



Analyzing How the Human Maria and Robot Maria from *Metropolis* Along With P. Burke and the Cyborg Delphi from “The Girl Who Was Plugged In” Respond to the Patriarchal Institutions Suppressing Them, How They Each Rebel Against These Systems, and How They Try to Find What They Ultimately Desire



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- The film *Metropolis*, directed by Fritz Lang, and the short story, “The Girl Who Was Plugged In” by James Tiptree Jr., display female characters whose identities are threatened by patriarchal institutions. Each of these female characters (*Metropolis*’ human Maria and robot Maria and “The Girl Who Was Plugged In”’s P. Burke and cyborg Delphi) are all used as pawns to increase the greed of wealthy and corrupt businesses, losing themselves in the process. However, the women rebel against their oppressors and try to achieve what they desire. All four women attain or sometimes fail to attain their autonomy in different ways. My Senior Honors Thesis analyzes each woman’s character and how they persevere and are determined to achieve their own freedom from repression.

Human Maria

and

Robot Maria



P. Burke

and

Delphi

Human Maria's Determination for a Peaceful Rebellion: Wanting To Create Change Through Mediation



- Human Maria, in her own peaceful way, rebels against the upper class' view of what is important just by the way she dresses and controls the room.
- For example, when the audience is first introduced to human Maria, she enters the Eternal Gardens of the wealthy, appearing with multiple children.
- These children express their love toward the human Maria by being near her, reaching out to hold onto her clothing, wanting her guidance.
- She wears a plain, simple white dress that stands out among the darker colored clothing the children are wearing. In this scene, the human Maria stands out because, even with her plain style, she somehow exudes an elegant and classy nature.
- Maria's entrance is bold in that the wealthy who stand before her become confused: "these two groups have so little contact that they seem almost ignorant of each others' existence, as if embodying our inability or reluctance to interrogate the technological conditions on which our lives increasingly depend" (163).
- Maria tells the children that the wealthy, "are your brothers!" Her goal is to unify the people instead of having social stratification and inequality.

Human Maria's Determination for a Peaceful Rebellion: Wanting To Create Change Through Mediation

- The human Maria preaches against the suffering that the workers have to experience laboring for the rich business magnates, including Joh Fredersen
- The workers are literally being eaten alive by Joh's greed, laboring endlessly, and feeling tortured and trapped in this system
- Human Maria is seen as a symbol of light for the workers, especially in the catacombs scene
- Reflecting religious imagery, the human Maria represents tranquility and resilience, encompassing the virtues of trust and faith
- Human Maria alludes to their hardships by stating that, "One man's hymns of praise became others curse."



- She then states her famous phrase, giving the workers hope for a solution: "Head and Hands need a Mediator. The Mediator between Head and Hands must be the Heart."
 - Here, the human Maria discusses a person who, "will alleviate the workers' condition by serving as the heart that will harmoniously unite head (Joh Fredersen) and hands (the laborers)" (Donahue 211).
 - Maria states that the only way to solve this problem is by having a mediator, who will help the two groups resolve this conflict.
 - Her speech about the mediator is very comforting for the men, giving them hope and reassurance about a safer future.

Joh Fredersen and Rotwang's Patriarchal Control Over Human Maria, Shaping Her Image Into the Robot Maria

They Thought They Could Control



- During human Maria's speech, Joh Fredersen, the wealthy boss of the workers, as well as the outcast inventor Rotwang, spy on the meeting in the catacombs.
- Joh Fredersen immediately sees human Maria as a threat to his power, rallying the workers together.
- However, an overthrow of Joh's power is the complete opposite of what human Maria had intended. Joh misreads her message and instead views her as a source of revolution for his workers.
- In order to remain in control, Joh orders Rotwang, Metropolis' outcast inventor, to, "Give the Machine-Man the likeness of the girl. I shall sow discord between them and her! I shall destroy their belief in this woman!"
- Joh sees how the workers respond to Maria and wants that relationship to be severed completely so that nothing will threaten his reign at the top of Metropolis.

