

Sungjin Jang\*

# A Holographic Manifesto: Joi's Independence in Denis Villeneuve's *Blade Runner 2049*

## SUMMARY

Unlike critics' understanding of Denis Villeneuve's *Blade Runner 2049* as a misogynistic movie, this paper argues that the film tries to destroy male-centered gender stereotypes through Joi's subversive performance acts. Joi goes against the traditional passive and powerless female stereotype by escaping the domestic field and welcoming her freedom. Joi no longer remains a sexual object of the male gaze. Instead, she turns this male-female relationship upside down by making K the sexual object for her own pleasure. Joi even does not hesitate to risk her own death to go beyond her pre-designed program. In this respect, the movie should be understood as an attempt to put an end to gender inequity.

**Keywords:** AI, *Blade Runner* (1982), *Blade Runner 2049*, Gender Inequity, Independence, Joi, performativity.

“Did it never occur to you [Deckard] that was why you were summoned in the first place? Designed to do nothing short of fall for her right then and there. All to make that single perfect specimen. That is, if you were designed. Love or mathematical precision. Yes? No? You are a window to me.”

Niander Wallace, *Blade Runner 2049*

## I. INTRODUCTION

At the end of Ridley Scott's *Blade Runner* (Scott, 1982), based on Philip K. Dick's *Do Androids Dream of Electric Sheep* (1968), the camera shows that Deckard (Harrison Ford), who, as a blade runner has retired (killed) rogue replicants, is being chased by a replicant named Roy (Rutger Hauer). When Deckard misses his step and falls, Roy

\* Correspondence Address: Sungjin Jang, Department of English, Chung-Ang University, 84 Heukseok-ro, Dongjak-gu, Seoul, South Korea. E-mail: [ulysses0616@gmail.com](mailto:ulysses0616@gmail.com). ORCID: <https://orcid.org/0000-0003-2027-612X>.

unexpectedly saves him. Then Roy sits in front of Deckard, who does not understand Roy's behavior, and delivers this famous death monologue: "I've seen things you people wouldn't believe. Attack ships on fire off the shoulder of Orion. I watched C-beams glitter in the dark near the Tannhäuser Gate. All those moments will be lost in time, like tears in rain. Time to die." Although Roy, designed to live only four years, has been struggling to expand his lifespan, he finally embraces his death and even saves his would-be-killer, Deckard, suggesting that Roy is more human than human. This final scene raises the fundamental *and* ongoing question: What does it mean to be human?

In fact, this same question does continue in French Canadian Denis Villeneuve's *Blade Runner 2049* (Villeneuve, 2017). As the sequel to Scott's *Blade Runner*, Villeneuve's *Blade Runner 2049* shares the futuristic dystopian sprawl. The movie is set in Los Angeles in 2049. It portrays technologically advanced flying vehicles, ugly and even deformed humans, and non-humans (androids, replicants, and holographic people)—all within a multi-cultural atmosphere represented with audio-visual commercial ads that are primarily in Japanese, Chinese, and Korean. The movie also highlights promising off-colonies, devastated outer cities, sexualized women, and replicant rebel forces, among other futuristic elements. However, the film also departs from its prequel: while the original *Blade Runner* does not tell us Deckard's identity either as a human or a replicant, *Blade Runner 2049* clearly describes K (Ryan Gosling) as a replicant. K, who works as a blade runner for the Los Angeles Police Department, knows that he is a Nexus-9 model replicant.<sup>1</sup> In addition, at the beginning of *Blade Runner*, Rachel (Sean Young)—Tyrell's (Joe Turkel) secretary—does not know she is a replicant. However, when Rachel realizes she is not human, she runs away with Deckard. Luv (Sylvia Hoeks) in *Blade Runner 2049* also works as Niander Wallace's (Jared Leto) right-hand woman, but she, unlike Rachel, knows that she is a replicant and remains a faithful servant to him. If the original movie's six rogue replicants, Nexus-6 models, can live only four years, the lifespan of the replicants, mostly nine models, in *Blade Runner 2049* is not limited.<sup>2</sup> While *Blade Runner*'s Tyrell Corporation focuses on the production of replicants, *Blade Runner 2049*'s Wallace Corporation pays attention to procreation.

