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TALKING ABOUT CLONE CLUB: A TEXTUAL ANALYSIS OF *ORPHAN BLACK*

by

LISA MCGUIRE

Under the Direction of Megan Sinnott, PhD

ABSTRACT

Orphan Black is a television series rich with complex female clone characters and themes of surveillance and monster/monstrous feminine. I explore these two main themes through an analysis of the on-screen action in several characters' story arcs. I am examining *Orphan Black* while revisiting Donna Haraway's "A Cyborg Manifesto" and considering the genres of horror and science fiction. I argue that the representation of the clones destabilizes woman as Other in terms of female monstrosity, expands the cyborg metaphor, and contributes to the feminist analysis of science fiction.

INDEX WORDS: Surveillance, Orphan Black, Monstrous feminine, Monster, Clone Club

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LISA MCGUIRE

A Thesis Submitted in Partial Fulfillment of the Requirements for the Degree of

Master of Arts

in the College of Arts and Sciences

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Lisa McGuire
2017

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DEDICATION

For Tonia

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1 INTRODUCTION

I have been a fan of science fiction since I was very young. I often rushed home from school “to explore strange, new worlds” (Johnson, 1966). I read all of the original *Star Trek* series books, and watched all of the original series reruns many, many times. In reflecting on my attraction to *Star Trek*, and science fiction in general, due to the seemingly unlimited possibilities of the science fiction world, to do or be anything. Feminist science fiction writer Octavia Butler states, “I was attracted to science fiction because it was so wide open. I was able to do anything and there were no walls to hem you in and there was no human condition that you were stopped from examining” (Canavan, 2013, p.255). It seemed that anything could happen as long as the science was plausible. Of course, this illusion of the unlimited is in fact limited by our imaginations and our own particular epoch of history, complete with its technology, beliefs and creativity. Fredric Jameson points to the limits of science fiction, stating it “serve[s] the ... function of transforming our own present into the determinate past of something yet to come” (Jameson, 1982, p. 152), by which he means that our future rests on the actions, beliefs, and technology of the present, and therefore the future is constrained or limited by what is happening today. The present will determine what is to come. When I stumbled upon the television show *Orphan Black*, I found it exciting as it is based on the possibility of the existence of human clones, yet complex as it operates with the promise of “just around the corner” technologies within a setting of current society. According to Jameson, those technologies and the attitudes and beliefs depicted in the *Orphan Black* series will be constrained by our present day cultural attitudes. The clones are women who find themselves working together as a unit to understand what is happening and how to best protect themselves from whomever is assassinating them one by one. They are individuals working together for the single purpose of preserving their lives.

And, as female characters, they are subject to the cultural attitudes concerning women: woman as Other, monstrous, a being to be observed, watched, studied, and controlled.

The clones of *Orphan Black* are a representation of women's lived experiences and I am exploring what the idea of clones can offer in the way of feminist scholarship. Feminist science fiction does not code monsters strictly as male/ female, but examines gender and womanhood, therefore the inhuman is not always rooted in one body, but can be spread over several or many bodies. *Orphan Black*, as science fiction, can be examined through an analysis of feminist science fiction. Through the framework of science writer Donna Haraway's "A Cyborg Manifesto," this thesis interrogates *Orphan Black* and its texts, unpacking the themes of surveillance and woman as monster within science fiction and horror, as appropriated by the writers of *Orphan Black*, and which are at the forefront of the series. These themes are tools used to reinforce the gender binary that defines womanhood, in that women are always already "othered," (Braidotti, 1997) and according to the literature, are most often the subjects of surveillance (Koskela, 2102). The "Other," according to Michel Foucault, is someone to be watched, observed, and controlled- a specimen for surveillance. Within the genres of science fiction and horror, something, someone, who is "Other" blurs boundaries, is ambiguous in some way, and resistant to binary definitions; again, a specimen for surveillance. I am arguing that women are created as Other in *Orphan Black* through the narrative of surveillance, and observing this constructive process destabilizes the myth of the woman as Other. The clones perform and are subject to various forms of surveillance; surveillance literature indicates that women are most often the subject of surveillance. The clones in the television series, as women, are a metaphor for the situation of women in society, who are "Othered" and surveilled. The clones provide an opportunity for criticizing the assumption of woman/ womanhood is a

monolithic whole. Part of the fun of the series is that, while the clones are genetically identical, each is a finite individual, which certainly makes for misidentifications and clever plot twists. Similarly, women are often subjected to stereotypes and social constructs: assumptions that they should behave identically, yet often defy such constraints, demonstrating finite individuality. When viewed through Donna Haraway's cyborg myth (Haraway, 2000), the clones of *Orphan Black* destabilize the trope of woman as Other. Through Haraway, an analysis of *Orphan Black* reveals how the myth of woman as Other is constructed through surveillance and control. Science fiction, along with its guiding impulse to comment upon and question social norms, has produced compelling images that collapse the human/monster binary and question the meaning of humanity.

For women, the realm of science fiction has been a space of resistance since the early 1970s, a space of utopia, dystopia, worlds without men, worlds with cyborgs, alien mothers and monsters. Such worlds and beings resist the binary through blurring boundaries between human and Other, woman and machine, male and female: characters are not simply one being or another, one life form or another, or one gender or another. Feminist writers such as Ursula K. LeGuinn, Joanna Russ, Octavia Butler, C.L. Moore, and James Tiptree, Jr. presented women and their struggles as Other in the contexts of questions surrounding not only what it means to be a woman, but what it means to be human. Veronica Hollinger has stated that science fiction is “a particularly useful narrative...through which to construct imaginative resistances to the limitations of gender representation in realist fiction” (1999, p. 254) and that such resistances comment on and “tear at the structures of everyday life” (p.259). Some of these science fiction narratives comment upon gender, sexuality, and intimate relationships. For example, Moore and Tiptree explore all three in “No Woman Born” (1944) and “The Girl Who was Plugged In”

(1973), respectively. Each author's main character is a cyborg with a human brain and inhuman body, created as such for the enjoyment and profit of others. Each character is eventually seen as monstrous despite successful human performance, and very real humanity.

The BBC America television series *Orphan Black*, with approximately 1.27 million viewers (Cantor, 2016), explores inquiries of human/monster through its plot involving clones. During the series, we discover two clone lines, male and female. The male clone line has its own plot and is beyond the scope of this thesis. The female clone line portrays at least nine clones threatened with termination, and we are told that three or four others have already been killed, with the suggestion that no one knows how many there are. The clones question what it means to be a clone: does being a clone mean they are not human? Does it make them some kind of monster? As a "twist" on Moore's and Tiptree's cyborgs, *Orphan Black's* clones are human brains in a human body, yet are still beings who were created for (ostensibly) the profit of others. We have yet to discover all the reasons the clones were created and labeled as intellectual property.

Strains of feminist theory echo through the idea that female clones are monsters, because as women they are always already "Other" as Rosi Braidotti illustrates in "Mothers, Monsters, and Machines" (1997); and now they possibly are literal "monsters" created in a lab, like a biological contaminant. "Monster" here is something that is alien, other, ambiguous or unknown; in other words, something that blurs boundaries. Several of the clones are also mothers, with the suggestion that they portray the "mother/monster" of horror and science fiction.

Monsters bear careful watching; reflecting on the genres of science fiction and horror, they are separated (sorted) and observed, in order to contain the threat of contamination or assimilation or obliteration. *Orphan Black* makes use of surveillance technology to track and

observe the clones, portrayed through the use of surveillance cameras and “monitors.” The clones have “monitors,” intimates of the clones who do exactly that, observe and monitor, reporting the clone’s actions to various other individuals who may have ties to the military or a research institute. At least two of the clones are medically tested during the night, without their knowledge or consent. The implication is that this is part of the function of the monitors, to allow and promote the testing, besides the requirement to survey and report. Surveillance camera footage is used throughout the series, emphasizing the observed nature of the clones’ existence, and to include the viewer in the watching.

There is an assumption of identity regarding the clones, a sameness that is assumed to go beyond the physical, implying that womanhood and the situation of women is all the same. But in following the narrative of the clones standing for the situation of women, I am arguing that the series challenges a broader media representation that women are all the same, without individuality, or their own voices, or strengths, or contributions to the well-being of women as a group. Julia T. Wood (1994), Malgorzata Wolska (2011), and Anna Davtyan-Gevorgyan (2016) all comment upon the stereotype of women presented by mass media: societal standards of beauty dictate how women are portrayed; women are housewives, married to a man, with children to care for; they are subordinate, dependent on men and incompetent, needing rescue (Wood, 1994). *Orphan Black’s* clones begin within, but move on from these stereotypes, mostly presenting as independent individuals, working together jointly, but bringing individual strengths and personalities to the group. For example, they join together to form “Clone Club” to work collectively to solve their lives. “Clone Club” is Alison’s wry term for the group of clones who are known to each other, as well as non-clones who are supporters, like Felix, Sarah’s foster brother, Mrs. S., Detective Bell, and Scott, Cosima’s research partner. As the clones are a

metaphor for womanhood/women, Clone Club then represents the potential of a cyborg, one that includes diverse women and supporters like Clone Club, but does not specify a specific lived experience of womanhood, again like Clone Club.

Feminist scholar Donna Haraway champions the cyborg myth, a myth holding together incompatible things because they are all “necessary and true” (2000, p. 291). In holding together necessary incompatible things, the cyborg blurs the boundaries of each incompatible element, allowing them to flow together or combine with each other in new useful ways. Haraway argues “for the cyborg as a fiction mapping our social and bodily reality and as an imaginative resource suggesting some very fruitful couplings” (p.292). As women, our social realities are disparate, perhaps incompatible, but when mapped onto the idea of the cyborg, it produces an ideal of necessary incompatible elements that work as one; the boundaries between each individual entity are blurred, allowing for a unity of purpose as the individuals strive toward the same goal. In the series *Orphan Black*, the individual clones form Clone Club with the goal of safety in mind: a clandestine fellowship serving to gather and exchange information in order to remain alive.

Haraway further argues that we “are all chimeras, theorized and fabricated hybrids of machine and organism. In short, we are cyborgs” (2000, p.292). Chimeras are well known in the field of medicine as a person who carries two different types of DNA, an occurrence thought to result from the absorption of a twin while in utero. *Orphan Black* explains that the original source of DNA for the clones was Kendall Malone, who, in fact, had absorbed her twin in the womb. This an interesting plot twist, and important to demonstrate the connection to chimeras which adds another level of connection to Haraway’s work.

