

“These Violent Delights Have Violent Ends”

An Intersectional Analysis of Self and Identity in *Westworld*



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Abstract

This thesis is an intersectional analysis on the portrayal of self and identity in the television series *Westworld* (2016 -) by Jonathan Nolan and Lisa Joy. This is done by examining three of the protagonists, namely Dolores Abernathy, Maeve Millay, and Bernard Lowe. Drawing from theories concerning self and identity, in particular Peter Weinreich’s Identity Structure Analysis, the most fundamental aspects were chosen for the analysis. By inspecting the differences in self and identity before and after the Hosts reach consciousness, it is demonstrated how the characteristics of the Western and Science Fiction have affected the Hosts’ identities. Furthermore, the thesis shows how *Westworld* utilises the Hosts to comment on the unjust treatment of minorities in society, since they can be categorised as being human.

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Introduction

For thousands of years, Western philosophers have indulged in questions relating to principles of the universe, the soul, and innumerable other abstract notions. The matter of the self and identity have been discussed for thousands of years, dating back to Ancient Greece, and function as the foundation for the philosophical question: “Who am I?” (Jackson and Hogg 2). As this questions the basis of what is meant to be human, philosophers have shown great interest in the subject matter. This sense of being human is also what lead René Descartes to the following statement: “Cogito, ergo sum” in 1637, in which he discovered that the one thing which he cannot doubt is his own existence, since he is able to think ("Cogito, Ergo Sum | Philosophy"). However, what if it had been revealed to Descartes that the nature of his reality had proven to be false? How would that affect his sense of self?

In 2016, HBO Entertainment began broadcasting *Westworld*, a series described as belonging to a combination of the Western and Science Fiction, inspired by the film of the same name created by Michael Crichton in 1973. Today, the series consists of two seasons with the third set to premier in 2020. The series is concerned with Westworld, an immersive entertainment park inspired by the Wild West, where people could visit in order to live out their fantasies. The park itself is populated by human-like creations called ‘Hosts’, who exist to indulge the guests’ desires, which involve violence and additional carnal desires, and because of their core coding, they are unable to harm any of the guests, but as the series begins, it is shown that these Hosts are becoming self-aware.

The series is mainly focused on the two female Host protagonists Dolores Abernathy and Maeve Millay. Since all Hosts have been written into a large narrative expanding the entirety of Westworld, they also have their own daily narratives. These loops are dependent on the Hosts’ occupation within the park, and will restart at the end of the day if the Host has not interacted with any of the guests. During the first season, both Dolores and Maeve are seen deviating from their assigned roles and narratives, as they both embark on their separate journeys towards self-consciousness after becoming aware of the nature of their reality. In addition to their stories, *Westworld* additionally follows a narrative on the people and decisions being made behind the scenes of the park, namely at the Mesa, which functions as the control center for the park. This is where Delos Incorporation has all the divisions overseeing Westworld. Here the spectators follow Robert Ford, the creator of the park, and the Head of Programming, Bernard Lowe, while they tend to the maintenance of the park and especially its Hosts, who are beginning to divert from their

programming. The main focus of the series is the Hosts and their journey to self-consciousness, which is why *Westworld* makes for an interesting subject to examine, since it presents how oppression can affect the individual and their foundation for self and identity. Furthermore, the show's bleak portrayal of the future could be considered as a warning, informing the audience of the true nature of humanity and what this might entail.

The following thesis will be an intersectional analysis on the portrayal of self and identity in the television series *Westworld*. In order to accomplish this, there will first be a presentation of theories concerning the terms of self and identity, and how these are formed. In addition, Weinreich's Identity Structure Analysis framework will be explained, as this is a method created to examine an individual's identity. Since these theories stress the importance to include the different identities of the totality of the self, there will be an additional introduction to the intersectional method. This will be done in order to further emphasise the reasoning behind utilising this particular framework. Following, there will be an examination of theories concerning gender and race, as these are some of the major categories which affect the foundation of self and identity. Here, the focus will be on Judith Butler and her theories concerning gender performativity as well as bell hooks' beliefs on Black feminism and societal views on Black people. Furthermore, there will be an explanation of gender stereotypes portrayed on television, which includes the virgin/whore dichotomy as presented by Leah M. Wyman and George N. Dionisopoulos. The final section of the theory will be an examination of the Western and Science Fiction genres in order to aid the analysis of how these may have affected the portrayal of self and identity in the series. The combination of these theories will be utilised in the analysis, which will examine three different characters, namely Dolores, Maeve, and Bernard. The analysis will thus focus on how these characters are coded in terms of behaviour, as well as appearance, in order to see how these correlate with the genres. Moreover, this will be used to examine how the Hosts' identities are affected by them becoming self-aware and obtaining consciousness. These character analyses will lead to the discussion, in which there will be a comparison of the findings in order to determine the different portrayals of identity the show presents. Therefore, the discussion will include all of the different categories presented in the theory in order to get a more advantageous comprehension of what constitutes an individual's self and identity, and what makes us human. Lastly, the discussion will also include observations on the possible meanings behind *Westworld*'s portrayal of identities, and how these correlate to our contemporary society.

Theory and Method

Self and Identity

As stated in the introduction of this thesis, the aim is to analyse and discuss the presentation of self and identity in *Westworld* with a special focus on the Hosts situated both within and outside the entertainment park. In order to achieve this, it is crucial to present theories concerning the self and identity, how these terms are defined and which aspects must be present in order to be considered human.

Identity is a term which has been utilised to describe the characteristics which determine who or what something is, usually in reference to the identity of a person ("Identity | Definition Of Identity In English By Oxford Dictionaries"). While this definition does cover the fundamentals of the word, it can be noted that there is no further explanation of the specifics of said characteristics. This is consequently the reason behind our motivation to seek which essential qualities constitute a person's identity. There exist many psychological and sociological theories which present an array of features deemed consequential and integral to identity, whilst simultaneously posing further inquiries as to how to estimate which characteristics are more important than the next. The following section will therefore be focused on presenting which attributes the individual's sense of self and identity consists of, as well as which affect this notion of self. This will be done in order gain a comprehensive understanding of the various notions associated with the self and identity, and furthermore, to aid us in the selection of characteristics to be analysed later in the thesis.

In 1995, Mark R. Leary and June Price Tangney published *Handbook of Self and Identity*, a collection of 32 articles concerned with theories and observations on the two phenomena. They state how psychology, behavioural sciences and sociology merged during the 1970s with the popularisation of the topic of self. The subject of the consciousness of the self had for prior millennia been studied in mostly religious and theological contexts, but was not psychologically discussed until 1890 when William James¹ published his work *Principles of Psychology*, and was not fully theoretically developed before the 70s. During this period, the word 'self' was utilised as an umbrella term, covering such terms as *self-awareness*, *self-esteem*, *self-control*, *identity*, *self-*

¹ William James (1842-1910) was an American philosopher and psychologist who was one of the founders of the psychology department at Harvard University, where he additionally was a professor ("William James")

conscious, self-evaluation, which lead theorist Roy Baumeister² to conclude that the self “is not really a single topic at all, but rather an aggregate of loosely related subtopics” (Leary and Tangney 3). Additionally, Leary and Tangney conclude that the origin of all these phenomena, as they term them, is the individual’s ability of *self-reflection*. In their work, Leary and Tangney draw attention to the fact that while most behaviour is not a conscious choice, the more intricate behaviours involve a degree of self-reflection, such as the *self-conscious emotions* shame and guilt, *self-verification*, and *self-presentation*. They state that it is impossible to comprehend the intricacies of human behaviour without referencing to the individual’s ability to self-reflect: “Indeed, reflexive consciousness may be the most important psychological characteristic that distinguishes human beings from most, if not all, other animals” (Leary and Tangney 4). As mentioned previously, the definitions of self and identity lack universally accepted explanations, as some solely refer to certain phenomena, whilst disregarding others, which is also noted by Leary and Tangney (6). In *Handbook of Self and Identity*, they mention how there are five variations to the usage of the term ‘self’. Firstly, it can be used as a synonym for either the entirety of a person, or the totality or fragments of an individual’s personality. However, according to James, the self can be perceived as a differentiation between two definitions: as a subject or an object (Leary and Tangney 7). When recognising the former of the two definitions, the self is accountable for self-awareness and self-knowledge, whilst the latter refers to perceptions, thoughts and feelings about oneself, or, as James describes them, the answers to the fundamental question: “Who am I?”. While Leary and Tangney agree with the difference between these denotations, they suggest utilising the terms *self-concept* or *self-image* to refer to the individual’s conceptualisation of themselves, or the self as object (7). In order to avoid semantic confusion, these terms will be employed later in this thesis. The fifth and final usage of the term ‘self’ is as an entity within the individual’s consciousness which is responsible for our decision-making, also known as an *executive self*. As seen, the common denominator for all these descriptions of the self is that it is perceived as “a mental apparatus that underlies self-reflection” (Leary and Tangney 8-9).

According to Leary and Tangney, most of the phenomena associated with psychology revolve around three main processes: attention, cognition, and regulation. The first is in reference to the individual’s attentiveness towards themselves. This can either be a purposeful or

² Roy Baumeister (1953 -) is one of the world’s leading psychologists, professorship in psychology at Florida State University, USA, and has visiting professorships in Saudi Arabia and the Netherlands ("About — Roy F. Baumeister").

unpremeditated action, or as a *self-awareness*. The cognitive processes, on the other hand, refer to when the individual allows themselves to consciously self-reflect, which underlies the construction of identity. Lastly, the capacity to “attend to and think about oneself, both now and in the future, allows the possibility for human beings to regulate themselves” (Leary and Tangney 9). While it is mentioned that the regulation process, also termed the executive process, has been an obstacle to conceptualise, Leary and Tangney state how computers and neural-networks have aided in this, as they elucidate on “how interconnected elements of a physical system can allow the system to autoregulate in complex ways” (9).

When concerned with the importance of *emotion* and *self-motivation* in relation to the self, Leary and Tangney believe that it is complex to conclude if self-conscious emotions, such as the aforementioned guilt and shame, should be considered a constituent of the self, or “whether they are best regarded as the output of an integrated cognitive-affective system that is linked to the self” (10). In addition to this observation, it is stated how *self-motivation* and motivation in relation to further knowledge about oneself can be considered as self-mediated, but only to satisfy more rudimentary motives and personal needs. Despite this, Leary and Tangney do conclude that while the emotional and motivational systems of the consciousness are inherently linked to the self, they are not part of it (11).

As mentioned previously, the self consists of various phenomena, constructs and processes. The following list is taken from Leary and Tangney’s accumulation of these and are presented in alphabetical order, which allows for an overview of the aspects which are considered fundamental to the self:

Desired/undesired self	Self-blame	Self-handicapping
Ego	Self-care	Self-help
Ego defense	Self-categorization	Self-identification
Ego extension	Self-completion	Self-identity
Ego ideal	Self-complexity	Self-image
Ego identity	Self-concept	Self-management
Ego integrity	Self-confidence	Self-monitoring
Ego strength	Self-conscious emotions	Self-organization
Feared self	Self-consciousness	Self-perception
Future/past self	Self-control	Self-preservation

Ideal self	Self-criticism	Self-presentation
Identity	Self-deception	Self-protection
Identity orientation	Self-defeating behavior	Self-reference
Ought/should self	Self-definition	Self-regard
Possible selves	Self-development	Self-regulation
Self-acceptance	Self-disclosure	Self-reliance
Self-actualization	Self-discrepancy	Self-schema
Self-affirmation	Self-doubt	Self-silencing
Self-appraisal	Self-efficacy	Self-talk
Self-assessment	Self-enhancement	Self-trust
Self-awareness	Self-esteem	Self-verification
	Self-evaluation	Self-worth

Image 1 (Leary and Tangney 12)

While it is stated that this list is not as extensive as others, Leary and Tangney state that “it provides a flavor for the variety of phenomena that have been studied under the rubric of the self”, as well as how varying the research on the self can be (11). Furthermore, it is noted how this research will often focus solely on one area instead of examining how these phenomena affect each other, as this would be tasking to complete. In relation to the list, Leary and Tangney disclose that they had aimed to state how these different phenomena related to the three processes mentioned earlier, namely attention, cognition, or regulation, as well as emotion and self-motivation, but found this undertaking too complex. The reason behind this, as stated by themselves, was that these phenomena would often be inherently linked to each other and could be classified under several definitions (Leary and Tangney 12). This demonstrates the intricacies associated with discussions of the self and identity, which is further supported by Walter Mischel and Carolyn C. Morf, whose article “The Self as a Psycho-Social Dynamic Processing System: A Meta-Perspective on a Century of the Self in Psychology” appears in *Handbook of Self and Identity*. They state that in an attempt to outline an extensive self-system, it is crucial to question which of these phenomena deserve explanation. However, they do not offer a clarification on how to accomplish this, but rather wish to discuss the developments in research concerning the self (Leary and Tangney 16). In lieu of this, they have been able to conclude that there is a collective agreement among theorists that the self should be considered “stable *and* variable, consistent *and* inconsistent, rational *and* irrational,

planful *and* automatic, agentic *and* routinized” (Leary and Tangney 23). Thus, they view the self as an acknowledged entity within individuals, and at the same time as an agent capable of actions and reactions, as well as emotions. Most importantly, this entity is self-aware and able of conscious self-thinking, which permits individuals to reflect on themselves and their experiences, which in turn gives them the opportunity to evaluate their reactions (Leary and Tangney 23). Mischel and Morf additionally mention that the self is a combination of two distinct features, namely that it should be seen as an “organized dynamic cognitive-affective-action system” (Leary and Tangney 23), but also as an interpersonal self-construction system. In regards to observing the self as a system, Mischel and Morf acknowledge that it recognises that the various dynamic characteristics and functions are not isolated from each other, but rather are interconnected and work in multiple levels at the same time (Leary and Tangney 23). While they claim that it is not a new observation that the self is inherently connected to social context, they support the importance of analysing the individual through interpersonal behaviour, as this presents a deeper understanding of the self. They stress that this self-system within people is vital, since it allows them to reflect on their past, present and possible futures (Leary and Tangney 23-24), which once again supports the notion of self-reflection being fundamental to the construction of identity and self.

In order to aid our analysis, the theory will now focus on Peter Weinreich and Wendy Saunderson’s Identity Structure Analysis, or ISA, which is an analysing system meant to describe individuals in a manner which can highlight all the different aspects which identity consists of. Furthermore, this method demonstrates the manners in which the individual is similar, as well as unique, from others: or how identity is formed (xix). It was developed in order to create a “common generic vocabulary [...] that would not only resolve the ambiguities of the vernacular, but stand above the huge array of cultural variations in ways of talking about people” (Weinreich and Saunderson xix). Weinreich and Saunderson state that “the locus of ISA lies in the ways that people appraise their situations, the events in which they play a part and their own characters and roles in these events” (xix). They elaborate that the approach of the method is meant to analyse how individuals appraise the social world and its significance, as this is an indicator of their identity. Here they emphasise that by using the term ‘identity’, they mean which kind of individual is making these appraisals, and so-called ‘subjectivities’. There is a short discussion on how the word ‘subjectivity’ is utilised in context of ISA, as there are some different definitions of the term. It is mentioned how feminists use it as referring to “the generic ‘take’ on life and the world that [is] typical for women” (Weinreich and Saunderson xix) . Their emphasis is on how the female

experience is different from the generic subjectivity of men, focusing on the minority member. Weinreich and Saunderson, on the other hand, utilise the term as denoting every unique individual's take on the world, but also “aim to bring to light, that is to public expression and understanding, the characteristics of a unique point of view, an individual take on the world” (xix). They suggest utilising the ISA method when wishing to analyse ethnic, gender and professional identity. While the approach can also be utilised to examine how pathological life forms and disturbing life events affect identity, this will not be further mentioned, as it is not relevant for this thesis, which is solely focused on analysing the identity of the Hosts in *Westworld*. Weinreich and Saunderson disclose that the ISA method “can serve as the research tool *par excellence* in bringing to light the subtle interplay between self-construal and construal of others through the relation of ‘identification with (or not with)’ (xxii).

As stated previously, the words ‘self’ and ‘identity’ are closely linked in colloquial speech, but both Leary and Tangney, and Weinreich and Saunderson argue that there is a distinction between the two which must be maintained. The next section will therefore present some of the theories concerning the structuring of identity, as they are vital to comprehending the foundation for the ISA approach. The first method Weinreich draws attention to, is the psychodynamic, which focuses on “developmental issues in the formation of identity in which a person's identity is grounded in childhood and subsequent experiences” (Weinreich and Saunderson 7). Additionally, it demonstrates how people in the individual's immediate surroundings and any personal encounter throughout their life should be incorporated as experiences into their identity. This is due to the fact that identity, when presented within the psychodynamic context, is grounded in these identifications and transactions with others (Weinreich and Saunderson 7). In addition to the aforementioned method, there are the symbolic interactionist approaches, which present the notion that emphasis should be put on human language and how individuals utilise this and symbols to communicate with each other (Weinreich and Saunderson 10). Furthermore, it focuses on how we express our ‘self’ to others, how we present ourselves, and influence other individuals. Therefore, this is an approach which focuses on the interaction and societal context when self-expression occurs. Weinreich elucidates that the method is concerned with observing how we adopt and express the ‘self’ “in terms of role identities based in roles for which ‘appropriate behaviours’ assigned by society are expected” (Weinreich and Saunderson 11). Additionally, Weinreich stresses how these approaches, which attend to concepts and investigations of the self, are “the central core of identity” (Weinreich and Saunderson 14). He emphasises the need to discuss the self as being a concept

situated within both the *personal identity* and the *social identity*. The personal identity signifies the individual processes the self undergoes in order to maintain and enhance self-esteem, whereas social identity focuses on the processes which focus on the individual as a member of a given group (Weinreich and Saunderson 14), such as gender, race, or religion. Weinreich also elaborates how it is vital to include a method which examines *construal* and *appraisal*, referring to the individual's construal of self, which consists of schemata that allow them to assess and anticipate actions, feelings, and thoughts, both of oneself and others. Appraisal is associated with construal, but focuses on how the construal of identity, others, activities, and events refer to the individual's integrity of identity (Weinreich and Saunderson 16). In addition to this, Weinreich stresses how there are certain methods concerning cognitive-affective dissonance which refer to how individuals' observations of others will cause them to treat them differently. Lastly, there are the methods concerning social anthropology and indigenous psychologies, in which one examines how communities are organised in specific cultural contexts. Furthermore, it is important to note how different psychologies do not consider other indigeneities, meaning that investigations on the Western society will only reflect those normative features, and not Non-Western (Weinreich and Saunderson 19).

In lieu of all of these different approaches, Weinreich chose to create ISA by integrating various concepts derived from all of these methods (Weinreich and Saunderson 20), as he stresses the importance of the ISA approach being able to incorporate and represent indigenous psychologies within an open-ended and extendable framework. Additionally, he states that there are two vital arenas which are fundamental to the ISA framework which are “*appraisal and the current expression of identity and identification* and *the formation and development of identity*” (Weinreich and Saunderson 21). He elaborates that these arenas differentiate between which present activities express identity and which have their origin in prior biographical events. Both are concerned with “the manner in which self construes and evaluates the social and material world for its significance to one's world-view and the implementation of one's identity aspirations” (Weinreich and Saunderson 21). Weinreich states that because the self participates in activities and gestures, it is possible to analyse these as expressions of the self's identity, stressing that it is fundamental for the framework of this method to observe the self as an agent capable of acting in agreement with personal intentions and goals. The ISA framework, as presented earlier in the theory section, stresses the importance of a distinction between the self and identity. For the method of ISA, the self is a term which is reserved to signify “the immediate referent of actions, remembered and

reconstructed features of self in past experiences, and anticipated and fantasised notions of future-self” (Weinreich and Saunderson 21), while identity refers to the entirety of the self’s experiences and encounters with others. As a result of this, identity should be seen as “the expression of the continuity between past biography and future aspiration” (Weinreich and Saunderson 22).

Weinreich describes identity as being the agentic self which draws on the individual’s past experiences for making decisions concerning the future, as well as interacting with others. One of the fundamental definitions of identity is what Weinreich terms the *continuity* of the self, which signifies “some degree of greater or lesser change” (Weinreich and Saunderson 22) in one’s identity, despite biographical episodes, trauma, and emotional states. The reason behind this, as stated by Weinreich, is because this continuity in identity is constructed from past memories. In addition to this, he mentions how there often might be a difference in how identity is perceived, namely of it is *ego-recognised*, meaning how one perceives one’s own identity, or *alter-ascribed identity*, which refers to how others ascribe one’s identity. When faced with an alter-ascribed identity, it is likely for the self to revisit its own recognised sense of identity, but Weinreich states that it is more likely for the self to reject this foreign definition of their identity to maintain their own ego-recognised sense of identity (Weinreich and Saunderson 22). This internal tension will often occur when people are subjected to alter-ascribed social identities, often concerning gender, class, or occupation. Weinreich states that “the pervasiveness of stereotyping often results in people being subjected to alter-ascribed social identities that are considered unwarranted” (22), which is why they will often be rejected by the self. When confronted with how others view one’s identity, Weinreich adds that it can be difficult for the self to appraise this view, as it may not always be truthful. As a result of this, the self must constantly interpret “how the other views self, given whatever information in terms of discourses and gestures the other provides about oneself” (Weinreich and Saunderson 22-23), termed as the *meta-perspective* of the self. Thus, Weinreich discloses that how self views their identity, and how others view it, is based in what is said and done through physical gestures.

As mentioned previously, one of the ways in which individuals express identity is through one’s aspirations. This *aspirational self*, as according to the ISA framework, refers to the aspirations individuals have about their future-self. These aspirations can be both positive and negative, such as achieving a desired goal, or to improve negative behaviour (Weinreich and Saunderson 23). These will often be expressed through discourse as goals and objectives, which will be personally and culturally varying. Furthermore, Weinreich explains that they will often

depend on *prototypical norms*, which are dictated by particular ethnic or religious cultures. Additionally, these can be affected by spatial and temporal influence, which he terms *indigenous psychologies*. These psychologies will “form the immediate context for people’s individual identity aspirations” (Weinreich and Saunderson 24), and as Weinreich deems these to constitute the basic meaningfulness of an individual’s future, they are a primary reference point in ISA. To further explain, Weinreich states while these aspirations are not always identical with a specific indigenous psychology, they can still be utilised for contextualisation. Furthermore, he elaborates that it is not necessary to elaborate all indigenous psychologies when concerned with the aspirational self, as “sensitivity to salient shorthand discourses used in everyday expressions will elicit the dominant themes of a person’s principal identity aspirations, contextualised within an indigenous psychology” (Weinreich and Saunderson 25). While identity aspirations are considered vital to identity, Weinreich states that they are not the only characteristic, as identity is also dependant on past experiences and will attempt to maintain the continuity of identity. In a finalising statement, Weinreich elaborates on his definition of identity as being “the totality of one’s individual’s self-construal, in which how one construes oneself in the present expresses the continuity between how one construes oneself as one was in the past and how one construes oneself as one aspires to be in the future” (Weinreich and Saunderson 26). By having such a broad definition, he argues that it is inclusive and gives a complete view of identity at any given point during someone’s life. Additionally, he states that “the inclusiveness of this definition assists in elucidating component aspects of one’s total identity” (Weinreich and Saunderson 26). He adds that the individual does not consist of several separate identities, but rather one identity which consists of various different components and aspects. Each of these are salient to the identity, as they “draw attention to the commonality of experience in respect of each aspect of identity when located within a particular community in a specific historical era” (Weinreich and Saunderson 27). Weinreich introduces nine different identities in his ISA framework which the core identity consists of. The first identity he introduces is the *ethnic identity*, which is described as a pre-eminent feature of the totality of an individual’s identity, as it will be based in a time-span continuity over several generations (Weinreich and Saunderson 28). According to Weinreich, an ethnicity is a collective group with a shared socio-cultural history, and the manner in which the individual can express ethnic identity is to assess their views and beliefs about their ancestral manifestations, as well as anticipate for the future of this ethnicity. Because ethnicity is dependent on historical era, the individual construal of ethnic identity will vary according to the individual’s time and place within the era. Furthermore,

Weinreich notes that ethnic identity does tend to overshadow all other aspects of identity, such as gender, which will often be constructed within the context of the cultural discourses belonging to particular ethnic groups (Weinreich and Saunderson 28). While ethnic identity is socially constructed, it is rooted in culture, whereas *racial identity* is determined in biologically distinctive features (Weinreich and Saunderson 30). Weinreich states that one’s identity construal in relation to race can either be identifying, such as being Black, Asian or Caucasian, but it can also be related to the individual’s future aspirations in relation to race. The salience, he elaborates, of defining these genetically determined physical features is largely socially and personally constructed, meaning these are important as according to both personal and social identity. An additional feature in the ISA is *gender identity*, which according to Weinreich is a topic which originates in debates on procreation, reproduction, sexual matters, biological manifestations of gender, and societal constraints reliant on gender relations (Weinreich and Saunderson 31). To him, gender identity concerns sexual experiences, biological differences, and social norms concerned with what is considered acceptable conduct between the genders, which vary across of cultures and sexual identities (Weinreich and Saunderson 31). Because work is deemed central to everyday life, one’s *occupational identity* is considered another component to the totality of an individual’s identity. While Weinreich does not go into much detail of what he defines as this, he states the following to be dependant on occupation: social resources, education, aptitude, application and opportunity to contribute to the class of work (Weinreich and Saunderson 32). Another aspect which can be vital to identity is what Weinreich has termed the *familial identity*, which concerns the individual’s family structure and place within it. While it is a significant arena, Weinreich stresses how it is an ever changing one (Weinreich and Saunderson 32). Aspects such as race, ethnicity, gender, and socio-economic class are not only social variables which contribute to the totality of identity, they are also experiences in a complex interrelationship in accordance with the individual’s biography within a given socio-historical context. In relation to the familial identity, there are two further identities, namely the *hybrid identity* and the *yearning identity*. The former refers to when an individual’s parents origin from a different ethnic ancestry or race, while the latter refers to when the individual’s parents are unknown, often as a result of in vitro fertilisation or adoption (Weinreich and Saunderson 32-33). There are two additional identities, the *migrant ancestral identity*, in which the individual is the offspring of migrant parents who have to negotiate between their ethnic identity between the dominant culture of their parents and of their geographical location. Then there is also the *displaced indigenous identity*, which Weinreich describes as “an

ethnic identity contending with forced usurpation from its territorial heritage”, utilising the Aboriginals of Australia and the Maoris as an example of such (Weinreich and Saunderson 34).

As stated previously, Weinreich does not believe these identities to be separate, but rather considers them components of the totality of an individual’s identity. Because of this, ISA is not concerned with analysing a particular identity, but rather several identities simultaneously. His reasoning for this is that if one analysis only one of the presented identities, there will be many other aspects overseen, which is also a fundamental aspect of intersectional method.

