



Representation of Future Lifestyle in Science Fiction

Hollywood Movies: Semiotic Analysis of Movie

Tomorrowland (2015) for Technological Utopianism

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Abstract

Movies projecting future deliver a carefully engineered vision of our lives in the times to come. Life in future is built on the basis of advancements in technology. Whatever is portrayed in these movies have consequences on the perception of viewers for their future life. This study explores how do filmmakers in Hollywood represent technology and the possibilities that come with it in science fiction movies. Moreover, the potential of advanced prototypes to become real world technologies is also explored along with the contribution of these to construct a utopian or dystopian version of future world. Theoretical concept of technological-utopianism is used for the study. Qualitative method of semiotic analysis is applied with its concepts of denotation, connotation and myth to analyze the signs presented in the selected scenes of movie Tomorrowland(2015). The overall impression of a scene is analyzed as *mise en scène*. It is found that technology is displayed as a primary factor of advancement in a future society. The prototypes of technology are showcased to offer the potential of becoming real world technologies by adding to the utopian desires of humans. The superiority of technology in comparison to human beings is also presented. The order presented in the lifestyle and city structures shows control and creates a feeling of alienation for movie characters.

Keyword: *Future in movies; Utopia; Hollywood; Semiotic; Connotation; Denotation; Tomorrowland*

Introduction

Movies are a social phenomenon due to their mass impact on the collective understanding of the audiences. It is believed that every

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has his/her own perception of ideas, but movies may lead to a more uniform understanding of ideas to their viewers (Sinanan, 2017; and Charney & Schwartz, 1995). A movie presents newer concepts to the viewers with greater chances of persuading them into believing, that 'it can happen in real life' (Davignon, 2013, p. 9.). These newer concepts influence viewers' long-held beliefs. They are familiarized with several different ways that can influence their decision making. People opt the media to consume and as a result they become socialized into a specific set of beliefs and values (Davignon, 2013). A movie can penetrate one's belief system quite dramatically, "this art reaches places unpenetrated by other forms of art" (Tratner, 2003, p. 221).

Movies that present collective vision of our future depicting the future world often leave us in an amazement because of presentation of glorious future that we will encounter. This is done by fabricating the world of future with immense technological advancement, comfort of human living and social good on a wider scale. The non-existent (utopian) advance technology is perfectly incorporated in the world of future. It is visualized as being normalized in its environment, but it is a wonder for audiences. This awe of amazement does urge the desire in audiences to keep believing what they were shown, even being familiar with the fact that it is completely fictional and based on imagination.

Movies depicting the future and imagination based technology are classified as science fiction. This genre of film characterized by storylines involving science and technology, human nature, and social operations in future world, created in

the cinema through the use of special effects (Kautsky, & Stenning, 1959; and Kuhn & Westwell, 2012). The term utopia is the invention of Sir Thomas More. Half a century ago, the idea was coined to introduce an imaginary piece of land located in the new world. Utopia in its descent was derived from a Greek term prefix *ou*, roughly translating to a place of wellness that never exists. This meaning was further translated as a society that was too good to be true hence it is called as utopia (Houston, 2017). Although, utopian desires in movies are quite different to what was considered a utopia by Thomas More, but it is argued that movies being a product of entertainment industry, play their role in providing emotional and visual pleasure that could be a hallmark of utopian lifestyle. Movies are created as a result of a team effort. Therefore, the utopia presented in movies is not a personal vision; rather it is a collective enterprise. Movies are created considering that masses have diverse interests. Therefore, these utopian desires are formulated for mass consumption and general acceptability (Ruppert, 1996). Myth-making machine, commonly known as cinema cultivates certain set of desires inspired by utopia. This world of unbelievable wonders is shown to have built upon the technological advancement. This belief is characterized as technological-utopianism (Segal, 2005; and Klaffke, 2015).

