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**2nd compare and contrast essay: A Puppet, a Robot, a Real Boy**

If anyone has seen both *Pinocchio* from Disney and *A.I.* from Warner Bros. and DreamWorks, they could tell the films look similar somehow, but few among them would be able to explain *how*. Actually, even though the former director of *A.I.*, Stanley Kubrick, has never called the film *A.I.* but always *Pinocchio*[[1]](#footnote-1), *A.I.* has no explicit connections to Disney’s *Pinocchio* – it was based on a short story *Supertoys Last All Summer Long*, written by Brian Aldiss, with a slight twist in the plot inspired by Carlo Collodi’s *The Adventures of Pinocchio*. *Supertoys Last All Summer Long* takes place in the future where population should be controlled due to lack of food, mainly about the emotions of robots and the responsibility humans should have towards robots[[2]](#footnote-2), handling a whole different theme compared to *Pinocchio*, which is almost a morality tale for children. Disney’s *Pinocchio* was mostly from *The Adventures of Pinocchio*, making the film an animated rip-off version of the original book. So, are these two films not related at all? I’ll say “No”. Did you know that “the Blue Fairy” in Disney’s *Pinocchio* is never referred as “the Blue Fairy”, but just “the Fairy” or “The Fairy (or Girl) with Sky-Blue Hair” in Carlo Collodi’s original story? But in *A.I.*, the Fairy is always referred as “the Blue Fairy”, the name used only in Disney’s version. Even though the creators of *A.I.* might not have made straight references from Disney’s *Pinocchio*, at least they have been aware of it, and it would be the reason why people who watch these two films which are very dissimilar in terms of plot, themes, imagery and in almost all perspectives, also shows some sort of linkage in between.

The original story, *The Adventures of Pinocchio*, is about a puppet who was carved from a living piece of wood named by the creator Geppetto, Pinocchio. Pinocchio is a disobedient rascal who gets himself in all sorts of trouble, and soon becomes mentally mature after all the hardships. After saving his father Geppetto, the Fairy makes Pinocchio into a real boy for his good behavior. Based on this original tale, *Pinocchio* maintained most of the plot from it, but Disnified the unappealing wooden rebel into a cuddly, innocent puppet boy to make the character more appealing and sympathetic to the audience. The main animator of *Pinocchio*, Milt Kahl had this idea of the design of the character Pinocchio when Walt was dissatisfied by its previous appearances. Kahl said, “I had like not thinking of so much as a puppet but as just a little boy”, making the character more approachable[[3]](#footnote-3). Then they made the talking cricket which was not a main character in the original story, as a sidekick of Pinocchio. His name is Jiminy Cricket, who is a talking cricket as well as the conscience of little Pinocchio that would lead him to the right way.

The story of the film *Pinocchio* also starts with Geppetto making Pinocchio and wishes he would be a real boy. The Blue Fairy appreciates Geppetto’s good deeds and brings Pinocchio to life. At first Geppetto is confused to see the puppet move and talk, but soon rejoices, exclaiming “A real boy! It’s my wish, it’s come true!” The next day Geppetto lets Pinocchio go to school to learn, and Pinocchio leaves, saying “Goodbye, father!” This is where people could see that Geppetto is something more than just a creator to Pinocchio, just as Pinocchio is something more than just a moving puppet for Geppetto. Soon Pinocchio meets a fox, Honest John, and his cat sidekick, Gideon. Honest John was amazed seeing a living wooden puppet, but he was not a nice fox. “A thing like that ought to be worth a fortune to someone. Now, let me see... That's it... Stromboli! Why, that fat, old faker would give his--” Honest John plans to sell Pinocchio to Stromboli, the evil puppet master who makes a living out of puppet shows. John successfully tempted Pinocchio to become an actor, which was actually being on a puppet show. After Pinocchio’s first show made a huge profit for Stromboli, the puppet master locks and threatens Pinocchio to make him only work for himself. When Jiminy was unable to break Pinocchio free, The Blue Fairy came to Stromboli’s couch, where Pinocchio was imprisoned. Pinocchio lied about what happened to the Blue Fairy and ended up having a tree-like nose. As the Blue Fairy finally said, “Perhaps you haven’t been telling the truth, Pinocchio.” Pinocchio confesses, “Oh, but I have! Every single word! Oh, please help me! I’m awful sorry.” The Blue Fairy, saying it’s her last time helping him, breaks him free from the cage.

