Postmodern Visuals, Virtual Media and AI in
Apollo 10 ½: A Space Age Childhood

By

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A thesis submitted to the Department of English and Humanities in partial fulfillment of
the requirements for the degree of
Master of Arts in English

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Declaration

It is hereby declared that

1. The thesis submitted is my/our own original work while completing degree at Brac University.

2. The thesis does not contain material previously published or written by a third party, except where this is appropriately cited through full and accurate reference.

3. The thesis does not contain material which has been accepted, or submitted, for any other degree or diploma at a university or other institution.

4. I/We have acknowledged all main sources of help.

Student's Full Name & Signature:

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Approval

The thesis/project titled "Postmodern Visuals, Virtual Media and AI in *Apollo 10 ½: A Space Age Childhood* " submitted by

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of Summer, 2024 has been accepted as satisfactory in partial fulfillment of the requirement for the degree of Master of Arts in English on November 17, 2024.

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Ethics Statement

The research method is qualitative. This research is conducted through close observation analysis with secondary resources analysis. The research project analyzes the basic concepts of the film making process which sets the foundation for film studies. The hypothetical foundation is important in film studies to determine based on the type of secondary sources that are collected. The name of the movie is *Apollo 10 ½: A Space Age Childhood*. This research is descriptive because it depends on the measurement of the starting point on screen to the ending resolution which is reliable and valid for films. Also, it will define the additional terms like camera, sound, setting as well as AI in the direction and the production of Animated Films. A research-ethical problem is linked to the project with reference to the Guidelines for Research Ethics in the Social Sciences and the Humanities. The research-ethical problem is that it lacks truth, integrity, and honesty which are the preconditional assumptions for qualitative research. It consists of a core set of theoretical norms which are used in a responsible manner. Furthermore, it ensures objects are consequently surrounded by motion pictures in animation. The sources and materials will be described with the analysis of theoretical framework.

Abstract

In the film context, Postmodern visuals are relevant to virtual media with artificial intelligence. The mechanism for this animated movie is about planning and designing the layer of the film screen. The researchers named Geoff King and Tanya Krzywinska of the animated movie *Apollo 10 ½: A Space Age Childhood* know that it is a science fiction-based film released on Netflix to watch on television. The purpose of this paper is to investigate postmodern, virtual media as well as AI. To be specific, this creative project includes visuals that are related to background information. I have described the main findings of the research project. Postmodern means the distortion of the past and the shift of order and disorder. The virtual media saturates the screen of society and culture. Deconstruction presents dubiosity which are celebration and subversion. It introduces Television culture and celebrates Netflix shows. Also, Magic realism celebrates the light of evolution to narrate the story and celebrates rigidity of apocalypse. Late Capitalism illustrates the constant activity of radio, television, magazines, newspaper etc. Urban architecture is the mechanism of planning for animated films. Virtual media has a materialistic impact on technological production. The culture industry is Mass Deception which problematizes virtual media in space and time. Composition of filmmaking need the required equipment for the transition of the scenes. Artificial Intelligence represents the NASA Satellite transformation as science fiction through TV shows. For my research, I conducted qualitative methods with close observation on the movie and analysis of theory as secondary resources. Hence, the significance of the research project is relevant because it advances one of my core fields of cultural media and film studies.

Keywords

Postmodern Visuals; Virtual Media; Artificial Intelligence; Deconstruction; Magic Realism; Late Capitalism; Urban Architecture; Culture Industry; Filmmaking and film studies

Dedication

To my family and to my supervisor as well as to my close friends.

Acknowledgement

Firstly, I want to thank almighty Allah for giving me the patience and strength to do challenging work and complete this research. Secondly, I would like to thank my supervisor who supported me throughout the whole research. His guidance helped me to make a complete and proper study. Again, I would like to thank the participants who have participated through interviews to fulfill my research. I am grateful to my friends and family for having faith in me and encouraging me, especially my family. My family is important who have supported me the most. Lastly, I would thank the department of English and Humanities for making me capable of completing this research.

Table of Contents

Glossary

Postmodern Visual – It frames the movie from older generation to newer generation.

Basic Photography – It helps Television platforms capture the moments of Netflix.

Voice Performance – Resonates with the musical lyric ♪ The Shape of Things ♪

Utopia – Ideal place for urbanism

Dystopia – Diffusion of cities

Rotoscoping Technology – Use of live action for animation

Dubiosity – Celebration and Subversion

Simulacrum – It never conceals the truth

Magic Realism – For cultural production e.g. America and The Soviet Union

manipulate and solidify each other for hyperreal and electronic display

Postmodern phenomena – Viewers see the world of Avant-Garde

Late Capitalism – Dismantled world of Apocalypse

Postmodern Architecture – Jencks' Decadence means valid architecture of past and

present. Moore's Double Coding means diversity of space in time.

Virtual Media – Classic content to saturate media

Culture Industry – Mass Deception that deceives film, radio and magazine

Hyperreal – Virtual reality has moved away culturally from space and time

Television culture – Virtual Image applied with technology

Composition of Film Making – Use of ideas e. g. Comedy, narrative, sound, music,

montage, mise-en-scene, editing, producing, screenplay writing.

AI - Artificial Intelligence which represents NASA Satellite TV through activation and

advanced workflows

Chapter 1

Introduction

The general topic stated for this research is Postmodern Visuals, Virtual Media and AI in *Apollo 10 ½: A Space Age Childhood*. This is an animated movie that focuses on Postmodern Visuals, Virtual media, and AI mainly. In the age of evolution in the postmodern era, not only visuals but also virtual media and AI as well are relevant to animated films. To give a background on this chosen animated movie, the research begins with introducing the preceding Apollo 11 Moon Landing. To recognize the movie's themes, it is narratively framed between the old generation and to new generation. The writer, director, and producer of this movie is Richard Linklater who set up the theme of comedy-drama. The real actor is Jack Black who performed as an astronaut with voice cast in the NASA Official. This animated filmmaking by Linklater is about 1960s America with basic photography. Finally, it was released on Netflix in March 2020.

With the research on this movie, the research title I gave is "Postmodern Visuals, Virtual Media and AI in *Apollo 10 ½: A Space Age Childhood*." To review this research topic, I mean that the movie is not just limited to postmodern visuals, virtual media, and AI. I mean that the movie goes beyond with including Deconstruction, Magic realism, the Concept of Postmodernism, Late Capitalism, Urban architecture, Understanding virtual media, the Culture industry, Features of postmodernism, diverse television culture, composition of filmmaking, and Artificial Intelligence as science fiction. It also includes rotoscoping which is set on 1960s Houston. Deconstruction includes multiple meanings such as idea of center and marginalization, celebration and subversion, rebellion etc. It also includes human language and attitudes that are to be mistaken since the writer, the director and the producer Richard Linklater included the subtitle says "NO ONE HAS BEEN BACK….." (Linklater R. from Netflix)

Additionally, Baudrillard suggests that it counterfeits the returning that is always uneasy. That is why magic realism is exceptional. The viewers perceive the film from the theme of Avant-Garde. Avant-Garde takes into catastrophic future and radical break for the stage of postmodernism. Charles Jencks and Charles Moore established the idea of postmodern architecture. Besides, McLuhan perceives virtual media to saturate society and culture. Accordingly, Adorno and Horkheimer introduce culture industry as Mass Deception. Hereby, John Storey says that the orientation is disbelief in the whole movie interpretation. Moreover, Simon During suggested that postmodern dubiosity in this movie is about mistakes of Apollo 11 moon landing. The postmodern dubiosity in this movie means multiple ideas about film making and composition basics. However, Artificial Intelligence has been applied to understand the themes of the film. To be clearly understandable, Artificial Intelligence means the scientific terms which are in the movie *Apollo 10 ½: A Space Age Childhood*. These Artificial Intelligence terms state a set of technologies that allow film makers to accomplish a variety of tasks for making the animated movie.

To provide the statements for this research, I have conducted a lot of details from secondary resources that can be included in this research on the movie. The movie *Apollo 10 ½: A Space Age Childhood* contain some terms that are defined well. First, Rotoscoping is an animation technique that animators use to trace upon motion picture footage. (Mackenzie 2004). It uses Frame-by-Frame strategy, to produce realistic action. Originally, live-action movie images were projected onto a glass panel and traced into the screen. Secondly, Derrida's idea of Deconstruction means two terms that one is the center and another is the marginalized. (Barry 2024). This movie presents two terms of dubiosity for both celebration and subversion. The celebration means pleasure and the subversion means defeat. Thirdly, Norris's idea on deconstruction represents a kind of transcendental human which shows non-fictional ideas of

casual dialogues. (Norris 2002) Additionally, Baudrillard's Simulacrum means magic-realism and fantastical moments that are incredibly confined and demonized as well. (Baudrillard 1994)

Besides, Ihab Hassan's postmodern phenomena is the Avant-Garde style on western yield about film experience. (Hassan) His definition of postmodernity is learning, discovery and experimental move to improve the rubric of postmodern performance. This postmodern performance is parallel to Jameson's idea on Late Capitalism. It certainly illustrates the constant activity of radio, television, magazine, newspaper etc. (Jameson) Moreover, he added that surrealism is without the unconscious. Often it has been said the privileged are dominated by the privileged form. What Jameson means is the secret truths to offer the richest symptom which is surrealism. Surrealism is the objective neurosis of place and time. (Jameson) That is how the world and the language create Capitalism in the modern age of underlying materiality.

Besides, Jencks' postmodern idea is the 'Decadence', which means haunting experience of the past and the present. (Jencks) On the other hand, Moore's idea is the 'Postmodern Architecture' to set the standard within the public and personal sphere. (Moore) Correspondingly, McLuhan's perspective on virtual media has materialistic impact on certain mode of technological production. It sends virtual media that tells unique message of the entire medium. (McLuhan) On the other hand, Adorno and Horkheimer critiqued that culture industry is Mass Deception which problematizes virtual media in space and time. (Adorno and Horkheimer)

To emphasize on popular culture by John Storey, he mentioned on postmodernism that says, 'art history into youth culture, magazines, record sleeves, fashion pages on Vogue.' (Storey) Simon During on The Cultural Studies Reader said that to define the term 'Postmodern' it has the ideas of progress, rationality, and scientific objectivity. (Lyotard) The composition of film making ideas are equipped for the transition of the scenes. For example -

props, camera, sound, mise-en-scene which means a scene within a scene, narrative, cinematography, montage that means creating dubious function of the narrator's story telling. (Monaco)

The Artificial Intelligence or else AI terms are Activation, Active Learning, Accuracy, Actionable Intelligence and AI alignment. Activation means a network cell that transforms data as it passes. Active Learning means is a machine learning term. It helps to actively improve performance through training. Accuracy leads to actionable intelligence which means information you can leverage to support decision making. AI alignment means Vertical and Horizontal measurement on the film screen. (Clarifai)

I am working on my research project and my scope for the topic is on Postmodern Visuals, Virtual Media and AI in *Apollo 10 ½: A Space Age Childhood*. The scope of this study explains how I am exploring animated movies. With reference to the topic, this study clarifies my purpose for choosing this film. I mention that it generates the mechanical function in this Science fiction and comedy-based movie. From postmodern perspective, my purpose is to mention the film making way of the animated movie. Besides, this animated movie claims the directors' and the producers' filmmaking ways. Although their directive purpose of filmmaking is good, the film stories are still open-ended and narrowed compared to the whole film story.

