

Artificial Intelligence as a Menace in *Minority Report* Film

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Abstract

Objectives: The present study investigates the role of artificial intelligence in *Minority Report* film. It traces how the transition from the traditional into the smart-city milieu brings with it technological practices with catastrophic consequences to man. Artificial intelligence is a product of a manipulation occurring to man's space to attain urbanisation. Thrown into a digitalized world, man witnesses moulds of social and cultural behaviours dictated by technological artefacts. It becomes difficult for man to cope with his reality, because the elements of his reality change into abstractions, confusing as such his sense of humanity.

Method: This study applied Henri Lefebvre space theories to *Minority Report* film hitting upon the relationship between man and the space encompassing him. For Lefebvre, space is paramount in shaping man's essential attributes because of its mutual relationship with man. This aspect urges Lefebvre to warn of a vice role played by capitalism crystalized in urbanising human societies. He argues that production of space is essentially a social and cultural process marking urbanisation as a mystifying concept aiming at fostering a capitalist hegemony over human societies.

Results: In the light of these views by Lefebvre, this study showed how the main characters in *Minority Report* film oscillated between the two extremes of the threat of submitting themselves to artificial intelligence and a need for a life in which they are recognised human individuals.

Conclusions: The study concludes that artificial intelligence can become a cunning entity if exploited by capitalist political leaders to ensure capitalist greed and that it makes the main characters in *Minority Report* victims to the capitalist pursuit of hegemony through socializing them in terms of the capitalist demands.

Keywords: Henri Lefebvre, space, man, capitalism, urbanisation, artificial intelligence.

الذكاء الاصطناعي كتهديد في فيلم تقرير الأقلية

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ملخص

الأهداف: تبحث الدراسة الحالية في دور الذكاء الاصطناعي في فيلم تقرير الأقلية. وتتبع كيف أن الانتقال من البيئة التقليدية إلى بيئة المدينة الذكية اصطحب معه ممارسات تكنولوجية ذات عواقب كارثية على الإنسان. الذكاء الاصطناعي هو نتاج تلاعب يحدث في فضاء الإنسان لتحقيق التحضر. عندما يلقي الإنسان في عالم رقمي، يشهد أنماطاً من السلوكيات الاجتماعية والثقافية تملأها عليه البيئة التكنولوجية. ويصبح من الصعب على الإنسان التعامل مع واقعه، لأن عناصر واقعه تتحول إلى تجريدات تترك إحساسه بالإنسانية.

المنهجية: طبقت هذه الدراسة نظريات الفضاء لهنري لافيجا على فيلم تقرير الأقلية متناولة العلاقة بين الإنسان والفضاء الذي يحيط به. بالنسبة للافيجا، فإن الفضاء بالغ الأهمية في تشكل السمات الأساسية للإنسان بسبب علاقته المتبادلة بالإنسان. وهذه الخاصية دفعت للافيجا إلى التحذير من الدور الخبيث الذي تلعبه الرأسمالية والذي يتجسد في تمدين المجتمعات البشرية. ويزعم أن إنتاج الفضاء هو في الأساس عملية اجتماعية وثقافية مشحونة عملية التحضر على أنها مفهوم مضلل يهدف إلى تعزيز هيمنة الرأسمالية على المجتمعات البشرية.

النتائج: في ضوء هذه الآراء التي طرحها لافيغا، أظهرت هذه الدراسة كيف تأرجحت الشخصيات الرئيسية في فيلم تقرير الأقلية بين نقيضي التهديد بتسليم أنفسهم للذكاء الاصطناعي والحاجة إلى حياة يكونون فيها أفراداً بشريين معترفاً بهم.

الخلاصة: خلصت الدراسة إلى أن الذكاء الاصطناعي يمكن أن يصبح كيان مكر إذا تم استغلاله من قبل القادة السياسيين الرأسماليين من شأنه ضمان جشع الرأسمالية وأنه يجعل من الشخصيات الرئيسية في فيلم تقرير الأقلية ضحايا للسعي الرأسمالي للهيمنة من خلال تنشئتهم اجتماعياً في ضوء مطالب الرأسمالية.

الكلمات الدالة: هنري لافيغا، الفضاء، الإنسان، الرأسمالية، التحضر، الذكاء الاصطناعي.



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1. Introduction

The production of space to establish the smart cities has brought with it an existential burden onto human beings incarnated in submitting them to the aggression of the capitalist system. In such milieus, man's reality has changed into abstractions realised by the utilisation of technology. In the pursuit of fastening their hegemony, the capitalist powers mystify human beings about a life with total growth employing the process of urbanisation as a mask behind which to impose their vice doctrines. In its very being, urbanity changes human space replacing as such the technological practices for man's original social and cultural practices. It follows that the capitalist powers tend to exploit technological development as a rationale that could logically support their materialist premises. For Henri Lefebvre, such a production undergone by space eventually leads to man's confusion about himself as a result of changing his concrete reality into an abstract one. With the presence of abstract reality, man can no longer have whatsoever meanings attached to his surroundings and consequently to himself. This aspect shows that Lefebvre always hits upon the interaction between space production and human beings emphasising the decisive role of space in crystalizing the mould of human existence. In this endeavour, he argues that urban theorists have neglected much of the impact of space production on humanity which receives the outcome of this process. In response, Lefebvre sets out to "invert this approach by founding a theory of the production of space" (Lefebvre, 1978/2009, p. 228) that shifts the attention from the product, i.e., the space resulted, to the mechanism of production.

