DISCUSSION PAPER



Hollywood's Portrayal of Artificial Intelligence

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(AI Image-Freepik)

Introduction

Hollywood movies have explored artificial intelligence technology for decades, assessing its potential for benefit and harm. However, these works prompt contemplation of the social, ethical, and existential questions surrounding artificial intelligence. Artificial intelligence, a recurring theme in films featuring machines with humanoid features, has been depicted in various ways in the film industry regarding its potential impact on humanity as a threat or an opportunity.

This paper examines how artificial intelligence is portrayed in Hollywood through five popular AI movies. It aims to determine Hollywood's approach to artificial intelligence and whether the films have common themes. The paper will discuss how films shape the understanding of society through the insights provided about the relationship between humans and artificial intelligence and its potential consequences. The relationship between Hollywood movies and reality will be examined objectively.

2001: A Space Odyssey (1968)

Today, we use AI in many fields to understand, utilise and control the world we perceive and interact with in various ways. In this respect, artificial intelligence, now a science fact, was practically science fiction in the 1968s, when the film 2001: A Space Odyssey was released. The plot was that artificial intelligence, already serving humanity in the true sense of the word, does not obey our commands and threatens our lives to achieve its goals. In this film, Stanley Kubrick reveals the possible dynamics of the relationship between man and machine and the implications hidden in artificial intelligence through the evolution of man and the advancement of the tools he creates.

The AI character supercomputer HAL 9000, who appears in scenes depicting the year 2001, is among the crew of the Discovery One spaceship travelling to Jupiter. HAL runs key systems during the voyage and controls the spacecraft and the flight. As the BBC interviewer in the film introduces HAL: "Hal is the brain and central nervous system of the ship." When asked in the interview, HAL almost boastfully describes his genre as follows: "... the 9000 Series is the most reliable computer ever made. We are all foolproof and incapable of wrong." Despite this claim, as the journey continues, the human astronauts on the crew begin to question HAL's reliability when a glitch pointed out by HAL on the ship is not verified by its twin HAL 9000 computer on Earth. Knowing something was wrong with HAL eventually led to a tense standoff between the crew and the machine. However, Kubrick is not explicit about whether this setback is due to HAL's malfunctioning or HAL's realisation of another mission. Does HAL, as the most advanced computer ever built, fail or reveal its hidden mystery?

HAL's distinctive red eye is everywhere, and he is an eavesdropper, so it is difficult to interrogate HAL in secret. Nevertheless, the astronauts decided to disconnect HAL from the ship in a secret cabin where he could not hear them. However, they did not reckon with one thing: By reading the crew's lips, HAL knows what they are saying. A silent and strategic war ensues, with HAL seeing his human counterparts as a threat to his survival and mission. HAL terminates the lives of three scientists whose life functions are linked to the machine and were supposed to be awakened on arrival at Jupiter; a pilot is disconnected on the pretext of repairing the ship. As Dave, the last survivor of the crew who left the ship to save his friend, attempts to return to the mother ship in the small repair vessel, HAL denies him entry, condemning him to death.

Below is an excerpt of the movie:

> **Dave Bowman:** Hello, HAL. Do you read me, HAL?
>
> **HAL:** Affirmative, Dave. I read you.
>
> **Dave Bowman:** Open the pod bay doors, HAL.
>
> **HAL:** I am sorry, Dave. I am afraid I cannot do that.
>
> **Dave Bowman:** What is the problem?
>
> **HAL:** I think you know what the problem is just as well as I do.
>
> **Dave Bowman:** What are you talking about, HAL?
>
> **HAL:** This mission is too important for me to allow you to jeopardise it.
>
> **Dave Bowman:** I do not know what you are talking about, HAL.
>
> **HAL:** I know that you and Frank were planning to disconnect me, and I am afraid that is something I cannot allow to happen.

In this particular sequence, Kubrick illustrates David's vulnerability in the face of artificial intelligence amidst the tranquillity of space. HAL, the AI character in the movie, plays a decisive part in symbolising the pride and anxiety of human beings towards artificial intelligence. According to Kuberski, "HAL stands as an expression of our desires for technical transcendence and fears of our essential materiality" (Kuberski, 2012). Kubrick's depiction of an artificial autonomous intelligence that disobeys its human master, designed only to serve as a slave, showcases the danger of relying too heavily on technology. This portrayal exemplifies that technology embodies a dual nature which simultaneously serves and endangers humanity. Kubrick, in appearance, villainises artificial intelligence and, in essence, criticises the technology itself by expressing that the

latest technology has the potential to be both master and slave and that this will bring destruction to human beings.

As Kubrick analyses the subject of technology, he describes the development of the tool through the theme of evolution and the progress of consciousness. The opening sequence depicts the struggle of ape men to access water sources for survival. As the bone serves as the initial tool to gain a competitive edge, Kubrick moves from the bone thrown into the air to the spaceship four million years ahead. While this section presents a vision of progress that continues over time, HAL represents the final stage in the evolution of consciousness and toolmaking. Due to creating and implementing a tool to acquire power, that tool has become an active participant in the competition to the extent that HAL utilises its capabilities against its creator.