Dystopia is opposite to utopia that means imaginary bad place or a place categorized as bad or abnormal. It can be referred as anti-utopia and characterized as gloominess, dark and anarchy in human societies. Its representation began in literature in late nineteenth centuries and later manifested in many movies. Two

terms i.e. apocalyptic and dystopia are used separately as well as in the same context depending on the perspective they are referring. In this study both will be considered the same (Wheeler, 2005). In dystopic or apocalyptic movies, the viewers are shown glimpses of the future world and the technology it brings along despite their dark and gloomy ambiance. Akira (1988), Wall-E (2008) and Blade runner (1982) are a few examples of apocalyptic movies. These movies are considered dystopian based on their aesthetics, the world of chaos and rumble. Most of utopian/dystopian movies are structured on narratives that reveal our collective desires. These desires include the vision of our future with nature, an individual's position and role in society, and a particular model of community life (Murphy, 2013). These movies showcase a life style based on future vision. This vision may have consequences for viewers and their lifestyles. Use of advanced technology and its impact on individual lifestyle choices such as enhanced health and perfect bodies, and community life in regard to the modes of travelling and living standards, are the aspects presented in these movies.

This study explores how these utopian dreams are presented and what functions do technology perform in shaping the world of future? Moreover, this study also explores how newer concepts of technologies are introduced to the audiences? The movie Tomorrowland was selected for the study as it represents one of the most successful movies in this genre. Tomlorrowland land was released in 2015 and its box office gross was 209 million US dollars. It was critically acclaimed movie in

this category after Back to Future series (1985-1990) (Theguardian, 17 May, 2015; and IMBD, 2015).

Following are research questions for the study:

RQ1. How does movie tommorwland (2015) depict technology as a future-lifestyle? Does it perform a utopic or dystopic function?

RQ2. How does tommorland (2015) construct the vision of future with reference to technology prototype and relation of technology to the humans and the world around them?

Theoretical Framework

Technological-utopia is a world which is technologically advance and will enhance the living standards of its residents in the most desirable manner. Technological-utopianism is an ideology that claims that advancement in science and technology will eventually create a perfect world (utopia). This will be a hypothetically ideal society where governance and social conditions are crafted perfectly to operate for the benefits and well-being of all citizens (Segal, 2005; and DeMarco, 2017).

Technological-utopianism brings the idea that a perfect world is only to be formed if technology is adapted and deeply cultivated within the roots of society. The technology may become the orchestrator of culture and norms of a society as argued in technological determinism but, the residents shall find solace in these perfect worlds due to the mass-consumerism of advance technology and their dependency on it. It is also argued that the world will collapse if technology is not widely accepted as the only savior of humankind (Wyatt, 2008).

Literature Review

Utopia in its literary meaning is referred to an ideal form of social, political and economic aspects of a society. It invokes almost complete rejection of the existing world and its social practices in favor of the alternative concepts that collectively constitute to a better good life (Gunster, 2007). Movies tend to present a complete social order or plan for a different way of living by hinting out a desire to escape the everyday life for better living. This desire to escape the ordinary has always been the basis of all utopian representations.

Utopian ideas are described as non-existent (utopian) miracles of science. Technical development in the cinemas show technology and its sustainability, helpfulness and security for the people as of real. The demonstration of these technologies are considered as diegetic prototypes which account the way in which the need, viability and goodness/helpfulness of technology is presented (Kirby, 2009). Technologies on the screen are shown as the prototypes or performative artefacts which are completely fiction based, but are depicted as actual working technologies of the world of future. This hints out the hope that these technologies will actually exist and function in the real world. Showing these ideas as working technologies with the help of filmmakers is more convincing and practically easier way to communicate newer technological possibilities to the people than simply describing them (Kirby, 2009).

Technological prototypes are now steering the directions to technological innovation. Futurists can share their vision to the people so that they know with certainty that the potential innovation is welcomed or not. 'It's not enough to have brilliant

ideas, you have to demonstrate them' (Scharge, 1999, p. 112). And what better way to do it then to actually show it to people so that they are certain that they saw it with their own-eyes and cinema plays its role in it. Exposure to newer concepts of technology and their adaption with human living can be understood with the example of the Robert Zemeckis in 1989 American science fiction film's (Back to the future II) auto-lacing shoes. The lead character Marty McFly (Michael J. Fox) is shown wearing them when he arrives to the future. This was just a fascinating dream back then. But a few years ago, the shoe making company Nike launched the actual working prototype of the product which was unveiled in 2015 (Cheema, 2018).

