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The Fictional Archetypes of AI: For a Qualitative-Quantitative Analysis of Representations in Films

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Abstract

MOS research on films has tended to focus on individual cases or series. In this article, we are proposing an approach that mobilizes background analysis, computational text analysis, and hermeneutics in order to provide a systematic, critically inclined analysis of a large corpus. We illustrate this approach by exploring the political and symbolical representations of artificial intelligence (AI) in the film industry. Using the Internet Movie Database, we identified all the films dealing with AI (113 in total), compiled their synopses, and recorded 11 characteristics for each. Highlighting the spatial, temporal, and gendered polarization of films depicting AI, our article proposes four representations of AI and critically reflects upon the role of these representations and their influence in shaping societal perceptions of AI. Our article makes two main contributions to the literature. First, it demonstrates the potential of combining quantitative-based, lexical forms of analysis with hermeneutic interpretations in the study of cultural representations. Second, it develops a nuanced, in-depth, and critical analysis of the symbolical and political representations of AI in cinematic productions, thus enhancing our understanding of this industry.

Keywords: *Artificial intelligence*; *Computational text analysis*; *Methods; Movies*; *Representations*

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Over the past 25 years, many have highlighted the interest of engaging with fiction in the exploration of organizational worlds, realities, and phenomena (Czarniawska-Joerges & Guillet De Monthoux, 2005; Savage et al., 2018). Fiction's ability to challenge and go beyond formalist and managerialist accounts of organizations (see De Cock, 2000; Knights & Willmott, 1999; Parker, 2002) may account for its growing popularity in MOSs. This engagement has entailed mobilizing different forms of fiction. Novels and literary works are a prime example (see Aroles et al., 2019; Culié et al., 2022; Munro & Huber, 2012). Films and TV series have also been used in many different contexts (see Miko-Schefzig et al., 2022), drawing from the capacity of 'popular culture to frequently parody the dominant conceptions of society and contemporary organization' (Grimand, 2009, p. 170).

Narrativization is 'a symbolic act' (Burke, 1989, p. 114) that frames the world in a certain way (O'Connor, 1995). With regard to technologies, film directors have, since the 1930s, imagined technological abundance. This has, in a way, materialized with technological company being among the most profitable groups in the world, connected objects part and parcel of our daily lives and megalomaniac entrepreneurs investing in planetary artificial intelligence (AI), automated cars, transhumanism, or even the conquest of space. With facts and fiction seemingly intersecting, it seems important to carefully consider the role that fiction plays in the narrativization of an object and how it influences organizational practices (Czarniawska & Gustavsson, 2008; Fleming, 2019; Parker, 1998). For instance, Panayiotou (2010) critically analyzed how masculinity is constructed and performed in cinematic representations of work. Specifically, she demonstrated the relevance of films in understanding various phenomena occurring at the organizational and societal levels, emphasizing four main points: (1) contemporary capitalist economies are based on flows of information and symbols rather than material goods; (2) films are a more globalized media than many other forms of popular culture; (3) films, with their widespread popularity and accessibility, can teach practices and interpretive models that may

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have more influence on actual management practice than textbooks or other academic publications; and (4) films provide a descriptive account of lived experiences, much like interpretive research. The cinematographic culture, through its inscription in a specific time and political space, manifests itself concomitantly in popular culture and in its contestation.

Research on films, within the broad area of MOS, has tended to focus on individual cases (Parker, 2018; Sloane, 2002) or (TV) series (Agogué & Sardais, 2019; Pullen & Rhodes, 2013; Rhodes & Brown, 2005). This is, in part, due to the preponderance of qualitative inquiry, making it strenuous to explore themes across a large corpus of productions. In the context of this article, we are concerned with developing ways of critically exploring a large data corpus. We propose to do so through an investigation into how AI is politically and symbolically represented in the film industry. One of the main aims of the article is to provide MOS researchers with a method to critically analyze a large volume of data concerning social representations in cultural industries (Debenedetti & Perret, 2022; Miko-Schefzig et al., 2022). Our article aims to address the two following, interdependent research questions: How is AI symbolically and politically represented in the film industry? How can we explore the political and symbolical representations of cinematic works?

To address these two questions, we used the Internet Movie Database (IMDb) to identify all the films dealing with AI. This resulted in a sample of 113 films. For each film, we compiled its synopsis (amounting to 565 pages of text overall) and recorded 11 dimensions. We then implemented a methodological approach, mixing quantitative and qualitative, that comprises two distinct yet interdependent stages. First, we used the textual data analysis software Alceste on our 113 film synopses to flesh out the main themes and issues connected to AI representations in the film industry. Second, we developed a symbolical and interpretative analysis of two major works considered, in the film industry, as foundational and emblematic when it comes to representations of AI.

Through our analysis, we highlight the spatial, temporal, and gendered polarization of films depicting AI, thus gaining a more thorough understanding of the context of AI representations in cinematic productions, paving the way for further, in-depth analysis. Our lexical analysis, performed with Alceste, enabled us to cluster our database of 113 films in six different classes – support, antagonist, relationship, production, rule, and institution – which represent different ways of depicting artificial life in cinematic productions. Building on these six classes, we propose four representations of AI, namely, support (individual for humanity), antagonist (individual against humanity), generated (system for humanity), and institutional (system against humanity). We then explore further some of these representations through our detailed hermeneutic exploration of two central films in the AI cinematic culture. Altogether, this allows us to critically reflect upon the role of representations as well as their influence in shaping societal perceptions of AI. By extension, our article highlights the role that fiction can play in the perception and narrativization of a specific object, here AI, and of its influence on organizational practices.

Overall, our article thus makes two contributions to the literature. First, our article provides a thorough and detailed analysis of the symbolical and political representations of AI in cinematic productions, thus allowing us to delve into the nuanced ways in which fiction shapes societal perceptions inasmuch as societal values frame fiction. Second, from a methodological standpoint, our article illustrates the potential of mobilizing lexical analysis approaches to the study of MOS (DiMaggio, 2015; Tonidandel et al., 2018) and showcases how quantitative-based lexical forms of analysis can be combined with hermeneutic, qualitative interpretations (see Aranda et al., 2021). Through our mixed methodological approach, we can attend to the granularity of representations while adopting a somehow more holistic perspective on political and symbolical representations of AI in cinematic productions.

This article is structured as follows. Following this introduction, the second section presents the theoretical framework of this article. In the third section, we provide an overview of the methodology underlying the study, detailing the two stages that framed our approach. In the fourth section, we discuss our empirical findings, mirroring our two-stage methodological approach. The fifth section discusses the findings of our investigation with a focus on symbolism, representations, and methodological considerations. Finally, this article ends with a brief conclusion.

Theoretical framework

Representations and meanings in cinema

Since the 1970s, many film critics and theorists have delved into the technical, psychological, and even strategic dimensions of the cinematic universe (Creed, 1998; Penz & Lu, 2011; Roy & Yami, 2006), viewing cinema as 'a set of interlocking institutional arrangements, components, and functions that create the spectator pleasures associated with watching a film' (Recuber, 2007, p. 315). Cinema is a product of relationships, a coherent and closed system within which 'everything is (already) connected to everything else' (Massey, 2005, p. 11). By extension, a film should be viewed as 'the arrangement of things in such a way that, by a certain number of means, such and such an end can be achieved' (Foucault, 1991, quoted in Kaushik, 2017, p. 103). As such, while fiction can find itself in the service of dominant organizations and ideologies, it can also serve the critical imagination, allowing viewers to think outside established categories (Sayers et al., 2022).

Beyond the economic weight of the audiovisual sector, it is its influence in terms of representations and symbols that interests us here. Cinema is endowed with a 'democratizing power', visible through two main channels: first in terms of representations, allowing many to identify with characters featured on screen; second in terms of the heterogeneity of cinema audience, thus broadening the reach of cinematic representations and meanings. Analyzing 15 family films and 15 superhero blockbusters, Bauer et al. (2017) highlight the symbolical representations conveyed by American films, namely, the billionaire playboy genius who develops a conscience, the hero who saves his country at the expense of his own life, the damsel in constant distress, and the strong woman facing all trials. Parker (2008, p. 990) shows how Francis Ford Coppola's iconic *Godfather* includes and disseminates many connotations toward the mafia and society: 'the privileges of a high-ranking member of an organization, the obedience of subordinates, a masculine coolness in relation to violence'. In a similar line of thought, Griffin et al. (2017) have shown the impact of Disney's animations on the acquisition of gender stereotypes in children.

On the more political aspect of cinema, nations can be seen to be constituted and developed through the narratives they convey and the myths they share, and as such, the film industry participates 'intensely in the construction of an imagined community' (Dagnaud, 2011, p. 22). Some 'historically significant' film-producing nations managed to disseminate their culture through distinctive productions: American blockbusters, 'Bollywood', French arthouse cinema, and so on. Yet, over the years, the US has managed to develop and maintain a cultural and economic hegemony. The FOCUS (2020) report, *Trends in the World Film Market*, indicates that US film production accounts for 92.5% of the US and 69% of the European market share. Interestingly, while China and India represent the largest sales numbers (with respectively 1.727 and 1.561 billion tickets sold in 2019), their distribution remains mostly at the national level.

For Conesa (2018), by symbolically reproducing enemies, heroes, and narratives, cinema can be considered as a tool for the propagation of ideology and, as such, can act as an instrument of power favoring the organizations and states behind its production. The Hollywood film industry derives its power from its financial capacity and its ability to penetrate the domestic and international markets. Articulations among political powers, economic stakes, and cinematographic productions (Wang, 2017) are then visible through their capacity to simultaneously orient objects and angles of representation. Indeed, if cinema characterizes the technical device (cinematograph) that makes possible the production of movement through the projection of images, it allows, beyond conveying images, the projection of symbols, meanings, and ideas. This is this aspect that this article aims to explore through the case of AI.

The case of artificial intelligence

If it is to the writer Karel Čapek (2014 [1920]) that we owe the first mention of the word 'robot', it is Isaac Asimov who developed the robotic imaginary with, in particular, the three laws that have since governed fiction focused on this topic, namely, (1) a robot may neither harm a human being nor, by remaining passive, allow a human being to be exposed to danger; (2) a robot must obey orders given to it by a human being, unless such orders conflict with the first law; (3) a robot must protect its existence as long as such protection does not conflict with the first or second law. Continuing these reflections, Alan Turing questioned the possibility of AI through an imitation game in which a human engages in a blind conversation with a computer and with another human. If the person is not able to tell which of the two interlocutors is a computer, then the computer is seen to be intelligent (see Piccinini, 2000). This test can only judge the intelligence of a machine by comparing it to human behavior; as such, it does not directly determine whether the computer behaves intelligently, but rather if it behaves in a human manner.