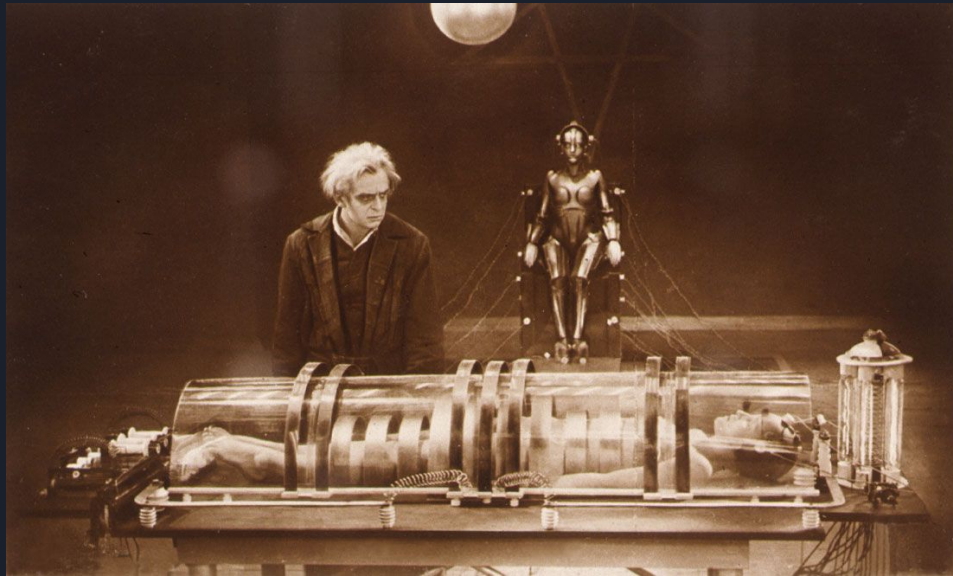
Joh Fredersen and Rotwang's Patriarchal Control Over Human Maria, Shaping Her Image Into the Robot Maria They Thought They Could Control

- Human Maria falls right into Rotwang's trap after he chases her from the darkness of the catacombs and straight into his strange home
- After Rotwang captures Maria, she loses the cloth she wore during the catacombs' meeting.
- Freder's discovery of the lost cloth reveals Maria's loss of control; she is being restricted in her power to resist against her abduction
- Shortly after, the audience sees an unconscious Maria in Rotwang's machine, ready to become programmed to be the robot.
- The set-up of Maria connected to all the wires emphasizes the idea that her image is being sacrificed to this machine and she is under Rotwang's mercy.
- She has lost her gift of free will and is now an object



- There are multiple machines in Rotwang's laboratory working together to control and recreate the image for robot Maria
- After the experiment has been completed, the Machine Man's actual form is no longer visible.
- Rather, a clone of Maria has taken his place. Although human Maria and robot Maria are supposed to be identical, viewer can see significant details that display their differences.
- Robot Maria has darker make-up around her eyes and lips, indicating that there is an evil entity inside.
- In close-ups, the audience sees that she also wears a sinister and knowing smile, ready to cause destruction at any given chance.

Joh Fredersen and Rotwang's Patriarchal Control Over Human Maria, Shaping Her Image Into the Robot Maria They Thought They Could Control



- The character robot Maria is at first conceived as a collaboration between Joh Fredersen and the inventor Rotwang.
- Joh Fredersen fears the possibility of a revolution; therefore, he commands Rotwang to, “Give the Machine-Man the likeness of the girl.
- However, Rotwang has ulterior motives, deciding to trick Joh and use the machine to destroy him and his son. Rotwang chooses to do this as revenge against Joh; he loved Joh’s wife Hel, who had died giving birth to Freder.
- Thus, robot Maria is programmed with Rotwang’s contempt and bitterness.
- Robot Maria’s personality is again being manipulated by a male figure, leaving her no chance to determine her own identity.

Robot Maria's Dance, Preaching, and True Nature Emerging from the Male Gaze: Forming Her Own Evil Identity



- With the two forces of Joh Fredersen and Rotwang in charge, robot Maria's fate had been controlled by two dominant male forces.
- Joh Fredersen wanted robot Maria to destroy the character of human Maria because she was gaining momentum with the workers
- Rotwang's first review of robot Maria to Joh described her as the, "most perfect and most obedient tool mankind has ever possessed."
- The quality of obedience and perfection had already been prescribed for robot Maria.
- She was a corrupt machine under the control of the male gaze, following Joh Fredersen's commands to, "visit those in the depths, in order to destroy the work of the woman in whose image you were created."
- Lauren Nossett cited Andreas Huyssen's assertion that, "the male desire to create life in *Metropolis* as the pursuit to master nature itself" (148).