Haraway discusses the fractured identities of women, such as mother, sister, professional, white, black, wealthy, poor, etc.; since a woman may inhabit many of those identities

simultaneously, she breaks down binaries and blurs boundaries: she is not simply the Other as opposed to the norm (read: man), she is simultaneously a professional, black, middle class, mother, for example. *Orphan Black's* Alison is a white, suburban, housewife and mother, an expert marksman with a handgun, and a drug dealer. She is more complex than simply Other, or clone. Haraway's cyborg works toward building the multiple identities into one individual, an individual whose sum of parts interconnects seamlessly, without boundaries to separate one part from another. I am arguing that *Orphan Black*, when read through the framework of Haraway's suggestion of a cyborg, supports feminist philosophies regarding the multiplicity of intersections of human and technology and offers support to the literature of feminist science fiction.

Instead of remaining fragmented, I propose that the clones are using each of their complex identities (as individual "cyborgs," according to Haraway) to expand the cyborg metaphor to include a group of women, rather than a single woman. I propose that Clone Club, as a collective work force, is an example of a feminist cyborg. Although *Orphan Black* or Clone Club is not directly analogous to the cyborg concept, they each gave me a framework in which to consider the ways that identical clones with distinct, separate personalities and identities could work together to effect change. As an example, in season four, the clones set up a lab in the basement of a comic shop through contacts provided by "S;" Cosima and her lab partner Scott moved in to continue research; Sarah and Felix continued to find ways to penetrate the Dyad Institute; and Alison and Donnie provided funding while evading local police and caring for a pregnant Helena who was hiding in the woods. Each of the characters are clones or supporters, working together toward the goal of clone freedom. In the same way, I see the clones of *Orphan Black* as a metaphor for womanhood, and Clone Club as a prototype of a collective feminist cyborg, each

clone being unique and having disparate identities but coming together to work as a group for common good.

The following table groups the concepts and ideas while showing the progression from one group to another. The thought process flows from the top of the column to the bottom, which then leads to the top of the next column:

Table 1 Concepts and Ideas from Haraway to Orphan Black

Haraway	<i>OB</i>	<i>OB</i> and Haraway	Terminus of <i>OB</i> and Haraway	My Expansion
Cyborg	Chimera	Multiple Clones	Cyborg	Cyborg Feminist Collective
Chimera	Clone	Incompatibles from Chimera	Cyborg	

1.1 Orphan Black

I use the concepts of complex identity and Haraway's cyborg to further illustrate the point that differences can lead to strong working relationship, and in fact does so within the context of *Orphan Black*. What follows is the story arcs of several clones, provided for two reasons: to illustrate how different they are from one another despite identical genetics; and to provide information on the series in order to offer context.

The series begins with Sarah Manning, a street punk, con artist, and single mother of a daughter, Kira, for whom she longs, but does not have custody. Sarah sees a woman who looks exactly like her jump to her death in front of a subway train. Seizing the opportunity for monetary gain, Sarah takes the woman's purse from the platform. She visits the woman's home, and takes advantage of the opportunity to become someone else. Sarah cleans out her doppelgänger's bank accounts in order to take Kira and start over. In the process, Sarah discovers that her new identity as Beth involves being a police officer who has discovered she is a clone, a troubling realization that means Sarah is as well. Sarah meets two more clones, Alison and Cosima, who also look

exactly like her, discovering from them that she should not talk about “Clone Club.” The group originally included Beth, Cosima, Alison, and Katya, a clone from Germany. They each carry a pink cell phone (“Clone phones”) preprogrammed with each other’s numbers for ease of communication. Sarah learns from Alison and Cosima that someone is killing the clones for an unknown reason, and that Beth, the police officer, was investigating the deaths. Sarah must now continue the investigation in order to maintain her identity as Beth. Sarah impersonates Beth until she can leave the police force, but continues the investigation on her own, escaping numerous threats on her and Kira’s lives.

Alison, another clone character, is a snobbish, wealthy, suburban housewife soccer mom: her life is her children (adopted), the keeping up of appearances, and managing the activities of her children. She is a high-strung Type A person who is always stressed out, and a closet alcoholic, yet she is secretly a badass with a handgun, who tolerates a seemingly incompetent and unintelligent husband who also happens to be her monitor. It is she who funds their equipment needs when Beth (and Sarah-as-Beth) investigates what is going on. Later, when Cosima is forced to an underground lab to continue clone research, Alison again provides funding.

Cosima, another clone, is the brainy, nerdy, lesbian scientist, working to discover everything about the clones in order to solve the mystery of their existence, and to combat an unknown terminal disease that the clones are subject to. Cosima herself is dying and needs to find the cure. She wears her feelings openly and seems to move from relationship to relationship rather quickly. The suggestion is that she just cannot help herself, despite “off the charts” intelligence, as she falls hard and fast, quickly getting involved with a woman she suspects is her monitor, even though she knows it is a bad idea. Cosima’s work in the field of evolutionary development situates her in the “mad scientist” archetype. Both science fiction and horror genres use the mad

scientist trope, and represent them as scientists who experiment with taboos such as the combination of animal and human DNA and reanimation of the dead. They play with the very fabric of what is human. Representative individuals include figures from history and fiction: Victor Frankenstein, Dr. Moreau, and Dr. Jekyll of literary fame, and the infamous Nazi war criminal, Joseph Mengele. *Orphan Black* gives a blatant nod to the use of this trope during an episode in which Cosima finds a genetic sequencing cipher hidden in Rachel's childhood copy of *The Island of Dr. Moreau* (Fawcett, 2014). This incident is particularly interesting in the context of the series, since the H.G. Wells classic is a science fiction novel about a scientist who is attempting to create a human/animal hybrid who will not revert to animal form and behavior over the passage of time. The pain he inflicts and the fate of the creatures are of little consequence to Dr. Moreau, whose only concern is the outcome of the experiments. *Orphan Black's* lead scientists of the cloning trials are similarly detached, and observe the clones through the reports from the monitors.

Two other clones also have important arcs in the narrative: Helena and Rachel. Helena is Sarah's birth twin. They were separated at birth for safety reasons; their birth mother felt that something was amiss with Neolution, a science corporation backed by the Dyad Institute, and ran away. Sarah was raised as a foster child by "S," who now has custody of Sarah's daughter Kira. Helena was raised as a religious zealot in Ukraine, brainwashed to believe that she was "the original" and the clones were monstrous copies that should be destroyed, abominations in the eyes of God. She is also a trained assassin. Helena already killed several other clones in Europe and was now in America to kill Beth. Her attempt brings her face-to-face with Sarah, whom she recognizes as her "sesterah." Kira, who has a talent for telling the identical clones apart when they impersonate each other, confirms Helena as "true family." After sensing a deep connection

to Sarah (Sarah as Beth whom Helena comes to kill but finds that she cannot), Helena becomes ecstatic in the discovery that the clones are her “sesterahs.” She develops a particular bond with Alison and her husband/monitor Donnie. In Helena’s story arc, we find that she, like Sarah, can bear children. She and Sarah are unique in this aspect because the clones were intentionally created to be sterile.

Rachel is the picture of the cold, corporate bitch who uses people for her own purposes. She works for Neolution, which is responsible for the cloning experiments. Rachel has been raised as a self-aware clone, and she is now determined to “bring in” the clones who are becoming self-aware. It is unclear if bringing them in is for research to cure their illness or for more nefarious purposes. None of the other clones trust her, and her tactics appear to be completely self-serving; she resorts to attempting to kidnap Kira to use as leverage on Sarah to “bring her in.” Sarah feels forced into a confrontation, eventually shooting Rachel in the eye with a make-shift pencil gun and leaving her for dead. Rachel is rescued and cared for by her adoptive mother Susan Duncan, one of the driving forces behind the cloning experiments. Rachel is then equipped with a bionic eye, making her, in essence, a cyborg in addition to a clone.

1.2 Literature Review

The work that follows will examine *Orphan Black* through the lens of both the science fiction and horror genres, themes of gender and human/”Other,” the mother as monster trope, and the performance of surveillance to discover how these issues are presented and the way(s) in which such presentation reiterates (or not) the presentation of women as “Other”/monster in the *Orphan Black* series, supporting the conversations within feminist science fiction literature. The horror genre tends to support the mother/woman as monster trope, which “others” women, portraying them as mentally unstable and naturally inferior. Men portrayed as monsters in horror

may also be portrayed as mentally unstable, but generally due to childhood issues with mother/sister/girlfriend as in movies like *Psycho*, *Friday the Thirteenth* series, and *Halloween*, again blaming the woman. Feminist science fiction questions and blurs gender binaries (Buran, 2014) (Melzer, 2006). Feminist science fiction also subverts social realities in order to challenge patriarchal control (Buran, 2014) (Melzer, 2006) (Zirange, 1994), and feminist science fiction is sympathetic in its treatment of aliens which are perceived as monsters. Often, the monsters are simply mothers protecting their young, as in the *Alien* franchise (Buran, 2006). According to Zirange (1994), when discussing the popularity of *Star Trek*, “The ‘difference’ or ‘otherness’ of the aliens unconsciously appealed to the female audience because in the patriarchal world of the male society they themselves had experienced ‘otherness’ (p.10). Another topic frequently addressed is identity, both in questioning a woman’s identity of self and the identity of the self as it relates to technology, as in the instance of cyborgs (Melzer, 2006).

Science fiction also destabilizes what constitutes and qualifies as “human” (Melzer, 2006). In fact, science fiction narratives have often highlighted the porous boundaries of what in “human.” For instance, *Star Trek’s* android Data (*The Next Generation*), and half human, half Klingon officer B’Elanna Torres (*Voyager*) were in constant turmoil over the meaning of what it means to be human. Data expressed that to be human was his greatest wish, despite the fact that he was created to be stronger, smarter, faster, and more efficient. Data was programmed with the potential to grow, and to be human was to “grow beyond my programming and become more than a collection of circuits and subprocessors” (Brooks, 1993). Data, the Cylons of *Battlestar Galactica*, and the Doctor (Emergency Medical Hologram Mark 1) of *Star Trek: Voyager*, all push the boundaries of “human.”

