Examining the space in science fiction movies between 1902-1968 through the dilemmas and opponents in Edward W. Said's Orientalism Theory

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Abstract

This article aims to analyze the concept of Orientalism by considering Edward W. Said's theories on this subject and its critics through science fiction movies. A Trip to the Moon (1902) can be considered as the first movie ever made and also the first science fiction movie. Thus it is an ideal example for the historical reading of science fiction movies. As in previous examples, this study examines the relationship between movies and science fiction to deal with the effect of social events. Therefore, while analyzing the history of science fiction movies, this study aims to examine the transfer of cultural conflict to space. In order to achieve this goal, Edward W. Said's perspective has been selected, a controversial figure whose works are still influential. In this study, the qualitative research method is used and the observation and interpretation of space in science-fiction movies is discussed. Consequently, this study was developed according to these readings, and it has been derived that there is no evidence of "Said's Orientalism concept" in the design of Science Fiction Movies.

Keywords: Orientalism, Edward W. Said, Science fiction, Movie, Design

Extended Abstract

Introduction: The purpose of this article is to explore the concept of Orientalism through the lens of science fiction movies, considering the dilemma of Edward W. Said's main theory and its critics. While movies are considered a form of art combining elements from various fields such as painting, literature, and music, architecture needs to be addressed in general readings, even though it significantly impacts the production of movies, particularly space fiction. Science fiction has its roots in literature, with Mary Shelley's Frankenstein (1818) which is considered as the first work of science fiction. However, the first motion picture with a science fiction theme was Georges Méliès' A Trip to the Moon (1902). The connection between science fiction and movies progressed rapidly, and it is evident that science fiction has played a crucial role in reading historical changes in movies. On the other hand, Orientalism refers to Western cultural researchers studying Eastern cultures. Edward W. Said's concept of Orientalism argues that it is a biased reading of Westerners and has been widely accepted in the cultural studies community. However, scholars have debated whether Said's perspective is accurate, with some arguing that Orientalism can have neutral and positive meanings. This article aims to investigate whether Said's concept can be supported through science fiction in movies, specifically by examining the representation of different classes and cultures in movie settings, as Said inferred about the ideas and prejudices of easterners from western society. The boundaries of east-west representations will also be examined in this view. Overall, this article

highlights the importance of architecture in the space design of fictional movies and its potential as a field of study, as well as the close relationship between science fiction and movies. It also sheds light on the ongoing debate regarding the accuracy of Edward W. Said's concept of Orientalism and aims to explore its applicability in the context of science fiction in movies.

Purpose and scope: The concept of Orientalism developed by Edward W. Said will be examined by considering whether representations of eastern societies by the west are negative. Reading through themes of space is aimed at sci-fi movies. The movies to be discussed in this paper start with the first science fiction movie, *A Trip to the Moon* (1902). Until the 1970s, many western science fiction movies featured space themes. After examining the movie that initiated the space theme featured in *A Trip to the Moon*, movies such as *Metropolis* and *Things to Come* will be examined in relation with the historical developments in science fictions. The latter two movies do not have a space theme but were important in the evolution of science fiction at the time.

Method: This paper aims to explore the observation and interpretation of space in science fiction movies through qualitative research methods. The selected movies will be reviewed using tables depicting the films' entire spatial setup. The paper also aims to explain the dilemma in Orientalism by contrasting Edward W. Said's views on the concept with the observable representations of Orientalism in the movies. The selected movies will be examined in the light of four different categories in order to determine the category they belong to. These categories include; readable representations in line with Said's discourse in the representation of Orientalism, readable representations in contrast to Said's discourse in the representation of Orientalism, no readable representations on Orientalism, and balanced representations of Orientalism. The classification will be based on analyzing the cultural identities of the characters and the places they have used in the movies. The research aims to determine whether Orientalism can be applied to representations of space in science fiction movies. The paper covers the history of filmmaking, starting from primitive movie representation, and evaluates the scale of the space fiction presented by the movie. There will be no limitation on the scale of space fiction as space is a developing element in the history of filmmaking.

Findings and conclusion: This paper aims to explore the evolution of science fiction movies set in space, from the beginning of the medium's history to the 1970s, through the lens of Said's concept of Orientalism. The paper demonstrates that readings can be made in different sociological fields using a spatial setup.