Although there are many differences between these two movies, one of the striking variations is the addition of K's holographic lover called Joi (Ana de Armas) to *Blade Runner 2049*.<sup>3</sup> She is a holographic projection operated by a ceiling-mounted

<sup>1</sup> Interestingly enough, Ridley Scott viewed Deckard as a replicant; however, Harrison Ford acted Deckard as a human. As if assuring this, there has not been a unanimous opinion on Deckard's identity.

<sup>2</sup> In fact, replicants' life expectancy is not limited for the Nexus-7 model replicants.

<sup>3</sup> Since there are many different Jois in the movie, I will refer to Joi, who has a relationship with K, as K's Joi.

projector or a portable device called an “emanator.” Joi, who appears to be an attractive young woman, is produced by the Wallace Corporation. As her name Joi (joy) suggests, she is programmed to be a female companion for male customers to meet both their physical and emotional needs. In order to satisfy customers’ needs, Joi can change her appearance (such as eye and hair color, voice, body type, and outfit) to be continually attractive to K. Sex seems to be the primary purpose for Jois that the Wallace Corporation produces, which is seen in the building-scale advertising a pink nude Joi, who continually flirts with men on the street. However, Joi can also meet emotional needs as she is good at comforting male customers by understanding their feelings and emotions, which is well presented in K’s relationship with Joi. With the help of Joi, K, who does not have any friends—either replicants or humans—no longer feels lonely. K often seeks advice from Joi about his identity confusion. To K, Joi is a friend, a lover, and a life partner.

In this respect, *Blade Runner 2049* seems to be somewhat like the first *Blade Runner*, which portrays women as sexual objects of the male gaze, thus enforcing gender stereotypes. For example, the scene in the original, where Deckard rapes Rachel, has been criticized for the traditional gender treatment of women. During the interview with Villeneuve, Jordan Hoffman tells Villeneuve: “Some critics accused the ‘world’ in *Blade Runner 2049* of being hostile to women.” Villeneuve answers: “I am very sensitive to how I portray women in movies. This is my ninth feature film, and six of them have women in the lead roles. The first *Blade Runner* was quite rough on the women; something about the film noir aesthetic. But I tried to bring depth to all the characters. For Joi, the holographic character, you see how she evolves. It’s interesting, I think” (Hoffman, 2017). However, unlike Villeneuve’s portrayal of the women in his movie, scholars have criticized that Villeneuve’s version of *Blade Runner* is also “hostile to women” and even encourages gender imbalance. Katie Goh argues that “the film’s [*Blade Runner 2049*’s] women occupy limited roles: they are either evil, sex workers, or simply naked. Occasionally they are all three” (Goh, 2017). Observing the movie’s treatment of Joi, Goh harshly notes: “At best, she’s a sexual fantasy; at worst, she’s a smashed iPhone that K failed to back up on the Cloud” (Goh, 2017). Likewise, understanding *Blade Runner 2049* as “a misogynistic mess, and the most overrated movie of the year,” Charlotte Gush (2017): “Women are either literally prostitutes (including Mackenzie Davis as Mariette), holographic housewives like Joi (Ana de Armas) . . . or some slightly meaner, more violent boss women (Robin Wright as Lieutenant Joshi, and Sylvia Hoeks as Luv, also a ‘companion’ but one who can kick ass) who nevertheless meet gruesome deaths that we watch in horrifying detail”. Ashley McCann (2023, p. 51) agrees with these critics and sums up this reading in the phrase “hegemonic femininity”: “The holographic character Joi’s appearance and interactions with the male protagonist K reflects hegemonic femininity, which

adds to how the film's women characters reaffirm the centrality of K and gender stereotypes".