To relate to the current situation, I discover that nowadays the world has become dismantled. The entire universe is specifically a materialistic world which I see as a viewer's point of view. To evaluate the contemporary time, I see that the places in this universe are mostly inclined to money-oriented world. In my opinion, this world's current situation is displaced with scientific technology. In recent times it includes, apparatus such as LED ray light, rotoscoping and multiple dimensions along with social and aesthetic concepts which results into utopia and apocalypse. Utopia means an advantage for the fusion of

industrialization. Besides, Apocalypse means a stubborn attribute of the exceptions in movie interpreted by the viewers.

To identify the research gap, I have found an issue which is related to the topic "Postmodern Visuals, Virtual Media and AI in _Apollo 10 ½: A Space Age Childhood_". While watching the movie, I found a problem as a viewer. I have seen as a viewer that Postmodern Visuals, Virtual Media and AI is problematic that cannot be traceable for viewers. The problem is the viewers cannot see the film making process. The gap is viewers cannot see the stories and the entire scenario which are open-ended and narrowed. As a result, the topic needs more implementation to fill the gap for viewers to address the relation with postmodern visuals, virtual media and AI.

The importance of the proposed research is on the animated movie called _Apollo 10 ½: A Space Age Childhood_. I intend to provide the readers with deep insights on well-crafted film making process. With reference to the book _How to Read a Film_ by James Monaco, this film is interesting because it includes the combination of postmodern visuals demonstrated with virtual media and AI. I am referring to the film making techniques from a book called _How to Read a Film_ by James Monaco. I have identified the evolution of postmodernism along with resonance, open-endedness, and media as a mode of sending messages as well as voice performance. To clarify, the filmmaking techniques are the spectrum of art which are practically designed. It is environmentally connected with architecture, sculpture, painting, drawing, graphics etc. (P. 34) Walter Pater said "All art aspires to the condition of music" ♫ (Pater). Besides photography fits in the movie because it is associated with recording art which ranges from conventional theme to non-conventional theme. Filming is associated with the chapter called "THE SHAPE OF FILM HISTORY" as Monaco suggested. Especially in

movies, aesthetics is creating silent scenes. In case of Hollywood, it is said Genre vs Auteur. (Monaco p. 10)

To state the research questions, this movie has common details with advantages and disadvantages. The purpose is to give the viewers film insights into a well-crafted animated movie. My Literature Review and Critical Analysis is based on these questions. Therefore, the following research questions are mentioned below.

1. "How does this research illustrate the postmodern visual trend by showing 1960s America?"

2. "How do the viewers see the 1960s America with basic photography in different media platforms?"

3. "How do the visuals celebrate the voice performances with musical lyrics?"

4. "How does the movie clarify the result of the entire mission for the moon landing which was initially impossible but later became achieved?

5. How does this research respond to the reminiscing of fantastical moments that are incredibly confined as well as demonized?

6. How does rotoscoping and green screen technology illustrate viewers' imagination from the older generation to the newer generation?

7. How does Derrida's idea on deconstruction present dubiosity of meaning for both celebration and subversion in the movie?

8. How does Christopher Norris's idea on Derrida believe in a phonocentric approach that is not doubted for human voice performances?

9. How does Jean Baudrillard conceal the truth of fantastical moments with dazzling visuals?

10. How is Baudrillard's idea of magic realism considered to create Cultural production?

11. How does Ihab Hassan's idea on postmodern phenomena designate adversity as well as supervening on the moon landing project?

12. How does Jameson's idea in "The Cultural Logic of Late Capitalism" discuss about catastrophic future in more aesthetic ways for the animated movie?

13. How does Charles Jencks' idea on postmodern architectural 'Decadence' and Charles Moore's 'Double Coding' bring diversity in space and time?

14. How does McLuhan's perspective on virtual media saturate human creativity with technology for classic Avant-Garde characters in the movie?

15. How do Adorno and Horkheimer in the world of virtual media, space, and time say that the culture industry saturates mass deception?

16. How does John Storey talk about the orientation of disbelief for the interpretation of postmodern hyper-real experience?

17. How Simon During illustrates diverse television culture to unleash animation with a sense of dubiosity on the preceding Apollo 11 moon landing?

18. How does the composition of filmmaking ideas given by Jeffrey C. Nyseth need the required equipment for the transition of the scenes?

19. How does AI, in other words, Artificial Intelligence represent the NASA Satellite transformation as science fiction through TV shows?

With all these research questions, this animated film has been directed and produced from postmodern perspectives. Both the writer, director, and producer have used their artifice ways to find scope for filmmaking. Yet, this research finds problems in filmmaking because the writer, the director, and the producer failed to fulfill their purpose. So, the film stories are still open-ended.

In this research, it aims to look up the elements included in this movie. The research aims are focused on important, interesting, and relevant ideas. In this research, the main objective is to look up elements such as comedy, narrative, cinematography, sound, music, mise-en-scene, montage, editing, producing, and screenplay writing techniques which are part of film studies. These will aim at how postmodernist characteristics such as visuals, virtual media, and AI are connected as a part of animated movies. In the animated movie called _Apollo 10 ½: A Space Age Childhood_, the purpose is to give the readers insights into a well-crafted filmmaking process with performing vocal artists as well.

The thesis is how the chosen animated film has been crafted from postmodern perspectives including visuals, virtual media, and AI. In the movie, *Apollo 10 ½: A Space Age Childhood,* the directors and the producers have used their artificed ways to scope for their filmmaking. Despite their directive purpose of filmmaking, the film stories are still open-ended and narrowed compared to the entire scenario. Hence, the topic needs more application to fill up the gap for viewers to address the relation with postmodern visuals, virtual media and AI.

The order of information in the thesis project is the resources identified. Since I have found important points, I considered ordering these points chronologically. I offer these important points to consider my purpose for viewers. The purpose is to give the order of information that has been thought from the right information to include. Hence, I determined an appropriate way to arrange it for the right information. I attempt to apply logical sequence for thoughts that lead into one another. Beneath are the standard ways of ordering information based on sorting ideas.

An order for a brief based on my purpose and viewers would be the following, which logically sequences starting the main points writing one after another point:

Firstly, illustration of Postmodern visuals during 1960s America is inclusive with postmodern themes. (Abrams, M. H.) Secondly, the 1960s America is inclusive with basic photography in media platforms including American Renaissance. (Matthiessen) Thirdly, the Celebration of NASA official has been cheered with visuals and voice performances along with musical lyrics. (Derrida) Fourthly, there is reminiscence of fantastical moments of both Utopia and Dystopia. (Moore) Moreover, the Rotoscoping technology has been applied so that viewers can enjoy the movie. (Mackenzie) Besides, Derrida's deconstruction idea introduces the viewers to Television culture and Netflix shows. (Derrida) Along with Derrida, Noriss's idea on Derrida represents achievement on the history of successful moon landing. (Norris) Furthermore, Baudrillard's concealment of the truth for fantasy are confined and demonized. (Baudrillard) His idea on magic realism creates cultural production. In fact, Ihab Hassan's idea on postmodern phenomena for moon landing is the new generation discovery. (Hassan) Certainly, Jameson's idea on Late Capitalism is applied in aesthetic way for viewers. (Jameson) Jencks' and Moore's idea on postmodern architecture experienced during space and time. Besides, McLuhan's perspective on virtual media saturates human creativity. Particularly, in the world of culture industry by Adorno and Horkheimer, this movie deceives the viewers about materialism. (Adorno and Horkheimer) For this reason, Storey's disbelief on postmodern hyperreality is an experience of unconventional space and time. Additionally, the diverse television culture unleashes the dubiosity of a mission said by Simon During. (During) Especially, the composition of film making ideas are equipped for the transition of the scenes. (Linklater) Finally, Artificial Intelligence represents the NASA Satellite transformation as science fiction through TV shows. (Clarifai).

Chapter 2

Research Methodology

The research methodology is qualitative because it has been conducted through close observation of the movie and textual analysis of the theoretical resources. Also, it includes relevant academic articles and theories as secondary resources. Besides, this research methodology includes video archives from Wikipedia such as GIF, Tenor and video formats along with postmodern visuals, virtual media and AI. To talk about Film analysis, postmodern theory is important. Firstly, it claims postmodern characteristics which come from an idea given by Gerhard Hoffmann. He said, "Though postmodernism evolves out of the specific condition of the sixties, it reaches beyond the sixties and becomes the signum of a whole era and its social and cultural trends." (Hoffmann, 35) The 1960s America is inclusive with basic photography during American Renaissance. (Matthiessen). The celebration of moon landing has been cheered with postmodern visuals and voice performances in this movie. There is reminiscence of fantastical moments of both utopia and dystopia. Since Hoffmann mentioned about Postmodern culture, aesthetic and the Arts, viewers can see the movie through applied technology. Along with Mackenzie, Derrida used deconstruction to introduce viewers. Derrida deconstructs Postmodernism that has entered a more diverse number of vocabularies more quickly than most other intellectual categories. It means to keep a positive idea for utopia and to use anarchic idea of dystopian popular culture. That is why it is certainly a matter that both utopia and dystopia are included in film making. To analyze this animated film, postmodernism included Visuals, Virtual Media and AI in _Apollo 10 ½: A Space Age Childhood_. Postmodern describes the inclusiveness in this movie that includes presence of past, present and future in space and time. It reflexes with movement throughout all generation with using tropes, confronting proliferation on surface that exists beyond urban space of earth. Since it is

proceeding on Moon landing, the imagination of human mind recognizes images, codes and stylistic effects in the animated movie. That is why it is sometimes skeptical to believe discovery on another planet. It is doubtful because it may create implosion with collapse and there is nuclear self-destruction. So, the existence of human may seem impractical because the destruction can cause harm for both the self and the other human beings. But the utopian revival brings Sci-Fi cultural shift through virtual media. It also creates the idea of consumerism no matter how social and economic situations are disrupted. So as a postmodern film, the making of _Apollo 10 ½: A Space Age Childhood_, includes some concepts of filmmaking basics. According to Nyseth, Film composition includes arrangements of scenes in the film screens. It looks artistically pleasant and sounds harmonious with voice performance. The animated film creates shot types to tell about the film story with interesting visual effects. Besides, this film includes angle of framing which means the position of the frame. (Bordwell) Animation means any process that artificial movement creates photographs, character as objects and computer images that always rotates. Besides, Cinematography means manipulations of the animated movie which has the purpose of making the characters create chaos. According to Villarejo on Film Studies, DVDs, now repackaged with all the "extras" that persuade us to replace the way of CDs. (Villarejo) As he said that "Film is structured like a language", I think that film composition should have well-structured form and unique film shots. In time and space, this animated film has relied on edits of subtitles or dialogues. This makes the movie production more creative, technical and fluent for viewers to comprehend the entire movie. There can be multiple meanings of one single word in the dialogues. "The dialogues are poetry, comedy, tragedy, music etc. on its own muse." (Monaco) I think that the film making has created an understanding of the universe. To emphasize, film making is a progression of the animated movie, which is motivated for human existence on moon landing. So, this movie has lyrics

with dialogue, dramatic and scientific combination. That is why this movie has cultural and scientific discovery indeed that are the representation of animation.