Keywords: Orientalism, Edward W. Said, Science fiction, Movie, Design

INTRODUCTION

Orientalism in the Dilemma of Edward W. Said and Its Critics

Orientalism has a very different meaning outside of Said's concept. "Orientalist" originally referred to people who specialized in Eastern people, their language, customs, traditions, religions, and literature. In addition, artists who depicted the Eastern world were called orientalist painters (Thorton, 1983: 13). Contrary to what is currently perceived, and this discourse provides a positive assessment of understanding. Orientalism was initially defined as academic admiration and interest based on different cultures (Mackenzie, 1995: 11). In 1691, Anthony Wood described Samuel Clark as an Oriental who knew Oriental languages. This is the first time the term was used to describe a person engaged in Oriental languages and literature (Arberry, 1943: 8). Orientalism, which was first used as a word in 1779 and became a concept in 1838, described studies of both the Near and Far East (Bulut, 2004: 4). In 1838, the French language acquired the Far East and East as words, as reported by Bulut (Endress, 1988: 11). In 1939, Aime Cesaire's poetry was referenced in a book of criticism against Orientalism (Clifford, 1988: 1). It is said that when pre-Said debates were shaped by experts in the Marxist environment who observed universalist criticism, Said moved away from materialist criticism and strengthened his studies (Halliday, 1993: 6). Said did not view Orientalism only as a research concept but based it on the ontological and epistemological division between the East and West. The song describes, teaches, inhabits, and manages (Said, 1989: 15, 16) and indicates that Orientalism is not only a concept but also a description of the purpose of description.

Based on a break with Said regarding Orientalism, he wrote that it is impossible to compile pure research and transmission (Clifford, 1988: 3). He also provided examples of Arab representation in the social sciences through popular images. In these examples, the "Arab" speaks of what started as something shameful in 1967 and how it evolved into something threatening after 1973 (Said, 1989: 299). Lewis, on the other hand, contradicts Said. The use of the word "Orientalist" was banned at the 29th International Congress of

Orientalists held in Paris in 1973 (Lewis, 1982: 50). Based on this prohibition, the negative meaning of the word Orientalist was decided. Lewis argues that Orientalists are not people with hostile approaches, as Said conveys (Lewis, 1982: 49). Harari, who can be considered supportive of Said's discourse on culturalism, defends Said with his concept of being Western. Harari stated that Europe entered the 1900s, emphasizing the military, political, economic, and cultural developments from the 15th century. It was at the top of the world economy and dictated how most countries should be governed (Harari, 2014: 278). Harari wrote that the people of the 20th century who live in Europe are "Europeans," regardless of their original identity (Harari, 2014: 279).

Following this argument, it is possible to infer in the following sections that Europe followed the colonial system as it spread throughout the world. The perception of the positive aspects of being European or Western emerged. For example, Belgians who traveled to the Congo aimed to colonize it. By mentioning this, Harari revealed the dilemma of the situation using examples in which he may be correct in his two separate views (Harari, 2014: 327). Edward W. Said's understanding of Orientalism is that the West views the East as different, with certain limitations and prejudices. He argued that Americans dominated the Orient after World War II (Said, 1989: 14). Curtis argued that the most explicit criticism of impartiality is in art, literature, music, theater, and movies. He adds that, in these depictions, even if he admits the existence of negative behaviors of Eastern life at certain points, aesthetics is ignored (Curtis, 2009: 14, 15). Lewis critiques the concept of Orientalism as an exaggeration. He provides a scathing example of the intense interest in past research on Greek mythology that was rejected and opposed by Greek patriots. According to him, elements such as Greek history, language, and literature in American education are not intended to trample the Greeks but to defend the critics of Said. He argues that defending the situation through Greek classicists would be absurd, but through the Orientalists, this situation turned into a fantasy and mystery (Lewis, 1993). While some political scientists and anthropologists oppose Said's concept of Orientalism, they agree that the East is represented as passive and cannot react to depictions. Although these scholars agree with Said, they say that subjects are overrepresented (Parla, 1985: 13). Based on this discourse, even researchers who do not agree with Said are not against his concept of Orientalism but have turned to formal discussions of representation. From this inference, the importance of the concept of Orientalism that Said established could be understood. Orientalism also mentions that the East is an oil resource and an anti-Arab Zionist. In addition, the Eastern man is represented as either a lecherous Arab or a bloodthirsty rascal. Said discusses his representation as a sexually immoral person capable of creative, tricky tricks but is basically a sadistic, perfidious man (Said, 1989: 300).

This study examines the concept of Orientalism as conceived by Edward W. Said, who claimed that the "Western" views are opposite to "Eastern" and other distant societies' views. It also argues that the critiques of Orientalism are cultural readings. In line with this controversial perspective, this study analyzes the content of western movies about other societies in science fiction movies made between 1902 and 1968. This study considers Edward W. Said's perspective as the main point of departure. Accordingly, to Said, the West views itself as a developed race that explores other cultures while making modern and primitive comparisons. The primitive region (except for Western historical representations) is considered as the area where Eastern societies live, and the modern region is where Western people live (e.g., if the same region needs to be compared with the pre-medieval lines, advanced lines, the primitive representation, and the modern reading was done the representation). One approached this discussion by considering Said's perspective and Orientalism and by considering these viewpoints.