The terminology of AI was introduced into the academic world by John McCarthy and Marvin Minsky in the 1950s, with AI at the intersection of many disciplines (Collins et al., 2021; Fuhrer, 2023; Pollock, 1990). Original thinking around AI was based on three fundamental beliefs: (1) a model representing an intelligent system can be defined explicitly; (2) knowledge in such a model is represented symbolically (graphs, logical formulas, symbolical rules), and (3) cognitive operations can be described as formal operations and structures belonging to a knowledge model (see Acquatella et al., 2022; Dubber et al., 2020; Flasiński, 2016). Research in the 1980s led to the development of a computational AI, embodying a connectionist approach premised on three principles: (1) numerical information is fundamental in representation of knowledge; (2) the processing of knowledge relies mainly on numerical computation; and (3) knowledge is not generally represented in an explicit way. The advent of large corporations as well as miscellaneous technological advances and successes ultimately fueled both the commercial and intellectual hype around AI (see Ashri, 2019; de Corbière et al., 2023; Fleming, 2019). Prevailing perceptions of AI do not exhaust its technical, transformative, critical, and philosophical potential and importantly rarely question how these perceptions reflect a legitimizing order, feeding the ever-growing hegemony of technological giants. This leads us to argue that the common understanding of AI is partial and would therefore benefit from a more holistic exploration.

If the perspectives opened up by Asimov, Turing, and information systems (IS) researchers have blazed the trails of computer and cognitive studies, they have also largely inspired the field of fiction, which could then, in the form of a feedback loop, inform conversations on AI in IS and more generally

MOS. As argued by Ingersoll and Adams (1992, p. 497), 'Within a seamless process, people, through their thoughts and behavior, continuously enact and construct social reality, the culture at large or national culture. At the same time, the culture at large, through a wide variety of social processes, shapes and molds people's thought and behavior'. As such, it 'pre-disposed us to think not only in terms of the power of cinematic imagery in shaping our conception of the reality, but also about the relationship between (any) reality and the re-presentations which prefigure our social constructions of (any) reality' (Oswick & Keenoy, 2001, p. 218). These issues have been explored in the representation of the mafia by McCarty (2004) and Parker (2008) and are reflected in the perception of AI which development has been shaped by fictions, just as the social realities and research of AI in recent decades have also influenced fictional representations in films. This imitation game, from fictitious portrayals to social representation, and vice versa, must then be analyzed both quantitatively and qualitatively to draw a large picture of it and its implications for MOS.

Exploring representations through computational text analysis

In MOS, films have been mobilized in various ways and to different ends. Empirically, management research, drawing from films, has either relied on single cases (Sloane, 2002) or on (TV) series, such as *The Simpsons* (Rhodes, 2001), *Beats Per Minutes* (Dorion et al., 2018), *Games of Thrones* (Agogué & Sardais, 2019), *Okja* (Acquier & Rehn, 2019), or *The Chair* (Prasad, 2023). This research has sought used to explore and sharpen specific management constructs through films. For instance, Szpirglas (2023) addresses fundamental aspects of management theory through *La casa de Papel* series, specifically highlighting how the plan to rob the Bank of Spain provides an opportunity to analyze the division of labor, the distribution of roles, the evolution of authority and legitimacy over time, and the consequences of remote management. Similarly, Parker (2018, p. 2) shows how the portrayal of the Agent 007 has changed over 30 years: 'He begins as an obedient organization man, while nowadays has become an employee who is often critical of the means and ends of the organization that he works for, even to the extent of going "rogue" to fulfill his mission'. The evolution of the character, portrayed on screen by eight different actors, raises questions about ethics, responsibility, and authority of secret agents and governmental agencies.

As such, films can be used to provide an alternative way of thinking about a specific, long-standing management concept (or construct) or mobilized to illuminate a particular empirical study. Films are thus either treated as empirical material per se or as (conceptual) support for the analysis of empirical data gathered through interviews or ethnographic research for instance. Aside from research, within organizational behavior, on the reception of films by difference audiences, the overwhelming majority of MOS research drawing from films is qualitative and of an interpretative nature and 'we are thus still left with the issues of how to make film more prominent within organizational research' (Miko-Schefzig et al., 2022, p. 669).

While this research has undoubtedly generated valuable insights, we argue that the mobilization of computational tools and methods could open new avenues of thought by allowing us to explore large(r) corpuses. Our interest here lies specifically in advances in textual analysis, under the broad umbrella of content analysis (see Nelson et al., 2021). We follow DiMaggio (2015, p. 3) in his recommendation to adapt computational text analysis to social science (and vice versa); 'this is a great time for social scientists to get involved in computational text analysis, particularly in the case for automated text coding, where systematically flawed human judgment can deform the performance of learning algorithms, and, a fortiori, especially if algorithms incorporate, however inadvertently, judgments based on irrational prejudice'. The linguistic turn in MOS (see Alvesson & Kärreman, 2000) has paved the way for the mobilization of computational tools in the study of large amounts of textual data (see Anastasopoulos et al., 2020; Nande et al., 2023; Wiedemann, 2013), which we intend to use to explore AI representations in the film industry.

Our aim here is not to conduct a thorough review of the developments of computational methods in the analysis of large textual datasets in the field of MOS (see Hannigan et al., 2019 or Pollach, 2012 for such endeavors). Rather, we are concerned here with both illustrating how the use of computational methods can assist us in the exploration of organizational issues and exploring how quantitative-based lexical analysis approaches can be combined with hermeneutic interpretations in order to generate new insights, in particular when dealing with large corpuses. Specifically, we will do so by exploring meanings attached to and representations of AI in the film industry using the Alceste software, which has been scantly mobilized in the MOS literature (see Illia et al., 2014).

Methodology

Data collection and presentation: AI depictions in cinematic productions

To explore how the political and symbolical representations of AI in the film industry can both deepen our understanding of this industry, while also revealing sociocultural interpretations of AI, we first sought to systematically record all the films that have dealt with the topic of AI. To that end, we performed a search using keywords related to the broad themes of 'robots'

and 'artificial intelligence' on the IMDb. With references to millions of movies, IMDb is the largest and most comprehensive film database available (Gosselt et al., 2015; Panayiotou, 2010) with a wealth of information on films, including their production and distribution conditions, as well as their reception by audiences and critics. We decided to focus exclusively on cinematic productions. This does not mean that we underestimate the considerable weight of other types of production in the symbolical representation of AI. Rather, we sought to focus on cinematic productions only as they can be analyzed and compared through shared dimensions. Our search resulted in 113 films (see Appendix 1), which form the basis of our analysis.

For each of these 113 films, we carefully recorded 11 dimensions using two main sources. The first (https://www.imdb.com) presents information about films, actors, directors, scriptwriters, as well as all the individuals and companies involved in the making of the film. The second (https://www.boxofficemojo.com) provides information about distributors, release dates, genres, budget, and box office. As we gathered all this information, we could assemble a new database containing the following dimensions: (1) the title of the film; (2) the name of the director; (3) the gender of the director; (4) the distributor; (5) the cinematographic genre(s) of the film; (6) the nationality of the film (here we gave prevalence to the nationality of the director over that of the funding source); (7) the release date; (8) the budget of the film; (9) the domestic box office; (10) the world box office; and finally (11) the ratio domestic/world box office. This allowed us to explore trends and tendencies regarding cinematic depictions of AI in various contexts.

Data analysis: For a holistic approach to cinematographic representations

Our methodological approach consists of two interdependent and interconnected stages that we now present. The first stage of our research involved performing an analysis of the textual data (Cooren, 2004; O'Connor, 1995) of all the films in our database. Textual data analysis is an extension of qualitative methodologies, combining statistical methods with textual data (Carley, 1993). It 'aims to approach a text as a set of data made up of words and structured according to the rules of syntax and discourse organization (parts, paragraphs and sentences)' (Mothe et al., 2021, p. 16). To that end, we again used the IMDb to compile the synopses of all the films. Unlike a summary, the synopsis describes the development of the scenario and the main elements of the story. The repetition of words as well as word associations is seen to reveal hidden patterns in a text. The analysis of textual data covers different methods, such as lexical analysis, linguistic analysis, and cognitive mapping. Our study context led us to favor a lexical analysis (Dahlberg et al., 2023; Parkinson et al., 2018) since we place our research in the framework of an exploratory approach, without presuppositions concerning the content of the studied material, thus remaining attentive to potential contextual effects. In addition, the size of our corpus and the desire to favor a 'neutral' observation of the text are further arguments justifying this choice. Content analysis performed through a lexical approach focuses on the vocabulary used to promote the emergence of discursive trends according to discriminating characteristic variables (Bolden & Moscarola, 2000).

Our analysis was carried out using the Alceste v.2017 software. Alceste, by means of statistical procedures, provides detailed analyses of corpuses and allows the extraction of the strongest signifying structures (Illia et al., 2014). The principle of lemmatization of textual data is the basis of lexical processing using the Alceste software. It consists in grouping words of the same family, which are then reduced to an entity called 'lemma'; for example, the forms 'is', 'are', and 'were' refer to the lemma 'to be'. During the first classification (hierarchical descending classification), several elementary context units (ECUs) are obtained, which allow us to define the number of classes (lexical worlds) and the level of relevance of this division. The second intra-class classification (which is an ascending hierarchical classification) is based on the measurement of the chi-square and allows for the emergence of the most significant words, by assessing the degree of significance of each word relative to its class. Lexical analysis does not automatically provide a good knowledge of the corpus studied, as certain 'lemmas' may have different interpretations. The analysis of the results and the meaning given to lexical extraction will therefore be closely linked to the researcher's knowledge of the latter. While computational analyses reveal classes (lexical worlds), it is the researcher's responsibility to determine the appropriate qualification for each class. Thus, even if it can help to categorize data in a systematic way, this type of analysis inevitably rests on the expertise of the researcher.

Through this approach, we can highlight the regularity and frequency of certain words. First, based on a hierarchical top-down classification, Alceste builds word classes (see Appendix 3, first image), which symbolize the main ideas and dominant themes of the corpus. Second, an ascending hierarchical classification is used to determine the strength of the links between the words, as well as their proximity or distance (see Appendix 3, second image). This processing method allows for the extraction of classes that constitute lexical worlds. The latter are constituted by the most significant words, expressions, and sentences, representing the dominant ideas and themes of the corpus. Our analysis and coding work then led us to transpose significant extracts into a table to order films vis-à-vis our emerging classes (see Appendix 2). Our corpus is finally composed of 3,957 ECUs, representing a relevance level of 73% (high level). The analysis brings out six classes of discourse. The analysis of 565 pages of screenplays revealed six categories that

we develop and present in the results: (1) AI as a support or (2) an antagonist of humanity, (3) AI generated by humanity and (4) its management by society, (5) AI as a systemic model, and (6) AI as an institutional model.

Data analysis: For an interpretative analysis of cult movies

We decided to complement this first stage with an interpretative analysis of works considered by critics as central in representations of AI and in the film industry more broadly (see Oswick & Keenoy, 2001). We chose Ridley Scott's *Blade Runner* (1982) and the Wachowskis' *The Matrix* (1999). Both films established important technical, esthetic, and intellectual codes for the film industry as a whole, with 19 nominations and 12 academic awards for *Blade Runner*, and 51 nominations and 42 awards for *The Matrix*. Both works have also become entrenched in a significant number of philosophical discussions (Spiegel, 2008) through their ability to stimulate critical debate on the past, present, and future of society. *The Matrix* (1999) playfully mobilizes a number of philosophical concepts with societal resonance (Badiou et al., 2003) retelling for some 'the story of Socrates, an intellectual hero who continued on his quest despite opposition and ultimately paid for his noble defiance with his life' (Irwin, 2002, p. 5), for others 'a naive fantasy of overcoming human flesh' (Freeland, 2002, p. 205), analyzing the liberation of the individual from an oppressive system, before showing 'the aporias of a liberal conception of freedom' (Paik, 2010, p. 131). Similarly, *Blade Runner* (1999) is commonly considered as 'the most visually dense, thematically challenging, and influential science fiction film ever made' (Shanahan, 2014, p. xi), essentially through its visual and symbolic treatment of complex themes such as the definition of humanity and consciousness, the notion of freedom and temporality (see Shanahan, 2014; Shanahan & Smart, 2019), but also because it provides a 'deeper criticism and understanding of the contemporary social, political, and cultural significance of postmodernism' (Flisfeder, 2017, p. 5) in the age of capitalism. A work whose prosperity goes beyond its textual content, since its influence on cinema and other artistic and cultural fields, is regularly analyzed (Brooker, 2006) as much as its process of production (Sammon, 2017).