In the meantime, an evil coachman was gathering disobedient boys. By taking them to Pleasure Island, a land of anarchy with all kinds of pleasurable things, he planned to make them into a donkey to sell or work for him. Honest John, being asked to bring boys to take away, meets Pinocchio again. This time he tricks Pinocchio that he is allergic and has to go to Pleasure Island to be cured. “But I can’t go, I-”, “Thanks! But I’m-” This time, Pinocchio refuses to follow at first, but soon ends up on the coach of the coachman. There he meets Lampwick, a disobedient boy looking forward for the mayhem. As Lampwick and Pinocchio arrived at Pleasure Island, playing pool, smoking cigars and drinking beer, Jiminy finds Pinocchio and scolds him, “So this is where I find you! How do you ever expect to be a real boy?! Look at yourself… smoking, playing pool!” But Pinocchio won’t listen carefully until he sees Lampwick turning into a donkey in front of him. This scene depicts children in a certain way-no matter how the child seems disobedient and rebellious, he/she still needs the care from his/her parents, showing Lampwick desperately crying “Call that beetle. Call anybody! Mama! Mama!”. The intense way of how the scene was shown, such as Lampwick kicking and breaking stuff in panic as he became a donkey, also intensifies the fear he feels. Pinocchio then gets a tail and a set of ears of a donkey himself. Finally realizing he was doing wrong, he cries, “Jiminy! Oh, Jiminy help!” Jiminy, who saw other boys become donkeys and became worried of Pinocchio, came back to save him. The two of them barely escaped from Pleasure Island.

When they made it back home, there was no Geppetto, just a single message by the Blue Fairy that said Geppetto has been swallowed by a huge whale, Monstro, while in search for Pinocchio. Pinocchio decides to go find his father underwater and finds Geppetto inside Monstro’s stomach. “Hey, Father! Here I am!”,” Huh? Oh, oh, yes! Pinocchio! My boy. I'm so happy to see you!” The two were very happy to see each other again, and soon Pinocchio came up with an idea to escape from Monstro-to make it sneeze by the smoke of a fire. The method worked, and all successfully made it out of Monstro’s mouth. But while trying to help his father who became unconscious during the escape, dragging him with all his might, Pinocchio did not manage to survive. As Geppetto and Jiminy was mourning the death of Pinocchio, The Blue Fairy brought back Pinocchio back to life, claiming “Prove yourself brave, truthful, and unselfish, and someday you will be a real boy. Awake, Pinocchio. Awake.” This time not only that Pinocchio was able to move and talk, but he became a real boy. Everyone celebrated his rebirth, and the film ends with the theme song, “When You Wish Upon a Star”.

For the plot of *A.I.*, as mentioned before, a huge part of it is from *Supertoys Last All Summer Long*. The plot of this story is almost the same with *A.I.* until where Monica decides to abandon David, except that the story ends here showing David wondering who he is and what he is to Monica, unaware of what is about to happen to him. Why this story is important for *A.I.* is not just because all the names of the people are the same, but the main idea of the plot are identical, making the whole plot of *A.I.* quite different from both Collodi’s and Disney’s *Pinocchio*. Still, having *A.I.* being called *Pinocchio* by the former director (due to the death of Kubrick, the director of the film has been changed to Spielberg in 1999) Stanley Kubrick, the development was done with the awareness of the story of *Pinocchio* (in this case, the original story), too[[4]](#footnote-4). This makes *A.I.* to hold a similar atmosphere compared to the two *Pinocchio*s in certain parts of the film. So, what specific parts of the *A.I.* appears similar with *Pinocchio*?