However, going against critics' view of the film as a misogynistic movie, this paper argues that *Blade Runner 2049* tries to destroy male-centered gender stereotypes by showing "how she[Joi] evolves," if I may borrow Villeneuve's statement, from a mere sexual product of the male gaze to an independent woman. Throughout the movie, Joi performs a series of subversive acts; she, therefore, ends up going against the traditional passive and powerless female stereotype and welcomes her freedom. As a result, Joi no longer remains a sexual object of the male gaze. Instead, Joi turns this male-female relationship upside down by making K the sexual object for her own pleasure. Finally, Joi does not hesitate to risk her own death to go beyond her pre-designed program. Joi is willing to die "for the right cause," which is "the most human thing" she can do. In this respect, the movie should be understood as an attempt to put an end to gender inequity.

## II. BECOMING INDEPENDENT: JOI'S HOLOGRAPHIC MANIFESTO

Observing the biological differences between women and men, John Ruskin writes:

The man's power is active, progressive, defensive. He is eminently the doer, the creator, the discoverer, the defender. His intellect is for speculation and invention; his energy for adventure, for war, and for conquest... But the woman's power is for rule, not for battle, – and her intellect is not for invention or creation, but for sweet ordering, arrangement, and decision . . . Her great function is *Praise*. (emphasis added, Ruskin, 1865, p. 51)

On the one hand, Ruskin seems to acknowledge the differences between women and men, going so far as to seemingly appreciate women's intelligence for "ordering, arrangement, and decision." However, by deftly connecting these differences with social roles, Ruskin successfully confines women to the home, which he calls "Queens' gardens" (Ruskin, 1865, p. 51). Moreover, by arguing that women's great function is "praise," Ruskin defines women as useful female companions for men.

Ruskin's portrayal of women is well presented through K's apartment scene in *Blade Runner 2049*. As soon as K enters the home, he activates Joi by turning on the console on the wall. While the camera keeps its focus on K, we only hear Joi's voice. Since her voice is without a body, Joi appears to be an insubstantial entity. Later, while showering, the camera shows K gluing his wound. After this, K tells Joi: "I had an accident at work. I think I ruined my shirt." K's wound and ruined shirt by the "accident at work" recall Ruskin's statement that men are specialized in outdoor

work. The audience finally meets Joi when K sits in a chair, and the camera shows a ceiling projector. A second later, Joi shows up as a hologram. As a hologram, Joi is literally confined to K's apartment; she cannot have an existence beyond wherever the projector is. On top of this imprisonment, Joi is initially presented as an old-fashioned woman. The script even describes Joi: she is supposed to be "like a cartoon 60s housewife" (Fancher, 2017, p. 15). While the audience may not be privy to the script itself, the director's intention is seen here. Joi is not merely a representation of classical femininity but the quintessential extreme of classical femininity. She is supposed to be a "housewife," and she must be a 1960s housewife. Even more, she is reminiscent of a cartoon housewife, suggesting not only an idealized femininity but an impossible one. It is the impossibility of Joi's represented femininity that I would like to focus on. Clearly, the script is criticizing classical femininity by making it cartoonish: it is both an idealization and an impossibility. Joi plays a part in the audience's first encounter with her by comforting K after something happens to him at work ("It was a day"). Joi first asks K to read a book titled *Pale Fire*. However, as soon as K says, "You hate that book," Joi throws away the book and says: "I don't want to read either." In fact, it does not matter whether Joi likes the book or not; her main concern is to make K feel better. Then Joi changes her outfit from a housewife's clothing to a beautiful dress and asks him to dance.<sup>4</sup> Joi's actions suggest that Joi's "great function is praise." In this respect, K's apartment scene seems to reify the Ruskinian view of women.

However, as the movie goes on, Joi, as Villeneuve says, gradually "evolves" into an independent woman. Paul Smart (2019, p. 127) writes: "We know, of course, that Joi is synthetic, in the sense of being a technological artefact, but as the movie progresses, it becomes increasingly difficult to see her as anything other than a virtual person". Joi's evolution becomes possible because of her "performative acts", to borrow Judith Butler's term. Butler argues:

Gender is not passively scripted on the body, and neither is it determined by nature, language, the symbolic, or the overwhelming history of patriarchy. Gender is what is put on, invariably, under constraint, daily and incessantly . . . but if this continuous act is mistaken for a natural or linguistic given, power is relinquished to expand the cultural field bodily through subversive performances of various kinds (Smart, 2019, p. 531).