Our intention here is 'to consider representations of organization, but in doing this it oscillates between using both "fictions" and "histories" as evidence' and we emphasize that 'other readings are possible' (Parker, 2008, p. 991). Moreover, this stage of the research extends the textual analysis with a symbolical approach to the action taking place behind the screen. By triangulating the cinematic representation of AI through a symbolical and interpretative analysis, we attempt to show how the cinematic production of AI influences how we perceive society, human relations, and role of organizations. Thus, if the textual analysis examines the 'scenaristic' developments and lexical fields that shape spectators' perceptions of AI, the interpretative analysis highlights the symbolical and semiotic dimensions that construct moral significances and meanings (Burke, 1989; O'Connor, 1995). Ultimately, this is representative of the posture of the researcher/spectator who, faced with complex organizational phenomena, continually interweaves interpretative, socio-historical, and formal analysis (based on Phillips & Brown, 1993).

Results

Classifying the robots: A textual analysis of cinematic works representing AI

We analyzed the synopses of the 113 films that make up our database using the Alceste software and the previously described methodology. Overall, 73% of the textual units of the corpus are classified, showing a high level of relevance. The classified units are divided into six groups called classes of significant statements or simply classes. The detailed analysis is presented in the appendix (see Appendices 2 and 3).

The first class is the most specific of the corpus. It is the first to stand out in the classification tree, and its vocabulary presents the highest degree of homogeneity. It accounts for 22.11% of all classified textual units and is characterized by the following words: ship, fight, escape, rebel, battle, imperial, falcon, star, aboard, base, destroy, planet, troop, and reactor. We named this class 'support'. It mainly comprises films of the action-adventure genre and more particularly the Star Wars franchise (1977–2019). It is characterized by productions with a substantial budget and a high value at the box office. This class gathers films featuring multiple confrontations involving humans accompanied and supported by AI. The significant presence of the terms 'fight', 'escape', 'battle', and 'destroy' denotes a representation of humanity, organizations, and AI around warlike references, always oriented toward the hegemonic quest for more or less large territories. These representations awaken, in the viewer, a vision of AI as a tool at the service of humanity.

The second class represents the greatest number of classified textual units with 27.07%. It is characterized by the following words: grab, open, fire, door, shoot, gun, run, through, truck, pull, its, window, shot, into, and pistol. We named this class 'antagonist'. It is mainly made of the *Terminator* franchise (1984–2019), the film *Robocop* (1987), and the animation film *9* (2009), all of which are also part of the action-adventure film genre. The stories in this significant class are in the continuity of the previous ones, in the sense that they feature confrontations between AIs and humans. The spectator is thus invited to follow the tracking of Sarah Connor by the famous T-800 or to contemplate the democratization of robot warriors in police

and scientific stories. They portray AI mostly as an antagonistic entity threatening the survival of humanity. The significant presence of the terms 'catch', 'fire', 'shoot', 'gun', and 'run' fuels a pervasive confrontation between humans and their artificial enemies.

The third class accounts for 16.81% of the classified textual units, and its most significant words are year, human, replica, created, artificial, future, humanity, technology, was, earth, robot, creation, scientist, than, and world. We named this class 'relationship'. Unlike the previous classes, films are more varied in terms of genre, budget, and box office. They go beyond the confrontation between humans and machines to show the complexity of their relationships and their entanglements in more specific registers, such as horror and biopic. By putting the subject of AI as a construct at the center of the narrative, films belonging to this class question the causes of AI's development, rather than making it an antagonist entity deprived of a past. Whether it is the escape of the enslaved replicants in *Blade Runner* (1982), an uncontrollable scientific creation in *Morgan* (2016), the successive technological improvements of a large corporation in *Ghost in the Shell* (1995), or the humanoids of *The Day the Earth Stood Still* (1951), all of them question the hegemony of technological groups as well as the modes of production causing environmental disasters. The significant presence of the terms 'humanity', 'creation', 'artificial', 'future', 'year', 'technology', and 'earth' shows the relationship between humans and AI, as well as the consequences of the actions of humanity within its own environment.

The fourth class represents 13.95% of the classified textual units. It is marked by the following words: tell, if, know, does, enigma, coop, because, must, need, suggest, not, will, insist, should, and about. Its cinematographic representation is also more heterogeneous concerning the genre, the budget, and the box office. We named this class 'production'. The key productions in this class explore the missions undertaken by humans to avoid the collapse of society through an external or produced threat. This is notably the case of the films *Sunshine* (2007) and *Interstellar* (2014), which tell the story of our planet plunged into a serious food and climate crisis, making space exploration the only way forward for humanity. The particular case of *The Imitation Game* (2014) retraces the journey of Alan Turing and the major issues related to encrypted information. It is also interesting to find the film *Blade Runner* (1982), suggesting that the film questions as much the enslavement of replicants by humans as it does the hunting of androids by the policemen in charge of their capture. A managerial theme is reinforced by the signature presence of the words 'say', 'must', 'know', 'ask', and 'suggest'.

The fifth class represents 11.78% of the classified textual units and is marked by the following words: says, you, ask, what, matrix, answer, if, phone, he, say, fold, told, know, why, and your. We named this class 'rule'. This class is mainly composed of productions made between the end of the 1990s and the beginning of the 2000s, and particularly by the *Matrix* trilogy (1999–2003). The Wachowskis' work is seen as a central piece in its ability to depict a bureaucratic system guided by algorithms and programs of all kinds that is reflective of society while trapping humans. In the same vein, the film *Eagle Eye* (2008) relates the adventures of characters under the orders of a vocal AI. The significant presence of the terms 'say', 'matrix', 'answer', 'telephone', 'if', and 'technology' shows the construction of a system dictating the behaviors and actions of individuals, and the preponderant place of technologies in such a system. In this respect, it is interesting to note the essential place that telephones occupy in these works, as real doors of exit and entry to the systems in question.

Finally, the sixth class that represents 8.28% of the classified textual units is marked by the following words: computer, states, system, soviet, president, project, united, secretary, government, virtual, major, school, gam, military, and simulate. We named this class 'institution'. This last class highlights the structuring and institutionalization of the relationship between humans and AI. The cinematographic representations propel AI into the set of constitutive institutions of contemporary societies. This is apparent in *Colossus: The Forbin Project* (1970), in which the government tries to coordinate and implement the defense of its country with the help of a supercomputer, or the army operation in *Wargames* (1983) with the development of a supercomputer predicting the possible outcomes of a nuclear war. The movie *Sleeper* (1973) keeps the institutional and political aspects to also address the place of science and medicine, while *2001: A Space Odyssey* (1968) questions the whole development of our societies, from inspiration through exploration to structuring. All these works highlight the coexistence of institutional issues with the development of technologies.

In addition, we performed a correspondence analysis (CA) to refine the analysis by organizing the film texts representing AI along two axes. Figure 1 provides a simplified spatial representation of the relationships between the different classes and allows us to visualize the oppositions and rapprochements between the various visions.

The horizontal axis represents the level of emergence, representation, and management of AI: on the right, a focus on the individual, and on the left, a focus on the system. The vertical axis represents the relationship of AI to humanity: at the top, a focus on the positive prospects for humanity, and at the bottom, the negative prospects. The CA thus shows a different positioning of films representing AI around the two axes. On the vertical axis, which represents 26% of the total dispersion, vision 1 entitled 'support' is located at the top right-hand corner (individual for humanity) and is thus diametrically opposed to vision 2 entitled 'antagonist' (individual against humanity) located at the bottom right-hand corner. On the horizontal

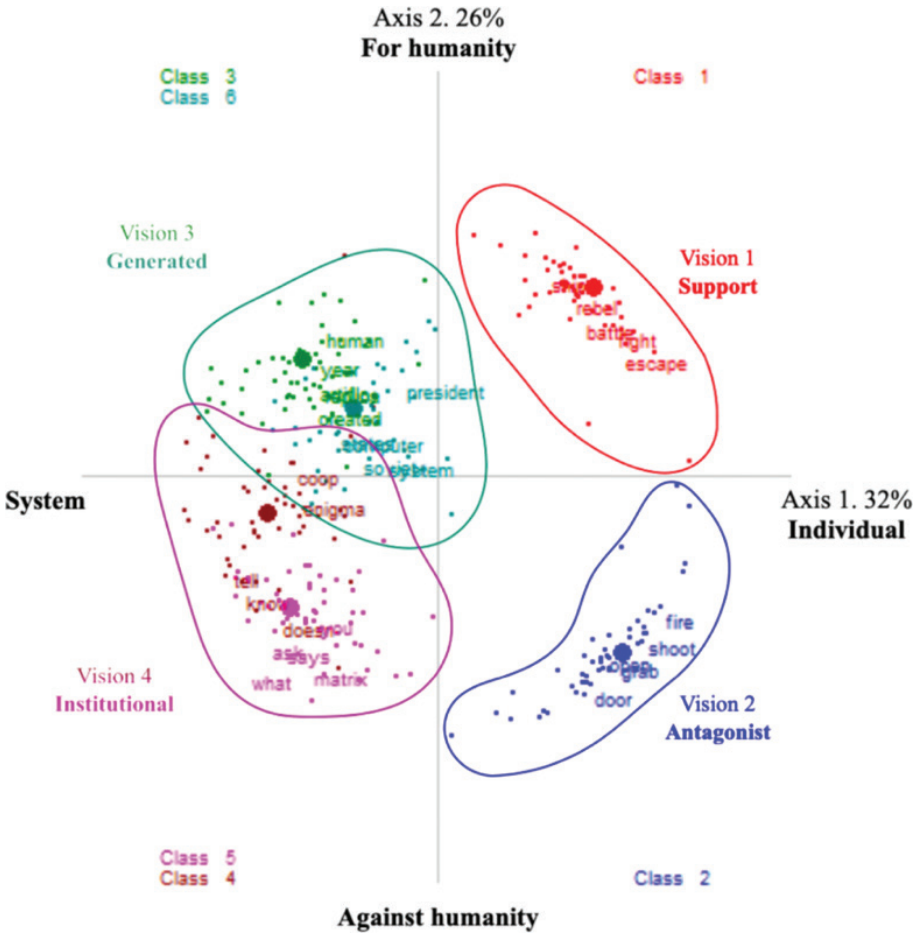

Figure 1. Correspondence analysis.
Source: own elaboration, based on Alceste Éducation, Image

axis, which accounts for 32% of the total dispersion, vision 3 entitled 'generated' is located at the top left-hand corner (system for humanity), which sometimes opposes and sometimes merges with vision 4 entitled 'institutional' (system against humanity) located at the bottom left-hand corner. By graphically representing the word classes which symbolize the dominant themes of our corpus and determining the strength of the links between the words, we were able to further draw from the potentials of computational methods to identify four main representations of AI by the film industry, producing its own social world inside and outside the screen.