First, David, the correspondent of Pinocchio, has the role of a son, which means more than a boy. This is shown in the protocol imprinting scene. David is programmed to love only one human being, and the person who wants the robot to love him/her should do a process of imprinting protocol, which is done by saying a few randomly predetermined words in order. Before the protocol, Monica is no more than any other human being to David, calling her by her name. After the protocol imprinting process, David says “What were those words for, mommy?”, and afterwards David calls Monica mommy, while calling Henry, Monica’s husband, still Henry. Pinocchio in the film also calls Geppetto his father, making them special to each other.

Also, many helpers could be seen in *A.I.*, such as Gigolo Joe, a prostitute mecha that was saved by David at the Flesh Fair (the Flesh Fair would be described soon). After knowing that the Blue Fairy David is looking for is a woman, he says “Woman. I know women!” He helps David to find the Blue Fairy by his flattering language skills to hitchhike a car for Rogue City, where Dr. Know is. Dr. Know, a holographic answer machine, gives David the hint of where he could find the Blue Fairy with a message from professor Hobby, the creator of David. Each character helping David is similar to characters from *Pinocchio*-Joe helping David to Rogue City is like Jiminy helping Pinocchio to escape Pleasure Island, and Dr. Know’s message reminds of the Blue Fairy’s message that tells Pinocchio where Geppetto has gone. By the help of Dr. Know’s message, David and Joe makes it to Manhattan, where almost everything is underwater due to the immensely risen sea level. David meets Hobby there and knows what he is-one of several Davids that were programmed to love. Disheartened by the truth, David falls into the ocean but coincidentally finds the Blue Fairy underwater. Joe rescues David from underwater, but David says he must go back to see the Blue Fairy. Then Joe gets captured (because he was framed for crime or Manhattan is a mecha restricted area), saying to David, “I am… I was!” during departure, wanting David to remember him although he knows they won’t be able to see each other again. David goes back underwater with Teddy to see the Blue Fairy. After he gets in front of the Blue Fairy, which is actually a statue of her from already sunken Coney Island. He prays for her to make him into a real boy until his battery runs dry, and 2000 years passes. This part resembles of where Pinocchio saves Geppetto from underwater and dies.

Now no human exists on earth, and only sophisticated silicon shaped robots are left. They were interested in humans and tries to help David with the silhouette of the Blue Fairy. But the robots couldn’t make David in to a real boy, all they could do was to resurrect Monica for a single day. But this time Monica was based on David’s memory about her, so the only thing she cared about was David, as it could be known by the narration “There was no Henry, there was no Martin (the real son of Henry and Monica), there was no grief, there was only David.” Although David has failed to become a real boy, he got everything he wanted – the love from his mother. The ending scene of this film is especially notable – Monica’s time has run out and she goes to an eternal sleep, and David finally rests with inner peace and satisfaction, with the narration “So David went to sleep too. And for the first time in his life, he went to that place where dreams are born.” This is contrasted to the scene on the first day David and Monica met, where David said, “I can never go to sleep, but I can lay quietly, and not make a peep.” It seems that David has become a real boy, just for Monica. All of this reminds of Pinocchio going underwater to save Geppetto, becoming unconscious while doing so, and becoming a real boy with the help of the Blue Fairy, making Geppetto and Pinocchio’s wish granted. Most of these similarities found in the plot of *A.I.* and *Pinocchio* is not straightforward, yet it does make the audiences feel the subtle linkage between both films.