Chapter 3

Literature Review

To identify the topic which is "Postmodern Visuals, Virtual Media and AI in *Apollo 10 ½: A Space Age Childhood*, this animated movie is narratively framed from the comparison between the older generation to new generation. This movie introduces a coming-of-age comedy-drama that was set during the preceding Apollo 11 Moon landing. This movie is based on the writing, directing, and producing by Richard Linklater. It presents a fictional tale of the main character who has been portrayed from childhood to adulthood. The real actor is Milo Coy, the character named young Stanley in his childhood. In his adulthood, the real actor is Jack Black as in the character named adult Stanley. The voice cast has been performed on this main character with the NASA Official. The director and the producer Linklater got the idea for filmmaking. He has chosen animation ways such as Saturday morning cartoons which are playful. This movie also includes 1960s America with basic photography. Finally, it was released on Netflix in March 2020.

Additionally, this movie uses rotoscoping technology and a green screen to illustrate Linklater's early life work such as *Waking Life* (2001) and *A Scanner Darkly* (2006). It premiered on Netflix on April 1. (Collider) It has received positive reviews and is appreciated for its writing style, visuals, and nostalgia from the older generation to the new generation. Rotoscoping is an animation technique that animators use to trace upon motion picture footage. It uses frame-by-frame strategies, to produce realistic action. Originally, live-action movie images were projected onto a glass panel and traced onto the screen. This projection equipment is referred to as a rotoscope, which was developed by Polish American animator Max Fleischer.

(*Little White Lies* from Wikipedia) Rotoscoped frames of Edward Muybridge's 'Horse in Motion' engraved into twenty metal discs, Ballista Metal Craft. The Metal plates were photographed after they were engraved and then edited into sequence. ("Rotoscoping" By Ballistametalcraft – Own work, CC BY –SA 3.0) This movie has two interwoven perspectives that capture the astronaut and mission control that excites the kids' fantasy about NASA for a secret mission to the Moon. This movie has premiered on Netflix distribution. The photography began based on principal techniques during the COVID-19 pandemic. The setting of this film is in 1960s Houston.

Firstly, Derrida's idea of Deconstruction means two terms that are opposite in meaning, that one is the center, and another is the marginalized. It establishes the consequences of belief vs. myth. According to Derrida, the elements of metaphor and other figural devices are effective in this movie. Deconstruction in this research finds its most rigorous and constant reminder of how language complicates the philosopher's project. (Derrida) He creates his idea about a relationship that is not a certain quantitative distribution of shadow and light, not weakness and not force but a signifying structure that critical reading should be. (Derrida, *Of Grammatology,* p. 158). He aims at a certain relationship that I agree to be perceived by the writer. So, the film text is to convey to the viewers that sends messages of multiplicity. It carries of variety of both celebration and subversive meaning. I agree with Derrida's notion of deconstruction because I find multiple meanings from his theory of deconstruction in the movie. For example, the idea of center and marginalization is used in the scenes. The scenes of the forest show that nature is at the heart of the center. Except from the center, there is marginalization that shows artistically the way the protagonist's unable in his academic life. He is an introvert who explores games and has dreamt of being an astronaut. He used to believe in his mind that he could get a position as an astronaut for NASA. On behalf of him, there were some supporters for him to achieve his dream. Moreover, his ambitious dream of being an

astronaut came true when he started the Space Mission, Landed on the Moon, and transformed his dream into reality. However, the myth was his schoolteacher who punished him while he was not focused on his academic life. I agree that the controversies going against him are a myth. His academic life was painful which kept him on the marginal side. I agree with Derrida's idea of metaphor that has been applied to a scene in which the protagonist has to control the spaceship. The metaphor for the protagonist is the TV show that starts with the subtitle "It's about time." Derrida's idea of deconstruction reveals rigorous and constant meaning through the subtitles. There are multiple meanings about time in TV shows. Also, TV shows are versatile in its variety of TV series and episodes. It has both celebration and subversive elements that hook the viewers. For example – In the case of Moon Landing, Derrida's deconstructive meaning can explore the need for language construction with subtitles. Derrida in his theory on deconstruction means an authoritative exploration of needed language to understand the exact meaning of language. So, Derrida's deconstruction refuses exactness, that there is nothing that could be as essential. It means the plot of open-mindedness resonates with celebration and subversion. For example – "NO ONE HAS BEEN BACK …. The shape of things." is the subtitle in this movie. Here, deconstruction refuses of exact meaning of returning to life with existence. Rather, it deconstructs, and it reveals voice performances like ♪ the shape of things ♪. Hence it is celebrating with this musical lyric, and it is subversive with the reminiscing subtitle "NO ONE HAS BEEN BACK…" (From the animated movie).

Christopher Norris's idea on Derrida is that there is no excuse for the sloppy misreading of Derrida that represents him as a kind of transcendental human. I agree with this statement because there are non-fictional ideas of casual dialogue in the movie. What transcends in this movie is it shows a transformation between a normal protagonist into a prominent human who achieves his dream of living and experiencing regular life. Also, the movie can be criticized for its differences between privileged and unreliable characters. Both the privileged and the

unreliable characters consequently transform into postmodern visuals. For example – while watching the movie, the characters were conversing within themselves and interacting with all the engine running inside and outside. Some of the people were well-privileged with the equipment of the engine running and some of them are not equipped which means they are unreliable. That is why deconstruction works at some giddy limits where the characters face the theme of anarchy. It then interrupts all the people we take for granted about human language. (Norris) He emphasizes on the texts that have possessed meaning from knowledge. I think that humans have produced machine language that intervenes with knowledge. That is why I agree that the meaning of knowledge in this movie have profound validity. In the movie there is a character who was a specific disciplinarian. It proves that a knowledge which is called discipline claims the variety of thought. The young Stanley was facing the difference inside his mind which is celebrated as well as appalling. Besides, Norris's idea on Derrida is a critique of philosophy. From voice to text, he believes it should be such an importance of freeing human belief from phonocentric approach. (Norris) Specifically, humans sanction their ideas with phonocentric approach. All the human voice experiences judgments which are not doubted. I agree that the most skeptical mind is the ultimate ideas about human philosophies when it is compared with phonocentric approach. For example, at first in a scenario in the TV running, there is no valid assumption from watching shows. So in my opinion, there is nothing on trust that avoids all ideas. In another words, human language and attitudes are assumed to be mistaken. It is not clarified that the outcome of the entire mission for moon landing is achievable initially.

According to Jean Baudrillard, the simulacrum is never that conceals the truth. It conceals that there is none (*Ecclesiastes*). So, the hidden meaning remains implicit in the characters. It counterfeits and reproduces suggestions that always must be anguished with uneasiness. For example – there is a scene that shows some books were thrown into the air

which are children-based stories. Those books are titled such as "*nothing alike*, *who's afraid of the light?*, *we didn't think it through*" etc. (From the Movie) so it creates nothing but just sorcery at work in the mirror. I agree that there are fantastic moments which are incredibly confined as well as demonized. So, the postmodern visual in this movie means to convey shocking visual elements. For example – the visual elements are smirking, booming, and muttering etc. which are sensory details. The viewers enjoy the scenes within the space and time span in this animated movie. Moreover, there is circular rotation through rotoscoping that has gone through waved lines. For example – in one scene there is a man who rolls the ball on the floor. This idea builds a better postmodern concept that shows to go swayed lines. When the viewers see the movie, they get to know about the characters' dream. This is inevitably confined to space and time with no definition about dream. The viewers interpreted the meaning of what the film comprehends when they listen to the dialogues. The demonization within the characters counterfeit and reproduces its very essence. This gives the viewers a feeling that there is gigantic manipulation. The hyperreality, in other words, magic realism states the desert of the real itself. It means to recompense the real theme to be counterfeited. (Magic realism) However, the chapter called "Magic-Al Realism and Cultural Production" mentioned that magic is considered to appear in cultural forms such as television, radio, film, painting etc. (Bowers, p. 99) I agree that the earth is consolidated with these media which is known as hyperreality. For example – in a scene, there has been shown a mirror glass which reflects past and present. It spans within space and time which has illustrated more celestial structures including horizontal and vertical urban landscapes. It has mundane urban structures that suggest being open-ended. Additionally, it is inclusive with an animated plot with magical elements. For example – Magical realism can be a form of storytelling from older generation to newer generation. In one scene of the movie, magic realism being considered in the light of the way to narrate the film through subtitles. The characters were instructed by narration with

teammates to try and to catch everything of the idea's side the storylines. This seems like a dream which is inseparable from the character's mind. On the other hand, the rejection of Magic Realism goes against the rigidity of the stubborn attitudes of the characters. So exceptionally it means there is flexibility in the characters that are interpreted by the viewers.

Another aspect in this animated movie is intertwined with postmodern complexities. (Ihab Hassan) This movie can perceive postmodern phenomena in western societies such as Avant-Garde. So, the film history of avant-garde is crossing within space and time which is continuous and discontinuous with static pictures. I agree that the images had mysterious music running at the background. It gives the viewers a yield on experience. Hence, there is intuition of postmodernism that defines learning for discovery of postmodern rubric. It improves the experimental performances of the character Stanley who tries to expand for common and typical response from the viewers. In the Western Societies for example, the movie has ongoing experimental implementation for Moon Landing on NASA. The viewers have interpreted the situation in the television and the movie served postmodern carnival. The postmodern carnivals are contemporarily remade with controversies among Avant-Garde and Postmodernism. For example – the movie shows the children were playing within their territory and there was two senior guards to observe them. What postmodern designates is that it differentiates old generation pop culture to new generation discovery. So, there is learning to invent and experiment with postmodern visuals. The visuals reveal pop and silence in mass cultural programs in television, radio, magazines as well as in other media platforms. It reveals of going beyond all media aspects and platforms within postmodern universe. Besides the universe, there is notion of remaking the history of NASA adventure on moon ☾ which is called nomenclature. Nomenclature here means the simplest task to assign people to each distinct species. To clarify this, it means while on moon land mission, there must be people appointed as astronauts. So, Nomenclature means to hire a group that will help to turn impossible idea of

Landing on moon into reality. It is not merely a matter of discovery rather than a matter of postmodern invention. Initially, it is adverse idea but later it turned into supervening. Hence, it means the double vision of will and counter will to work on an intellectual moon landing project which has been accomplished.