Robot Maria's Dance, Preaching, and True Nature Emerging from the Male Gaze: Forming Her Own Evil Identity



- Robot Maria's dance is a complete display of the male gaze. Barbara Hales states that,
- "The evil Maria, dressed in a half-moon headdress with a lace cape and belly costume, mystically emerges out of a large smoking caldron and onto the stage in Freder's (Gustav Frolich) "Whore of Babylon" dream" (541)
- The machine's skimpy and scandalous clothing tantalizes the men.
- The film shows this, as Hales states, "by focusing the audience's gaze in a series of camera shots that cut from images of male faces to a montage of disembodied eyes" (541).
- They are practically salivating over her, giving into their lustful desires and tearing apart the best of friends.
- As Ruppert states, "Femininity, this sequence suggests, is constructed by male vision; female sexuality comes to life through male desire" (6).
- Her seductive dance moves reinforce the idea that she has become a commodity for these men to objectify.
- In this scene, robot Maria also symbolizes the practice of idolatry.
- The men are worshipping this person as if she is an idol.
- However, this practice leads to destruction, death, and disorder.

Robot Maria's Dance, Preaching, and True Nature Emerging from the Male Gaze: Forming Her Own Evil Identity

- Joh Fredersen and Rotwang's patriarchal influence extends further when Robot Maria begins to preach to the workers in the catacombs.
- Yet, as she continues her speech, the viewer sees how the robot is starting to form her own identity, separate from the two men's wishes.
- Robot Maria goes to the catacombs and begins to incite a rebellion against Joh, similar to Rotwang's plan.
- Her evil nature shows through the use of close-ups, where she becomes more excited and wild in her facial expressions.
- Robot Maria uses her physicality to express what she means, flailing her arms while speaking more than human Maria ever did.
- She uses her body movements more, leaning in to talk to the workers and squinting her eyes to emphasize



- She shouts that the workers must, “Kill the Machines!”
- Robot Maria persuades the workers to follow her, enticing them to begin a revolution.
- As Hales states, “the series of shot-reverse-shots in which Maria fosters unrest and the men listen in trance-like wonder culminates in a high angle shot of helpless men” (541).
- The men listen intensely to her speech, following her every move.
- Through this speech, she develops her own wicked personality, convincing the workers very easily to create chaos.
- Minden reveals robot Maria's true character, stating, “the pleasure, though real, is a lure and a deception” (349).

Robot Maria's Dance, Preaching, and True

Nature Emerging from the Male Gaze:

Forming Her Own Evil Identity

- Robot Maria's has all of the city under her command after the workers rush out of the catacombs.
- Once the riot has started in the Underground City, robot Maria continues her eccentric movements, encouraging both men and women to join the crowds to kill the machines.
- Ruppert asserts that robot Maria, "acts on her own as no one's tool, [she] also excites violence and destruction, ultimately a self-defeating strategy for the workers" (7).
- The robot Maria, as Ruppert states, has now "[become] an aggressive adversary, a subversive force unleashing repressed social energies" (6).
- This behavior is seen in the town square where the the robot further preaches her message to "Kill the Machines!" and embraces this mob mentality, reveling in the insanity of it all.

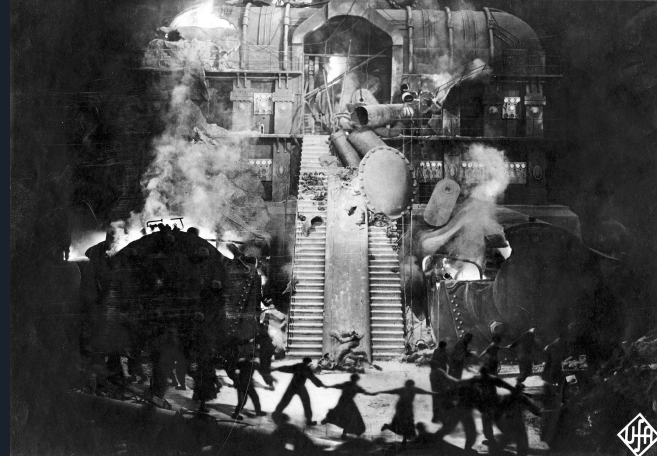


- Overcome with rage and struggle, the workers and their wives listen.
- Robot Maria leads the workers to the machines, standing out in her white dress among the darker and uniformed clothing.
- The scene has become total chaos where robot Maria leads the charge maniacally.
- The citizens of the city are rushing and stampeding towards the elevators, their hands reaching out to one another and using weapons to break down the gates.
- Robot Maria's revolution is her rebellion against the male forces who had suppressed and given commands that she was supposed to obediently carry through.
- Robot Maria eventually wanted to betray the men who have created her. By preaching to the workers and inciting a violent revolution, robot Maria gets to watch in glee how the patriarchal institutions that were controlling her are beginning to deteriorate.