The parts in the plot of *A.I.* that seems nowhere close to *Pinocchio* comes from the original story *Supertoys Last All Summer Long* and from the story writer Ian Watson’s originality (In fact, the story writer was at first Brian Aldiss, the writer of *Supertoys Last All Summer Long*, but he was fired by Kubrick over creative differences[[5]](#footnote-5)). The film starts with Hobby introducing the idea of building a robot child who can love, carrying moral subjects as what emotions are, and what responsibilities humans hold towards mechas with emotions. One of the team members asked, “If a robot could genuinely love a person, what responsibility does that person hold toward that mecha in return?” Hobby’s answer was, “…in the beginning, didn't God create Adam to love him?”

Henry and Monica go to see their son, Martin, who has a rare disease which could not be cured yet. Martin is in suspended animation for hopes of a cure for the disease. Monica is going through sever distress with her son, and Henry feels strong sympathy for her. At the time, Hobby’s team has finished the development of David and was looking for an appropriate subject from their employees for the testing of their new mecha, and Henry was chosen. Henry brings David to his home, and Monica is thunderstruck by David and its appearance. “There is no substitute for your own child!” “I don't know... what to do.” “I mean Henry, did you see his face? He's, he's so real... But he's not.” Thinking of Martin, Monica is doubting David’s authenticity, but becomes extremely confused by the realistic look of David at the same time. After some time, Monica pictures a real son from David and decides to keep him, proceeding the imprinting protocol. Now David treats Monica as her real mother, and Monica is satisfied with David and loves him back. She says to Henry, “He’s a gift, from you.”, and now appreciates David and Henry for bringing him. One day when Henry and Monica were going out, David asks Monica, “Mommy? Will you die?” and worries of being alone. “I love you, Mommy. I hope you never die. Never.” It could be seen how much David loves (or at least is programmed to love) Monica. Monica, worrying about David being alone, introduces Teddy (a supertoy teddy bear) to David, saying” This belonged to Martin. My son.” It seems like Monica is now treating David as her real son. After Monica says she will live about fifty years to David and leaves with Henry, David asks Teddy, “Is fifty years a long time?” Teddy answers,” I don't think so.”, which might imply David will soon be lonely and he would be abandoned for two thousand years.

Time passes, and finally Martin is cured from his disease and gets back home. Being not satisfied of a robot child trying to take over his place, Martin attempts to taunt David by asking Monica to read them *The Adventures of Pinocchio* (the original text by Carlo Collodi), saying “David’s going to love it.” As Monica reads them the story, David hears about the Fairy making Pinocchio a real boy at the end. One day at mealtime, Martin, knowing that David could not eat, exaggerates his motions of eating in front of David. David gets provoked and tries to eat too, but Teddy stops him, saying “You will break.” But Martin didn’t stop, and David started eating too, ending up having a malfunction. After being fixed, Martin tells about a movie where a prince falls in love with a princess because she had the prince’s hair in her necklace, and Monica might love him too if he gets her hair himself. “It has to be a secret mission. Sneak in to Mommy's bedroom, in the middle of the night, and chop it off…” David believed it and snuck into Monica’s bedroom with scissors in his hand, but got caught by Henry, who thought David was attempting to harm Monica. Henry began to feel anxious about David, arguing to Monica “If he was created to love, then it's reasonable to assume he knows how to hate. And if pushed to those extremes, what is he really capable of?” Monica tries to rationalize it is because brothers feel competitive each other, saying “He(David)...He was playing a game, he made a mistake, and he - *he's practically human*.” This is where people could see how much Monica loves David and at the same time, having trouble of what David truly is to her.