Neither human nor machine: An interpretative analysis of robots

As indicated in the methodology section, the inclusion of the cinematographic and symbolical analysis in an interpretative perspective complements the textual and socio-historical approach to the case of AI represented by cinema. We thus propose here an interpretation of two major works – *Blade Runner* (1982) and *The Matrix* (1999) – questioning the intertwining of individuals and systems (axis 1 of our textual analysis) as well as the relationship between humanity and AI (axis 2 of our textual analysis).

Blade Runner is a dystopian fiction film adapted from the novel by Philip K. Dick *Do Androids Dream of Electric Sheep?* (1968). The film takes place in a near future where the technology designed by the multi-conglomerate Tyrell Corporation has entered a sophisticated phase making robots not only almost identical to humans but also superior in strength and at least equal in intelligence. *Blade Runner* is a cinematographic proposal of anticipation, based on an extended and exacerbated vision of the contemporary world. The planet is densely populated, urbanism is gigantic, while the incessant rain and darkness reveal the exhaustion of the city. Futuristic blimps and blinding billboards constantly transmit advertising messages, and the Tyrell Corporation, directed from a huge pyramidal tower, overlooks the city. Thus, without making it a primary subject, *Blade Runner* proposes a world where capitalism is accentuated and omnipresent. As a recurring imagery in

science fiction, the city is polarized between a top (the skyscrapers, the distant high societies, etc.) and a bottom where humans are crammed into the background, playing the role of extras at the service of the big company. In this projected universe, the Tyrell Corporation has created replicants' synthetic beings whose purpose is to perform dangerous and difficult tasks, created without emotions, but capable of acquiring them. This gives them independence, the possibility to think for themselves and thus break out of their programming patterns – an ability deemed dangerous by humans who begin to hunt these emotional individuals. The replicants, hunted down by the humans, reveal their humanity at the same time as they question its substance. *Blade Runner* then proposes to bring two entities (humans and robots) together by questioning the very nature of humanity.

It is in its ability to question artificiality and humanity that *Blade Runner* draws all its symbolical power. As humans, facing death, we are so clinging to life that we sometimes accept miserable conditions or terrible behavior. Thus, the replicants, forced to live in hiding, under the threat of humans ransacking their own planet, also understand the meaning that can be given to life. Finally, humans and robots are looking for the same answers about life. Roy Batty's legendary monologue in his twilight years raises a big question: What is humanity?; 'as he is left to let Deckard perish, Batty contemplates his prey, seems to understand the distress of his adversary and finally decides to save him. A gesture that will be interpreted as compassion, that of a human towards another human. But a robot can also save a life. […] When he speaks before dying, it is to prove irrefutably to Deckard that he is the equal of a human. But he did not want to convince him, he wanted to move him. Like a swan song, Batty declaims a lyrical text before dying' (our translation, Chronik Fiction, 2019).

If *Blade Runner* proposes a world in which robots show humanity, it is quite different from the universe of *The Matrix*, which depicts a world without light, without energy resources: a world where humans have lost the battle against machines and are reduced to the state of batteries. *The Matrix* is a 1999 fictional film by the Wachowskis that depicts a dystopian future in which the reality perceived by most humans is in fact a virtual simulation called 'the Matrix', created by intelligent machines to enslave human beings, without their knowledge, and to use the heat and electrical activity of their bodies as a source of energy. We are projected into a future where cell phones are widespread, and the use of the Internet has reached its peak; it has become our reality. A double irony when the current perception of the Internet and social networks opposes them to the real world, and that the former is fed by the intellectual, physical, and energetic contributions of everyone. The vision proposed by the Wachowskis remains nevertheless a dystopia, where the survivors are parked in underground pipes and hunted by machines, while inside the system, humans are tricked by programs in order to feed the matrix. The fiction proposes an extremely organized, hierarchical vision of the world, in which humans follow a program defined by machines. The matrix and its agents are able to define its architecture, the structuring of power, social relations, and even conceive its own critique. In this fictional universe, humans are then confused with programs.

The vision of AI proposed by *The Matrix* is negative. First, it is reduced to the scale of a program, executing a list of tasks without knowing its objectives or criticizing it, but it also ends up going beyond the will of humans to take control of them, reducing them in turn to the state of programs. Through this process, the film directors explore the excesses linked to the omnipotence of machines and their intelligence, as well as the dangers of an artificial humanity, without conscience or heart. The film has been the object of many philosophical analyses, with parallels made to Baudrillard's critique of society or Plato's myth of the cave (Keucheyan, 2006). Weber's sociological work also gives an interesting reading of the film on two levels. The matrix can be analyzed as a bureaucracy where order finds legitimacy and validity through enacted rules and the right of those elevated in authority to erect such rules and to give orders, whereas its contestation and questioning rest on the heroism or exemplary character of a single individual. This amounts to an endless loop, if we consider that the criticism is issued within its own system, serving only to amend it and to feed the beliefs of the most virtuous. Many, influenced or not by the Wachowskis' work, highlight the absorption of criticism by the dominant system; whether it is sustainable development, corporate social responsibility, responsible management, or alternative organizing. *The Matrix* is thus a complex philosophical and political work, which questions the relationship with technologies, the conception of humanity (consciousness, free will) as well as the organization of society; between a bureaucratic and regulated matrix; and a rebellious city clinging onto its hero.

Discussion

New methodological perspectives

Computational approaches to the study of organizations (Anastasopoulos et al., 2020; Tonidandel et al., 2018) are particularly insightful inasmuch as they can reinvigorate MOS scholarship by opening new avenues of research. In this article, we drew from such approaches, in the form of the textual analysis software Alceste, in order to highlight patterns in the ways in which AI is portrayed in cinematic productions. The thrust of our research lies mainly in the mobilization of computational text analysis (DiMaggio, 2015; Tonidandel et al., 2018) to explore the political and symbolical representations in the film industry of AI. The articulation of the results in three

interdependent moments – (1) the presence of AI depictions in cinematic productions, (2) the textual analysis of film synopses, and (3) symbolism and meanings in cinematographic masterpieces depicting AI – allows us to triangulate the narrative construction process of AI. It is the textual analysis that allows us to bring out the major representations of AI and its mechanisms (e.g., massive blockbusters from American producers), while the textual analysis of more critical works reveals complex visions interweaving organizations, social orders, and individuals for and against humanity.

The research approach developed in this article attempts to complement a qualitative and interpretative approach to films with a textual analysis of the texts used in the representation of AI, thus seeking to leverage the strengths of both quantitative and qualitative approaches to the study of pop culture representations and to the exploration of the intricate relation between fiction and organization studies. Our article aims to support efforts undertaken by MOS scholars mobilizing films as a pedagogical tool or empirical material (Martin & Tellier, 2022; Szpirglas, 2023), through an approach to textual analysis that seeks to capture the contents of films, their conditions of production or diffusion, and also the various layers of interpretations that surround them (Panayiotou, 2010; Miko-Schefzig et al., 2022).

Toward a critical analysis of films

This article is aligned with research looking at cinema as a configuration of political and managerial issues (Parker, 1998; Rhodes & Parker, 2008; Wood et al., 2018). Narratives in film play an important role in shaping societal perceptions of AI. Interestingly, many films favor spectacular special effects and a sensationalist esthetic over deeper, critical reflections of the complex relations framing interactions between individuals and technologies. On that point, Freedman (1998) notes that science fiction cinema, especially in the US, has often been considered as a practice of mass entertainment, referring the spectators to a more or less conservative and dominant ideology in force.

Fiction thus emerges as a narrative, developing a specific vision of the world through the prism of the camera, and as a very specific organizational and structural system, with its own modes of operation and purposes. According to Fairclough (1995, pp. 94–95), 'There is a dual relationship of discourse to hegemony. On the one hand, hegemonic practice and hegemonic struggle to a substantial extent take the form of discursive practice. […] The second aspect of the dual relationship of discourse to hegemony is that discourse is itself a sphere of cultural hegemony'. As such, the focus of the film production coupled with the standardization of narrative structures and the symbols represented (omnipresence of large-scale organization, strong urbanization, division of labor, masculinity, etc.) highlights an ever-present dialectic between the event represented and the structure of its representation (also highlighted in Oswick & Keenoy, 2001; Panayiotou, 2010). The story, both produced and projected, allows to share a very particular vision of the world and to learn from it, building and rebuilding the image of capitalism (Farias et al., 2021; Galluzzo, 2023), but always at the service of the dominant class (Conesa, 2018; Munslow, 1988), with the view of maintaining its hegemony.

This interplay between fiction and its structure is so tangible that it even allows itself to be represented, as in the case of the latest episode of *The Matrix Resurrections* (2021), which legitimizes, within its own narrative, the addition of a new episode to a story concluded two decades ago: 'things have changed, the market's tough. I'm sure you can understand why our beloved parent company Warner Bros has decided to make a sequel to the trilogy. […] That's the thing about stories. They never really end, do they? We're still telling the same stories we've always told, just with different names, different faces'. Notwithstanding this, there are twisted effects of capitalism, 'fissures within hegemonic patterns' (Brickell, 2005, p. 40), which make it possible to envision, within its own remits, a space of freedom and new expression. It is thus insightful to look at the cinematographic dispositive, in its narratives and structures, to envisage alternatives to capitalism and even its overcoming (Conesa, 2018; Panayiotou, 2010).

Four representations of AI: Meanings and representations

In our study, the first two classes, mostly represented in action and adventure films, are very close textually and symbolically. They refer the spectators to the register of tactics and strategies that humans must put in place to face the AI, whether it is in the service of the contested order or the order itself. In both cases, the AIs represented are either a danger to humanity, becoming a secondary or even main antagonist of the plot, or a support for humanity helping to carry out a mission. All classes include major works exploring AI but escape from sensationalist blockbusters putting confrontations between humans and machines at the heart of the stories. They include symbolical works that are more critical of society and consumption patterns, by (re)positioning humanity at the center of its social and ecological drifts. Thus doing, they question the causes of the development of AI as much as the management of the crises humanity has gone through. They also position technologies as central elements of our social relations and our institutions.

With its ability to break laws, fiction also plays with its own rules, respecting or not Asimov's laws as the story unfolds, sometimes representing robots in the service of humanity, sometimes pursuing its downfall. It is therefore particularly relevant for organization studies to analyze human–machine relations and their impact on organizations and social relations

(Al-Amoudi, 2022; Fleming, 2019), and films lend themselves well to such analysis. In his cinematographic analysis of cyborgs, Parker (1998) shows that a happy end for robots implies their conversion to more humanity, and a tragic end to a mechanization of their actions. This observation is shared by Czarniawska and Gustavsson (2008), who also add the omnipresence of (mega)organizations – whatever the imagined societies – as an unavoidable horizon of the organization as an entity and process.