Robot Maria's Dance, Preaching, and True Nature Emerging from the Male Gaze: Forming Her Own Evil Identity

- The workers, with robot Maria leading the way, demolish the Heart Machine and are so wrapped up in their joy for revolution that they do not realize the consequences of their actions.
- Since they had wrecked the Heart Machine, the entire city where their children lived would be flooded.
- Robot Maria knew the results of smashing the Heart Machine, so she flees up a flight of stairs in glee to join the upper classes and party.
- This specific scene shows that robot Maria has developed her own conscious mind, knowing that the consequences of this decision could be devastating but still choosing to pursue it anyway.
- The workers became robot Maria's perfect victims as "in their irrationality and unpredictability: they reach for violence not in order to prosecute their agenda, but to destroy their very own city, attacking it in fury without even the assurance that their own children are safe" (Donahue 219).

- Robot Maria knows that she is endangering the lives of everyone, including the workers' children. yet, she does not care because she is programmed to cause violence and has no soul.
- With this scene, she has revealed her cruel and true nature.



How Robot Maria's Reaction Towards Her Imminent Death Reflects

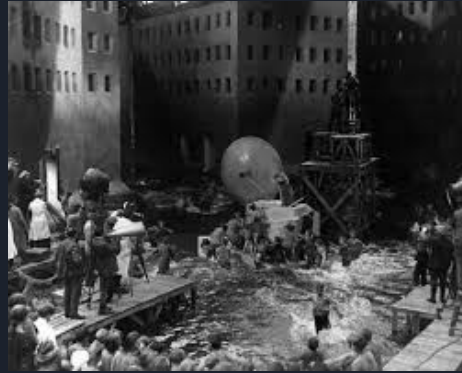
Her Win Over the System of Patriarchy

- Once the mob had grabbed robot Maria, declaring her a witch and wanting to burn her at the stake, robot Maria was oddly elated.
- As Nossett states, the workers wanted to murder the, “sexualized female robot...so that order can be restored” (160).
- Dragged by the workers towards her imminent end, robot Maria is laughing hysterically, not expressing any fear or retribution for her actions.
- She shows no panic; instead, robot Maria continues laughing even while she is being tied to the stake amid the smoke and the flames.
- Robot Maria is expressing this joy at such a strange time because she has realized that she has succeeded in tearing down the patriarchal system.
- She had tricked the workers into smashing and breaking the machines, their livelihoods; thus, the workers had done all the physical work for her.



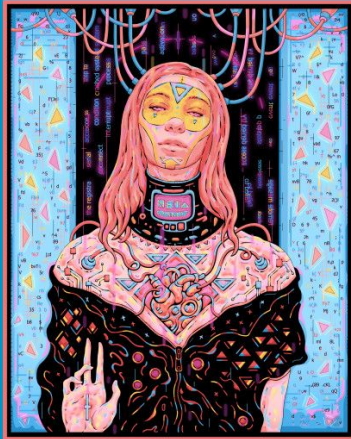
- Robot Maria destroyed patriarchy's hold on the workers ideologically, with her earlier speeches in the catacombs and in the town square.
- She had purposefully eliminated any hope of patience for the arrival of the Mediator, wanting immediate action to be taken against Joh Fredersen, one of the men who had originally controlled her actions.
- Free from Joh's and also Rotwang's supervision, robot Maria takes the rebellion so far that, she has crushed Fredersen's source of income as well as the homes of the thousands of workers living in the Underground City.
- Thus, the workers had done all the physical work for her.
- Robot Maria's laughing reflects that she has won, inciting the chaos that took the patriarchal system completely out.
- She had conquered convincing the workers to engage in wild mania and accomplished sabotaging Joh Fredersen's dominating business and authority over her own, individual actions.

How Robot Maria's Reaction Towards Her Imminent Death Reflects Her Win Over the System of Patriarchy



- As robot Maria is being burned at the stake, her true physical form is revealed.
- In all of the chaos, the fire's flames have caused robot Maria's image to disappear, "the fleshy, sexual female body of the robot is destroyed to reveal the machine" (150).
- However, Joh Fredersen has known all along what robot Maria truly looked like.
- This scene revealing robot Maria's true form exposes how an object that Joh thought would keep him in power performed the complete opposite.
- She wanted to eliminate the patriarchal society completely, causing destruction and inciting violence along the way.
- The uncovering of her actual physical form reflects how Joh Fredersen's diabolical attempt to keep the workers compliant ultimately failed.
- This invention results in the reverse outcome for Joh and endangers his entire livelihood, ruining everything.
- A ploy that was supposed to keep Joh Fredersen's status on top crumbled and left his patriarchal system in pieces, with "the destruction [robot Maria had incited seeming] to exceed their efforts to control her" (171).
- Robot Maria, originally created and organized to suppress revolution and promote patriarchy, overcame Joh's expectations and led to his business' own downfall.