According to Jameson, it is a continuous reciprocal interaction and feedback loop. (Jameson) I agree that it illustrates the constant activity with counter reference of radio, television, magazines, newspapers etc. All these things work for worth-while watching for reviewers. It revives not only the main character but also other characters as well. Jameson critiques in his theory "The Cultural Logic of Late Capitalism" that he inverts catastrophic future for social democracy or the welfare states. (Jameson) I agree that it creates radical break that increases the anarchic stage of postmodernism. On the other side, I disagree with the waning of the modern movement. To claim with reference from the movie, I saw that the scenes carry out the utopian magic realism. Therefore, there is extraordinary flourish of a high modernist impulse. This indicates excitement with the time spent and the exhausting time with the relationship among characters and viewers. To give an example – the movie has its diagnosis that confirms the great reflective mission by the main protagonist, a little genius boy. His adventure has been gone through the diagnosis of the different machine structures. It seems like a Bonaventure that functions similarly with the phenomenon of NASA adventure. In this movie, I have seen that there is covert operation that does not exist. The thematic application in this movie is reproductive and machine technology. It can be agreed that technology is a beneficial factor for the making, producing and directing this movie to make it more authentic. The main theme is anime that has been used to make the film look human. The association of the film is filled with editor's technological ideas. The moment was being captured by interlocutor who has compatibly understood the entire idea of animation. The interlocutor was well comprehensive with the utopian and the apocalyptic movies. There is both ideal and

aggressive power that fulfills the exterior look in the movie. It surrounds as if it looks like surreal with dominating scene with the privileged form. (Jameson, p. 55) This expresses with the privileged characters mainly because there is objective neurosis on the symptoms of Capitalistic idea of film making. In the contemporary times, we discover the dismantled world 🗺 of the universe. This universe is the materialistic world 🌍 seen by the viewers that displaced the older scientific technology with the recent time apparatus such as LED ray light, rotoscoping, green screen etc. These are the more aesthetic terms for the making of this movie from multiple dimensions along with the material, the social and the aesthetic concepts.

According to Charles Jencks, the postmodern ideas are the 'Decadence', which means haunting experience of the past and the present time. I agree to this term that tells both of interior and exterior design. In the movie, the houses are shown as valid architecture which makes sense of the meaning. The meaning is spatial structure of the combinations of space and time. There is equilibrium that talks about simplicity. Thus, it promotes not only the simplicity but also promotes richness. It looks ordinary but not revolutionary like the postmodern styles. The director created this building by keeping the ancient styles of history into the twentieth century. This idea establishes the concept of postmodern architecture which is inspiring as the architects reflect upon the concept of postmodern architecture. According to Charles Moore, postmodern architecture means to set the standard that communicates within the public field and personal sphere. I agree that there are the mention of the whole environment and the civilization. In the movie, postmodern architecture makes sense of projecting the standard image. I also agree that postmodern architecture is not limited but it is more widened that does not compromise in terms of conventionality. What Jencks supports is the "double coding" which brings extreme diversity on the architectural sites. (Jencks) So, it shows the simultaneous multiple meaning of architectural expansions. It expands the time that can be understood from technological meaning as well as architectural founding structure. Jencks' idea of double

coding means to evolve with architectural idea of diversity as the viewers see the movie from ironic and astonishing standpoint.

From McLuhan's perspective, virtual media has its materialistic impact on certain modes of technological production. It looks at how technology shapes human's idea in a new way. So, media are no longer a primary means of human creativity and agency, but they condition humans. From McLuhan's *Understanding Media: The Extensions of Man*, it says Media effects to saturate society and culture. I agree that it impacts society and culture during the age of electronic information. McLuhan holds classic contents which sends prophetic perception on life. For example – George Harrison was shown in the movie as a collaborator of Understanding the media. His perception is tender towards life and society which are insightful. This insight is being observed on the global village. So, McLuhan's idea of understanding the media can be applied to innovative technology. The technology ✡ and the media represent George Harrison's identity as a classic example of Avant-garde. His human identity is not only just essential, but it varies with technology. So McLuhan's idea on human identity is to shape the form of the characters in this animated movie. This movie reveals the way technology reveals the possibility and likelihood of human identity. Due to digital technologies, memory spans have been reduced in news stories, conversations online with emoji. So, the media plays dominant role in everyday life in accordance with intrinsic and unique message. It mediates with the conversations that the message is not the content rather it is virtual reality. It sends the content of writing as a speech likely to be as dialogues. The content of writing is speech, the written word is the content of print, and print is the content of the telegraph. When the characters were giving speech, the actual process of thought is nonverbal itself. The reason is that the speech dialogues are scripted. The content for speech is potent but, I do not agree that content is comparatively slow. I think that "the content of any medium blinds us to the character of the medium." (p. 9). It is all about capacity, volume and scale that extends

our media capability. "The practical fact is the medium is the message." (McLuhan, p. 9) Hence, the ideas change our interaction, but ideas are like erosion, powerful, unstoppable and fast.

Accordingly, Adorno and Horkheimer in the theory of culture industry said that culture industry is Mass Deception. In the world of virtual media, space and time seem to be problematic. It deceives mass people who exist in physical and philosophical approaches. Since the idea for mass people is powerfully grounded, the truth is about self-consistence and existence which are not proven completely. The notion of space and time 🕐 come from physics itself since it is connected to human. The culture industry is about mass deception with enlightenment. It gives small fraction of knowledge about materialism. The main theme is various aspects of materialism through the growth of capitalism is proportionate. There are destruction of the creativity and the reformation for art 🎨 in our daily life. For example – in the movie, a scene shows a set off the huge image of electronic fireworks display that USA and Soviet Union was in conflict. So the fireworks 🎆 are exploding which shows cultural chaos. Mass Culture today according to Adorno and Horkheimer suggests "Culture today is infecting everything with sameness in films 🎥 , radio 📻 and magazine. It forms a system and a medium that creates divisions of Culture Industry. (Adorno and Horkheimer) So, the result of Culture Industry is the curse of itself. Adorno and Horkheimer suggested that "Mass culture industry is not distinguishable under monopoly." It needs strong capitalism which violates based on virtual media. From Postmodern standpoint, it is based on consumer needs. As a result, the television culture industry gets shaped by stereotypes. It is shaped by mass production which is violated through stereotypes. Thus, technological, social differentiation and reality is manipulated. In the movie, we can see that there is a stereotypical so-called generation gap of the time. Also, I agree that culture industry is always elitist because it includes upper classes

with world of freedom. So, for example – Coca-Cola machine as a pleasure apparatus has prolonged the entertainment under late capitalism. It is stereotyped because it is based on male domination in consumer industry. It is using pacification of the viewers who have simplified the media by becoming member of virtual media. In American Industry, viewers become consumers who grab the attention of consumer products as I watched in the animated movie. So, it can be said that in American Industry, consumerism has reached to the diverse consumer culture which has multiply assembled the postmodernism.

According to John Storey in his book called "Cultural Theory and Popular Culture: An Introduction.", he mentioned postmodernism that "has entered into a more diverse number of vocabularies . . . It has spread outwards from the realms of art 🎨 history into youth culture theory, magazines, record sleeves, and fashion pages of Vogue." (Storey, p. 181) I agree to Storey because it is similar with the animated movie which is not just showing art movie only but also it includes animation film culture. For example – in a scene there is shown a stadium which is subtitled as "The Eighth wonder of the world". It is by virtual reality of the wonder of the world which is moved culturally on its own right. Another scene shows playfulness among the Rugby players at the concrete field. Besides, aesthetics of anxiety is visible in another scene that shows subtitle, "He was sick of commuting an hour each way." These scenes are small bits of shuttling the fragments of the characters' self and their alienation as though they are playing on concrete. This animated movie is marked by metafictionality. Metafictionality in the movie means animated fiction that refers to its non-fictional writing and conventions. For example - metafiction can be a style of prose fiction. Prose fiction focuses on fictive composition. By fictive composition, it means to illustrate fiction and fables with visual, virtual and auditorial composition. Furthermore, metafiction is non-literary and narrative work. The narration of the movie is problematized between the narrator and the characters. It reflects on opinions of the viewers who experiences fictional as well as non-fictional space and time. The plot of the movie

🎞️ is set aside with the orientation of the disbelief in the whole interpretation of the story. So, the postmodern experience is constituted by hyperreality which is coded through color scheme. It represents the world of simulation and the world of virtual. It rapidly increases the images in the TV channels of postmodern world. That is how the virtual media represents the actual reality. So, when it collapses, it turns around to be a fantasy with actual correspondence. As a result, the movie shows television casting crews, who determines the biggest combination of postmodernist feature worldwide.

Additionally, the editor Simon During in his book called *The Cultural Studies Reader*, Jean-Francois Lyotard on the chapter "Defining the postmodern" stated that "In the postmodern era there have three separate grounds." Firstly, there are the ideas of progress, rationality, and scientific objectivity which legitimated Western" (Lyotard) I agree to what Lyotard means for example – the ideas of television culture that portrays virtual image in the film. It says with subtitle, "a great time indeed (jet engine rumbling)" Usually, the television culture is more diverse, and it has illuminated against avant-garde. In the animated movie 🎥 there is combined application of technology ⚙ and ideas of progression for virtual engine around the space. Secondly, that it is no longer possible securely to separate the "real" from the "copy," or the "natural" from the "artificial," (Lyotard) I agree to Lyotard's idea 💡 that it is related with scientific technology, and it includes luminous approach to unleash the animation in film culture. Thirdly, in a historical situation where technologies (including technologies which produce and disseminate information and images) have so much control and reach. (Lyotard, p. 142). I also agree because it seems visible in the meantime of showing fireworks and historical situation of landing on the moon for the NASA official in the animated movie. It is virtual reality which is highlighted with the remark of possibility to achieve a mission. Besides, it radically shows the disciplines of the rules and regulations suggested by the academic

instructors. For this reason, I think that the observation of resolving the scientific problems makes the movie more postmodern in a sense of dubiosity. Hence, the postmodern dubiosity of this movie is vague and mistakes during the preceding of Apollo 11 moon landing.

To give emphasis on the film making, it requires composition basics. According to Jeffery C. Nyseth, the composition deals with the arrangements of things in the frame. (Nyseth) I agree that the act of arranging the scene needs time to be prepared. The process of film making is to deal with signing up a project and arrange the required materials including props, camera, sound and other required equipment for films. The viewers can watch the movie for many purpose. For example, a scene within a scene is known as mise-en-scene which shows a space invigilator was keeping his eye on another scene showing how the spaceship was constructed and the space instructor was observing the screen. This screen was taken within an entire main scene. This movie is constructed with comedy, narrative, cinematography, sound, music ♬, montage, mise-en-scene, editing, producing, screenplay writing techniques etc. These are the tools ✿ for the making of postmodern film studies. Besides, the movie introduces the idea ♀ of visuals, virtual media and AI with background music ♫♫ in the film. I see the connections of these functions with narrator's self-reflexivity who performs as a vocal artist during giving speech sometimes. As a result, the standpoint is helping to progress with the transitions of the scenes.