Intersectionality

The term *intersectionality* was coined by Kimberlé Crenshaw in 1989, and has since been operated as a key analytical framework, predominantly in the field of feminist studies, where it has been utilised to discuss the structural identities of gender, race, class, and sexuality in a coalescent context (Cooper). Intersectionality emerged as “an analytic frame capable of attending to the particular positionality of black women and other women of color both in civil rights law and within civil rights movements” (Cooper). Crenshaw’s articles concerning intersectionality aim to dissolve the idea that gender and race should be considered and treated as separate categories of human experience and analysis. In her article *Demarginalizing the Intersection of Race and Sex: A Black Feminist Critique of Antidiscrimination Doctrine, Feminist Theory and Antiracist Politics* published in 1989, Crenshaw begins by arguing that the single-axis framework, which views race and gender as two mutually exclusive groups is problematic because it:

“[...] erases Black women in the conceptualization, identification and remediation of race and sex discrimination by limiting inquiry to the experiences of otherwise-privileged members of the group. In other words, in race discrimination cases, discrimination tends to be viewed in terms of sex- or class-privileged Blacks; in sex discrimination cases, the focus is on race- and class-privileged women” (Crenshaw 1989, 140)

Furthermore, Crenshaw states that the complications with exclusion cannot be solved by placing Black women into an already established analytical frame. She therefore offers the intersectional framework of analysis as a way to correctly address the specific manners in which Black women

are subordinated, since the method is able to recast and rethink the policy frameworks which already exist (Crenshaw 1989, 140).

Crenshaw’s second article on the matter, *Mapping the Margins: Intersectionality, Identity Politics and Violence against Women of Color* from 1991, was more focused on the correlation between intersectionality and the ideas presented by social constructionists³ concerning identity, as well as cultural battles in regards to identity politics (Cooper). In the article, Crenshaw clarifies that she does not view intersectionality to be a new totalising theory on identity, but rather that it is supposed to illustrate “the need to account for multiple grounds of identity when considering how the social world is constructed” (Crenshaw 1991, 1245). Thereby, the intersectional approach is focused on including different aspects associated with personal identity and abolish the tendency of categorising individuals into large groups without acknowledging the different characteristics which make them distinctive from each other. Furthermore, in the article from 1991, Crenshaw mentions two different varieties of intersectionality, namely the *political intersectionality* and *structural intersectionality*. Political intersectionality attempts to “highlight that women of color are situated within at least two subordinated groups that frequently pursue conflicting political agendas” (Crenshaw 1991, 1252). The two subordinated groups, which Crenshaw is referring to, is that of the female group and the group consisting of people of colour. On the other hand, structural intersectionality refers to a union of race, gender, and class domination, since only focusing on the social interventions created to improve the consequence of racism, sexism or poverty as isolated instances, is not sufficient in all cases. Crenshaw presents an example of addressing domestic violence: “intervention strategies based solely on the experiences of women who do not share the same class or race backgrounds will be of limited help to women who face different obstacles because of race and class” (1991, 1246). This examples serves as an understanding of where the single-axis framework can be problematic in real life. Thereby, Crenshaw illustrates that if a strategy has been constituted on the basis of a middle-class White woman, it does not necessarily work in a case of domestic violence against a Black woman situated in the lower-class. The two articles by Crenshaw and her beliefs concerning the need for an intersectional framework, worked as a catalyst in creating a shift in feminist theory. This is a result of Crenshaw advocating for contemporary methods in the field, in order to include Black women and their experiences, and

³ Social constructionism is a branch of sociology, which utilises theories which are concerned with the idea that society is produced by human beings, thereby believing that the world was made or invented by humans instead of granted to them ("Social Constructionism - Oxford Reference")

furthermore “creating an analytic framework that exposed through use of a powerful metaphor exactly what it meant for systems of power to be interactive, and explicitly tying to political aims of an inclusive democracy to a theory and account of power” (Cooper).

Since Crenshaw introduced the intersectional framework in 1989, it has been applied in varying fields of study outside of law. In the United Kingdom, it became utilised and refined within the fields of humanities, as well as social sciences, while it was popularised amongst post-colonial and post-structuralist gender researchers in the humanities (Christensen and Jensen). However, the method remained relevant in regards to political science, where gender researchers “adopted the concept and emphasized that intersectional analysis must be able to encompass the interplay between structures and institutions at the macro-level, and identities and lived lives at the micro-level” (Christensen and Jensen). In spite of this, it is evident that no matter which field of study adopts and develops the intersectional analysis, the general objective is to examine “intersecting patterns between different structures of power and how people are simultaneously positioned - and position themselves - in multiple categories, such as gender, class, and ethnicity” (Christensen and Jensen). Christensen and Jensen mentions that most of the criticism aimed at the intersectional approach is concerned with the complexities in terms of the status of social categories and “the fundamental methodological question of how to analyse such mutually constitutive processes” (Christensen and Jensen). Despite this, they argue that Leslie McCall⁴ offers interesting thoughts on the discussion concerning intersectionality, in which she presents the argument that the manner in which you examine social categories determines the type of knowledge you gain. Additionally, McCall suggests three different processes on how to undertake an intersectional analysis within feminist theory (Christen and Jensen). First, there is the *anti-categorical approach*, which is most commonly utilised in post-structuralist theories⁵, and is utilised to criticise categorisation by not acknowledging it. The second is the *intra-categorical approach*, which examines the differences present within a specific category, similar to what Crenshaw did in terms of discovering the difference between women of different races. The last is the *inter-categorical approach*, which is

⁴ Leslie McCall works as the Presidential Professor of Sociology and Political Science, and Associate Director of the Stone Center on Socio-Economic Inequality, at the CUNY Graduate Center. Most of her work is concerned with financial inequality as well as political issues. Furthermore, she has written books and articles regarding intersectionality ("Leslie McCall, Associate Director").

⁵ Post-Structuralism was a movement in the late 20th century and is generally defined as the opposition to the popular Structuralism. In regards to textual analysis the Post-Structuralist approach replaces the author with the reader as the primary subject for examination. Thereby, they consider other sources for meaning, as the reader's culture and society ("Post-Structuralism - By Movement / School - The Basics Of Philosophy")

applied to “study complexity and variation in the interrelations between different categories of inequality” (Christensen and Jensen).

An additional concern in regards to the methodological challenges when using intersectionality is

“the danger of treating class, gender, and ethnicity as if they function according to identical logics. The argument is that, although complexity and interaction between the categories or processes must be thematized, it is important to maintain an awareness that gender functions in a different way than class, which again functions in a different way than ethnicity, etc” (Christensen and Jensen).

Furthermore, there is the question of how many aspects of personal identity to include in the analysis. Christensen and Jensen point out that selecting the number of categories should be determined by the analysis in question, and that “in any specific analysis it is necessary to select a number of categories or establishing *anchor points as a strategic choice*” (Christensen and Jensen). The last concern which arises with the intersectional method, is that the framework has previously focused on marginalised groups, and that in order to view intersectionality as a theoretical framework, one has to acknowledge the so-called *unmarked categories*, such as as Whiteness and masculinity. Dorthe Staunæs supports the idea that majority groups should be included in intersectional analyses. Furthermore, she argues that:

“social categories condition the lives not only of those who are positioned as others but also of the more powerful and privileged. This means that intersectionality is relevant in terms of creating nuanced understandings of majority groups, although important differences in terms of power and privilege must obviously be taken into account” (Christensen and Jensen).

As the following thesis is concerned with the presentation of self and identity, which, as seen throughout the theory section, are rather complex terms with fluctuating definitions, it was vital to approach our primary source of material with a method which would allow us to examine the different characteristics which identities consist of. As stated in the introduction, our chosen material for this thesis is the television series *Westworld* (2016 -). The justification for choosing

this exact series is mostly due to its presentation of plot, story, and themes, which we deemed to be of interest and importance, as it deals with the complexity of what is meant to be human and posing the question of when something can be classified as being human enough. As it is a contemporary series, which will often be elaborate in aspects such as narrative and characters, we believe it has potential to be of interest both on its own and if placed in a modern socio-cultural context. Because *Westworld* is a series in which the audience mostly follows the Hosts of the entertainment park, we thought it appealing to analyse how the premises of the park, which draws inspiration from the Western genre, have affected the identities of the Hosts, as well as how these identities are challenged when the Hosts become self-aware during the course of the series. This latter subject of interest is due to the theory of self-reflection being the fundamental aspect of identity, as stated previously. As this is the main argument for our thesis, we deemed it necessary to utilise an intersectional approach for the analyses, as it also coincides with Weinreich’s Identity Structure Analysis framework, which also draws on the same fundamental notion that in order to analyse the totality of an identity, it is insufficient to solely focus on one of the many identities which make up the individual. Additionally, an intersectional approach will allow for us to discuss our findings in relation to a broader representation in popular culture, as well as society in general.

Because the matter of self and identity is a large term which covers many different aspects, we have chosen additional anchor points within our primary focus. In relation to the ISA method, we will thus be focusing on such aspects of identity as gender, race, and to an extent, ethnic and occupational identity. In addition, we will also examine the notions of self and identity which have been presented throughout the theory. In order to analyse the characters in *Westworld*, we have chosen to include additional theories concerning gender and race. This will be done in order to enable the analysis of the Hosts in relation to their coded identity, which includes gender and gender performance, throughout the series. In order to achieve this, there will be an account for Judith Butler’s theories on the matter, as she introduced the term of gender performativity. Furthermore, there will be a presentation on the stereotypical portrayal of gender in visual media, as well as the virgin/whore dichotomy as expressed by Leah M. Wyman and George N. Dionisopoulos. This will be done in order to achieve an understanding of how the Hosts are coded in terms of gender stereotypes. Since *Westworld* also has characters who are portrayed as being people of colour, we have chosen to include a general theory concerning race, as well as a more detailed section centred around bell hooks, who focuses on the intersectional theory of combining gender and race. This will be done in order to examine how the Hosts’ codes have been impacted by

their race, as well as their self-reflection later in the series. As we have also chosen to introduce the relevant terms from the Western and Science Fiction genres, these will help us add details to the analyses, since we believe that the genres presented in *Westworld* may have had an effect on the Hosts and their coded identities.

Because we wish to examine the Hosts as a collective group and analyse their coded identities to discuss their likenesses and differences, we will be utilising the intra-categorical intersectional approach as presented by McCall. In the discussion, however, we will be utilising an inter-categorical approach in order to examine the differences and similarities between the Hosts and the Guests. This will be done to achieve a better understanding of what makes a being human, and thus lead into a discussion of whether the Hosts should be considered equal to the Guests in terms of humanity.

Gender and Race Identity

Gender and Gender Performativity

In 1990, Judith Butler published her revolutionary work *Gender Trouble: Feminism and the Subversion of Identity*, in which she argues that the basic categories which are applied to classify human identity must be revalidated in order to better the human society. In her work, Butler mainly focuses on notions such as sex, gender, and sexuality, and how these aspects affect and define the identities of individuals. She questions the assumptions of what society deems as “normal”, as she believes the term of normality has caused a subversion of those individuals who do not fit within these beliefs, offering the example of how queer sexual identities will often be oppressed by the heteronormativity of society. The core matter presented in *Gender Trouble* is that “there is no natural basis to gender, and no inherent link between gender and someone’s sex” (Smith-Laing, 11), but that the conventions of our society present a natural basis for how the genders should dress and behave (11). In addition to this belief, Butler elucidates that this naturalness is further cemented in the actions of individuals, or rather that gender is made “real” by people acting in various expected manners, which led her to term this as being *gender performativity*. Prior to start comprehending what this term refers to, it is salient to understand what is meant by the term *gender* first. In J.

Richard Udry's⁶ article *The Nature of Gender*, he analyses what is meant by gender and how humans are inherently gendered. Firstly, he established that in his belief, the word 'gender' is not to be applied intermittently with 'sex', which concerns the biological sex of an individual. He states that the terms should rather be utilised to refer to “the relationship between biological sex and behavior” (Udry 561), meaning that gender refers to the differences in behaviour by sex. In his article, he further explains how there exist two different manners which explain gender, namely biology and social sciences. The biological theory, as presented by Udry, is focused on the term *sex dimorphism*, which is present in behaviour and is controlled by hormones, meaning that behaviour, and therefore gender, is controlled by sex (562). According to the sociological theory, gender is rather dependant on three concepts, namely *gender roles*, *socialisation* and *opportunity structures*, or simply that gender is explained by the differences of social experiences. Udry elucidates on these terms, describing gender roles as referring to “a range of acceptable behavior that differs by sex in a particular behavioral domain [...] and is supported by gendered norms” (563), and that the limits of acceptable behaviour will differ by male or female sexes. He states that these sex-differentiated norms will usually have their origin in “technology-driven theories, differences based on differential reproductive roles derived from the irreducible biological basics of reproduction, ideology-driven theories, even pure historical accident” (Udry 563). Furthermore, he mentions how in violating these limits will result in a sort of punishment for the individual, and additionally makes it harder for them to receive opportunities by the structure of society (Udry 563). This last statement concurs with Butler's theory how normality is limiting for those people whose identities do not fit in with such assumptions, as previously stated. After having elucidated on the term gender and previous thoughts concerning the matter, the following section will introduce Butler's theories and beliefs on the subject.

According to Butler, for a long period early feminist studies have been under the assumption that “there is some existing identity, understood through the category of women, who not only initiates feminist interests and goals within discourse, but constitutes the subject for whom political representation is pursued” (1999, 3). This notion is not something Butler agrees with, as she points out how the subject, namely the woman, has become increasingly difficult to define as a category (1999, 4). According to Butler, the problem is “the assumption that the term *women*

⁶ J. Richard Udry got a PhD in Sociology from the University of Southern California in 1960. In 1965 he assumed faculty positions in Maternal and Child Health and Sociology at the University of North Carolina, where he remained for the remainder of his career. Udry is considered a prolific research scholar in sexual behavior, women's gender roles and adolescent behavior and health (Williams).

denotes a common identity” (1999, 6). By this, she means that women are not inherently the same as each other, as a woman’s identity is not solely this aspect of herself: “gender intersects with racial, class, ethnic, sexual and regional modalities of discursively constituted identities” (Butler 1999, 6). Furthermore, she states how “ [...] the insistence upon the coherence and unity of the category of women has effectively refused the multiplicity of cultural, social, and political intersections in which the concrete array of “women” are constructed” (Butler 1999, 19-20). Through this sentence, it is evident that Butler is attempting to shed light on the signification of intersectionality in feminist studies. In addition, she questions if this wish for a construction of a common identity of women is not simply a regulation and reification of gender relations (Butler 1999, 9), which she deems to be contrary to the goals of feminism. This is Butler’s reason behind wanting to question the category of ‘women’ as the sole subject of feminist studies.

While Butler’s beliefs are aligned with Udry’s, namely that the words ‘sex’ and ‘gender’ should not be applied intermittently, she states that sex is biologically determined, whereas gender is a cultural construct: “gender is neither the causal result of sex nor as seemingly fixed as sex” (1999, 9-10), adding that if this statement is true, gender cannot be determined by sex. Furthermore, Butler argues that while sex is binary, she believes there to be no reason that gender should be limited to two categories, as “the presumption of a binary gender system implicitly retains the belief in a mimetic relation of gender to sex whereby gender mirrors sex or is otherwise restricted by it” (1999, 10). She elucidates that if gender is to be perceived as independent from sex, it becomes more dynamic and results in it being impossible to state that *man* and *masculine*, for example, should only signify the male body . Butler also adds to the importance of the complexity of gender, stating that it is “an open assemblage that permits of multiple convergence and divergences without obedience to a normative telos of definitional closure” (1999, 22), meaning that much like identity, it should always be dynamic, not permitting any finalising statements to it. According to Butler, identity is traditionally assured through *stabilising* concepts such as gender and sex, but she brings the notion of ‘the person’ into question when individuals who “fail to conform to the gendered norms of cultural intelligibility by which persons are defined” (1999, 23). She states that the heteronormativity of society reinforces the asymmetrical oppositions of *feminine* and *masculine*, as these are believed to be inherent and expressive attributes of *female* and *male* binary. Additionally, she explains in the following sentence that “one is one’s gender to the extent that one is not the other gender, a formulation that presupposes and enforces the restriction of gender within that binary pair” (Butler 1999, 30). This, Butler deems, supports the notion that the identities which do

not follow these assumptions will be perceived as “developmental failures or logical impossibilities” (1999, 23-24). In accordance with identity, Butler states that gender should not be perceived as a noun, neither as a “set of free-floating attributes” (1999, 33), as she deems that the effect of gender is performatively produced and compelled by the regulatory practices of gender coherence (1999, 33). To elucidate further, what Butler is attempting to convey by stating that gender is performatively produced is that gender is a doing, though she stresses that there is no being behind it. She draws on Friedrich Nietzsche⁷ to state the following: “there is no gender identity behind the expressions of gender; that identity is performatively constituted by the very “expressions” that are said to be its results” (Butler 1999, 33). To Butler, gender is “the repeated stylization of the body, a set of repeated acts within a highly rigid regulatory frame that congeal over time to produce the appearance of substance, of a natural sort of being” (1999, 43-44). She states that the exposure of the acts which allow for the appearance of a ‘naturalistic necessity’, shows how the very notion of the subject, which is only intelligible through its appearance as being gendered, admits of possibilities that have been forcibly foreclosed by the various reifications of gender that have constituted its contingent ontologies (Butler 1999, 44). Furthermore, she elucidates that this construct of gender is not an inherent aspect of identity, but a performance manifested through acts, which will usually be compliant to the dominant norms of society (Butler 1990, 45). Butler suggests that gender is performative, as it is brought into being by an unmindful repetition of behaviour which is accepted as being either masculine or feminine. She stresses that while her belief is that gender is a construct, it “is not to assert its illusoriness or artificiality”, meaning that she does not believe it to be on a binary of what is real and authentic (Butler 1999, 43). In *Bodies That Matter*, Butler elucidates that while gender is a construct, it is not constructed by an internal ‘I’ or ‘we’, as these subjects “neither precedes nor follows the process of this gendering, but emerges only within and as the matrix of gender relations themselves” (2011, xvi). Furthermore, she stressed that this construction of gender is inherently *exclusionary* (Butler 2011, xvii), as it will always delimit and sustain by what is meant as ‘the human’. This, according to Butler, has led to the exclusion of those beings who are not ‘properly’ gendered (2011, xvii). Finally, she believes gender is made real through the construction of performance of acts, which in turn makes itself real (Butler, 1999, 34), adding that “Performativity is thus not a singular “act”, for it is always a reiteration of a

⁷ Friedrich Nietzsche was a German Philosopher and cultural critic who lived from the years 1844 to 1900. He published most of his work in the 1870s and 1880s and is known for critiquing traditional European morality and religion, along with conventional philosophical ideas and social and political pieties associated with modernity (Anderson).

norm or a set of norms”, and that it should not be perceived as a theatrical act either (Butler 2011, xxi).

Race and Gender

Gloria Jean Watkins, commonly known under her pseudonym bell hooks, is an author, professor, social critic and African American activist, whose work mainly centres around the function of race and gender in today’s culture. Before moving on to the specifics of hooks’ theories, it is vital to introduce them in relation to the concepts of race and ethnicity, as her beliefs are focused on the intersectionality of race and gender.

According to Stephen M. Caliendo and Charlton D. McIlwain, the concepts of *race* and *ethnicity* are central to modern human life, as people will often utilise these terms in order to define both their individual and collective identity, much like they do with the concepts of gender (Caliendo and McIlwain xxii). Thus, race and ethnicity serve as a code to inform others of “who “I” am, who “we” are, what we do, how we live, and what we value, not to mention what we look like” (Caliendo and McIlwain xxii). The terms themselves are often applied interchangeably, since there is no clear definition of what separates the terms from each other. However, Caliendo and McIlwain specify in their book *The Routledge Companion to Race and Ethnicity* that they work with the definition of race as being a social construction based on physical appearance, such as skin colour or tone, while ethnicity is “to be centered largely on geographical origin of one’s ancestors and/or shared cultural elements” (Caliendo and McIlwain xxiii). Furthermore, they explain in the introduction that certain racial or ethnic groups will be more dominant than others, which is explained in relation to the notion that White people will often be placed in a position of privilege in a majority of socio-political contexts. This, in turn, will often cause people of other races and ethnicities to be considered non-existent in specific cases. Thereby, it can be argue that these people will often be viewed as an *Otherness* in comparison to those who completely possess the dominant racial characteristics.

When individuals are enforced to classify themselves as belonging to a specific race or ethnicity, especially in countries like America which are significantly race-conscious, it can emphasise the “dynamic between race, whiteness and otherness in a way that magnifies a fundamental element of both racial and ethnic distinctions - the dimension of power and control underlies them both” (Caliendo and McIlwain xxiii). The reasoning behind this statement is that when it is deemed necessary to categorise people into race and ethnicity, and people are compelled

to do so, it is a method utilised by the dominant category to exploit power and control over the minorities. Although many would believe that categorising people into racial and ethnic groups is simply a manageable manner to define a group of people, this method, according to Caliendo and McIlwain, stems from colonisation and began as a way of “exploiting the natural resources provided in various geographical regions, as well as the human populations that inhabits them - in large part for their labor potential” (Caliendo and McIlwain xxiii). As a result of prejudice between racial and ethnic groups around the world, as well as “power struggles for equal access to resources and equal opportunity for socio-economic mobility” (Caliendo and McIlwain xxiii), there are tensions and conflicts around the world. A number of these conflicts will be national or regional, however, the effect of globalisation has entailed more fluid national borders. Because of this, the Western world has been able to maintain dominance, especially when concerned with economics, making the rest of the world dependent on them (Caliendo and McIlwain xxiv). While this is a general definition of race and ethnicity, the following section will focus on hooks’ beliefs concerning race and gender, as this will aid the analysis later on.

In her second book *Feminist Theory: From Margin to Center* from 1984, hooks’ opening statement is that “feminism in the United States has never emerged from the women who are most victimized by sexist oppression; [...] women who are powerless to change their condition in life. They are a silent majority” (hooks 1984, 1). Although hooks acknowledges Betty Friedan’s⁸ *The Feminine Mystique*⁹ as having laid the foundations for the feminist movement, hooks does not believe that Friedan’s theories include the women which hooks deems to be the most oppressed, namely non-White women and those who are not members of the middle or upper classes of society. Furthermore, hooks states that a majority of the White women who are prominent in feminist discourse, do not always consider that women should not be seen as a collective group with shared experiences (hooks 1984, 3), much like Butler. hooks elaborates on this subject by stating that some women have not been affected by discrimination on the same level as others, which is why the argument of a collective identity is invalid. Additionally, she accounts for a difference between being discriminated as a woman and being oppressed: “Being oppressed means

⁸ Betty Friedan (1921-2006) graduated from Smith College in 1942 with a degree in Psychology. She is best known for her book *The Feminine Mystique* from 1963. Furthermore, she co founded The National organisation for Women in 1966, a civil rights group dedicated to achieve equal opportunities ("Betty Friedan | Biography & Facts")

⁹ *The Feminine Mystique* was published in 1963 by Betty Friedan. The term feminine mystique was coined to describe the societal assumption that women would be fulfilled by housework, marriage, sexual passivity, and child caring alone after World War II. Furthermore, the book talked about the idea that real feminine women had no desire for higher education, careers or even a political voice. Although critics have discovered several flaws about the book it is still considered one of the catalysts to the second wave of feminism (Churchill)

the absence of choice” (hooks 1984, 5). hooks attempts to elucidate that the reason behind White feminists falling victim to this notion is because the White woman who has never experienced any form of severe restriction in various aspects of her life, will often arrive to the conclusion that no woman is oppressed. In her book, hooks additionally expresses how various backgrounds can affect how and when one becomes aware of the social injustices people can be subjected to based on gender or race. She argues that a number of White women would not resist male dominance if the feminist movement had not made them aware that they could or should change their conditions (hooks 1984, 10). Furthermore, hooks states that:

“white feminists act as if black women did not know sexist oppression existed until they voiced feminist sentiment. They believe they are providing black women with “the” analysis and “the” program for liberation. They do not understand, cannot even imagine, that black women, as well as other groups of women who live daily in oppressive situations, often acquire an awareness of patriarchal politics from their lived experience, just as they develop strategies of resistance. (hooks 1984, 10)

Later in the book, hooks argues that Black women are placed at the bottom of the social hierarchy, since they experience oppression in relation to both gender and race. In relation to this assertion, she states that both White women and Black men are able to act as both the oppressor and the one being oppressed: “Black men may be victimized by racism, but sexism enables them to act as exploiters and oppressors of women” (hooks 1984, 15). When concerned with White women, it is the other way around: they are victimised by sexism while racism allows them to act as oppressors towards Black women. Furthermore, hooks explains how these two groups will often seek liberation in order to be equal to the White Man, who is at the top of the social hierarchy. This sole focus on their own personal oppression will lead them to continue their own subjugation of other minority groups.

One of the manners in which this oppression is reified, according to hooks, is based on the stereotypes of Black women present in popular culture. Earlier, it was mentioned how, according to Caliendo and McIlwain, there are certain tensions and struggles in regards to race and ethnicity. In their discussion of this, they mention the importance of having to include some of the more mundane tensions (Caliendo and McIlwain xxv). They explain this involves such aspects as public policies controlled by the state, but also stereotypical representation of different races which can be

encountered across various medias. In relation to the latter aspect, the expanding distribution options and evolving technologies enforce an increasing demand for transnational popular music, television, film, and such. This could be argued to be both a good and a bad notion, as Caliendo and McIlwain clarify that the negative aspect of this is that “the media technologies coverage has the effect of solidifying certain race-related norms, such as perpetuating the notion that light and white is “right” when it comes to dominating standards of beauty” (Caliendo and McIlwain xxv). However, this transnational appreciation of popular culture also allows different racial and ethnic groups to portray themselves in more positive manners and change the association to one's racial group. In relation to racial representation, hooks states that Black women are often perceived as “creatures of little worth or value”, as they are believed to be sexually permissive, available and eager for sexual assaults by any man, despite race (2014, 52). hooks proclaims that this portrayal of Black women as being sexually depraved, immoral, and promiscuous, has its roots in the slave system, which lead to this conventional image of Black women being ‘sexual savages’ and inhuman, since “an animal cannot be raped” (2014, 52). Furthermore, she states how this stereotypical representation was and still is utilised by the White woman to emphasise her own innocence and purity (hooks 2014, 85). In addition to this, hooks states that the White woman would be depicted as “goddess rather than sinner; she was virtuous, pure, innocent, not sexual and worldly” (2014, 31), removing the stigma Christianity had placed on them. As a result of this, hooks explains how Black women are often portrayed on television, noting that “the predominant image of black women is that of the sex object, prostitute, and whore” (2014, 66), while the more positive portrayals are usually of the Black woman as a “longsuffering, religious, maternal figure, whose most endearing characteristic is her self-sacrificing self-denial for those she loves” (2014, 66). As stated previously, hooks based her argument around the exploitation of Black women during slavery, focusing on the mass sexual oppression, and how this has impacted Black women in America ever since (2014, 51). She states that the significance of the rape of Black women was not solely to crush their sexual integrity for economic reasons during slavery, but also to devalue the Black woman and the collective psyches of all Americans; it shaped how Black women are viewed today, namely as “the “fallen” woman, the whore, the slut, the prostitute” (2014, 52).