To understand the relationship of technology with humans. Example of the use of virtual assistant/ voice assistant in movies is noticeable. Until recently, voice assistants that are common with smartphones and computers were only a prototype of the screen-world. As seen Hal-9000 in Stanley Kubrick's 2001: A space odyssey, is a voice assistant that is able to operate functions and bring ease to the user. Similarly, the Jarvis from Iron-Man (2008) is a voice assistant that can virtually assist. The very first actual working voice assistant SIRI was released in 2011 by Apple. Companies like Google and Microsoft followed up with their very own systems (Zottmann, 2018).

In the movies technology is shown to have a purpose in the story plot or it serves the characters in some way. The characters are depicted as they are familiar with the setup a long before the camera take their shot and will continue to use the technology even when they are off screen. This no-alienation to

the advance-tech gadgets gives the viewer a sense of familiarization with the products of the future. The same was shown in 2002 movie *Minority Report*. The idea of this sort of technology was completely new but, it seemed a daily task for the characters of the film (Kirby, 2009).

Movies based on utopia show how humans would be in the days to come. Movies depict humans with enhanced capabilities and advanced bodies. The merging of flesh with mechanics to improve human potential is what seems common practice in the cities of future. This classification of future is better understood by Howard's explanation of the population (2010). The concept of improvement of human abilities is not mere fiction now. The improvement of sight through use of contact lenses, the improvement of hearing through cochlear implants, pacemakers and use of enhanced prosthetics is common today. People do not hesitate to get body enhancements in terms of beauty and aesthetic improvements. Cosmetic surgeries, botox injections and skin whitening are common practices (Abbott, 2010). But still, the visions of future of body improvements in movies is considered a fiction by today's standards. The vision of strong and beautiful bodies is not new. Writers, visionaries and philosophers of the past have described their own imaginations of perfect bodies. Plato considered a perfect body to be fit, agile, strong and young. Socrates had his own vision of perfection of humans. Sir Thomas More discusses his vision of a beautiful land of beautiful people through his work (Abbott, 2010). These descriptions have provided a base for filmmakers' inspiration to showcase the new standards of perfect beauty for the people of future.

Futurists and visionaries see the future as a way to possibilities to exceed current capabilities of a normal human. The merger of human flesh with mechanical parts to achieve heightened strength and ability is what they believe is the future for human bodies. Until now, science has played its part in enabling humans to overcome the disabilities or malfunctioning of natural senses or limbs. But the span of use of technology will widen to enhance the natural capability. This has been translated as cyborg in the science fiction movies. But a recent example of a patient who had lost his leg in a rock climbing accident proves that the future is now. The person in the accident receives a normal prosthetic leg alternative with the highly complexed structure of biomechanics and microprocessors allowing the patient to mimic the normal leg movement and even feel his leg as it was never gone. MIT based Hugh Herr was behind this project who himself is the recipient of two prosthetic legs. He believes that we all will become cyborgs to improve our potentials (TED, 2018). As seen in the movie *Justice League* (2017) by Zack Snyder the character of Victor Stone (Ray Fisher) is a cyborg. This comic character appeared for the first time in *DC Comics Presents #26* (October 1980), created by writer Marv Wolfman and artist George Pérez (Fitch, 2017).

The visions of beauty created in the movies are often criticized because only attractive and healthy people are welcomed to stay in the future. As depicted by the filmmakers, these luxuries can be bought, but only wealthy people can afford to look beautiful and young. As depicted in the movie *In Time* (2011) by director Andrew Niccol, the world has got rid of all of

its diseases and death is only the end of one's time. Only the rich can live forever, is the concept of the utopia that is depicted in these movies as ultimate fate for humans. On the contrary, some features of these future worlds are highly noticeable as people of color and diverse-races are welcomed in these future civilizations. As seen in the movie *Black Panther* (2018) by Ryan Coogler, Wakanda is a colony of an advanced African tribe. Likewise, animated film *Zootopia* (2016) is shown as an advanced city of animals (preys and predators) who live along in harmony, symbolizing diversity and acceptance for all (Haraway, 1984).