When the family were having a pool party, Martin’s friends became curious of Martin’s mecha brother and attempts to hurt him to see whether he has a DAS (Damage Avoidance System), and David, feeling threatened and frightened, hides behind Martin and repetitively says “Keep me safe, Martin. Keep me safe!”, which is what he was programmed to do when he senses threat. Martin struggles to get David off him and accidently falls into the pool by doing so, nearly drowning. Henry thinks David would be a threat to his family and decides to dismiss him. Having decided to get rid of David, Monica tells David that they are going for a drive tomorrow. Then she sees what David has been writing on papers with crayon: “Dear mommy how are you really, do you love me as much” “Dear mommy I’m really our son and I hate Teddy he is not real like”(These sentences are from the original story *Supertoys Last All Summer Long*, and in this novel David does not like Teddy that much since he communicates with Monica more than he does, making him feel being loved less). Tomorrow, Monica, although feeling very sorry for David, drives to the factory to take him away. The feelings of her is well depicted when she cries in the car, taking David back to the factory. As the factory comes close, she couldn’t dare to let David get destroyed and decides to leave him in the woods around the factory, but David won’t let her leave him easily. “Mommy, No! I'm sorry I broke myself! I'm so sorry I cut your hair off and I'm so sorry I hurt you and I hurt Martin and I hurt Henry and I hurt everybody!” David pleads, and then remembers about the story of Pinocchio that Monica once told him. “Mommy, if Pinocchio became a real boy and, and I become a real boy… can I come home?” Monica protests, telling that stories are just stories, leaving her last word to David, “I'm sorry I didn't tell you about the world!” Monica finally left, leaving David behind with Teddy in the woods.

The scene moves on to introduce Gigolo Joe, a prostitute mecha. He gets framed for murder by his customer’s husband who was not satisfied by the fact that her wife was meeting Joe. Joe runs away into the woods but gets caught by the Flesh Fair gang with David. The Flesh Fair is an event by human, destroying abandoned mechas in front of many spectators. David and Joe become trapped in the cage of mechas that are waiting their turn to get melted and smashed away. When one of the crew members attempt to take David out, he once again felt threat and holds on to Joe, once again repeating “Keep me safe!” As David’s turn came, David didn’t let go off Joe and the two were forced to face their execution together. Lord Johnson-Johnson, leader of the event, introduced David as “the latest iteration to the series of insults to human dignity”, since there were no child mechas by then. David was an upcoming new model for a substitute of real children. As a drop of boiling oil falls on to David’s body, David gets horrified and begs for his life. “Don't burn me! Don't burn me! I'm not Pinocchio! Don't make me die! I'm David, I'm David, I'm David!” As people saw this, they get confused with David’s identity, thinking that he is a real child. One of them said, “Mecha don't plead for their lives! Who is that? He looks like a boy...” Soon Lord Johnson-Johnson was denounced by the crowd who thinks he was trying to kill a human child, making enough time for David escape with Joe and Teddy.

After they escaped, they go to meet Dr. Know, and heads to Manhattan. When they arrived at the place Dr. Know has indicated, David finds a second David in the room. As David sees a copy of him, he is stunned. Once before going to Manhattan, David has said to Joe, “My Mommy doesn't hate me! Because I'm special and unique! Because there has never been anyone like me before!” As this belief of him is suddenly threatened by his second figure in front of him, David becomes insane. He starts to destroy the other David, shouting “She's mine. And I'm the ONLY one. I'm David! I'm special! I'm unique! I'm David! You can't have her!” After moments of madness and destruction, professor Hobby comes in and stops him. As David asks Hobby where the Blue Fairy is, saying that she would make her into a real boy, Hobby answered,” But you are a real boy. At least as real as I've ever made…” and starts to explain how amazing David’s adventure was in terms of technological accomplishments. As David said, “I thought I was one of a kind…”, Hobby said “My son was one of a kind. You are the first of a kind.” And as Hobby goes off to gather his team to show David, David looks around the lab and finds out that the model of his appearance was none other than Hobby’s own son, David, and there are loads of Davids ready for sale. Then David falls in to the water, finds the Fairy’s statue, gets trapped, is found after two millenniums, and gets his final day with only Monica and him.