Drawing from such persistent issues, this study traces the role of artificial intelligence in victimising man in the film *Minority Report* (2002) by Steven Spielberg. It explores how capitalist leaders exploit technology to fulfil their political ambitions at the expense of humanity. By tracking the actions of the main characters in this film, the study reveals how man is socialised to accept and adhere to capitalist notions which use the artificial intelligence to control people's lives. The significance of study lies in exposing how human beings are drawn to a strange world dominated by artificial intelligence in order to be enslaved by capitalism. Through the artificial intelligence, the capitalist leaders are able to establish a system that dominates the human communities with its omni presence in man's social and cultural experiences.

The previous studies tackling *Minority Report* either relate upon the cultural roots signifying the premises of this film or the social context out of which the main plot of the film has been drawn. Bakewell (2008) is mainly concerned with linking *Minority Report* with Sophocles' *Oedipus Rex* arguing that both works are centred on the dichotomy of sight/insight. In this respect, Bakewell sees that the main dilemma in *Minority Report* is that man often follows his sight, which is always deceptive. This aspect results in man's confusion about his choices in life and this consequently leads to his own downfall. In this respect, Bakewell finds it decisive for enhancing this theme: the confrontation between John Anderton, the protagonist of the film, and Lycon, the drug dealer who, though blind, is able to deliver wisdom to Anderton. Within the same context, Anderton survives his ordeal only when he buckles his eyes, changing them with strange ones. Nonetheless, Bakewell (2008) never shows the impact of space production in terms of the capitalist ideology on man's reality, as is the case in the current study. The writer never hits upon the role of the artificial intelligence in tracking human beings through their eyes. In the present study, the human eyes are viewed as channels of deceptions through which the artificial intelligence penetrates into the mind-frames of the film main characters in order to socialise the technological practices which are the defining features of the space produced in terms of the capitalist doctrines. In so doing, the artificial intelligence makes the characters victims to the everlasting aggression of capitalism. For Mann (2005), *Minority Report* can be aligned with those films focusing on the loss of innocent children in an utterly pragmatic world where sentiment is neglected for material gains. The writer sees that the child in the postmodern era is a victim of the broken familial system resulting from the dominance of an arbitrary power. Such a case casts doubt on the role of parents in raising their children. In this respect, the film focuses more on "mechanism vs. organicism rather than child vs. larger human and social world" (Mann, 2005, 197). In addition, the writer affirms that the film explores the idea of gender in relation to the challenges the girls can experience to attain her individuality. She sees in Agatha an apt example of a girl losing the freedom to grow up to incarnate an authentic existence, be it a woman, tomboy or lesbian. However, Mann (2005) has never touched upon the change in human

space that results in distorting human relationships. Scarcely does the writer explore the technological practices that initiate the social void between man and his family. In addition, the writer never mentions the role of artificial intelligence in victimising the children in the altar of capitalism, as the current study shows. The present study relates man's social and cultural crises to their original root, i.e., the arbitrary manipulating of space.

2. Man and space

The relational aspect of space is especially emphasised by Henri Lefebvre, who views space as an organism affecting human situations at various levels through its mutual productive processes with human beings. Therefore, Lefebvre calls for a theory of space that would count for the elements involved in the process of production, particularly the humankind who are brought up with a definite type of space that they themselves have produced. In Lefebvre's view, the human communities often produce their own space in such a way as to reflect their inherent idiosyncrasies that set them distinct from other communities depending on the modes of space production they adopt. One obvious trait of such an aspect can be traced in the demarcation made between the city and the countryside, where the milieus are produced with distinct "productive contexts of social interaction as well as of societal praxis" (Bartmanski et al, 2023, p. 130). This aspect shows that the social practices adopted by a particular community can also cause space to be realised in a specific shape within the physical realm. The result is that the elements of space will be formed in a particular order to suit the social and cultural as well as the economic needs of the humans involved. It follows that the relationship between space and the type of the social and cultural values gives space a particular representation to the individuals of the human communities, and the change in any of them signals a change in the other.

In addition to the relationship between man and his surroundings, space production is also involved in man's relation to the other members of the society contained within the same space. It stamps the groups of people with a set of social, cultural, economic and political categorizations. It also signals the distribution of power exhibited by individuals ranging from the family level to the level of the state leadership in terms of the type of space they occupy. Therefore, there is a mutual relationship between man and space expressed in the social practices of the human society affected by, and simultaneously affecting, the space involved. Such a relationship points at what Lefebvre envisages of space as "a set of relations between things" (Lefebvre, 1974/1991a, p. 83) that affect the modes of man's social and cultural experiences. This conception moves space from a mere vacuum in nature into an effective agent with diverse, relational nature and a highly effective presence in shaping man's life.