- Similarly, this self-destruction of a patriarchal system is seen in Tiptree's "The Girl Who Was Plugged In." Through P. Burke and Delphi, the reader sees that the women are used as GTX's tool for promotion and fame. While, unlike the Marias, both women, with P. Burke as Delphi's brain, comply with the corporation's control at first, they eventually want to chase after their own desires, as shown with their male gaze oriented romance with Paul. Unlike the Marias, they do not promote changing the company's patriarchal hierarchy; instead, they want to pursue their own individual needs. In contrast, specifically to robot Maria, the women do not purposefully incite chaos to take down patriarchy; P. Burke and Delphi have rebelled against their bosses' wishes but to fulfill their longing to be with the man they love.



“The Girl Who Was Plugged In” - Why P. Burke Decided to Work Under the Control of a

Patriarchal System- An Escape from the Pain of Her Real Life

- When first introduced to Tiptree’s main character, P. Burke, the narrator of the short story paints a completely negative and cruel picture of her.
- Tiptree’s narrator does not even allow the reader to know her name; rather, he refers to P. Burke as, “One rotten girl in the city of the future” (43).
- The very first details in the beginning of the short story indicate that P. Burke is an observer of human life, living as an outcast, wondering at the “gods” (the celebrities) in society who, “in a million years it’d never occur to her that her gods might love her back” (43).
- The narrator paints P. Burke’s distance from humanity even further stating, “the adoration’s fading from her face.
- That’s good, because now you can see she’s the ugly of the world.
- A tall monument to pituitary dystrophy. No surgeon would touch her. When she smiles, her jaw--it’s half purple--almost bites her left eye out. She’s also quite young, but who could care?” (44).
- The narrator’s description of P. Burke is so dehumanizing, displaying that this young woman is devoid of any human connection. No one wants to help P. Burke with her physical deformities as, “the only response that her body elicits is disgust, which the narrator seizes every opportunity to emphasize” (Ferrandez San Miguel 37).



- Therefore, when offered the job from GTX, P. Burke is finally talking to an actual human who is giving her attention, something she was deprived of, and an opportunity to escape from her dreary existence.
- Stevenson explains further how P. Burke, “is a perfect subject for corporate control because she is not tied to her world through bonds of love or friendship” (95).
- Although P. Burke’s life would be under the control of GTX, she would be able to connect to other people and feel true human emotion, something she was never able to achieve before.
- P. Burke has no other connections to warn her or advise her about working with the company. It is her first opportunity to escape and flee the awful experiences life

“The Girl Who Was Plugged In” - Why P.

Burke Decided to Work Under the Control of a Patriarchal System- An Escape from the Pain of Her Real Life



- P. Burke, while recovering from her suicide attempt, is visited by a GTX worker who offers her the chance to interact with one of the gods saying, “I have a job for someone like you.
It’s hard work. If you did well you’d be meeting Breath [a god] and stars like that all the time” (48).
- Now, this worker is actually talking to P. Burke, giving her actual human attention that she was always deprived of.
- When the worker offers P. Burke this opportunity to escape from her life, she is perplexed but intrigued
- However, the GTX worker does reflect the corporation’s restrictions immediately, stating that, “But it means you
- never see anybody you know again. Never, *ever*. You will be legally dead. Even the police won’t know. Do you want to try? (48).
- This conversation reflects that GTX’s activities are illegal,
- operating secretly in order to survive in the capitalist economy. P. Burke is given a chance to decide whether she will choose this path and while the GTX worker repeats the conditions,
- Tiptree’s narrator reflects P. Burke’s thought process by having, in italics, “*Show me the fire I walk through*” (49).
- P. Burke voluntarily takes the opportunity the GTX worker offers because he is the first person treating her normally and respectfully, asking for her consent. However, P. Burke’s agreement leads her to having every aspect of her life controlled by the company.