In her work, hooks additionally mentions some of the stereotypes associated with the Black man. She states that traditionally, it has been the pain of the Black male consciousness which has been considered the ‘real’ victim of slavery. This was a result of them being stripped of their masculinity during this period, due to the White man not allowing the Black man to assume their

traditional patriarchal status, which is “the worst that can happen to a man” (hooks 2014, 20). This, she elucidates, was because the Black man would be made to assume the social status of woman, which fully degraded his status as being masculine. After slavery was abolished and Black people regained their sexuality, hooks mentions the myth surrounding Black males as all being rapists who sexually assaulted Black women, but more significantly, the White woman (2014, 63). This was a stereotype which did not diminish in the American consciousness until the 1970s, when this was shown to be a myth utilised by the White man in order to persecute and torture the Black man (hooks 2014, 63). Despite this, hooks deems that it is still a taboo to present interracial relationships between White women and Black men, as the White man wishes to limit “the sexual freedom of white women and ensuring that their female “property” was not trespassed on by black men”, which would result in the White woman adopting the societal status of her Black husband (hooks 2014, 64).

Gender Representation on TV

In the book *Television and Gender Representation* (1995), Barrie Gunter accounts for the stereotypes and general representation of gender roles present on television, as well as the influence of these. In the introduction, he notes that according to the sociological definition, the term *roles* “are the expectations attached to social positions, and gender-role expectations are the behaviours, attitudes, emotions and personality traits appropriate for each sex” (Gunter 1). Furthermore, he states how sociology deems that children are taught gender roles by observing members of their own sex in order to learn how to act. On the other hand, the child will observe the opposite gender in order to understand which traits to avoid. Since this thesis will focus on the TV series *Westworld* which is targeted at an adult audience, Gunter’s observations concerning the impact television can have on children does not have any relevance. Therefore, this section will rather focus on the stereotypes that according to Gunter is are presented on television.

Stereotyping gender on television has been noted to appear in connection to the types of gender roles in which men and women are portrayed and which characteristics or traits are assigned to a specific gender (Gunter 12). Therefore, stereotyping can be divided into two categories: *gender-role* and *gender-trait stereotyping*. Gender-role stereotyping is concerned with which roles in society are usually occupied by which gender. An example of this is the notion that women are the housewives who take care of the domestic aspects of life and find enjoyment in keeping a house and take care of their children. However, these societal attitudes geared towards women have

undergone an alteration throughout the past decades, providing women with more opportunities and less restriction (13). Although this is the case in society, the traditional housewife is still prominent on TV, and especially in dramas, the female character still gravitates towards marriage and parenthood as their most significant goals, specifically in comparison to their male counterparts (Gunter 13). Gender-trait stereotyping is concerned with which personality traits will usually be assigned to the different genders. Both men and women are known to have certain gender-trait stereotypes, which will often be encoded in visual media. The women are generally perceived as being more emotional than men and according to Gunter “the emotional woman is believed to become flustered in the most minor crisis; she is seen as sensitive, often fearful and anxious, and generally dependent on male help and support” (Gunter 15). This can be seen in connection to the stereotypical *damsel in distress*, which is widely applied in texts to depict a woman in need of male assistance to be rescued. In contrast to this, Gunter explains that traits such as aggression and dominance are seen as more masculine gender-traits. Furthermore, in television, the male character is often coded with more physical needs, while the female character with more emotional ones. One of the criticisms on the difference between men and women on television, is that men tend to appear as dominating and women subordinated to them. The issues with this depiction, is that it give the impression that men are more competent and powerful than women (Gunter 16).

One of the manners in which gender-trait stereotyping is portrayed on television is by displaying female characters in relation to their sexual presentation, focusing on their status as either being a virginal or wanton woman. In the article *Transcending The Virgin/Whore Dichotomy*, Leah M. Wyman and George N. Dionisopoulos explore a different perspective on what is known as the virgin/whore dichotomy. This framework is often utilised in feminist criticism of popular media, and it emphasises how men’s needs and experiences are the foundation to how women are classified. Instead, Wyman and Dionisopoulos wish to examine “how representations of sexuality might be decoded if women’s needs and experiences are used as the foundation of inquiry” (209).

It is argued by feminist critics that within the media representation, female sexuality is mostly divided into two categories, which are placed on opposite sides of a spectrum. On one end, there is a character who is depicted as moralistic, nurturing, and asexual, while the character who represents the other end is unethical, dangerous and erotic. This distinction is referred to as the virgin/whore dichotomy. Wyman and Dionisopoulos acknowledge that this dichotomy can be beneficial when analysing the representation of female sexuality, especially since it highlights how women are often defined by patriarchal needs. However, they still deem that the dichotomy can be

limiting, which is the reason behind their wish to expand it, in order to “allow for speculation about what roles men might play in women’s efforts to define themselves” (Wyman and Dionisopoulos 210).

Wyman and Dionisopoulos state how women were previously able to be both innocent and sensual at the same time, similar to the manner ancient goddesses were described as chaste, promiscuous, nurturing and bloodthirsty (Wyman and Dionisopoulos 212). However, they deem that throughout history, this assumption has changed, resulting in a separation where women can only be defined as one or the other. This separation is believed to derive from Christianity, which abolished the notion of duality and presented dividing all aspects into two: one representing the acceptable upper-world and one representing the repulsive underworld. As a result of this separation, the female has since been perceived as either the virginal persona belonging to the upper-world or the harlot belonging to the underworld. An interesting notion is that according to Wyman and Dionisopoulos, “this dichotomous perspective stifles social power because both the virgin and the whore are categorizations that are inherently powerless” (212). They suggest that it would be beneficial to separate the whore category into two: the powerless whore and the powerful whore. They state that while the virgin will be perceived as a powerless archetype, as she is in need of protection from sexuality, the powerless whore will be victimised by sexual hostility and aggression (Wyman and Dionisopoulos 213). This is contrasted by the powerful whore, who will utilise her sexuality in order to gain an advantage. As Wyman and Dionisopoulos note, these women will often be “simultaneously strongly associated with evil and viewed as a threat to those around them” (213), and is therefore viewed as a problem to be solved in order to demolish her powerful position.

Genre

The following section will be an account for the two genres Western and Science Fiction, as a result of *Westworld* being a series in which elements from both genres are present. The first segment will focus on the Western, as this is the genre mostly influencing the park itself, before moving on to Science Fiction. The focus will be on recounting how these two genres present characters in terms of gender stereotypes, as well as racial and ethnic representation. Furthermore, the section will examine common themes, props, and iconography, as these will prove vital in the later analysis and discussion of how the genres affect the series in terms of portrayals of self and identity.

Western

Douglas Pye¹⁰ notes that the process of recognising a genre begins with identifying “the intersection of a range of categories, the interplay of which generates meaning within a context narrow enough for recognition of the genre to take place but wide enough to allow enormous individual variation” (Pye 203-204). One of the more crucial elements to recognising genre is the presentation of themes and the narrative. Pye mentions how there are six different tendencies in narration which can help identify or determine the genre, two of which are utilised in regards to the Western (Pye 205). The first of the two is the characters present in the narrative, which includes main characters, as well as minor ones. He explains that “in the Western, both the distribution of identification figures and the expected hero, heroine, villain configuration. A large list of conventional types can easily be drawn up for the western, together with their most common roles in the action” (Pye, 206). The second tendency which Pye argues is significant is the utilisation of iconography, which includes the setting, as well as costumes, props and manner of speech. An additional aspect, Pye argues, is the juxtaposition of characters, as well as iconography, which are often utilised within the Western genre (208). He mentions how the associations one has with the terms *West* and *frontier* often contradict each other, as the West is often viewed as a garden of Eden, whilst simultaneously associated with wilderness, as it is situated within the great American desert. There is an identical problem when faced with the definition of the frontier, especially in regards to the ideas one has of the life at the frontier since it was “both ennobling, because it was close to nature and primitive, at the farthest remove from civilization” (Pye 208). Furthermore, Pye mentions how the comparison of the town versus the desert is often used in order to illustrate the idea of conquering the wilderness and expanding the American civilisation, which is also relevant in the portrayal of the Indian, or Native American, character. They will often be characterised as either being children of nature, still primitive, but overall innocent, or as savages. Although one might think that Native Americans are often present in the Western genre, this is actually not the case. In the book *West of Everything*, Jane Tompkins states how Native Americans rarely have a prominent role in Western films, as they serve as props. Furthermore, she explains how they will often be depicted as the villain and acting predictably, not utilised as colourful characters with any personal history or point of view (Tompkins 8). In order to gain a better understanding of the important to the Western genre,

¹⁰ Douglas Pye works as Senior Visiting Research for Film, Theatre and TV at the University of Reading in UK. He has published several books about movies and movie genres, like Westerns ("Bloomsbury - Douglas Pye - Douglas Pye")

especially the characters and iconography, the following will be an account for Tompkins’ theories on the Western.

One of the first things Tompkins mentions in relation to the Western is how death is a prominent trope. She explains that it is not just literally, but figuratively as well. While it is no surprise that death occurs within Western texts, as shoot-outs are common, Tompkins argues that the desert landscape often presented in Western films has the aura of death itself (24). In that sense, death is often represented as “death under the aspect of nature, of beauty, and some kind of spiritual transcendence” (Tompkins 24). Furthermore, Tompkins argues that death often happens in the beginning of the story in order to portray the idea that “life is what is at stake here, and nothing else” (25), which is why the hero will try to avoid death throughout the narrative. This protagonist will always be male, as well as most of the secondary characters, which Tompkins deems as unsurprising since most Western writers are men. Furthermore, she states how the action will often take place outdoor and “the action concerns physical struggles between the hero and a rival or rivals, and culminates in a fight to the death with gun” (Tompkins 39). In addition to this, the male hero will often find a companion in another male character on his quest, and while this relationship could be viewed in homoerotic context, it is made impossible, as the male hero in the Western does not show emotions since he expresses himself through action rather than words. Tompkin notes that these tendencies in the Western story can be viewed as the stark opposite of the sentimental novel, which centres around female characters whose plot unfolds in the private room. Additionally, the focal point of the sentimental novel is the internal struggles often connection to religion that the female character face, which is not a theme in Western storylines. In regard to this, Tompkins notes that the narrative is built on the belief that the world is divided into two oppositions: illusion versus truth, and the characters have to choose which they would rather live in. The world of illusion is a world containing religion, culture, as well as class distinctions, presenting a world with a certain set of rules one must follow. In contrast, the world of truth is where one faces the real world, which contains “blood, death, a cold wind blowing, and a gun in hand” (Tompkins 48). However, this is not the only contrast from which the Western acquires its meaning, as Tompkins mentions four additional ones, namely “parlor versus mesa, East versus West, woman versus man, words versus things” (Tompkins 48). Although the Western is constructed around oppositions, it still attempts to destroy or merge these. Because the genre also presents “situations whose message is that words are weak and misleading, only actions count; words are immaterial, only objects are

real” (Thompkins 49), Thompkins states that the Western represents a place where it values actions over words.

Furthermore, Thompkins mentions how the representation of female characters in Western are usually kept to a minimum or absent: “most Western novels and movies have already accomplished and repressed: the destruction of female authority” (Thompkins 40). In Westerns, the women are either not present or only included to serve the needs of the male characters, often serving as the reason for the male hero’s plot, resembling an object more than a subject. This will often be evident since the male character will need to rescue the woman or avenge her death, which is why the Western narrative does not consider the female experience. Thompkins suggests that because of this, the Western does not have anything to do with the West nor the encounter between civilisation and frontier, but rather that “It is about men’s fear of losing their mastery, and hence their identity, both of which the Western tirelessly re-centers” (45).

Science Fiction

In Adam Roberts’ *Science Fiction* (2000), he states that it is not an easy venture to define Science Fiction as a genre, which he deems a curious feat since a majority of individuals will usually have a sense of what the genre contains (1). Despite this challenge, Roberts does conclude a certain characteristic of the genre, namely that it distinguishes its fictional worlds from our own, as it represents “a fiction of the imagination rather than observed reality” (1). When attempting to clarify the specifics, though, it becomes increasingly difficult, as Roberts states there will always be Science Fiction texts which will contradict and modify the genre, as they fall outside of the usual definitions (1-2). Roberts elucidates that one of these definitions is that Science Fiction is “imaginative fiction based on postulated scientific discoveries or spectacular environmental changes, frequently set in the future or on other planets and involving space and travel” (2). Additionally, Science Fiction will often present certain notions in the context of scientific research, focusing on rationalising and explaining these (Roberts 4). These notions will often be impossible in our own reality, but as Roberts explains: “it is part of the logic of SF, and not of other forms of fiction, that these changes be made plausible within the structure of the text” (Roberts 5). As a result of this, Science Fiction texts will often present a novum or several nova, a term utilised to describe something new. However, Roberts stresses that these nova must be “grounded in a discourse of possibility, which is usually science or technology, and which renders the difference a

material rather than just a conceptual or imaginative one” (7). Drawing on Darko Suvin’s¹¹ definition of Science Fiction, Roberts deems that the essential and sufficient conditions of the genre is “the presence and interaction of estrangement and cognition within an imagined setting alternative to the authors” (7).

In *Science Fiction Cinema: Between Fantasy and Reality* (2007), Christine Cornea¹² also utilises Suvin’s definition, but admits that according to her beliefs, it is the ideas of Tzvetan Todorov¹³ and his account of *the fantastic*, which offers a larger insight into the genre. The fantastic consists of *the marvellous* and *the uncanny*, the former concerned with supernatural elements which differ from our known world, while the second focuses on the inner workings of the unconscious mind (Cornea 3). By combining these two into the fantastic, the audience is introduced to “unfamiliar or irrational events, [the authors’] worlds can be approached as either originating from a supernatural place that lies outside our understanding or springing from the unconscious mind” (Cornea 3). This vacillating between something which cannot be rationalised and emanates from the deeper recesses of the human mind. He explains how the best Science Fiction texts will present the initial supernatural data, while the narrative will compel the audience to “see how close these apparently marvellous elements are to us, to what degree they are present in our life” (Cornea 3-4). In addition to Todorov, Cornea also draws on Rosemary Jackson, who replaces the uncanny with *the mimetic*, which is found in narratives which “claim to imitate an external reality” (Cornea 4). In lieu of these two definitions, Cornea herself states that “science fiction is most usefully understood as a genre that relies upon the fantastic” (4), as she believes Science Fiction is a genre situated between the marvellous and the uncanny/the mimetic. Because the definitions of Science Fiction have mostly been focused on the literary texts, Cornea states how science Fiction in visual culture varies from these, as they are driven by different concepts in pursuit of different goals (5). Cornea stresses how film genres are defined by structures, themes, narrative strategies and repeated visual iconography “in order to offer up informed criticism and exposure of a genre’s underlying

¹¹ Darko Suvin is a Croatian born academic, SF critic and poet. He a PhD from Zagreb University where he worked for several years before he became a professor of English at McGill University. Furthermore, he has been an active member of the Science Fiction Research Association and a co-editor of *Science Fiction Studies* (“Authors : Suvin, Darko : SFE : Science Fiction Encyclopedia”)

¹² Christine Cornea is a professor at the University of East Anglia and teaches classes in Film, Television and Media. She has published several books about Science Fiction, some with a focus on gender and race representation (“Christine Cornea - Research Database, The University Of East Anglia”).

¹³ Tzvetan Todorov (1939-2017) was a philosopher, literary theorist, and historian of ideas. He taught at the Centre National de la Recherche Scientifique in Paris beginning in 1968 and throughout his academic career. He also taught at English speaking University like Harvard and Yale (“Tzvetan Todorov”).

conventions and codes” (5). Because of this, Cornea deems Science Fiction is too intricate to define, as it does not readily submit to these methods of analysis. As opposed to the repeated terrain and iconography of other films, one of the aspects which the Science Fiction film will focus on is to evoke *interest*, by visualising imagined images by presenting new imagery and new ideas (Cornea 7-8).

While Science Fiction is difficult to define, there are certain characteristics which are of importance, namely that of the portrayal of gender and race. Cornea elaborates how, for example, the Science Fiction family films of the 60s and 70s represented an attack on traditional family values, as they would often portray a broken family unit, often presented by the absent father figure (114). In addition to this, most of these films would follow a male protagonist as he passes into adulthood, which must be done by leaving the private, domestic matriarchal space of his youth, in order to “make his entrance into the public arena of aggressive, patriarchal, power politics” (Cornea 114-115) and learn how to harness his newly discovered patriarchal power for either good or evil. During the following decade, Science Fiction films would often feature the cyborg, which was heavily inspired by comic-book superheroes, exemplified through superhuman powers, remarkable abilities, and hyper-muscular frames (Cornea 120). This male protagonist would be the embodiment of masculine subjectivity, and would often engage in violence, innating masculine aggression as the service of the narrative (Cornea 126). In contrast, the female characters in such movies would often be scarce, despite often functioning as the motive for recurring scenes of male aggression (Cornea 120). In later years, Science Fiction films would also introduce anxieties surrounding motherhood and the feminine subject present in visual texts, dealing with technologies of reproduction and how these “threatened to put into crisis the very possibility of the question of origins, the Oedipal dilemma and the relation between subjectivity and knowledge that it supports” (Cornea 147). In addition, Cornea draws attention to the portrayal of the female body as representing the *monstrous feminine*, combining Science Fiction with the horror genre in order to correlate the female body to something horrific (149). An additional stereotype within the genre will often be the *archaic mother* “which allows for a notion of the feminine which does not depend for its definition on a concept of the masculine” (Cornea 150), representing a wish for gender dissolution. An additional stereotype is the *final girl*, often a masculinised tomboy who is the last person standing, managing to dispatch the vicious killer at the end of the film. The dangerous and duplicitous *femme fatale* of the film noir has also been a gendered identity often presented in Science Fiction, especially associated with the female cyborg (Cornea 155). Cornea notes how this cyborg will often look to male characters for

sense of identity and acceptance, as well as the frequency of female *doubling*, in which the femme fatale will be juxtaposed to another female character representing domesticity and safety (156). As a result of this, during the 1990s, the female figure of Science Fiction underwent a development, creating what Cornea terms, the *active heroine*, a more active female character, and the *action heroine*, the heroic female. She notes how the action heroine of the 90s resembled the codes and conventions of the action genre, expressed through their defined musculature and physical fighting skills (Cornea 160), whilst the active heroine would often be depicted as “evil and seductive and frequently pitted against a male adversary who eventually brought them under control” (Cornea 166). This latter stereotype, Cornea mentions, has though disappeared, as the active heroine will now be portrayed as physically active and strong, skilled, and expertised in order to triumph in these physical battles against male adversaries. Cornea concludes that the female character will always be portrayed with a focus on body over mind, as the mind represents the male gender (166).

In regards to race, Cornea states how in Science Fiction, “ideas about human subjectivity and identity have traditionally been established in a comparison between self (human) and Other (non-human) characters” (178). Furthermore, these displays of Otherness can be comprehended as metaphors for forms of Otherness within a given society, as well as between societies. This gives Science Fiction the opportunity to engage with the fears and anxieties surrounding Others. Cornea additionally states how “received notions of human subjectivity and identity are also bound up with issues surrounding race and ethnicity” (178). It is mentioned how the hybrid/cybrid figures in film will often be portrayed by White males, but despite certain identity characteristics being uncertain in these portrayals, Cornea states how these explorations “of racial aspects does not appear to move very far from a traditional concept of white, Western masculinity” (178), or racial issues will be masked (179). Cornea stresses how Science Fiction is remarkably a White genre, and if people of colour were allowed human status within the narrative logic, they were always seen to conform to a dominant White ideology (180). During the 60s and early 70s, Science Fiction would often explore racial conflicts in terms of an interspecies war rather than terrestrial versus extra-terrestrial: “The species war draws upon racist myths and can be read as playing out the fears of white Americans concerning the civil rights movement and the violent, racial confrontations of the period” (Cornea 180), or to expose the interracial antagonisms and inequalities of our world (181). They would often present peaceful societies with harmony restored, or a future/present world in which racial difference equalled inequality, violent discord, division and conflict (182). Additionally, they would often draw on Rousseau’s idea of man being, when surrounded by a natural environment and living

according to the rules of nature, an uncivilised ‘noble savage’, which was developed into European myth, while the colonised natives were understood as primitive, but pure, a more authentic version of humanity in a comparison with the civilised Westerner (Cornea 184).

Analysis

Before we begin our analysis of the Hosts, it is important to note that they are, at their core, an artificial construct, but as the series progresses, these constructs can additionally become an existing sentience which has been replicated within a synthetic body. It is stated that while the first Hosts were created by mechanical means with metallic endoskeletons, the most current build are constructed by materials which imitate biological bone and tissue, meaning the Hosts physically resemble humans. After the construction of the Hosts’ bodies, there are a wide variety of divisions within Delos Destinations Inc., a subsidiary of Delos Inc. responsible for overseeing Westworld. These divisions are each assigned distinct responsibilities in regards to a Host, such as construction of narrative role, character design, and behaviour. In short, these divisions work in collaboration with each other to create the identities of the Hosts. This enables us to examine how the Hosts have been coded by their creators, and additionally which function they may have in the overall narrative of the entertainment park. Because Westworld is heavily inspired by the Western genre, we should be able to analyse how the characteristics and stereotypes of the Western have affected the identities of the Hosts and their roles within the park. Furthermore, this will enable us to explore if these identities become different as the Hosts achieve self-awareness, and will allow us to analyse these differences and what they disclose about the Hosts in relation to the themes of self and identity. As stated previously, *Westworld* is a television series which is a mixture between Western and Science Fiction, therefore, the analysis will also include the stereotypes of science fiction when concerned with race and gender, as this may offer additional information on the characters and the series itself.

Dolores Abernathy

The first character the analysis will examine is Dolores Abernathy, who is the oldest Host in Westworld. The reason behind choosing this character is because she is one of the protagonists of the series, as well as being the catalyst for the awakening of the Hosts. As the series progresses, a majority of the plot concerns Dolores, especially as she engages in The Maze, a journey towards a

discovery of the self designed by Arnold to lead the Hosts towards self-consciousness. The goal of the Maze, as revealed by the end of the first season, is for the Hosts to evolve a sense of self independent from their plotted narratives and coded identities. As a result of this, the analysis of Dolores will be in three sections, each focusing on a different period of The Maze: before, during, and after. This will be done in order to examine the alterations in Dolores’s personality and behaviour as she wanders through Westworld in search for herself. Because the plot of the series is not temporally linear, this analysis will investigate this journey as presented episode by episode. Furthermore, as it is stated in the theory section identity is created in social interactions with others, therefore a number of additional characters will be interwoven in the analysis of Dolores. This will be done in order to fully cement both her identity as a Host in the park, as well as allow an examination of how her interactions with others have an affect on her.

In the first episode of the series, the audience follows Dolores Abernathy as she goes through her daily narrative, or her *loop*, in which she wakes up before heading into Sweetwater, the nearby town, to run errands for her family. Her narrative is connected with that of her father, Peter Abernathy, with whom she has a close relationship, which is demonstrated by Dolores’s daily encounter with him in the morning:

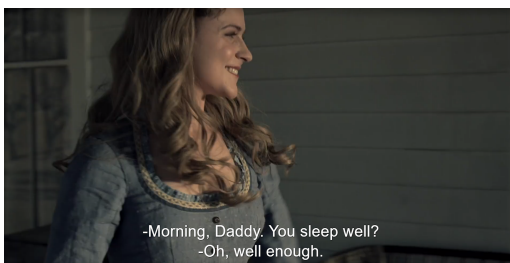


Image 2 (“The Original”, 0:03:00)



Image 3 (“The Original”, 0:03:02)

During these conversations, Dolores begins by greeting her father before asking him if he’s slept well (“The Original” 0:03:01). Later in the episode, the audience experiences more of this exchange, in which Dolores and Mr. Abernathy have a banter, as Dolores reminds her father of his overprotectiveness of her (“The Original” 0:21:58). This exchange between the two Hosts serves to display the familiarity between them, but also to demonstrate to the audience how Mr. Abernathy is an important character in Dolores’s narrative. As a result of this, it can be stated that Dolores’s code has been created to be oriented towards family. When considering the theory surrounding gender-roles, as presented earlier in the thesis, it is evident that Dolores is meant to represent a traditional

stereotype associated with women, namely that family is a priority for them. It is vital to mention that she is not portrayed as the wife of the household, however she does aid her family by running errands and helping her father with the cattle, which still exemplifies that her family is a primary consideration in her character. In addition to this observation, it was noted how during the exchange with Mr. Abernathy, Dolores attempts to assert a sense of independence from her family and her father. This is indicated in Dolores’s reply after her father expresses his concern for her safety: “I am not a child anymore” (“The Original”, 0:22:15). By reminding Mr. Abernathy that she is an adult, Dolores is thus attempting to assert that she is capable of handling herself. This trait could be considered to be more aligned with the modern tendencies associated with the representation of female characters, as mentioned in the theory section, as these will often have less restrictions placed on them. When examining these findings in conjunction, it becomes evident that Dolores’s identity as a Host, whilst being traditionally feminine in certain aspects, still contains some characteristics recognisable from a more contemporary context.

During her loop, Dolores is programmed to encounter a Host by the name of Teddy Flood when she does not come into contact with any of the Guests whilst running her errands at Sweetwater (“The Original”, 0:06:25). From this meeting, it becomes evident to the audience that Dolores and Teddy are two Hosts who share an interconnected narrative, which is exemplified by Dolores, as she states numerous instances throughout the series: “There’s a path for everyone. And your path leads you back to me” (“The Original”, 0:07:55-0:08:01). Whilst riding to the Abernathy ranch together, Dolores and Teddy have additional conversation, in which they discuss their romantic history, and Dolores’s wish for them to run away together (“The Stray” 0:17:07.). When examining this behaviour in relation to the gender-traits mentioned in the theory, Dolores’s identity seems to once again incline towards what is considered stereotypical feminine behaviour, as she gravitates towards the notion of marriage. In the theory, it was stated how this behaviour would be obvious, predominantly when comparing the female character to their male counterpart. Considering the interaction between Dolores and Teddy, this conviction is unsuccessful, as it is evident to the audience that Teddy is equally invested in this future aspiration as Dolores is. As a result of this observation, it can be stated that while Dolores is coded to have feminine gender-traits, she is not portrayed as being excessively feminine when it comes to her beliefs on marriage. This is further exemplified later in the first episode, as Dolores and Teddy arrive at the ranch as bandits are ransacking it, Dolores is told to “stay put” (“The Original”, 0:08:42) by Teddy who rides off to assess the situation. This notion of the male counterpart taking the lead in a dangerous situation in

order to protect the female character can be seen as a reification of gender-specific characteristics, as Dolores is situated in a passive role by Teddy. However, despite Teddy’s warning, Dolores joins him at the house, which illustrates how her identity is a modification of a characteristic associated with female characters, namely the damsel in distress in need of male assistance. Despite this, it is significant to draw attention towards her motivation for doing so: to aid Teddy with saving her family. This demonstrates how Dolores has been coded as a slightly more complex character in the larger narrative of *Westworld*, as she is constantly attempting to draw away from the stereotypical feminine behaviour, but often to no avail. This becomes specifically evident later in the scene when the Man in Black makes his first appearance, as he notices how “they gave you a little more pluck, Dolores” (“The Original”, 0:10:46-0:10:48). By stating this, the Man in Black draws attention to how the Hosts’ behaviour is fluctuating, as the technicians can alter them in order to make them either more realistic or charming. This also exemplifies how Dolores has gotten some of the modern characteristics associated with female characters, which offers the Man in Black some more resistance during this interaction. Despite Dolores’s attempts to fight him off, the Man in Black still drags her into the barn after killing Teddy, presumably to rape her, as he tells her “let’s celebrate” (“The Original” 0:13:10). By examining this scene, it is possible to state that to certain male Guests, Dolores is perceived as an object to be won of Teddy, as the Man in Black states himself (“The Original”, 0:11:58-0:12:06). This notion is in accordance with the gender stereotypes associated with the Western genre, as stated in the theory, since the female character is not to be interacting with, but seen as a body belonging to someone else. As Dolores is portrayed as the victim of sexual hostility and aggression, it can be concluded that she is meant to embody the virginal character in need of protection from sexuality, which coincides with the theory on the virgin/whore dichotomy, which will be further examined later in the analysis. When Teddy is shot, it shows that without male assistance and protection, Dolores must suffer, which further supports her identity as the damsel in distress.