The story depicted in this paragraph was the parts I thought were unique, compared to the original story and Disney’s *Pinocchio*. It is obvious that the story is different with *Pinocchio*, since they originated from separate stories in the first place. Above all, the film’s name is not David, it is *A.I.* The idea the filmmakers wanted to show the audience were not quite the same – so how and why are these two films different?

First, to know about the themes of *Pinocchio*, there is a need to approach the film history of Walt Disney Studios – why was Disney’s *Pinocchio* made? *Pinocchio* is one of the early productions of Disney, often referred as the Golden Age of the company. The Golden Age is a reference for the earliest films by the Walt Disney Studios, ranging from 1937 to 1942. This era is said to be Golden due to its huge success and improvements in animation history the films have made, including *Snow White and the Seven Dwarfs*, *Pinocchio*, *Fantasia* (1940), *Dumbo*, and *Bambi*, which all of them were supervised and overseen by Walt Disney himself[[6]](#footnote-6). In 1937, during the development of *Snow White and the Seven Dwarfs*, Disney saw the book *The Adventures of Pinocchio*, by Carlo Collodi. One of the animators, Norman Furguson said, “Walt was busting his guts with enthusiasm” as he read the story[[7]](#footnote-7). By the time, Walt Disney’s influence was dominant throughout the whole studio – he was the main of the company. So, the development of the film was determined mainly by Walt’s decision. Also, the focus of filmmaking was how the key scenes and characters were presented aesthetically, rather than how the story showed up to people literarily, just as film historian J.B. Kaufman said,” *Pinocchio* just seemed to have a really interesting story that offered so many possibilities for things that had not been done before as an animation[[8]](#footnote-8).”

For these reasons, the theme of *Pinocchio* remains simple: How a good boy should be like and why we should hold our temptations. It could be seen through the Blue Fairy’s demand to Pinocchio, “be brave, truthful, and unselfish”, if he wants to be a real boy - the personalities of a good child are referred in the film as the requirements for a puppet to be a real boy. Many temptations that bother Pinocchio is seen in the film, almost by Honest John, and the innocent Pinocchio has Jiminy to straighten things up. Meanwhile, the temptation Pinocchio faces is made by others’ greed, such as Stromboli, the coachman, and Honest John. They all attempt to use him for their financial needs, which in some way portrays how capitalism is threatening innocent people’s lives. The final aspect of seeking the film is how conflicts are shown to the audience. Most of the conflicts made in the film is external, engaging more than two characters – Pinocchio and Stromboli, Pinocchio and the coachman, Pinocchio with Geppetto and Monstro – even the parts that would have been an internal conflict by Pinocchio (Pinocchio in Collodi’s story always regrets his foolishness. For example, after he loses Geppetto and the Fairy, he starts crying and says,” Oh, little Fairy, why did you die? Why couldn’t I have died instead, I who am so wicked, while you were so good? And where in the world is my daddy? …” is externalized by the conscience of Pinocchio, Jiminy. For example, when Pinocchio tries to follow Honest John to the theater of Stromboli, Jiminy tells Pinocchio, “Alright, son. Take it easy, now. Remember what I said about temptation? Well, that's him.” The reason why conflicts are on an external basis is again because of why the film was made. Just as Eric Goldberg, animator of the Disney studio has said “All of the characters have that kind of richness to them, and the storytelling has that kind of richness to it[[9]](#footnote-9)”, the developers wanted to show various characters have their own richness and characteristics, making them interact with one another.

The theme of *A.I.* is abstract and philosophical. In terms of theme, the film could be divided into two large chunks – The part with David and Monica, and the part with David and Joe, including the Flesh Fair. The reason why the film has two distinctive parts is mostly because of the film director has changed during development. Although the whole story was planned by Ian Watson, two renowned movie directors, Stanley Kubrick and Steven Spielberg, were in charge of *A.I.* The Film was at first being produced by Kubrick, but he thought Spielberg was the right person to do this work[[10]](#footnote-10). But at first, Spielberg refused to take the director’s place and Kubrick remained as the director of *A.I.* With the story writer Ian Watson and his crew, Kubrick was aiming for “a picaresque robot version of *Pinocchio*”[[11]](#footnote-11).