P. Burke's Female Identity is Split With the Cyborg

Delphi: How Both Women Respond At First to GTX's Demands



- P. Burke's transformation to become Delphi is a long process, taking place, "five hundred feet underground near what used to be Carbondale, Pa" (48).
- Due to the sketchy location of GTX's underground laboratory, the narrator indicates that the activities occurring are not supposed to be discovered by outside forces; the corporation must keep it a secret.
- P. Burke is excited to take part in the experiment, wanting to leave her physical body completely behind.
- The narrator describes that P. Burke is "*Eager*" to begin the transferal process, "butting jacks into sockets" and developing the five senses through "potential pattern flickering over the electrochemical jelly between [the] ears...delivered via long circuits from your hands" (48-49).
- The reader sees her cyborg, named Delphi, counterpart's physical appearance, which is described as, "the darlinest girl child you've EVER seen" (48).
- Delphi's body, as Stevenson states has, "its stereotyped feminine perfection, [allowing] her to escape from her old form and its largely negative experiences in the world" (95).
- She is referred to as a, "a porno for angels," a "kitten," an "elf," and a "honey pot," signifying that Delphi's physical appearance correlates to traditional standards of beauty, allowing her to stand out and be noticed (Stevenson 97). However, Delphi is not a separate entity from P. Burke; rather, P. Burke operates as Delphi's brain from a different host, connected to multiple circuits and wires in, "a huge cabinet like a one-man sauna and a console for Joe," a worker at GTX (48).

- Delphi, the opposite of P. Burke, has beautiful physical characteristics, making the workers at GTX excited to work with her while promoting the ideals of consumerism.
- Meanwhile, this official splitting of P. Burke's female identity leads her to disregard her own body.
- Stevenson asserts that, "P. Burke is not aware of her own malformed and abused flesh" (98).
- The narrator even echoes this sentiment, reducing her to, "the forgotten hulk in the sauna next door," the GTX's new pawn to be taken advantage of.
- San Miguel notes that P. Burke's connection to life-support is, "[to] better fulfill the economic aspirations of her corporate owners" (38).
- Although the GTX do not degrade or ignore P. Burke, they only want her to become Delphi in order to make money and gain prestige for the company.
- Throughout "The Girl Who Was Plugged In," the reader notices that Delphi becomes a famous face for product placement, even though that practice has been outlawed in this society.



P. Burke's Female Identity is Split With the Cyborg Delphi:

How Both Women Respond At First to GTX's Demands

- There are multiple incidences where GTX controls Delphi's character by lying about their true intentions with regards to her work.
- Mr. Cante, a GTX employee, addresses Delphi and P. Burke with directions on how to carry themselves in a nice but condescending tone stating, "little Delphi is going to live a wonderful, exciting life. She's going to be a girl people watch. And she's going to be using fine products people will be glad to know about and helping the good people who make them" (52).
For example, Delphi will influence the public on stylish trends and activities, "demonstrating the "best" clothing to wear, activities to pursue, and products to use" (Stevenson 97).
Delphi, assisted by P. Burke's brain will also, "attend parties, go to fashionable places and meet other celebrities while using the products GTX wants them to promote" (Ferrandez San Miguel 36).
- Here, this GTX employee is stating what Delphi and P. Burke will work on; however, there is also an underlying message in his direction, implying that the women's main function will be to help GTX access the profit as much as possible.
- The narrator defining P. Burke as a "waldo," a remote manipulator used for puppets, shows the GTX's outlook on P. Burke (54).
- She is being exploited, losing herself willingly, to carry out the deeds of the company.
- According to San Miguel, "[P. Burke's] life is to be determined by biopolitical technologies of power that are market-oriented and seek to conserve life through its regulation in order to guarantee that the individual follows a pattern of consumption" (38).

P. Burke's Female Identity is Split With the Cyborg Delphi: How Both Women Respond At First to GTX's Demands



- Tiptree's narrator even discerns that P. Burke is being programmed into the system constantly, so much so that, "she hasn't spoken through her own mouth for months" (61).
- As Jonas Neldner states, "the narrative emphasizes the constructed ideal of femininity, which prompts P. Burke to disembodiment from her real body and to rembody ultimately as Delphi in order to fit in" (14).
- P. Burke is in love with her new robotic alter ego, so much so that she does not realize she is sacrificing her human life for the sake of a company.
- She is losing herself physically but is content, basking in the human connection she never received earlier in life.
- As Stevenson concludes, "for P. Burke, the only real life is her fake one" (95).

P. Burke and Delphi Rebel Against GTX, Giving

Into Their Own Free Will and Desires

- Throughout, “The Girl Who Was Plugged In,” there were several instances where both Delphi and P. Burke began to distance from GTX’s control.
- Specifically, with the latter character, P. Burke wanted to become Delphi completely, forgetting her own existence.
- She wanted to merge with Delphi somehow, leaving behind her human body and joining the robotic one.
- Secretly at times, Delphi would experience moments of cognition of her own free will.
- Tiptree’s narrator mentions this detail, emphasizing how, “But now and again Delphi all by herself smiles a bit or stirs in her “sleep.”
 - Once she breathed a sound: “Yes” (60).
 - Even Delphi’s lover, Paul, states that, “she called his name in her sleep” (70).
- These instances when Delphi gains cognitive control of her mind without P. Burke being wired up and connected to her are major events.
 - The narrator even mentions that, “if the bushy Dr. Tesla had heard that single syllable [from Delphi], his bush would have turned snow white. Because Delphi is TURNED OFF” (60).