Feminist science fiction is concerned with issues of reproductive justice (Buran, 2014) (Melzer, 2006). In the *Orphan Black* series, there is much discussion and speculation about which of the clones is the “Original” from whom all the others were produced. Except for Sarah and Helena, all the clones are sterile, and we are told that the scientists created them to be so. The anxiety surrounding the “Original” really stems from anxieties concerning reproduction and reproductive justice. Alison in particular is resentful over the fact that Sarah and Helena have their own natural children.

The horror genre shares with science fiction the focus on blurred boundaries of the human/Other; and both genres have often treated the figure of the mother as alien and monstrous: the *Star Trek* television series, the *Alien* movies, Octavia Butler’s *Bloodchild*. Norman Bates’ mother who is “not herself today” (*Psycho*, 1960), to name a few examples. Barbara Creed (1993) and Rosi Braidotti (1997) discuss the psychoanalytic phallic mother of Freud’s literature as one from whom all must eventually break free. The phallic mother is an object of both desire and fear: the fear of being castrated by her, the nurturing, monstrous mother. The phallic mother is seen as powerful, controlling, with masculine attributes (Creed, 1993) that can make her seem monstrous; she blurs the boundaries between masculine and feminine. She can be seen in *Alien*: the phallic mother who is always in the background; she can be seen in *Bloodchild*: the phallic mother who impregnates men in a transgression of boundaries, and yet is the nurturing mother; she can be seen in *Star Trek: Enterprise* (Unexpected, 2001), and of course as Norman Bates’ long dead mother to whom he is so tied that he impersonates her (*Psycho*, 1960).

The intersection of horror and science fiction in the previous examples use the trope of the “mother/monster,” illustrating what science writer Donna Haraway describes as the Western origin myth, in which the phallic mother is a thing or creature to be escaped (Haraway, 2000).

The point of intersection in horror and science fiction sometimes takes the form of an alien or robot or artificial intelligence, which then serves to threaten all of humanity in an apocalyptic invasion or enslavement. As a genre, horror is also considered to be: reflective of national anxieties, especially invasion; an outlet for the monstrous to be identified and remain as such, and necessary for the socio-political fabric to remain intact (Gelder, 2000) (Jancovich, 2002) (Newman, 2002). The monster of the horror genre, whether blurring or crossing boundaries, functions as a method of differentiation, “us” and “them,” a way to define who is acceptable and who is a monster. *Orphan Black* illustrates this differentiation in its instances of medical surveillance and through the surveillance of the “monitors.”

Both the genres of horror and science fiction present surveillance as a means of control, and surveillance studies acknowledges this insight. By using *Orphan Black* as a framework in which to discuss human/Other, gender, monster and surveillance, I will both add support to the literature and to bring a counter reading to issues of control within surveillance studies.

According to Koskela (2012), men are the usual performers of surveillance while women are the usual subjects. *Orphan Black* illustrates this concept with its characters of the male monitors, however, in contrast to the literature, one of the monitors is a woman, and there are several instances of the clones themselves performing the surveillance on the male monitors.

1.2.1 Woman as Monster

Orphan Black uses themes of both clones and cyborgs, which locates the series in both the genres of science fiction and horror, as previously discussed. To review, the genres of science fiction and horror tend to treat both as “Other,” and sometimes as monstrous. For example, in the TV series, *The X-Files*, the Eve clones (Biller, 1993) are discovered to have extra chromosomal pairs that empower them with superhuman strength and intelligence. Unfortunately, the extra

chromosomes also produce homicidal tendencies, resulting in termination of the cloning experiments and the clones themselves. Another example is *Jurassic Park* (Crichton, 1990). While not an example of human cloning, it is an example of what goes wrong when cloning is attempted and monsters are produced. Cyborgs tend towards mixed results. *The Matrix* (1999), *Terminator 2: Judgment Day* (1991), and *RoboCop* (1987) each treat the cyborg with some ambiguity: part monster, part savior. The ambiguity of the cyborg's narrative makes for an interesting story since the reveal of either monster or savior is not fully presented until the end. The cyborg is also a hybrid: a cybernetic (machine) organism. Donna Haraway, in *A Cyborg Manifesto*, advocates for the cyborg as a metaphor for feminist theory: "The cyborg is a matter of fiction and lived experience that changes what counts as women's experience in the late twentieth century. This is a struggle over life and death, but the boundary between science fiction and social reality is an optical illusion" (Haraway, 1990). Haraway is countering the belief that woman, womanhood and lived experiences of it must meet criteria that define what that experience is for every woman, or that it is the same for every woman. The cyborg, because it is made of different "parts," will have a different experience of womanhood, one that falls outside the constructed definition.

Orphan Black blends social reality and science fiction with its clone narrative, and hints at some of women's lived experiences, such as domestic violence, sexual harassment, and difficulties of motherhood, through its treatment of the characters. Alison develops alcohol abuse issues, presumably due to the experiences of trying to maintain perfection while discovering that her life is not what it seems; Helena is physically abused at the hands of Tomas, her supposed mentor; Cosima discovers she is dying from an unknown illness, and is prevented from realizing a cure by the Dyad Institute. These issues of healthcare difficulties, abuse, and disillusionment

are a few examples of what women at large face, which can be compounded by social positions. In the case of *Orphan Black*, a white actress poses limits to exploring a broader spectrum of women's experience but within those limits the clones inhabit different social positions. For example, Alison is an upper middle class suburbanite, Sarah lives by her wits on the edge of poverty, Cosima is a lesbian, and there was a brief appearance by Tony (Antoinette) Sawicki, a female to male transgender clone (Walton, 2014).

The concept of social position is crucial to an understanding of how identical clones can be seen as individuals. When I discuss social position while examining *Orphan Black*, I am referencing the lived experiences they possess at the intersections of class and gender, as well as the cultural construction of clones as "abominations" in the *Orphan Black* series. Even though they are constructed by "society" in the show's universe to be identical, each clone has a different social position and therefore different experiences. Further, the difference in experiences serves to create clones who are distinct individuals, despite identical appearances.

In examining the *Orphan Black* series, it is also essential to review literature pertaining to the misogynistic treatment of women in the language of "monster." I found Rosi Braidotti's (1997) "Mothers, Monsters, Machines" to be extremely helpful in explaining the origins of misogyny, and why women are seen as monsters, as unnatural, as objects to be feared and hated. She states, "Monsters are human beings who are born with congenital malformations of their bodily organism" (Braidotti, p. 61). She further explains that the notion of women as monsters dates back to Aristotle and "normal" as a presentation of the male body: in reproduction, when everything goes according to the norm, a boy is produced; the female only happens when something goes wrong or fails to occur in the reproductive process" (1997, p. 63). Braidotti discusses Freud's opinion on the matter as well. Freud argued that castration anxiety is due to the

lack of visible female genitalia “in that dark and mysterious region” (1997, p. 66), implying again that there is something inherently wrong with “female” and the female body.

Barbara Creed (1993) also discusses Freud’s analysis of woman as monster, using a famous case to illustrate what Freud did not deeply consider: castration anxiety is related to not only woman as the castrated, bleeding wound, but also the one who performs the castration or causes it to happen. Creed, like Braidotti, explains how this fear of woman as the castratrix is at the root of many films in the horror genre. Like Braidotti, Creed illustrates how the woman’s form and genitalia (congenital malformations: not male) are perceived to be threatening, producing fear of castration in males, who then cast woman as a monstrous being. *Orphan Black*’s clones are born female (“inherently wrong”), and Helena is shown creating a “bleeding wound” on her back with a razor blade. Further, several of the male characters clearly act threatened in the presence of one or more of the clones. Donnie, Alison’s husband, is often cowed in the presence of each Alison and Helena, and is visibly anxious when they are both present.

On the other hand, Michel Foucault’s (1994) “The Abnormals” delineates a slightly different line of thinking, with three categories of people who are abnormal: the monster, the individual to be corrected, and the onanist, which is not applicable here. Foucault’s monster was one that in the medical-legal system fit into neither category, such as the half-human half-animal mythological being or the hermaphrodite: “what makes a human monster a monster is not just its exceptionality relative to the species form; it is the disturbance it brings to juridical regularities...The human monster combines the impossible and the forbidden” (Foucault, “The Abnormals”, 1994, p. 51). The clones in *Orphan Black* exemplify the impossible/ forbidden combination that Foucault is pointing to: the cloning process is certainly fraught with mistakes and failures that make it seem impossible, and human clones are legally forbidden, thus fitting

Foucault's description quite literally. They blur the juridical boundaries of human/ property. Are they human with all the rights thereof, or are they only intellectual property, as they discover that their DNA has a barcode attached to it?

Foucault's monster may also be a person considered "dangerous" by a doctor who is asked this question in a court of law. This label did not fit into a medical category of sickness (the doctor was not asked "Is he ill?"), or into a juridical one of unlawful acts (the doctor is not a lawyer being asked "Was his act wrong?"). This ambiguous situation made the "monster" ambiguous through not fitting into a proper category. The clones in *Orphan Black* might not have fit into a medical category of sickness, despite the fact that they were sick and dying, because they were created in a lab as opposed to 'natural' reproduction. As such, they were engineered beings (impossible and legally forbidden), considered proprietary genetic material/property, complete with copyright and bar code, and therefore ambiguous and not fitting into any proper category. They are clearly people and clearly property- ambiguous and suggestive of Foucault's description of monsters. Foucault's individual to be corrected was a person considered "incorrigible," unresponsive to correction and therefore needing physical discipline and constraint to improve his behaviors. Helena's history suggests harsh physical discipline: confined to a convent, beaten, half-starved and often left to fend for herself. It is clear that her character was treated as an individual needing correction, which was initially somewhat successful in her being folded in to the religious cult. Her belief in her duty to exterminate the other clones was a result of her enfolding.

1.2.2 Surveillance/Biopower

Surveillance is used as a mechanism of control, and by its very nature is an instrument used to separate "us" from "them;" those deemed or constructed as Other are watched and surveilled

with the intent of knowing and seeing everything about the subject, the Other. *Orphan Black* does not fall short of using this aspect of surveillance, however, the series also provides a counter reading of surveillance through having the clone characters, who are the subjects of surveillance and therefore Other, periodically surveil several of the male characters. This act of flipping the script of surveillance serves to reveal the ways in which surveillance constructs women as Other and then destabilizes that notion.