Eventually, Kubrick was in charge of developing the parts of David with Monica, the parts that are closer to *Pinocchio*. *Pinocchio* tried to teach children and parents who have children a moral lesson of how the children should behave. The former part of the *A.I.*, before David goes into the woods, also tries to teach a moral lesson to the audience of how humans should have responsibilities toward highly intelligent robots. In the first scene where Hobby was talking to his team members, as he suggested a child robot who would love human parents forever, one of the team members asked, “If a robot could genuinely love a person, what responsibility does that person holds towards that mecha in return?” Hobby answered, “Didn’t God create Adam to love him?” which seems like an irresponsible reply, framing robots as human’s creation made only for serving them.

Monica and Henry show such irresponsibility, too. Even though he is the one who brought David, Henry never thought David as a son – he treated David as a tool to make Monica feel better. As Monica started to care about David, treating him as a son, Henry warns her that David is just a toy. After David almost hurt Monica with scissors, Henry tries to persuade Monica, saying “How is he(David) worth the risk to you, or to Martin, or to us as a family?” Monica did truly love David, but when she finally decided that it would be difficult to let David stay any longer, leaves David in the woods with Teddy. Telling David, “You know you don’t eat.”, “You're not real!” Monica feels very guilty of leaving David behind so tries hard to rationalize her act by thinking David is not a real boy after all. But although David is a robot, he is not just a pile of metal – he has feelings. The only difference between Martin and David is that Martin is real, and David is not. People who abandon their own real children is criticized for being irresponsible as a parent. If robot technology is enhanced in the future and the same thing that happened to David happens in real life, how would, or how should the society accept it? The part where David meets Hobby carries on to a slightly different yet similar subject. David thought himself special and unique but finds out that he is just one of the several Davids. All (or at least most) human beings consider themselves unique. This again relates to the responsibilities humans hold toward robots. If people make robots almost the same as humans, don’t people have to treat them as special as themselves?

The parts which Spielberg has done most of the directing is hard to relate with the themes of *Pinocchio*. If the Kubrick part of the film was about moral issues, this part deals with social issues. The Spielberg part with David, Joe and the Flesh Fair tries to foresee the social relationships between humans and robots, which is not a theme a film based on an Italian morality tale is likely to have. Unfortunately, in 1999, Kubrick passed away, leaving the film unfinished. Kubrick’s brother-in-law, as well as being the executive producer of the film, Jan Harlan, and Kubrick’s widow Christiane, has approached Spielberg to finish it. Spielberg accepted the director seat, and most of the part done by him was the story of David and Joe, including the Flesh Fair.[[12]](#footnote-12) The most notable scene of Spielberg’s part is the Flesh Fair. While destroying the captured mechas in violent ways, the ringleader of the Flesh Fair declares, “We are alive, and this is a celebration of life! And this is commitment to a truly human future!” The reason why people are doing this is shown in one of the robot’s sayings, “when the opportunities avail themselves, they pick away at us, cutting away our numbers so they can maintain numerical superiority!” This kind of conflict between human and robots are already becoming social issues. Many people these days already lost their jobs to robots, and many jobs are yet to be replaced by robots. The irony comes from here; people make robots to make human being’s life better, but a majority of human beings suffer of displacement. So, who are these technologies for? There are almost no clear answers to the questions above, but therefore many scientists and engineers fear to make overly intelligent robots in the future – of all the possible futures, the relationship between robots and human is hard to end up in a good way.