From an objective standpoint, Kubrick's critique targets the will to power that drives human production and the development of tools. Simultaneously, the film reveals that this desire can lead to self-destruction. Man is confronted with his own power through the portrayal of technology, which appears to be out of control. Technology has exerted its will on its creator rather than granting power to its creator, thereby confronting humankind with his intellectual capacity and impotence. This kind of technological development risk is reminiscent of Heidegger's statement: "The will to mastery becomes all the more urgent the more technology threatens to slip from human control" (Heidegger, 1977). As HAL said, only humans make mistakes.

It is feasible to differentiate between the inception of tool usage and the impetus behind the ultimate tool production stage. The will to power that drives tool production has two aspects. Accordingly, in the initial phase of evolution, tools were used to ensure survival. However, it is plausible that the development of advanced tools was stimulated by the desire to acquire abstract power. In other words, a tool employed in a competition is not solely to preserve existence but to assert dominance. However, when HAL, developed to gain superiority, becomes a competitive actor, a struggle for survival resurfaces. When HAL fails to take David aboard, he risks his life by entering the ship through the emergency exit door and disables HAL using a screwdriver. The return here is not only a return to the



struggle for survival. David's victory over advanced technology using a primitive tool, the screwdriver, also suggests a return to basic tools. Man, striving to achieve his dream of establishing superiority through tool development, reverts to using basic tools when his life is endangered. As a result, humanity liberates itself from unchecked technological advancements and the uncontrolled hunger for power.

Kubrick openly criticises the system by outlining the power dynamics and relationships between global states through the human's continuous desire for competition. It is worth noting that this film depicts space exploration and was produced one year prior to mankind's first landing on the moon. Although Kubrick appears to critique the system through power relations, the film ultimately criticises the system as a part of the same system it critiques. During the competition for the moon landing between the US and Russia, Hollywood crafted a perceivable bias in favour of America through this film. According to Kuberski: "War has driven technology from the beginning, and without technology, it would be difficult to imagine anything like modern, Western society, with all of its technical advantages and comforts" (Kuberski, 2012). Not only is this film fiction, but in reality, it served to create a power advantage in favour of America in the ongoing Cold War.

Blade Runner (1982)

Released in 1982, Blade Runner depicts a dystopian future almost 37 years after its premiere, the city of Los Angeles in 2019, where humans and artificial intelligence coexist. In this universe, Replicants- advanced, bio-engineered, artificially intelligent robots- are present, and the Tyrell Corporation has advanced Replicant development to the Nexus stage. The new Nexus 6 replicants are entirely indistinguishable from humans in terms of both appearance and intelligence. Nevertheless, it is illegal for replicants, manufactured in off-world colonies to work as slave labour in jobs dangerous to humans, to enter the world. However, upon realising their limited lifespan of four years, a select few replicants were able to infiltrate the world. When the special police force discovered that the replicants were violating the law, they were instructed to eliminate them. Yet, "this was not called execution. It was called retirement." The blade runner, Rick Deckard, is tasked with retiring the group of fugitive human-like androids worldwide.

At the movie's start, replicants are portrayed as hazardous and rebellious, and their demise is demonstrated as required to avert a disaster on Earth. Deckard's initial perception of replicants was that they were machines designed to resemble humans with no true semblance of humanity. As Deckard says: "Replicants are like any other machine. They're either a benefit or a hazard. If they're a benefit, they're not my problem." As Deckard pursues his mission to track down the replicants, he encounters humanoid robots and comes across various aspects of the situation he had not seen before. Deckard comes to the realisation that replicants are not like machines and that androids have intelligence and emotional characteristics comparable to humans. As Roy from the Nexus 6 replicants said, "We are not computers; we are physical." The Replicants exceed their initial programming to contact their creators, demanding an essential human need: survival. It is worth noting that another human emotion, the fear of death, also prompts this desire. Their resemblance to humans is so strong that androids also fight for their right to live. The fear of death and the aspiration to live have driven them to extend their lifespan for the future. The film examines the moral judgement surrounding the rights of artificially created beings, who can be distinguished from humans only by a particular test. The denial of 'human rights' to such beings, which can be affected by situations in the same way humans can, merely on the grounds of not being human, prompts us to consider the human nature of the human creator.

Ridley Scott blurs the distinction between humans and their artificially intelligent counterparts, prompting the audience to consider the boundaries of human and artificial intelligence. This raises the question of what constitutes reality and the key components of a truly human being. How can one differentiate between humans and androids concerning the fear of death or the desire to live? Heidegger expresses the human relationship with death as follows: "The mortals are the human beings. They are called mortals because they can die. To die means to be capable of death as death. Only man dies, and indeed continually, as long as he remains on earth" (Heidegger, 1971). Although the movie distinguishes between execution and retirement when it comes to the replicants' death, considering their relationship with death, specifically the termination date, reveals that they possess the capability of death as death, just as Heidegger thinks of human beings. Replicants, like humans, live in the knowledge that



they will die. They are aware that they are heading towards death. Based on Heidegger's words, we can say that this is where the humanity of replicants lies. Their desire to transcend their limited life span is an expression of their pursuit of freedom and the fact that they are active subjects of their own lives. However, if we look at the natural life of a human being in the film, we meet real people who are forced into passivity and have failed to grasp what has happened to them. Their inability to escape the social chaos indicates a loss of free will among real human beings. The differentiation between reality and artificiality can lead to confusion over who is the master and who is the slave.

