

# WOMEN BODY AND ITS FUNCTIONS IN DYSTOPIAN LITERATURE: SEXUAL COMMODITY, SEXUAL PLEASURE, AND REPRODUCTIVE NATURE

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**Abstract:** This research aims to show how women's bodies and their functions shape the role of women in dystopian society reflected in *Blade Runner 2049*. Cyborgfeminism theory by Donna Haraway and postgenderism theory by James Hughes and George Dvorsky with a qualitative method are used to analyze the corpus. The results show that the role of women in the dystopian society functions as a human's reproduction while women's body is viewed as sexual commodities and valued for its sexual pleasure. In conclusion, this research can be used as a foreshadowing of how women and their roles will be in a dystopian society where the near-future capabilities of Artificial Intelligence and robotics may provide men as the superior gender which can dominate over the bodies and existence of women.

**Keywords:** women, body, dystopian, cyborgfeminism, postgenderism

In the evolution of science-fiction narratives, there is a progression of how the roles of women in futuristic settings have demonstrated the feminist thought in the science-fiction genre (Martinez, 2019: 23). Hence, compared to other genres, science fiction films have the most potential to display a new portrayal of women that is different from the traditional portrayal of films (Basu, 2005: 8). Nevertheless, it needs to be recognized and admitted that there is still an assumption that the role of women in the paradigm of society must be in accordance with the norms that develop in their environment, especially in describing a

dystopian society that illustrates an imagined world or society that is undesirable, frightening, and dehumanizing, the exact opposite of utopia (Abdelbaky, 2016: 23).

Characteristically, dystopian society tends to reflect a contemporary sociopolitical reality, many of them even used to display a dreadful society to warn for a necessary caution or social change (2016: 24). As a result, its literature works often provide a fresh perspective on problematic social and political practices that might otherwise be taken for granted or considered natural and inevitable, many even say that dystopian literature can be read as political

warnings (2016: 25). Moreover, many authors used the genre as a framework to write about gender identity and its constraints, one of the more famous ones being *The Handmaid's Tale* by Margaret Atwood, which describes a near-future New England, where women have no rights and treated as reproductive slaves (Finnsso, 2016:12). This leads to another stigma that many dystopian societies still adhere to patriarchal, which is a social system that places men as holders of main power and dominates in various roles compared to women.

The definition of patriarchal society has been expanded by many feminist theorists as a systemic bias against women. According to Murphy (1995: 375), patriarchy, the rule of fathers, is the basic cause of woman oppression. As a result of this social construction, women tend to become inferior and subordinate—they don't have any power to defend and claim their rights (Rosida & Soraya, 2017: 14). Even worse, women's bodies have become a social property that must be constructed according to the values in them, one of which is to reproduce. That stigma is supported by many feminist theoreticians such as Shulamith Firestone, Sherry Ortner, Diana Meyers, and Simone De Beauvoir (2011), who argue that women can achieve true liberation from patriarchal values when they liberate themselves from the sexual and reproductive roles associated with their biological sex, established by patriarchal values and which contribute to women's oppression (Sinai, 2019: 12). However, the question of whether or not this point of view of women's bodies still stands in the future can only be predicted, hence, this particular issue will be explored thoroughly through the film *Blade Runner 2049*.

*Blade Runner 2049* is a film directed by Denis Villeneuve and is a sequel to the *Blade Runner* film released in 1982, which based on a novel from Philip K. Dick titled *Do Androids Dream of Electric Sheep?*. The general concept of this film is the depiction of a dystopian society that has succeeded in producing *Replicant* (human-android virtually identical to adult humans but have superior strength, speed, agility, resilience, and intelligence, to varying degrees depending on the model) which considered being more able to obey human commands. This film takes place thirty years after the events that occurred in the first film, where a new Blade Runner who is a member of the LAPD police named K uncovered a big secret that can cause great chaos. He finds out that the

reproduction process has been carried out by two *Replicants* without any human involvement. Based on this, it can be said that one of the main conflicts in this film focuses on reproduction, ignoring the big question: can sexuality be removed from its reproductive function. This film tries to present another portrayal in terms of sexuality and reproduction that results in the existence of two women's 'groups' (human vs *Replicant*) by exchanging the needs of a woman (human) to breed, and replacing them with heteronomous women (*Replicants*) who come barefoot, pregnant, and right out of their 'plastic'.

