

## Spectators: Terminator & Terminator 2

One of the most important things for the science fiction genre is to provoke certain responses to the audience which can include such feelings as fascination, suspense and fear. These feelings create a relationship between the film and the spectator which is called Cinematic enunciation. Narrative viewpoint is an example that can provide spectators on information on what the story is about and what exactly is going on. The first Terminator for instance that was released in 1984 and directed by James Cameron is a pretty straight forward narrative for the spectator and can be looked at essentially as a science fiction slasher film. The only difference is that instead of a serial killer like Michael Myers or a monster like in Alien you have a futuristic android sent back through time, which gives the film a more dramatic and creative foundation for its story.

For the genre of science fiction most spectators have a growing anxiety on the rise of technological advancement and The Terminator focuses primarily on that fear. In the article The Exposed Modern Body: Terminator and Terminator 2 by Telotte, he writes that, "The robot, cyborg, android, the genre has tried to examine are ambivalent feelings about technology, our growing anxieties about our own nature in an increasingly technological environment, and a kind of evolutionary fear, that these artificial selves may presage our own disappearance or termination." The first two Terminator films do much more than just warn the spectator on the dangers of technological advancement, but also warns them that the more technologically

advanced we become, the more colder and robotic our behaviors seem to get making us resemble closely to the killer cyborg itself. (Have you noticed how much more rude people are on Facebook or twitter?) In the article Telotte says, “The manufactured bodies of the cyborgs they depict are not simply sites of special effects displays but measures of our own human level of ‘manufacture’ our own constructedness. At the same time the narratives emphasize the difficulty we have today in really seeing ourselves.”

For the spectators, the first Terminator film is pretty straight forward on who the villain is and who the heroes are right near the beginning of the film. Kyle Reese seems mysterious and dangerous at first but the spectator’s learn that he seems more human and shows more emotions through his facial expressions than Schwarzenegger’s Terminator, who looks cold and distant and stays that way throughout the film. Sarah Connor is a young brave woman who has slight tomboy features, and it isn’t very surprising for us to expect her to become the ‘mother of the future’ that Kyle claims she will become. In the article Telotte states, “In effect she can be just as deceiving as The Terminator’s urban punk image. Off the job Sarah sports a punk like neutral, almost masculine style that the sequel will push to the extreme.”

What makes fans and critics list its sequel Terminator 2: Judgment Day as one of the few true sequels that is even better than it’s processor, is because it changes things up for the spectator and isn’t just another rehash of the same story. James Cameron wanted Schwarzenegger this time around to be more of a helper than a villain and did his best to keep the twist a secret for its fans, so they wouldn’t even know what to expect when going in to seeing the second film. The villain in Terminator 2: Judgment Day is also a much less imposing threat than Schwarzenegger (which Cameron originally wanted in the first film) which makes T-1000 look much more threatening because he looks so much more normal than Schwarzenegger’s

Terminator. In the readings Telotte says, “Visually indistinguishable from the human, this new model is more indomitable and unswerving in its antihuman mission than its processor, more than a match for a lately domestic terminator and in many ways a starker projection of a technologized world’s effects.” The spectator’s are than shocked when the two robots have their first infamous stand-off inside the mall and the spectators come to realize that the police officer is the villain and Schwarzenegger is now reprogrammed to protect, which makes the sequel much more fascinating on several new levels.

And yet Terminator 2: Judgment Day brings upon new themes that the first film never even dared to tread, like a young boy having his own pet Terminator and slowly teaching him that it is immoral not to kill and what it is like to understand emotions. Not only in the second film is The Terminator learning to become more human but Cameron also shows how a human can slowly become more cold and robotic when disconnecting themselves from their feelings and emotions. Cameron used the sun glasses as a symbol of ‘coldness’ and ‘roboticness’ and used that in the first Terminator with Schwarzenegger when he calculously went after Kyle and Sarah. In the second film Schwarzenegger loses the sunglasses halfway through the film because young John is slowly programming him to be more human and understanding. When the third half of the film comes, and Sarah decides to assassinate Miles Dyson by shooting him down in front of his family in his home, she sports the sunglasses because she has now replaced Schwarzenegger and become The Terminator of the film, a cold ruthless killing machine. In the writings Telotte says, “In a way she has technologized herself...like a smaller version of the Terminator.” This sudden change of who is truly human and who is truly a Terminator is something that the spectator suddenly gets confused about with the sequel which makes Terminator 2: Judgment Day a much deeper and a more emotional film than the first film.