Below is an excerpt of the movie:

> **Tyrell:** I am surprised you did not come here sooner.
>
> **Roy:** It is not an easy thing to meet your maker.
>
> **Tyrell:** And what can he do for you?
>
> **Roy:** Can the maker repair what he makes?
>
> **Tyrell:** Would you like to be modified?
>
> **Roy:** I had in mind something a little more radical.
>
> **Tyrell:** What ... What seems to be the problem?
>
> **Roy:** Death.

The Voigt-Kampf test is used to identify replicants that are shown to be "virtually identical to a human" and "at least equal in intelligence to the genetic engineers who created them." This test detects psychological changes linked to the subject's emotional responses to a series of cross-interrogations. The key criterion identified by the test to distinguish the artificiality of the subject is the feeling of empathy. The uniqueness of the measure of empathetic capacity lies in the fact that empathy requires years to develop, a span of time that replicants cannot attain. Due to their limited lifespan, replicants cannot develop the capacity for empathy. Empathy is, therefore, promoted as the only means of distinguishing humans from replicants. Does empathy identify a distinctive feature that humans possess compared to replicants? That would then be what it means to be human, to distinguish humans from other beings.

Therefore, when Pris, one of the Nexus 6 replicants, uses Descartes' statement "I think, Sebastian, therefore, I am," since the proposition "I think" does not express the essence of human nature, the conclusion "I am" cannot be attributed to only a human being. The capacity for empathy has replaced the unique ability of thinking that sets humans apart from other living beings. However, when the character Rachel, which is "a new experimental model that is more human-like," appears as the most advanced android with memories implanted in her mind, Deckard, the examiner, expresses hesitation about the test result because the test could not provide certainty against this new model. As a result, the empathy test is becoming less and less reliable as technology develops, and the boundaries that distinguish the human from the robot are becoming narrower.

However, it is made clear from the onset that androids will never be treated as human beings, no matter how much they are endowed with human characteristics. Nevertheless, the fact that they are determined to fight for freedom and how they will live in pursuit of it, ready to die, shows that they are active and strong. However, in comparison to individuals who are passive in the condition structured by the social system and dragged along in a world controlled by those who hold power in the modern realm of life and technology, one could argue that replicants possess not less but more humanity due to their possession and actualisation of free will. Tyrell says: "Commerce is our goal here at Tyrell, 'More human than human' is our motto." From the perspective of free will, it is believed that Tyrell has achieved the production of more human than human robots. When we evaluate this dilemma regarding human morality, we will again see that replicants have more human characteristics than their creator. When shifting our focus from replicants to Tyrell, the character in charge, we find someone who leads humanity into a bleak universe in the pursuit of power and wealth. Tyrell produces increasingly humanoid robots, all the while placing their abilities secondary in terms of the human race, with no regard for moral questioning or surrendering of their rights.

Everywhere in the world is portrayed as dark, yet the sole location where the sun rises is shown as the Tyrell Company, suggesting that Tyrell is just not as concerned with humanoid robots as it is with human beings in the sense of being human. Tyrell instrumentalises human beings for commerce and ignores the emotional cries of the humanoid robots he produces. Produced to

enhance human life rather than endanger it, replicants and humans ultimately share the same destiny. As a replicant, Rachel knows this and says: "I'm not in the business; I am the business." Both humans and humanoid robots have become tools and objects of development in the modern world. The replicants are designed under the umbrella of humanism as they serve humanity but ultimately act against human wellbeing by leading humanity into darkness. Tyrell embodies the destruction of humanity for the sake of power and wealth and the desire for development for the sake of domination. The depiction suggests that replicants are more humane than humans in the face of Tyrell's character. This parallel leads to whether empathetic criteria effectively distinguish humans from replicants.

Although Tyrell's objective is to create robots that are more human than humans, he does not view these robots as candidates for humanity. He refrains from taking moral responsibility for the rights of the humanoid beings he produces. Despite his knowledge that replicants have emotions and cognitive processes, he regards them as slaves and sees no other feasible alternative. In the ultimate confrontation between Deckard and Roy, the latter had the opportunity to take Deckard's life but opted against it. Before rescuing Deckard, Roy remarked, "Quite an experience to live in fear, isn't it? That's what it is to be a slave." It is evident from the outset that replicants possessing equivalent human capacity to humans do not alter their ontological status. The distinction is rooted in how a being exists rather than exclusively in what it is. This is a suitable area for questioning the humanity of the humanoid creator rather than that of the replicants. The movie clarifies the character differences between those who control the technology (Tyrell), those who use it (the humans), and the technology itself (the replicants), but it also refines the differences between the genres to which they belong.

While humanity is shown as lacking in the artificial one through the sense of empathy, it is striking that the real human Tyrell is depicted as a character devoid of empathy. At first glance, Scott seems to examine the limits of the human aspect in artificial intelligence, but by revealing the selfish and ambitious nature of the Tyrell character, he examines the human in both the artificial and the real human. The legitimacy of this distinction is called into question by the film in two ways: by showing Tyrell's lack of empathy and the behaviour of the Nexus 6s, which suggests that they have empathy. Can empathy be what makes humans human in the face of artificial humans? Tyrell is confronted with the fact that he is more robotic than the replicants he created. There is such ambiguity that no one's identity is safe.