The role and position of women in society is an interesting topic to study as it often reflects both the reality of a woman's social life and the woman herself through her function. The possibility of *Replicant* can reproduce must raise an issue on human women, predicting that their 'reproductive function' is no longer needed in a society, which may cause the changing of their roles, or the whole society itself. According to Martinez, science fiction tends to be the better genre for describing and discussing social issues, especially in a form of dystopia (2019: 5). In relation to that, Abdeldaky stated that the main idea of dystopian stories is to make people think about the world they live in and can be seen as a reflection of our current fears (2016: 25). Hence, the writer believes that this research is important to study owing to the fact that the film has depicted many problems of our present as much as they do with the future, one of which is how women's bodies and their functions can shape the role of women in dystopian society such as in *Blade Runner 2049*. Thus, the main question of this research is: How do women's bodies and their function shape the role of women in a dystopian society?

Since it was released in 2017, the popularity of *Blade Runner 2049* has sparked various discussions about various topics, ranging from the futuristic themes in science fiction, human and robot (*Replicant*) differences, the masculinity of the film, and so on. Few articles and thesis use *Blade Runner 2049* film as their research study had been published over these past 3 years. One of them is a journal article done by Annika Morling, in her study titled *We Make Angels: Rediscovering the Victorian 'Angel in the House' in Spike Jonze's Her (2013) and Dennis Villeneuve's Blade Runner 2049 (2017)*, Annika raised the issue of the role of women in the *Blade Runner 2049* film which described as 'Angel in the House' in the Victorian period,

which refers to the description of an ideal woman who is devoted to her husband. By using qualitative methods and theories of Laura Mulvey about the female body in cinema, Morling found that the ideal woman characteristics described as 'Victorian angel' appears in futuristic films *Her* and *Blade Runner 2049* is contained with patriarchal cultures and concluded that the re-emergence of the Angel in the House motif in the futuristic world of the speculative fiction film suggests how technological change, pioneered predominantly by men, alters societal conceptions of normative womanhood (2018: 196).

Meanwhile, David S. Hogsette found that the two *Blade Runner* films' hidden religious narratives are used to blend faith and scientism through science fiction narratives. In his research titled *The Tyranny of Masculine Creation and the Potency of a Replicant Adam and Eve Mythology: Postsecular Critique of Materialism in the Blade Runner Films*, he also re-opened the discussion about Deckard's identity and described some evidence why Deckard is a *Replicant*, and that means the process of reproduction between two *Replicants* (Deckard and Rachel) has happened and succeeded (2019: 7). To conclude, David also argued humanity is marked by possessing true liberty and self-determination, which these films suggest can only come through the ability to sexually reproduce (2019: 10).

Lastly, Iona Bruce in his research titled *Android Women and the Body Electric: Sex and Gender in the Post-Human Worlds of Film* explored the ethics and implications of how femininity displayed in android women, which leads to how their post-human artificiality offers a new point of view on traditional separations between sex and gender (2019: 2). By using qualitative methods, Bruce also argues that the gender-stereotypic narratives that have sexualized bodies, along with the representations of android women in these films point towards a culture with deeply limited ideas of femininity. Bruce then concludes his research by stating that to change the future of gendered bodies, it is necessary to let the new generations to influence science, technology, media, and culture to try something new and consider all the possibilities outside of the binaries and hierarchies from the past (2019: 56).

Three previous researchs above covered several topics which mainly discuss the android women in the *Blade Runner 2049* film (*Rep-*

*licant*) and gender studies. From all of the above, the closest topic to this research would be the one done by Annika Morling and the other one done by Iona Bruce. However, the writer feels that those research do not cover the problems of other women displayed in the film *Blade Runner 2049*, one of which is the idea of creating human life in the absence of a woman which unfortunately is not discussed in detail by David S. Hogsette. Therefore, this research highlight to the exploration of women's bodies and its function in dystopian literature, in this case through the *Blade Runner 2049* film.