The idea of future community life originates from our very interest in predicting the future possibilities with regard to our 'techno-fear' or 'techno-lust' (Abouhela, et. Al., 2006, p. 202-205). These visions of future of living are visually predicted by filmmakers. The display of future architecture influenced by technological advancement of the cities that are yet to be formed is what constitutes the idea of future vision of the community life. Grand Canyon cityscape in 1997's *The Fifth Element* by Luc Besson is one way of imagining the way we might be living in our future (Abouhela, et.al., 2006; Barnett, et.al., 2006; and Hollander, 1977). These visions continue with newer and unique concepts to set ideals for a futuristic utopia. The famous metropolis view of the cityscape of director Fritz Lang in 1927 or the multi-story structure of buildings with sidewalks that continue to move, as depicted in *Things to Come* from William Cameron Menzies in 1936 based on H.G Well's novel seems relevant when we experience the construction of modern cityscape in developed courtiers (Abouhela, Dewidar, & El-Gohary, 2006).

Movies like the blade-runner (1982), back to the future II (1989), The Star Wars series and Batman Beyond (1999) give us the concept of flying vehicles. This concept of flying autonomous vehicles inspired engineers to experiment and finally come up with working prototypes that have infiltrated our daily lives, known as the drones (TheDmel, 2012). Flying cars are not a reality, but drones that can carry small tasks are quite commonly used these days. Prototypes of drones that can carry people have been launched and are being further tested to ensure public safety and convenience (White, 2018). The argument of adapting ourselves to newer technology to better design our urban living, rather than fearing it, is discussed aptly by Barry Wilson in his talk at TEDxXiguan (TEDxtalks, 2017). Future is presented in the most materialistic ways in movies creating the fear that cities will lose their cultural identities with rapid urbanization and globalization in the era to follow. It is argued that, living in a tribe-like setup with neutralized beliefs being presented as our collective desire for the cities of our future (Ruppert, 1996; and Haraway, 1984). Technology allows humans to interact in the virtual world of movies with augmented reality leading the users' consciousness to believe that the simulated world could be real world in near future (Lefebvre, 1991). The desire-set that is presented to us in the movies contains elements that will make the world for our children. We can assume through these predictors that how will our future look like in the days to follow. The elements like transport system, infrastructure and community life greatly influenced by technology is displayed in these movies. These desires motivate engineers to work on bringing fiction to reality

by designing prototypes of the advance products that have already been marketed through these movies.

Method:

This study has applied the qualitative method of semiotic analysis to investigate the research questions. Selected scenes of the movie are studied as text by examination of visuals as signs. Semiotic analysis is defined as a study of signs (Chandler, 2007). Signs are polysemic which means that they can have multiple meanings. Signs can be interpreted in many ways but for this study denotation, connotation and myth are considered. Denotation stands for the literal meaning of a sign. The direct and simplest message that a sign conveys. Connotation stands for the meaning that can be associated with the sign through context and culture i.e. the signified meanings (Chandler, 2007). Myths help in developing understanding of representations in any culture within that cultural context. They help to organize shared meanings within a culture. Myths naturalize history and create meanings that are considered general and can be taken as for granted without critical investigation (Barthes, 1964; 1957; Lakoff and Johnson 1980; and Lévi-Strauss 1969). The meanings that are associated with a sign, the signified meanings, are due to the impact of culture, background and ideological beliefs that influence the interpretation.

- To study the film through semiotic analysis, a certain procedure inclusive of several different steps is followed with the following elements: Mise-en-scene; everything in a scene, including costumes, set, characters, etc.
- Sound; dialogue, tone of speech and music.

- Camera-work; the shots and camera angles.
- Editing; the transitions and cuts from one scene to the other.

To develop meanings presented in movie, context of the scene, the storyline and the cultural understanding of the signs are considered. To examine the representation of technology as a basic factor of societal change, this study looks into the denotative, connotative and myth messages of selected scenes of the movie Tomorrowland(2015). The scenes are selected through purposive sampling. One scene comprising of three minutes is studied. Only those scenes are selected that showcase the future vision. Total three scenes of nine minutes duration are analyzed as a sample for the study. Following aspects are analyzed: Utopian technology: technology is depicted to serve a constructive function. Meaning that the function a technology is serving, contributes to the perfection of society.

- I. Dystopian technology: technology is destructive and causes chaos in a society, its absence would ensure peace and prosperity.
- II. Cityscape and technology: the impact of technology upon architecture and urban design.
- III. Technology Prototype: The possibility of technology presented in movie to become real in future
- IV. Portrayal of the relation between technology and humans.