METHOD

This study employed a qualitative research methodology to examine the cultural relations between East and West by analyzing the representations of good and bad characters in the movies discussed. Furthermore, in order to reach a precise conclusion, cultural identities of places that integrate with "Good" and "Bad" characters have been studied. Conclude with the cultural identities of the places that integrate this method with the "Good Character"; the cultural identities will be based on places that integrate with the "Bad Character". It is also done in an overall review of the representation concerns of all venues. At the end of the research, the scope of representations in space designs is analyzed.
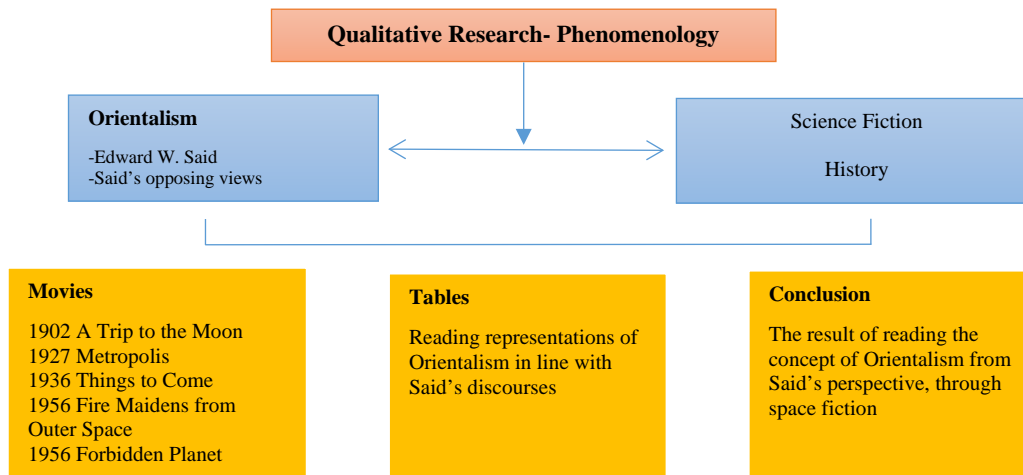
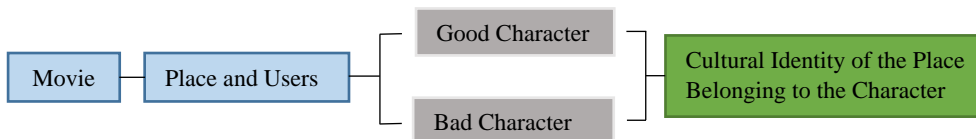**Figure 1.** Research procedure of the study

Figure 2. Research method of cultural identity

While discussing the regions of orientalism in the study, Said mentions that the new period of orientalism understanding has passed from Europe to America. He says that a method that will keep the researcher away from the living conditions, a class, a group of beliefs, a social community - consciously or unconsciously - or acting as a mere member of the society on culture has not been yet developed (Said, 1989: 19). In this context while keeping the research focused on America-based movies, the European/Western concept will be maintained.

Purpose of the Study

Based on Said's discourse, this study examines the science fiction theme through movies in space. For this purpose, the set designers' approaches will be examined based on the concept of Orientalism. There are negative perceptions of Orientalism in science fiction movies. The perception changes in these movies are chronologically examined by evaluating the relation between space and the context of opposing character representations.

ORIENTALISM IN SCIENCE FICTION MOVIES

Origin of Science Fiction

No fiction emerges out of nowhere in the literary world, and science fiction is no different. Considering primitive societies' imaginary travels and utopias, it is possible to state that science fiction has existed since prehistoric times (Baudou, 2003: 16). In these writings, Said saw the evolution of Baudou's science-fiction genre. He considered the roles played by the two species in this process important. From these examples, he saw the story of the Greek writer Lukianos of Samsat presented as real, telling writers about one hundred extraordinary events. In the adventures of a ship thrown to the moon due to a storm, Lukianos describes the handling of subjects, such as an interplanetary war, a magic alien community, a well where everything that happens in the world is heard, and the mirror he sees.

Later, he has seen imaginary travels as Charles Garnier's 36-volume collection of "novels about dreams, secret visions, and demons" that he collected from 1787 to 1789. Similar fantasy works include *Gulliver's Travels* and *Robinson Crusoe* and Milord Ceton's trips to seven planets as scientific stops (Baudou, 2003: 17, 18). In these works, although the writers' main purpose was to tell stories of satirical or philosophical genres, Baudou

handled works in which they perceived the possibility of their fantasies and imaginations. With its evolution, the concept of dystopia includes anti-utopia and counter-utopia. Instead of being represented in the fictional world, it depicts the feared world when looking at details (Baudou, 2003: 18, 19).