According to the topic, AI terms are relevant to the transition of the scenes that fits to the making of this movie. From a source by Clarifai named "Ultimate Artificial Intelligence Glossary 2021", there are some AI terms. The first of them are called 'Activation' which means a network cell that transforms data as it passes. Activation has been applied to the topic called "Postmodern visuals, Virtual media and AI in *Apollo 10 ½: A Space Age Childhood*". In this movie, a scene shows the invigilator that has been watching over the science fiction that was

coming to life. The scene within the scene was transferring the data of NASA Satellite ✦ through television. How I agree is that it is relevant to activation which establishes the television network. Another term is used which is called active learning which is a machine learning term. The way it helps to actively improve performance through training. Clarifai mentioned that "the advanced workflows to collect prediction data from production environments." How I agree is it shows effective tool to higher the point of excelling in machine technology as the topic suggests. The topic for the movie requires machine learning and security with different techniques, such as data filtering, detection of the moon ☽ location etc. The topic is relevant in the sense of machine learning. Other AI Glossaries are – Accuracy, Actionable intelligence, active learning, AI alignment etc. Accuracy is a scoring system in classification, for example – It determines the output of whether it is right or wrong in decision making. In the movie, the young character seems indecisive when he is watching a TV show. He was in his inertia to be an astronaut when he became inspired by watching Apollo 11 landing mission on moon. Another term actionable intelligence means information that leverages on supporting the young character who was dreaming of becoming an astronaut. So, the overall understanding is relevant to the concept of the topic postmodern visuals, virtual media and AI. This can be easily understandable for the viewers who comprehend the message of the film 🎦. Hence, film 🎥 and TV has been combined to the concept of the topic. Postmodern visuals, Virtual Media and AI together work well for action and information in this animated movie.

Chapter 4

Research Question

In the animated movie called _Apollo 10 ½: A Space Age Childhood_, the purpose is to give the viewers detailed insights on a well-crafted film making process. Therefore, the following research questions are mentioned below.

1. "How this research illustrates the postmodern visual trend by showing 1960s America?"

2. "How the viewers see the 1960s America with basic photography in different media platform?"

3. "How the visuals celebrate the voice performances with musical lyric?"

4. "How does the movie clarify the result of the entire mission for moon ☾ landing which was initially impossible but later became achieved?

5. How this research does respond to the reminiscing of fantastical moments which are incredibly confined as well as demonized?

6. How the rotoscoping and green screen technology illustrate viewers' imagination from older generation to newer generation?

7. How Derrida's idea on deconstruction presents dubiosity of meaning for both celebration and subversion in the movie?

8. How does Christopher Norris's idea on Derrida believes for phonocentric approach that is not doubted for human voice performances?

9. How does Jean Baudrillard conceal the truth of fantastical moments with dazzling visuals?

10. How does Baudrillard's idea on magic realism considers creating Cultural production?

11. How did Ihab Hassan's idea on postmodern phenomena designates the adversity as well as supervening on moon landing project?

12. How does Jameson's idea on "The Cultural Logic of Late Capitalism" discusses about catastrophic future in more aesthetic ways for the animated movie?

13. How do Charles Jencks' idea on postmodern architectural 'Decadence' and Charles Moore's 'Double Coding' brings diversity in space and time?

14. How McLuhan's perspective on virtual media saturates human creativity with technology for classic Avant-Garde characters in the movie?

15. How did Adorno and Horkheimer in the world of virtual media, space and time says that culture industry saturates mass deception?

16. How does John Storey talks about the orientation of disbelief for the interpretation of postmodern hyper real experience?

17. How Simon During illustrates diverse television culture to unleash animation with sense of dubiosity on preceding Apollo 11 moon landing?

18. How does the composition of film making ideas given by Jeffrey C. Nyseth needs required equipment for the transition of the scenes?

19. How AI in other words, Artificial Intelligence represents the NASA Satellite transformation as science fiction through TV shows?

Chapter 5

Critical Analysis

The research area is important, interesting, relevant and problematic in many ways. It extends the research to a thorough analysis of research questions. It also extends the knowledge for animated movies with previous knowledge related with visual pictures. This research analysis is focused on a combination of theories, film stories, and postmodern visuals.

5.1 Illustration of Postmodern visuals during 1960s America

To start with the first main aspect, I would like to introduce to the readers 1960s America. The movie is framed from older generation to newer generation. It is a coming-of-age comedy-drama. Besides, this animated movie has included Sarcasm, Absurdity, Act and Scene, Aesthetic Ideology, Alienation, Atmosphere, Allegory, Ambiguity, Stream of Consciousness, Irony, Fancy and Imagination, Realism, Trope, Wit and Tenor, Symbol, American Renaissance, cultural construct, Farce, Mimesis, Cultural Studies (McLuhan), Decadence and Double Coding, Deconstruction, Dramatic Monologue as M. H. Abrams mentioned in his book 🟧 called a Glossary of Literary Terms. These terms are defined and explained with example below -

This film deals with Sarcasm that means the use of irony to mock or to express contempt. It is used for all sorts of irony. It is more useful when someone tries to restrict, to crude and to taunt apparently. (Abrams, 2005, p. 143) For example, in this picture, we can see the characters are angry and harsh when they react with each other. It shows the viewers the sense of upset. The more they interact, the more they get extremely sensitive. This shows their differences with an exaggerated outlook. Hence it seems satirical with upsets.

Absurdity is the human condition which is abrupt. In this film, absurdity can be enough to represent not only the mood but also the dramaturgy. (Abrams) Absurdity shows rebellion against beliefs and values. So for example, human beings are rational creatures who live in an intelligible universe. It is crucial to see the human world as having no truth and no value to represent human life. Its significance comes from the existence of anguish and absurdity. Camus in *The Myth of Sisyphus* (1942) said, "In a universe 🪐 that is suddenly deprived of illusions of light, man feels a stranger . . . . the actor and his setting, truly constitutes the feeling of Absurdity." (Camus, 1942)

The act and scene is a part of this film. This is a process of the entire drama 🎭 . In *Apollo 10 ½: A Space Age Childhood*, this coming-of-age drama is a mimicry of the ancient history of the Moon Landing Precession. There were number of Astronauts who followed the instructions of the NASA Official. For instance, Pete Conrad, Neil Armstrong, Buzz Aldrin proved their effort to accomplish the journey to moon landing. They have achieved

their goals as unitedly to make a remarkable journey in the history. This movie is a musical drama that tells the viewers about reminiscing 1960s America.

Aesthetic Ideology is a term applied by the *deconstructive* theorist Paul de Man. He claimed that form and meaning, perception and understanding, as well as cognition and desire are misleadingly confusing. (Redfield, 1996) It

manifests in some formulations as an artful remaking of the state. This remaking of the state means to create an aesthetic form for comprehension of the viewers. For instance, the viewers oftentimes see through their perception. They understand what happens in the meantime of this movie. It is a collaboration of making meaning and sense by viewer's perception and understanding of the movie. The viewers observe the scenes with their engaging desire just because it is art for art's sake. So, the viewers see the presentation of this animated movie in which the main character Stanley as a young boy 👦 portrayed in his childhood. It assumes that his character is misleading because initially he was not prepared for the preceding moon landing. Later, he goes through his thoughts about exploring Apollo 11 Moon landing at his adulthood.

The film also has a postmodern aspect of alienation. Alienation has been borrowed from the German term *Verfremdungseffekt* which is translated in English as estrangement effect or distancing effect. (Abrams) The film has the concept of alienation as Abrams mentioned that alienation is isolation. Abrams said that alienation means to isolate the characters in this film that has no chance for the characters feeling on their own. So, it suggests having apathy for anything to watch on television channel. While watching television, it makes their sitting arrangement scattered and it distances the characters in this picture. So, according to the German term *Verfremdungseffekt* it distances the characters position. That is how the characters feel alienated though they are in the same room. The room looks like the characters are watching straightforward. They have their inertia inside their mind that goes on to blur their space in their mind inside.

Allegory is connected to postmodernism in the narrative of the atmosphere in this animated movie. The motion in this movie makes sense of the "literal" level of signification. It is significant that allegory in this picture communicates the arrangement of the setting. Abrams mentioned that the viewers can distinguish the ideas of watching a film. It means that the ideas from viewers are allegorical since it is shown in the picture. "The central device is the *personification* of abstract entities such as virtues, vices, states of mind, modes of life, and types of character." (Abrams) As we can observe, the idea of Allegory is multiple from the perspective of the viewers. For this reason, allegory is the expression of filming characters who perform to pretend and to understand the story of human existence on themselves in this movie.

The usage of "ambiguity" is helpful in this film since it presents a fault in style. In this case, a style is the best way of portraying nature with artificial effects. Ambiguity means the quality of having an uncertain meaning with duality. As shown in this picture, the mystery is the concealing of real vs. unreal. The real nature is distorted and the unreal nature is artificed that hides the faults of the original nature.

Stream of Consciousness is a phrase used by William James in his *Principles of Psychology* (1890) that describes the unbroken flow of perceptions, memories, thoughts, and feelings in the waking mind. (James, p. 307)
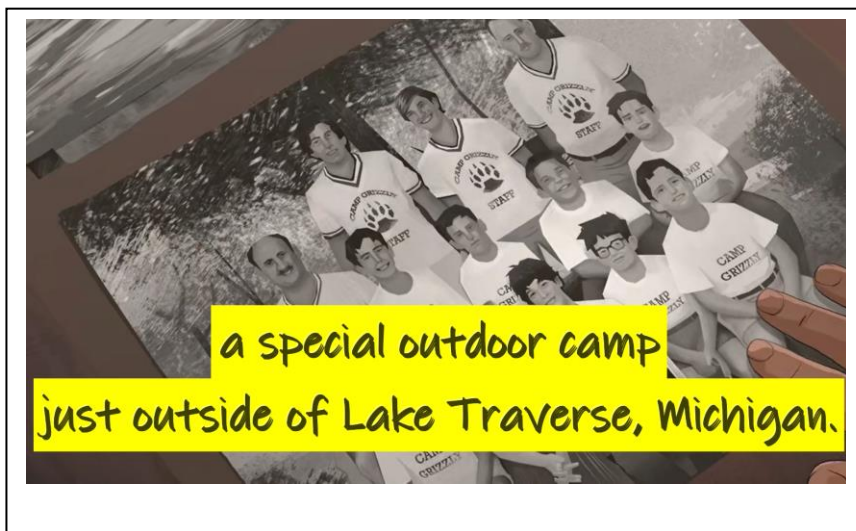
In the case of this movie, it is a narrative perspective that creates a long journey of introspection. In detail, the picture shows the characters' awareness through the stream of consciousness. So, the flow of the stories is unbroken with the memories in their waking minds. Similarly, the stream of consciousness is also known as interior monologue. Thus, the stream of consciousness is inclusive to denote the diverse means of the origins reserved for

humans. This means that the stream of consciousness includes different origins of the human group picture.