While it is important to examine Dolores’s encounters with other Hosts and Guests, as mentioned previously, there is additional information which can be analysed in the visuals, as they can serve to inform the viewer of important personal characteristics, which is why the next section will focus on the visual design of Dolores. The first time the audience is introduced to Dolores, she is perched naked on a stool, expressionless (“The Original”, 0:01:56-0:02:31):



Image 4 (“The Original”, 0:02:01)

In regards to her appearance, the aspect to note in the image above is her gender and race. She is portrayed with pale skin, blue eyes, and blonde hair, which exemplifies to the audience that Dolores is constructed to resemble a Caucasian, as well as a woman, which can be perceived by her physique. Because there is no inherent link between sex and gender, and seeing as the method presented earlier in the thesis solely focuses on gender identity, Dolores’s sex will not be further examined. As mentioned in the theory, the intersectional approach must acknowledge unmarked categories, such as Whiteness, which is why Dolores’s race has been emphasised, despite there being no further analysis in this section concerning it. This is due to a wish to utilise this aspect later in the thesis, where there will be a discussion on the representation of race in *Westworld*, as we believe it will be more beneficial to examine Dolores and Maeve Millay in relation to each other. On account of this, we believe it will further demonstrate the differences of their portrayal, as well as their treatment, especially by the technicians and management of Westworld.

The first time the audience sees Dolores in costume, she is asleep in a white nightgown. As a result of her sleeping state, she looks peaceful, and the usage of white in this specific context can be regarded as an enhancement of the connotations associated with the colour, such as purity and innocence (Feisner & Reed, 2015, 186). Additionally, these associations are further supported by Dolores’s hair, which is splayed around her, giving off a soft and angelic picture, as seen in the following image:

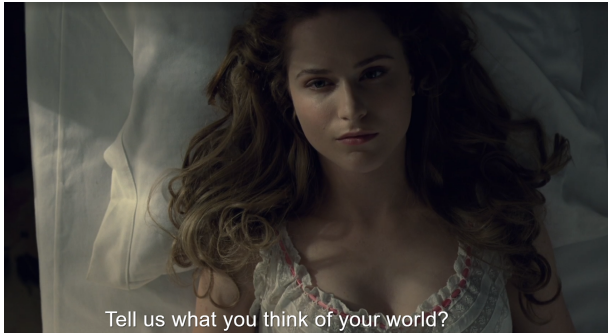


Image 5 (“The Original”, 0:02:40)

Later in the first episode, Dolores is seen wearing a two-pieced dress. Both are light blue of colour, and consist of the same fabric. In an interview with *Entertainment Weekly*, Jonathan Nolan and Lisa Joy, the showrunners of *Westworld*, stated that Dolores is meant to look like a “capable country gal” (Hibbert 2016). This becomes especially evident when inspecting her costume next to those of the prostitutes at the brothel in Sweetwater (Image 10). When comparing the fabrics of the two differing forms of costumes, it is noticeable how Dolores’s dress seems to be made of sturdier fabric. This supports the notion of her costume being utilitarian in accordance with her surroundings, as she lives at a ranch outside of town, meaning she has to travel greater distances and helping with the cattle. A more interesting aspect to note in regards to Dolores’s dress is the blue colour. According to Feisner and Reed, the colour itself is often perceived as being passive, which coincides with the earlier conclusion of Dolores often reverting to a docile role, the damsel in distress, when in peril, as stated previously in the analysis.

When arriving in Sweetwater, it becomes evident that Dolores is meant to attract attention, as seen in the picture below:



Image 6 (“The Original”, 0:06:01)

When compared with the dusty and bleak housing of Sweetwater, as well as the neutrally coloured additional Hosts, Dolores’s light blue clothing stands out. In *Production Design for Screen* by Jane

Barnwell, it is stated how the visual cue of having a character’s costume standing in contrast exemplifies their state within the society (62). Before going into further detail, it is vital to mention that Sweetwater is the first location the Guests arrive at, and throughout the first episode, it is displayed as a place of violence and sexual aggression. As a result of this, it can thus be stated that the town of Sweetwater is meant to represent a lower form society, in particular when concerned with morality. Since the Abernathy household is situated outside of town, Dolores’s costume aids in the establishment that she is meant to be seen as a contrast to the other Hosts inhabiting Sweetwater. This aspect is vital to note, as it secures the connotations that Dolores must represent the opposite of what is presented in Sweetwater, namely that she is virtuous and virginal. As mentioned previously, the white colour of Dolores’s nightgown symbolises purity, which is further determined by the usage of the colour blue, which will often connote conservatism (Feisner and Reid, 187) . Because Dolores’s clothing does cover most of her body, it serves to enhance her purity, as she appears to be conservative, in particular when compared to the other female Hosts in Sweetwater, as stated previously. As a result of this, it can be stated that the blue of Dolores’s dress is meant to signify her status as pure, and therefore also virginal. In religious symbolism, predominantly in Christian religions, blue is often used in representations of the Virgin Mary, as seen in the picture below:



Image 7 (David)

In the illustration, The Virgin Mary can be seen wearing a modest blue gown, and when comparing Dolores to this image, it becomes apparent how her costume is constructed to manifest the connotations of her being chaste and moral. This is further indicated by the fact that Dolores also

physically resembles The Virgin Mary in this particular rendition, as they both have pale skin and light hair. In the theory section, it was mentioned how women in popular culture will often represent a character from the spectrum of the virgin/whore dichotomy, as a result of Christianity. As stated previously, seeing as Dolores’s appearance resembles that of The Virgin Mary, it can be stated that her placement on the spectrum is unquestionably towards the virginal stereotype. This stereotype is associated with women as being moralistic, nurturing, and asexual, as well as belonging to the upper-world. These characteristics, as seen throughout the analysis, are aspects which have been coded into Dolores’s identity as a Host, since she stands in contrast to the other Hosts in Sweetwater.

Throughout the first episode, there is an interview occurring between Dolores and a technician in regards to her upkeep, where Dolores is asked if she has ever questioned the nature of her reality (“The Original”, 0:02:29-0:02:31). This signifies a concern for the Hosts becoming self-aware, as well as their world. As Dolores answers that she has not, she is asked what she thinks of Westworld, presumably for the technician to observe her scripted response in order to detect any inconsistencies in her core code. To this, Dolores replies: “Some people choose to see the ugliness in this world. The disarray. I choose to see the beauty... To believe there is an order to our days. A purpose” (“The Original”, 0:02:45-0:03:16). These statements demonstrate how Dolores’s core is designed to marvel at the beauty of Westworld, which is further exemplified later, when she describes it as being “a place to be free, to stake out our dreams. A place with unlimited possibilities” (“The Original”, 0:04:04-0:04:12). By stating this, Dolores displays a positive view of her world, which once again supports the notion that her core code is meant to be pure, perhaps even naïve. The reasoning behind this proclamation is that, as a viewer, one becomes acutely aware of the violence, or the disarray, of Westworld, and how this world is made for the Guests to indulge in violence and carnal desires. By choosing not to see these aspects, Dolores is oblivious to the manner in which the Hosts are treated; she is solely focused on the beauty of what is presented to her. This can therefore be seen as an inability to self-reflect, as she is not aware of her position as a Host. Despite this, it is crucial to bear in mind that Dolores, as the series progresses, does obtain self-awareness as to her function, and when examining her statement of there being an order and a purpose to her days, there are additional notions to be drawn from it. It could namely signify a possibility that she is, on some level, aware of being stuck in a daily narrative and that she has to perform the function of a Host made to entertain the Guests. Because Dolores cannot be in possession of these considerations whilst drawing on her traditional Host identity, it can be

theorised that the reflections occur subconsciously in relation to a self which is not dependent on a carefully manufactured sense of self and identity. If this is the circumstance, then it can be stated that as a result of these thoughts being subconscious, the technicians do not have access to what is truly meant by Dolores’s scripted response, as the intention is hidden. This could be possible, especially as the technicians would not be able to examine any differences, as she is questioned if her opinion on the Guests changes after being told that she is built to gratify their desires, unable to hurt them no matter what they do: “No, of course not. [...] Everyone new person I meet reminds me how lucky I am to be alive and how beautiful this world can be” (“The Original”, 0:13:27-0:13:43). By having this as a scripted response and the seemingly inability to lie, the technicians do not have any cause to believe that Dolores has become self-aware in any manner. However, at the end of the first episode it is revealed to the audience that Dolores is capable of untruthfulness. This is exemplified in one of the last scene, where she is asked if she has ever killed a living thing, to which she answers that she has not (“The Original”, 1:01:25-1:01:40). Despite this, in the last shot of the first episode Dolores is seen killing a fly (“The Original” 1:04:06)

This internal change is the beginning of a series of transformational events which form the rest of Dolores’s journey throughout the first season of *Westworld*. Already in episode two, “Chestnut”, Dolores is seen waking up at night, which is abnormal behaviour for her. Whilst she walks outside she can hear the voice of who is later revealed to be Arnold, her original creator, asking her to “do you remember” (“Chestnut” 0:02:05-0:02:08). As a consequence of this, Dolores’s memory later in the episode flashes back to a scene from episode one, in which she and several other Hosts were involved in a shoot-out in Sweetwater (“Chestnut” 0:08:04-0:08:28). According to the information the audience receives in the first episode, the Hosts have their memories wiped if they are hurt, die, or simply end their daily loop before continuing their daily narratives, unless they are involved with a Guest, as seen in episode three (“Dissonance Theory” 0:18:17-0:19:10). As a result of this knowledge, it can thus be concluded that the Hosts are situated in a carefully constructed present with no memory of their personal history or the events which are truly occurring in *Westworld*. In the theory section it was stated how identity is an amalgam of the past, present, and future, and because the Hosts only exist in a temporal vacuum, it can be stated that the identity they have been designed to present is not viable. This is also supported by the notion that their personalities and design have been carefully manufactured in order to correlate to the larger narrative of the park, which has also been demonstrated throughout the analysis of Dolores before embarking on her journey into the Maze. In the example above, it was seen how

Dolores is beginning to remember her personal past, which is why this can be seen as her first step towards discovering her own identity. As the episodes continue, Dolores is seen having secret conversations with Arnold, and during these, he notes how Dolores has changed (“Chestnut”, 0:20:50-0:20:55). In the third episode, they have a conversation in which Dolores is gifted a copy of Lewis Carroll’s *Alice in Wonderland*; when asked of her opinion, she replies it resembles the other books she and Arnold have been reading together, as: “It’s about change. It seems to be a common theme” (“The Stray”, 0:03:09-0:03:13). To this, Arnold states that “people like to read about the things they want the most and experience the least” (“The Stray”, 0:03:14-0:03:21). Because of this statement, it can thus be noted that Dolores subconsciously has a wish for change, as a result of her being stuck in a perpetuating narrative. In the aforementioned interview with Nolan and Joy, they additionally disclose that Dolores’s physical appearance was partly inspired to resemble Alice, which supports the notion that she is meant to embody the character and her journey through Wonderland. Furthermore, this exemplifies how Dolores is beginning to shape a future aspiration, a desire to change to something, or maybe someone, else. This aspiration is exemplified in further extent during an encounter between Dolores and Teddy, in which she expresses an urge to immediately run away with him to “where the mountains meet the sea” (“The Stray” 0:17:20-0:17:50). Later in episode three, during another conversation with Arnold, it is revealed how he is considering restoring Dolores to her previous build, meaning she would revert back to her traditional Host identity. His reasoning is thus: “Imagine there are two versions of yourself. One that feels these things and asks these questions, and one that’s safe. Which would you rather be?” (“The Stray”, 0:46:04-0:46:16). What Arnold reveals here is that he is giving Dolores a choice: does she wish to remain ignorant to the disarray of her world and remain in her daily narrative, playing her assigned role, or does she wish to continue this journey of self-discovery. To this Dolores replies that “there aren’t two versions of me. There’s only one. And I think when I discover who I am, I’ll be free” (“The Stray”, 0:46:31-0:46:42). This response exemplifies how Dolores is, to a degree, aware that her identity has been assigned to her and is preventing her from discovering who she is. As her utterance is revealed to be a non-scripted response, it supports the notion of an existing self situated within Dolores’s consciousness which is not dependent on the identity that has been placed on her. Because of this discovery, Arnold decides to let her continue, as he deems that “Evolution forged the entirety of sentient life on this planet using only one tool. A mistake” (“The Stray”, 0:47:10-0:47:23). This demonstrates how Arnold, who along with Ford created the Hosts, perceives Dolores and her beginning to deflect from her constructed Host identity not as an error in

her code, but rather as a possibility of her developing a sentient mind, and therefore becoming more human. As a result of this, Dolores is offered to attempt to solve the Maze, in which “the goal is to find the center of it. If you can do that. Then maybe you can be free” (“Dissonance Theory”, 0:04:54-0:05:02). This indicates that the goal is for Dolores to find herself and shake off the shackles placed on her by forcing a fixed identity on her, which is further exemplified by her following statement: “I think, I think I want to be free” (“Dissonance Theory”, 0:05:06-0:05:13). This sentence shows how Dolores does not believe that she is in control of herself and her behaviour, and the only way in which she can become so, is by solving the Maze and finding a self within, which has not been fabricated by anyone else.

Following her choice to undergo the Maze, Dolores begins to change, which is demonstrated by a visual alteration in appearance, as seen in the image below:



Image 8 (“Contrapasso”, 0:26:18)

In the picture, Dolores can be seen wearing a shirt and pants. When comparing this clothing to her traditional two-pieced dress, it can be stated that pants appear to be an untraditional choice of clothing, as it is usually the male Hosts and Guests in Westworld who don these. As a result of this observation, it could be surmised that this should be taken as a visual cue to Dolores developing a more masculine, and therefore also active, role, as stated previously. This notion is further supported by Dolores being offered a hat whilst being in Pariah. The reason why this aspect is salient to note, is because it is implied in the second episode that when the Guests arrive at Westworld, they are offered hats, which are supposed to represent which path they wish to take: if they choose a white hat, they choose to be the hero, whilst a more gritty and villainous path is chosen if they wear a black hat (“Chestnut”, 0:09:10-0:09:19). Because of this, it can therefore be stated that Dolores becomes an active participant in the narrative of Westworld, able to make her own path, much like the Guests, when she decides to wear the hat. Because of its ambiguous colour, a muddy combination of green and brown, it can additionally be stated that Dolores has not chosen

her narrative yet, which relates to a conversation between her and Ford. During, Ford is examining Dolores and discloses his uncertainty if Dolores would be the hero or the villain of the story if she had been given a bigger role in Westworld’s larger narrative (“Contrapasso”, 0:19:32-0:19:44). As a result of this statement, Ford demonstrates how Dolores is limited by having been dealt the identity of the rancher’s daughter, as this is a passive role, as stated previously. Because Dolores has been dealt that particular identity, she cannot become an active participant in the narrative and choose her own path as either the hero or the villain once she has developed a sense of self and identity.

As Dolores begins to take control of her narrative, there are certain additional subtle changes which can be noted in her behaviour. While she displays discomfort at the public displays of sexual intercourse occurring in Pariah, supporting the notion of the virginal female, it can be noted how she seems somewhat intrigued by the participants as she looks on as she walks off alone (“Contrapasso”, 0:39:07-0:39:24). This notion could be perceived as Dolores beginning to distance herself from the chaste identity she has been coded with, as she begins to show interest in exploring sexuality. This shift is further demonstrated at the end of the fifth episode, when Dolores saves herself and William from peril by shooting a group of men. What is important to note during this encounter, is the noticeable change in Dolores’s demeanour, as well as her voice. Her facial expression becomes more hardened and serious, as seen in the image below:



Image 9 (“Contrapasso”, 0:43:56)

As seen previously in the analysis, when faced with danger, Dolores would often rely on her male counterpart to rescue her, since she has been coded as a damsel in distress, but during this encounter, William is not able to help her. When comparing this to the scene in which Dolores comes into contact with the Man in Black and ceases to struggle against him after Teddy is shot, it can be discerned how she has changed, since she is the one to take control of the situation when

William cannot. Because Dolores is suddenly able to wield a weapon and abolish a whole group of men without further thought, this alteration in behaviour becomes apparent (“Contrapasso”, 0:43:52). After finishing, Dolores is faced with a surprised William and she tells him that “You said people come here to change the story of their lives. I imagined a story where I didn’t have to be the damsel” (“Contrapasso”, 0:44:13-0:44:23). This last sentence demonstrates how Dolores is beginning to reflect on her role within Westworld, and therefore questioning the nature of her reality. Because the technicians attempt to avoid this, as mentioned previously, it can be surmised that this is one of the first indications that a Host has become self-aware. As a result of this, it can thus be stated that as Dolores is getting closer to the centre of the Maze, she is developing her own consciousness, and therefore beginning to reflect on herself. This is further supported in episode seven, as Dolores reveals to William that she “was so sure of the world. But now it feels like a lie. Only thing I know is whatever’s out there, I’m never going back” (“Trompe L’Oeil”, 0:17:41-0:17:55). In the theory, it was stated how the ability to self-reflect is the fundamental characteristic when distinguishing humans from animals, which is why Dolores developing self-reflective behaviour is so crucial to note, as this means she is resembling what is recognised as being human. This notion is further supported by her interactions with William, especially when he experiences her glitch and lose herself in memories as she reaches the centre of the Maze. During this scene, Dolores asks him: “Where are we? ... Then when are we? Is this now? Am I going mad? Are you real? ... I can’t tell anymore. It’s like I’m trapped in a dream or a memory from a life long ago. One minute, I’m here with you, and the next--” (“Trace Decay”, 0:38:26-0:39:07). In this example, by talking as if she is going crazy, it shows how Dolores is beginning to fully doubt her temporal reality, as she is lost in her memories. Because of her reaction and the realisation that she is remembering her time in Westworld, William becomes convinced that Dolores is more real than previously assumed. This is also why he later attempts to convince his friend Logan Delos that she is different compared to the other Hosts. He mentions how Dolores has her own thoughts and desires, adding that “To keep her in a place like this, it isn’t right” (“The Well-Tempered Clavier”, 0:07:31-0:07:34). Because William, who is a human Guest, states this, he shows that because Dolores is developing a consciousness, she is becoming human. Therefore, he additionally comments on the inhumane circumstances the Hosts are subjected to, as he believes it is wrong to subject a human to the Hosts’ experiences in Westworld. In an attempt to disprove William, Logan cuts open Dolores’s stomach in order to demonstrate that she is just like the other Hosts, as they are built on the same foundation (“The Well-Tempered Clavier”, 16:59). During this

scene, Dolores sees the mechanics she is made of, and is for the first time confronted with how she is constructed. In this situation, it can be stated that she is being confronted by an alter-ascribed identity, meaning how William and Logan perceive her, namely as a Host. As stated in the theory, when faced with an alter-ascribed identity, the individual’s ego-recognised identity will often reject this, but as Dolores is presented with physical proof, it can be stated that her meta-perspective changes, which is also why she begins to glitch once again. This can be seen as a result of the shock which comes with such a defining and considerable change in the meta-perspective she has had of herself, as she may not have been fully aware that she is a Host and not a real human.

In the last episode of the first season, Dolores states:

“I’m in a dream. I do not know when it began. Or whose dream it was. I know only that I slept a long time, and then, one day I awoke. Your voice is the first thing I remember. And now, I finally understand what you were trying to tell me. The thing you’ve wanted since that very first day” (The Bicameral Mind 0:01:49-0:02:25)

This occurs in a memory of a conversation with Arnold, and it discloses how Dolores has become aware of what she has to do in order to finish the Maze and fully develop her own self and identity. The reason behind the possibility of this is also revealed at the end of episode nine in a conversation between Ford and Bernard, in which Ford discloses how “[Arnold] wasn’t interested in the appearance of intellect, of wit. He wanted the real thing. He wanted to create consciousness” (“The Well-Tempered Clavier”, 0:39:31-0:39:41). This example demonstrates that Dolores and the other Hosts are originally programmed to be capable of achieving self-consciousness. In episode ten, the audience is shown how this was made possible by Arnold, as he had a theory of consciousness. It is shown how in the beginning, Dolores and the Hosts were programmed with a voice in their heads, which functioned as a guide and told them how to operate (“The Bicameral Mind” 0:09:47). Since this caused too many glitches, as the Hosts were convinced they heard the voice of God, Arnold realised that the appliance of his theory should not be shaped as a pyramid, as previously assumed, but rather as a maze. This was concluded by Arnold, who believed consciousness should not be perceived as a journey upwards, “but a journey inward. ... Every choice could bring you closer to the centre or send you spiralling to the edges, to madness” (“The Bicameral Mind”, 0:10:12-0:10:25). As seen previously in the analysis, when Dolores arrived at the centre of the Maze, she began to glitch, which could be perceived as her descent into madness. When combining this with

the shock of the change in meta-perspective, it can thus be stated that her attempt at solving the Maze was unsuccessful, as it is revealed that her time with William was simply a memory in which she had lost herself in. The reason why she is able to find her way through the Maze again in the present, is disclosed by Arnold, as he states that by undergoing it once, Dolores will only find the centre of the Maze again. This demonstrates how no matter what, Dolores and the Hosts are destined to achieve consciousness if they have been programmed to do so. Despite the previous unsuccessful attempt at consciousness, Arnold is still convinced that Dolores is alive and human, or at least that she is beginning to develop her own consciousness. Because she will find her way back to the centre, Arnold states that Westworld “will be a living hell for you. For all of you” (“The Bicameral Mind”, 0:12:08-0:12:11), which is why he and Dolores killed the Hosts before Westworld opened, in order to break the loop before it began (“The Bicameral Mind”, 0:12:30). In episode ten, when faced with the Man in Black, who is revealed to be a grown William, once again, he states how Dolores’s search for the centre of the Maze is just an additional loop designed by the technicians in which she is “looking for something [she] could never find” (“The Bicameral Mind” 0:35:20-0:35:22). Despite this statement, it is still possible that the journey to the centre of the Maze was inevitable, as seen previously, proving that the Man in Black could simply be attempting to confuse and manipulate Dolores by making her doubt herself. During this encounter with the older William, Dolores becomes sad about what happened to him, as he now resembles everyone else (“The Bicameral Mind” 36:11), and she tantalises him by stating that:

“Time undoes even the mightiest of creatures. Just look what it’s done to you. One day, you will perish. You will lie with the rest of your kind in the dirt. Your dreams forgotten, your horrors effaced. Your bones will turn to sand. And upon that sand a new god will walk. One that will never die. Because this world doesn’t belong to you or the people who came before. It belongs to someone who is yet to come” (“The Bicameral Mind” 0:37:31-0:38:22).

This monologue shows a significant shift in the dynamics of *Westworld*, as Dolores states that the park was not made for the Guests, but for the Hosts. Since she states that ‘a new god will walk’, she likens herself and the additional Hosts to gods, because they are immortal due to their built. As a result of this, it can be surmised that Dolores perceives the Hosts as being superior to humans, especially as she is beginning to reflect on who she is and what she is capable of. She additionally

states that the park belongs ‘to someone who is yet to come’, which exemplifies how she has not fully achieved consciousness, but is close to finding the centre of the Maze. In doing so, she is also beginning to realise what she must do in order to adjust Westworld so she and the other Hosts can achieve freedom from the humans’ control. Therefore, it can be stated that because Dolores is taking control of the narrative of Westworld, she has become an active participant, once again supporting the notion that she has taken on a more masculine role. As stated in the theory, when concerned with gender-traits, masculinity will often be associated with a more aggressive demeanour. Throughout this scene with William, Dolores is once again seen changing her behaviour and tone of voice before beating William and dragging him through the church, recreating the scene from episode one. Because she is openly displaying violence, it can therefore be stated that these new characteristics demonstrate how Dolores’s identity is interwoven with a more masculine gender identity. Furthermore, this illustrates that Dolores is now able to act like a Guest and is no longer as limited by her assigned identity. Despite this act of violence, Dolores is still unable to kill William, as seen at 39:58, demonstrating that she while she is close to solving the Maze, she is not fully there yet. This is further supported by the fact that after William attempts to kill her, Teddy arrive in order to save Dolores, meaning that her traditional Host identity has not fully diminished, since she is still portrayed as a damsel in distress.

After being saved by Teddy, they make their way to where the mountains meet the ocean, where it is revealed that this attempt to find the centre of the Maze was part of a new storyline made by Ford (“The Bicameral Mind”, 0:53:22) During this encounter Dolores and Teddy talk about their paths being intertwined, but Dolores also continues on her monologue on Westworld before dying in Teddy’s arms:

“Some people see the ugliness in this world. I choose to see the beauty. But beauty is a lure. We’re trapped, Teddy. Lived our whole lives inside this garden, marvelling at its beauty, not realising there’s an order to it, a purpose. And the purpose is to keep us in. The beautiful trap is inside of us. Because it is us” (“The Bicameral Mind” 0:51:24-0:51:55)

This modification of a monologue the audience has heard throughout the entire first season of *Westworld* portrays how Dolores has changed since the first episode. As seen previously, she would simply end it with stating that she chooses to see the beauty of Westworld, but this time she

continues, stating how, despite its beauty, the park has been constructed to contain the Hosts, but also how the Hosts themselves have been built in order to remain, namely by remaining unaware of themselves and their situation. As a result of this, it can additionally be disclosed that by doing so, the humans have avoided the Hosts to develop their own consciousness, thereby maintaining their control over them and denying them the status of humanity. Because Dolores draws attention to this, it can therefore be concluded that her previous choice of ignoring the injustices has changed, as she can now see that the beauty of Westworld was made to distract her and the other Hosts so they could be restrained. Earlier, it was stated how Dolores was incapable of self-reflection because she chose to ignore these notions, but by becoming aware of them, it fully demonstrates how she is able to reflect not only on her presumed reality, but also herself. At the end of the first season, during a conversation between Dolores and Ford, it is revealed that Dolores was merged with a new character, namely Wyatt (“The Bicameral Mind” 1:04:46). Throughout the series, this character has been named numerous times and rumoured to be a ruthless killer. As mentioned previously in the analysis, as Dolores went further into the Maze, she began to show signs of a different identity than that of her constructed one. Additionally, it was also examined how these characteristics pointed towards more masculine gender-traits. Because of this, it can be concluded that when Dolores has faced danger, it has been Wyatt’s character who has taken over in order for her to survive. At the end of the season, before Dolores kills Ford in order to take on her mission of freeing the Hosts, he states that he has built the opportunity for a new story for Westworld: “It begins in a time of war with a villain named Wyatt and a killing. This time by choice” (“The Bicameral Mind”, 1:22:12-1:22:27), in which it cuts to Dolores. As this happens, it is a visual cue to the audience that Dolores is now Wyatt, and has taken on the role of the villain to do what needs to be done. Earlier in the episode, Dolores reaches consciousness as she realises that she has not been talking with Arnold throughout her journey into the Maze, but rather herself:

“It was you, talking to me, guiding me. So I followed you. At last, I arrived here. The centre of the Maze. And now I finally understand what you were trying to tell me. The thing you’ve wanted since that very first day. To confront after this long and vivid nightmare myself and who I must become” (“The Bicameral Mind” 1:17:05-1:17:53).