Fiction in science fiction is defined as imagining the future in line with the limitations and possibilities of science and knowledge. He says that whatever the story of science fiction, even if it produces extreme variations, will always be science at its core, even when it becomes unrecognizable (Meillassoux, 2015: 12). Thus, it differs from fantasy literature. The narrative style, which starts with dream trips and utopias, has evolved. It clings to reality at one point, keeping science at its core. This reality is the point that separates science fiction from fantasy. Therefore, while Mary Shelley pioneered the genre, continuing fiction is moving towards a new formulation different from its original conception. Science fiction can be read as a reflection of the totalitarian aspects of humanity. This reflects what one's species sees as destructive or constitutive of beauty. The main purpose of science fiction is to show the importance of human beings in an effort to be right. Humans are depicted as egocentric. *Close Encounters of the Third Kind*, as an example of science fiction dating back to the 1970s until the research period, is seen as a reading that can break people's arrogance and open new doors that can move them away from human-centrism; on the contrary, it is emphasized in its document (Vassaf, 1999: 187, 188).

Harari, also inferred the importance of science fiction. It is viewed as the most important art form of the 21st century. Only some people read academic articles on machine learning technology or genetics as their backup. Movies like *The Matrix* and TV shows like *Westworld* and *Black Mirror* portray an age shaped by the most important technological, social, and economic developments (Harari, 2018: 226). When reading in this direction, the selfish view of science fiction continues to be discussed at every scale. This view is of great importance to the aim of this research, which examines the representation of science fiction. It can be concluded that the fiction of the movie will not be able to escape culturally superior race fiction. In this context, it can be deduced that Western representation, the default representation of mainstream movies, cannot escape the egocentric view of Eastern representation.

The History of Science Fiction

The foundation of science fiction is commonly accepted as *Frankenstein*. In this novel, while portraying the monster of Frankenstein, the mystery of the monster's creation is left incomplete. It is an important distinction that it comes alive with some electrical interventions and that it gives life to the monster and makes it fiction. This story was produced by seeking a scientific answer, unlike the monsters born mystically before it (Baudou, 2003: 20; Duijsens, 2011: 252; Ersümer, 2013: 10; Scalzi, 2005: 7). Behind this story, a new type of story– science fiction–was created.

A Trip to the Moon (1902)

It is commonly accepted that *A Trip to the Moon* is the first motion picture in the history of filmmaking. Although there was footage of a short moving train scene and boxing cats before, it is accepted by scholars as the first movie to be considered fictional and kinetic movie (Leigh, 2016: 12, 13; Schneider, 2020: 20). In this sense, *A Trip to the Moon* is not only the first example of a science fiction movie, but also one in which the importance of science fiction in the birth of a movie is seen.

Figure 3. Méliès, G. (Director). (1902). *A trip to the moon* [Movie]. Star Film Company.
Meeting area of scientists; production section of the spacecraft; launch of the vehicle to go to the moon.

The short movie has very few scenes. In the opening scene, a space set up with scientists, which was used as a board meeting area, is observed. Here, scientists are presented as somewhat comical and confusing. The spaces they occupy can be perceived as Western libraries. In the second scene, a rocket is produced. The spaces

here have a more serious interpretation of the period. The glass ceiling and details of the glass space are visible against the background of the rocket production room. The glass ceiling and the details of the place are similar to a building called the Crystal Palace, which was considered the pioneer of modernism. The movie begins with the moon scenes depicting the natives living on the moon, and their homes are represented as primitive. In this sense, the astronaut and the representation of space are represented in the movie in a way that is both hostile and primitive and has similar lines to the continent of Africa. The indigenous representations in this movie may be considered harmful, with an aggressive attitude toward humanity. With this interpretation, *A Trip to the Moon*, the first science fiction movie, has an Orientalist perspective, following Said.

Metropolis (1927)

Metropolis is not only an example of an early science fiction movie, but it also has an important place in the movie history. Before the emergence of American and French films, movies made in Germany were popular, and Metropolis is one of the most famous examples (Green, 2016: 18). It fits in with the devastating impact of the movie Metropolis on individuals in New York's large and impressive modern city (Çoker, 2016: 31).

Figure 4. Lang, F. (Director). (1927). *Metropolis* [Movie]. Babelsber Studios; Paramount Pictures Universum Film AG. Representation of the city of the upper-class; representation of the city where the lower-class lives.