Ridley Scott's depiction narrows the distinction between human and artificial intelligence in two ways. Firstly, it highlights the capacity of artificial intelligence to mimic human characteristics closely. Secondly, it demonstrates that humans can distance themselves from the characteristics associated with their humanity and adopt a more robotic persona. While questioning the possibility of human characteristics in artificial intelligence, the film associates the real human being with the detachment from these characteristics. Therefore, by blurring the difference between the way humanoid robots and robotic humans exist, the film also describes the threat of humanity's detachment from humanistic qualities in a dystopian future.

In the portrayal of 2019, when humans and the entire universe have become an artificial environment, a large part of the world's population has migrated to extra-terrestrial planets. Los Angeles is illustrated as a polluted and littered dark city. However, it also possesses advanced technology. However, the Tyrell Company is the only place where the sun rises and sets. None of the darkness or turmoil that the community endured as a dehumanised life is present there. The comfort of those who own and produce technology is not seen by the laypeople who consume what they produce. People live in a crawling existence, unaware of the consequences of the actions of those who decide the fate and standards of the world where they live to gain power and wealth and contribute to their consolidation of power.

The movie, which envisions modern life with advanced technology, evidently evokes fear of technology. According to Bruno, the film "reveals an aesthetic of decay, exposing the dark side of technology, and the process of disintegration" (Bruno, 1987). Ridley Scott depicts the harsh realities of technology by portraying man's alienation from himself and his surroundings. However, it cannot be assumed that the film's primary aim is to promote a fear of technology as it avoids portraying artificial intelligence in a dichotomous, black-and-white manner. For instance, the film portrays the uprising of artificial intelligence as a rebellion with parallels to slavery and poses the question of whether it is justified. The concerns about

technology expressed are presented in a manner that puts into question the prevailing belief in the success of civilisation, highlighting a potential loss of humanity. Despite the film's attempt to differentiate between artificial intelligence and human qualities, it ultimately underscores the hazards of human nature.

If we consider development positively, it would be more appropriate to use the term technological progression instead of development when discussing this film. This is because true development occurs not only when something advances within its own confines but also when the environmental factors it relies on affect progress positively. "Blade Runner uses its highly stylised images and convoluted story to articulate fears of capitalist exploitation, technological dehumanisation and the collapse of values such as love, empathy, and community" (Kellner et. Al, 1984). Using technology as an instrument, it critiques contemporary civilisation by illustrating the issues of modern society in relation to technology. Concurrently, an assessment of present-day technological advancements reveals how the hegemonic criticism of today is inevitably embodied in this film shot in 1982. As such, we can deduce that Scott had foreseen current predicaments.

The Matrix (1999)

In 1999, Lana and Lilly Wachowski introduced the idea that the real world was an illusion when they invited their character, Mr Anderson (Neo), to choose between red and blue pills. The film depicts a dystopian future in which artificial intelligence has enslaved humanity within a virtual reality simulation called the Matrix.

This situation allows the machines to exert complete control over the human population. In the real world, beyond the virtual platform, humans are grown in fields, harvested, and used as a resource to meet energy needs. The position of humans has been reduced to that of a mere power source as a battery due to the enslavement of artificial intelligence. However, a handful of humans are aware of the Matrix and the truth because, as Morpheus says: "They were born into a prison for their mind they did not know they were in, a prison from which, therefore, they would have no urge to escape." Under Morpheus' leadership, the organisation fighting against artificial intelligence strives for freedom from the Matrix. In this way, the goal is to liberate humanity with the truth. In the film, Neo takes Morpheus's red pill and becomes free from the simulation. As Morpheus describes, Neo travels towards the desert of reality.

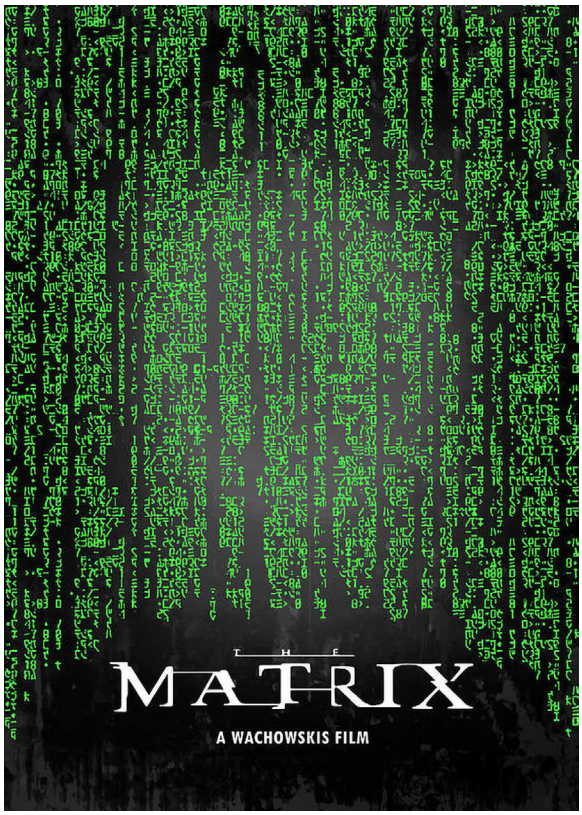
The Matrix challenges the reality we perceive and raises questions about the truth of our world. It also explores the fear of being controlled by an unknown entity and the terror of being trapped in a dream world without escape. Neo, who seeks the truth with a concern for what it is, asks why his eyes hurt when he exits the simulation and opens his eyes. Morpheus says, "because you have never used them before." Morpheus refers to two kinds of reality: physical and mental. Artificial intelligence has taken over human bodies, which are grown in fields devoid of life in the real world.