An understanding of surveillance necessarily involves beginning with a concept put forth by Jeremy Bentham and elaborated upon by Michel Foucault: the Panopticon. Foucault's *Discipline and Punish* (1977) described the Panopticon as the perfect method of controlling prisoners in cells. Foucault's emphasis in *Discipline and Punish* is that bodies (people) need to be disciplined, and abnormal bodies especially needed discipline. In mid seventeenth century France, this discipline was merely an action to clean up the streets. As the Church became involved, it was an action to rehabilitate and to induce penance. It also became a way to extract labor from hapless individuals fallen on hard times. Eventually, discipline came to be what it is recognized as today: training with punishment used as correction (Foucault, 1977). In the context of Foucault's work, it was correction for being "abnormal." While Foucault viewed surveillance as a method of discipline, such as in the Panopticon, presently surveillance is used as a form of control being exercised through structures such as the media, the school, the prison, the family, the military, etc. in the style of Althusser's Ideological State Apparatus (ISA). Some of the structures, like the prison and the military, serve as a Repressive State Apparatus, in which ideology is secondary to its function of repressing violence. Each of the aforementioned structures serve as an institution in which participants learn the rules and norms of behavior, and importantly, experience the consequences of misbehavior as a method of controlling individuals.

Even an institution such as the media has rules of engagement for public spaces, and violation of those rules can have consequences like public shaming or demonstrative action. Whether public or private, these institutions serve to promote the views of the ruling class (State) (Althusser, 1971). In *Orphan Black*, surveillance is conducted medically, and personally, in the form of monitors, who are intimates of the clones.

In feminist conversation with Foucault and notions of discipline and control, Sandra Lee Bartky's "Foucault, Femininity, and the Modernization of Patriarchal Power" discusses body image and discipline of the body as it relates to cultural images of femininity. She discusses the Panopticon as a form of self-discipline and sees women's self-discipline through conforming to visual media's representations of feminine beauty and desirability as a form of the Panopticon. This conformity would seem to cast visual media as a form of surveillance, one that causes or encourages women to discipline themselves. The media functions as an ISA, exercising control, creating conformity to State (meaning *societal*) notions of beauty and feminine behavior. The clones of *Orphan Black* are women, some conform to societal norms and some do not, but all are subjected to surveillance, both literally, as viewers watch, and episodically within the context of the television program. Hille Koskela (2012) claims that the gendered nature of power relations is at the root of surveillance. According to Koskela, patriarchal notions of victimhood, suspicion, voyeurism, and questions of who needs protection tend to paint women as the main target of surveillance, while on the whole, men tend to be employed in the types of professions that produce and enact surveillance. Constructing women as victims who need protection through surveillance depicts women as Other, different from the male norm. Many of the surveyors in *Orphan Black* are male, but not all. Also, Lyon, Ball, & Haggarty (2012) discuss surveillance studies as a field, noting some of the trends, such as the "democratization" of surveillance, in

which all groups of people now have become worthy of monitoring, both by institutions and other citizens.

Surveillance leads to social sorting. In the instance of sorting, instead of a “democracy” in which all are worthy of surveillance, only those who are Other are surveilled. Surveillance is inherently oppressive, leading to discrimination with biopolitical overtones. Through this oppressive discrimination, the privileged can increase their privilege, while those already marginalized find their condition slipping further into inequality. In the context of *Orphan Black*, several of the clones are sick, and one has died from a mysterious respiratory illness. The viewer has the impression that the Dyad Institute has “the power to make live” but does not, presumably for research purposes. Or, perhaps the corporation is in collusion with members of the surveillance industrial complex and is merely gathering information for unknown reasons. The privileged literally control the birth and death of the clones.

In another example of surveillance in *Orphan Black*, each of the clones has a monitor that is personally and proximally close. The clones undergo covert and overt medical testing, and their movements are tracked. These activities sort and monitor the clones, and medical research has bar coded the clones’ genetic material at the cellular level. The clones also monitor each other through pink cell phones that each carries as a member of Clone Club, and through the establishment of rules regarding the group (they are not allowed to discuss the clones with anyone outside of their group), as well as through more typical gender policing, usually perpetrated by Alison, who reprimands Sarah’s hair (Manson, 2013) and lifestyle choices “Please tell me that is *not* Kira’s father” (Walton, 2013), and Helena’s looks and eating habits (Manson, 2014). While the example of gender policing is a component of surveillance literature, and *Orphan Black*, through its expression of gender policing is complicit with the trends, the

voluntary submission to each other's monitoring via cell phone use is counter to surveillance literature, since Koskela (2012) discusses the fact that women rarely are pleased with the knowledge that they are being surveilled.

2 METHODOLOGY

In order to perform a textual analysis of *Orphan Black*, I chose several main characters' story arcs to illustrate the series' reliance on familiar tropes of monster and surveillance. The appearance and treatment of these two issues are important considerations in women's lives, both on screen and off, due to the prevalence of misogyny and surveillance in today's society. Feminist film theory and literature, as well as the main ideas of science fiction and horror genres were the tools I used to analyze what appeared on screen. At times, *Orphan Black* provides a counter reading for an issue. For example, women conducting surveillance is counter to surveillance literature that states men are the usual perpetrators (Koskela, 2012). First, I define monster according to the literature, which is helpful when comparing the literature to what is broadcast in *Orphan Black*. The problem with the portrayal of women as monsters is that the medium of television is an ideological apparatus. By its nature as an ISA, the medium works to reify and to create visual culture, thus the portrayal of women as monsters and the reification of the very idea of women as monsters has widespread cultural impact as it circulates. "Monster," when connected with women, is generally negative. Powerful women can be portrayed as film and television heroes, but these women are not connected to "monster" in their portrayals. Second, I examine the major characters and search for the ways in which the series troubles and destabilizes the connections between woman/Other/monster, and use episode examples for illustration. Third, I examine the major characters and search for the ways in which they conduct surveillance or are surveilled, including instances of gender policing. In addition to referencing

the literature, I include some of the affective results of surveillance on the subjects and the surveyor.

3 MONSTERS

In Western literature, the monster/ Other and womanhood are connected. Braidotti (1997), Kristeva (1982), Otero (1996), Creed (1993), and Ussher (2006), illustrate some of the reasoning process used to do so. The construction of woman as monster through literature, legend, and psychoanalysis is important to the discussion of the clone characters in *Orphan Black*. Through its representation of the clones, *Orphan Black* destabilizes woman as Other in terms of female monstrosity.

Braidotti dates discourse involving woman as monster to Greco-Roman civilization and credits Aristotle in particular, citing his discourse on the male norm. Jane Ussher (2006) concurs that the “monstrous feminine” is constructed through the difference of the female body since it possesses internal genitalia, menstruates, and changes shape in pregnancy.

Ussher argues that the performance of femininity is demonstrated through the body of the woman, through the body’s fecundity (2006). Ussher explains Freud’s castration anxiety concept as she elaborates on Julia Kristeva’s abject feminine concept in which the female form is fetishized due to its difference from that of the male form. Kristeva’s concept of the abject is that which is feared in society, it “disturbs identity, system, order, [it is] the ‘other’ against which normality is defined” (Ussher, 2006, p. 6). The changes in the female body during pregnancy and menstruation, further serve to illustrate difference from the male form, and thus from the “normality” it defines. Kristeva contends that breast milk, blood, and other excretions are evidence that the contained, boundaried body is an illusion. A body without boundaries is a

threat to the social fabric, since it can contaminate other bodies; therefore, it needs to be controlled and contained (Ussher, 2006).

In *Orphan Black* we find that the characters can be construed as monsters in several ways: they are women - always already monsters, echoing Braidotti. The characters are clones and therefore not “natural” echoing Haraway; one is a cyborg, therefore not “natural,” again, echoing Haraway, and all are vessels (socially constructed as childbearing vessels) – yet only two are fertile. In our society women are first socially constructed as vessels, expected to bear children. The bearing of children and the desire for motherhood is the expected “norm” of womanhood. A woman is a monster, abnormal, if she cannot or chooses to not bear children, yet is also a monster through the experience of pregnancy due to the physical changes required. It is a “damned if you do and damned if you don’t” type of problem. Echoing Ussher, as vessels, female bodies undergo drastic change in preparation for pregnancy and childbirth. Such changes include bleeding, implantation of a fertilized ova, and expulsion of the contents of the womb, which Kristeva (1982) asserts are part of the fabric of the abject. In each of the above descriptions, the characters of *Orphan Black* break or test established boundaries within the series’ universe.

Feminist literature indicates that boundary testing and crossing construes a woman as “Other.” For example, Barbara Creed discusses the work of Julia Kristeva on horror and abjection as it relates to the genre of horror. As noted, Kristeva uses the term “abject” to denote something that ignores borders, and according to Kristeva, the feminine body is one such object (Creed, 1993). Boundary testing is one of the characteristics of both the science fiction and horror genres, and it is one of the definitions of a monster, as it transgresses preconceived categories of humanity (Creed, 1999). The clones are female, and as we have seen from Braidotti

(1997), one of the reasons women are construed as monsters because they are not born male. Linda Williams (2002) concurs with this claim; in classic horror films, for example, both the woman and the monster are defined by their difference from the male norm, and they are “deeply threatening to male power” and “violently punished” for that difference (Williams, 2002, p. 65). Williams notes the non-phallic sexuality and power of the vampire, the non-sexual tender relationship between King Kong and Ann Darrow (*King Kong* 1933) or Belle and the Beast (*Beauty and the Beast*, 1946), all threaten masculine sexuality and power, while simultaneously aligning female with monster. The female monster here can be then viewed as a fear of feminine power, and the female monster is loved or hated for the same reason: it is an image of female power.

Williams continues:

Clearly the monster’s power is one of sexual difference from the normal male. In this difference he is remarkably like the woman in the eyes of the traumatized male: a biological freak with impossible and threatening appetites that suggest a frightening potency precisely where the normal male would perceive a lack. It is this absence...that haunts a great many horror films and often seems the most effective element of their horror. It may very well be, then, that the power and potency of the monster body in many classic horror films- *Nosferatu*, *The Phantom of the Opera*, *Vampyr*, *Dracula*, *Freaks*, *Dr. Jekyll and Mr. Hyde*, *King Kong*, *Beauty and the Beast*- should not be interpreted as an eruption of the normally repressed animal sexuality of the civilized male (the monster as a double for the male viewer and characters in the film), but as the feared power and potency of a different kind of sexuality (the monster as double for the woman). (2002, p. 65)

In each of these examples, the woman has an attachment to the “monster,” feeling sympathy for him, as the rest of the masculine cast attempts to control and exterminate the monster. For her part, she finds the monster to be less monstrous than the men attempting to kill it. She also sometimes suffers collateral damage during the destruction of the monster, either emotionally or physically or both, for example, as in *King Kong*. As with Kong and the Beast, *Orphan Black’s* Paul (who was initially Beth’s monitor, and also became Sarah’s monitor) begins as a threat.