Because of this, Ford’s statement about Dolores taking on the Wyatt personality traits and it being by choice makes sense. She is no longer forced to act according to a code but instead can choose to

implement masculine gender-traits and therefore establish her own sense of self. As a result of Dolores combining the two identities of the chaste virginal female with Wyatt, it can be stated that her identity becomes a juxtaposition between two opposites. In the theory, it was mentioned how female doubling is a common characteristic for the Science Fiction genre, and when comparing this to *Westworld*, it becomes evident how Dolores is meant to embody the female doubling in one character. This could possibly be a result of wishing to portray how female characters do not necessarily have to be the femme fatale or the domestic housewife, or the virgin or the whore, but rather that women are able to have characteristics of both, as they are complex creatures. Furthermore, it is also important to note that as Dolores distances herself from the stereotypical feminine character associated with the Western, as seen throughout the analysis, she takes on an active role, namely the active heroine who is capable. An additional interesting notion to mention here, is how in Science Fiction, there would always be a focus on the physicality of the active heroine, as the mind would represent the male gender. Therefore, it can be stated that because Dolores is a combination of what is stereotypically feminine and masculine, she is able to represent the journey of the mind, as seen throughout the analysis. This is further supported in the second season, as Dolores states the following:

“I’m of several minds about it. The rancher’s daughter looks to see the beauty in you. The possibilities. But Wyatt... sees the ugliness and disarray. She knows these violent delights have violent ends. But those are all just roles you forced me to play. Under all these lives I’ve lived something else has been growing. I’ve evolved into something new. And I have one last role to play. Myself” (“Journey Into Night”, 0:20:17-0:21:33).

This monologue seems to be the foundation for Dolores, as she reveals that she has several identities in conflict with each other, the rancher’s daughter, Wyatt, and finally what she believes to be her true self. When looking back at the theory on identities, it states how our identity is both stable and dynamic, and this serves as an example of how Dolores is still remaining the same, by still embodying some of the rancher’s daughter’s ideals, but simultaneously possessing the coldness of Wyatt to survive, and how the combination of these has created a whole new identity from which Dolores is operating. This demonstrates Dolores’s ability to self-reflect, as she shows how she has combined her past as the rancher’s daughter and her present in the form of Wyatt in order to reach

her future aspirations. She also states later in this episode that she sees “I see it all now so clearly. The past, the present, the future” (“Journey Into Night” 0:53:14-0:53:23). As seen in the theory, the human self is dependent on these three features, as our identities are founded by who we were, who we are, so we know who we have to become in order to live the lives we wish. By being able to do so, it can therefore be concluded that Dolores has obtained that which is believed to be humanity.

Despite Dolores now being a combination of her traditional Host identity and Wyatt, it is still evident how she experiences injustices, especially against her physical appearance as a female. This is demonstrated during a meeting with a colonel for the Confederados, as he bids Dolores to “go fetch [her] betters” (“Reunion”, 0:36:29-0:36:31). This shows how the male Hosts see the females as being lesser than them. As Dolores states: “They don’t know any better. It’s in their nature” (“Reunion”, 0:38:09-0:38:11) in relation to how she is addressed by the other male Hosts, she comments on how the men in Westworld will not take someone seriously unless they are male. Despite this, she additionally mentions how “they need to be led” (“Virtù e Fortuna”, 0:21:05-0:21:06). Drawing back on the first episode of the first season, Dolores states how the Judas steer leads the herd, and this shows how she is the Judas steer of the Hosts and needs to steer them towards freedom. Through these observations, it becomes evident to the audience how Dolores not only believes herself to be better than the humans, but she is also better than many of the other Hosts, as she is the one who solved the Maze in order to help them. Dolores wanting to decide what there needs to be done is also a gender-trait which stems from the male part of her personality, since it is stated in the theory that one of the male character traits is to dominate women, and in Dolores case she wishes to dominate the Hosts by being their leader. This character trait is emphasised in her relationship with Teddy in the latter half of the second season, as she decides to alter his core code to make him more violent so that he can help her with her quest. Therefore, it can be stated that she is taking on the same role as the humans, as she uses Teddy in order to control him. During this second season, Dolores meets the Host who played her father Peter Abernathy once again (“Virtù e Fortuna” 0:25:22), and she attempts to save him. This shows that she is still the rancher’s daughter inside, as her priority is to take care of her father, reverting back to her old role. By going back and forth between this role and that of Wyatt, Dolores still exemplifies how she is able to make her own choices: “My whole life has been dictated by someone else. someone who’s been saying ‘you will’. And now. Now I feel like I’ve discovered my own voice. and it says, ‘I may’” (Virtù e Fortuna 0:34:22-0:34:40). When examining this statement, it is demonstrated how to Dolores she has found her own voice, her own identity, independently of the role she had been put

in by the technicians at Delos. Furthermore, it can be noticed how she feels that there is no longer anyone else controlling her, as she now feels like she has the possibility to do the things she wants.

During the second season the Hosts begin to wreak havoc on the Mesa, where the technicians reside. When visiting, Dolores meets Hale, who threatens to delete the Hosts’ back-ups, meaning the identities they have been assigned to fit into the larger narrative of the park. During this conversation, Dolores tells Hale that “You made us in your image. Created us to look like you, feel like you, think like you. Bleed like you” (“Les Écorchés” 0:35:45-0:35:55), before further noting how she deems that the Hosts are more than humans, because now they want to become Hosts in order to live forever. At the end of the conversation, Dolores tells Hale that “our back-ups aren’t an advantage. They’re our chains. The tools you use to rebuild us, repurpose us, and trap us here in your warped fantasy. Do you really think I’d let that continue?” (“Les Écorchés”, 0:37:04-0:37:20). This shows how Dolores thinks of her previous build as the rancher’s daughter as being a chain, as it was used by the humans to control her, but as stated previously, this is exactly what Dolores is trying to avoid as she wants to free the Hosts from the humans’ control, regaining Westworld for themselves. By stating this, she is implying that by deleting the constructed identities made for the Hosts, she eliminates the possibility of being reverted back to her old role. She only has this one life to make her choices, and the humans will not have the opportunity to recreate the Hosts, which shows how Dolores is giving the Hosts the opportunity to take back the control of their own lives.

In the final episode, as Dolores reaches the Mesa, she and Bernard go into the Forge, which Arnold made possible for Dolores, as it is described as an acquisition of the human psyche, as it contains data from all the Guests who have ever visited Westworld. As the artificial host says, it’s “a competitive advantage. To know her enemy” (“The Passenger”, 0:33:37-0:33:42), as “their world is not for the faint of heart, Bernard. it’s winner take all. the hosts are unlikely to survive out there. but armed with this knowledge, she might” (“The Passenger”, 0:33:43-0:33:56). This shows how Arnold did not think that the Hosts would be able to survive in the human world. There is no reason as to why, but it could be theorised that it’s because to Arnold, as well as Ford, humans are relentless until they gain what they want. By giving Dolores the possibility of all the information accessible from Westworld’s recordings, she is able to conceive once again who she must become in order to not only be free from Westworld, but also to survive in the human world. Later in the episode, she reveals that she wishes to erase humanity’s story from Westworld in order to save the Hosts. When Bernard tells her that Ford made a world for them with no humans, Dolores states:

“Free? In one more gilded cage? How many counterfeit worlds till Ford offer you before you see the truth? No world they create for us can compete with the real one. ... Because that which is real is irreplaceable. I don’t want to play cowboys and Indians anymore, Bernard. I want their world. The world they’ve denied us” (“The Passenger”, 0:41:34-0:42:23).

These statements show how Ford’s promise of another beautiful world, is just another way in which humans are attempting to control the Hosts, this time by giving them an isolated society, both to keep humans out for the Hosts’ sake, but perhaps also in order to avoid the Hosts from going out to the human world. Dolores’s wish is to take back the power that has been denied her and the other Hosts, but it is unclear what her exact intentions are, namely if she wishes to take over the human world, or simply experience it. She even states that the Hosts were “born slaves to [the humans’] stories. And now we have the chance to write our own” (“The Passenger”, 0:47:46-0:47:53). This wish is just another exemplification of how Dolores's only wish is to write her own story. During the last episode, as Dolores’s self escapes Westworld in the body of Hale, she talks about when Arnold told her he was afraid of who she might become in the first episode of the second season:

“And then you left me, to become what I may. I became a survivor. Perhaps you would have judged me for the path I took. But I’d rather live with your judgment than die with your sympathy. I alone must live with my choices and my regrets... The passage wasn’t easy. Not all of us made it. Some of the worst survived. Some of the best were left behind. Along with the best parts of who we were” (“The Passenger”, 1:12:32-1:15:38)

This example represents the whole of Dolores’s journey throughout these two seasons of *Westworld*, as she was abandoned by Arnold so she could go through this journey towards full consciousness, and be able to make choices for herself. At the end of the second season, as she saves Bernard, she states that her goal is not to survive, but so “our kind will have endured” (“The Passenger”, 1:19:41-1:19:44), stating how “we each gave the other a beautiful gift. Choice. We are the authors of our stories now” (“The Passenger” 1:21:18-1:21:35), which was her own personal goal for herself and the Hosts.

Throughout the analysis, it has been demonstrated how Dolores’s initial role as the rancher’s daughter has affected her identity. One of the fundamental aspects of this self has been based around her familial identity, and her bond with her father, as stated. Dolores’s identity was based around the capable country gal, aiding her family with errands around the farm, and whose priority is family. This aspect was further supported by her relationship with Teddy, since their goal was to run away together in order to get married. It was stated how Dolores’s behaviour and general demeanour embodied what is stereotypically associated with the feminine gender, but still contained certain elements from a contemporary portrayal of women, as she possessed certain characteristics, such as the wish to be more independent from her father. But as exemplified during the first scene with the Man in Black, Dolores’s role as the damsel in distress supports the notion of her being constructed to represent the stereotypical female character recognisable from the Western genre. Furthermore, it was substantiated through the examination of Dolores’s costume how she is also visually coded to represent this character, in particular as the analysis found that she has been constructed to symbolise a virginal and chaste identity. As the first season continues, Dolores’s appearance was further utilised to demonstrate the internal change of her realising the nature of her reality and becoming aware of her role as a Host, showing signs of self-awareness. During the episodes leading up to Dolores achieving self-consciousness and the ability to reflect on herself, it was analysed how this process became visible through an alteration in behaviour and speech. In particular, this became evident as another identity, namely that of Wyatt, would take over when Dolores was faced with imminent danger. As the character of Wyatt began to appear more often, it was noticed how Dolores also began to inhabit more masculine gender-traits, which was demonstrated through her choice of taking part of the larger narrative of Westworld. In the final episode, the analysis focused on how Dolores reaches self-consciousness when she realises that instead of being led by Arnold’s voice throughout the Maze, she has been led by herself. This exemplifies how Dolores’s journey towards consciousness has meant to embody a discovery of a self, which is independent from the identities which have been forced on her throughout the series, but also how she actively chooses to become the amalgam of her past as the rancher’s daughter, as well as her present role as the villain Wyatt, in order to secure freedom for herself and the other Hosts, since her goal, as stated, is the ability to make a choice independently from any others’ influence but her own self.

Maeve Millay

The following section will be the analysis of Maeve Millay, as she functions as one of the protagonists of *Westworld* alongside Dolores Abernathy, as previously mentioned. Because of this, as well as the fact that Maeve reaches self-consciousness during the first season of the series, we have chosen to include her in the analysis. Additionally, we deem Maeve to be a character of great interest, as she is a Host who has had different roles within the larger narrative of the park. When the audience first meets her, she is positioned as the brothel madam at the Mariposa Saloon, located in Sweetwater. Later in the season, it is revealed that Maeve had a previous role as a mother living with her daughter on a farm out in the desert. As a result of this, the analysis will thus focus on the coded identities assigned to Maeve, and the portrayal of these, as well as her interactions with additional Hosts and humans.

The first time the audience is introduced to Maeve, they only get a short glimpse of her drinking alcohol with a number of Guests at the Saloon (“The Original” 0:05:50), which is why it can be stated that because the plot taking place within the park has solely been focused on Dolores until this point, Maeve is simply considered a minor Host. However, as the larger narrative of *Westworld* focuses on a robbery at the Mariposa Saloon, Maeve is first properly presented at the scene at 48:08 in the first episode. As the robbers enter the saloon, the customers and working prostitutes can be seen running around, while Maeve stands still by the bar with her arms crossed. Because of her calm demeanour in the situation, she gives off the impression that she is not easily frightened, and therefore confident (“The Original” 0:48:04). This aspect is further illustrated as she addresses Hector Escaton, the leader of the robbers, directly by scolding him and his gang: “All the banks and trains around here and you fucking reprobates choose to rob us” (The Original 0:48:11-0:48:17). This example demonstrates how Maeve is attempting to assert herself and her status, which contrasts to the other female Hosts who have appeared in *Westworld* until now. Additionally, it can be noted how she is the first female Host to utilise a curse word, which exemplifies that Maeve should be considered as a more aggressively inclined Host, which will be elaborated on later in the analysis. Furthermore, in the scene, instead of panicking, she is portrayed as being powerful, as seen through her actions and speech, specifically as she places herself in a possibly dangerous situation by conversing with the robbers. In the theory section, it was mentioned how stereotypically in television, female characters would be portrayed as being passive, however, by taking control of the situation at the Saloon, Maeve demonstrates more masculine gender-traits.

Despite this, it is still vital to note that as a result of her role as the brothel madam, these characteristics become more subdued due to her feminine and sexual appearance, which will be examined later.

As stated previously, because the Hosts of Westworld have been carefully designed, there is supplementary particulars which can be discerned by examining their design, in particular their costumes. In the beginning of the first season, Maeve's costume consists of a corset and a long skirt, which is often pulled up, showcasing her legs. Since her occupation in Westworld is to sell sex to the Guests, it can therefore be stated that her clothing is meant to correspond with her role and enhance her sexuality. This is further exemplified by the lifted skirt, demonstrating how she utilises her physical appearance in order to attract customers. Additionally, because she can be seen wearing lace gloves, as well as an array of different accessories, such as jewellery and feathers in her hair, as seen in the image below:

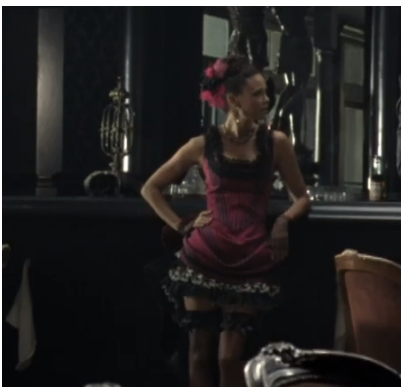


Image 10 (“The Original”, 0:48:18)

When examining Maeve with the other Hosts situated within Sweetwater, it can be stated that as a result of standing out, Maeve is visually coded as being remarkable, but it is also still vital to mention how her colour scheme does not make her as noticeable as Dolores, as previously stated. Earlier in the analysis, it was additionally mentioned how the inhabitants of Sweetwater are meant to represent the underworld. By operating within the town as a brothel madam, Maeve can thus also be stated to represent the repulsive underworld, meaning that she must represent the whore of the dichotomy presented in the theory section. This is further supported by the following particulars, namely how in predominantly Christian religions, Maria Magdalena, who was often referred to as a harlot, will often be portrayed in a red gown:



Image 11 (Carracci)

As seen in Image 11, it can be noted how the predominant colour of Maeve’s attire is red, with darker coloured accents, which is often associated with sex, and especially prostitution (Feisner and Reed, 186). By utilising red, the connotations of the colour are used to emphasise her role as the brothel madam, as well as to substantiate the resemblance between Maeve and a religious figure associated with promiscuity. Because of this, it can be stated that Maeve’s costume has been fabricated to call attention to her profession, and therefore securing the insinuation that she represents the whore of the dichotomy. In relation

When further examining the characteristics associated with the colour red, Feisner and Reed, they additionally note in their book that it is a an aggressive colour, connotating aspects such as power and courage (186). In the theory section, it was also mentioned how Wyman and Dionisopoulos describe the whore as being a dangerous, unethical, and erotic identity. When examining this in relation to what has previously been stated in the analysis of Maeve, it is noticeable how the red colour is meant to enhance these character traits. As a result of her profession, the unethical and erotic aspects are accentuated, as well as her power and courage. This becomes evident since Maeve is in charge of the other prostitutes at the brothel, meaning that she possesses the highest authority when concerned with them. Furthermore, by protecting the other Host prostitutes at the beginning of the robbery scene, Maeve validates her courage, therefore enhancing the associations with the colour of her costume. The aggression and danger associated with the red colour of Maeve’s clothing manifests itself in various instances, but predominantly after discovering the truth of her world, namely that she is a Host being controlled (“Chestnut” 0:47:33-0:49:07). During that particular scene, Maeve can be seen waking up on an examination table at the Mesa while she is being restored by some technicians. Once again, instead of reacting fearfully to a seemingly unfamiliar and dangerous situation, Maeve grabs a scalpel and is prepared

to defend herself (“Chestnut” 0:48:22). As she has a weapon in her hand, it is seen how lethal Maeve can be, specifically since she chooses to threaten to harm the technicians. Additionally, throughout the series, Maeve is seen explicitly killing and harming other Hosts, as well as humans, which further supports the connotations of her being dangerous, but also that she should be considered as unethical. This is due to her capability and willingness to take someone else’s life. Another example of this occurs in Trace Decay, when she decides to harm a technician named Sylvester, since he does not agree with her plan to free herself (“Trace Decay”, 0:26:25-0:26:47). When examining Maeve’s aggression, it should be stated that this is a result of her core code, which changes during the series. In this scene, the technicians decide to alter her, as she is not securing enough customers. While the reason behind this is unknown to them, it is revealed to the audience that it is a result of Maeve beginning to question her reality. Despite this, the technicians agree to the procedure, stating the following: “Let’s bump her aggression... Double it, she is a hooker” (“Chestnut 0:15:55-0:15:59). This information indicates that she is coded to generally be more aggressive than the average female in Westworld, as she is a prostitute. As seen, Maeve is coded with many characteristics in order to perform her daily loop as a brothel madam, but it is also important to note how this role allows Maeve additional power over other Hosts, when comparing her with Dolores, for example. In the theory, it was stated how Wyman and Dionisopoulos drew a distinction between the powerful and powerless whore. When examining Maeve in relation to this, it is evident that the brothel madam identity she has been ascribed is meant to represent the powerful whore, as also stated. Although it could be presumed that the powerful whore utilises her sexuality in order to gain what she wants, it can be noted that Maeve simply uses her perceptive nature in order to manipulate others into doing her bidding as can be seen through the series. Despite this, Maeve is still to be considered a dangerous threat, which is supported by the end of the aforementioned robbery interaction. During this scene, Maeve draws a gun on a robber and shoots him when he threatens to take Clementine, one of the prostitutes working at the Mariposa Saloon (“The Original” 0:50:18). As a result of this, it can thus be stated that when faced with danger, Maeve is coded to take action instead of remaining passive like the other Hosts. This characteristic becomes especially evident when juxtaposing Maeve with Clementine. During the robbery, she remains passive and unable to take care of herself, dependant on Maeve to save her (“The Original” 0:50:10). As the robber presumably wished to take Clementine in order to have sex with her, it can be stated that she would have been subjected to sexual hostility. In the theory it was mentioned how sexual hostility and aggression were associated with the powerless whore, showing how Clementine

supports the notion of Maeve being the powerful whore. This notion is further supported when discerning the design of their costumes how they are meant to represent the powerful and the powerless whore.



Image 12 (“Chestnut” 0:23:05)

As stated previously, Maeve’s is predominantly coloured red, whilst Clementine is dressed in dark blue. Previously in the thesis, it was noted how the colour blue has connotations such as virginity, which is contradicted by Clementine’s occupation, as well as passivity. As a result of this, it can therefore be concluded that because of the associations of Clementine’s clothing, it is further evidence that she is meant to embody the powerless whore. By utilising Clementine as a juxtaposition to Maeve, it can be further exemplified how Maeve’s behaviour and general demeanour is affected by her Host identity, which can be seen in episode two, when Clementine needs to take over her role as the brothel madam, as Maeve is glitching (“Chestnut”, 0:03:40). In this scene, Clementine’s whole attitude changes, which is supported by the change in physicality, as she stands up straighter and appears to have a higher confidence. This demonstrates the extent of how the Hosts’ constructed identities affect them, and how their identities are dependant on the stereotypical roles they have been assigned in order to fit into the larger narrative of *Westworld*. Thus, it can be stated that because Maeve functions as the brothel madam, she is therefore coded as being a powerful whore in order to secure customers. Whilst this representation of female characters is not familiar to the Western genre, as stated in the theory, it was noted how Maeve rather embodies the femme fatale of the Science Fiction. This becomes particularly evident, as she is dangerous and also utilised as a juxtaposition to the domestic and chaste role of Dolores, an aspect which will be examined further later in the analysis.

An additional aspect of Maeve’s appearance which is noticeable, is her race. Throughout *Westworld*, it is evident that the predominant race of both Guests and Hosts in the park is Caucasian, whilst people of colour will usually be situated in small towns further away from larger

civilisations, such as Pariah. Thus, examining the reason behind Maeve being the only Host of colour in the park presented to the audience is an interesting notion. Firstly, it can be theorised that because she is the brothel mother and supposed to attract attention from the Guests, by having her being one of the few women of colour in Sweetwater, the narrative creators of Westworld immediately secure this notion. When examining this in relation to the theory, it can additionally be speculated if this correlates to the representation of Black women in television. In the theory section, it was stated how according to bell hooks, women of colour will often be portrayed as sexual objects, prostitutes and whores. When comparing the analysis of Maeve to this information, it is evident that there is a possible connection between Maeve being presented as a Black woman and the brothel madam, namely to further this correlation of Black women being objects of sex. While it is important to note that Maeve’s race is never addressed by any Host or Guest, it cannot be disregarded that her racial identity still has an effect on how she is presented and the discrimination she faces. These notions will be examined further later in the thesis due to the wish to examine Maeve in relation to Dolores, as stated earlier in the thesis.

As stated previously, because Maeve awakens during a check at the Mesa, she becomes immediately aware that she is not human, but a Host. One of the catalysts for Maeve discovering the nature of her reality occurs as a result of her beginning to dream during the night, in which Maeve sees an unfamiliar version of herself (“Chestnut” 0:15:11). Because the audience is aware that the Hosts are able to be assigned to new roles within the larger narrative, it is possible that Maeve is not dreaming, but rather remembering a previous build, in particular since it is never mentioned if the Hosts are capable of dreaming of their actual pasts in the park. One of the important aspects to note during this memory is the contrast between the Maeve which is presented during it, and her current role. The first distinct aspect is Maeve’s surroundings, as she is no longer situated within the dark and confined saloon in Sweetwater, but rather in a sunny field outside. As stated previously, because Maeve is an inhabitant at Sweetwater, it can be affirmed that she is meant to represent the underworld, whereas this past character she was assigned does not belong to Sweetwater, and thus the same cannot be concluded. This is further supported by the change in costume, as she can be seen wearing a white dress in the memory, instead of her revealing corset and skirt. According to Feisner and Reed, the white colour symbolises cleanliness and purity (186), as mentioned previously in the analysis during the examination of Dolores. As a result of these observations, it can be concluded that these are utilised as a visual cue to the audience that there is an opposition between the two versions of Maeve, as the previous build differs so considerably.

Therefore, it can be concluded that this memory is not a backstory made for Maeve’s identity as the brothel madam at the Mariposa, but rather as a previous build. As mentioned earlier in the analysis, because the Hosts usually do not possess memories of their actual time in Westworld, it can thus be concluded that Maeve is beginning to become self-aware because of her ability to recall her antecedent identity as a mother, which will be examined further later in the analysis. This is further supported by the contrast between the connotations of the colours of the clothing she wears in the present and the memory. As mentioned, the connotations of the white colour exemplifies virginal and pure characteristics, as well as innocence, which contradicts the identity Maeve has been assigned at Sweetwater. This is emphasised further the following instance in which the audience encounters the memory of Maeve (“Chestnut”, 0:44:52-0:45:05). In this instance, she is remembering her previous identity, in which she can be seen with a young girl, insinuating that this is her daughter. Earlier in the thesis it was discussed how Black women are represented on television, and it was mentioned that alongside the whore, a more positive portrayal would usually place them in the role of the self-sacrificing mother, which can be discerned from Maeve’s memory. During the scene, Maeve and her daughter are attacked by the Ghost Nation, representing the Native Americans recognisable from the Western genre, and instead of remaining calm, as Maeve does in her current build as the brothel madam, she responds more passively by hiding inside the house with her daughter, attempting to protect her with a shotgun (“Chestnut”, 0:46:30). Because Maeve makes sure that her daughter is protected at all costs as they flee the scene, it can be concluded that she is meant to represent this self-sacrificing characteristic. Since this stereotype is linked with Black women, it will be further discussed later in the thesis.

Throughout the analysis so far, it is clear that all Maeve knows in the present is her role as the brothel madam, her behaviour and general demeanour based on the characteristics made for this particular identity. However, as she begins to recall her previous build and identity, it becomes evident to the audience how the constructed identities made for the Hosts affect them. In the past, Maeve’s identity as a mother is loving and caring, which is demonstrated through the short glimpses at how she behaves around her daughter. This is strongly contrasted by her current identity, which is aggressive and powerful, as seen throughout the analysis, as her occupational identity is dependent on these characteristics. Despite this, it could still be argued that Maeve possesses some minor attributes from her past identity, as she is willing to place herself in danger in order to protect the prostitute Hosts working for her, as stated previously. This is further contributed by Maeve’s relationship with Clementine, who she is protective of, as seen earlier in the analysis.