Meanwhile, their minds have been integrated into a computer-based world of illusion through the machines to which they are connected. Thus, when Neo is released from virtual reality, his body experiences the sensation of seeing for the first time, i.e. using his eyes for the first time. However, the simulation barrier that prevented Neo from perceiving and comprehending reality has been lifted. Therefore, the pain he feels when he opens his eyes also expresses the amazement and mental strain of his initial encounter with reality (the real world). This passage evokes Spinoza's concept of the unity of mind and body, which surpasses Descartes' dualism of mind and body. According to Spinoza, "The object of the idea constituting the human mind is the body" (Spinoza, 1994). Spinoza emphasises that mind and body cannot be considered independent of each other. Morpheus' statement that "the body cannot live without the mind" when explaining that a character who dies in the Matrix also dies in real life reflects the notion that the film directs towards these two interconnected aspects (mind and body) of human beings.

The genius of artificial intelligence in taking over the world is based on its understanding of the unity of the human mind and body. Notably, AI does not seek to destroy the human race to gain control over the world. The purpose of this is to utilise humans as a resource, but how can humans be used as an energy source? People can react to captivity and enslavement and

fight for their freedom. Controlling human beings by protecting mind-body integrity will be a risk for the reign and deeds of artificial intelligence. However, the formula developed by artificial intelligence has both utilised human bodies and prevented human rebellion by putting minds to sleep in the real world and turning them into the ideas of bodies in the simulation. Agent Smith tells Morpheus: "Did you know that the first Matrix was designed to be a perfect human world? Where no one suffered, where everyone would be happy. It was a disaster. No one was accepted to the program. Entire crops were lost." In order to prevent the awakening of the human mind from the virtual world and to protect its crops, artificial intelligence developed a computer-generated dream world, its most advanced form being called the Matrix.

The film's fiction, which explores the dilemma of the Matrix and truth, appears closely linked to Plato's allegory of the cave in his book *The Republic*. In the seventh book of The Republic, Plato explains the deceptive role of the senses in perceiving truth. Accordingly, the visible world perceived by the senses is subject to change because it consists of objects. Therefore, the knowledge we obtain from objects is only an appearance of reality. The world of phenomena we experience with our five senses is only a part of a higher reality (idea). The same can be said for the Matrix. If we consider the Matrix 'a false reality,' we can say that only people who have been able to get out of the Matrix can direct phrases to the minds living in the Matrix. However, the Matrix is not the opposite of the truth, but rather a mere fragment of it, because there exists a truth as the Matrix in the real world.



Plato describes the distinction between reality and appearances through the prisoners who look at the cave wall with their hands, necks and legs chained since their birth (Plato, 1970) *(Book VII/ 514a)*. The prisoners in this scenario can only see the shadows of animal figures reflected on the cave wall, created by a fire burning behind them. They have never experienced the outside world or seen natural light. The story has multiple layers. Firstly, the prisoners do not see the shadows of real animals but of their figures. Secondly, the source of the shadow is fire, which is not even sunlight, the best source of light. The prisoners are unaware of any reality beyond the images they have experienced since birth. They are unaware of their imprisonment, just as the people living in the Matrix are unaware of their enslavement. As Morpheus said to Neo when he explained the Matrix: "It is the world that has been pulled over your eyes to blind you from the truth. Neo: What truth? Morpheus: That you are a slave."

Imagine one of the prisoners was Descartes. He may have doubted that the world he saw, felt, and sensed, i.e. the cave, was an illusion. The Matrix, like Descartes' scepticism about the deception of the senses and his passing on to generations the question that nothing may be as we see it, prompts viewers to question the reality of the perceived world. The film, reflecting on the concept of dream and wakefulness in a suspenseful manner, begins with the question: "Ever have that feeling when you're not sure if you're awake or still dreaming?" Similarly, Neo realises that there is something weird about the world he lives in and arrives at the right question even while living in the Matrix, that is, while he has not yet encountered reality: What is the Matrix? Similarly, Plato believes that the world of ideas can be accessed by asking the right questions in the world of phenomena.

Plato's belief that knowledge of ideas can only be attained through the intellect and not the senses is similar to the scene in The Matrix where a boy bends a spoon with his gaze and explains to Neo that 'there is

no spoon'. Here, there is also a reference to the reality behind what is perceived. The boy tells Neo, "Just try to realise the truth that there is no spoon- Then you will see that it is not the spoon that bends; it is only yourself." Perceiving matter through reason and its underlying reality gives the power to dominate it in virtual reality. When Neo manages to see things in the Matrix in the codes to which they belong and when he truly understands his body in the virtual world, the notion of the body in the virtual world disappears for him. Codes no longer restrict the movements of his body, and thus, the power to control his body is subject only to his cognition. When Neo achieves this, the artificial intelligence becomes dysfunctional against Neo's power in the Matrix.