Having a larger spectrum of themes compared to *Pinocchio* makes various compositions of conflicts in the film. The conflicts in the Kubrick part is usually internal, such as Monica being in agony of how to treat David, and David thinking about what he is, for him and for Monica, while having external conflicts too, shown by David and Martin, Henry and David, etc. The Spielberg part is mostly consisted of external conflicts, usually by humans protesting against mechas. In conclusion, the themes of the two films is partly similar in terms of giving moral lessons. But *A.I.* also handles about problems that might occur by intelligent robots in the future, while having more divert aspects of conflicts compared to *Pinocchio*.

Unlike the plot and themes which are very different in the two films, the imagery is rather in common in terms of the atmosphere and appearances of the main characters in the film. For Disney’s *Pinocchio*, it follows one of the traits that is found often in the films from the Golden Age. The films in this era tends to have dark scenes between the bright ones, creating an extreme mood change of the film[[13]](#footnote-13). In fact, *Pinocchio* tends to be even more darker than the contemporaries, consisting seventy-six out of its eighty-eight minutes of scenes at night or underwater[[14]](#footnote-14). Having this whole lot of darkness in between, there are sweet scenes where Pinocchio is together with Geppetto in their house, dancing in joy. And to make an appealing character, they made Pinocchio a cute boy-like-puppet, making people think he is a real boy if it was not for its joints and wooden nose[[15]](#footnote-15). The designer of Pinocchio, Milt Kahl, has said that the former designers were “rather obsessed with the idea of this boy being a wooden puppet”[[16]](#footnote-16). The contrast between the adorable appearance of Pinocchio and the dark and frightful themes (i.e. escaping from Stromboli, Pleasure Island and Monstro) makes it effective for audiences to concentrate to the main character and the story at the same time.

The imagery in *A.I.* reminds of the bright-dark (for a very long time)-bright structure of Disney’s *Pinocchio*. It is very contrastive with the scenes where David is with a family having a bright and sweet atmosphere, compared to where David tries to find the Blue Fairy to become a real boy, which is mostly dark and gloomy (i.e. in to woods, at the Flesh Fair, etc.). Also, the process of the making of David’s appearance was quite similar with Pinocchio. At first Kubrick intended to make a robot boy that could move his face and add CG to it, trying to make the experiences of the film more realistic and worrying that the actual kid actor of David might age during the process of producing the whole film. But the idea wasn’t showing off well. Jan Harlan, producer of the film, recalled, “We did try to build remote control machines and stuff like that. We tried to construct a little boy with a movable rubber face to see whether we could make it look appealing. But it was a total failure, it looked awful[[17]](#footnote-17).” They had to make a real human actor to take the role of David, making appearances of him look realistic (in fact he is). Just as the boy-like Pinocchio, it helped the audiences to think about robots that really look like human beings, making them think about the moral subjects in the film more deeply. After all, if David really did look like an aggregation of mechanical parts, it would have been impossible for people to be sympathetic towards him. This even could be spotted in the film, where Monica said, “But outside he just looks so real…” If David did not look so real in the first place, he would not have stood any chance of being loved as a son.

By far, analysis of *Pinocchio* from Disney and *A.I.* by Steven Spielberg was made, mainly about comparing the plot, themes and imagery of the two films, partly looking at characterizations of the films and scenes with a literary approach. The plots were not directly related and had many differences, but certainly showed lots of indirect similarities that was to be found in close observation of each scenes. The themes the films were trying to show the audience were distinctive – *Pinocchio* is a morality tale of how good children should be like, focusing on the external conflicts between a number of unique characters. *A.I.* makes the audiences think about how the future should be like, being based on the conflict between humans and robots, with the agony the abandoned mecha boy David experiences. Imagery of both films contrast bright and dark, showing a cute a human-like puppet/mecha boy going through all the hardships, getting what they eventually wanted in the end. People who watched these films that appear to be very different would have unconsciously felt the likenesses, making *A.I.* the completion by Steven Spielberg of Stanley Kubrick’s ultimate goal: making *A.I.* a “picaresque robot version of *Pinocchio*”.

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