Butler discusses that gender is not naturally given; rather, it is a social construction made by repeated performative acts. Focusing on performativity, Butler asserts that

---

<sup>4</sup> McCann argues: "This scene cements Joi's lack of agency and identity outside of her master. Her identity is in flux, ready to shift at a moment's notice in order to pacify the man that owns her" (63). While agreeing with McCann, I also believe that her flux identity also signifies that she can change her identity to whatever she wants to be, which means that she can be free from the traditional roles of women.

this socially performed gender can also be reconstructed by “subversive performances.” Following Butler, if Joi’s classical femininity has been constructed by women’s repeated formative acts in a male-dominated society, one way to escape from this classical femininity will be through her subversive performances. Joi’s first subversive performance is shown through the rain scene, although she enjoys her freedom for a very short time. To celebrate their anniversary, although there is nothing to celebrate, K gives Joi an emanator as a gift. The emanator is a portable projector, allowing Joi to move freely in the outside world. After connecting Joi to the emanator, K tells Joi: “Honey, you can go anywhere you want in the world now.” If the old Joi, who was confined to K’s apartment, represents a traditional woman, the new Joi, who is now in the emanator, suggests that she is literally and symbolically free. When Joi steps outside the home for the first time, she willingly welcomes her freedom. Because the rain goes through Joi, she is constantly flickering, which reminds the audience of her holographic identity. Then, the camera zooms into Joi’s hand in the rain. Although Joi’s hand is also flickering, the camera shows that her hand contains a few raindrops, which suggests that Joi does feel the rain. Joi then closes her eyes and spreads her arms wide to feel the rain throughout her body. Although neither Villeneuve nor any critics have dealt with this rain scene in detail so far, I believe that Joi’s welcoming the rain with her arms wide open is an homage to *The Shawshank Redemption* (1995) by Frank Darabont. Andy Dufresne (Tim Robbins), who is imprisoned in the Shawshank prison for killing his wife and her boyfriend, successfully emerges from the prison in the rain. Finally, he spreads his arms wide and enjoys freedom when he is finally outside the prison. Because of the lightning strikes behind him, Dufresne’s body is repeatedly seen and not seen, which produces a flickering effect. This scene almost exactly overlaps with Joi’s rain scene: K’s apartment is just like the Shawshank prison; Joi and Dufresne are flickering in the rain, and they also welcome their freedom. Furthermore, Dufresne is unjustly imprisoned because he is, unlike the other prisoners, innocent of the crime. He is serving a sentence that is not meant for him. Joi’s freedom, since it is analogous to the Dufresne’s, suggests that Joi herself is unjustly imprisoned and that even K, her benefactor, never had a true claim to her. In this light, the rain scene should be understood that Joi is progressively becoming independent.

Nevertheless, Joi’s freedom does not last long because of an incoming voice message from K’s superior, Joshi (Robin Wright); Joi, who is about to kiss K, suddenly freezes. McCann (2023, p. 64) argues: “Joi remains frozen for the duration of the call, still stuck in the same position. When the call is over . . . he powers her off, once again emphasizing that she is simply an object at his disposal”. To be sure, this frozen Joi suggests that she still belongs to K and, by extension, to the Wallace Corporation. However, even if Joi is still at K’s disposal, she does not simply remain K’s pre-

programmed female companion. Instead, Joi performs her second subversive act: to reverse the male and female relationship, which is shown through the sexual encounter of Joi/Mariette with K. Coming back home from the police station, K discovers that Joi buys a prostitute called Mariette (Mackenzie Davis), who, in fact, works for the replicant rebel cell, to sleep with him. Since Joi does not have a physical form, she cannot touch or kiss K. Instead of a man choosing a prostitute for himself, Joi literally picks the woman for K's sexual pleasure.<sup>5</sup> In doing so, their relationship becomes reversed. K, who is the owner of Joi, symbolically becomes a prostitute. In doing so, Joi, who belongs to K, becomes the owner of K, and his embarrassment signifies this inverted relationship. If Joi buys the prostitute as one of her programmed responses or if K previously wanted this kind of consummation with Joi/a prostitute, then K would not be perplexed. Through K's embarrassment, the movie connotes that Joi is becoming *different* from other Jois of the corporation. Joi no longer responds as programmed; Joi is special because she acts independently.