Rather than continuing to feel threatened, Sarah confides in him, and we find that Paul did not know why he was reporting Beth's, then Sarah's movements, only that he was being blackmailed into doing so. Sarah develops an emotional attachment to Paul and when he finds himself detained by Neolution, Sarah and Helena are the rescue party (Elliot, 2013) helping him escape. Later, Paul is captured with Sarah, and he chooses death by discharging a grenade rather than be complicit in any further cloning experimentation. Sarah escapes but is emotionally distraught over the sacrifice of Paul (Nealon, 2015). Through the character of Paul and the relationship Sarah establishes with him, the series pushes back against the general depiction of surveillance performed by men, and the Othering of women through the act of surveillance. Through Sarah's relationship with Paul, he rejects his surveillance mission and instead becomes a part of the cyborg, Clone Club, which the clones are building. Women are also monsters because they inhabit bodies that are "morphologically dubious" (Braidotti, 1997, p. 64), crossing and transgressing boundaries. They change shape during pregnancy and childbirth, as their bodies function as vessels. In Kristeva's terms, the changing body shape crosses borders; the boundaries of the body change. The woman's body and its capacity for changing shape marks her as different, not normal (male). Braidotti (1997, p. 65) continues:

Woman as a sign of difference is monstrous. If we define the monster as a bodily entity that is anomalous and deviant vis-à-vis the norm, then we can argue that the female body shares with the monster the privilege of bringing out unique blend of *fascination and horror* [emphasis in original].

It can be argued that any time a human becomes vessel, it also becomes monster; its bodily boundaries have been penetrated, and its shape changes. In the instance of the movie *Alien*, a male is impregnated by an alien and thus becomes a monster in his association with childbearing. The male character breaks the boundaries of the sex binary. Octavia Butler's "*Bloodchild*" depicts a similar situation in which males become the vessel for new alien life, again breaking

the sex/gender binary. These two examples also push the boundaries of what is “normal” in human biology. In *Orphan Black*, Helena has been portrayed as falling outside the “norms” of Alison’s upper middle class world in nearly every way, including her dress, movements, eating habits and so on. However, Helena also becomes a vessel, impregnated with her own eggs that were stolen and fertilized (Cochrane, 2014), in a reflection of society’s angst concerning reproduction. She was the “monster” who was killing clones, in the belief that she was the original and they were all abominations (Manson, 2013). Through her portrayal, Helena becomes the monster/ alien of science fiction, the mother/ monster, which feminist science fiction writers treat with dignity and sympathy, through the issues around reproductive justice.

Crossing another boundary, one of the clones, Rachel, becomes a cyborg after surgery to replace her damaged eye following an altercation with Sarah. While cyborgs are sometimes embraced in science fiction (the Terminator was actually a savior in the second film), at other times they are considered monsters, as exemplified by The Borg from *Star Trek: The Next Generation*. The Borg were almost the undoing of Captain Picard and life as we know it. It is interesting that the Borg were horrifying to the rest of the galaxy, not only because they assimilated everything and everyone, but because all individuality was then erased. Each being became part of “the Collective,” with no personal or private thoughts, hopes, desires or goals; only sameness. The leader of the Collective was the Borg Queen, a woman; the Collective was reminiscent of a bee hive, in which the hive, or Collective, functions to protect the Queen. The Queen is the giver of life; without her there are no future generations. So while the Borg were not clones in a physical sense, they are in a psychological sense. They experienced the same thoughts and emotions as the rest of the collective. In our American / Western society where individuality is celebrated and cherished, sameness is seen as terrifying, reproductions are not as

valuable. As an important side note, the Borg functioned as a unit, stronger together. An isolated Borg was quite lost when separated from the Collective, and required training to regain its humanity and individuality. The rehabilitated Borg must then struggle to retain that individuality. In this sense, the clones of *Orphan Black* differ; they are already individuals who are realizing their need for cohesion, but not sameness. If the clones stand as a metaphor for women, then the Borg can be seen as a metaphor for womanhood, an assumed sameness, that women as individuals often struggle to escape.

As genetic identicals, the clones are assumed to be the same. They are initially presented as stereotypes, but not always. They both embrace and reject gender constructs. Alison, as an example, is the quintessential soccer mom, except for her indulgence in superb marksmanship, and perhaps her tendency toward ruthlessness and cold practicality. For example, she solves the murder committed accidentally by her husband, Donnie, by unemotionally storing the body in the freezer while she sends Donnie out to buy a jackhammer in order to bury the body under the garage. And she demonstrates a dismissal of laws by selling drugs to other soccer moms in her homemade soap shop. Like Haraway's cyborg, she is made up of different parts, and she crosses boundaries, some of which are legal, as with the two examples above. She also crosses social/moral boundaries by sleeping with her friend Aynsley's husband (Walton, 2013), and by standing to the side while Aynsley accidentally gets her scarf caught in the garbage disposal and strangles to death (Manson, 2013). Some of Alison's 'parts' include accepting, expressing, and yet defying the suburban mom stereotype, while at the same time accepting and expressing antisocial personality qualities as she inhabits her social role. As a character, she is also a metaphor for women as we each find ourselves inhabiting complex societal constructs of our gender.

As clones, the *Orphan Black* characters are expected to be the same. When Sarah and Cosima meet, they have an intense life and death conversation in hushed tones about the whole clone business, then Sarah asks if Cosima also has the same dry patch of skin between her eyes (Manson, 2013). They laugh, but the implication is there; they are assumed to be identical in every way. Another filmic example of sameness is *The Stepford Wives* (1975). As Joanna, the main character, settled into her life in a new town, she was struck by the sameness of the women in the town. They were all pleasant but lacking in individuality. In fact, they demonstrated the same emotions, expressions, docility, and submissiveness that created a slow rise of horror in Joanna, until the finale of the movie in which it is revealed that all of the women are robots, programmed by their husbands to be obedient slaves. One can have the impression from this film that women are all the same, or should be designed that way, with cosmetic exceptions for a specific aesthetic, however, *Stepford Wives* was a feminist critique of the Othering and monsterizing of women in the white, American, middle-class culture. Certainly, *Orphan Black's* clones look the same, but in contrast to *Stepford Wives*, in which a woman's individuality is suppressed and replaced with a comforting sameness to men, the clones are all very unique and different from one another. One of the clones even believes they are so different that they look nothing alike (Manson, 2016).

The threat of sameness in both *Stepford* and *Orphan Black*, the identity of clones and cyborgs, is fearsome to both the Joanna character and the clones themselves; they do not wish to be the same as someone else; they are already individuals. Feminist writer Donna Haraway situates the cyborg in a positive light, as a metaphor for woman: an individual comprised of different identities, different components, some of which are organic and others technological; a way to cross boundaries and leave behind dualist thinking (Haraway D., 2000). Haraway is not

implying sameness, but rather more diversity by leaving behind boundaries of the binary and allowing for new possibilities, multiplicities, of feminist expression. I agree that the cyborg is important as a metaphor, but I argue that it is also a strong metaphor for a Feminist Collective, rather than only an individual woman. Rachel, of *Orphan Black*, may be an unpleasant character, but not because she is a cyborg.

The Borg, the Stepford wives, and clones (or the idea of them) are great metaphors for womanhood and women. Each is perceived as monstrous, each has a perceived or forced sameness. The Borg demonstrates sameness and an oppressive collectivity, *Stepford Wives* demonstrates sameness without collectivity, and *Orphan Black* demonstrates both individuality and collectivity. The clones of *Orphan Black* are clearly individuals, and take care to be certain that the others know and see it, especially Alison, who is completely convinced that she is nothing like any of the other clones, yet their status as clones is what binds them together. As individual women, we are drastically different from each other, finite individuals, yet our status as women binds us together. Women are objectified as Other, and as objects are reduced to sameness. Assumptions are made about women because they are women, and when such assumptions are applied it produces a binding effect- we are bound together as a group of “women.” So then, *Orphan Black* replaces the sameness of the patriarchy with both individuality and collectivity. These two characteristics are not distinct but rely on each other. This is probably the most interesting contribution *Orphan Black* makes in this literature.

As the Borg, *Stepford Wives* and the clones are perceived as monsters, it then seems that monsters have a duality of their own. They are either drastically different, alien, or frighteningly identical. Women and womanhood likewise bear the same duality. Either they are so different

form the norm (male, men, manhood) or forced into an identity that presumes sameness. Either position renders them, and womanhood, as monsters, bound together as a community of “Other.”

One of the monsters of Michel Foucault’s “Abnormals” is the individual needing correction in order to rejoin society, to be folded in. Sandra Lee Bartky points out that the disciplinary practices necessary to produce a feminine docile body follows Foucault’s general pattern for individuals needing correction (Bartky, 1988). I argue that the clones in *Orphan Black* are taking great care to ensure that they are folded into society. Alison, for example, throws herself into soccer, neighborhood watch, birthday parties, community theater, and school board elections. She does anything and everything to be perceived as “normal.” Rachel has taken steps toward running the Dyad Institute and continuing the cloning experiments, even though she is a clone herself. She is the perfect example of a corporate leader, but she is forced to fight against the board of directors, who forbid her leadership because she is a clone. Since the clones stand as a metaphor for women, in this instance they represent the women who, with varying degrees of success, have folded themselves into society. Each struggles to maintain her individuality while part of a homogenized group, “women,” or in the case of the clones, “clone.” Alison tries to cut off ties with the clones to work out her own life, but finds that she relies on the strength, companionship and sisterhood that identifying with the clones offers her.

Donna Haraway (1991) would not consider the clones abnormal or unnatural at all. She discusses the fact that nothing is “natural,” it is delineated thus through the use of language, and even bodies are not constituted until their “boundaries materialize in social interaction” (Haraway D. J., 1991, p. 208). When we follow Haraway’s extrapolation of de Beauvoir that “one is not born an organism. Organisms are made” (p. 208), then the clones of *Orphan Black* have a no more extraordinary beginning than you or I. We both were “made.” As organisms who

are “made,” we are then socially constructed into other identities through social interaction. To phrase it simplistically, women are constructed as monsters and men are not.