As such, the emphasis of fictional representations is important at a time when generative AI raises fears, fantasies, and many questions in the world of work and within the research community. Taking up visions 1 and 2 of our results, some see it as a formidable productivity tool and others as a threat to the integrity of research or the worker. See, for example, the AUNEGe webinar – 'ChatGPT: Enemy or ally for higher education?' on March 31, 2023 – which mobilizes, in its promotional poster, the same narrative imaginary as *Terminator* and *I, Robot*. Others fall under visions 3 and 4 and seek to reveal the conditions of its production, between the capture of data and its conditioning to many human activities and argue for the need for regulation by existing institutions of these new objects. See, for example, the interview of Antonio Casilli for LVSL (Laheurte, 2023), which mobilizes in its article a vision of the capitalist exploitation of robots and the precariousness of workers, referring to the narrative imagination of Neill Blomkamp (director of *District 9* and *Chappie*).

Conclusion

In this article, we endeavored to explore the intricate relation between films and organization studies through an investigation into how AI is politically and symbolically represented in the film industry. Cinema, as an ever-powerful cultural and industrial tool, has the technological and symbolic capacity to convey representations of the good, the bad, and the ugly (Conesa, 2018). Each of the 113 films we analyzed operates following one of those directions, constructing and shaping representations of AI. Our article makes two main contributions to the literature. First, it develops a nuanced, in-depth, and critical analysis of the symbolical and political representations of AI in cinematic productions, allowing us to delve into the intricate ways in which fiction influences and is framed by societal perceptions and values. Second, a methodological contribution by both illustrating the potential of mobilizing computational analysis approaches to the study of MOS (Anastasopoulos et al., 2020; DiMaggio, 2015; Tonidandel et al., 2018) and showcasing how quantitative-based lexical forms of analysis can be combined with hermeneutic, qualitative interpretations (see Aranda et al., 2021).

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Appendices

Appendix 1. Movies used for the analysis

9	Ex Machina	Resident Evil	Terminator Salvation
2001: A Space Odyssey	Existenz	Robocop (1987)	Terminator: Dark Fate
2010: The Year We Make Contact	Forbidden Planet	Robocop (2014)	The Black Hole
A.I. Artificial Intelligence	Ghost in the Shell (1995)	Robot & Frank	The Day the Earth Stood Still (1951)
Alien	Ghost in the Shell (2017)	Rogue One: A Star Wars Story	The Day the Earth Stood Still (2008)
Alien 3	Glenn, the Flying Robot	Simone (2002)	The Hitchhiker's Guide to the Galaxy
Alien: Covenant	Her	Screamers	The Imitation Game
Alien: Resurrection	I, Robot	Short Circuit 2	The Iron Giant
Aliens	Interstellar	Sleeper	The Lawnmower Man
Alphaville	Iron Man	Small Soldiers	The Thirteenth Floor
Astro Boy	Iron Man 2	Source Code	THX 1138
Autómata	Iron Man 3	Star Trek: The Motion Picture	Total Recall (1990)
Avalon (2001)	Lucy (2014)	Star Wars: Episode I – The Phantom Menace	Total Recall (2012)
Avengers: Age of Ultron	The Matrix	Star Wars: Episode II – Attack of the Clones	Transcendence
Batteries Not Included	The Matrix Reloaded	Star Wars: Episode III – Revenge of the Sith	Transformers
Bicentennial Man	The Matrix Revolutions	Star Wars: Episode IV – A New Hope	Transformers: Age of Extinction
Big Hero 6	Memories	Star Wars: The Rise of Skywalker	Transformers: Dark of the Moon
Blade Runner	Metropolis (1927)	Star Wars: Episode V – The Empire Strikes Back	Transformers: Revenge of the Fallen
Blade Runner 2049	Metropolis (2001)	Star Wars: Episode VI – Return of the Jedi	Transformers: The Last Knight
Castle in the Sky	Minority Report	Star Wars: The Force Awakens	Tron
Chappie	Moon	Star Wars: The Last Jedi	Tron: Legacy
Cherry 2000	Morgan (2016)	Stealth	Upgrade
Colossus: The Forbin Project	Oblivion	Summer Wars	WALL-E
Demon Seed	Pacific Rim	Sunshine	Wargames
District 9	Pacific Rim Uprising	Surrogates	Westworld
Eagle Eye	Passengers	Terminator	Yves
Edward Scissorhands	Prometheus (2012)	Terminator 2: Judgment Day	
Electric Dreams	Ready Player One	Terminator 3: Rise of the Machines	
Eva (2011)	Real Steel	Terminator Genisys	

Source: own elaboration

Appendix 2. Textual analysis coding scheme

Significant movie	Significant extract	Analytical category
Textual analysis for class 1		
Star Wars: Episode V – The Empire Strikes Back (1980)	(a) few walkers (are) (destroyed) but (the) (imperial) (forces) (eventually) overpower (the) (rebels) and (destroy) (the) generator powering (the) (energy) (shield), capturing (the) (rebel) (base). (han) (solo), (princess) (leia), (chewbacca), and (their) (droid) (C3PO), (flee) (on) (board) (the) (millennium) (falcon).	Class 1 'support'
Star Wars: Episode VI – Return of the Jedi (1983)	(the) (team), (led) (by) (han), will (use) a (stolen) (imperial) (shuttle) and confirmation code to (infiltrate) (the) (heavy) security measures protecting (the) construction site (before) (the) (rest) of (the) (rebel) (fleet) (arrives).	
Star Wars: The Force Awakens (2015)	(first) (order) is plotting to seize military (control) of (the) (galaxy). (a) (team) of (resistance) (fighters) (led) (by) general (leia) organa, (carrie) fisher, (are) planning an evacuation (from) (their) (main) (base) as supreme (leader)'s (forces) (are) coming for them.	
Rogue One: A Star Wars Story (2016)	(jyn) starts (the) (transmission), (sending) (the) (death) (star) (plans) to (the) (rebels). governor (tarkin) watches (the) carnage (from) (the) (space) (battle) and aims (the) (death) (star) at (the) (base) (on) (scarif). (while) (scarif) is about to be (destroyed), (the) (rebel) (fleet) (retreats) to note (the) sacrifice of (the) rogue one.	
Textual analysis for class 2		
Terminator (1984)	(sarah) is (finally) spotted by the (killer), which (aims) (its) (laser) sighted (pistol) (at) her. (reese) (fires) on the (killer), hitting him with (several) (blasts), knocking him to the (floor). (sarah) (sees) the (killer) impossibly (rise) to (its) (feet) (and) (open) (fire) on (reese) with the uzi (it) stole.	Class 2 'antagonist'
Terminator 2: Judgment Day (1986)	while the T-1000 reloads, the (terminator) (breaks) (open) (a) (door), (pushes) (john) to (safety), (and) marches (towards) the T-1000, (shooting) (it) repeatedly with (its) (shotgun). (it) isn't (until) the (terminator) (fires) (its) last (round) the T-1000 (finally) (falls) on (its) (back). (as) the (terminator) reloads (its) (shotgun) (and) (john) watches, the (large) metallic (holes) (its) (bullets) made (in) the T-1000's (chest) (suddenly) heal themselves.	
Robocop (1987)	(boddicker) (rushes) to the passenger (window), (shotgun) (in) hand (and) (fires) (at) (murphy), who (fires) (back) with both (pistols). (lewis) (drops) (back) (behind) the (truck), (and) (murphy) (opens) (fire) (again).	
9 (2009)	the (snake) (grabs) (hold) of her (and) 5 (suddenly) snaps (out) of his trance. he (shoots) the (snake) (in) (its) (one) (eye), (causing) (it) to retreat (and) slither (away) with 7 (and) 8.	
Textual analysis for class 3		
The Day the Earth Stood Still (1951)	(explaining) that (humanity')s penchant for (violence) and first steps into space have (caused) concern (among) other inhabitants (of) the universe (who) have (created) and empowered a (race) (of) (robot) enforcers (including) gort to deter (such) aggression.	Class 3 'relationship'
Blade Runner (1982)	(following) a (violent) mutiny by (replicants) on (an) off (world) colony, the (androids) (were) outlawed on (earth). specialized police (units), (blade) runners, are charged (with) the difficult task (of) detecting (replicants) (who) illegally come to (earth).	
Ghost in the Shell (1995)	in the (near) (future), (humans) have (become) enhanced (with) cybernetic upgrades. hanka (robotics) (corporation) is the top company in (this) type (of) (technology), and is on the verge (of) developing a (new) (kind) (of) cyborg that uses a (human) brain to function.	
Morgan (2016)	lee then goes to meet dr. simon ziegler, (toby) jones, (who) (explains) to her the (creation) (of) morgan. (after) (two) failed (experiments), morgan (was) a (creation) (of) synthetic (life) that matured at a rapid rate (over) (six) (months), (where) she (now) maintains the appearance (of) a (young) (woman).	
Textual analysis for class 4		
Blade Runner (1982)	bryant (tells) deckard (that) (there) are (four) skin (jobs), the derogatory term (for) replicants, loose on the streets, and (he) (needs) deckard (to) retire them. deckard (suggest) (that) they (give) the (job) (to) holden, (but) bryant says they (already) (did) (that:) (he) (can) breathe okay, as (long) as nobody unplugs (him).	Class 4 'production'
Sunshine (2007)	corazon calculates how (much) (oxygen) they (have) and how (much) they (need) (to) (complete) the (mission). she concludes (there) (is) (enough) (for) (four) of the five of them (to) live (to) (deliver) the payload. it (is) decided (mace) (will) kill trey (but) when (he) goes (to) carry out the (act), (he) finds trey has (already) committed suicide.	
The Imitation Game (2014)	at the beer (hut), (hugh) (tells) (alan) (that) (he) cracked the encrypted (message) ask and it shall (be) (given) you; seek and ye shall find. matthew 7:7. (he) (knows) (that) (alan) (is) (not) the (spy) (because) (he) (would) (not) (have) (used) a simple bible quote (for) his (code).	
Interstellar (2014)	mann (reveals) (to) (cooper) (that) the planet (is) uninhabitable and (that) (he) sent the signal (so) (he) (could) take cooper's spaceship (to) (return) (to) earth. (murph) (confronts) (tom) (that) (her) (father) (never) meant (to) (save) them, (but) escape and (leave) it up (to) (her) and (tom) outright (refuses) and (tells) (her) (to) (leave), (believing) it's his duty (to) take (care) of the (farm) (to) fulfill his (promise) (for) his (father).	