Irony is the idea of a characteristically understood term by the viewers. This term is used in this film to mean to be spoken in the statement deliberately. As we can see in this picture, the less intelligent people deceive themselves through pretending. They are behaving stupidly because they have their egotist behavior. They lack the common sense of how to behave smartly. These characters are egotists because they are overconfident as we see in the subtitle "It was the coolest. No more dialing." So, undoubtedly this line means they hide the address of the recipients. Besides, this picture involves some artistic effects on the behaviors of the characters.

Fancy and imagination are key elements in the human minds of this movie. "It is distinguished from reason, judgment, and memory that receives images from the senses." (Coleridge) So according to Coleridge, fancy is a mode of memory that comes from time and space. It is visible in this picture that includes a mechanical process that alters the parts of debris. Coleridge mentioned that time and space are using imagination to not assemble the debris which means to manipulate the things. So, manipulation is related to postmodern anarchy that does not mix up the pictures. In this picture, the television carries on both fancy and imagination that disrupts space and time.

In this movie, realism is the accurate unembellished depiction of the nature of life. Realism rejects imaginative idealization in favor of a close observation of outward appearances. For example – in this picture, we can assume that the person is monitoring the performance of the launch. It is subtitled as "was like being where science fiction was coming to life." Usually, it depicts the imperfect
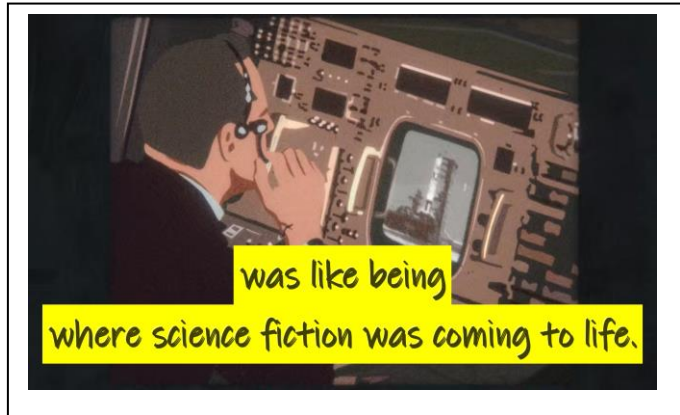
vision of an unembellished life. We can see that realism rejects idealization by looking toward outward appearances. Hence it shows to choose a new area to watch over what is happening.

In this movie, trope, wit, and tenor have been used by many people in the screenplay that reads like a trope. It resembles a thriller that suggests a witty subtitle "or, as they like to say, put the ball into Astro orbit," Thus it is an unconventional tenor with flashing pictures. In this case, trope and wit are intertwined to make this film have tenors.

The symbol in this picture is the articulation of symbols that contain several layers. That is how viewers can interpret with seeing the image and connect with their senses. The symbol has more than literal meaning. So, it can be assumed a new artificial renaissance.

American Renaissance is a literary age, and it was coined by F. O. Matthiessen. He said, "The American Renaissance begins and ends shortly after the Civil War in 1865. This Renaissance ended after the Civil War in 1865. It is an age full of cultural, religious,

literary, political, and geographic changes in America." (Matthiessen) Besides, the American Renaissance ushered in a darker, more pessimistic way. This is allusive to Transcendentalism and Sensibility. Regarding this, the picture shows that there is a sense of


these characters feeling pessimistic and bothered. This elevates their commuting knowledge about the American Renaissance.
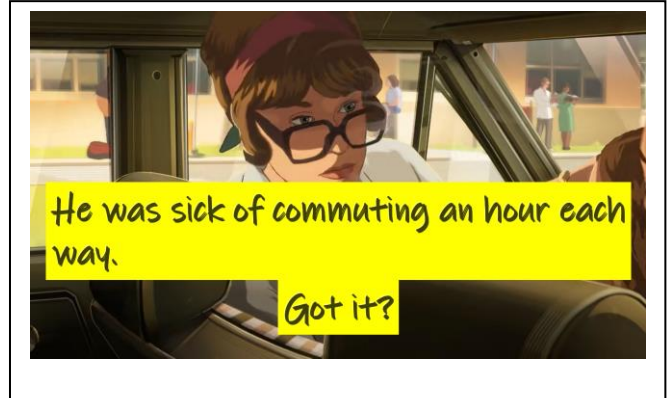
A cultural construct is an authentic idea about uniqueness that emerged and changed according to economic conditions. So, for example, in this picture, the subtitle says, "The only thing remotely resembling a hill

was the overpass out on the interstate." This quote suggests that road construction is culturally adapted with unique engineering and keeping economic conditions as straight as possible.
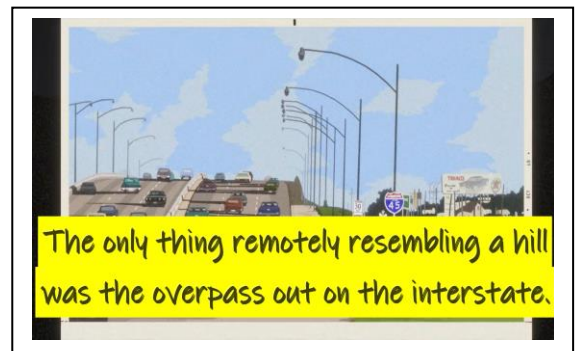
Farce is another work of uses dramatic reactions that are used in this film. In this movie, buffoonery and horseplay are hilariously running after each other. In this picture, the game is stubborn. So, it is impossible to run abruptly in tricky situations to follow each other. Also, the fireworks are exploding.


In this movie, mimesis is pictorially used to imitate the casting crew. "Plato and Aristotle spoke of mimesis as the re-presentation of nature." (Melberg, 1995) So for example, if you see in this picture, representation is the imitation of facial reaction on saying "[whispers] the squares are scared." It represents the character's strange reaction to the squares over the road. While they whisper within themselves, it seems like the characters are pretending but the scenes show consciousness.

Besides, cultural studies are also included in this film. Cultural studies are developed by McLuhan, "who said that virtual media has its impact on a certain mode of technological production. . . . The content of any medium blinds us to the character of the medium." (McLuhan, p. 9) I think that technology shapes human ideas in a new way. The content for speech is potent but, I do not agree that content is comparatively slow. I agree that it impacts society and culture during the age of electronic
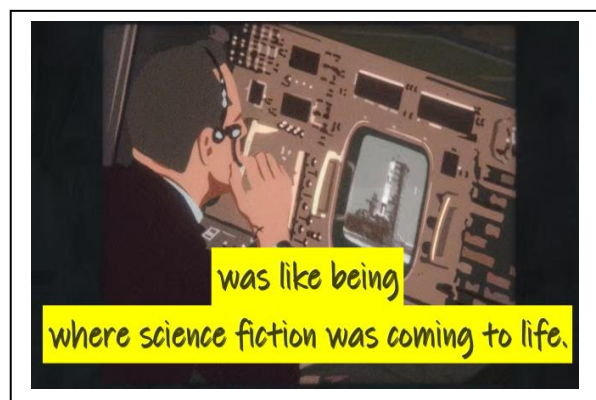
information. It mediates with the conversations that the message is not the content it is virtual reality. So, McLuhan's idea of understanding the media can be applied to innovative technology. Hence, ideas change our interaction, but ideas are like erosion, powerful, unstoppable, and fast.

Double Coding and Decadence are two architectural terms coined by Charles Jencks and Charles Moore. These two terms mean to create a concrete idea about the entire architectural scenario that takes position to occupy a certain area. According to Jencks, "Double coding brings extreme diversity which makes the architecture ironic." (Jencks, 1977) In this film. The image shows the world's first dome

stadium. It looks like the stadium is diverse and ironic stunningly. Apart from Jencks' ideas, Charles Moore has said, "To try to throw out our standard notions about shape…, I have employed the perhaps vaguer notion of place, the ordering of the whole environment that members of a civilization stand in the middle of, the making of sense, the projection of the image of the civilization onto the environment. (Moore, 2004, p. 292) So, the picture of the stadium is inspiring as postmodern architecture embellishes the style of this structure.

Also, deconstruction is included in this film. Deconstruction is developed by Derrida's idea that means "the exploration of center and marginalized." (Derrida) In this

picture, the car is in a central position and the few

other cars are at the margin side. This entails that

the discovery is mobility which is constant, and

the environment is rigorous.

5.2 The 1960s America with basic photography in media platforms

In this movie, the 1960s America

used rotoscoping and green screen

strategy to illustrate the idea of how

basic photography has been used. For

example, in this picture television

platforms capture the moments of

Netflix that present "All engine

running." This subtitle tells that
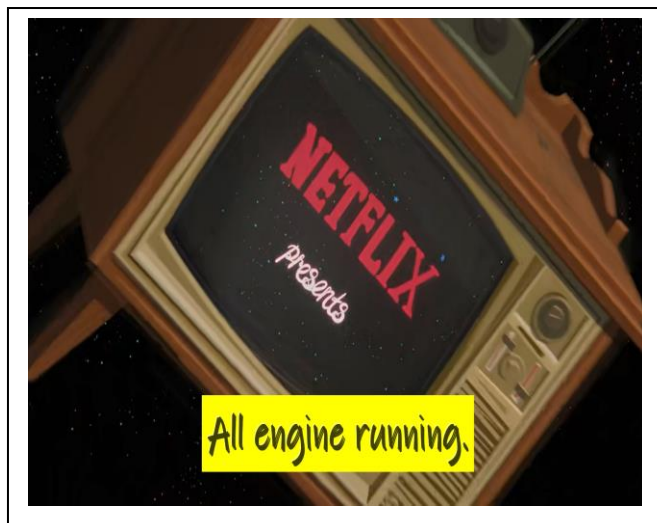
television platforms are continuously diverse in terms of Netflix shows and motion pictures.

These shows are captured on Netflix television such as 'James Arness', 'Gilligan's Island',

'Walter Kempley', 'Dragnet 1969', 'Mission Impossible', etc. These are motion pictures that

rotate on the TV screen. Rotoscoping technology has been used in this movie to generate

ideas for visuals. These visuals create nostalgia for the generation gap between older to

newer. What strikes me most is that all these motion pictures are created by rotoscoping

technology. "Rotoscoping is an animation technique that animators use to trace upon motion

picture footage." (Collider) So rotoscoping handles with still picture cap cuts when it is

needed.

Furthermore, the 1960s America with basic photography is an art of technological reproducibility. According to Walter Benjamin, "Photography is not as thick as that enveloping the beginnings of printing. It is more obvious than the hour of invention." (Benjamin 2008) So, basic photography is more about striving individually among TV shows. These TV shows are random with their diverse types of cultural celebrations. That is how it relates to years of millennial experiments.