Joi's independence is highlighted through the strange threesome: K, Joi, and Mariette. Villeneuve says: "You have a man who's being touched by a woman for the first time. You have a hologram that feels she can be real for the first time. And you have a prostitute who's being kissed by a man with love for the first time, and she's not sure how to deal with that" (Buchanan, 2017). Since this odd threesome is first to K and even to the prostitute Mariette, they simply look at each other and wait for Joi. Then Joi leads this threesome by superimposing herself on Mariette's body. The name "Mariette" suggests the word "marionette," a puppet controlled by strings and manipulated by a puppeteer. If the elision of "on" is even meaningful: it is as if Mariette is "off" until someone like Joi turns her "on." Indeed, Mariette is the puppet: when Mariette flips over her hands, Joi also flips over her hand to sync with Mariette's movement. At first, Joi often fails to follow Mariette's motion. After a few trials, the camera shows only one hand, suggesting Joi finally succeeds in syncing with Mariette. Feeling weird, Mariette says: "Look at you." Then Joi says, "Quiet now. I have to sync." Although we know that Joi simply follows Mariette's movement, the camera suggests that it is now Joi who moves and tries to sleep with K through the appearance of the superimposed Joi/Mariette. The red hair and body belong to Mariette, but the face is Joi, which makes Joi/Mariette look more like Joi than Mariette. In doing so, Mariette, who has a corporeal body, becomes a mere backdrop for Joi. As a result, Joi, who has previously exhibited agency, now exhibits corporeality. Thus, it is Joi, not Mariette, who sleeps with K. If romance in the rain scene is unexpectedly stopped with the frozen Joi, she, with the help of Mariette,

---

<sup>5</sup> I want to emphasize that it is Joi who tries to kiss K first in the rain scene. As far as their physical relationship is concerned, Joi always takes the lead.



continues the romance with K. By doing so, Joi stops being at K's disposal. In fact, K seems to be at Joi's disposal.<sup>6</sup>

If the reversed relationship denotes Joi's imminent freedom, Joi's last performative act makes it possible for her to gain independence. Knowing that Wallace's secretary, Luv, is coming after K, Joi, with a grim expression, tells K: "I am coming with you." Since K always carries the emanator, Joi always comes with K regardless of her will. However, Joi's next line suggests that it is her own decision: "Not like this. If they come here looking for you, they'll have access to all my memories. You have to delete me from the console." Then the camera does a closeup on Joi: her pupils shake, she often lowers her head, and she gulps. This series of actions shows her determination to die for K. Hearing this, K, who disagrees with Joi's decision, tells Joi, "If anything happened to it, that's it. You'd be." By saying this, K assures that she will die if the emanator is broken. Knowing what this data termination means, she answers: "Yes. Like a *real* girl (emphasis mine)." The phrase "like a real girl" signifies that she wants to be a real girl, not a hologram, and she wants to act whatever she wants to do. Considering that Joi, as a female companion for men, is originally designed to behave the way the owner wants, this conversation suggests that Joi goes against K's wish. Much like the threesome, Joi decides for herself and acts for herself.<sup>7</sup>

Furthermore, Joi asks K to break the antenna on the emanator, which continually sends information about Joi's whereabouts to the corporation. As soon as K breaks the antenna, the ominous music camera shows that Joi's signal disappears on the map. Luv, who watches K through the antenna, gets up and rushes, looking for K. The ominous music and Luv's hurried walking suggest Joi surpasses the pre-decided responses. She no longer follows programmed responses. In other words, she is different from other replicants. For example, when Wallace examines a newborn female replicant to see if she can give birth, the camera shows that she trembles with fear and waits helplessly for Wallace's judgment. As Wallace knows that she cannot deliver a child, he simply kills her without any feelings. Luv, who has watched this whole process, sheds tears but does not do anything for her; Luv is simply standing next to Wallace. However, unlike these powerless replicants, Joi rebels against her

<sup>6</sup> Another interesting point is that none of them are humans in this threesome scene: two replicants and one hologram. Buchanan writes: "Though the effect is surreal and sometimes unsettling as Joi's face commingles with Mariette's, K goes in for the kiss, and these three artificially intelligent beings find a unique new way to make love" (Buchanan). This "a unique new way to make love" suggests not only they feel the same way, but also they look like humans.