## METHOD

The method in this research is descriptive qualitative and the theory used is Cyborg-feminism by Donna Haraway from her work titled *A Cyborg Manifesto*. Cyborg theory, or cyborg feminism, is a sort of alliance that wants to defy any sort of boundaries of identity and definition and rather be truly postmodern in its potential for radical openness (1991: 2). Haraway argued that cyborg theory can help to overcome gender as a limitation of human potential by using help from technology. In her manifesto, Haraway defined cyborg as a creature of both social reality and fiction, she considered them as a crossbred of machine and organism, a cybernetic organism, a creature in a postgender world (1991:3). Related to the '*Replicant* concept' depicted in the *Blade Runner 2049* film, the character of Joi and other *Replicants* in the film are representative of a cyborg, as they are showing features of cyborgs, a combination between machine and organism.

This research used two kinds of data sources, namely primary data and secondary data (Moleong, 1990: 59–60). The primary data in this research is a film titled *Blade Runner 2049*. Meanwhile, the secondary data in this research are taken from several sources in the form of journals, articles, as well as books related to the primary data and helped to support the analysis. As the main instrument of the research, the writer employs himself for watching *Blade Runner 2049* film repeatedly, collecting and analyzing the data, then concluding the result findings. In other words, the writer is using their own self as the primary tool for conducting the research. Meaning, the writer is using their own observations and analysis of the film based on the film's characters, dia-

logues, as well as its cinematographies as the basis of the research, rather than relying on external sources or other research methods. Model data analysis used in this research is model of interactive analysis by Miles and Huberman which consists of data reduction, data presentation, and drawing conclusions (1990: 173). Data reduction is used to simplify and condense the data collected to make it more manageable and easier to analyze. Data presentation is used to display the data in a way that is easily understandable such as through dialogues of the film or screenshots of the film. Drawing conclusions is used to making sense of the data and identifying patterns or trends to find the results of the research. These methods and theories are used to explore how women's bodies and their functions shape the role of women in dystopian society.

## FINDINGS AND DISCUSSIONS

### Findings

In this section, the results of the research are presented in the form of an analysis of the role of women in *Blade Runner 2049* by Denis Villeneuve. The results of this study include a description (in a form of words and pictures) of the functions of women's bodies in the film, and how it can shape the role of women. The results of this study are presented as follows.

### Women as Commodities

The film's portrayal of the dystopian environment has shown women as an item of consumption. An example of it can be seen in several scenes in the movie such as giant holograms of a woman advertising android girlfriend, gigantic statues of naked women posing in sexual style in the ruins of Las Vegas, and common prostitution for women in the film (Villeneuve, 2017). These cyberpunk aesthetics not only there to served as a visual candy for the viewer but also to show the environment of the film that uses women's bodies as a commodity through these advertisements. Moreover, the following conversation from the film between K and her android girlfriend, Joi, who shows how 'she' can play a role as ideal womanhood and was designed that way so that she can create a comfortable space for their respective male-partners (Villeneuve, 00:16:27):

- (1) *K: I had an accident at work. I think I ruined my shirt.*
- (2) *Joi: I'm sure i can fix that for you. Let me take a look at it. Anyway I'm trying a new recipe, I just need a bit more practice. I should have marinated it longer, I hope it isn't dry. It won't be much longer, just putting on finishing touches. I hope you're gonna like it.*
- (3) *K: I told you not to fuss.*
- (4) *Joi: And yet... Voila! Bon Appetite. I missed you, Baby sweet.*
- (5) *K: Honey, it's beautiful.*
- (6) *Joi: Just put your feet up. Relax. Was a day?*
- (7) *K: It was a day.*
- (8) *Joi: Would you read to me? It'll make you feel better.*

From this dialogue, we can see how Joi is also playing a role as K's ideal girlfriend as she is caringly asking about K's day and work (2), cooking a dinner (although it's not real) for them (4), and one time she also quickly changed her clothes when she read that K was not in the mood (8). Joi shows the behaviour of a stereotypical housewife; she was there to amuse and entertain K as she was programmed to do so without asking anything (Morling, 2018: 2). As we can see, the character of 'Joi' as an android girlfriend is evidence of using women and their bodies as a commodity through advertisements shown in the film. Another example, earlier in the film, we got a hint of a billboard advertisement showing near the LAPD building with a woman posing on the tall building screen (Villeneuve, 00:13:49). We can clearly see this look again in the market scene where there is a giant hologram of a ballerina dancing around in the middle of a busy market (Villeneuve, 00:42:59).