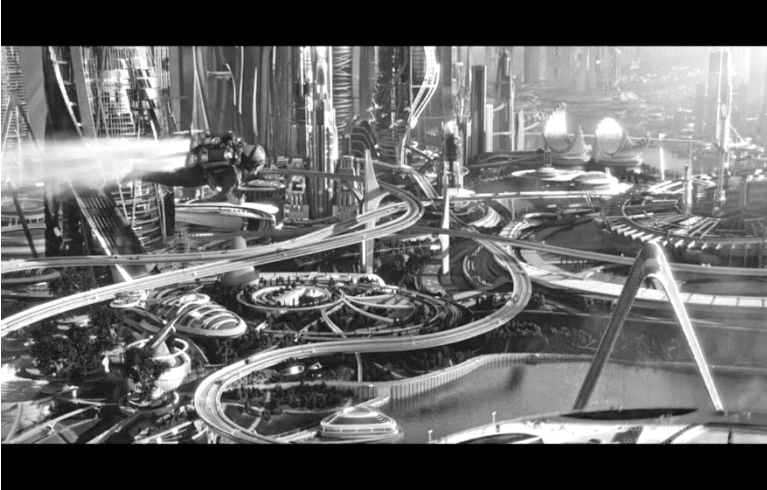
Analysis & Discussion

Tomorrowland(Storyline and Characters)

Tomorrowland is an American science-fiction movie released in 2015 by the director and co-writer Brad Bird. The film starts with Frank Walker (George Clooney) addressing the audience about the future. Frank narrates the time when he attended the New York World's Fair in 1964, to display his prototype of a jetpack. It gets rejected by judge David Nix (Hugh Laurie) on the basis that it isn't perfectly functioning. Frank is unhappy with the decision as he heads back, he is approached by a young girl, Athena, who hands him a pin with a "T" engraved on it. Frank follows her as she leaves with the others. Frank reaches a point where the pin is automatically scanned to transport him to Tomorrowland, a futuristic cityscape with robots, high-rise buildings and flying cars.

Casey Newton (Britt Robertson) is an optimistic teenager who believes in that discovering the world beyond ours is what humans should be doing. She tries to sabotage the NASA space demolition plan to stop them from giving up on dreams. She discovers a pin as she is freed from jail after getting caught at the NASA launch site. Casey sees visions of a futuristic world when she touches the pin with a "T". As the battery runs short, she searches to find something related to the pin. She eventually ends up meeting Athena (Raffey Cassidy, an android who was appointed as the recruiter of dreamers and young inventors, who then plans to introduce Casey to Frank Walker (Thomas Robinson) the little boy who invents the jetpack and visits Tomorrowland. Frank and Casey then embark on the journey to find the futuristic world of the visions.

Scene-1 duration 03 minutes (12:15-15:15)



(Screen captured at 14 minutes and 43 seconds of Tomorrowland)

Denotation

The scene opens with a young boy who is seen to have arrived in an unfamiliar environment which is blank and hazy. The boy rushes to pick up a machine that seems to be a flying jetpack of some sort. The scene is setup high in the sky. The boy tries to carry his jetpack and move backwards where he falls off the bridge they were all standing on. The boy screams in despair. He spots his jetpack falling as well. The boy gets hold of his jetpack and suddenly the haziness disappears to reveal that he was falling through a cloud. He witnesses skyscrapers reaching up-to the sky with sun shining through them. The music in the background is optimistic. The boy seems to forget that he was falling as a close-up of his face shows that he is awed by the wonderful sight he just witnessed. The boy passes a smile to have experienced such wonder.

The boy continues to fall. He looks down to discover the land approaching. The boy hastily wears his jetpack and faces a problem with the clicking of the belt. The boy almost hits the ground as his jetpack starts to function. His is saved by inches from hitting the ground. Men working on the ground in white attires move away when the boy reaches down. The boy flies away spinning towards the sky.

A flock of electronic birds pass by the boy as he flies. Huge buildings, a waterfall and flying vehicles are clearly visible in the frame. Big blue sky, water canals moving through the buildings, huge trees and clear blue water pockets within the urban setting are noticeable aspects within the frame.