<sup>7</sup> As for Joi's decision to delete her data, McCann (2023, p. 66) writes: "Whereas previous scenes seemed to suggest Joi truly lacked free will, this scene comes to the opposite conclusion. This is the only moment in the narrative when Joi acknowledges her own lack of agency and displays self-awareness". Here McCann (2023), who views the movie as misogynistic, agrees that this scene shows her "self-awareness." However, without further talking about Joi's independence, she moves on to another argument: women as helpless and powerless beings in the movie.



creator, Wallace, just as Roy in the original movie *Blade Runner* goes against his destiny as a replicant. Realizing that he will die soon because of the 4-year life limit, Roy meets his creator, Tyrell, to expand his lifespan. However, knowing that even his creator cannot increase his life expectancy, Roy kills Tyrell. Although Joi, unlike Roy, does not kill her creator, she shows her resistance through her performative act to destroy the antenna. In doing so, Joi finally becomes an autonomous entity.

### III. CONCLUSION: Joi's "dying for the right cause"

The arrival of artificial intelligence in our world keeps asking us what it means to be human. Philip K. Dick's *Do Androids Dream of Electric Sheep?* challenges the notion of humanity by describing replicants as more human than human. Likewise, the original *Blade Runner* also touches upon this question of humanity. In fact, many books and movies on artificial intelligence have attempted to answer this question by dealing with replicants, robots, cyborgs, and androids. Although these terms are often used interchangeably, one thing is certain: they look just like humans. They have physical human bodies and behave just like humans. At first, Villeneuve's *Blade Runner 2049* also seems to follow this somewhat traditional approach that deals with human-like artificial intelligence by portraying a replicant's search for identity. However, the movie goes further than identity on an individual spectrum. Rather than simply inquiring into this general humanity question, the movie upstages gender imbalance through Joi's subversive performative acts to be an independent woman.

Joi is described as a Ruskinian queen when she appears in the movie for the first time. She is wearing a 60's fashioned housewife clothing with an apron on and waits on K. By asking him to read a book and changing her outfit, Joi tries to make K feel better. However, as the movie continues, Joi increasingly becomes independent through her performativity. First, the rain scene shows that Joi is physically free from the Ruskinian domestic field. She steps outside the home and enjoys the freedom in the rain. Then, the threesome scene suggests that Joi is becoming an autonomous entity through her sync with Mariette. In addition, the owner-servant relationship between K and Joi becomes reversed. Joi begins to lead their relationship. Finally, by deciding to delete her backup data from the house console and breaking the antenna on the emanator, Joi evolves into an autonomous woman. Unlike critics' understanding of *Blade Runner 2049* as a misogynistic movie, Joi's evolution into an independent woman suggests that the movie, as Villeneuve states, in fact, tries to break down the gender imbalance through her performative acts.

Understanding that women in the movie as mere appendages to the male protagonists (K and Deckard), McCann (2023, p. 59) argues: "There is Joshi, K's superior officer

who flirts with him; Luv, a cold replicant henchwoman for the Wallace corporation who is killed by K; Deckard's daughter, an isolated shut-in who helps K with his investigation; and Mariette, the prostitute hired by Joi who secretly works for the resistance. Moreover, there is Joi, the holographic woman that K owns, literally". However, unlike McCann's argument, K's superior Joshi, much like Joi, risks her own death to protect K; Luv, unlike helpless and powerless traditional women, is a masculine woman; Deckard's daughter is the key figure who can blur the distinction between humans and non-humans; Mariette, who works for the replicant rebel cell, saves K, whom Luv beats, *and* finally, I believe that McCann forgot to mention, Freysa (Hiam Abbass) leads the rebel forces and delivers this famous speech: "Dying for the right cause. It's the most human thing we can do." Women in *Blade Runner 2049*, in fact, are not described as traditional female stereotypes. At the center of these women, there is Joi, who dies "for the right cause." In doing so, Joi goes beyond her programmed identity and the traditional female roles.

