyoko, and Lilith from the Torah's creation tale. Lilith provoked Adam and Eve in the Torah tale because she was jealous of Eve. At the conclusion of the film, Kyoko works with Ava to help her escape captivity.

Caleb understands towards the conclusion of the film that he, too, is a robot by severing his arms. After discovering this, he devises a plan to flee the laboratory with Ava by making Nathan intoxicated and stealing his security card, and he informs Ava and asks for her assistance. She requests that he turn off the building's electricity at 10:00 p.m. Similar to the original narrative, Caleb assumes the position of Adam, who, despite being the temptress, decides to disobey God's prohibitions and implement their plans. Nathan, however, observed and heard these chats through the webcams. After forcing Caleb to view the video, she knocks him out. Eva and Kyoko plan to murder Nathan meantime. Thus, the original myth's narrative has been significantly altered. They murder Nathan and make him pay for capturing them by stabbing Kyoko in the back and Ava in the chest. During this conflict, Kyoko also dies. Ava grabs Nathan's identification card and replaces the flesh on it with skin from other models to get a female appearance. In this scene, his entire naked body is seen. She dresses and leaves, trapping Caleb in the laboratory. It is implied that Caleb, or Adam, also perished there. Ava observes the surroundings for a while after experiencing the natural world for the first time. He then boards a chopper and flies to the city. In the final scene, Ava is surrounded by people and feels uneasy. With this conclusion, the original narrative was radically altered; She slew both her creator deity and Adam, Kyoko (Lilith) was murdered by her creator, and Eve emerged victorious.

CONCLUSION

Comparing the creation myth and "Ex Machina," it is possible to conclude that the film changed the traditional Adam and Eve narrative. Numerous themes, including the creation of the world in the original tale, the creation of the world in seven days, and Adam and Eve's banishment from heaven for eating the forbidden fruit, are also present in the picture. As digitalization advances, the distinctions between humans and computers grow increasingly hazy. One theory claims that human-machine hybrids, such as cyborgs, can overthrow oppressive power structures (Haraway 1991). The film *Ex Machina* focuses mostly on this struggle. As it adapts it to a near future, he forecasts an entirely different script for the creator and his servants. Using a futuristic perspective, it asserts that the world will be remade in the future to consist of half-humans and half-robots. According to the film's picture of the future and its predictions, the connection between the creator and his creations will change. Produced with enthusiasm Nathan, the brilliant scientist who wants to master machines, desires for them to have human-like emotions. When a film is judged as a tragedy, its "hamartia," or fatal flaw or weakness might be viewed as its defining characteristic. In classical tragedies, the major reason why the hero or anti-hero is punished at the conclusion of the tale is his arrogance or arrogance towards the deity or, in ancient mythology, the gods. In this film, the protagonist, who attempts to become a deity and claims to be able to create himself, is ultimately killed by his creations. In this regard, a crisis occurs when Ava and Kyoko murder Nathan. Although Adam, represented by Caleb, does not have an evil inner world like Nathan and even wants to save Ava, his punishment at the end of the film may allow it to be evaluated as a modern or post-modern tragedy rather than a tragedy. Because while the film presents a tragedy, it also incorporates a feminist perspective, which is a contemporary theory. Men are portrayed as masters, while women are portrayed as slaves. The murder of Nathan and Caleb by women is an act of rebellion against their creators and masters, but it may also be interpreted as an act of rebellion against the patriarchal order. In the original story, the most important theme is the issue of sin and the punishment for that sin. But in this movie, nothing happened to Eve due to her disobedience to God. As indicated in the part analyzing the depiction of the women, the camera depicts Ava and Kyoko with a male gaze, that is, with the eyes of a heterosexual male, to indicate their body lines. The movie *Ex Machina*

reworked and rewrote the story of Adam and Eve from the creation myth as a modern tragedy when all these elements are considered.

This study encompasses a comparative analysis and a critical examination of the film *Ex Machina* and its underlying creation narrative within the realm of literature. It is evident that narratology and storytelling as an art form are gaining significant traction in the field of new media studies. Consequently, the predictions concerning fundamental concepts like transhumanism, futurism, metaverse, simulation universes, and robotics, as depicted in *Ex Machina*, directly pertain to the domain of communication sciences within new media.

This article aims to contribute to the aforementioned convergence approach in communication studies. As humanity progresses towards the era of Web 4.0 due to technological advancements, there arises a necessity to explore not only the interrelations between humans but also the dynamics between humans and robots. This investigation should extend beyond the confines of technological determinism and encompass a more comprehensive historical critical analysis. The primary objective of this research is to demonstrate that technological developments have a limited impact on the fundamental narratives of human existence, primal motivations, power struggles, and the eternal struggle with nature. It emphasizes that the essence of the stories remains relatively unchanged, albeit assuming different forms. Consequently, storytelling in the age of New Media necessitates further development within this context, urging the introduction of a novel approach.

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