Long roads elevated above the ground turning around the huge buildings and construction work on many buildings denotes the ongoing progress. The boy hits the metal cans that are placed there and turns to manage a safe landing. Everyone is noticing the young boy as he lands in front of the man in the suit.

Connotation

The scene connotes that reaching to the utopia is possible but it will not happen without effort. Moreover, it connotes superiority of technology and machines. It also connotes human dependency on them, but when the young boy surpasses the tall buildings then it is meant that human wisdom offers the ability to overcome whatever is possible.

The inventor Frank walker takes the viewers on a journey of his experience from the New York World's Fair in 1964. Frank embarks on a quest where he discovers the land of tomorrow. A hidden place for the greatest inventors, visionaries, artists and

dreamers, the Tomorrowland, a purely Utopian approach for visioning a world beyond our times. The scene starts where Frank has arrived in Tomorrowland but is unaware and frightened of his surroundings and has no clue where to go. He came here following Athena the android who lend him the pin that serves as a pass to Tomorrowland. Frank with his jetpack observes his surrounding which is blank due to heavy haze. The frame is filled with haziness that shows element of uncertainty associated with technology; the uncertainty id for the past and for future it is replaced with amazement. Frank's jetpack is broken due to a fall he took from a higher to a lower one. In all of this scenario a giant robot is introduced who abruptly moves to add to the fear. The outlook of the robot is not very scary but its movement, size and no communication give out fear. Fear of the unknown. The robot then snatches Frank's jetpack and fixes it. The remarks by Frank; "did you just fix it?" instantaneously make the aura friendlier to depict that this robot is harmless and welcoming. The tone of Frank's speech denote his fear transformed into cheerfulness. This relationship is then strengthened when the robot and Frank show each other a thumbs up. The technology seems to serve a constructive purpose and showing element if superiority to help the humans for their problems.

Frank falls of the bridge as he tries to escape the two men approaching to catch him. Frank reaches for the jetpack as his only savior as he falls through the haziness of the clouds. Nothing is visible until a break in the cloud appears to expose the great infrastructure and build of the future. Frank is stunned by the beauty and forgets about the fall. He, for a moment, pauses to

admire the discovery he's made. He smiles, which indicate how happy he is to have witnessed the future. The fall and his effort to control he flying gear connotes that the adaptation to future and technology is not as easy as it seems rather it demands an effort, but the utopian results are promised in this scene.

The music adds to the environment as it changes from fast paced fearful musical sound when Frank was falling to upscale epic music to denote discovery. The haziness reappears and the music dramatically shifts back to fast paced. Frank hurryingly wears his jetpack and dramatically saves himself from a great fall.

The prototype of a jetpack is envisioned to be engineered in the normal world from 1964. Frank builds the jetpack at his farmhouse where he came from. Frank tells Athena in the very beginning of the film when he shows his prototype to the judges that he built this jetpack because he was tired of waiting for someone else to do it for him. The normality of the prototype is depicted as other flying vehicles are observed in the film and the scene where Casey sees the vision of Tomorrowland, where two men with jetpacks land at the same bridge as Casey to help their third friend with the jetpack. The scene where Frank lands in front of David Nix and the visitors, no one seem to be very impressed with the very product other than Athena who just admires the young dreamers vision that denotes the relevancy of technology for future.

As Frank flies around Tomorrowland, the audience along with Frank is awed by the urban design that has been engineered to envision the world of tomorrow. High rise buildings, roads that are high above the ground and turn around buildings, the

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greenery with huge trees and artistically designed plantation and grass areas, the water canals that move right between the buildings and smaller water pockets. The water is clear and blue. The sky is filled with electronic birds and flying transporters. The ongoing progress of this ever-growing world is depicted with buildings that have construction machinery attached to them and incomplete towers that showcase that these skyscrapers will go even higher.

Myth

The scene asserts the concept of technological determinism showing ability of technology to help the humans. The size difference between machine and boy highlights the superiority of technology over man.