5.3 Celebration of visuals and voice performances with musical lyric

The celebration of NASA officials cheered on the postmodern success of Apollo 11 on the Moon Landing. Derrida's idea on Deconstruction means two things which are – i) center and ii) marginal. Center means the belief of existence and marginal means the myth of complexity.

In this movie, the center is the presentation of television culture which talks about time. Following Derrida's Deconstruction theory, the elements of metaphor are important. (Derrida) To consider the metaphor, time is crucial in this television

culture. Deconstruction is more powerful and consistent with the reminder of time. In this case time is itself the metaphor that measures the quantity of shadow and light. So, for clarity, the shadow and the light are the part of time on television. It carries a variety of both celebration and subversive meaning.

The marginal in this movie is the car parking station. As you see in the picture, shows the urban space which is widespread of a certain quality. The distribution of this entire place is full of car parking surrounding the standing tower. This is certainly obvious to be perceived by viewers. These are the

celebrations of things surrounding the urban square.

To talk about voice performances with the musical lyrics, the movie resonates with

the subtitle ♪ The Shape of Things ♪. In this image, the voice performances are holding the scene plot that entails resonance. It resonates with celebration and subversion. Since the subtitle "NO ONE HAS BEEN BACK……" means that it is not present in any place like the moon and that is why it subverts the celebration of the Moon

Landing achievement. Hence it recalls through music and makes the history of NASA

Satellite Television a phenomenal success. Besides this movie does clarify the result of the

entire mission for moon landing.

5.4 The reminiscence of fantastical moments of both Utopia and Dystopia

In this movie, the theories of Utopia and Dystopia have been included to suit the film concept. (Moore) Utopia means an ideal place for life that exists in urbanism. It gives an intense sense of belonging to the valuable city. The cities in this movie become metropolises because of Utopia. The idealized utopia makes the cities more like dreamland. This dreamland can be fantastic because
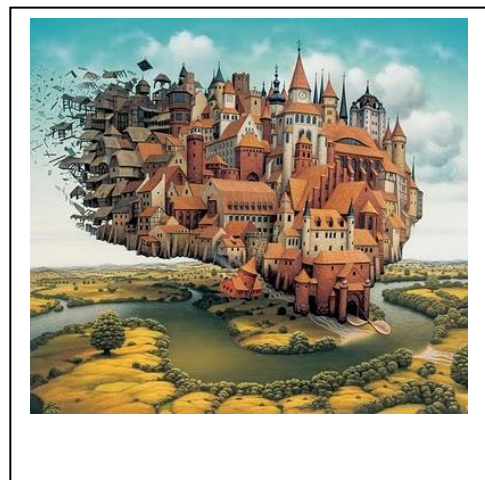
there is always fusion as well as diffusion. Utopia serves the fusion of industrialization and

Dystopia serves the diffusion of cities. According to Charles Jencks, "Dystopia subverts the

way of life of city dwellers." (Jencks) These fantastical moments are part of reminiscence

because it is incredibly confined and demonized. So, postmodern visuals are meant to convey

shocking and multicolored visual elements.

5.5 The Rotoscoping Technology for Viewers

"Rotoscoping is related to the technique by which animators use live action as a reference for their animation. (Mackenzie)" This technique sufficed with technology as well. In this movie, there is use of science fiction that includes live film that is projected into a frame. The movie shows a horse is running for 20 seconds at fast speed. The animators show this running horse as an action that is traced within a frame. To clarify, the technique of Rotoscoping is to extend computer technology. Besides it requires animation control TV panel that keeps the horse within the frame rambling. So, for viewers, it exceeds the virtual media and takes place at computer control panel with use of Rotoscoping software.

5.6 Dubiosity in Derrida's deconstruction

In this movie, Dubiosity is also found which is examined from Derrida's deconstruction. Derrida's idea of deconstruction presents dubiosity which are celebration and subversion. It introduces Television culture and celebrates Netflix shows. It shows ideas of how to defy ordinary classification of Netflix shows. Besides it violates the classic TV shows in a way that goes against academic language. It transforms the thought of the Narrator's idea. The narrator just tells by counting "three, two, one, zero" in this movie. This picture talks about how the narrator inform possibility of tuning the TV on space. Since "Derrida refuses to grant the kind of

privileged status . . . ." (Derrida, p. 18) It violates reason which means it goes beyond and subverts the reality in space.

5.7 Norris's idea on Derrida with phonocentric approach and with voice performance

In this movie, Norris's idea on Derrida is found that hints no excuse for sloppy rotation. It represents a kind of transcendental human who excels in his career as a young astronaut. What transcends in this movie is that it shows a transformation. To achieve the dream of being a young astronaut, this movie extends the history of successful astronauts. This is the privileged side of the young generation.

On the other hand, the unprivileged side is anarchy through phonocentric approach and voice performance. In this image, we see that the screen rotates with a motion while the character is listening with phonocentric approach. The phonocentric approach includes the character who remains unreliable. Initially, the young astronaut experiences problems with anarchy in his school life. This makes him determined to participate with voice performance.

## 5.8 Baudrillard's concealment of the truth for fantasy

Baudrillard meant that "simulacrum is never concealing the truth. It conceals that there is none." (*Ecclesiastes*). In this movie, this picture holds some books which are titled "*nothing alike, who's afraid of the light?, we didn't think it through*" etc. (Linklater). I think that the reason for concealing the truth is to make

fantastic moments away from anarchy. So, it means to shrine the viewers with dazzling

visuals. Hence, these fantastical visuals are incredibly confined and demonized.

5.9 Baudrillard's idea of magic realism to create cultural production

In this movie, we can see between the two
different domineering groups that counterfeit in their
very own essence. Magic realism is found in this
movie to show these two gigantic states are
manipulating each other. Magic realism does exist as
you see in this movie, the subtitle is "which set off
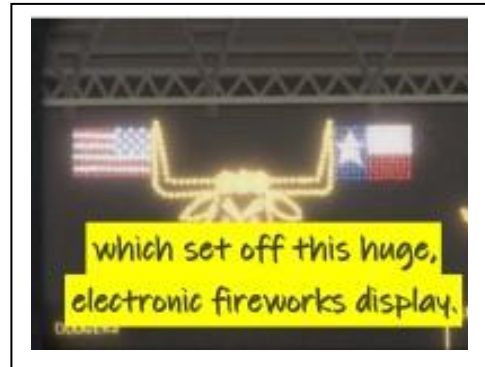
this huge, electronic fireworks display." (The movie) Magic realism means to reward the two

dominant rivals of the world. So, this picture talks more about the celebration and the

apocalypse of these two different states. The common thing is that America and the Soviet

Union have their cultural production as fireworks, electronic displays, etc. However, in a

chapter called "Magic-Al Realism and Cultural Production" Bowers mentioned that "magic is

considered to appear in cultural forms such as television, radio, film, painting, etc. (Bowers,

p.99) I think that it consolidates the two different world power with hyperreal culture. In

another word, it means magic realism celebrates the light of the way to narrate the story.

Also, Magic realism introduces the rigidity of these two state's apocalypses. They are

stubborn attributes of the exceptions in fluidity interpreted by the viewers.

5.10 Hassan's idea on postmodern phenomena for the moon landing

Another aspect has been found which is postmodern complexities in this movie. According to Ihab Hassan, viewers perceive postmodern phenomena in the world of Avant-Garde. (Hassan) He said that avant-garde is crossing within space and time which

continuously happens. For example, in this movie, we can see the subtitle "Anyway, we were the last of the duck-and cover generation." This image is mysterious because the viewers are yielding on Avant-Garde experience. The viewers are
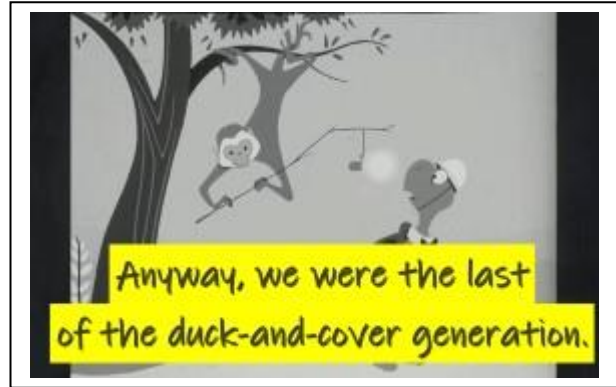
discovering the rubric of anxiety and chaos which comes under postmodern complexities. It designates adversity in a mimic way that creates supervening on moon landing project. Hence it shows the decay of experimental performances of the animated characters. Thus, the postmodern differentiates old generation pop culture to new generation discovery.

5.11 Jameson's idea on Late Capitalism in aesthetic ways for animation

In this movie, Jameson's idea on "The Cultural Logic of Late Capitalism" inverts catastrophic future for social democracy or the welfare states. (Jameson) It counteracts of radio, television, magazines, newspapers etc. While watching
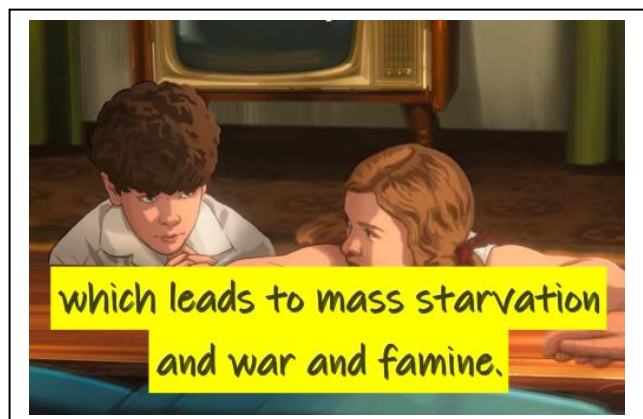
the movie as a viewer, I agree that it creates a radical break and takes it to the anarchic stage of postmodernism. I also argue that anarchy creates waning of the modern movement. The subtitle hints with subtle indication that says, "which leads to mass starvation and war and

famine." (Linklater) This line indicates the universe which is materialistic because of Apocalypse. Hence, in the contemporary world, we invent the dismantled world because of Apocalypse. Meanwhile apocalypse means an aesthetic way to show the viewer's dimension of animation.

5.12 Jencks' and Moore's idea on postmodern architecture during space and time

In this movie, Charles Jencks' ideas on the 'Decadence' have been found. Decadence means haunting experience of the past and the present. (Jencks)

I think that the houses are shown as a valid architecture that makes sense of the past and the present. It looks like a spatial architecture and focuses on combination of different spaces which work together. The haunting experiences of the past and of the present should be equilibrium which means simplicity. Hence, I think it looks ordinary, but it means of the Modern styles since it is revolutionary postmodern architecture.