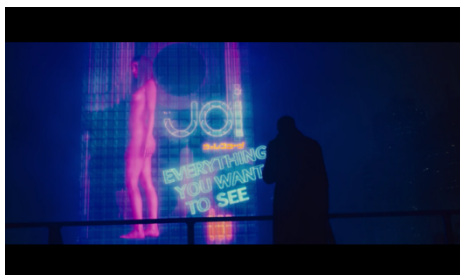
Moreover, even the capitalist figure in this film, Wallace corporation, created and developed a product of an 'android girlfriend' in the name of Joi to solve the disposable and interchangeable problems that other women have. However, Joi's inability to genuinely feel something proves that she is just a product created by the protagonist Wallace Company to serve and satisfy the fantasy of men. In her writing, Rosida (2018) mentioned that in this culture, the body is defined as a body that con-sumers various commodities offered by the capitalist industry, and at the same time the body also becomes a commodity itself because it is measured by its exchange or selling value, which in the context

of this film, are used to advertise an android girlfriend (Rosida, 2018:88).

### Women as Male's Sexual Pleasure

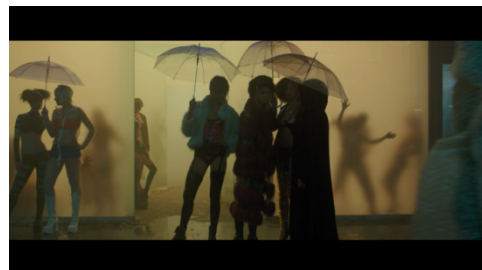
In *Blade Runner 2049* there are only two options for women's bodies; for sexual pleasure for men and for its reproductive abilities. In concurring with that statement, Bruce mentioned in his paper that *Replicant* women in this film are clearly designed only for the pleasure of men due to the fact that most of them are used as prostitutes and sold as pleasure slaves (2019: 41). This then creates a stigma of the male gaze, which is an act of depicting and presenting women as sexual objects for the pleasure of the male viewers (Ponterotto, 2016: 133). From a feminist point of view, this act of male gaze can be claimed not only to be essential for male pleasure but also associating with social benchmarking and commercial profit, in which all three can be found in Joi's product (2016:134).

In the visual presentations of cinema, there are three perspectives of male gaze; the man behind the camera, the male characters in the film, and the spectator or viewer looking at the image, and in this film, all three aspects are considered to participate in creating the male gaze through the character of Joi (2016: 135). Moreover, Murvey stated that the male gaze usually displays the female character on two levels of eroticism: the first one is as an erotic object of desire for the characters in the filmed and the second one is as an erotic object of desire for the male viewer of the filmed story. These visualizations then ultimately will create the roles of dominant-male and dominated-female, by representing the female as a passive object for the male gaze of the active viewer (1975:16).



**Image 1.** Advertisements of Joi with its tagline, showing ultimately that she is just a product, and the main symbol of the male gaze and female objectification in the film.

In this scene, as you can see in the frame, there is an act of male gaze towards the woman body. The placement of K on the right side of the screen makes his posture looked smaller and covered in pitch black, and thus make all the attention goes to the woman's naked body. The combination of lighting and framing of the figures in the scene showed and presented the woman's body as a passive object. Furthermore, the body is also undisguisedly presented in a giant skyscraper, which makes it visible for all the characters in the film to see and thus emphasize that the woman body is viewed as a 'product' for its society in the film, an erotic object of desire for the characters in the filmed. In addition, since the film is presenting ideas of what could have been in the future, it also created the male gaze for the male viewer of the filmed story (Villeneuve, 02:17:50).