## REFERENCES

- Buchanan, K. (2017, October). The Secrets *Behind Blade Runner 2049's* Surreal Threesome. *Vulture*. Retrieved from: <https://www.vulture.com/2017/10/blade-runner-2049-threesome-sex-scene-how-did-they-make-it.html>
- Butler, J. (1988). Performative Acts and Gender Constitution: An Essay in Phenomenology and Feminist Theory. *Theatre Journal*, 40(4), 519–531.
- Fancher, H. (2017). *Blade Runner 2049 Script*. Retrieved from: <https://www.docdroid.net/WWXneXj/blade-runner-2049-shooting-script-pdf>
- Goh, K. (2017). Why the Future is Not Female in Science Fiction Cinema. *Little White Lies*. Retrieved from: <https://lwlies.com/articles/women-in-science-fiction-blade-runner-2049-ex-machina/>
- Gush, C. (2017, October 9). *Why Blade Runner 2049* is a Misogynistic Mess. *i-D*. Retrieved from: <https://i-d.vice.com/en/article/evpwga/blade-runner-2049-sexist-misogynistic-mess>.
- Hoffman, J. (2017, November 11). Denis Villeneuve is the Sci-Fi Remake Master with *Blade Runner 2049* and the Upcoming *Dune*. *Vanity Fair*. Retrieved from: <https://www.vanityfair.com/hollywood/2017/11/denis-villeneuve-blade-runner-2049-dune>
- McCann, A. (2023). A Lack of Joi: Hegemonic Femininity and the Male Gaze in *Blade Runner 2049*. *Popular Culture Review*, 34(1), 51–83.
- Ruskin, J. (2023, August 11). Of Queens' Gardens. *Sesame and Lilies*. Retrieved from: <http://www.philaletheians.co.uk/study-notes/down-to-earth/ruskin's-sesame-and-lilies.pdf>
- Scott, R. (1982). *Blade Runner*. Warner Bros; Warner Bros. Studios Burbank.
- Simine, S. A.- d. (2019). Beyond trauma? Memories of Joi/y and memory play in *Blade Runner 2049*. *Memory Studies*, 1(1), 61–73.
- Smart, P. (2019). The Joy Hologram. In T. Shanahan & P. Smart (Eds.), *Blade Runner 2049: A Philosophical Exploration* (pp. 127–48). Routledge.
- Villeneuve, D. (Director). (2017). *Blade Runner 2049* [Movie]. Warner Bros. Studios Burbank.

# Holografski manifest: Joina neovisnost u filmu *Blade Runner 2049* Denisa Villeneuvea

## SAŽETAK

---

Za razliku od kritičara koji film *Blade Runner 2049* Denisa Villeneuvea smatraju primjerom mizoginije, u ovom radu se iznosi da film kroz Joinu subverzivnu performativnost nastoji razbiti rodne stereotipe usmjerene na muškarce. Joi se suprotstavlja tradicionalno pasivnom i bespomoćnom ženskom stereotipu bježeći izvan okvira domaćeg i prihvaćajući svoju slobodu. Ona više nije seksualni objekt muškog pogleda. Umjesto toga, ona preokreće taj muško-ženski odnos, čineći K-a seksualnim objektom za svoje osobno zadovoljstvo. Ona čak ni ne oklijeva riskirati vlastitu smrt kako bi nadišla svoj unaprijed dizajnirani program. Iz tog kuta gledano, film bi se trebao shvatiti kao pokušaj okončavanja rodne neravnopravnosti.

**Ključne riječi:** UI, *Blade Runner* (1982), *Blade Runner 2049*, rodna neravnopravnost, neovisnost, Joi, performativnost.