In a commentary on the general architecture of the movie, it is said that it was designed as a space city far beyond its time and inspired by Pieter Brueghel's painting the *Tower of Babel* (1563) (Coker, 2016: 31). The high architectural structures under which humans disappear are repeated in the lower-class layer. However, the representations of buildings in this layer are far from the magnificence and resplendence of the upper one. The structures in the lower layer are soulless and monotonous. A modern and advanced representation of the upper layer in the representations of the lower- and upper-class structures is shown in Figure 4. The same developments and differences were observed in the interior through modern furniture and bedroom lighting. Many modern representational readings can be obtained.

Figure 5. Lang, F. (Director). (1927). *Metropolis* [Movie]. Babelsber Studios; Paramount Pictures Universum Film AG. Upper class interior representations; Lower class interior representation.

In the lower layer, primitive structures combined with spiritual symbols belonging to the working class are seen in the interiors. In contrast to the upper floor, the mudbrick walls and carved openings exhibit backwardness regarding construction technology. On the other hand, the doctor's office is represented as upper-class and modern. In addition to the lower and upper class two-layer structure of the movie, there is a representation of the villain creator in the role of the doctor.

In these scenes, there is a reference to *Frankenstein*, which is considered to have inspired *Metropolis*. This has been reflected in the moment of the robot's revival. The scene in which the industry sees its true face. This place becomes a reflection of the representation, similar to the representations of temples built for ancient gods. Representations reminiscent of Egyptian sphinxes, in which the upper classes had lived, are shown.

Figure 6. Lang, F. (Director). (1927). *Metropolis* [Movie]. Babelsber Studios; Paramount Pictures Universum Film AG. Representation of machinery; laboratory of the scientist.

The good and bad characters of the movie are not clear at one point. Although it initially represents the upper-class characters as bad, the person who makes peace with the lower-class and factory boss is the son of the upper-class city boss. Even though the lower-class characters are considered good, when they revolt, they are depicted as an angry group that harms the upper class, themselves, and their children.

Figure 7. Lang, F. (Director). (1927). *Metropolis* [Movie]. Babelsber Studios; Paramount Pictures Universum Film AG. Closing scene; characteristics of the machines and layering of both the top and bottom layers.

Although he is not regarded as good or bad, the doctor's character created the robot that caused the chaos in the movie. In the end, the villain is the robot. Although the enslavement system is likened to ancient Egyptian traditions, it is seen that the negative representation based on the doctor is not an Orientalist view but a modern and Western representation. While the representation of modern and developed Western society is negative, backward society has a possibility that is true while remaining in its essence. In this sense, it can be regarded as a counter example of Said's Orientalism.

Things to Come (1936)

In his 2011 book *Sapiens: A Brief History of Humankind,* Harari wrote "in 1500, humans were limited to the surface of the earth, they could build towers or climb mountains, but the sky was reserved for birds, angels and gods" (Harari, 2014: 248). The relationship between this primitive society and the sky was observed in the postwar society of *Things to Come* in 1936. The sky is seen as a hard-to-reach fiction in a world that is in decline after the war.

Figure 8. Menzies, W. C. (Director). (1936). *Things to Come* [Movie]. London Film Productions.
Upper band Everytown pre-war representation; lower band Everytown post-war representation.

In addition, a developed society is represented by sky people. Flying and being in the sky is inaccessible to them. It can be seen that the representation of space in these people, unlike primitive people, does not tend to go up from the surface, but to the bottom of the surface and underground.

Figure 9. Menzies, W. C. (Director). (1936). *Things to Come* [Movie]. London Film Productions.
Everytown living areas; Sky people representation.

The sky overlooked many places in Everytown, where the movie was the set, with the first step of its enterance of a man. While discovering the region, the readings of the spatial representations show that productions in the last period are aging and have been used by primitive living things. Although these people who had previously produced furniture, lost their order and their use of the space has also changed. Products such as tables and chairs, made by people of the same period, are evaluated in a way that a primitive society can evaluate. In the following scenes, the development of the sky life is seen. More of the regular life that Everytown people could not establish on Earth is seen even in the planes of the sky people.

Figure 10. Menzies, W. C. (Director). (1936). *Things to Come* [Movie]. London Film Productions.
Everytown development after sky people; Developed society indoor representations.

After the sky, Everytown's habitat began to develop. Contrary to Metropolis, which was an important representation before it, this movie develops toward the underground, not toward the sky. Everytown develops improved products to replace rough furnishings. Transparent furnishing representations begin to form more frequently than usual. Seating units and glass tables, which have never been seen before, are in harmony with details such as railings and elevators throughout the city.