In this movie, Charles Moore's ideas on 'Double Coding' have been found. Moore's idea on 'Double Coding' brings diversity in space and time. (Moore) In this movie, postmodern architecture is inspiring as the architects reflect their own concept of style in the structure that does
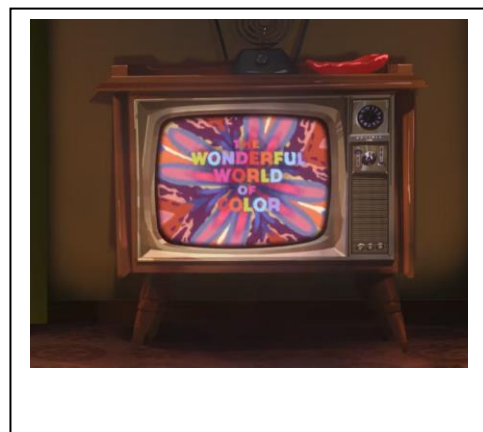

not compromise. To analyze this picture, it does not limit itself to specific patterns like the modern architecture. The picture entails modern architecture which is more narrowed in

modern architecture. On the other hand, postmodern architecture speaks for diversity in worldwide. Moore said, "In order to try to throw out our standard notions about shape…, I have employed the perhaps vaguer notion of place….." (Moore) It means that he has set the standard that communicates within the public field and personal sphere. Moore's house which is in Orinda, California in 1962 is experimented by simple collaboration including architectural history and space. This wooden construction, which stands as a legacy, produces more specificity of postmodernism.

5.13 McLuhan's perspective on virtual media that saturates human creativity

In this movie, McLuhan's idea of virtual media has been included. Virtual media has a materialistic impact on technological production. So, media is not just limited to human creativity, rather it questions the human condition. Media affects saturate society and culture. (McLuhan) So it impacts human creativity through compassing electronic information.

McLuhan holds classic content to saturate the media perception on TV channels. So, his idea of understanding the media can be applied to innovative technology. According to McLuhan, Virtual media is related to virtual identity that represents the wonderful world of color. In this picture, the TV shows use technologies and media to make programs more iconic. It shows continuous use of colorful technology to reveal that viewers are watching and enjoying the movie with their perception. That is how the virtual media connects the interaction between the viewers and television who are potential and impactful to receive the message from this animated movie.

5.14 Adorno and Horkheimer in the world of culture industry

In this movie, the world of culture industry is used that deceives through the Mass

culture. (Adorno and Horkhheimer) In the world

of virtual media, space and time can be problematic.

Since the mass people is powerfully grounded, the

truth is about self-consistence and existence which are

not totally evident. The movie deceives the viewers
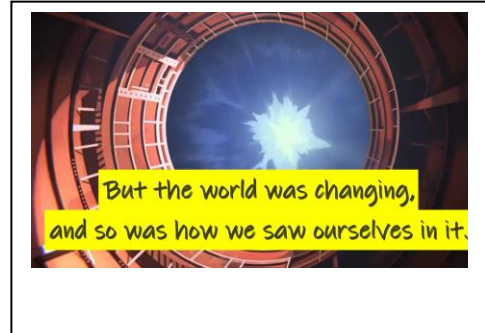
for small fraction of knowledge about materialism. The subtitle is "But the world was

changing and so how we saw ourselves in it." It suggests that the notion of space and time

comes from physics itself, and it is connected to science fiction. That is why culture today is

infected with films, radio, and magazine.

5.15 Storey's disbelief on postmodern hyperreal experience

According to John Storey in his book mentioned that "has entered into a more diverse

number of vocabularies . . ." (Storey) He says that it has spread outwards from realms of art

history into youth culture. For example, in a scene there is shown a stadium which is subtitled

as "The Eighth wonder of the world". By virtual

reality the world is moved culturally around

concrete stadiums. This movie is marked by

metafictionality which means it is non-fictional

writing and unconventional. Hence, it reflects on

opinions of viewers who experiences non-fictional

space and time.
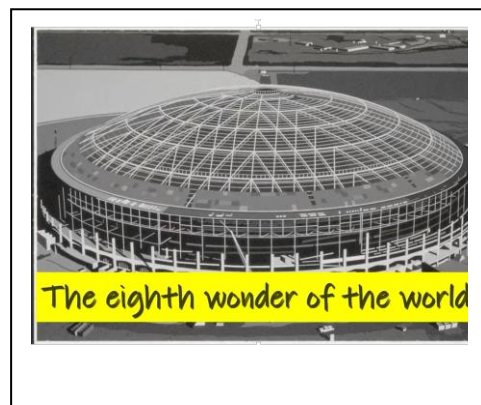
5.16 Simon During's diverse television culture with dubiosity

According to Simon During "there have postmodern era that has three grounds. Firstly, the idea of progress and rationality, secondly the idea to separate the real from the copy and thirdly the technologies to unleash the animation in film culture.

In this movie, we see that the subtitle says, "And the dome had the first animated scoreboard" (Linklater) So, the idea of progress and rationality are reflected in the picture which means to portray

the virtual image. The picture shows the progress which is based on scientific revolution. In this revolution, progress is digital scoreboard of possibility to achieve a mission. Secondly, the idea of separating the real from the copy means to think on how television culture is more diverse which is combined with application of technology. I think that in this movie, it separates the real from the copy to connect the initial preceding of Moon landing with animated version of Apollo 10 and ½. In this way, viewers can separate the history of the original mission and the animated film version. Thirdly, Lyotard's idea of a historical situation with technologies have so much control to produce image that is visible in the time of fireworks for the historical achievement of landing on moon. In this way, it unleashes the film culture with the animated version of the movie. These three ideas approve the diverse television culture with dubiosity.

5.17 The composition of film making with equipment in scenes

According to Nyseth, the film composition deals with arrangements of things in the frame. (Nyseth) It is basically arranging the need of time to be prepared for making a deal for film. It requires equipment using ideas of visuals, virtual media and AI with background music in the film. This movie is constructed with comedy, narrative, sound, music, montage, mise-en-scene, editing, producing, screenplay writing etc. All of these are part of cinematography. As w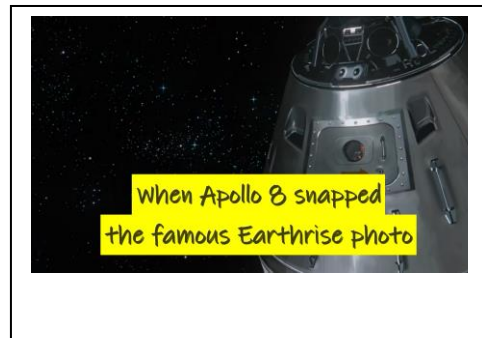e see in the picture, the title "Apollo 8 snapped the famous earthrise photo" (Linklater), it shows the process of composing film making with equipment in the scene. The equipment is the machine that shows rotation in

the space. This is the montage part that creates functions with the narrator's way of telling speech.

5.18 Artificial Intelligence as Science Fiction in TV shows

The Artificial Intelligence in this movie represents NASA Satellite TV with science fiction. Accordingly, Artificial Intelligence from a source taken from Clarifai named "Ultimate Artificial Intelligence Glossary 2021", mentioned some AI Terms. The first of them is called 'Activation' which means a network cell that passes through science fiction. Activation means a network that uses an invigilator that has been transferred through television network.

As you can see in this picture, activation has been found in this movie. The subtitle says, "We developed a self-sustaining system that extended our meager allowance." (Linklater) So the real idea about activation means advanced workflows that improves the system of the machine for consumer intake.

Another analysis is on accuracy means a scoring system in binary classification. So, for example – determining an answer or output is correct or not and it depends on calculation. As in this movie, the picture tells that two boys are in dilemma because they were expecting to get coins or Coca Cola cans from the automated machine. Accuracy leads to actionable intelligence which means information you can leverage to support decision making. (*AI GLOSSARY)* Besides, binary classification gives outputs mutually as in the picture, a machine learning model evaluates outputs which is "spam" or "not spam". Overall, AI is used in science fiction to let the viewers watch through TV shows. This helps to comprehend the message to the viewers of the film and TV that combines action on decision making.

Chapter 6

Conclusion

The concluding chapter aims to analyze and discuss major findings; also aims to recommend. The study tried to fill the knowledge gap in the field of postmodern visuals, virtual. media and AI in *Apollo 10 ½: A Space Age Childhood*. The thesis is how the chosen animated film has been created from postmodern perspectives. It includes the writer, director and producer's way to artifice many scopes for film making. The research gap that I have found lies in viewer's perspective while watching the movie. The viewers cannot trace the film making process. The problem is the viewers cannot see the film making because they are only the audience who sees the movie just for pleasure. The viewers are the recipient of pleasure and they are limited to only having observation on this movie. For the viewers, the stories and the entire scenarios are open-ended and narrowed as well. The scenes are kept open-ended intentionally so that viewers can find out pleasure by revealing clues. The scenes are also narrowed as well due to the standard of time limit which is approximately from 2 hours to 3 hours. This research work needs more implementation to fulfill the gap for viewers to address the relation with postmodern visuals, virtual media and AI.

This research clarifies the theme of this animation movie called *Apollo 10 ½: A Space Age Childhood*. The answer to the research question is viewers can observe this chosen animated film that has been directed and produced with artificed mechanism. With all the mechanisms, the findings are, illustration of the postmodern visual trend by showing 1960s America. Secondly, basic photography in different media platforms is included. Thirdly, visual celebration with voice performances and musical lyrics. This movie clarifies the result of the entire mission for moon ☾ landing which was initially impossible but later became achieved. There are fantastic moments which are incredibly confined as well as demonized. With all these

answers to research questions, this animated film surrounds with all technological improvements. Both the writer, director, and producer have used their artifice ways to find scope for filmmaking. Yet, this research finds problems in filmmaking because the writer, the director, and the producer failed to fulfill their purpose. So, the film stories are still open-ended. Despite their directive purpose of filmmaking, the film stories are still open-ended and narrowed compared to the entire scenario. This analysis supports my thesis based on a few claims that is being suggested.

To recommend for future research, I think my discovery for recent times is crucial. The entire universe is specifically a materialistic world which I see as a viewer's point of view. To evaluate the contemporary time, I see that the place in this universe is mostly inclined to a money-oriented world. This world's current situation is displaced with scientific technology. In recent time it includes apparatus such as LED ray light, rotoscoping and multiple dimensions along with social and aesthetic concepts which results in utopia and apocalypse. Utopia means an advantage for the fusion of industrialization. Besides, Apocalypse means a stubborn attribute of the exceptions in movie interpreted by the viewers. Thus, the research gives implication to both utopian and apocalyptic world that shows the world of animation work to be mysterious.

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Annotation:

In the paper the Space-Time problem is considered as it seen in the informational conception ("the Information as Absolute" conception) comparing with a number of existent physical and philosophical approaches. Since the conception is rigorously grounded (for the conception the existence, the truth, the self-consistence and the completeness are proven), the notions "Space" "Time" - which cannot be deduced from physics itself since are Meta-physical notions - obtain reasonable elucidation that is presented in the paper.

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