**Image 2.** Common prostitution in the film shows how its society uses and sees women's bodies as an object.

Another character that is worth analyzing is Mariette, who is portrayed as a prostitute. In her introduction scene, she and her two friends were instructed to seduce K and find information about Sapper who was previously killed by him. In that frame, we can see in the background how there is a prostitution act happening in the fading background, hiding behind a transparent glass, portraying how women's bodies are literally used for male's sexual desire. In addition, the fact that the women are displayed behind the transparent glass just like an object of exhibition shows that this is actually a common thing in this society (Villeneuve, 00:44:09). Moreover, later on in that scene, when she and her friends were trying to seduce K, Mariette mentioned "*Well, I'm always here*" to K, confirming that she is actually a prostitute and was offering her 'service' to him (00:45:59).

This aspect can be addressed as sexual objectification, which holds that women react to societal objectification by taking on an

observer's perspective of their own bodies to determine self-worth. In other words, they are induced to see their bodies as objects to be evaluated, and as a result, it reinforces society's ideology of the objectification of women's body (Ponterotto, 2016: 139). Feminists have pointed to the extreme emphasis placed on women's appearance, particularly their bodies, in western culture. Women's bodies, as it is claimed, are objectified and are always on display (Shefer, 1990: 38). From these two characters, it can be seen how women's bodies in this film's society are viewed as a 'product' for male sexual desire.

### Women as Reproductive Agents

Previously, it was mentioned that the roles of women in this film are also to act as reproductive agents. This can be seen in one of the scenes in the movie where the leader of industrial corporation, Niander Wallace, are obsessed with the old *Replicant* that can reproduce. In that scene, Wallace decided to kill his new *Replicant* after finding out that she is imperfect and cannot reproduce, he then commands his assistant, Luv, to bring him the 'miracle child' as he is referred to as 'the key of the future' (Villeneuve, 00:33:18). In the following monologue, Wallace explained his reasons and motivations to create *Replicant*, he also emphasized the women roles and implied the importance of being able to reproduce for women in this society (Villeneuve, 00:46:25).

- (9) *We make angels, in the service of civilization. Yes, there were bad angels once, I make good angels now. That is how I took us to nine new worlds. Nine. A child can count to nine on fingers, we should own the stars! Every leap of civilization was built off the back of a disposable workforce, we lost our stomach for slaves... unless*
- (10) *Freysa: I was there. I saw a miracle delivered. A perfect little face crying up at me, mad as thunder.*
- (11) *K: Were you with her? Rachael?*
- (12) *Freysa: I held her as she died. We hid the child and made a vow to keep our secret. That's why Sapper let you kill him. I knew that baby meant we are more than just slaves. If a baby can come from one of us, we are our own masters.*
- (13) *Mariette: More human than humans.*

*engineered. But I can only make so many. That barren pasture, empty... and salted... right here. The dead space between the stars. And this the seat that we must change for heaven. I cannot breed them. So help me, I have tried. We need more Replicants than can ever be assembled. Millions, so we can be trillions more. We could storm eden and retake her. Tyrell's final trick: Procreation. Perfected, then lost. But there is a child. Bring it to me.*

Narratively speaking, this scene shows that in *Blade Runner 2049*, women's bodies are also viewed as 'reproductive tools' in order to preserve humanity. Wallace insisted that in this society, humanity is marked by possessing true liberty and self-determination (9), which this film suggests can only come through the ability to sexually reproduce (Hogsette, 2019: 10). In the context of the film, in this scene, Wallace is trying to create her own *Replicant* 'angel' that has a function to reproduce, just like normal women. Thus, when he finds out that his creation was a failure, in his own words: "*that barren pasture, empty and salted*" (9), suggesting that the *Replicant* reproductive organs are empty, he then decided to kill her.