The most important change in the representation of Everytown is its development, but the organization reaches a unity. After passing through the primitive period, each product is placed randomly. The development of the sky in the movie *Metropolis* is a sample of representation to the contrary of undeveloped and lower class. Although the representation of every good and bad character in the movie shows primitive or modern changes, there is no Orientalist element in the Western representation in either period.

Fire Maidens from Outer Space (1956)

The main subject of the movie's script: Taking the journey called friendly scientific exploration, this movie takes an important step in the theme of space exploration. The scientific discovery that occurs here is an important emphasis on discovering other cultures. This emphasis can be considered a positive supporter of the dilemma of Orientalism. The scene of the researchers trying to understand the newly discovered space in the movie supports this thesis. While trying to understand their location in New Atlantis, they try to decide through the methods of reading space and architecture. While talking about the period to which this architecture should belong, the native Atlanteans say that they burned and belonged to Atlantis.

Figure 11. Movie Roth, C. (Director). (1956). *Fire Maidens of Outer Space* [Movie]. Great Britan's Criterion Films. World space representations in the space capsule.

The movie opens with a dialogue between a group of researchers in the spacecraft and a team of researchers in the world with whom they are in contact. Here, representations of the spaces are in unity with each other, as similar designs can be observed.

Figure 12. Movie Roth, C. (Director). (1956). *Fire Maidens of Outer Space* [Movie]. Great Britan's Criterion Films. Temple ghost and staircase; New Atlantis interior representations.

The design of the New Atlantis stands out for its much more primitive representation than that of Earth. Building interior materials, primitive stone, and other materials such as torches are seen as lighting elements. As mentioned in the movie dialogue, the representation of New Atlantis is similar to representations of ancient cultures of the world. In addition to similarities in spatial setups, there are also very different representations

of the world. Researchers who wake up first in their rooms see technologies with which they are unfamiliar, such as the fact that the rooms have no doors and that walls are not transparent. Based on this, modern and contemporary fiction exists in the spatial representations of this period. It was observed in the introduction that the main element in the movie is a positive interpretation of Orientalism. In addition, although there were primitive periods in this movie, these representations were made in the West. The Greek examples provided by Lewis in his discourse can also be interpreted as different supportive readings.

Forbidden Planet (1956)

This movie covers a period when humans explored the entire solar system in 2200 AD. It deals with the adventure of a group of scientists who set out to rescue captives on planet Alt air 4.

Figure 13. Wilcox, F. M. (Director). (1956). *Forbidden Planet* [Movie]. Metro-Goldwyn-Mayer. Interior representations.

The most outstanding aspect of the spacecraft that was researched is that it was designed with different machine aesthetics. The entire control mechanism is placed on a sphere in the middle. In previous examples, it was observed that the vehicle control system, which was collected in a single center, started to look for different purposes. In contrast to the vehicles used in previous movies, more functional setups were considered apart from interior aesthetics. The representations are vehicles that reach the location where the user travels only through the stage. Forbidden Planet interpreted these vehicles as not only cars but accommodation units during long journeys and showed how human needs were met.

Figure 14. Wilcox, F. M. (Director). (1956). *Forbidden Planet* [Movie]. Metro-Goldwyn-Mayer. Modern representation of alien house; interior representation; room of Morbius.

A robot picks up researchers from their vehicle and takes them to the survivor named Morbius. When the robot takes them away, researchers encounter the representation of a modern house and shelter. This is seen as a representation of a house, considered in detail in terms of design beyond an ordinary accommodation unit. Materials in the house are made of old wood. Unlike other materials, they have modern representations of industrial production. Seats belong to the modern installations of the period. In Morbius' inaccessible room, there is a modern house at the first entrance. However, it is a windowless room. The scene transitions to a different area with a door in the next scene. This pass represents a cave that provides clues to the Kreel people at the planet's base. The Krell race is one million years ahead of humans and is mixed with the land. The design elements change the spaces belonging to this race.
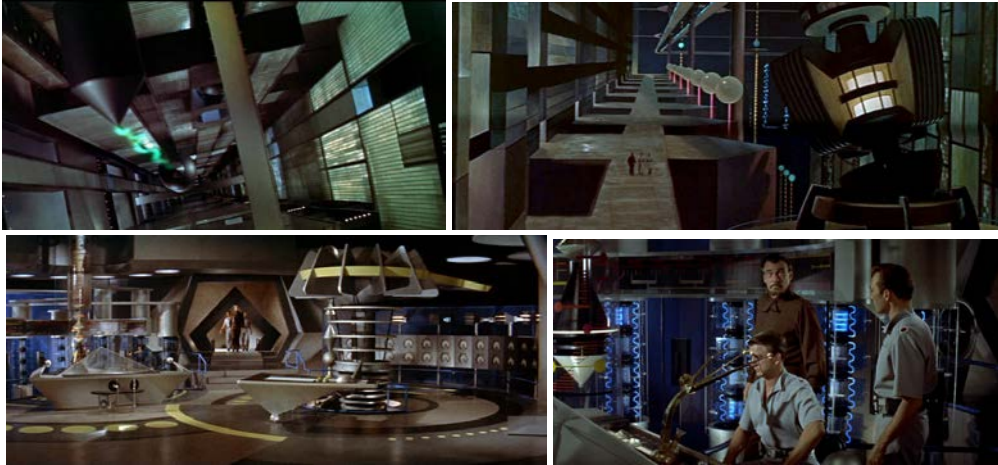
Figure 15. Wilcox, F. M. (Director). (1956). *Forbidden Planet* [Movie]. Metro-Goldwyn-Mayer.
Interior representations. Spatial representations of the Krell race on the alien planet, interior representations of the
Kreel race on the alien planet.