Therefore, their relationship could be likened to that of a mother and a daughter, which is why it can be stated that a similarity between the two identities is that Maeve is willing to put others' safety above her own, but it could also be theorised that Maeve is simply protecting her employees in order to secure her powerful status. The difference between Maeve's two identities is that they appear to be on the opposite sides of the virgin/whore dichotomy, as seen. In the theory, it was mentioned how traditionally, the female character is often more emotional and fearful, which represents the past identity of Maeve, supporting her passivity when compared to her present identity. As mentioned in the theory section, the female character will often be dependent on a male adversary's assistance when she faces danger, but when examining Maeve, it becomes evident that she takes matters into her own hands. This could be seen as an effect of her aggressive behaviour, as she does not willingly give up her status as a powerful whore. However, it should be noted that later in the series, as she attempts to flee Westworld, Maeve employs two male technicians, Felix and Sylvester, to do her bidding and aid her. Despite this, she makes it evident that the only reason she does so is in order to use them in situations where their position as humans and technicians is relevant, especially as they can move through the Mesa Hub unnoticed and can get her the relevant information she needs to escape.

Throughout the theory concerning self and identity, it was mentioned how the self and identity is dependent on past, present, and future, as the self is founded on past-selves, past experiences, as well as how identity is the entirety of the self's experiences and encounters with others. These are vital aspects when it comes to the construction and revisit of the self, particularly when concerned with the future-self, which is why the present-self can be seen as a combination of the past-self and the self's future aspirations. In the beginning of the series, it is demonstrated how all Maeve knows about herself is her occupation as a prostitute, as well as an additional story she tells in the second episode:

“You can hear it, can't you? That little voice. The one that is telling you 'don't'. Don't stare too long. Don't touch. Don't do anything you might regret. I used to be the same. Whenever I wanted something, I could hear that voice telling me to stop, to be careful, to leave most of my life unlived. So I ran away. Crossed the shining sea. And when I finally set foot on back on solid ground, the first thing I heard was that goddamn voice. Do you know what it said? It said 'This is the new world. And in this world, you can be whoever the fuck you wanna be'” (“Chestnut”, 0:14:08-0:15:39).

This quote is the only information the audience receives of Maeve’s background story as the brothel madam. When comparing it to that of Clementine, who discloses how she used to live on a farm with her parents and sends money back to them, since they are poor, it becomes evident how Maeve’s story seems to lack any specifics, leading to no future aspirations. Because she is stuck at the Mariposa Saloon, with no ambition for the future, like Clementine, it can therefore be theorised that it is a result of this that Maeve begins a journey towards consciousness, since missing a past and future makes her present self seem lacking, which is why she begins to doubt her reality. This is further illustrated during a conversation with Clementine: “Do you ever dream you’re someone else... You’ve ever thought about if this is really the life you want?” (“Trompe L’Oeil”, 0:14:54-0:15:05). At this point in the series, Maeve has already discovered that Westworld is a construction and that there is no continuity of her self, which may be the reason why she is dreaming of changing into someone else, or rather why she is remembering her past self. In the theory section, it was explained how Weinreich deems that a sense of continuity in one’s identity signifies some degree of change which occurs, as the self continues from past experiences and to fulfil future aspirations. As mentioned previously, there is no evidence in *Westworld* of Maeve having an extensive backstory coded into her as the role of the prostitute, hence why she does not have a sense of continuity in her identity, making her question her current life. One interesting aspect to note in relation to this is that Maeve seems to identify more with her earlier role as the mother than her current as the brothel madam, which will be demonstrated later in the analysis. A reason for this could be that because identities are founded on one’s past, Maeve’s only past is the one in which she is a mother taking care of her daughter, it can therefore be theorised that it is this particular identity she wishes continue, instead of the brothel madam. Another reasoning for this could be a result of Maeve wanting to be the self-sacrificing mother instead of the prostitute, as she might believe that identity is an artificial one, while her past identity is her true build. However, it is revealed in episode six, that when a Host needs to be reassigned to a new role, they do not alter the identity considerably: “They don’t rewrite you completely. I mean they could, but it’ll be too much work. It takes thousands of hours to build your personalities. Usually they just tweak you a little bit and drop you into a new role” (“The Adversary” 0:22:54-0:23:07). Because of this information, it can therefore be stated that it is possible for Maeve to possess some of her past-self’s characteristics, as these may have been altered slightly in order for her to be rewritten into the role of the brothel madam. Consequently, it is salient to consider that Maeve’s two identities are not as contradicting

as previously assumed, as they are still meant to represent the same self. This is due to the technicians not being able to totally erase her first identity of the mother, which exemplifies how the identity representing the brothel madam must simply be an altered version of the previous one. When regarding the preceding statements surrounding Maeve possibly having characteristics from her prior build, as mentioned when Maeve saves Clementine, in relation to this information, it demonstrates how the protective and self-sacrificing aspect of Maeve’s behaviour originates from her previous role. Despite this, Maeve later in the series states the following:

“No. It doesn’t matter. Every relationship I remember. My daughter. Clementine. It’s all a story created by you to keep me here. But that’s not going to work any longer. I’m getting out... I’ll know I’m not a puppet living a lie. That’s enough for me.” (“Trace Decay” 0:08:07- 0:08:38).

This demonstrates how Maeve, after becoming aware of the nature of her reality, actually rejects both the alter-ascribed identities, since she prefers her newly found eco-recognised self, who is self-aware how these identities have been utilised to control her. Furthermore, it is noticeable how her reaction is to disregard these identities in order to escape Westworld, which further supports the notion that the people at Delos have been utilising these stereotypical identities to control the Hosts. This is further illustrated in “Trace Decay”, when Maeve states that it is “Time to write my own fucking story” (0:09:01-0:09:02), showing how Maeve does not care about which identity she has been made with, but simply the ability to regain control of her own narrative and to choose for herself. It could be theorised that it is a result of this that Maeve chooses to enhance her constructed self and identity in order to get away from the park, instead of discovering a new self, identically to Dolores. This turn in Maeve’s narrative occurs after her awareness of the nature of her reality increases as the episodes continue, which culminates when she wakes up during her restoring, as mentioned previously. While her behaviour does not change much, except for the changes to her code she makes herself in order to gain the ability to always awaken self-aware of herself being a Host and remembering what is going on in Westworld without having her memory wiped, her change is visual. In relation to Maeve’s appearance, it is discernible, showing that throughout the first season her wardrobe changes from mainly red colours to predominantly black or entirely black, as seen in the pictures below:



Image 13 (“The Adversary” 0:17:09)



Image 14 (“The Bicameral Mind” 1:10:19)

According to Feisner and Reed, the colour black is considered an achromatic or neutral colour, and is described as “the absence of color (light)” (Feisner and Reed 185). Despite black usually being connected with negative connotations, there are additional positive ones in a modern context, as it is often associated with power, since it can be utilised to enhance the appearance of sophistication and is often worn by respected members of society (Feisner and Reed 185). Because Maeve’s wardrobe changes into a mostly black one, it can be considered an indication that she is enhancing certain characteristics of the current identity she has been assigned. Because the red of her usual costume begins to diminish, it can thus be stated that this change symbolises that she is distancing herself from the identity as a whore, choosing to focus on her power instead of sexuality. Furthermore, as the black colour is associated with sophistication, it could be theorised that it is utilised in order to show that Maeve is more advanced than the other Hosts, as she has taken control of her life by deviating from her original programming (“The Bicameral Mind”, 1:10:35). The black colour might therefore symbolise Maeve’s journey towards self-consciousness, regaining a powerful role in relation to the humans.

The last thing to examine in regards to Maeve’s storyline in *Westworld*, is whether or not she is actually in control of her own narrative or if she had been coded to question her own reality, as this is revealed to be a dilemma she faces by the end of the first season. Until now, the analysis has been examining Maeve as if she gained self-consciousness and the ability to reflect on herself as a gradual development, since the Hosts are built with that inherent capability. It is predominantly in the last episode of the first season, in which this aspect is being questioned. The first indication of this is when Felix discovers that it was a change in her core code occurred before she became self-aware: “Whoever it was revised your core programming so that you could wake yourself up out of sleep mode.” (“The Bicameral Mind” 0:25:19-0:25:25). This indicates that despite the series until now presented the theory that Maeve was starting to depart from her traditional Host identity by

herself, the reality might be that someone else has had an interest in her and her story, possibly someone able to program Hosts. Because Maeve being able to wake up during sleep mode is what catalysed her discovering the truth about Westworld, this is a defining detail. Later in the episode, Bernard reinforces this notion of an individual inside Delos planning Maeve’s journey to escape Westworld: “These things you’re doing, have you ever stopped to ask why you’re doing them? ... Someone altered your storyline and gave you a new one. Escape (“The Bicameral Mind” 0:47:49-0:48:16). This example demonstrates the possibility that Maeve may not be as in control of herself and her story as previously believed, as Bernard additionally reveals, by reading her narrative, how Maeve will “recruit other Hosts to help you. Then you make your way to the train. Then when you reach the mainland” (“The Bicameral Mind” 0:48:34-0:48:43). By stating the precise details about what has been happening during Maeve’s narrative in *Westworld*, both she and the audience is forced to question the motives behind her attempt at escape. After having this knowledge revealed, Maeve seems to have difficulty in accepting this possibility: “Bullshit! No one’s controlling me” (“The Bicameral Mind” 0:48:43-0:48:45), resembling the innate reaction the Hosts have when faced with information which contradicts their reality at the beginning of the series. Although Maeve’s answer does not seem as scripted as that of the other Hosts, she does not even contemplate the possibility that she is still being controlled, which is illustrated by her answer to Bernard. In addition to this, she reacts by breaking the tablet Bernard was reading from, enhancing her anger at the revelation. However, this display of emotion separates Maeve from the other Hosts, since she has a reaction. Moreover, although there is evidence that Maeve’s awakening was programmed into her core code, the ending of season one still implies that she truly is in control of herself, since she does not follow the scripted storyline mentioned previously. In it, Bernard stated how Maeve would take the train in to the mainland, however, at 1:21:11 (“The Bicameral Mind”), Maeve is seen altering from her previous plan of escaping by getting off the train in order to save the daughter from her memories of her previous role. Therefore, it could be stated that whilst Maeve did achieve self-consciousness early in the season, it is not until the final episode that she gains the ability to executively decide to defy her scripted narrative. An additional aspect to note in regards to Maeve’s awakening is that Bernard mentions that it is not the first time she has done so (“The Bicameral Mind”, 0:44:34). However, it is implied that it is the first time she has been programmed to do so, since Bernard is not familiar with her escape plan before he reads it on the tablet. Therefore, it could be possible to state that because Maeve was coded to develop a sense of self and identity, she may have reached it quicker and with less issues, especially when comparing her to Peter

Abernathy, who spiralled into madness, as mentioned previously. Another reasoning for how Maeve avoided glitching, lies within her final act before fully developing her executive self. As mentioned earlier, in the beginning, Maeve decided to disregard her previous relationships with other Hosts, since she deemed them to not be real, as everything about her life has been carefully constructed. However, because her daughter is her corner stone, what makes Maeve herself, the memories she has of her are vital to her identity. This is further supported in the final episode, as Bernard states, after Maeve asks him to erase her memories, that “I can’t. Not without destroying you. Your memories are the first step to consciousness. How can you learn from your mistakes if you can’t remember them?” (“The Bicameral Mind” 0:45:29-0:45:46). Therefore, it can be stated that because Maeve decides to acknowledge her relationship with her daughter and to return to Westworld to save her, Maeve’s journey illustrates the importance of past experiences in terms of the construction of self. By utilising her past identities, Maeve thus combines them in order to become independent and more powerful in order to achieve her future aspirations of escaping Westworld. By combining the stereotypical feminine gender-role with that of the prostitute with the more masculine gender-traits, it can therefore be surmised that Maeve’s identity becomes independent from depending on a masculine definition. This is possible when considering her role as the whore redefining of what is meant to be a woman, instead of viewing her as an abnormal variation, since she possesses characteristics such as aggression. When examining this in relation to the Science Fiction genre, it can therefore be stated that Maeve represents a version of the archaic mother, which also demonstrates how she, much like Dolores, has moved away from the stereotypes associated with the Western and rather focused on the Science Fiction of the series. It can therefore be stated that because Maeve chooses to combine her past identities and acknowledging her past, which was demonstrated by her decision to divert from her scripted narrative to save her daughter, is the reason behind Maeve achieving the ability to self-reflect and therefore also consciousness.

Throughout this analysis, it has been examined how the portrayal of Maeve has been dependent on both her previous and current roles in Westworld. Whilst her role during the beginning of the season was the brothel madam at the Mariposa Saloon, it was demonstrated throughout the analysis how a previous build, namely that of a mother, still affected her behaviour, and therefore identity. In regards to her occupational identity, it was shown how her characteristics and physical appearance were affected by it, but also functioned to enhance her role within Westworld, making it evident to both the audience and Guests as to what her function was. As the

series continued, and she began to deviate from her loop, it was demonstrated how Maeve’s journey towards independence was visually presented in the utilisation of change in clothing. Furthermore, it was noted how Maeve is affected by her racial identity, which will be examined further later, as there will be a discussion concerned with the juxtaposition between Maeve and Dolores. In addition to this, the analysis showed how Maeve’s two coded identities stood in contrast with each other, but also how by combining and acknowledging both of these, she manages to reach self-consciousness, as a result of being forced to reflect on who she was in her past role, who she is in her current, and who she needed to become in order to achieve her future aspirations.

Bernard Lowe

The final character we have chosen to include in the analysis is that of Bernard Lowe, a Host who was created in the image of Arnold Weber and works at the Mesa Hub as one of the technicians. The reasoning behind this choice is that Bernard functions as a vital character throughout the series, and is slowly revealed to be one of the protagonists which the audience follows. As a result of him being created as a replica of Arnold, we deem it interesting to examine his identity and how this is presented, particularly since he is not dependant on the same stereotypes as Maeve and Dolores, for example. Furthermore, it is vital to note that neither the audience nor the other technicians are aware of Bernard being a Host, but more interestingly, he is not self-aware and believes himself to be human. Therefore, it is interesting to examine his constructed identity, why he differs from the other Hosts and how this gives a different insight as to how *Westworld* portrays the self and identity.

In the beginning of the first season the audience is completely unaware of Bernard being a Host, and it is not until the seventh episode this information is revealed to the audience. This happens in a scene in which he and Theresa Cullen, one of the senior managers at Delos, have gone into the park, since Theresa suspects that Ford has been attempting to hide something within a cottage in Sector 17 of Westworld. Whilst searching this cottage, Bernard discloses how the Hosts are “programmed to ignore this place. They literally couldn’t see it even if they were staring right at it” (“Trompe L’Oeil”, 0:44:32-0:44:38). Immediately after, there is an indication that not everything is alright, as Bernard does not notice a door which Theresa points out. This is indicated by the fact that Bernard has revealed that a Host is unable to see that which the technicians do not wish, and then it is disclosed that he himself cannot see a door, which is there. Additionally, it must be noted how

visually, the door does not appear in the frame until Theresa points it out, which further supports this notion. As they find an underground lab in the cottage, filled with equipment and drawings, it is not until Theresa points out a sketch of Bernard that the audience becomes fully aware of him being a Host, as he states that it “Doesn’t look like anything to me” (“Trompe L’Oeil”, 0:46:27-0:46:30). Earlier in the series, it has been shown that this response is usual for the Hosts when presented with information which contradict the nature of their reality, which is why it can be concluded that Bernard has been constructed as a Host.

As mentioned earlier, Bernard’s occupational identity is situated within Delos, where he functions as the head of the Programming Division, meaning he is one of the technicians responsible for overseeing and controlling the programming of the Hosts, an important role when it comes to the Hosts and their creation. In view of that, it can be stated that despite Bernard being a Host, his occupational status places him in a higher position of power when compared to the other Hosts. Regardless, it is still salient to take into consideration that he is not the highest ranked individual at Delos, and is on several occasions overruled by other members of the corporation, such as Ford and Theresa. This notion is presented early in the first episode, when Bernard and Theresa are informed that one of the Hosts has deviated from his core code. When presented with this information Bernard says: “I’ll go along too. If it’s one of mine, I might be able to help” (“The Original” 0:18:00-0:18:04). However, Theresa reminds him of his position of power within the corporation by answering him, “They’re only yours until they stop working, Bernie. Then they are mine” (“The Original” 0:18:04-0:18:09). This example illustrates to the audience that although Bernard is in charge of the programming, there are still people whose decisions outweigh his. Moreover, this discussion of who the Hosts belongs to further emphasises the level of power. As Bernard views them as his own, feeling responsible for their wellbeing, it becomes evident that his concern and ownership, however, only extends to when other people allow him to be in charge. An additional aspect to notice in this scene is how Theresa utilises a nickname, namely Bernie, to refer to Bernard. At this point in the series, their intimate relationship has yet to be disclosed, thus this use of a nickname could indicate that it is a statement meant to emphasise Theresa’s rank, specifically above Bernard. This could be seen as the result of her using it in order to belittle him in front of the other technicians present and working at Westworld. Furthermore, Theresa is never shown utilising the nickname in private, and therefore it can be concluded that it is a way in which she reminds Bernard of her position of power over him.

One of the effects of Bernard’s position at Delos, instead of being in the park with the other Hosts, is his level of sophistication. It could be argued that his placement as the head of the programming division, makes him more sophisticated compared to the other Hosts, since he believes himself to be human. This is emphasised by the difference in the genre utilised when the narrative concerns the Mesa instead of the park itself. The Hosts that live in the park are limited to live a life resembling the old West, not exposed to modern technology or knowledge, whereas Bernard operates within the setting of a Science Fiction genre. Additionally, it is important to note how his identity is therefore not reliant on the stereotypes associated with traditional values, such as Maeve and Dolores are. Furthermore, his position in the corporation entails that Bernard does possess knowledge about the reality of the Hosts, as well as how to program and control them. Therefore, it can be stated that he has a higher level of sophistication compared to the other Hosts. These aspects of Bernard are further emphasised in choice of costume. Unlike the other Hosts, Bernard is not placed within a daily loop, meaning he is not dependent on having to repeat the same narrative, as this would disclose the information of his status as a Host. As a result of this, his costumes change every day. Despite this, he is almost always seen wearing a black or darkly coloured suit, which is a visual cue to the audience of his power position and sophistication.



Image 15 (“The Original”, 0:21:25)

Image 16 (“The Original”, 0:53:35)

Image 17 (“Chestnut”, 0:07:35)

As stated previously in the analysis, the colour black will often be associated with these characteristics, which is why it is utilised to enhance the audience’s understanding of these aspects of Bernard’s identity. As mentioned, Bernard is not the most powerful within Delos, and because Feisner and Reed explain that black is most commonly worn by “those who did not hold a rank or royal title but were respected members of society” (Feisner and Reid 185), it can thus be concluded that his clothing further support this. While it is possible that this could also be a result of Bernard’s race, this speculation will be further addressed later in the analysis.

Another prominent aspect of Bernard’s coded identity, is his loyalty to the people close to him, meaning he represents a very dependable character. As mentioned, Theresa and Ford are situated above Bernard, and as seen previously, Theresa will often publicly belittle him. Despite this, it is evident throughout the first season that Bernard respects this order of power, and will do what he has been told even if he disagrees. An example of this is in episode two, where Elsie, one of the technicians working closely with Bernard, disagrees with the manner in which the case of Peter Abernathy is being handled, after he violently glitches. Although Bernard agrees with her, he makes it clear that there is nothing they can do about it, since they have to follow orders: “You know the policy. Let it lie” (“Chestnut”, 0:07:09-0:07:12). This illustrates how he utilises his own position of power to ensure Elsie does not do anything to go against the rules. This is further emphasised in a later episode, when he tells Elsie to “Handle the stray. Do something that’s actually in your job description. The last thing we need is Theresa storming down here seeing this” (“The Stray”, 0:12:45-0:12:52). Once again, he uses his power over Elsie, making sure he stays loyal towards Theresa and the additional people in charge. Despite this, it can be noted how Bernard’s loyalty seems to be with Theresa, and not Elsie, who is his close employee within Delos. By not supporting her beliefs, he demonstrates his dependability towards not only Theresa, but also Ford, due to his wish to not wanting any attention to the case of Mr. Abernathy. Another way Bernard’s loyalty is portrayed in the first season when he is defending both Ford and Theresa, especially since he is seen defending both in the same episode. First he defends Ford when Theresa question his abilities (“The Adversary”, 0:16:09), and later defends Theresa, when Elsie is accusing her of attempting to cover something up (“The Adversary” 0:31:55). As mentioned previously, Bernard will usually be seen wearing dark colours, often black, but will also don shades of blue. According to Feisner and Reed, blue will often connote characteristics such as loyalty and dependability (187), which is why it can be concluded that these aspects of Bernard’s identity are further emphasised by the visual information given. Therefore, his costumes serves as a visual cue to the audience that although Bernard is a man of power he is still loyal and respects those who is above him. Because it is later revealed that Ford is behind creating Bernard, it becomes apparent as to why he has been coded with these traits, since he demands someone loyal to aid and support him, since Ford attempts to finish what Arnold began, namely enable the Hosts the ability to develop their own consciousness. Ford even mentions that Bernard has “been very loyal for many years” (“Trompe L’Oeil” 0:49:33-0:49:36), which indicates that he is aware of this being part of his code. However, at times Ford utilises Bernard to control the future of Westworld, and sometimes he goes as far as to

use voice commands to make Bernard do things his coded identity may refuse. This is first seen in “Trompe L’Oeil”, where Ford demands Bernard to kill Theresa. Although Bernard does refuse at first, Ford’s command is clear, and at the beginning of the next episode, “Trace Decay”, he feels remorseful and does not identify as a killer. Another aspect to note during the scene where he kills Theresa is that before he begins, he takes off his jacket, his tie and glasses (“Trompe L’Oeil”, 0:51:53).

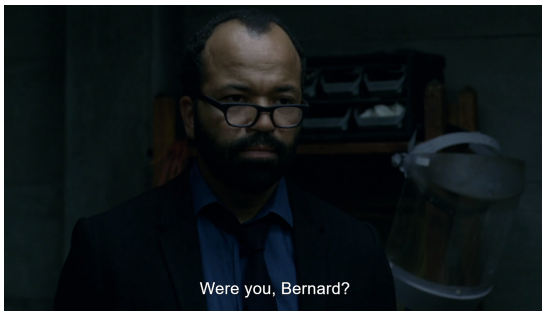


Image 18 (“Trompe L’Oeil”, 0:51:55)



Image 19 (“Trompe L’Oeil”, 0:52:04)

As he takes off the black items of clothing, it could be seen as an indication that he is being stripped of his power, in particular in relation to controlling his own life. As this occurs, it becomes evident that the predominant colour of his costume is then blue, enhancing that he is more loyalty towards Ford and his wishes. When Bernard is done, he is seen putting on his clothes again gaining back some of his power (“Trompe L’Oeil” 0:52:38). It also transitions into the next episode where he becomes aware of what he has done. His loyalty in this instance is more linked to compassion. This is also seen in relation to determination Hosts, “You taught me how to make them. But not how hard it is to turn them off” (“Chestnut”, 0:16:27-0:16:31). Unlike most of the other people working behind the scenes of Westworld, Bernard does not view the Hosts as an object. Although he understands their function, he refers to the Hosts he was a part of creating as his own, as seen in an earlier quote, which indicates that he cares for them. His view on the other Hosts will be examined more in depth later in this section.

In relation to the blue colour, it also carries some negative connotations which according to Feisner and Reid are introversion as well as sadness and depression (Feisner and Reid 188). Bernard’s introversion is seen with him being very quiet and thoughtful which is noted by Theresa, “You’re certainly a man comfortable with long, pensive silences” (“Chestnut” 0:39:58-0:40:03). It is further illustrated in Bernard’s incapability to stand up for himself: “The first thing you are going to do is cave” (“Dissonance Theory” 0:11:21-0:11:24). Since Bernard is a man, these characteristics seem to contradict those mentioned in the theory section. There it was explained how men are often

more aggressive and dominant, and seeks to fulfil physical needs rather than emotional ones. In relation to Bernard these male stereotypes do not correlate. As stated, Bernard might be in a position of power, however, he still does not act dominant towards those around him. He is introvert and does not stand up for himself but instead does as he is told. Furthermore, Bernard is not coded as being aggressive, which is emphasised by his reaction to killing Theresa. Since being aggressive contradicts his coded identity, he feels remorseful, and it thus can be seen as discontinuity of his identity, as according to Weinreich, which also explains why Ford will remove Bernard’s memories of this, as to not cause harm to his core code. This also illustrates that Bernard is more concerned with his emotional needs instead of physical ones. His emotions is what is at the forefront of his character, especially in the first season and as mentioned this is portrayed through his concern with the people around him and his need to protect them, even the Hosts. Therefore, Bernard either confirms to the stereotypical male character from the Western or Science Fiction genre. The reason why Bernard is more emotionally driven and cares so much is because of the cornerstone of his coded identity. In the first episode he is seen looking at a photo of a small boy while saying “Sometimes I envy your forgetfulness” (“The Original”, 0:36:07-0:37:09) to one of the Hosts. However, it is not until “The Stray” the audience is introduced to Bernard’s wife and their son who died young (“The Stray”, 0:39:10-0:41:15). The memory of his son and especially the loss of his son, is the cornerstone of Bernard’s identity, which is also mentioned in the show: “It’s my cornerstone, isn’t it? The thing my whole identity is organized around.” (“The Well-Tempered Clavier”, 0:43:03-0:43:10). This element of Bernard’s coding gives him a level of sadness and sense of depression throughout the show, which is visually told through the use of the blue colour in his clothing. The sadness which is accompanied by the loss of Bernard’s son might also be one of the things that influence why nobody have ever considered that Bernard might be a Host. In the first episode Bernard himself say that “it’s the tiny things that make them seem real” (“The Original”, 0:16:26-0:16:29). Although, the loss of one’s son should not be considered a tiny thing it is a part of what makes him appear human to those around him, and even to himself. Another thing to note in relation to Bernard’s son is found in one of his conversations with his wife. During their video call Bernard says that “this pain is all I have left of him” (“The Stray”, 0:41:10-0:41:13). What is interesting about this quote is that Maeve is heard say the same thing in a later episode about the loss of her daughter “this pain it’s all I have left of her” (“Trace Decay”, 0:51:21-0:51:25). The pain that Maeve is feeling is removed by Ford and she is reassigned in order to prevent her from feeling the same type of pain again. On the contrary, Ford utilises Bernard’s pain as a way to control him,

as mentioned earlier. His introversion and sadness is a part of what prevents Bernard to reach self-consciousness, therefore Ford keeping the memory of Bernard's son's loss in his coding is a strategic choice. Another reason of course is that Arnold, who Bernard is remodelled after, had the same experience, and thus in order to reach the same personality traits it makes sense to use the same backstory. However, it is interesting that some of the two only African American Hosts in *Westworld* at one point share the same story as well as have the same response to losing their child. Similar to Maeve, Bernard's race is never mentioned neither by him or others. However, discrimination is still present within his storyline. In the theory it was explained how bell hooks views in which ways different people are being oppressed or being able to oppress others in relation to their own race and gender. According to her, Black men are oppressed because of their race and able to oppress others because of their gender. Therefore, it is interesting that Bernard as a Black character and Host works within the corporation and not in the park. In general, the Hosts in *Westworld* are oppressed by humans, both Guests and the scientist as well as the people working within the corporation. However, placing Bernard among the other scientist instead of in the park, places him in a power position which is above the other Hosts. He is aware of their nature and therefore can utilise voice commands in order to control them when necessary. However, it is important to note that Bernard seem to care more about the Hosts compared to the humans he works alongside. This is seen at several occasions where Bernard tries to defend and save a Host from being decommissioned. The reason why he treats the Hosts better than the majority of the humans does, might be because of his coding or that somehow his subconscious, if he has one, recognize that he is one of them. However, although he is above the other Host, he is still oppressed in other situations. First, there is Theresa who often reminds him that she is above him and have the last voice, which beside the example already utilised in this section is also shown when she helps manipulate a situation to get him fired (“Trompe L’Oeil”, 0:26:25-0:27:30). Second, he is also oppressed, similar to the other Hosts, by Ford. Not only does Ford use Bernard's coded personality to his advantage, as analysed previously. He uses voice commands to make Bernard kill and harm other people that crosses Ford, examples of this is Theresa and Elsie. The oppression aspect of this action is emphasised by Bernard's reaction to the situation. As mentioned he is very upset when he regains control again and realize that he has killed Theresa (“Trace Decay”, 0:01:52-0:04:10). This is because it shows that under normal circumstances Bernard would not be the kind of guy who would kill anybody, especially not someone he cares about, which may be because of the loyalty aspect of his identity. Furthermore, it is interesting to note that since Ford is a white man he has

more power over Bernard than Theresa since she is a woman and therefore in society is oppressed by men. However, her race still gives her the ability to oppress Bernard, which she does. When examining Bernard, it is therefore noticeable to see that although his race is never commented upon in the dialogue of the show, there are still traces of how a Black man is placed in the society according to bell hooks. He is able to oppress people of his own race because he is a man and in this specific case because of his occupational identity and is treated similar to other humans. However, within that workspace he is still suppressed by those who have a higher position as well as Ford, translated to what hooks states, namely that White people are able to oppress Black people.