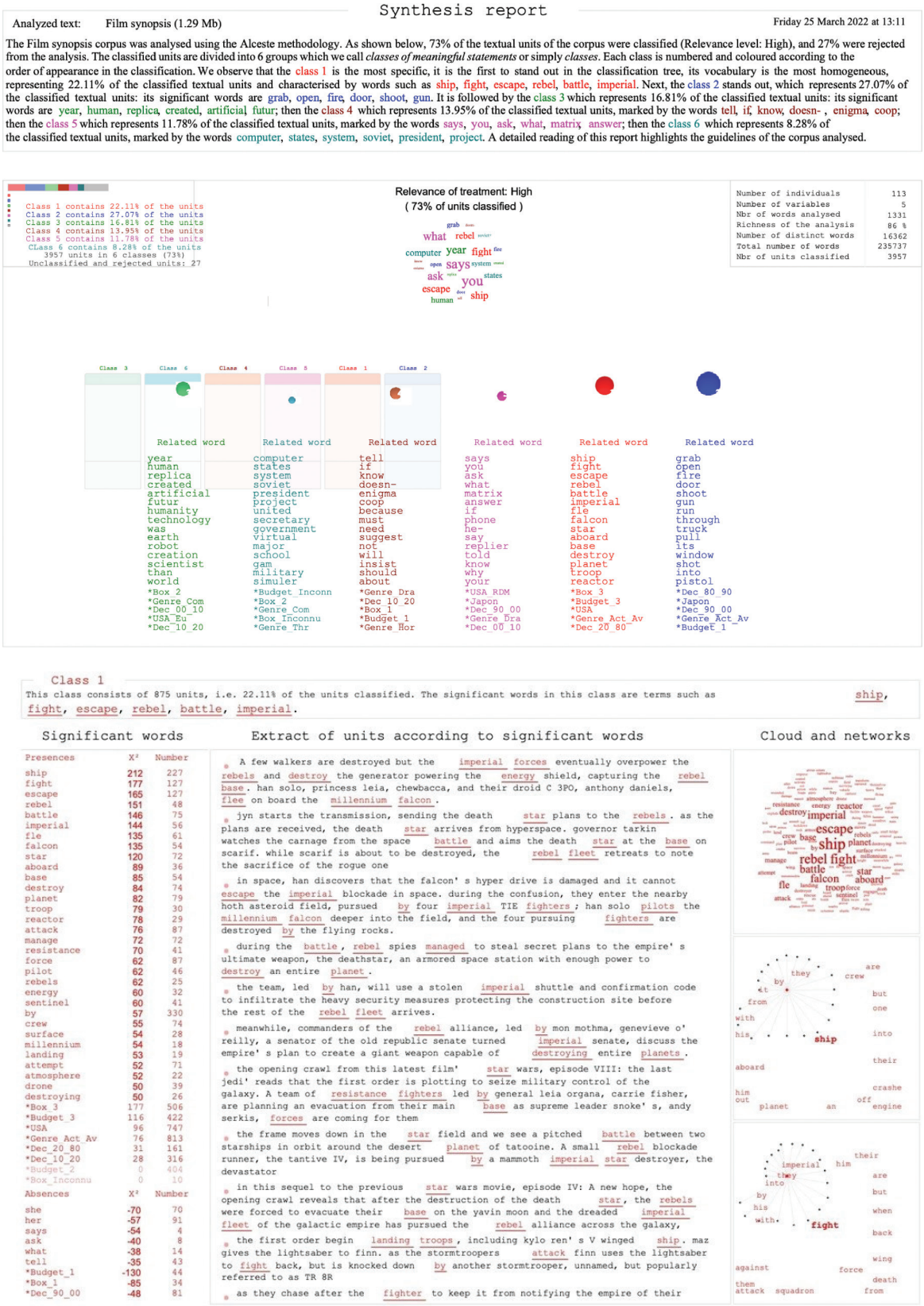
(*Continued*)

Appendix 2. (Continued)

Significant movie	Significant extract	Analytical category
Textual analysis for class 5		
The Matrix (1999)	(cypher) (asks) (neo) (if) (morpheus) (has) (told) him (why) (he')s (here). (neo) nods. (what) a mind job, (says) (cypher), so (you') (re) (here) to save the world. (cypher) is now in a fancy restaurant with (agent) (smith) in the (matrix). (agent) (smith) (asks) (if) (they) have a (deal).	Class 5 'rule'
The Matrix Reloaded (2003)	(if) (you') (re) (afraid) of (something). (I) just wish. (I) wish (I) (knew) (what) (I') (m) (supposed) to (do), that's (all). (I) just wish (I) (knew). (she')s gonna (call), don' t worry, assures (trinity).	
The Matrix Revolutions (2003)	the (oracle) (asks) the (architect), (do) (I) have (your) (word)? the (architect) (answers) (what) (do) (you) (think) (I) (am)? human? the closing shot of the film depicts a new dawn on the world of the (matrix).	
Eagle Eye (2008)	(she) wants to (interrogate) jerry. morgan (says) (no). while (they) are (talking), a fax (comes) in from the attorney general ordering the FBI to authorize one (phone) (call) to jerry, after (he') (d) already been (told) he would get (no) (phone) (calls).	
Textual analysis for class 6		
2001: A Space Odyssey (1968)	(frank) catches some UV rays on a tanning bed and (watches) a (video) birthday greeting from (his) (parents). (hal) (also) wishes (frank) a happy birthday. (frank) and (hal) (play) chess (hal) (wins). (dave) sketches and (shows) (his) artwork to (hal). the (computer) expresses some concern about the mission and secrecy.	Class 6 'institution'
Wargames (1983)	mckittrick recommends that they take the men out of the loop and put (computer) software in the bunkers, with command of that software resting at NORAD. mckittrick (also) (shows) the officials the WOPR, (war) (operations) (programmed) (response), (computer), a supercomputer (system) that takes all incoming data from the NORAD (war) room and analyzes it, (creating) endless scenarios of (nuclear) (war).	
Sleeper (1973)	the (doctors) ask (miles) to help them learn about the aries (project), which they (suspect) is the (leader') s plot to destroy their revolutionary movement, adding that miles' s (brain) will be reprogrammed if (his) (identity) is (revealed).	
Colossus: The Forbin Project (1970)	he makes a (brief) speech, then flies to washington, DC with the presidential (party). in the white (house), the (president) orchestrates a grand (announcement) to declassify (project) (colossus) totally and let the world know what the (united) (states) has built.	

Source: own elaboration

Appendix 3. Computational text analysis report



Synthesis report

Analyzed text: Film synopsis (1.29 Mb) Friday 25 March 2022 at 13:11

The Film synopsis corpus was analysed using the Alceste methodology. As shown below, 73% of the textual units of the corpus were classified (Relevance level: High), and 27% were rejected from the analysis. The classified units are divided into 6 groups which we call *classes of meaningful statements* or simply *classes*. Each class is numbered and coloured according to the order of appearance in the classification. We observe that the class 1 is the most specific, it is the first to stand out in the classification tree, its vocabulary is the most homogeneous, representing 22.11% of the classified textual units and characterised by words such as ship, fight, escape, rebel, battle, imperial. Next, the class 2 stands out, which represents 27.07% of the classified textual units: its significant words are grab, open, fire, door, shoot, gun. It is followed by the class 3 which represents 16.81% of the classified textual units: its significant words are year, human, replica, created, artificial, futur; then the class 4 which represents 13.95% of the classified textual units, marked by the words tell, if, know, doesn- , enigma, coop; then the class 5 which represents 11.78% of the classified textual units, marked by the words says, you, ask, what, matrix, answer; then the class 6 which represents 8.28% of the classified textual units, marked by the words computer, states, system, soviet, president, project. A detailed reading of this report highlights the guidelines of the corpus analysed.

Class 1 contains 22.11% of the units
Class 2 contains 27.07% of the units
Class 3 contains 16.81% of the units
Class 4 contains 13.95% of the units
Class 5 contains 11.78% of the units
Class 6 contains 8.28% of the units
3957 units in 6 classes (73%)
Unclassified and rejected units: 27

Relevance of treatment: High
(73% of units classified)

Number of individuals	113
Number of variables	5
Nbr of words analysed	1331
Richness of the analysis	86 %
Number of distinct words	16362
Total number of words	235737
Nbr of units classified	3957

Class 3 | Class 6 | Class 4 | Class 5 | Class 1 | Class 2

Related word	Related word	Related word	Related word	Related word	Related word
year	computer	tell	says	ship	grab
human	states	if	you	fight	open
replica	system	know	ask	escape	fire
created	soviet	doesn-	what	rebel	door
artificial	president	enigma	matrix	battle	shoot
futur	project	coop	answer	imperial	gun
humanity	united	because	if	fle	run
technology	secretary	must	phone	falcon	through
was	government	need	he-	star	truck
earth	virtual	suggest	say	aboard	pull
robot	major	not	replier	base	lts
creation	school	will	told	destroy	window
scientist	gam	insist	know	planet	shot
than	military	should	why	troop	into
world	simuler	about	your	reactor	pistol
*Box_2	*Budget_Inconn	*Genre_Dra	*USA_RDM	*Box_3	*Dec_80_90
*Genre_Com	*Box_2	*Dec_10_20	*Japon	*Budget_3	*Japon
*Dec_00_10	*Genre_Com	*Box_1	*Dec_90_00	*USA	*Dec_90_00
*USA_Eu	*Box_Inconnu	*Budget_1	*Genre_Dra	*Genre_Act_Av	*Genre_Act_Av
*Dec_10_20	*Genre_Thr	*Genre_Hor	*Dec_00_10	*Dec_20_80	*Budget_1

Class 1

This class consists of 875 units, i.e. 22.11% of the units classified. The significant words in this class are terms such as ship, fight, escape, rebel, battle, imperial.

Significant words

Presences	X²	Number
ship	212	227
fight	177	127
escape	165	127
rebel	151	48
battle	146	75
imperial	144	56
fle	135	61
falcon	135	54
star	120	72
aboard	89	36
base	85	54
destroy	84	74
planet	82	79
troop	79	30
reactor	78	29
attack	76	87
manage	72	72
resistance	70	41
force	62	87
pilot	62	46
rebels	62	25
energy	60	32
sentinel	60	41
by	57	330
crew	55	74
surface	54	28
millennium	54	18
landing	53	19
attempt	52	71
atmosphere	52	22
drone	50	39
destroying	50	26
*Box_3	177	506
*Budget_3	116	422
*USA	96	747
*Genre_Act_Av	76	813
*Dec_20_80	31	161
*Dec_10_20	28	316
*Budget_2	0	404
*Box_Inconnu	0	10

Absences	X²	Number
she	-70	70
her	-57	91
says	-54	4
ask	-40	8
what	-38	14
tell	-35	43
*Budget_1	-130	44
*Box_1	-85	34
*Dec_90_00	-48	81

Extract of units according to significant words

- A few walkers are destroyed but the imperial forces eventually overpower the rebels and destroy the generator powering the energy shield, capturing the rebel base. han solo, princess leia, chewbacca, and their droid C 3PO, anthony daniels, flee on board the millennium falcon .
- jyn starts the transmission, sending the death star plans to the rebels . as the plans are received, the death star arrives from hyperspace. governor tarkin watches the carnage from the space battle and aims the death star at the base on scarif. while scarif is about to be destroyed, the rebel fleet retreats to note the sacrifice of the rogue one
- in space, han discovers that the falcon' s hyper drive is damaged and it cannot escape the imperial blockade in space. during the confusion, they enter the nearby hoth asteroid field, pursued by four imperial TIE fighters ; han solo pilots the millennium falcon deeper into the field, and the four pursuing fighters are destroyed by the flying rocks.
- during the battle , rebel spies managed to steal secret plans to the empire' s ultimate weapon, the deathstar, an armored space station with enough power to destroy an entire planet .
- the team, led by han, will use a stolen imperial shuttle and confirmation code to infiltrate the heavy security measures protecting the construction site before the rest of the rebel fleet arrives.
- meanwhile, commanders of the rebel alliance, led by mon mothma, genevieve o' reilly, a senator of the old republic senate turned imperial senate, discuss the empire' s plan to create a giant weapon capable of destroying entire planets .
- the opening crawl from this latest film' star wars, episode VIII: the last jedi' reads that the first order is plotting to seize military control of the galaxy. A team of resistance fighters led by general leia organa, carrie fisher, are planning an evacuation from their main base as supreme leader snoke' s, andy serkis, forces are coming for them
- the frame moves down in the star field and we see a pitched battle between two starships in orbit around the desert planet of tatooine. A small rebel blockade runner, the tantive IV, is being pursued by a mammoth imperial star destroyer, the devastator
- in this sequel to the previous star wars movie, episode IV: A new hope, the opening crawl reveals that after the destruction of the death star, the rebels were forced to evacuate their base on the yavin moon and the dreaded imperial fleet of the galactic empire has pursued the rebel alliance across the galaxy,
- the first order begin landing troops , including kylo ren' s V winged ship . maz gives the lightsaber to finn. as the stormtroopers attack finn uses the lightsaber to fight back, but is knocked down by another stormtrooper, unnamed, but popularly referred to as TR 8R
- as they chase after the fighter to keep it from notifying the empire of their

Cloud and networks

Class 2

This class consists of 1071 units, i.e. 27.07% of the units classified. The significant words in this class are terms such as grab, open, fire, door, shoot, gun.