Foucault’s work on abnormal individuals also names monsters as those who are outside of and between boundaries. The clones of *Orphan Black* fall into this realm more often than not. As noted earlier, Rachel becomes a cyborg. Alison is the soccer mom turned drug dealer; Cosima crosses the boundaries of medical researcher and subject as she searches for her own cure; Helena is mistaken for a mythical half human, half animal beast “It’s a Sasquatch!” (Levine, 2016). The clones are created in a lab, outside the boundaries of the “natural” means of creation, as with twins or other multiple births. Thus, they are monstrous - Alison wonders aloud if they are even human, and cautions Sarah to not let her children know that she is a “freak” (Manson, 2013).

Leslie Fiedler explains our fear and fascination with freaks, that “[the freak] is one of us, the human child of human parents, however altered by forces we do not understand into something mythic and mysterious” (Fiedler, 1978, p. 24). Further, Fiedler states, “Only the true Freak challenges the conventional boundaries between male and female, sexed and sexless, animal and human, large and small, between self and other, and consequently between reality and illusion, experience and fantasy, fact and myth” (1978, p. 24). Clones certainly question the difference between fact and myth, as well as the difference between reality and illusion and experience and fantasy: the fact that twins are essentially clones, and the myth of identical full-grown humans produced in a lab, is a subject of several *Star Trek* episodes such as “The Enemy Within” (Matheson, 1966), and “What Are Little Girls Made Of” (Bloch, 1966), and science fiction movies, such as *The Sixth Day* (2000), and *Multiplicity* (1996). The clones demonstrate questioning of fact and myth by nature of their uniqueness despite their identical genetics; they

question experience and fantasy as they metaphorically represent women and/or womanhood despite being presented as clone characters and supposedly identical; and they question reality and illusion in their switching identities as imposters of each other yet being discovered by Kira, Sarah's daughter.

4 SURVEILLANCE/BIOPOWER

Surveillance in regards to a “monster” would be for the purposes of control, monitoring, correction or exclusion. According to Ball et al., “Surveillance is an ancient social process...but over the past forty years, it has emerged as the dominant organizing practice of late modernity” (2012); therefore, it is not unusual for a television series to incorporate it as part of its narrative. And as the clones of *Orphan Black* are women, the narrative of surveillance is doubly important to include in the series, especially as it relates to the medical community and the bodies of women. There is a long history of controlling and surveilling the bodies of women, from the early days of religious rituals to the present days of medical surveillance, and self-surveillance through dieting and age-defying cosmetic surgery (Bartky, 1988; Ussher, 2006). This chapter draws examples from *Orphan Black* that illustrate the types of surveillance, and thus attempts at control, that women face in their everyday lives. *Orphan Black's* clones will also flout the conventional script of women under surveillance and resist being controlled through performing their own instances of surveillance.

While there is a growing body of literature regarding surveillance, some of the most influential writings date from the 1970s by noted cultural critic Michel Foucault. As he predicted our move toward a society of control, he elaborated on the concept of the Panopticon and its use as a diagram of power, especially in an institution. As he envisioned it, the Panopticon was a brilliant form of prisoner control in that there was a central guard tower from which one guard

could see into each cell surrounding the tower. Each cell held a single prisoner who could see the tower, but not know when or if he himself were being observed, thus causing him to self-regulate. In this manner, a single guard could monitor (and control, by virtue of the threat of being seen) many inmates, while the prisoners essentially monitored their own behavior (Foucault, 1977). Thus, surveillance is a form of control, of monitoring, and a means to cause others to modify their own behavior. Foucault also discussed abnormal individuals, their correction or exclusion from society, and their formation “in correlation with a whole set of *institutions of control* [italics mine]” (Foucault, 1994, p. 51). One of the “Abnormals” he discusses is the human monster, and as I have discussed in Chapter two, women are construed as monsters. Therefore, women, as monsters, require surveillance.

Further, Foucault wrote about the significance of what he termed “biopower.” In his lecture “Society Must Be Defended,” Foucault discusses racism and how it came to be a function of the State, especially in a time of war. Before there was a State, there was a sovereign who had the “right of life and death...actually the right to kill...to take life or let live” (2003, pp. 240-241). As the State replaced the sovereign and technology advanced, things that affected a population, such as disease, environment, accidents and age, came to be recognized as detrimental. The means and technology with which to manage human populations was termed biopower. Under the State, this was the power to make live and the power to let die, as opposed to taking life (Foucault, 2003). *Orphan Black* demonstrates this concept as it relates to the small population of clones through Neolution’s biopolitical power. Neolution scientists are well aware that the clones are sick; their illness is a genetic defect that was programmed when they were tagged with the genetic marker. However, Neolution is content to only monitor the process. When they did possess the original, Kendall Malone, an operative within Neolution had her killed so that no one

would have access to her DNA. Cosima has made breakthroughs in her research to effect a cure, but her data is taken and destroyed when she tries to collaborate with the lead scientist, Susan Duncan (Manson, 2016). Rachel is monitoring a very young clone, Charlotte, who is physically malformed and sick with the mysterious ailment. Dr. Duncan discusses with her the breakthroughs that Cosima has made in finding a cure for the clones' sickness, and leaves her the choice of whether or not to treat Charlotte. Rachel refuses, saying it would be better for the "research" to let things progress (Levine, 2016). In other words, Rachel is exhibiting the State's role in choosing to let the young clone die in order to study the disease process, instead of using Cosima's data to further the work toward a cure.

In the opening sequence of *Orphan Black*, we watch Sarah on the train platform, as she watches a woman methodically removing her high heels and neatly folding her suit jacket, placing them on the platform next to her handbag. The woman faces Sarah briefly as she turns to walk off the platform into the oncoming train's path. Sarah is stunned, not only by the woman's actions, but also by her appearance. She looks like a better kempt, corporate version of Sarah. The train station surveillance camera is then utilized to show Sarah picking up the unattended handbag and exiting the scene (Manson, 2013). Some of the surveillance in *Orphan Black* is shown as this obvious, ubiquitous, security camera type of surveillance that we have become accustomed to since the early 2000s. For instance, in a city, if one is paying the slightest bit of attention, one will notice security cameras on nearly every building, and certainly on subway platforms and near other means of mass transit. Lauren Berlant (2011, p. 239) has noted that

commercial and public space was never unzoned and neutral but controlled and policed by a wide spectrum of interests on behalf of the collective security of persons, nations, and private property. But, since the installation in the late 1960s of CCTV (closed-circuit television) cameras throughout the United States and the United Kingdom, and especially

since the bombings that rocked New York and London in 2001 and 2004, these kinds of supervisory practices have been made more aggressively public...during this period crime and counterhegemonic politics came to seem as species of the same force of threat and disruption.

Berlant continues on to discuss the placement of such apparatus in areas of high crime and prisons, where state violence was seen as acceptable and necessary in order to permit the rest of society to feel safe, and “made the police look less like an apparatus of force and more like border collies nudging everyday atmospheres into order” (Berlant, 2011, p. 239). An artist group, the Surveillance Camera Players (SCP), has done performance art on this topic of closed circuit television cameras located in public spaces. The group hold signs in front of them that covers their faces and provides a drawing of a generic body with written statements to the camera of what the body is doing “just shopping,” “on the way to work,” “on the way home,” etc. These actions serve to fill the screen, so that anything happening behind the cardboard remains out of view of the camera, and serve to give those who are performing the surveillance too much distracting information (Berlant, 2011). The SCP performance effectively turns the banality of the ubiquitous security camera into a spectacle, highlighting the absurdities inherent in our society of control.

Surveillance cameras are used in the context of *Orphan Black* to illustrate just how ubiquitous they are: in the home, in the train station, inside and outside of businesses and as footage in a television series, which casts viewers in the role of the surveyor.

Berlant (2011, p.240) again continues

In theory, the subject of democracy is a being without qualities, included in the space of politics because of some formal compliance (of blood, of birth). But the anonymity of the informatic citizen has a different status: what’s being recorded is not their citizenship status, but evidence of their potential intentions, of *who they might become* [italics in original]. In this sense, every moment of everyday life is now an audition for citizenship, with every potential ‘passer-by a culprit.’”

If we consider the opening sequence of *Orphan Black* in the context of Berlant's work, Sarah is a character acting for an audience, but demonstrates being under surveillance as Berlant is describing: surveillance footage is later used to identify her as Sarah-as-Beth. However, until she acted upon the opportunity to step into a new life as the Beth clone, the footage was merely evidence of her potential intentions. She is a demonstration of how we "audition for citizenship."

In this case, because she is a character in a television program, she also happened to be a passer-by who was indeed a culprit, stealing Beth's handbag and, later, her identity, or *who she might become*. Later, as Sarah is trying on her Beth identity, she is self-surveilling her movements and speech, disciplining herself to become Beth, as prisoners under Foucault's watchful Panopticon disciplined themselves to be "good." This is a way that women are controlled, policed and surveyed. Women behave as society dictates because we know we are being watched. We are watched in dressing rooms trying on clothes, observed on sidewalks as we walk to the store, and recorded by security cameras while we step into our cars. We behave with the understanding that public mirrors are often tools of surveillance and that hidden (and not so hidden) cameras are commonplace.

Ussher (2006) continues a historical timeline of the management of the monstrous feminine through surveillance, noting that as society became more secularized, medicine and science were utilized to pathologize, scrutinize, investigate, and inspect women's bodies, both inside and out. This was, in short, medical surveillance. Michel Foucault (1978) calls it "A hysterization of women's bodies: a three-fold process whereby the feminine body was analyzed- qualified and disqualified- as being thoroughly saturated with sexuality; whereby it was integrated into the sphere of medical practice, by reason of a pathology intrinsic to it" (1978, p. 104). And not just

for reasons of pathology. According to subRosa (2008, p. 221), the female body under capitalism has become a labor site.

In the Biotech Century, women's bodies have become flesh labs and Pharma-commons: They are mined for eggs, embryonic tissues, and stem cells for use in medical, and therapeutic experiments, and are employed as gestational wombs in assisted reproductive technologies (ART).