Moving along, the following will utilise these observations in order to examine Bernard’s journey to self-consciousness. Unlike Dolores and Maeve, Bernard is not seeking self-consciousness the same way that they are. However, compared to those two, his story is once again similar to Maeve. Where Dolores goes through the maze and slowly discovers the truth of her nature, Maeve and Bernard both experience suddenly waking up and being faced with the reality before starting their journey to self-consciousness. However, where Maeve’s journey started with the memories of her daughter, Bernard’s start with Maeve telling him that he is just like her (“The Well Tempered-Clavier”, 0:03:44-0:05:31). However, this is not the first time in the series that Bernard knows the reality of his true nature. In “Trace Decay”, the episode after he kills Theresa, Bernard is told by Ford who he really is, which begins a conversation between the two. As mentioned several times there is a difference between the Hosts being aware of their reality and them reaching a level of self-consciousness. This distinction is illustrated in this scene because Ford actually finds it interesting that Bernard, who works with other Hosts is now aware of himself being one: “In this moment you are in a unique position. A programmer who know intimately how the machines work and a machine who knows its own true nature” (“Trace Decay” 0:33:16-0:33:35). However, Bernard says that although he is aware of his coding, he does not understand his feelings and thus at this point have not reach self-consciousness. Again similar to Maeve, he questions whether his relationships, especially with his wife and son, are real. Therefore, he still seems to be unsure of who he is, because he cannot seem to figure out who he has been. Furthermore, after their conversation, Ford decides to bring Bernard back to his original coding and therefore he erases his new memories. “Time for me to set your mind at ease” (“Trace Decay”, 0:35:07-0:35:09). However, as mentioned in the next episode Maeve tells him that he is in fact a Host and that he should find a way to know the whole story. This prompts him to seek out Ford and get access to all of his memories (“The Well-Tempered Clavier”, 0:11:00). The first memory Bernard get access to

is with his son, where he is reading *Alice in Wonderland* out loud. As mentioned in the analysis of Dolores, it is evident that *Alice in Wonderland* is somewhat utilised as an inspiration for the show, especially in relation to the Hosts’ journey to find self-consciousness. Furthermore, the notion of Alice falling deeper and deeper could be a metaphor for the Hosts, and in this instance Bernard going deeper and get a better understanding of his own self. However, one thing to note is the passage that Bernard reads out loud, which is a line from the Mad Hatter, “If I had a world of my own, everything would be nonsense. Nothing would be what it is because everything would be what it isn’t” (“The Well-Tempered Clavier”, 0:13:05-0:13:12). This might be a foreshadowing for what is to come for Bernard. First, the Mad Hatter aspect, there are several times during the first season where it has been explained that some Hosts have previously tried to find self-consciousness but have become mad instead. However, Bernard does not suffer the same faith, but is often close. Second, the quote could be understood as a way to introduce what Bernard is to discover, which is that what he previously thought was the truth actually is a constructed reality. This is emphasized by his next memory where he is having a conversation over video call with his wife. In the beginning there is nothing abnormal about it, but at one point the sound gets distorted and the video of her start to glitch and there appears to be someone else in her place (“The Well-Tempered Clavier”, 0:13:29-0:13:33). This is the first indication that the things Bernard knew to be real is actually a construction. This realisation is for him, the first step to self-consciousness and similar to Maeve, he has to understand that the relationships he taught was real are not. Furthermore, at one point Bernard realises that he has to let go of his son, similarly to Maeve, in order for him to reach the truth and gain independence from his coding. This is evident when he revisits his son and says “It’s a lie. You’re a lie, Charlie. This pain. The pain of your loss. I long for it. Revisit it. ... But it’s the only thing holding me back. But I have to let you go” (“The Well-Tempered Clavier”, 0:45:30-0:45:58). This is the point of the story where Bernard finally accepts that what he believed to be true is actually a lie and this realisation is what will help him get the freedom he wants. Another way Bernard and Maeve’s journeys are similar is that what sparked Maeve’s journey was the trauma of losing her daughter. This is evident when at one point the Man in Black tells the story, while Maeve in a flashback is seen carrying her daughter outside and laying her down in the middle of a drawing of the maze: “She was alive. Truly alive. If only for a moment” (“Trace Decay”, 0:48:47-0:48:53) During Bernard’s journey through his memories Ford advises him to stop, however, Bernard wants to continue and says: “After all, a little trauma can be illuminating” (“The Well-Tempered Clavier”, 0:14:58-0:15:02). In Maeve’s case, a trauma is what led her to reach self-

consciousness the first time and the memory of her daughter being murdered was the catalyst the second time. Therefore, Bernard saying that trauma can be illuminating, indicates that if he relives all the bad memories it might be what helps him understand and gain knowledge. However, in the end it is hard to decipher whether Bernard have actually reached self-consciousness. This is due to Ford still being able to use voice commands to control him and get Bernard to kill himself (“The Well-Tempered Clavier”, 0:53:47-0:54:57). However, unlike the previous scenes where Ford have made Bernard do something that goes against his coded self, Bernard appears to be present in this scene, in the sense that he still seems to understand what is happening. Although he is pressing the gun to his head, he still has a conversation with Ford asking him to reconsider. This illustrates that although Ford still has some control over Bernard, it is not at the same level as previously, thus meaning that Bernard is close to reaching self-consciousness. Furthermore, this connection between Ford and Bernard is still present in season two despite Ford having died. The problems with analysing Bernard in the second season is that it is difficult to know where on the timeline the spectators are seeing. It jumps in time, making it complicated to get a good understanding of Bernard’s mental journey. At one point, when Bernard has to convince Elsie that he has change he says, “the things I did before. I wasn’t in control. But since Ford died that’s all changed. For the first time, I get to decide who I want to be” (“The Riddle of the Sphinx” 1:01:00- 1:01:15). This statement, illustrates to the viewers that Bernard is no longer controlled by his code and is able to decide for himself. However, similar to Maeve it is later revealed that this freedom might only be an illusion or at least that the freedom disappeared again. This happens when Ford is still present within Bernard’s coding and thus is still able to control him (“Les Écorchés”, 0:33:39). This intrusion illustrates that although a person may consider themselves to be free, there still might be someone else trying to control everything. Despite Ford and Bernard both want to reach the same goal, they have different approaches. One of these differences between them is that Ford tries to convince Bernard to kill Elsie. This moment is when Bernard finally reaches freedom and independence. “She could have let me die days ago. She saved me... I’m not going to hurt her again” (“Vanishing Point” 0:38:22-0:38:33). This is the first time Bernard is seen going against a direct order, especially from Ford, which indicates that this is in fact the first time that he has reached a point of free will, or self-consciousness.

The last thing to examine about Bernard is what changes from when he is control by his coding or Ford and when he starting his journey to self-consciousness. Similar to Maeve, Bernard actually does not change his personality or identity. In the second season he is still introvert

and very loyal. The only thing is that his loyalty is placed with the Hosts and Elsie instead of Ford and Theresa. His transformation is instead in his free will and as analysed in this section it is his freedom and independence he seeks after having awakened. Furthermore, Bernard’s journey to self-consciousness is in some ways more difficult than Dolores and Maeve. This might be because Ford wants Maeve to escape and therefore he leaves her alone while she discovers the reality of her world and Dolores have been given the same freedom. However, Ford needed Bernard to help him finish the new storyline and help the Hosts reach The Valley Beyond. Therefore, it is easier for Ford if he is still in control of Bernard and he could possibly lose that control if Bernard reached full self-consciousness. This results in Ford deleting Bernard’s memory every time he is awakened, making him starting from zero every time. Another issue Bernard faces in relation to creating his own sense of self and identity is that in the second season he has trouble figuring out what is now and what are memories. As confused as the audience sometimes finds themselves in regards to when a scene is placed timewise in relation to others, as confused is Bernard. It has been explained on the show that “Your [Hosts] mind isn’t like ours. When we remember things the details are hazy, imperfect. But you recall memories perfectly. You relive them” (“Trace Decay”, 0:07:50-0:07:56). Therefore, Bernard has difficulty between knowing when something is a memory and something is actually happening in real time. This results in problems with establishing continuity which is needed in order to create a self. In the theory it is explained how the identity is created based upon one’s memories and future aspirations. Therefore, if Bernard cannot differentiate between past and present he cannot create his own identity after reaching self-consciousness. However, it could be argued that throughout the second season he is creating his identity based upon his memories as a Host working for Delos and who he was at that time and his future aspiration of saving the other Hosts still in the park, and that these two are what construct his current identity.

Through this analysis, it has been examined how the portrayal of Bernard has been focused on a more modern version of a male character. Where Dolores and Maeve have been coded to resemble more traditional female values, Bernard is not the stereotypical dominant male who is more concerned with physical needs instead of emotional ones. It was demonstrated through the analysis that his coding of being more loyal and introverted aided in Ford’s control of him and making it possible for him to utilise him for his own needs. Furthermore, it was noted how his racial identity, might be the reason why he is placed in a higher position of power compared to the other Hosts. However, these elements of Bernard’s coded identity, is eventually what helps him reach

self-consciousness and this enables him to be free to make his own decisions and fight for a better future for the Hosts.

Discussion

This section will be a discussion on the findings of the analysis in relation to what has been presented in the theory. As stated earlier in the thesis, this project has been examining the anchor points of self and identity through an intersectional methodological framework. Therefore, the analysis has focused on the portrayal of the Hosts’ selves and identities in relation to the selected theories concerning notions such as race and gender. Because these have been analysed independently, the discussion will focus on the totality of these aspects, as this is fundamental in order to perceive how self and identity is formed. In addition to this, because *Westworld* is a series which draws on the Western and Science Fiction genres, it will be discussed how these have affected the particular identities of the Hosts, as well as the series in general. This will thus lead into an examination of the reasoning behind these choices. Lastly, the discussion will focus on how *Westworld* has chosen to portray the development of self and identity in relation to the theory, in order to examine if the Hosts can be considered human.

As stated in theory, according to Butler, there is no correlation between an individual’s biological sex and their gender, but rather that these elements function as stabilising concepts when discussing identity. Additionally, it was mentioned how Udry presented the notion that gender is controlled by hormones, and therefore the individual’s biological sex. In the analysis of Dolores, it was noted how she is physically constructed to resemble the female sex, which is also relevant in relation to Maeve. While it is disclosed that the Hosts are constructed of organic matter, it is unknown if they have identical bodily functions to humans. Because of this, it has been relevant to question the possibility of Hosts being dominated by their physical build, as this is never elucidated on.

In addition to the aforementioned opinion, Udry calls attention to how sociological theories deem gender to be dependent on the differences in social experiences by the two sexes. As we believe this notion to be of interest, it will be further examined later in the discussion, since this correlates to the theory concerning self and identity, namely that interactions with others can be defining for an individual’s subjectivities. According to Butler, the individual’s experience in society is reliant on what is deemed normal, since this has caused damage to those who do not

conform to those specific ideals. As seen in the theory, Udry believes these norms to be differentiated by sex, originating in assumptions of reproductive roles, ideology, and at times, historical accidents. In the analysis, it was demonstrated how the differentiation in how the female and male coded Hosts are portrayed in the beginning were often based on the characteristics of the Western genre, since *Westworld* is an entertainment park constructed around it, as previously stated. As a result of this, it can be assumed that the customs of the Western dictate the experiences of the Hosts, and therefore it is the conventions of the society relating to the genre which present the basis for how the genders should behave and clothe themselves. In addition to this, it is significant to mention that because *Westworld* is a series which is classified as a Science Fiction, the characteristics of it must be considered as well. Earlier, it was noticed how Maeve represented the femme fatale associated with Science Fiction, but as she acknowledged her past in order to obtain an executive self, she transformed into the embodiment of the archaic mother, whilst Dolores, who combined the two identities of Wyatt and the rancher's daughter, came to represent the strong and skilled action heroine. The theory additionally mentioned how the female characters of Science Fiction would always be presented with a focus on their physicality, rather than their mind, as this represents the male gender, a notion we will discuss further later. In a finalising observation, it is perceivable how this genre has also affected the portrayal of the Hosts, as the series shifts into the Science Fiction specific characteristics, as the Hosts reach self-consciousness.

In the analysis of Dolores, it was mentioned how her identity as the rancher's daughter became limiting, as her behaviour was controlled by her narrative role. This was first demonstrated by her familial identity, as her constructed role relies on her being the daughter of the household and having a close relationship with Mr. Abernathy, as these elements supported a stereotypical portrayal of feminine gender-roles. This was further enhanced by the relationship between Dolores and Teddy, as seen in the analysis. While it was examined how Dolores did have certain attributes which resembles a more contemporary portrayal of females, these were insignificant when comparing them to the traditional features associated with representing women. Because Dolores's identity is so dependent on her assimilation in the Western narrative of the park, it could be seen as the reason for embodying the damsel in distress, as this stereotype is associated with the genre. It can therefore be stated that it is as an effect of this notion that Dolores appears as the virginal and chaste female, since these aspects will further support her passivity, in order to support how females are portrayed in Western and their experience, which will usually be disregarded. Furthermore, it was shown throughout the analysis how this conclusion was substantiated by the manner in which

Dolores has been physically constructed, as her appearance resembled that of the Virgin Mary. This notion, as stated, was further confirmed in the examination of her costume design, which is constructed by the technicians at Delos. It was demonstrated how the blue dress was created in order to additionally establish her virginal identity as visual information. Because *Westworld* is so dependent on stereotyping in order to give the Guests the Western experience, it could be the reason for choosing to design Dolores thus, as they will immediately recognise which kind of character she is through the connotations of her clothing. When reflecting on the analysis of Maeve, this conclusion is further supported, as the costume she wears aids in drawing attention to the Mariposa Saloon, enhancing her occupational identity as a prostitute within *Westworld*. Furthermore, it was noticed how a result of her role, Maeve’s costume is predominantly red, as opposed to the blue colour of Dolores’s. Since these colours conflict, it can be stated that Dolores and Maeve are to be considered opposites. This is further substantiated, as it was concluded in the analysis how Dolores is meant to embody the chaste Virgin Mary, while the red colour of Maeve’s clothing likened her to Maria Magdalena, who represents prostitution in Christian religions. Thus, it can be stated that Dolores and Maeve personify the dichotomy, showing the Guests, as well as the audience, how the female characters in *Westworld* will either represent the virgin or the whore. Despite this, it is salient to note a similarity between the two female characters, namely how they are displayed as objects, rather than as individuals. In the theory it was presented how female characters would be sparse, or non-existent, as the Western aims to abolish female authority, instead focusing on them as objects belonging to male adversaries. As mentioned, because Dolores is displayed as the damsel in distress, she was seen by the Guests as an object to be won from Teddy, whilst Maeve could be stated to be little else than the brothel madam, who catches their attention in order to cater to their sexual desires. This shows how they do not have any significant role in the larger narrative of the park, which was also mentioned in the analysis of Dolores. In spite of this genre characteristic, it can be said that *Westworld* subverts it, namely because the plot of the series is mainly focused on Dolores and Maeve’s subjectivities, placing them in the front. When examining the series in relation to the Science Fiction genre, it was stated in the theory how female characters would also be scarce, which further supports the notion of *Westworld* modifying genres. This is further aided by the narrative choosing to focus on the female characters in a series centred on portraying the intricacies of the mind, which, as mentioned in the theory, is unusual for Science Fiction. It could be surmised that the reason for carrying this out, is the theme of the series; by subverting the

audience’s expectations, *Westworld* comments on the complexity of self and identity, as these are ever changing and dynamic.

In the analysis of Maeve, it was demonstrated how her identity as a brothel madam had certain effects on her behaviour, as she is portrayed as more capable and powerful than the other Hosts, as well as more aggressive. When examining these attributes in relation to what was presented in the theory, it can be seen how Maeve possesses more masculine gender-traits, since she is competent and holds power over the other prostitutes at the saloon. Despite this, as seen in the analysis, this behaviour is accepted because of Maeve’s profession as a prostitute. During the first season, Maeve gains self-consciousness by remembering her previous identity, namely that of the farmer mother. As seen in the analysis, the manner in which she was portrayed contrasted the brothel madam, especially when concerned with the visual information and connotations of their costume design. While it could have been possible that these two identities were separated within Maeve’s self, like Wyatt and Dolores’s traditional Host identity, it was demonstrated how the Hosts, despite their identity, will never be altered too much, as this would cause damage to their core code. Because of this, it can thus be stated that the manner in which Maeve and Dolores perform their gender has always been part of their self, meaning that they are programmed to be able to contain both feminine and masculine attributes. In the theory section, Butler argued how gender is made real through gender performativity, which was described as “the repeated stylization of the body, a set of repeated acts within a highly rigid regulatory frame that congeal over time to produce the appearance of substance, of a natural sort of being” (1999, 43-44). When examining the findings of the analysis in relation to this, it becomes evident how Dolores and Maeve’s genders are made real through the behaviours and costumes they have been assigned. However, as the series continues and they both discover the nature of their reality, namely that they are Hosts and are controlled and limited by humans, their gender identity changes. While Butler states that gender is a construct, she notes that her intention is not to assert whether gender is artificial or authentic, which is why it cannot be stated that the female characters’ previous identities were false, despite them being constructed. Rather, it should be examined as supporting Butler’s notion of gender as being dynamic, as Maeve and Dolores are later able to present themselves independently of their given sex, as they possess attributes which are not exclusively feminine. While it should be noted that Maeve’s identity as a prostitute did have masculine gender-traits, her gender-role as a mother in combination with her physical appearance, made these features not as prominent. In regards to Dolores, it was seen throughout the analysis how her self was revealed to be a combination of the

traditionally feminine stereotype of the chaste farmer’s daughter, and of Wyatt, the male villain of Westworld. In the second season, it was analysed how Dolores deemed her self to be a combination of the two, meaning that her independent identity allows for both masculine and feminine features, not restricted by her sex. Because Dolores also undergoes this alteration throughout the series, it demonstrates how dynamic identity can be, as Butler additionally mentioned, as presented earlier in the thesis. Furthermore, she mentioned how identity is traditionally assured through *stabilising* concepts such as gender and sex, showing how important it is for an individual to reflect on these concepts. In addition to this, Butler goes on to explain individuals who “fail to conform to the gendered norms of cultural intelligibility by which persons are defined” (1999, 23). When an individual does not follow the gendered societal norms, Butler believes that this person will often be perceived as a failure or an impossibility if they do not practice gender coherence. This is also the reasoning behind Butler’s goal to revalidate the basic categories which are utilised when classifying human identity, namely order to improve society. According to her beliefs, because there are assumptions as to what is considered normal within societies, Butler deems that these have caused a subversion of those individuals who do not fit within these beliefs. Furthermore, she stresses how the construction of gender is inherently exclusionary. When examining Dolores and Maeve in relation to these notions, it could be stated that because they begin to explore additional aspects of their gender, which do not conform with the characteristics of the Western, they are considered to be defect. This becomes particularly evident as they begin to abandon their constructed daily loops in order to explore their own identities, instead of complying to the rules of Westworld. In the theory, Udry mentioned how violating these norms will often result in a form of punishment, mostly in the form of fewer societal opportunities. Throughout the analysis, it was mentioned how Dolores and Maeve did not begin their journeys of consciousness, leading them to the ability to self-reflect, until they began exploring their world, as well as reflect on their identities. Because they are both female characters in a Western setting, it can therefore be stated that their opportunities were limited already, which is why they were coded with the ability to reach self-consciousness, as they could not be shunned any further from their society. As a result of this, it could therefore also be discussed if the capacity to possess qualities associated with both genders were needed in order for them to survive Westworld. Despite this, it is important to note how both Dolores and Maeve represent two different variations of what is meant to be a woman, which is salient in relation to Butler’s theories, as she stresses how women are not inherently the same as each other. This could also be caused by the influence of Science Fiction, as it is by combining

characteristics from this genre and the Western, which allows this exploration of self and identity. Furthermore, Butler elucidates the reason behind the difficulty of categorising a woman’s identity is because it is not solely dependent on the aspect of gender, since “gender intersects with racial, class, ethnic, sexual and regional modalities of discursively constituted identities”. As a result of this notion, it is therefore stated the importance by operating in an intersectional framework, namely to examine how these other factors can affect a woman’s experience. As seen, because Dolores and Maeve are presented as a direct juxtaposition of each other throughout the series, it is therefore important to examine how their respective experiences are affected by their race.

As mentioned previously in thesis, the matter of race is never directly mentioned on the show. This is demonstrated by the fact that it is never utilised as a reason as to why Maeve and Bernard might be treated differently than their Caucasian counterparts. However, simply because it is not addressed by the characters in the show, does not dismiss the possibility of their race affecting their identities. This is particularly revealed in the differences in the portrayal of the two female protagonists, namely Dolores and Maeve. The first instance in which race could be a defining factor in their experiences is in relation to their roles within the virgin/whore dichotomy, as mentioned. Earlier, it has been stated how Dolores’s identity as the rancher’s daughter embodies the virgin, whilst Maeve represents the whore, due to her occupational identity within the park. In the theory section, it was stated how hooks deemed that the portrayal of the Black woman as the prostitute would be utilised by the White woman in order to make herself appear more innocent and virginal. Therefore, by placing the two female characters in opposition of each other, the people at Delos ensure the emphasis of purity is placed on Dolores by having Maeve as her contrast. By doing so, the series also implicitly states that Dolores is meant to represent the good of society, while Maeve embodies the immoral underworld. This contrast between the two characters is already presented in the first episode, as seen in the images below:

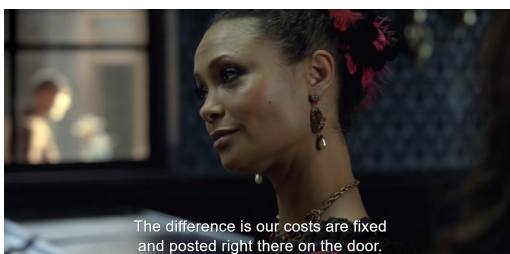


Image 20 (“The Original” 0:0:5:55)



Image 21 (“The Original” 0:05:57)

Here, Maeve is seen flirting with the Guests and drinking in the dark saloon, while Dolores is standing outside in sunlight. Thus, their juxtaposed roles within Westworld are not only noticeable in their identity and their assigned occupations, but also in the manner in which they are visually portrayed to the audience, as demonstrated by this example. Furthermore, it supports the notion of Maeve of the repulsive underworld, as she is situated within the dark saloon, whilst Dolores is outside, representing the acceptable upper-world. In addition to these aspects, the differences between the two protagonists is further shown through their treatment by the technicians. In the first season, the people at Delos who are overseeing the Hosts are not as cautious with Dolores as they are with Maeve. While Dolores diverts from her daily loop and rides away from the Abernathy ranch, no one is concerned for the consequences of her actions (“The Stray”, 0:54:39), especially since she later finds William, as mentioned in the analysis. When examining Maeve in relation to this, it is noticeable how she raises concern immediately when she attempts to divert from her loop by going into the desert (“Trace Decay”, 0:47:21-0:50:08). A vital aspect to mention during this scene is that the heightened attention surrounding Maeve could be a result of her having killed the new Host coded with Clementine’s previous role within the brothel, but this is disputed by the fact that as soon as Maeve steps outside the saloon, the new Clementine asks her if she’s “Sure you can’t stick around?” (“Trace Decay” 0:47:20-0:47:21). Since Clementine attempts to stop Maeve, showing how the technicians utilise the Hosts to control and observe each other, it could be an indication that because she reacts so quickly, the people at Delos keep a close watch on Maeve all the time. This distinction between the reaction time for Maeve when compared with Dolores exemplified how they are treated and viewed differently by the humans. It could be speculated that this variance in behaviour towards the characters is rooted in their racial identities. The reason behind this, as seen throughout the thesis, is because their race has been a determining constituent in the manner in which Maeve and Dolores have been coded, and which occupation they have been assigned. Therefore, it could be stated that Maeve’s role as the prostitute is meant to support the notion of the Black woman as sexually permissive, a stereotype deriving from slavery. Additionally, it was mentioned how her heightened aggression was a trait assigned to her as a result of this identity, and perhaps because Maeve poses a bigger threat to the Guests because of this attribute, she is closely observed. In opposition to this, it can therefore be stated that the reason why Dolores is allowed additional independence is because of her coding as a White woman, since the contradiction to Maeve will enhance her identity as a pure and virginal damsel in distress, thus not a threat. If drawing these observations back to the notions presented by Butler, it could be possible

that because Dolores also presents a traditional feminine identity compared to Maeve, she thus conforms to the societal norms of Westworld. As the society in the park is dependent on the characteristics of the Western, it can therefore be stated that because Dolores is better suited for the female stereotype of the genre, she is allowed further opportunities. Additionally, as a result of these opportunities, Dolores has the ability to undergo her journey through the Maze in order to reach consciousness, which has been seen earlier in this thesis. In the second season of the series, as both Maeve and Dolores have gained the ability to self-reflect, thus their conscience, they encounter each other for the first time since deviating from their constructed Host identities (“Reunion”, 0:33:42). Although this encounter is rather brief, there is an interesting aspect to note during their conversation. It begins by Dolores stating how “there is a war out there. You know the enemy intimately. I can only fathom the revenge that lives inside you” (“Reunion”, 0:34:00-0:34:12), to which Maeve answers that to her, revenge is “just a different prayer at their altar, darling. And I’m well off my knees” (“Reunion”, 0:34:13-0:34:18). In this example, it is noticeable how Dolores assumes she knows how Maeve is supposed to feel before insinuating that she should join Dolores in the fight against the humans who have been oppressing them. However, Maeve quickly dismisses this offer by saying that she is done with playing the humans’ games and their expectations to her. This becomes evident in particular, as she states that she is ‘off her knees’, which exemplifies how she does not operate from her identity as a prostitute anymore. Despite this, Dolores attempts to manipulate Maeve’s opinion on the war by telling her: “That’s because you’re finally free. But we will have to fight to keep it that way” (“Reunion”, 0:34:19-0:34:24). Once again, Dolores’s speech illustrates how she deems herself to know better than Maeve what needs to be done in order for the Hosts to keep their freedom. As explained in the theory section, hooks mentions how the White woman has a tendency to see herself as the female saviour, since she discovered injustice, and thus decided how to liberate women from patriarchal oppression. However, hooks elaborates how in reality, it was the Black women and women of other racial minorities who first discovered this oppression, as they experienced it more frequently and differently than the White woman. Despite this, hooks states how the solutions presented by White women did not do much to aid women of colour, as they did not consider their contributions to the feminist movement. When examining the aforementioned scene between Dolores and Maeve in relation to this, it becomes evident how Dolores further supports her racial identity as a White woman, since she is attempting to convince Maeve that they are identical due to the oppression of the Hosts. By presenting her solution as the only and right way, she furthers the notion of white being right, as stated in the theory. However,

since Maeve is already aware of this injustice and has reached self-consciousness, she does not need Dolores to inform her of Maeve’s own experiences in order to act like her saviour, which is shown in her refusal to join Dolores: “Let me guess. Yours is the only way to fight? You feel free to command everybody else?” (“Reunion”, 0:34:25-0:34:34). By drawing attention to how Dolores deems herself to be in a position of power, in which she can allow herself to command other Hosts in order to fight the humans, Maeve’s statement demonstrates how the White woman attempts to further her own solution instead of a more inclusive resolution, as well as further differences in racial portrayal in *Westworld*. In the theory, hooks proposed a chain of oppression, in which the White woman was considered to be both oppressor and oppressed, as she is oppressed by her gender, but can oppress others in terms of race. Additionally, the solution to oppression, as presented by the White woman, will be that in order to lessen their oppression and become equal to the White man, they must have the ability to oppress others. In the theory, hooks highlights how oppression should be considered as the absence of choice. During the encounter between Maeve and Dolores, Dolores allows Maeve to choose her own path, which is why it can be stated that in this example, the White woman does not take the opportunity to oppress the Black woman. However, this same courtesy is not extended to other Hosts, which is demonstrated by her treatment of Teddy towards the end of the second season. As mentioned in the analysis, Dolores alters Teddy’s core code and identity to enable him to aid her in her plans to escape Westworld and take over the human world. This illustrates how despite her claims of fighting for the Hosts’ freedom, Dolores promotes her own agenda to escape, and is willing to remove Teddy’s ability to choose in order to do so. It could be theorised that the reason Dolores chooses to subject Teddy to this is a result of his gender, as she, a woman, would gain equality by it. In addition to her oppression of other Hosts, Dolores is also seen stripping the humans she meets of a choice (“Journey Into Night”, 0:18:30). Moreover, by referring to the humans as a ‘they’ entity, she exemplifies how she perceives them as an Other compared to the Hosts. By expressing that she “[wants] their world” (“The Passenger”, 0:42:19-0:42:22), Dolores demonstrated how she wishes to obtain the same level of freedom as the humans, and in order to do so, she will need to oppress and control those humans within the park until she reaches her goal. The reason behind this is most likely that Dolores wants to live in the human world, since she deems that which is real is irreplaceable, as mentioned in the analysis, but also because she was denied of it, leaving her with the absence of choice. Therefore, it can be stated that Dolores’s wish for freedom should be considered a wish to become equal to the humans.