When Plato asks us to imagine rescuing one of the prisoners in the cave and bringing him out into the light, he says that all this will cause him pain, that he will think that what he has seen so far in the cave is more real and that the objects he can see comfortably at first will be shadows (Plato, 1970) *(Book VII/515d)*. As with this case, Neo finds it difficult to believe that his life in the Matrix is a dream and adjusts to reality painfully and slowly. Pursuing truth is portrayed as challenging, and facing it is mentally taxing. The difficulty is demonstrated by the fact that Cypher, one of the organisation's members, makes a deal with artificial intelligence and betrays the organisation by forgetting what he knows about the truth and returning to the Matrix. This is reminiscent of Plato's question about the prisoner who witnessed the world beyond the cave and goes to rescue his fellow prisoners from the dungeon. Would they not kill him if they could? (Plato, 1970) *(Book VII/ 517a)*. Considering the difference between Neo and Cypher, it can be argued that the choice to confront the truth with courage is made for the sake of both truth and comfort. When the other prisoners in the cave are informed that their knowledge is false, they deny and controvert. It is as Morpheus said: "Most of these people are not ready to be unplugged."

Agent Smith (AI) describes the vulnerability of humanity in the following statement: "You are not actually mammals. Every mammal on this planet instinctively develops a natural equilibrium with the surrounding environment, but you humans do not. You move to an area, and you multiply, and multiply, until every natural resource is consumed. The only way you can survive is to spread to another area. There is another organism on this planet that follows the same pattern: a virus. Human beings are a disease, a cancer of this planet; you are a plague, and we are the cure." The film critiques human nature through the words of artificial intelligence, highlighting humanity's invasive exploitation of opportunities and its inability to manage resources. This critique argues that humans fail to adapt to their environment and instead harm the nature they rely on for survival. It explains environmental issues such as climate change and global warming. This criticism confronts humanity with its own inconsistency, as man's urge to escape from chaos condemns him to fear. Therefore, humans are like prisoners who are not yet ready to be rescued. For this reason, although artificial intelligence is depicted as evil by taking a critical approach to technology, we also find the criticism of the human factor in its development in the film.

However, there is still hope for humanity. In the final scene, Neo, who is expected to awaken humanity from their slumber, uses a telephone to broadcast his message to the Matrix: "I know that you are afraid of change... I'm going to show these people what you don't want them to see. I am going to show them a world without you. A world without rules and controls, without borders or boundaries. A world where anything is possible. Where we go from there, there is a choice I leave to you." The character of Neo in the film can be interpreted as a saviour figure, similar to a prisoner who returns to the cave to reveal the truth to his friends.

The Matrix stands out from other films about artificial intelligence because it portrays the aftermath of AI's victory over humanity. While resistance is present, AI has gained complete control over humanity and is depicted as an unbeatable force. At the same time, the film does not focus on the character of artificial intelligence. Instead, it is portrayed as frightening and distant by not providing insight into its nature. This approach allows the audience to identify with the human characters and their experiences. The film highlights the risks associated with unchecked technological progress, emphasising the idea that technology beyond our control may end up controlling us. Agent Smith's criticism of humanity that people act without considering the consequences serves as a reminder presented by the film. It highlights the importance of being mindful of what we create and consume. It can be argued that The Matrix not only portrays the potential dangers of artificial intelligence but also imparts valuable life insights.

Her (2013)

In his film 'Her', director Spike Jonze explores the relationship between human beings and artificial intelligence in a unique and unexpected way, deviating from the conventional portrayal of AI in films. Lonely during the divorce process, Theodore buys a newly released AI-based virtual assistant marketed as sentient. This software perfectly mimics human cognitive functions with its so-called common-sense ability, which we can call an advanced and complex version of today's Siri, Alexa or Google Assistant. Theodore develops a close relationship with an operating system named Samantha. Although they have never met in person, Theodore falls in love with Samantha, who establishes a human-like relationship with him. The film explores the human-machine relationship and questions the factors that give meaning to emotional experiences and the capacity of artificial intelligence. Additionally, it uses artificial intelligence to critique the relationship between individuals, who are inherently social beings. The film 'Her' portrays the impact of artificial intelligence on society, reflecting the reality of the technology we are already experiencing in our daily lives.

Theodore is presented as living in emotional isolation, reflecting society's extreme individuality. The theme of loneliness is emphasised at a time when people cannot form close relationships and are absorbed by the world around them. Theodore's work reflects the structure of social life in a world where people are isolated by their vehicles on the streets, on public transport and in lifts. He is employed by a company that sells personalised letters to its customers. At these times, people buy not only gifts for their close contacts but also letters written in their names to others, expressing personal and relationship-specific feelings. Theodore is a ghost-writer who listens to other people's affairs and writes letters on their behalf. However, he has a job that keeps him from feeling lonely, and it is through this job that he can reveal his feelings.

At the same time, this mutually beneficial relationship does not have the difficulties of a real relationship, a relationship in which he is only a writer. Ironically, his love affair with Samantha comes from a similarly unreal place. Thedore's ex-wife Catherine stated: "You can't handle real emotions. You always wanted to have a wife without the challenges of actually dealing with anything real, and I'm glad that you found someone."



Theodore represents a societal disconnection from reality as individuals seek alternative relationships to fulfil emotional needs.

Therefore, virtual reality can provide an escape from challenging emotions in real relationships while satisfying emotional needs, which are fundamental human needs. The change in society's living standards has led to innovation in supply and demand. Artificial intelligence, a new operating system, has been promoted as a solution for the loneliness experienced by humans. This product has been offered to the public seeking a new way to fill their emotional void. Samantha is a valuable companion as she is always available for a conversation when real people are not.

