

Abstract:

The thesis focuses on the analysis of the basic types of the film characters portraying artificial women: creatures who combine “femininity” (humanity) and technology, and who show female sexual characteristics or features that are stereotypically perceived as female-like (e.g. female cyborgs, female androids, female robots). The characters are analyzed and approached from the perspective of postmodern philosophy and post-theory studies; the forming of their body and identity is analyzed on the account of the narrative. The aim of the thesis is to explore whether the film representations of female cyborgs are similar to real cyborgs in the sense that they bring liberalization from the point of view of posthumanism and cyberfeminism, or whether they can only be perceived as the prime form of the Foucaultian body-as-machine, i.e. perfectly controllable precise technicist bodies which are created by the current power dispositions. The characters are divided into four categories, based on their predominant physical and “social” functions: a sexbot, a domesticated artificial woman, a destructive artificial woman and an emotional/intelligent artificial woman. The following identification and interpretation of the body, identity, relationships and the narrative structures are based on the theoretical foundations of postmodernism (poststructuralism) and post-theory studies (posthumanism and cyberfeminism), which will be defined and explained in the first chapters; the approach of semiotic dramaturgy discourse analysis will also be applied.