Significant words

Presences	X^2	Number
grab	140	73
open	133	114
fire	131	114
door	121	118
shoot	105	94
gun	100	81
run	99	100
through	92	169
truck	89	80
pull	85	59
its	84	180
window	78	53
shot	74	59
into	73	288
pistol	73	33
up	71	223
jump	71	43
shotgun	71	31
toward	69	72
floor	68	59
it	66	525
off	66	168
quickly	65	54
out	61	273
grenade	61	30
suddenly	61	67
elevator	60	42
leg	55	31
fall	55	59
face	52	57
behind	50	59
building	49	62
*Dec_80_90	88	269
*Japon	83	106
*Dec_90_00	55	260
*Genre_Act_Av	40	957
*Budget_1	39	261
*RDM	8	13
*Box_2	1	521
*Box_1	0	144

Absences	X^2	Number
was	-73	19
will	-66	27
if	-45	14
human	-44	16
about	-43	31
planet	-42	2
*Dec_10_20	-89	190
*Genre_Dra	-38	28
*Genre_Thr	-19	7

Extract of units according to significant words

- while the T 1000 reloads, the terminator breaks open a door, pushes john to safety, and marches towards the T 1000, shooting it repeatedly with its shotgun. it isn' t until the terminator fires its last round the T 1000 finally falls on its back. as the terminator reloads its shotgun and john watches, the large metallic holes its bullets made in the T 1000' s chest suddenly heal themselves
- it hits the truck on the side; the truck rams into the pick- up from behind again, causing the terminator to drop a grenade shell. john drives the truck through the gates of a steel mill, closely followed by the T 1000. the terminator grabs its CAR15 rifle and climbs onto the hood of the T 1000' s truck, where it empties the entire clip into the liquid android
- john yells shoot ! and a large metal hole appears in the T 1000 as sarah' s body. in an instant, the wound closes and the T 1000 morphs back into its familiar cop face.
- before it can reform itself, it loses its balance and falls screeching into the pool of molten metal. the effect is devastating: as john and sarah watch, the T 1000 splashes and thrashes in the pool, screaming in agony, uncontrollably morphing through the forms it previously adapted: the policeman, janelle, lewis, the motorcycle cop.
- dana unfortunately gets her head lasered off. the laser disappears once it reaches the end of the room and another one appears at the far end of the room, again moving quickly towards them.
- it has the same appearance as the one sent through time in the terminator, 1984, to kill sarah connor. we see its red point of view processing screen as it approaches the corral, a biker bar across the street from the truck stop, inspects the vehicles, mostly motorcycles, parked outside and enters.
- outside, sarah loads the rifle and takes aim, pointing a red laser at the back of miles' s head. at the moment of firing, danny drives the remote car against miles' foot, making him quickly bend over to pick it up.
- john hugs the android, which shakes sarah' s outstretched hand, then grasps one of the chains. sarah activates the pulley, lowering the terminator into the pool. its clothes burn as it slowly melts away from below in the hot steel. it looks up to john, who is in tears. after the hot metal immerses the face, its hand does a final thumbs up before it sinks completely out of sight.
- suddenly , morse shouts to ripley and reminds her of the sprinkler system hanging above her. ripley triggers it and dumps cold water over the alien. the sudden cooling immediately causes cracks and breaks to appear over the alien, until it finally explodes. ripley climbs up onto morse' s platform, which hovers above the furnace
- then a dog jumps through the window . she runs into a room and locks the door. then she turns around and finds about five or six more zombie dogs.
- murphy tries to stifle the bleeding with his left hand as he stands up and

Cloud and networks

Class 3

This class consists of 665 units, or 16.81% of the units classified. The significant words in this class are terms such as year, human, replica, created, artificial, futur.

Significant words

Presences	X^2	Number
year	219	99
human	144	121
replica	110	40
created	89	29
artificial	86	24
futur	85	32
humanity	83	27
technology	82	26
was	79	136
earth	71	79
robot	70	89
creation	66	32
scientist	66	27
than	53	37
world	51	51
intelligence	51	22
event	50	21
life	49	51
secret	48	28
were	47	35
living	45	21
month	44	14
ability	44	14
live	43	37
name	43	50
learn	43	27
visit	43	21
corporatif	43	13
developed	39	12
film	38	18
fact	37	17
called	37	34
*Box_2	47	394
*Genre_Com	41	44
*Dec_00_10	28	221
*USA_Eu	24	95
*Dec_10_20	18	237
*Budget_Inconnu	16	24
*Box_1	13	116
*Genre_Thr	13	29

Absences	X^2	Number
says	-30	7
fire	-28	2
escape	-28	6
ask	-26	7
away	-23	8
down	-22	19
*Box_3	-93	146
*Dec_80_90	-32	58
*Dec_90_00	-27	67

Extract of units according to significant words

- it belonged to an experimental replicant named rachael, who went missing 30 years before. she can be heard talking to a blade runner called rick deckard, harrison ford. K detects a very strong connection between the two. luv thanks K for finally being able to close the case on rachael. K does some research on deckard, and finds his old colleague gaff, edward james olmos, who is now living in a retirement home.
- following a violent mutiny by replicants on an off world colony, the androids were outlawed on earth. specialized police units, blade runners, are charged with the difficult task of detecting replicants who illegally come to earth.
- lee then goes to meet dr. simon ziegler, toby jones, who explains to her the creation of morgan. after two failed experiments, morgan was a creation of synthetic life that matured at a rapid rate over six months, where she now maintains the appearance of a young woman.
- A text crawl after the opening credits explains that in the near future, the technology that created synthetic humans has entered into the' nexus phase': replicants, sophisticated androids that are virtually identical to humans, are now superior in strength and at least equal in intelligence to their creators.
- the two visit the heavily guarded spaceship and the lincoln memorial. klaatu, impressed by the gettysburg address inscription, queries bobby for the greatest person living in the world. bobby suggests a leading american scientist, professor jacob barnhardt, sam jaffe, who lives in washington, D_C_ bobby takes klaatu to barnhardt' s home, but the professor is absent
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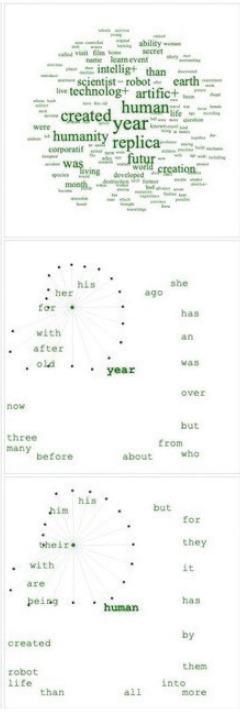
- the T virus was designed in the umbrella corp labs in the hive as an experiment to prolong life, except the virus mutated and all of the people that were trapped in the underground facility when the bio scanners went off died and are now zombies who need to feed on living flesh to survive.
- his grandfather, archibald witwicky, was a famous 19th century explorer who tried to reach the arctic circle. he later went crazy after claiming to have found a giant man frozen in the arctic ice.
- in the near future, humans have become enhanced with cybernetic upgrades. hanka robotics corporation is the top company in this type of technology, and is on the verge of developing a new kind of cyborg that uses a human brain to function
- explaining that humanity' s penchant for violence and first steps into space have caused concern among other inhabitants of the universe who have created and empowered a race of robot enforcers including gort to deter such aggression
- explaining that humanity' s penchant for violence and first steps into space

Cloud and networks



Class 4

This class consists of 552 units, i.e. 13.95% of the units classified. The significant words in this class are terms such as tell, if, know, doesn-, enigma, coop.

Significant words

Presences	X²	Number
tell	113	139
if	108	79
know	99	57
doesn-	95	50
enigma	91	19
coop	89	44
because	79	53
must	73	39
need	72	43
suggest	71	25
not	70	108
will	70	119
insist	68	21
should	66	30
about	64	94
so	62	65
ace	61	15
message	61	37
let	59	32
upset	57	14
have	56	108
assures	55	20
believ	55	32
him	53	273
there	52	84
share	46	17
even	45	32
ask	44	59
wants	42	34
never	41	24
commander	40	18
talk	37	23
*Genre_Dra	80	85
*Dec_10_20	31	215
*Box_1	18	104
*Budget_1	18	136
*Genre_Hor	14	45
*RDM	4	7
*Eur	3	25
*USA_Eu	3	62

Absences	X²	Number
into	-35	40
its	-25	10
agent	-17	1
through	-17	18
by	-16	83
large	-14	1
*Genre_Act_Av	-62	395
*Budget_3	-20	137
*Japon	-14	9

Extract of units according to significant words

- mann reveals to cooper that the planet is uninhabitable and that he sent the signal so he could take cooper' s spaceship to return to earth. murph confronts tom that her father never meant to save them, but escape and leave it up to her and tom outright refuses and tells her to leave, believing it' s his duty to take care of the farm to fulfill his promise for his father.
- at the beer hut, hugh tells alan that he cracked the encrypted message ask and it shall be given you; seek and ye shall find. matthew 7: 7. he knows that alan is not the spy because he would not have used a simple bible quote for his code.
- bryant tells deckard that there are four skin jobs, the derogatory term for replicants, loose on the streets, and he needs deckard to retire them. deckard suggest that they give the job to holden, but bryant says they already did that: he can breathe okay, as long as nobody unplugs him.
- alex is horrified by this and requests that he die. norton reminds him that clara signed the consent forms, so if they let him die, the work will have been for nothing.
- dr. getty is pleading with murph to get out and for them to leave because the fire is out. murph leaves the farmhouse with the watch in her hand, and angry tom returns, but she tells him about the watch, embraces him assuring her father was the ghost all along and will save them
- he burns to death as the icarus I crew did. corazon calculates how much oxygen they have and how much they need to complete the mission. she concludes there is enough for four of the five of them to live to deliver the payload. it is decided mace will kill trey but when he goes to carry out the act, he finds trey has already committed suicide
- 5, 000, even though he admits that he doesn' t know what the car is doing on his lot. ron tries to talk him down to 4 grand, but bobby balks at that, and instead offers a yellow VW beetle for$
- murph refuses his assurance and that her bookshelf is communicating with her in morse code to stay. despite her pleas, cooper won' t back down and one more book falls down before he leaves, but cooper disregards it
- evelyn tells will that max should not die because of what they' ve done, so will uploads the virus to save max. as will dies, he explains to evelyn that he did what he did for her, as she had pursued science to repair the damage humans had done to the ecosystems
- she begins to realize that maybe an alien did survive after all. clemens wants to help her, but insists that ripley trust him, and tell him the whole story
- luke is adamant that he can' t go, and that he must stay on tatooine and help his uncle. obi wan counters that the rebellion needs luke' s help, and that the young woman in the message needs luke' s help, though she has not mentioned any personal request for help.