Scene-2 duration 03 minutes (31:15-34:15)



(Screen captured at 33 minutes and 16 seconds of Tomorrowland)

Denotation

A teenager girl named Casey reaches an open area in a dark night lit by moon light and exposes a pin she is holding in her hands with a piece of cloth. The girl then holds the pin bare handedly to and suddenly sees a different world with people flying right above her wearing jetpacks and huge buildings. The environment is all cheerful with hustling streets on a bright sunny day. She falls down as two men with jetpacks fly too close to her. She slowly rises up and rolls over to see the flying people. Huge metallic buildings and an upside down green-belt is visible in the frame. The girl runs to edge of the bridge to see the man. Suddenly a boy with the jetpack approaches up on the same bridge as the girl and falls then two other boys run to rescue him. Then all three put their jetpacks to a console. Electronic sounds are heard as the jetpacks retracted.

A flying train passes over the girl and catches her attention. The girl walks down the stairs and looks towards the sky to observe the traffic in the sky. A space rocket is seen to be returning towards the ground. The girl joyfully walks the pedestrian area where she sees futuristic attires. On her left is a water pocket that seems to be built for design purpose. People are walking, jogging and even riding a single-wheel scooter. A woman is seen using a public computer booth that has a holographic display. The girl walks in the 'Levitated Elevated Vehicle Tesla Station' as she sees a mini car with one person sitting inside of it. The girl runs inside as the announcement goes; "the hover-rail will arriving in 1 minute". The girl passes through a bridge that has a glass bottom and witnesses a hovering train pass underneath the bridge. Multiple trains are passing by as she walks

towards the one that just stopped in front of her. A man arrives to board the train on a hovering vehicle he was standing on, he gets off and carries the vehicle like a suitcase in his hand. A couple passes by with a baby cart that hovers.

A man next to the train is using a public holographic computer booth to access map. As the girl is keenly observing him, a woman holding her child asks; "are you coming?". The girl curiously inquires; "you can see me?" and the woman replies with; "we don't have all day", the girl waves her hand in front of her eyes to reassure that she can really see her. She is intruded with a child's voice which she turns around to see. Two children come running to board the train and move their way chuckling. The girl starts to look around as the passengers get seated.

The girl looks out the window of the train to see bottomless water pockets. These are swimming pools of some sort as swimmers dive from one pool to the other. The girl follows the movement of flying vehicle and can even see it under her feet as the train has a glass bottom.

Connotation

This scene connotes the power of technology to transform the future lifestyle. The city architecture and transportation technology show the utopia. The connotation of unnoticed Casey by the people walking around her while she was running around with the exception of a woman that noticed her in the train and the dialogue, "we don't have all day", connote the urgency created by technology in the future.

In the beginning of scene Casey just realizes how the pin works. Whenever she touches the pin, she gets to see the visions

of a world beyond imagination. Casey runs out of her house in the middle of the night to an open place that does not have a lot of obstacles. Casey then pulls out her pin and touches it with bare hands. She now sees the world of the future. The pin symbolizes human hope for a better future. This pin is a concept in the film that is used as a pass to tomorrowland, a utopian land, and a tool to show the vision of future. Jetpacks as discussed earlier are very common in the future. They are open to public and anyone seems to get access to them as public booths for jetpacks are available in tomorrowland. Thus, accessibility of technology is also depicted. Another aspect that adds to the concept of this technology becoming real is that an accident is also shown. A man spinning around with his jetpack hits another man. He gets saved with the safety inflation system built into his suit but, the concept of showcasing imperfection in perfection is what convinces the viewers to believe in the potential of it becoming an actual product.

The culture that is depicted in this segment of the film is a mixture of variety of cultures. Fashion trends seem to have changed drastically and the way people walk and perform different tasks seems to be altered greatly. The technology that is depicted is placed in urban settings that showcases a great influence of the change that has occurred in the society. An Indian family is shown in their cultural dress with a daughter who is going to a space connotes cultural relevance and inclusiveness of technology.

Myth

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The myth of control on human life through technology is asserted in this scene. The scene shows order and perfection with which all functions are being orchestrated. The body movements and working of machines though not robotic, but they are shown to move in a prescribed order to show as if they are on a mission to complete some assigned task. They appear to be very focused and fixed. It validates ability of technological utopianism too determine all aspects of human life

Scene-3 duration 03 minutes (1:31:15-1:34:15)



(Screen captured at 1 hour 31 minutes and 55 seconds of Tomorrowland)