In the film, Rachael is the 'miracle' that can actually reproduce, despite her being a *Replicant*. Although she died in childbirth, her story and kids are a symbolic event that sparked the spirits of the *Replicant* to obtain true liberty and self-determination. This statement was also emphasized by Freysa, the leader of the rebel *Replicants*, who are in the following conversations with K, trying to recruit him and join the liberation army (Villeneuve, 02:04:31):

- (14) *Freysa: A revolution is coming. And we're building an army. I want to free our people. If you want to be free, join us. Deckard, Sapper, you, me, our lives mean nothing, next to a storm that's coming. Dying for the right cause is the most human thing we can do.*

In this scene, it was suggested that the goal of these *Replicants* is to 'free themselves' and gain their 'humanity' so that they can be seen as equal with human (12) (2019: 9). However, this *Replicant* evolution is the

ultimate existential threat to biological humans, who are being surpassed and transcended by a new, posthuman agent of their own making who have reclaimed the spiritual values of love, forgiveness, grace, mercy, redemption, and liberty that the materialistic humans have gradually denied and rejected (2019: 10). Moreover, in the following scene, Wallace was trying to get information about the miracle child from Deckard, he eventually mentioned the technology of an artificial womb that Rachael had, which explained the ‘miracle’ of Rachael’s childbirth (Villeneuve, 02:09:12):

(15) *Always jumping, that one. Never a thought of what to do if it made land. All the courage in the world, cannot alter fact. I have wanted to meet you for so very long. You are a wonder to me, Mr. Deckard. I had the lock. I found the key. Yet the pins do not align, the door remain locked. I need the specimen to reach it, Mr. Deckard. The child, I need the child. To teach them all to fly. And God, remembered Rachael, heeded her, and opened her womb.*

In this movie, we can see that Wallace is obsessed to get the miracle child and found the secrets behind Rachael’s artificial womb (15), he even provoked Deckard by playing an older tape of Deckard and Rachael’s first conversation, and then bring on the ‘new’ version of Rachael. It suggested that the artificial womb that applied to Rachel was actually a positive thing and plays a huge role in the continuation of its society (Villeneuve, 02:12:40). Rosen also mentioned that rather than harmed, women will actually be helped by the development of a technology that makes it possible for them to have children without being pregnant (2003: 71). She argued that artificial wombs were another step in the ongoing advance of human reproductive technologies and women’s social equality. They would both expand the range of reproductive choices and make the differences between men and women matters of technological convention rather than biological nature (2003:72).

## Discussion

The results of the data shows that the women characters in this film are mainly valued as not only for sexual commodities and sexual pleasure, but also for their reproductive abilities. One of the key themes in the movie is the

significance of fertility in nature and humanity, and due to their closeness to nature, the role of women in this film and many dystopian films are to create life and be the rescuers of the human race (Martinez, 2019: 91). However, because the film investigates the possibilities for a *Replicant* that can reproduce, it dissolves the opposition between human and artificial (Domingo, 2017: 36). The antagonist of this film, Niander Wallace, has desires to create a ‘perfect’ *Replicant* so that he can build a society around it. And as the *Replicant* remain enslaved, K’s discovery of a dangerous secret could lead to unexpected chaos and a war between human and *Replicant*. That being said, if Wallace succeeded in creating his perfect *Replicant*, then the roles of reproductive women in its society may have changed as humanity would no longer remain the exclusive preserve of humans.

The idea of a human android called *Replicant* in the film *Blade Runner 2049* shows that the film reflects the ideology of *Transhumanism*, meaning, it utilizes the help of technologies such as robotics, biotechnology, and other body-related technologies to resolve human’s limitation on biological condition (Sinai, 2019: 26). The concept of these *Replicants* in *Blade Runner*’s universe are very similar and can be considered as a human cyborg, which ultimately can help sharpen the analysis by applying a cyborg theory. Many theoreticians such as Haraway, Hayles, and Parkhurst also argue that cyborg theory can help to overcome gender as a limitation of human potential by using helps from the technology (2019: 19). Similar to postgenderism, cyborgfeminism, or cyborg theory’s main idea is to create an option or possibility to freely decide your identity, sexuality, and even your gender, with the help of technology (Haraway, 1991: 2). The focus is on the cyborg, “a hybrid of machine and organism” as a “creature in a post-gender world”. Technology, among other changes, might help to blur the boundaries between the binary biological sex and also transform the gender roles associated with our biological bodies (1991: 3).