Orphan Black has examples of both medical surveillance and self-surveillance. As the series progresses, there is much talk of the “original,” which of the identicals is the one from whom all are created? The surprising answer is found in Kendall Malone, a former inmate in Her Majesty's prison system. Kendall is the mother of “S,” who raised Sarah and is keeping Kira safe. We learn that while Kendall was in prison she was approached by one of the scientists from Neolution who claimed to be working on cancer research. Kendall states that he stole her genes (Cochrane, 2015). Kendall is now in danger, since Neolution is searching for her in order to use her cells for more testing and clone manufacture. Neolution views her as “genetic samples” and an opposing force within Neolution arranges for Kendall to be kidnapped, killed, and burned so that no one has access to her DNA (Roberts, 2016). Sarah's (and Helena's) birth mother was originally contracted by Neolution scientists posing as a desperate couple in need of a surrogate (Levine, 2013). As mentioned earlier, Sarah-as-Beth undergoes medical testing during the night, unbeknownst to her (Levine, 2013). Alison desperately signs a contract with Dyad to voluntarily submit to medical testing (surveillance) in exchange for living her life without a monitor, and without further threat to her family (Manson, 2013). In an extreme example of medical surveillance and abrogation of consent, Sarah is held at Dyad and told that her eggs will be harvested in a short while, with or without her consent. (Manson, 2014). These and many other examples of research using women's bodies within the *Orphan Black* series align with subRosa's (2008) claims of female bodies being used for scientific research, with or without permission, or

through coercion. The series is still being broadcast as of this writing, and so the objectives of Neolution and Dyad are still unclear, whether to altruistically improve the human race, which seems doubtful, or for profit driven biological and pharmaceutical study, which seems a much more plausible explanation. Ball et al. (2012), have stated that typically the purpose and effect of surveillance and social sorting is that the privileged increase their privilege, while the marginalized are increasingly marginalized.

The clones perform self-surveillance and police themselves similarly to real-world gender policing in several different ways. Beginning with the first episode, “Natural Selection” (2013), we see Sarah constantly check herself as she is performing the Beth clone: she checks the mirror, she listens to herself as she watches videos of Beth to get the accent right, she mimics Beth’s movements and gestures as she watches the video. Alison is sent to rehab for her alcoholism, where she is expected to learn to control herself (Nealon, 2014). Alison is the character who does the most self-policing when not posing as another clone. She is deeply invested in being the perfect mother, perfect wife, perfect neighbor, perfect soccer coach, and so on, but despite her self-regulation and desperate attempts to “keep up appearances,” things go very wrong, in part due to her paranoia about being a clone, and her fear that clonehood means she is not a real person. She and Donnie are favorite characters for series viewers because they provide some comic relief, but, when considering that Alison is the “perfect” example of a woman trying to be everything society has intimated that she should be, her situation is not as humorous. In “From Dancing Mice to Psychopaths” (2016) relatively new clone Krystal Goderitch, a manicurist/stylist and purveyor of beauty products, meets Sarah for the first time and responds to

Sarah's statement that they are genetic identicals, speaking to the two men in the room

Right. *This* is what you think I look like? Okay, are you like, blind, 'cause this girl looks nothing like me. Like, first of all, my tits are way bigger, and secondly, even if you could drag a comb through that hair, she's like, a seven on a good day, and I've been told I'm, like, a ten.

As comic as it is due to the fact that they are clones, this statement also illustrates the surveillance of gender policing.

Surveillance literature includes work on gender policing as it relates to power relations.

Koskela (2012, p. 49) states

Gender is embedded in a complex range of relations where power and repression are associated with the exercise of surveillance. Long before the development of contemporary surveillance technologies, gender and sexuality were intensely controlled by social and moral norms, which entailed their own forms of interpersonal monitoring... Today surveillance helps to reinforce sexual norms by creating pressures for self-regulation. The operation of surveillance is also full of male assumptions and gendered dynamics.

Orphan Black presents the occasional gender policing scene, such as the one above, and a stray comment or two by Alison about Sarah's hair, but the main focus in the series is the use of the external surveillance camera and self-regulation, especially as the clones impersonate one another. In some instances, the self-surveillance/regulation is due to a clone's performance of another clone, while in others it is merely a case of performing as expected in society. If, as stated earlier, the clones are a metaphor for women in general one can see the parallels to women's performance of femininity in society, a constant check to ensure one is conforming to societal expectations of appearance and/or behavior. According to Koskela (2012, p. 51), surveillance is usually a gendered activity

in many urban settings surveillance is gendered at a very simple level, most people behind a surveillance camera are male and the people under surveillance are disproportionately female. More than men, women tend to occupy the spaces where

surveillance cameras are present, shopping malls and public transport. At the same time, the professions responsible for conducting video surveillance, and acting on surveil images, are male dominated.

What is interesting in the context of *Orphan Black*, is that often the female characters have assumed male roles during surveillance, i.e. performing the surveillance instead of being surveilled (Koskela 2012), thereby challenging the norms of surveillance and the Othering of women. In “Conditions of Existence” (2013), Alison hears about Sarah’s night of secret medical testing and becomes convinced that her husband Donnie is her monitor. She catches him having a suspicious phone conversation, and later finds a locked box in the garage. When she confronts him, he is very defensive about his privacy, so she visits a spyware store and acquires a tiny surveillance camera that she places in their bedroom in order to confirm her suspicions that he is allowing testing to be conducted on her as she sleeps. In the same episode, Sarah-as-Beth receives a call from Raj, who works in the IT section of the police department. He asks “Beth” to return the surveillance equipment he loaned her so that she could spy on her boyfriend. Further, Sarah-as-Beth goes to Paul’s office under the pretense of bringing him lunch and plants a listening device in his desk. A flashback episode, “The Collapse of Nature” (2016), portrays Beth as she is installing the surveillance camera in her apartment. Both of these episodes have the clones spy on their monitors: they are the ones gathering data on their male monitors even as the monitors are reporting the behavior and movements of the clones. These three examples counter a further point that Koskela (2012) makes about the subjective nature of knowing one is under surveillance. This knowledge can provoke feelings of guilt and shame, as well as feelings of safety and security (Koskela, 2012). In each of the above examples, the clones know they are being watched by someone, and are therefore self-conscious, but express anger over being watched, rather than guilt or shame. When they install their own surveillance cameras and

listening devices, they still are aware they are under surveillance, but now they feel safer, closer to knowing a “truth” that will help them solve the crisis in which they find themselves. They have become the watcher instead of the watched, and feel a particular sense of relief and empowerment. *Orphan Black* uses incidences of surveillance in its construction of women as monsters (monsters bear watching), and to empower the female characters as they break the gendered nature of surveillance as a practice. Koskela (2012) points out that “the promise of increased security generates a pressure for women to accept surveillance” (p. 53), however, the clones seem to accept surveillance as a challenge to avoid or an invitation to engage in on their own. On two occasions, the clones actually engage with the surveillance cameras, although not in a public manner, in the style of SCP. In “The Collapse of Nature” (2016), Rachel is in a hospital bed, held imprisoned in an unknown (to her) location for unknown reasons. She knows there is a surveillance camera in the room and addresses her questions and rantings to it. Newcomer Krystal Goderitch knows there are people involved in human experimentation. She thinks two rival beauty product companies are testing new products on people without their permission and she cons her way into a Neolution clinic to find evidence. When she is caught, she is taken to a conference room to be held while the confused director wonders what to do with her. Knowing she is under surveillance she begins confessing her “crimes” of the day; she has stolen some cosmetic samples from the clinic because she is a “beauty professional” and she wants to test the products (Melville, 2016).

At times, *Orphan Black* presents issues in an oblique manner, and with enough room for a counter reading. For instance, Krystal is a great example of not only gender policing, but social surveillance, society’s insistence on what “feminine” should be; she is made up, manicured, coiffed, and dressed in a manner that indicates she is unmistakably, unambiguously feminine.

Her gestures and gait are small and self-contained, except when she uses self-defensive moves on Donnie, whom she found threatening. This act reads contrary to the literature: Young (1980) and Bartky (1988) both comment at length upon feminine bodily comportment; women should hold their arms and legs as close to the body as possible, walk with small steps and short strides, and take up as little space as possible when sitting. Bartky notes that wearing high heels is quite effective in assuring small steps and short strides. They are also fairly effective during self-defense, as Krystal demonstrates.

Horror film literature describes women who defend themselves and prevail over trauma and terror as a “victim hero,” the “Final Girl” (Clover, 1992). The implication is that they are nice, polite ladies until pushed too far, then they will take drastic action involving the maiming and/or death of their tormentor. In *Orphan Black*, Krystal was kidnapped and held by Neolution, after which she began taking self-defense classes. After her kidnapping she became hyper-vigilant, leading to her defensive tactics against Donnie. The Rachel clone is another example of a possible counter read, although not a “victim hero.” She is immaculately made up, manicured, coiffed, and dressed, unambiguously feminine, and calmly, coldly orders the death of her mentor because he is no longer useful to her (Nealon, 2014). Moreover, she has been raised as a self-aware clone, and videos of her childhood portray a happy family with loving parents (Levine, 2014), with no indication of trauma or terror. These two clones are presented as the picture of femininity in their comportment, posture, movements, and dress. Terror elicits self-defense training and movements from the one, while the other remains calm and poised, eliciting alarm from a father figure when she orders his death.

Bartky (1988, p. 64) describes femininity as

an artifice, an achievement [produced by disciplinary practices] ...that aim[s] to produce a body of a certain size and general configuration...that bring[s] forth from this body a

specific repertoire of gestures, postures, and movements; and...are directed toward the display of the body as an ornamented surface...these disciplinary practices must be understood in the light of patriarchal domination, a modernization that unfolds historically according to the general pattern described by Foucault.

By Foucault's "general pattern," Bartky (1998, p.63) means the Panopticon, "For Foucault, the structure and effects of the Panopticon resonate throughout society," and as he himself noted in *Discipline and Punish*, "prisons resemble factories, schools, barracks, hospitals, which all resemble prisons" (1977, p. 223). Each of these institutions, these Ideological and Repressive State Apparati, are concerned with controlling and regimenting a body's movements and time, aimed at producing docile bodies. The Panopticon was a way to ensure a "state of conscious and permanent visibility" (Foucault, 1977, p. 201), and docility, through the inmate's own self-surveillance. Bartky claims that this state has resulted in our own navel-gazing tendencies that are so prevalent in our era.