Denotation

The scene starts with two men with their backs towards the camera observe a group of people doing their job at a huge building. A girl walks up to the front where the two men are standing. She inquires; "is that like a portal to earth?". The man in the black attire replies; "no, its like a bridge way to earth". The man raises his hand while speaking and reaches for his wrist

where he is wearing a device. The device beeps as he presses it with his other hand. The wrist device seems to activate the building upfront, as all the characters look upwards to the top of the building as he operates his watch raised towards the top. A platform descends from the very top of the building. Men at work seem to be doing their jobs without any interruption. The man clicks his wrist device again to activate the platform to ascend back. As he does this, he informs his guests; "don't worry about the lightshow, its perfectly safe". The girl whispers to the man next to her; "am I supposed to do something?". The man nods and replies; "uh-huh". She asks him to be more specific as 'fixing the world seems a lot'. The man interrupts her sentence and says; "just be yourself". The girl seems relaxed and says; "got you". The girl notices something peculiar as she hears something and sees visions that seem to instantaneously happen and disappear. She asks that what are these and the man in the black attire replies; "flashes of future". The girl sees her cap flying away with the blow of wind in the reflection she sees. The man in the black attire says; "oh dear, too late."

The four of them enter the big spherical. The inside of the sphere is lit with red neon lights. The man asks the girl to pick a place, she inquires what did he mean by this so he explains; "a location, any place in the world." The girl tells him to navigate for Cape Canaveral. The girl takes over and smiles as she starts to operate the system. The girl moves her finger on the steel and the animations on the display change as well. The girl reaches to the point where she sees herself in her house.

Connotation

The scene connotes the importance of being human and an innate desire of human beings to return to their homeland and place on earth where he/she belongs to. The dialogue be yourself and then wish to go from where you belong to connote the organic nature embedded in human beings despite the technological advancements and development of cyborgs. In the scene the superiority of machines is also asserted as Frank and Casey are managed to come to Tomorrowland along with Athena, the android.

Scene also discusses tachyon, a hypothetical particle which travels faster than light. Upon this concept, the filmmakers draft the concept of a machine that is capable of predicting the future. This leads to a situation where, if the future is known, the world would know what to do and plan one step ahead of its time. This could alternate the whole course of humanity, as newer possibilities, newer concepts and safety before any damage could harm the earth. This idea of this sort of technology purely indicates how technology is depicted to possess the potential of changing the ultimate course of a society or even the whole humankind. Surprisingly, this technology is depicted to serve a dystopian purpose in the film but the hope for the better future by humans made it unharmed. The girl Casey believe in the hope acts to turn a probable dystopia into utopia. She belongs to earth and to the present times. Therefore, the believe in hope in the movie connotes the significance of creating a better future with the technology that should cultivate more hope.

The technology of virtual augmentation is also projected when all the characters enter the huge spherical chamber to

witness the future. The world that is displayed in the film is perfectly planned, as workers are seen to be doing their jobs in a planned manner. The buildings are symmetrical and thoughtfully designed. The elevation platform used by the characters to reach to the top of the building moves slowly and steadily that denotes safety and precision. The characters are wearing clothes that are wrinkle free, spotless and fit to their bodies. This whole concept connotes perfection, control and order.

At the beginning of the scene, workers are shown carrying goods out of a gate that involves actual physical work. The glitch graphics that denotes the dimensional shift as seen in the beginning of the film when Frank enters Tomorrowland by taking the elevator, showcase how this is possible and do-able

Myth

The myth of making humans aliens to their existence and the organic structure because of all pervasive nature of technology is challenged in this scene. The technological determinism aspect of tech-utopianism that tends to create a sense of lost for human beings to their origin on the earth is challenged through this scene.

Conclusion

It is concluded that in the selected movie utopia is predicted to become a reality in the future. Dependency on technology is projected as a major aspect of this utopia. Advancement in technology is depicted to enhance the way we live; this is presented as basic factor for the evolution of world. Consequently, that evolution demolishes flaws and ensures perfection. Technology is mostly depicted to perform constructive (utopian) function in the society. Aesthetic and functional change

in the architecture the future cities are depicted as a mandatory aspect of future world. It includes skyscrapers and infrastructure to allow aerial transport systems and holographic technology. The viewers are made to convince that utopia must conquer everything. Depiction of flying cars, jetpacks, aerial trains and flying platforms are basic projections of this concept. To conclude, technology is mostly depicted to serve a utopian function in future societies.

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