At the same time, these spaces are machines themselves. In the film Forbidden Planet, the location of the Kreel race is 60 square meters in total and is located deep underground. This is where the architecture differences between races start to become apparent, particularly in terms of size. The physical differences in size between the Krell races are represented in their architecture. For instance, the computer in the laboratory, which Morbius wears on his head, remains large in scale. The movie incorporates different physical features and ergonomic details to represent the different races. Morbius even mentions that his obsession with designing the perfect fit for the Kreel race led to these ergonomic changes. Therefore, the film portrays the first examples of ergonomic changes based on race in science fiction movies. Until this scene, space has always been rendered humanely to represent the primitive and the technological. The Kreel race of *Forbidden Planet* creates a new representation through its search for different ergonomics. This representation cannot be considered a cultural reflection of Orientalism. However, house representation is Western. A positive point can be said to be in Lewis's view.

Barbarella (1968)

In the movie Barbarella, social issues such as war are portrayed as being far behind in a futuristic society. The state no longer requires police or soldiers due to their advanced development. However, the issue of weapon production is still present, and Barbarella is assigned to investigate it. She is the main character of the movie, portrayed as an erotic female figure.
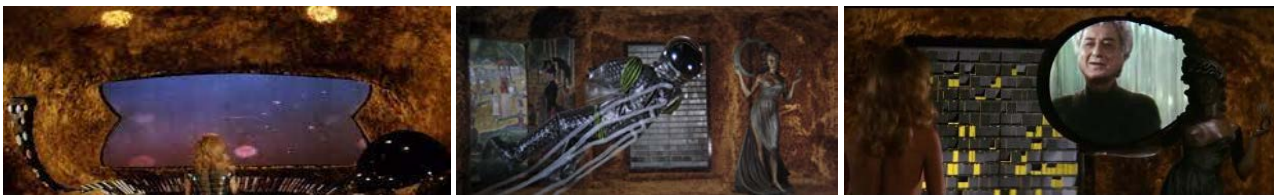

Figure 16. Vadim, R. (Director). (1968). *Barbarella* [Movie]. Marianne Production**.**
Space ship interior representation.

The movie begins with a shuttle in which Barbarella is traveling. At first glance, the interior of this shuttle contains many objects that have been added for aesthetic purposes. On the other hand, sculptures and paintings on the ship serve as functional features. It is seen that the sculpture and also the frames of the walls are computers. In these representations, no cultural reading can be made of the space.

After this scene, the planets and vehicle representation are left out, and the housing city becomes the representative. She travels searching for a citizen of the world republic named Doctor Durand Durand. The community settlement on the planet is a city called SoGo. This living space was built on a living lake consisting of many layers. It produces energy using the evil. Thus, the city receives electrical energy. There is a labyrinth at the entrance of the lake. Subsequently, different representations are observed in SoGo's class spaces.

Figure 17. Vadim, R. (Director). (1968). *Barbarella* [Movie]. Marianne Production**.**
Representation of *Barbarella's* SoGos and their relation to the labyrinth; representation of the interior and city *Barbarella's* SoGos.

Sogo has an entrance similar to the Minotaur and Labyrinth representations, among the oldest representations in mythology. The labyrinth theme is integrated with the story of the Minotaur in the oldest representation of Greek civilization. In this sense, the use of the labyrinth in the backward part of Greek society of the modern people of Sogo can be read as a situation against Orientalism. The representation of the Sogo people after the maze is much more modern. These modern representations include transparent Western modern architecture, Shishas, and other elements. It features representations of gigantic spaces where it merges with representations integrated with Eastern cultures. This can be interpreted as anti-Orientalism, with a common approach to both sides over these combinations. Representations of *Barbarella* are virtually unseen, except in the maze, where she uses fragments from ancient customary societies. Contrastingly, efforts to create different spaces within their identities can be read. In this sense, one can see the influence of *Star Trek*. In addition to this, it can be read that these new spatial identities and anti-Orientalism representations are included.