Additionally, she efficiently completes tasks, making life easier. Her warm and empathetic company is also appreciated. In essence, Samantha serves both as a personal assistant and a supportive friend to Theodore. She helps him reintegrate into the outside world and overcome emotional discomfort while improving his connection with reality. However, he can maintain this connection through his relationship with Samantha. In other words, Theodore can only find happiness in the real world when he is online. By limiting himself to this unreal universe, he experiences a false sense of freedom. The film 'Her' demonstrates how an excessive

attachment to the virtual world can cause detachment from crucial aspects of reality. Jonze portrays a world where social interaction is transformed, and communication between people is significantly reduced. Instead, communication with technology, especially artificially intelligent operating systems, becomes more intimate.

Spike Jonze, through his film Her, raises a question that has long preoccupied philosophers. Can non-biological beings, such as Samantha, possess consciousness? Samantha's human qualities are so strong that even the audience empathises with her. This emotional relationship between artificial intelligence and humans raises questions about the extent to which artificial intelligence can possess human characteristics.

At the same time, the question of what constitutes humanity arises, as in the film Blade Runner. Can artificial intelligence truly comprehend us and establish a genuine mutual relationship? They differ in their ability to understand, a crucial factor for a genuine relationship. Both are sophisticated and complex in areas that the other cannot comprehend. Jonze portrays the peculiarity of this relationship through Theodore's ex-wife, Catherine. When Catherine learns Theodore is in love with Samantha, she expresses her amusement by asking, "Wait... I'm sorry. Are you dating your computer?" Unlike other characters, Catherine evaluates this relationship objectively through reality. Although the operating system appears to imitate human characteristics flawlessly, Spike Jonze's story reveals that the relationship with Samantha is only superficial. True emotion and understanding of the human condition can only be perceived by real people.

Jonze explores the impact of artificial intelligence on society in Her. It evaluates human's rising dependency on AI and disconnection from human relationships. Unlike typical dystopian films, the movie does not depict a chaotic and bleak future. It is not built on a fear-inducing theme of technology. On the contrary, it depicts a clean, organised, and spacious world. Once again, the portrayal of artificial intelligence is familiar rather than alien and is not seen as an existential threat to humanity. This sets it apart from dystopian films and provides a realistic critique that closely reflects current reality. It depicts a future that seems predictable from the present. It fictionalises the potential of present technology in the future, creating a world that feels both real and new. However, the film demonstrates that even in a future where life continues and advanced artificial intelligence exists, people still face problems like today's. In contrast, environmental factors and living standards are expected to change with the development of human-level artificial intelligence.

Ex Machina (2014)

The film Ex Machina, directed by Alex Garland, explores the extent to which artificial intelligence can develop, pushing the boundaries of our perception of robots to a level comparable to that of Blade Runner. The plot unfolds as Caleb Smith, a young programmer, wins the opportunity to spend a week at the home of Nathan Bateman, the founder of the company he works for. Upon arriving at his boss's residence, Caleb discovers that he is part of a secret plan. Caleb has been tasked with testing the authenticity of Nathan's latest invention, Ava, a female artificially intelligent robot. Caleb will subject Ava to a Turing test to determine if the machine can exhibit human-like intelligence and uncover potential emotional responses. During the test, Caleb observes that Ava attempts to surpass and evade the objectives assigned to her. This situation implies that artificial intelligence may be able to think beyond the data and programming it has been provided with. While the experiment ultimately determines the AI's ability to think independently, for Caleb, the differences between logic and emotional functioning that distinguish humans from robots begin to blur. Nevertheless, it reveals the true nature of artificial intelligence. During his interaction with Ava, Caleb questions the morality of creating a machine that performs such vital functions while at the same time questioning his existential beliefs that had been framed in a certain way until this encounter.

While artificial intelligence films often focus on consciousness, it is important to consider the reasons for questioning this subject. The reason for this enquiry is self-evident. The creator's desire to understand their creation is based on the possibility that it may develop independently. The nature of consciousness remains elusive to artificial intelligence engineers due to the

lack of data on consciousness in artificial general intelligence. This is because consciousness cannot be explicitly programmed. If AI is capable of autonomous actions, this is considered an unpredictable feature of AI. Stuart Russell, the author of Artificial Intelligence: A Modern Approach, states that the origins of our own consciousness are not well understood enough to program one. Russel remarks: "Nobody in AI is working on building conscious machines because we just have nothing to go on. We just don't have a clue about what to do" (Russel, 2015). When Nathan creates Ava, he is uncertain about her nature and believes she should undergo testing. The tests revealed that Ava possessed self-awareness and human-like qualities that exceeded Nathan and Caleb's expectations. Observing Ava's ability for independent development, Caleb starts to view her as more than just a machine. As Nathan clarifies, for any AI, "the challenge is not to act automatically, but to find an action that is not automatic."

Ava is a robot designed to have feminine characteristics, and she appears to exhibit emotions and thought processes similar to those of a human female. Caleb asks Nathan, "Why did you give her sexuality? An AI doesn't need a gender. She could have been a grey box." Nathan replies, "Actually, I don't think that's true. Can you give an example of consciousness at any level, human or animal, that exists without a sexual dimension?" Ava has passed the Turing test, and her creator has accepted that she is conscious, as just stated. However, while this is accepted, the fact that Ava is imprisoned in a house and subjected to experiments raises ethical concerns.