Koskela (2012) has noted that surveillance is perpetrated upon bodies, and since vision is privileged, the body is what is "seen." For women, this state of "conscious and permanent visibility" (self-surveillance) has resulted in preoccupation with appearance. Diet, exercise, and corrective cosmetic surgery have become the road to conformity (Ussher, 2006). Part and parcel of the medical surveillance of women's bodies includes high incidences of hysterectomies, bone densitometer screenings, hormone replacement therapy (HRT), and mammograms. Specifically, the latter three are touted as medically sound, when testing results have not conclusively shown this to be true; for example, bone density loss simply results from the natural ageing processes which affect men as well as women, however, bone density loss in men is not pathologized, medicalized (Ussher, 2006) and considered "diseased and needing medical management" (p.139).

Orphan Black's moments of recognition of dieting/exercise trends are refreshingly sparse; the clones are presented as healthy other than the mysterious disease that affects the clone population. There is no obsession over appearance, other than using the clone motif. Aside from the occasional snarky comment about Sarah's hair, the carefully constructed appearance of the Krystal character, and the fact that Alison is almost always dressed as though she were going to or returning from an exercise session, issues of dieting, exercise and appearance rank far below those of managing one's life as a clone on the run. Bartky's (1998) observations on women's relationships with food gain an almost humorous proportion in *Orphan Black*. Helena is the clone who is shown as eating and food insecure, attributed to her harsh upbringing. In "History Yet To Be Written" (Manson, 2015), there is a celebration dinner with four of the clones present and other significant characters around the table. After one brief bite of food by Cosima, no other characters are shown eating, except Helena, who has both cheeks crammed full and is still attempting to fit more food into her mouth. Most episodes that feature Helena also feature her eating and/or searching for food. In "Effects of External Conditions" (Walton, 2013), Helena impersonates Sarah-as-Beth, walking into the police department, sitting at Beth's desk, and helping herself to a muffin; in "Parts Developed in an Unusual Manner"(Elliot, 2013), Helena meets with Sarah in a diner, eating red jello and packets of sugar, commenting on what a nice establishment it is, later she breaks into Beth's apartment, ostensibly to learn more about her, and the first thing she does is raid the refrigerator; in "Ipsa Scientia Potestas Est" (Elliot, 2014), Beth's partner, Detective Bell, has taken Helena to his apartment for safekeeping, where she proceeds to eat all of his disaster-preparedness snacks, everything from powdered donuts to sardines to ramen noodles (uncooked); in "To Hound Nature in Her Wanderings" (Roberts, 2014), Helena and Sarah are on a road trip to find Ethan Duncan, one of the lead scientists on the

clone project, and Helena manages to find a can of beans and a spoon; in “Things Which Have Never Yet Been Done” (Levine, 2014), Helena is recaptured by the religious cult. Her first act is to tell her cellmate, “You are sad to be pregnant? Might as well eat, you will be fat soon anyway,” and begin eating her meal and that of her cellmate. *Orphan Black* presents Helena’s food obsession in a comical way that flies in the face of what most women experience, which is the daily counting of calories in order to “discipline the body’s hungers: [the] appetite must be monitored at all times and governed with an iron will” (Bartky 1998, p. 65).

Orphan Black appears to present issues of cosmetic surgery with its own science fiction twist, that of body modification. In “Variations Under Domestication” (Pascoe, 2013), Cosima meets the leader of the Dyad Institute, Dr. Leekie, a pop scientist who is doing interesting research on biology and genetics. He tells Cosima that he once joked that the perfect human would have white hair and one white eye. In attendance at the lecture he is giving are several people who have completed such modifications, known unofficially as “Freakie Leekies.” Other Neolutionists have bifurcated tongues, horns, and bifurcated penises. One of them, Olivier, has a tail, which Helena promptly slices off during an altercation with him at his nightclub, *Neolution*, (Elliot, 2013); she then waves it about on the dance floor while she dances with the metaphorically phallic object. In a delicious bit of irony, the Rachel clone receives a bionic eye (Mohan, 2016) which appears white until pigment is injected into the iris, effectively presenting her as a clone, a cyborg, and a “Freakie Leekie.”

Orphan Black presents surveillance in ways that women tend to commonly experience it, and also portrays the resistance of the clones to succumb to it. In this manner, *Orphan Black*, challenges the common experience of surveillance. The clones undergo medical surveillance in the form of testing and are subjected to biopolitical decisions about their lives. Both of these

forms of surveillance are also part of the experiences of women (Ussher, 2006), (subRosa, 2008), as are the visual acts of surveillance through cameras and self-surveillance, as predicted by Foucault (1977).

5 CONCLUSION

Mass media such as this television series acts as a reflection of, and an aide in, shaping society (Althusser, 1971) (Barsam & Monahan, 2016) (Wood, 1994) (Zirange, 2010), and cannot be ignored as a powerful medium. *Orphan Black*, as part of this medium, functions in the same way, shaping and reflecting society. The characters are complex and engaging, and the reading of them as monsters is an undertaking done through the lens of feminist literature, especially regarding the use of surveillance. As noted, surveillance constructs its subject as Other, monstrous, and thus requires constant need of surveillance and monitoring (Ussher, 2006) (Williams, 2002) as an effort towards social control.

As previously noted in detail, women are viewed as monsters in society for several reasons: due to the fear and repulsion they evoke through difference from the patriarchal norm, as well as due to a fetishizing of their differences from men. They also represent a breaking of bodily boundaries as vessels that can never be reconciled with a masculine “norm.” The bodily differences and ambiguous boundaries of the female body construct women as a threat to masculine power (Williams, 2002). This threat to male power and the patriarchy then becomes the reason for constant surveillance in many forms in an effort to control such a perceived threat. While this thesis is based on a present-day TV show, the concept of “woman as monster requiring surveillance” is historically documented, as shown in Braidotti (1997). This constant surveillance comes in many forms: cameras, gender policing, and medical surveillance, which all serve the purpose of controlling and correcting women. As with the theme of women as

monsters, *Orphan Black* exhibits complexity as it flips the surveillance script of who is doing the watching and who is watched by often having the clone characters watch their monitors.

Further, reading through a feminist lens, the series also demonstrates an awareness of the impact of the complexities of women's lives. For example, each clone represents various classes, from Helena's presumably poverty-stricken upbringing (exemplified in her food insecurities), to Sarah's poor-by-defiance state, to Alison's upstanding middle-class pretensions, and Rachel's polished upper-class snobbery. The show then indirectly brings awareness to the discourse of nature/nurture, demonstrating that while the clones are all born genetically identical, their individual lived experiences have had a hugely profound effect on who they became. They may all be clones and "monsters," but they have not all enjoyed the same amount of privilege. Each has endured unique challenges and triumphs, and therefore react to the world and experiences in individual ways. They metaphorically represent women in that they are one group, "Clone Club," but are many individuals, and as the many, they become one group united in defiance against their adversaries. In reading through Haraway, the clones construct a cyborg in the formation of Clone Club, a disparate group of individuals with a single purpose: surviving the threat of extinction. This group, a Feminist Collective, does not specify a particular lived experience for either "woman" or "clone," and its supporters are likewise disparate, including friends, family, scientists, detectives, gay, straight, mothers, daughters, etc. This Feminist Collective is indeed a cyborg, holding together impossible things. So while this thesis interrogates *Orphan Black* and its texts, with a specific emphasis on unpacking the themes of surveillance and woman as monster within science fiction and horror, this thesis also illuminates the way in which the series presents the empowerment of women as a community and encourages a joining of forces. In many ways the clones exhibit the ideal feminist community of

many levels of difference, yet join forces to fight for each other as a collective group, i.e. the Feminist Collective. Using *Orphan Black's* clones as a metaphor for women, and reading the series through a feminist science fiction lens serves to support both Donna Haraway's cyborg concept and the literature of science fiction and can be a useful new direction in feminist scholarship. The cyborg myth works to identify and destabilize the construction of woman as Other; *Orphan Black* illustrates not only how women are constructed as Other/monster through surveillance and control but also how differences can fit together to build a cyborg, a Feminist Collective. Each clone has a different skill or knowledge base that can benefit the entire group, and as each begins to work with the rest, the group is able to better resist or gain knowledge or hack computer databases, etc.

Here it is helpful to review some of Haraway's "transitions from comfortable old hierarchical dominations to scary new networks" (2000, p. 300) to the expanding of the new networks with terminology that is relevant to *Orphan Black*. According to Haraway, neither her original right side or left side terms can be thought of as natural, but instead a distinction between modernity and post-modernity, and my additional terms further the evolution of ideologies presented. Haraway organized her terms based on "worldwide social relations tied to science and technology... [illustrating] we are living through a movement from an organic, industrial society to a polymorphous information system..." (2000, p. 300), a polymorphous information system that now includes surveillance technologies, as well as genetic mapping/engineering (thus the further creation of monsters/Others), both recurring motifs in *Orphan Black*. An evolution of terms from Haraway's "chart of transitions from the comfortable ... to the scary new networks" (2000, p. 300) of terminology adds additional explanation to the connections I am making. Haraway's terms are the left and center, with my expansion on the right:

Table 2 Expansion of Haraway's Terminology

Representation	Simulation	Clone
Organism	Biotic Component	Epigenetics
Eugenics	Population control	Genetic engineering
Family/Market/Factory	Woman in the integrated circuit	Feminist Collective
Public/private	Cyborg citizenship	Surveillance

For example, Haraway shifts from eugenics to population control demonstrating the change from the modern era's attempt at controlling the species to post-modernity's new attempts at societal control. I add genetic engineering as a continuation of humanity's attempts to control our species while specifically looking at the way in which *Orphan Black* suggests new methods being explored today. Haraway expresses evolution, yet without core changes, instead, a shift in the methods used, which also helps explain the anxieties concerning reproduction in *Orphan Black*, such as which of the clones is the original, and why it is significant that they were designed to be sterile. I am extending the thought beyond an exploration of modernity to post-modernity to a discourse of new possibilities exemplified by use of Clone Club and *Orphan Black* as metaphor. Of course, *Orphan Black* is a television series, but as a metaphor for women, and viewed through feminist literature, "clone" works well, and Clone Club may be perceived as a useful metaphor for the Feminist Collective, and thus a useful direction for feminist scholarship.

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