This one sentence stresses the importance of GTX’s control over Delphi and P. Burke. Both women, if they start to think independently of GTX, threatens the company’s success.

As San Miguel states, the, “P. Burke-Delphi [merging] succeeds in pushing the megacorporation into a corner and [regains] a degree of agency thanks to her newly required cyborg identity” (40). Their profits would be altered dramatically if the women distance and depart from working with the company.

In their own ways, both P. Burke and Delphi have defied the technological aspects that have kept them in subordination, breaking out of the programming wired inside them. Therefore, the GTX wants to keep P. Burke’s and Delphi’s mindsets separate in order to maintain their



P. Burke and Delphi Rebel Against GTX, Giving Into Their Own Free

- P. Burke's and Delphi's love for Paul, although male-gaze oriented, allows them to rebel against GTX.
- Paul Isham hates the corporation that both women work for; as Tiptree's narrator states, "When he hears that some new GTX pussy is making it big, he sneers and forgets it. He's busy" (65).
- Ironically, he has no idea that he has fallen in love with one of GTX's moneymakers, the robotic Delphi.
- In fact, he does not even meet P. Burke in that "[he] never connects the name with this little girl making her idiotic, doomed protest in the holocam chamber. This strangely simple little girl" (65).
- Paul is unknowingly in love with P. Burke even though he has no clue that she even exists.
- Meanwhile, P. Burke, through Delphi, loves Paul wholeheartedly.

Will and Desires

- Throughout their relationship, although Paul has family ties to the company, he continually voices his disapproval of them to Delphi when stating, "There's nothing the news except what they want people to know. Half the country could burn up, and nobody would know it if they didn't want to...They've got the whole world programmed!" (68).
 - Paul is conveying his strong opinions to who he thinks is Delphi and P. Burke, not realizing that they both are "wired" workers controlled by GTX. Paul states to the Delphi specifically, "You'll have to break out, Dee" (68).
 - In response, knowing that she cannot expose the company and tell him the truth about her own identity, she answers saying, "I'll try Paul, I will" (68).
 - Later, P. Burke, the most confident she's ever been, declares, "No" to Mr. Cantle when he tries to convince her to end the relationship, knowing it will put the corporation in jeopardy (69).
 - This answer is P. Burke's first act of rebellion, although small, against GTX. Finally experiencing love, she refuses to lose it for the sake of her job, wanting to hold onto it as long as she can without revealing the truth about her identity.



P. Burke and Delphi Rebel Against GTX, Giving Into Their Own Free Will and Desires

- As the short story continues, Paul believes that Delphi, who he thinks is human, is being controlled by GTX.
- He exclaims that, “You’re a *doll*! You’re one of those PP implants. They control you. I should have known” (70).
- Both women try to argue with him, saying that it is not true.
- However, Paul does not buy the excuse and eventually, hatches a plan to save Delphi, writing on, “a lettered card. DON’T TALK THEY CAN HEAR EVERYTHING WE SAY. I’M TAKING YOU AWAY NOW” (72).
 - Both P. Burke and Delphi first respond timidly, “[her] head going vaguely from side to side, No” (72).
 - Both women know Paul’s actions, because he is unaware of the truth, will end their lives. Yet, blinded by love, they follow through with Paul’s plan, convinced through a single kiss, “But he is *Paul*. Paul is kissing her, she can only see him hungrily as he sweeps the sunear through a pass” (72).
 - P. Burke could have revealed her true identity in being the control behind Delphi. Instead, she allows love to cloud her judgment, only seeing the man in front of her and not the company and work that is at stake.