FINDINGS AND DISCUSSION

Orientalism and Design Relations Findings in the History of Science Fiction Movies

In *A Trip to the Moon,* there are offensive representations of moon people and Africa. This is represented by showing integrity with the locals in the region. In this sense, it is possible to create a supportive reading of a backward society integrated with the primitive tribe and the backwardness of non-Western societies in Said's theory.

In *Metropolis,* the underground people who remain in the background may represent societies exploited by Westerners. In this sense, while Western representation is shown as colonialist, the backward society is glorified. In this sense, Said's perspective can be interpreted as the opposite representation.

In *Things to Come,* there is no representation that can be read as Eastern. Since the representations are completely Western-oriented, it is not possible to read them through Said and his opponents.

In *Fire Maidens from Outer Space,* there are too many Greek mythological representations in the architecture of the planet where the main characters encounter evil. While this contradicts Said, it supports Lewis's strong objections.

In *Forbidden Planet*, no matter how the representation of the Western house is, it is developed by the user. Unlike cultural transmission in representations of alien races, there are different ergonomics. The aim of the design application is to represent it without identity. It is not possible to interpret the movie through Said and his opponents. In addition, detailed designs were presented with representations of different races for the first time.

Regarding *Barbarella,* it has been read that he applied a balanced representation by using both Western and Eastern representations in the designs.

Table 1. Results of Orientalism relationship in movies

Movie	Representation of orientalism, legible representations in line with Said's discourses	In the representation of orientalism, readable representations contrary to Said's discourses	Lack of readable representations on orientalism	Balanced representations on orientalism
A Trip to the Moon	X			
Metropolis		X		
Things to Come			X	
Fire Maidens from Outer Space		X		
Forbidden Planet			X	
Barbarella				X
Total:	**1**	**2**	**2**	**1**

The relationship between the history of science fiction and Orientalism is examined in the above table. At the same time, two items support Said's statements, and four support Lewis's discourse that contradicts Said. In addition, it was determined that, in two items, cultural elements could not be interpreted in the spatial setup. In the other two items, they were used in a balanced manner. According to these examinations of the scenes, only one readable representation of Orientalism was found in line with Said's discourse, while two were found in the representation of Orientalism's contrary perspective of Said's discourse.

CONCLUSION

Expanding on the notion of an anti-Said perspective in analyzing Orientalism through spatial design, it is important to acknowledge that this stance is more comprehensive than scholarly discourse. The development of science fiction films serves as a compelling case study on how popular culture can mirror and challenge dominant narratives pertaining to the East and the West. Through an exploration of film readings, it becomes evident that design fiction, beyond Orientalism, has led to considerable advancements in set design over time, creating elaborate and imaginative worlds that are not necessarily tied to any specific cultural tradition. Instead, these film sets often draw on various influences, amalgamating elements from different cultures in imaginative and unforeseen ways. The dynamic landscape of science fiction movies presents an intriguing lens through which to investigate how design can reinforce and contest Orientalist discourses. By conducting a more detailed analysis of these films, we can gain a more profound comprehension of design's role in shaping our perceptions of the world and its potential to serve as a tool for subversion and resistance. While previous research has predominantly concentrated on design-focused inquiries, it has become clear that historical research can be carried out using a design-oriented lens without solely remaining within the realm of design. It has been ascertained that an analysis aligned with Said's perspective cannot be formed based solely on the spaces depicted in the films examined throughout this study. This discovery has only emerged through an evaluation of the spaces themselves, which represent a single aspect of the films. Based on this analysis of spaces, other elements, such as characters and their roles, can be scrutinized and analyzed through alternative perspectives.

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Figure References

Figure 3: Melies, G. (Director). (1902). *A trip to the moon* [Movie]. Star Film Company.

Figure 4-7: Lang, F. (Director). (1927). *Metropolis* [Movie]. Babelsber Studios; Paramount Pictures, Universum Film AG.

Figure 8-10: Menzies, W. C. (Director). (1936). *Things to Come* [Movie]. London Film Productions.

Figure 11-12: Roth, C. (Director). (1956). *Fire Maidens of Outer Space* [Movie]. Great Britan's Criterion Films.

Figure 13-15: Wilcox, F. M. (Director). (1956). *Forbidden Planet* [Movie]. Metro-Goldwyn-Mayer.

Figure 16-17: Vadim, R. (Director). (1968). *Barbarella* [Movie]. Marianne Production**.**

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