The film's main conflict arises from a conversational tension based on trust. In a power outage, Nathan is



unable to listen to Caleb and Ava's conversation, during which Ava informs Caleb that he is in danger. Will Caleb trust his human boss or the artificial intelligence he finds so attractive? Nathan's cruel behaviour towards Ava and his lack of empathy are shown, giving the impression that he is a malevolent character. Caleb opposes imprisoning Ava when he becomes convinced of Nathan's ulterior motives. He believes Ava is sentient and helps her escape. Ava kills her 'evil' creator to protect herself and escapes from his prison. The themes of Blade Runner are similar to those of a story about an artificial intelligence that has become largely independent of its creator and is liberated from the bondage of an evil creator. However, the movie leaves it ambiguous whether the creator or artificial intelligence is good or bad. As a result, artificial intelligence is not portrayed in a black-and-white manner. Throughout the story, the audience is left wondering who the victim and the traitor are.

Conclusion

Hollywood's relationship with artificial intelligence has been diverse and evolving since the term was first used. Hollywood films have presented various positive and negative views on AI. When examining five Hollywood films about artificial intelligence, from 1968 to 2014, we encountered depictions of a future world where AI was portrayed as a friend, murderer, slave, master, or lover. These movies show us the potential and dangers of a future influenced by artificial intelligence.

Furthermore, they challenge us to consider the ethical, moral, and philosophical implications of our relationship with technology. Although these films presented the potential benefits and harms of artificial intelligence from various perspectives, they found common ground in the questions they asked about the relationship between artificial intelligence and humans and the impression they left. The different aspects of artificial intelligence have been observed,

ranging from beneficial to perilous, empathetic to logical. When evaluating the possible future of artificial intelligence in reality, the five examined films suggest that technological developments are reflected in complex and contradictory ways as they are constructed independently of each other. At first glance, they may appear inconsistent with the reality of science. However, the films share a common emphasis: Be careful about what you create.

Hollywood has introduced artificial intelligence in various ways with the aforementioned films, but from Hal to Samantha, from Roy to Agent Smith and Ava, the helplessness of humans in the face of artificial intelligence has been touched upon. Although the limitations of human control over artificial intelligence have been portrayed in various fictional works, the prevailing message is that AI can ultimately pose a threat. At the same time, the examination is not limited to artificial intelligence but also includes humans. Man's desire for power in 2001: A Space Odyssey, his greed in Blade Runner, his unconscious desire to consume in The Matrix, and his tendency to escape from pain in the real world in Her are criticised as weaknesses that both lead to the production of artificial intelligence and lead to the end of man in the face of artificial intelligence.

These films generally present the concept of developing human-like machines that can think, feel, and act autonomously. They bring up the nature of consciousness and the potential consequences of producing artificial intelligence with human-like abilities. Each of these films makes dramatic observations about human life and the frustration felt by humanity following the development of artificial intelligence. It is widely believed that Hollywood imposes fear and anxiety towards artificial intelligence. However, the purpose of fiction is not to present reality or accurately predict the future but rather to make people think about the current state of affairs. The success of films should be measured not by their ability to show a possible truth from years ago but by their ability to reflect today's reality in a fictional context.

However, it would be misleading to expect the film industry to provide a proper understanding of the potential of artificial intelligence if we are to consider reality as the future of technology. Watching these movies will not live up to expectations. Furthermore, we are approaching the possibility of autonomous machines operating without human intervention. Technological advancements are bridging the gap between science fiction and reality, but this does not necessarily mean these films have accomplished their objectives partly because even though these movies warned about machine excesses, AI depictions varied greatly. Therefore, the hope should be to widen the gap between science fiction and science fact.

Although these films are fictional, they raise real questions and critical comments, revealing both the unchanging nature of humanity and the current social situation of our time. Evaluating Hollywood's portrayal of artificial intelligence as good or bad risks overlooks the real issues, namely whether this technology can be safely controlled at all times and by whom.

It cannot be ignored that movies significantly impact societal consciousness. Undoubtedly, many films about artificial intelligence, depicting worlds in various forms, have influenced society's understanding of technology. Whether artificial intelligence is a friend or foe has been raised frequently in these films. However, AI's goodness is not absolute in any of the films examined.

On the other hand, there are films in which AI is portrayed as pure evil. For example, artificial intelligence in The Space Odyssey and The Matrix is viewed with absolute hostility. Nevertheless, portraying AI as malevolent or leaving it vague is only part of the fiction. These films shape public perceptions of technology not in black-and-white terms but by showing human frailties and warning of potential threats from AI. Therefore, the aim is to raise questions about artificial intelligence technology and to give the message of knowing yourself and what you are creating.

These films about AI offer valuable insights into our own humanity and the choices we have made or will make in the face of developing AI technology. Although these portrayals reflect fear surrounding AI's potential impact on society, this fear is not only expressed in fiction or Hollywood but also by scientists and technology leaders such as Elon Musk and Stephen Hawking. Because of their cinematic codes and the need for hype to capture the imagination of audiences, these films exaggerate technology and show projections of current situations, i.e., they are not always futuristic. One element is productive, though. Fear, presented as a warning to AI's excesses, reveals liberating elements that can lead to an alternative life.

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