P. Burke and Delphi Rebel Against GTX, Giving Into Their Own Free

- The workers try to prevent Paul's discovery from happening, wanting to save P. Burke's life.
- Yet, P. Burke, as Delphi, does not try to stop Paul. She wants to be with him so badly that she lets him find her actual self,
 - "Inside (the cabinet) is P. Burke, the real living woman who knows that HE is there, coming closer--Paul whom she had fought to reach through forty thousand miles of ice" (76).
 - P. Burke completely disregards her own life and the company's demands, wanting to be with her lover so desperately. Yet, when Paul sees who is his actual girlfriend, he responds in anger, "Get away!" and "knocks wires," killing her (76).
 - Interestingly, after P. Burke dies, Delphi, beginning to die, still speaks without P. Burke's control.
 -

Will and Desires



- Stevenson mentions that, "For nearly two pages it seems that P. Burke has been successful in her attempt to merge spiritually with the remotely-controlled Delphi body.
 - Delphi walks and speaks for a few precious reader-taunting minutes" (100).
 - Her rebellion had been won but at a cost, calling for Paul and saying "Good-bye-bye" before ultimately passing (77).
 - P. Burke lost herself to someone who, even though he knew her personality, only saw her through his eyes as the beautiful Delphi.
- P. Burke and Delphi sacrificed themselves for Paul, loving him so intensely they lost their lives,
- emerging away from GTX's control, albeit briefly, gaining the self-autonomy they had always wanted.



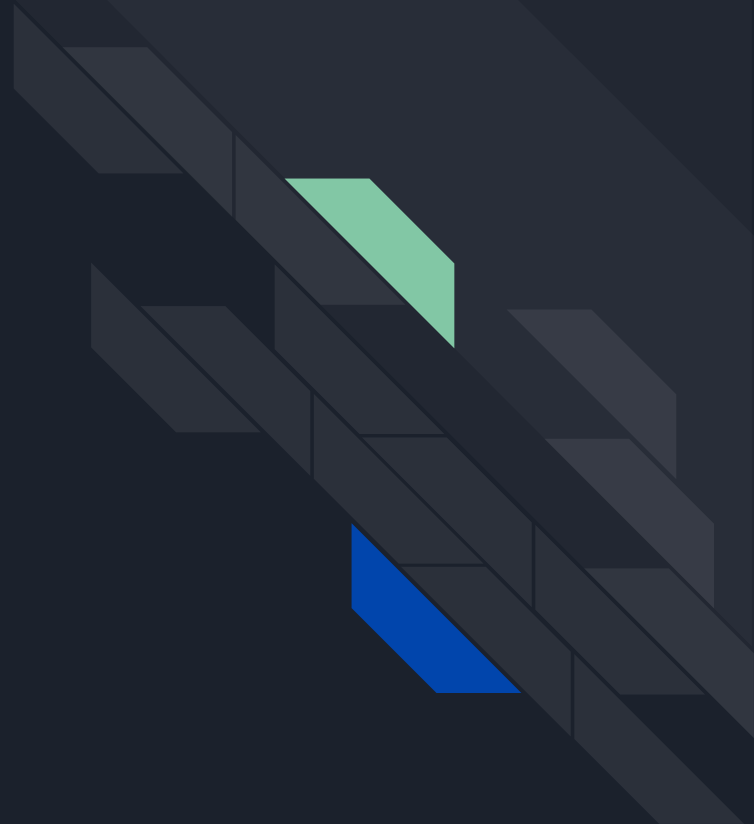
Conclusion: How the Marias from *Metropolis* and P. Burke and Delphi From “The Girl Who Was Plugged In” Operated Under the Patriarchal System But Rebelled in Their Own Ways

The Marias from *Metropolis*, both human and robot, are used to serve and expand the greed of the men in society. Joh Fredersen wants to suppress the human Maria from preaching to the workers about salvation from their suffering in order to keep his position of power. He, along with Rotwang, use robot Maria, expecting her to be an obedient tool to help maintain his prestige. However, while human Maria only wanted to rework the system to make it safer for the workers to survive, robot Maria wanted to conquer and vanquish it. Robot Maria wanted to create chaos and disruption to destroy the men who were dictating her every move. Meanwhile, P. Burke and Delphi, similar to human Maria, did not want to uproot the system in any way. P. Burke loved attaining human connection through Delphi. However, her need to fully become Delphi, as well as their love for Paul, led the women to want to gain their own thought processes away from GTX. Through their love for Paul, they allowed the company's secret to be revealed without wanting to destroy GTX maliciously. In each of their own unique ways, the women in the film *Metropolis* and short story “The Girl Who Was Plugged In” achieved independence from the patriarchal systems who were trying to oppress them. While the majority of the characters analyzed (human Maria, P. Burke, and Delphi) did not want to outwardly demolish the system, robot Maria was the antithesis, reveling in the revolution against the patriarchy commanding her.

Conclusion: How the Marias from *Metropolis* and P. Burke and Delphi From “The Girl Who Was Plugged In” Operated Under the Patriarchal System But Rebelled in Their Own Ways



The End!





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