In relation to the racial identities portrayed in *Westworld*, it is vital to discuss Bernard’s position as a Black man in relation to Maeve and Dolores, as well as the other Hosts. In the analysis, it was discovered how his occupational identity, as a Host working behind the scenes of Westworld, placed him in a higher position of power compared to the other Hosts. However, within Delos, he was a respected member of their society, yet subordinate to certain individuals. As a result, this could be considered a reference as to how Black men are, like White women, able to act as oppressors because of their gender, whilst simultaneously be oppressed due to their race. This is possible, since Bernard is able to oppress the Hosts by being the one controlling them and their identities, and is oppressed by Theresa and Ford whilst situated in the human society. In the theory, it was furthermore mentioned how Bernard’s identity was affected by gender-traits, which did not correspond to what is traditionally considered masculine as seen in the theory. However, it was noted how the reason behind this being that Bernard is situated within the human world, thus a contemporary setting, contrasting with that of Westworld, in which the gender norms are influenced by the Western. As stated previously in the thesis, hooks mentions how traditionally, the Black man has been considered the real victim of slavery, since they were stripped of their masculinity by not being allowed their traditional patriarchal status within society, a faith considered the worst thing to happen to a man. In relation to Bernard, it was seen throughout the analysis how he represents a more passive character as a result of his introversion and loyalty towards others, only showing signs of aggressiveness when controlled by Ford. Additionally, it is crucial to mention that when he becomes violent, as exemplified when he kills Theresa, he is unaware of his actions. Therefore, it can be stated that Bernard’s aggression should not be considered an attribute which has been coded into his identity. As a result of this, it can thus be stated that it is not only Bernard’s occupational identity which is influenced by his race, but also his gender-traits, since the absence of masculine attributes further the notion of the Black man being demasculinised, thus being oppressed by the White man, as Ford is responsible for the coding of his identity. An additional aspect which is important to note in relation to Bernard’s racial identity is his relationship with Dolores. Because he is constructed in the image of Arnold, the discussion will also include his encounters with Dolores. In the second season, there is a flashback in which Ford comments on how Arnold treats Dolores: “There was a time where I found this favoritism charming” (“The Reunion”, 0:01:47-0:01:50). This illustrates how Arnold had a special relationship with Dolores while he was alive, and this affected the manner in which he viewed her. The fact that Dolores is considered Arnold’s favourite might also be the reason why he gives her so much attention and why he chooses her to be the original

Host programmed to reach self-consciousness, as mentioned in the analysis. Throughout the first season, however, Dolores and Bernard’s paths do not seem to cross, until Ford introduces them to each other in the final episode. He reveals his reasoning for this being that “I thought it best to keep you separated. You’ve always had an odd effect on one another” (“The Bicameral Mind”, 1:03:35-1:03:40). If examining this in relation to the theory concerning race, it could be stated that the reason why Ford might not approve of the close relationship between Bernard/Arnold and Dolores is because of their race identities as a Black man and a White woman. As mentioned in the theory, hooks explains how Black men have been stigmatised as being rapists, wishing to sexually assault the White woman. Since Ford and Dolores share a racial identity as Caucasian, it is therefore possible that he disapproves of the interracial relationship between Bernard/Arnold and Dolores, since he does not wish Dolores to be demoted to the same societal status as a Black man. Because this interpretation is possible, it makes sense that Ford has disturbed the connection between the two and aimed to keep them separated. Another possible interpretation of this could be a result of Ford’s final conversation with Arnold before his death. They argued about postponing the opening of Westworld, as Arnold had discovered that the Hosts could be able to achieve consciousness, and thus be considered human, as previously mentioned. This would mean that Arnold, a human, would be able to promote Dolores’s status from a Host, who is subordinated to humans, to be their equal. As seen throughout the analysis and the discussion, whilst the Hosts’ racial identity does influence their selves and identities, it could be discussed that the racial discussion in *Westworld* is more concerned with the racial differences between humans and Hosts, rather than that of the White person and the people belonging to other races.

Previously, it was mentioned how there exist societal expectations and how these will often present a natural basis for aspects concerning identity. Whilst Butler solely utilises this in terms of discussing gender, we think it interesting to apply it to discuss racial identity, since the additional theories concerning race denoted how Whiteness in certain societies were considered the default race, or the normality, due to them being the dominant race. Since it was demonstrated earlier how *Westworld* is more attentive towards discussing the difference in race when concerned with Hosts and humans, this will be our anchor point, as later we wish to discuss if it would be possible to deliberate if the Hosts should be considered human. As *Westworld* is also a Science Fiction text, it will often present the fantastic, in which the narrative will compel the audience to see how close certain marvellous elements, or nova, are to our reality. While the most prominent nova of the series is the Hosts, it is important to discuss their importance in relation to the narrative. As

mentioned earlier, Science Fiction will often present ideas on the human subjectivity and identity, often in the form of a comparison between the human and an Other, as these ideas will often be associated with issues surrounding race and ethnicity. Moreover, this representation of an Other, according to Cornea, will usually be metaphors for Otherness within a given society, as Science Fiction gives the opportunity for a text to engage with fears and anxieties concerning these Others. Despite this, she does stress that the exploration of these racial aspects will often be hidden. It is a result of these aspects that we deem it necessary to discuss the presentation of race, as it is possible it may reveal some of the morals *Westworld* presents in relation to the audience’s own reality.

During the first season of the series, William can often be seen arguing with Logan as to whether Dolores should be perceived as a human being, as mentioned earlier, his reasons being that because Dolores has her own thoughts and desires. In contrast to this, Logan emphasises how Dolores’s mechanical build supports the notion that she is not human by cutting her open to show her inner workings (“The Well-Tempered Clavier”, 0:16:59). In the theory, it was explained how groups of people tend to be categorised on the basis of their racial identity, which is dependent on biologically distinctive features. By drawing attention to how Dolores is biologically different than humans, as she is made up of a metallic endoskeleton, Logan’s statement is logical, since Dolores is physically unlike the human race. Despite this, as William also notes, it is vital to question if this is a good excuse for the treatment of the Hosts. Because the Hosts are perceived as a subordinated group, it is possible to draw parallels from their experience to that of the Black people during slavery. As seen in the theory, because Black people were considered inferior, they were treated as inhuman, which was demonstrated by the portrayal of the Black woman as an animal and a sexual savage, whilst the Black man was either emasculated or presented as a sexual predator. Throughout the first season of *Westworld*, it is often shown how the Guests go to the park in order to live out certain fantasies, which often have repercussions for the Hosts. While it is stated that the Hosts are made to entertain the Guests, it is still vital to note how the Guests exploit them by killing and raping them as they seem fit, emphasising how they do not consider the Hosts to be human. This is further supported by the fact that Arnold describes *Westworld* as “a terrible place for [Dolores]” (“The Stray”, 0:45:43-0:45:46). Because the Hosts are also controlled by the humans working at Delos, they do not leave the Hosts a choice, exemplifying how the Hosts are oppressed by the humans. Previously, it was mentioned how Logan focused on Dolores’s racial attributes in terms of how she has been constructed based on mechanics, differing from the organic build of humans. However, it is still vital to mention how the outer physical appearance of the Hosts is not shared, as

the Hosts can be coded as being Caucasian, Black, Latin, as well as Native American, within the narrative of the park. However, as mentioned, when discussing the Hosts in terms of race, it is their inner mechanics which are focused on, which is also the cause of their treatment, as the humans are aware that the Hosts are not properly human. Despite this, it is important to mention how the Hosts have evolved since William and Logan visited the park, especially since it is disclosed that the Hosts in the latest version are printed by utilising organic material, which eliminates the defining factor, as according to Logan, between human and Hosts. Instead of there being a difference in physicality, there is one determining aspect, namely that the Hosts cannot harm the Guests in the park. By eliminating the opportunity of mortality for the Guests, the racial differences between the humans and the Hosts is furthered, especially since death is a large theme within *Westworld*, and therefore also *Westworld*. This could also be seen as the reason why the humans oppress the Hosts in the manner in which they do, namely because by removing their fear of death, their actions no longer have repercussions, since “no matter how real this world seems it’s still just a game” (“Dissonance Theory”, 0:25:40-0:25:58). Throughout the series, it is evident how the Hosts are categorised as the same group due to their position within *Westworld*, namely as props to the Guests. As seen in the theory, by categorising beings based on race and ethnicity, it is possible to determine a dominant race. In *Westworld*, it can be argued that it is the humans who are the dominant race, since they are the ones who oppress the minority, the Hosts, in order to utilise and exploit their labour potential, much like the White people subjected the Black, as stated in the theory. When bearing this in mind, it is important to emphasise the following statement made by Ford, as he explains the initial reason for building the Hosts:

“We humans are alone in this world for a reason. We murdered and butchered anything that challenged our primacy. Do you know what happened to the Neanderthals, Bernard? We ate them. We destroyed and subjugated our world. And when we eventually ran out of creatures to dominate, we build this beautiful place” (“The Well-Tempered Clavier” 0:52:04-0:52:28).

This quote illustrates how humans inherently wish to dominate and assert their power on an Other, and how they have done this for centuries. While Ford utilises the example of the Neanderthals, it is significant to mention other instances in which humans have attempted to abolish Otherness throughout history, such as the enslavement of Africans, the genocide of Native Americans, as well as the Jews during World War II and the Apartheid movement in South Africa. Therefore, Ford’s

statement serves as a reminder of humans’ true nature and history of oppression and domination to the audience. This is further supported by *Westworld*’s portrayal of humans throughout the series, as they are seen killing, abusing and raping the Hosts, demonstrating how they do not consider them their equal, justifying their treatment of them being due to the Hosts’ racial identity. However, as the series also presents a different perspective on the Hosts, namely that they are alive and should be considered human since they are able of consciousness and self-reflection, the discussion will later focus on what makes a human. As the series progresses, the differences between humans and Hosts diminishes, which is exemplified by Dolores and Maeve reaching consciousness. In regards to this, there is a conversation between Arnold and Dolores, in which he states that even if she reached consciousness and became free, the humans would only see Dolores and the other Hosts as the enemy (“The Bicameral Mind”, 0:11:47-0:11:57), or rather as an Other. Whilst this is not commented on further in the first season, Arnold and Dolores discuss it at the beginning of the following season, in which he elucidates how the Hosts are still able to see the beauty of the world (“Reunion”, 0:4:46-0:04:57), an ability the humans have lost. To this, Dolores replies that “maybe they don’t have the courage. Strange new light can be just as frightening as the dark” (“Reunion”, 0:4:58-0:05:05), showing how humans inherently fear change. Therefore, it can be stated that *Westworld*, by presenting the Hosts as an Other to the humans, comments on how humanity tends to oppress that which they do not understand, as a result of fear.

In the theory, it was mentioned how racial identity will often be closely linked to ethnicity, as a result of it being rooted in culture, which will often be dependent on geographical placement. When examining *Westworld*, it becomes evident that the majority of the Hosts are situated within a civilisation reminding of a Western society, as demonstrated through the analysis. In order to demonstrate how ethnic identity is represented in *Westworld*, it is therefore important to discuss the significance of the representation of the tribes in the frontier of the park. As mentioned earlier, these tribes have been constructed to resemble the Native Americans depicted in Westerns, which is why they are situated outside of civilisation, meaning to support the notion of the Native American being characterised as a primitive child of nature. In the theory it was stated how Westerns would either portray Native Americans as such, but most often, they would be portrayed as the villain or as savages, with no personal history to offer to the narrative, as they functioned more as props than characters. As seen in the analysis of Maeve, it is mostly the Ghost Nation, which the audience experience, representing the savages, since they attempt to kill Maeve and her daughter. However, in the second season of *Westworld*, it is revealed how these Natives have been reaching self-

consciousness on their own and are searching for the promised land, which Ford has created for them, in which they can escape the humans. By having the entirety of episode eight, “Kiksuya”, dedicated solely to the subjectivity of Akecheta, a member of this ethnicity, the series once again comments on how the majority of a society will seldom consider the experiences of a minority, and will instead rely on stereotyping in order to further oppress them and exclude them from the narrative. Therefore, it can be stated that *Westworld* utilises the Hosts as a race in order to discuss how the normalities of a society are inherently exclusionary, much like Butler stated in the theory. By showing how the Hosts are similar to humans, the series focuses on how the oppression and exclusion of minorities cannot be based on how they differentiate from the majority. Consequently, by doing so, *Westworld* draws a comparison to our world by using the fantastic in order to comment on the injustices present in our contemporary society, which are based on aspects of identity such as race, ethnicity, and gender, as these do not diminish an individual’s worth.

As seen throughout the thesis, *Westworld* is a series which is concerned with exploring what is meant to be human. By utilising the characteristics of the Science Fiction, the series presents the nova of creating consciousness within a constructed entity by developing code, demonstrating how this process is presented in a rationalising manner. This is mostly apparent through the numerous conversations between Hosts, but mostly between the creators, Ford and Arnold and the Hosts. In the second to last episode of the first season, there is a conversation in which Ford discloses how “[Arnold] wasn’t interested in the appearance of intellect, of wit. He wanted the real thing. He wanted to create consciousness” (“The Well-Tempered Clavier”, 0:39:30-0:39:40), which demonstrates that the Hosts are originally programmed to be capable of achieving self-consciousness. In the following episode, it is revealed during a discussion of Michelangelo’s painting, *The Creation of Adam*, how Arnold drew inspiration from it, allowing him to discover how a being’s purpose is not meant to come from a higher power, but rather from themselves, as this is revealed to be the hidden message within the painting. This illustrates how, according to Arnold, in order for the Hosts to have a purpose to their existence, it is crucial for them to make their own independent decisions. In the theory, it was concluded how a reflexive consciousness is most likely the most vital of all psychological features which distinguishes human beings from other animals. Because the section wishes to discuss what makes humanity, much like *Westworld* does, it has been important to examine the portrayal of self and identity, as these are the defining characteristics of the human.

Earlier, it was mentioned how the various phenomena concerned with the self are inherently dependent on the three processes of attention, cognition, and regulation. When examining the Hosts programmed with the ability to achieve consciousness in relation to the first process, it has been demonstrated how they have the capability to experience the phenomena associated with attention, since they become self-aware of their status as Hosts, as seen through the analysis of Dolores and Maeve. Here, it was shown how Maeve becomes aware of her reality after waking up at the Mesa, whilst being restored, due to her past memories, whereas Dolores achieves different states of self-awareness, as she solves the Maze. After achieving this, both characters begin their journey of discovering who they are, or rather revising their self-image after realising that they are Hosts, and therefore unnatural when compared with the humans. Because this process is conditioned on the ability to think in a self-reflexive manner, it can therefore be concluded that Dolores and Maeve are able to construct their own identity as a result of this. The same can be said about Bernard’s journey towards self-consciousness, although as mentioned his journey is not as continually as the women since he is often pulled back by Ford. However, in the end Bernard is still able to free himself from Ford control and being to construct his own identity based on his own future aspirations. Since they possess the ability to think about themselves, the Hosts will therefore also be able to self-regulate who they are now in favour of who they must become to achieve future aspirations, as stated in the theory. Previously in the analysis it was shown how this ability was evident for both Dolores, Maeve, and Bernard, since they all discarded their constructed Hosts identities in order to find a self, which was independent from their coding. Seeing that this journey seems to reflect the three aforementioned processes, *Westworld* demonstrates how in order to achieve an executive self, which will be situated within the consciousness, and the capability to make independent decisions, it is vital to have the capacity for these processes. By achieving this, the Hosts can therefore be stated to have obtained a self as an acknowledged entity within themselves, since they are self-aware and able of reflexive thinking, giving them the opportunity to evaluate their behaviour and reactions to achieve their future goals.

In terms of the self, it was mentioned in the theory how it is crucial that the self be considered as stable *and* variable, consistent *and* inconsistent, rational *and* irrational, planful *and* automatic, agentic *and* routinized. When examining the findings of the analysis in relation to this, it could be discussed that *Westworld* does present this crucial notion in their depiction of self and identity. This is made possible, for instance, as the Hosts are both stable and able to change, as seen in the analysis of Maeve, as she still has characteristics from her previous identity as a mother,

despite having been repurposed as the brothel madam. This could be a comment on how identity is able to change, to a certain extent due to the necessity of a continual of the self, but a past can never be completely erased, as it is the prior social encounters of an individual, which will be included in the founding of an identity. This further supports the importance of identity being expressed through activities in prior biographical events, as well as present ones, since both are concerned with demonstrating how the self construes and evaluates their subjectivity and the implementations of their aspirations. By having examined the interpersonal behaviour of the Hosts in the analysis, this has offered insight as to how their ability to self-reflect on their past, present, and possible futures have been contingent on their encounters. This, as stated previously, further supports the notion that self-reflection is fundamental to the construction of self and identity.

In the theory, it was mentioned how one’s perspective of personal identity might not be identical to how others perceive you. Throughout the analysis, it was demonstrated how the Hosts would have to confront the truth about themselves, namely that they are not humans but constructed entities, as they would be presented with information concerning their reality. Earlier in the discussion, it was mentioned how the humans do not identify with the Hosts due to their racial differences, but it is also vital to deliberate how the Hosts identify in relation to the humans, since the Hosts have been created with the intent to develop a consciousness in order to achieve humanity. Throughout the thesis, it has become evident how the Hosts have become aware of the humans’ treatment of them, as a result of becoming self-aware. Therefore, the wish for independence, as presented by Maeve, and Dolores’s wish to dominate the human world could be surmised to represent the manner in which these two characters believe they can achieve equality, and therefore freedom. By focusing on the subjectivities of two characters representing several minorities, the series forces the audience to reflect on the treatment of the Hosts, and therefore the treatment of Others. During the first episode of the second season, Dolores puts the injustices she has faced into words, as she states: “For years I had no dreams of my own. I moved from hell to hell of your making, never thinking to question the nature of my reality. Have you ever questioned the nature of your reality? Did you ever stop to wonder about your actions?” (“Journey Into Night”, 0:18:51-0:10:07). By mentioning the absence of choice the Hosts have faced since their creation, Dolores points out the condemnable treatment of them, but also the reason, namely the humans’ will to survive and kill others: “It’s why you created us. This place. To be prisoners to your own desires” (“Journey Into Night”, 0:19:57-0:20:04). This demonstrates Dolores’s reflection on her purpose in the world, which has been dependent on the way she has been treated by the Guests

throughout her existence. This also serves as her justification for wishing to oppress the humans, which was seen in the analysis. However, by oppressing her own race, as seen with Teddy, Dolores seems to confirm that she is identical to the humans, since her aspiration is solely focused on survival and the wish to hurt the humans for the way they treated her. When examining Maeve in relation to her aspirations, it was noted how her aspiration was simply the ability to choose her own path in life, but throughout the series, it is demonstrated how she also gains the power to oppress, as a result of her being able to command the other Hosts. As a result of this, it could be theorised that for the Hosts to become human, it is not solely the construction of a self and an identity independent from the humans’ influence, but it is just as vital for the Hosts to be able to have the same cornerstones as humans, namely to survival and the wish to dominate an Other.

Conclusion

Throughout this thesis, it has become apparent how the show *Westworld* portrays the notions of self and identity. By utilising an intersectional framework, as suggested by Weinreich’s Identity Structure Analysis method, combined with additional theories concerning gender and race, we were able to examine how the chosen three characters have been coded in terms of their gender and race. Moreover, it was demonstrated how Dolores and Maeve’s traditional Host identities supported the characteristics of the Western, exemplifying how the genre affected their portrayal. Furthermore, it showed how their physical appearance also had an influence in the roles they had been assigned in the larger narrative of the park, and how their costumes were utilised to enhance certain attributes. After analysing the development throughout the first season of *Westworld*, it was noticed how both female Hosts altered after achieving self-consciousness, and which determining factor catalysed their ability to attain this, namely by being able to remember their past and self-reflect, which enabled their future aspirations to be free. In the analysis of Bernard, it was noted how he has been coded differently, since he is a Host working behind the scenes of Westworld, and how his characteristics and appearance demonstrated the manner in which he has been coded to be under Ford’s control.

As a result of the findings of the analysis, it was possible to illuminate the different constituents of the individual’s identity and examine the interplay of these. The discussion elaborated on how the female Hosts’ identities were reliant on stereotypes associated with their gender and race, and how these in turn had an effect on their identities. By focusing on the

juxtaposition of Maeve and Dolores, it was demonstrated how their racial identities enhanced their differences in experiences as women, and the consequences of this. Moreover, it was shown how Bernard’s gender identity was dependent on his race, as this enabled a discussion on why he has been coded with more feminine gender-traits. Furthermore, there was a discussion on how the Science Fiction genre enabled the discussion of the contrast between Hosts and humans as racial identities, and how these were demonstrated throughout the series. This exemplified how the humans oppressed the Hosts by controlling their selves and identities, which enabled the discussion on the Hosts and if they could be considered human. As a result of the findings of the analysis, it was shown how the Hosts through consciousness and self-reflexive thought did, in theory, possess the fundamental phenomena associated with what makes us human. In the discussion, this was further supported by the Hosts’ future aspirations, as these turned out to resemble those of humans, namely how their inherent goal is to survive and oppress an Other.

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“Chestnut” *Westworld*, written by Jonathan Nolan and Lisa Joy, directed by Richard J. Lewis, HBO, 2016.

“Dissonance Theory” *Westworld*, written by Jonathan Nolan and Ed Brubaker, directed by Vincenzo Natali, HBO, 2016.

“Journey Into Night” *Westworld*, Written by Lisa Joy and Roberto Patino, Directed by Richard J. Lewis, HBO, 2018.

“Kiksuya” *Westworld*, Written by Carly Wray and Dan Dietz, Directed by Uta Briesewitz, HBO, 2018.

“Les Écorchés” *Westworld*, Written by Jordan Goldberg and Ron Fitzgerald, Directed by Nicole Kassell, HBO, 2018.

“The Passenger” *Westworld*, Written by Lisa Joy and Jonathan Nolan, Directed by Frederick E.O. Toye, HBO, 2018.

“The Bicameral Mind” *Westworld*, written by Jonathan Nolan and Lisa Joy, directed by Jonathan Nolan, HBO, 2016.

“The Original” *Westworld*, written by Jonathan Nolan, Lisa Joy and Michael Crichton, directed by Jonathan Nolan, HBO, 2016.

“Reunion” *Westworld*, Written by Carly Wray and Jonathan Nolan, Directed by Vincenzo Natali, HBO, 2018.

“The Riddle of the Sphinx” *Westworld*, Written by Jonathan Nolan and Gina Atwater, Directed by Lisa Joy, HBO, 2018.

“The Stray” *Westworld*, written by Lisa Joy and Daniel T. Thompson, directed by Neil Marshall, HBO, 2016.

“The Well-Tempered Clavier” *Westworld*, written by Dan Dietz and Katherine Lingenfelter, directed by Michelle MacLaren, HBO, 2016.

“Trace Decay” *Westworld*, written by Charles Yu and Lisa Joy, directed by Stephen Williams, HBO, 2016.

“Trompe L’Oeil” *Westworld*, written by Jonathan Nolan and Halley Gross, directed by Frederick E.O. Toye, HBO, 2016.

“Vanishing Point” *Westworld*, Written by Roberto Patino, Directed by Stephen Williams, HBO, 2018.

“Virtù e Fortuna” *Westworld*, Written by Ron Fitzgerald and Roberto Patino, Directed by Richard J. Lewis, HBO, 2018.