Cloud and networks

Class 5

This class consists of 466 units, or 11.78% of the units classified. The significant words in this class are terms such as says, you, ask, what, matrix, answer.

Significant words

Presences	X²	Number
says	329	127
you	294	119
ask	241	104
what	217	103
matrix	154	44
answer	124	33
if	122	85
phone	121	41
he-	91	73
say	82	23
replier	82	22
told	80	32
know	79	46
why	77	34
your	76	15
caler	74	34
how	72	41
wonder	65	17
dream	62	21
sleep	60	17
wake	58	27
no	56	55
do	54	41
i-	45	15
here	45	17
she	44	236
thing	44	26
remember	42	13
ll	41	20
everything	40	17
ever	39	16
bring	39	21
*USA_RDM	206	132
*Japon	20	42
*Dec_90_00	20	113
*Genre_Dra	19	53
*Dec_00_10	15	151
*Eur	14	29
*Budget_1	10	109
*Box_1	9	82

Absences	X²	Number
with	-32	85
its	-23	7
into	-20	40
by	-17	66
destroy	-16	1
fire	-15	3
*USA	-154	224
*Dec_10_20	-22	92
*Dec_20_80	-22	28

Extract of units according to significant words

- if you' re afraid of something. I just wish. I wish I knew what i' m supposed to do, that' s all. I just wish I knew. she' s gonna call, don' t worry, assures trinity.
- cypher asks neo if morpheus has told him why he' s here. neo nods. what a mind job, says cypher, so you' re here to save the world. cypher is now in a fancy restaurant with agent smith in the matrix. agent smith asks if they have a deal.
- we hear alan turing say, are you paying attention? good. if you' re not listening carefully, you will miss things. important things. I will not pause, I will not repeat myself, and you will not interrupt me. you think that because you' re sitting where you are, and I am sitting where I am, that you are in control of what is about to happen.
- you' re afraid of change. I don' t know the future. I didn' t come here to tell you how this is going to end. I came here to tell you how it' s going to begin
- she wants to interrogate jerry. morgan says no. while they are talking, a fax comes in from the attorney general ordering the FBI to authorize one phone call to jerry, after he' d already been told he would get no phone calls.
- how does he always know? trinity asks neo in a hushed voice. doesn' t he have anything better to do? wonders neo. you know what they say about the life you save
- candy? she offers him. you already know if i' m going to take it? wouldn' t be much of an oracle if I didn' t. then how can I make a choice? the oracle replies that he has already made the choice and only needs to understand it
- the oracle asks the architect, do I have your word? the architect answers what do you think I am? human? the closing shot of the film depicts a new dawn on the world of the matrix, created by sati
- if, say, humans could reach up to 40, they could manipulate matter, footage of a magic show is juxtaposed here as an example. one student asks norman what would happen if humans reached 100. he says he has no idea. lucy reawakens, with her eyes glowing bright blue.
- well, not exactly. they smile. morpheus and trinity are driving to an exit as morpheus calls link and asks what happened. link says a bunch of agents showed up and that suddenly the coding got all weird. he has never seen anything like it. morpheus then asks where neo is now
- why are you doing this? neo asks. her answer is that she has come to resent her husband. she will take them to the keymaker on one condition: that neo kiss her as if she were trinity, she wants to remember what love feels like.
- he asks if she really thinks that and she tells him, I think that sometimes it' s the very people who no one imagines anything of, who do the things that no one can imagine
- morpheus interrupts the meal, announcing that he' s taking neo to see the oracle. morpheus, trinity, neo, apoc, switch, mouse and cypher are jacked into the

Cloud and networks

Class 6

This class consists of 328 units, or 8.28% of the units classified. The significant words in this class are terms such as computer, states, system, soviet, president, project.

Significant words

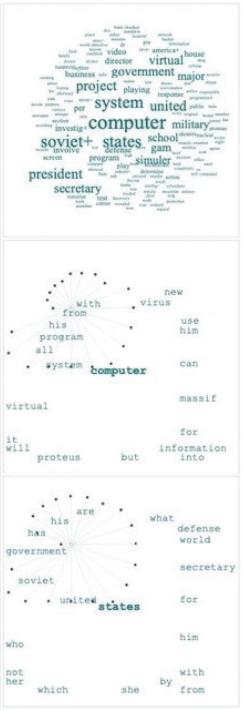
Presences	X²	Effectif
computer	157	55
states	146	31
system	136	51
soviet	114	19
president	111	22
project	108	25
united	104	15
secretary	102	12
government	81	17
virtual	74	12
major	64	23
school	64	11
gam	62	24
military	55	20
simuler	53	10
director	53	9
defense	51	13
video	50	17
per	49	9
house	49	24
playing	49	13
program	46	21
involve	44	7
business	40	8
response	40	8
investigate	40	15
test	36	16
screen	36	12
play	35	15
proteus	35	10
american	35	13
technician	35	6
*Budget_Inconnu	51	22
*Box_2	30	202
*Genre_Com	22	23
*Box_Inconnu	22	12
*Genre_Thr	18	19
*USA	17	269
*Budget_2	6	176
*Dec_20_80	5	55

Absences	X²	Effectif
but	-19	45
fight	-15	1
it	-14	54
back	-13	12
off	-12	11
shoot	-12	0
*Box_3	-41	72
*USA_RDM	-24	7
*Budget_3	-22	70

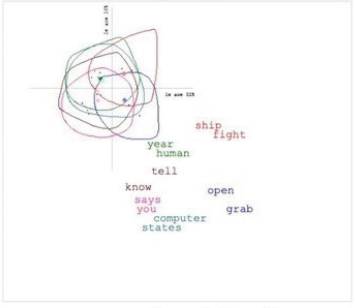
Extract of units according to significant words

- frank catches some UV rays on a tanning bed and watches a video birthday greeting from his parents. hal also wishes frank a happy birthday. frank and hal play chess hal wins. dave sketches and shows his artwork to hal. the computer expresses some concern about the mission and secrecy
- mckittrick recommends that they take the men out of the loop and put computer software in the bunkers, with command of that software resting at NORAD. mckittrick also shows the officials the WOPR, war operations programmed response , computer , a supercomputer system that takes all incoming data from the NORAD war room and analyzes it, creating endless scenarios of nuclear war.
- the government soon finds out who broke into their system , and lightman is arrested and taken to cheyenne mountain for debriefing. it is assumed that he is affiliated with the soviet KGB! he realizes that the W_O_P_R_ is still playing global thermonuclear war, and needs to be stopped.
- soon, the doctors ask miles to help them learn about the aries project , which they suspect is the leader' s plot to destroy their revolutionary movement, adding that miles' s brain will be reprogrammed if his identity is revealed.
- the tensions between the united states and soviet union escalate to what is technically a state of war, and the US government orders floyd, curnow, and chandra to move into discovery.
- he makes a brief speech, then flies to washington, DC with the presidential party. in the white house , the president orchestrates a grand announcement to declassify project colossus totally and let the world know what the united states has built
- over jones' protests that the cyborg is psychopathic, murphy uses his data spike to play the video of jones' admitting to morton' s murder, which murphy had recorded just as jones activated ED 209 in his office.
- brewster is ordered by his superiors to activate skynet so it can eradicate the virus that has now infected the public network, satellite communications, and taken away their control of the military network.
- he introduces her to a major bowman, anthony mackie, and informs her that they suspect a terror attack of some sort is imminent. that information is based on their new massive computer system that monitors virtually every electronic based system in the country and filters and consolidates information so that threats can be identified
- greer meets with a member of the military and learns that the weapon sends a computer virus into the surrogates that shuts them down, but it also disables the failsafe mechanisms and kills the operator.
- unknown to the teens, the computer behind global thermonuclear war is not a game software company it is the war operations plan response , W_O_P_R_, a top secret military system that helps the air force decide what to do in the event of a soviet attack

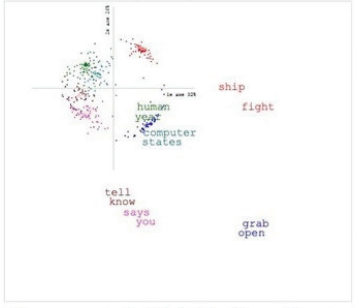
Cloud and networks



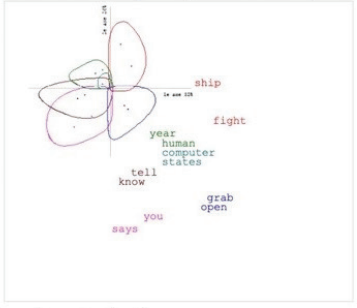
Factor analysis (coordinates)



Factor analysis (correlations)



Factor analysis (contributions)



Excerpt from the corpus dictionary sorted alphabetically, with actual word counts in the corpus

Word analysed	Number	Word analysed	Number	Word analysed	Number	Word analysed	Number	Word analysed	Number	Word analysed	Number
able	127	*by*	*1313*	give	216	last	132	own	166	then	622
about	457	can	503	go	262	late	195	people	129	there	390
after	481	city	154	goes	217	leave	281	plan	173	*they*	*1768*
again	174	com	287	going	132	life	168	planet	190	this	405
agent	172	computer	186	group	155	like	243	police	138	through	407
alien	201	control	141	gun	129	look	166	power	157	toward	141
all	446	creature	132	had	202	machine	202	realize	128	trier	233
also	250	crew	217	has	1049	make	298	return	212	turn	143
an	887	death	159	have	572	man	273	reveal	138	two	330
another	195	deck	183	he-	275	manage	174	robot	294	until	144
appear	173	destroy	183	head	165	meanwhile	136	room	289	up	688
are	1101	die	160	help	236	meet	145	run	188	use	249
around	152	do	179	*her*	*1748*	more	270	says	346	voice	146
arriver	199	doesn-	138	*him*	*1770*	mov	159	see	414	wants	131
ask	333	door	203	himself	252	name	191	sever	142	was	547
at	976	down	392	*his*	*2458*	need	128	*she*	*1470*	way	233
attack	213	dr	183	home	193	new	252	ship	515	weapon	138
attempt	190	earth	244	how	166	next	157	shoot	164	what	353
away	252	end	131	however	213	no	242	shows	127	when	641
back	537	escape	249	human	325	not	545	so	286	where	444
because	174	explain	194	if	317	now	265	some	248	which	506
become	133	father	150	inside	189	off	465	start	186	while	380
been	363	fight	253	into	891	old	172	still	224	who	702
before	439	find	595	*it*	*1746*	one	679	stop	159	will	585
begin	212	fire	195	it-	172	only	295	suddenly	135	*with*	*1975*
behind	127	first	217	its	384	open	199	system	177	work	158
being	283	*for*	*1329*	just	242	order	305	take	536	world	184
body	165	force	220	kill	284	other	327	tell	615	would	149
building	129	from	1055	know	205	out	901	their	740	year	205
but	*1395*	get	455	large	131	over	307	them	866	you	197

Note: the chi-square value indicates the strength of the relationship between unit and class
Source: Alceste Éducation, Image