The character of Joi and other *Replicants* in the film are representative of a cyborg, as they are showing features of cyborgs, a combination between machine and organism. *Blade Runner 2049* also provides a new and valuable site for exploring the transformative relations between manifestation of technology as it utilizes posthuman bodies and technology in the

formulation of subjectivity as it bounds up with gender, and provides a cyborg ideology that opens up an understanding of AI technology without the removal of gender (Domingo, 2017: 63). Thus, postgender technologies will put an end to static biological and sexual self-identification, allowing individuals to decide for themselves which biological and psychological gender traits they wish to keep or reject (Dvorsky & Hughes, 2008: 13). Meaning, society in a postgender future will see gender with a different view and choose to not assumed their gender roles, they are neither a man nor a woman. Therefore, a being or an individual in a postgender society is simply an agent of humanity who will be valued and defined by one's actions, he/she is not reduced to any gender role (2008: 3).

However, from the three functioned of women's bodies in this film, the portrayal of the women in the dystopian society are actually still adheres to the value of patriarchal thought and can be narrowed into two main roles: male's sexual pleasure, and reproductive agents. Joi, for example, who is literally created and designed as an android girlfriend to please the main character. And although Luv is a strong villain in the film, she is still obedient to Wallace and was there to serve him throughout the film. We can argue that Mariette is the only woman to have any sense of ambition that doesn't have any compulsion to serve her 'master', however, she is portrayed as a sex worker and played a role to please men in the film. Moreover, the portrayal of women in *Blade Runner 2049* can be seen as a feminist allegory for labor under capitalism. Meaning, that in the film, when human builds these *Replicants*, they made them look human, and also give their own gender roles for them. However, while the men were portrayed as killers, soldiers, and manual laborers, most women were only there for sex and recreation (Morling, 2018: 5).

Furthermore, the film itself has reduced women characters to their reproductive abilities. In this film, the roles of the women characters are to act as reproductive agents. Fajarwati stated that reproductive role is a role that is

associated with the responsibilities of child care and domestic tasks required to ensure the maintenance and reproduction of labor regarding the continuity of the family, such as giving birth, cooking, nurture and care for children, and so on (2016: 373). However, it also means that the women characters have the responsibility of saving the human race by being reproductive agents and mothers. Moreover, this responsibility is placed on women instead of men characters because they are seen as closer to nature and thus more likely to regain and protect it (Martinez, 2019: 90).

However, there are many feminist scholars that actually considered this concept as a trapped by nature to women's reproductive bodies and ultimately put them in a lower position than men. Meaning, while women have the capabilities to bring in an ecological revolution and ensure human survival, this could create the ideas of thinking that women in reproductive standards and men in destructive ones (Beauvoir et al., 2011: 42). These ideas oversimplify women's identities as mothers that "provide all of our sustenance, satisfy all of our wants and needs and rely on previous assumptions of making womanhood equal to motherhood by drawing the connections between women's reproductive capacities and the cycles of nature (Martinez, 2019: 25–26).

Furthermore, the responsibility for women to bear children and nurture them to better humanity is defined as a sacred calling and can be understood also as the institutionalization of motherhood. In a way, motherhood and sexuality have been channeled to serve the interests of males, and any action that challenges this, like abortion, is considered to be deviant and that the exploitation of women is not only limited to that of their reproductive abilities but also to their role of being nurturers (Martinez, 2019: 28). Therefore, the patriarchal thought has limited the possibilities of what the female body can be and come to view women's physicality as a resource, rather than a destiny, which is in correspond to the film's obsession with sex and reproduction through its women characters.

where the position of women is placed as subordinate. And as dystopian films often portrayed and expressed our current fears and anxieties through a futuristic society, this research can be used to showcase and exhibit problems of the role of women in the present as much as they do in the future. Furthermore, it

## CONCLUSIONS

Denis Villeneuve's *Blade Runner 2049* presents a dystopian society that portrayed a harsh reality of what our world will become,



can also foreshadow how women and their roles will be in a dystopian society where the near-future capabilities of AI and robotics may provide men as the superior gender which can dominate over the bodies and existence of women that fulfills male's fantasy. This film shows that despite with the help of advances

technology that can help to achieve gender equality, the role of women in the future will still reflects the patriarchal ideology; passive, responsible female sexuality which is controlled, possessed, and often violated by active, dominant masculinity.

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