In the light of this view, space operates as an entity that penetrates man's reality adding its specific blueprint to man's existence. It appears with instrumental effects dominating the various dimensions of the human societies, forging their social and cultural situations through affecting the social and cultural practices of the individuals of these societies. This is so because space also has a decisive role in crystalizing man's sense of "recognition, selfhood, social and ideological relations, economy, politics, and power" (Archer, 2005, p. 430). The reciprocal relationship between man and space points at the fact that they equally affect and exchange influences on each other over the course of time. In other words, the historical hues of the sociological, economic and political aspects of a particular era renders a change in space.

Consequently, the ideological change undergone by space in realising urbanity also refers to an ideological change in human sociological life. Manipulating space is always sought to fasten and spread the ideologies intended to be adhered by the society members within the newly produced space. It follows that the pursuit of urbanity on the behalf of natural space is in fact an attempt to create a nest for the political powers to grow and flourish. The urban space, argues Lefebvre, mainly operates as a "tool, milieu, negotiator, and scene of the transition from feudalism to capitalism" (Stanek, 2008, p. 69). In other words, the leap from the natural space into the urban one signals the establishment of a set of economic, political and power relations tailored with the capitalist notions and naturalised by means of the space produced. Simultaneously, the practices imposed on the individuals of human communities serve in maintaining the dominance of capitalism over the human societies. Therefore, such a mutual relationship between the smart-city milieu produced and the capitalist ideology that has set its premises permits the superseding of capitalism.

One obvious evidence is that urbanity as a theory is just an abstract. Lefebvre affirms that urbanity is defective in laying down the gist of any authentic theory, i.e., the epistemological base. He argues that “epistemology...plays no role in contemporary urbanism” (Lefebvre, 1970/2003, p. 6). He sees that urbanism is based on the two elements of urban life and space. Since urbanity itself is a vague concept that has never been fully defined, then what remains is only the space. With extracting space, there remains only virtual, illusionary rationalities that are only introduced to naturalise the political end of the theory. Therefore, urbanity is utilised to strengthen the state which is possible by changing the original social and cultural values in terms of which the human communities have produced their own spaces. It is this point that Lefebvre refutes considering it a manipulative move by the capitalist advocates in order to dominate the lives of human beings. He has no attitude against the development of human life, but he is against the parasitic role of the politicians in such a process. He believes that the capitalist politicians tend to present a mode of space production delusive to humans. Lefebvre states that he rejects “the role of the state, the strategy of the state, and the politics of space” (Lefebvre, 1970/2003, p. 163). In other words, Lefebvre sees that the state has long played a parasitic role in manipulating space regardless of what it means to the lives of human beings. In this pursuit, the state ends with prevailing urbanity over the total growth of the human societies that are affected by the space they occupy on various levels.

In addition, Lefebvre believes that urbanism is a lime-legged theory because it is built on illusionary premises. In his view, urbanism aims at mystifying human beings with a tricky conception about development maintained by the state steering them to submit to the political powers. One undisputable evidence is the leap into the technocratic society whose salient feature is the misleading use of the artificial intelligence prevailing it over human beings. In Lefebvre’s view, technocracy relies on technological rationalities to emphasise its administrative role. Paradoxically, technocracy never utilises technology itself, and this aspect makes its supporters out of the domain of real technocrats. Nonetheless, the technocratic advocates succeed in convincing people to accept their decisions because they assume that their decisions are the upshots of never mistaking technological processing. Lefebvre wants a role for technology that would gain an enhancement to the individual’s “social life rather than...its suppression and control” (Elden, 2004, p. 145).

To sum up, Henri Lefebvre warns of the encroachment of wicked politics into man’s social and cultural realities through the manipulation of space. He notices that space is being reproduced into urban instalments in terms of ideologies aiming at ensuring the dominance of the political powers. Further, he argues that politicians tend to utilise the concept of urbanism to make people accept their agendas through urbanism is a fuzzy notion. In Lefebvre’s view, urbanism is as mythical as the technological rationality used to justify it, because both of them are illusionary and mystifying. In brief, both urbanism and technology are used to submit man to the political powers.

3. Burden of artificial intelligence in *Minority Report* film

Steven Spielberg’s *Minority Report* film is based on Philip K. Dick’s short story, *The Minority Report* (1956). Though the film deviates from the plot and characterization of the short story, but they meet in the futurist element of the artificial intelligence that is able to “predict crime before it happens and so prevent it” (Batey, 2004, 689). Both the short story and film mock the justice system in the digitalized age where people are held responsible for crimes they never commit. Their only fault is that they appear criminals by means of the technological prediction utilised by the government. These artistic works question the role of the capitalist system in shaking man’s social life by such a vague technological procedure. This theme is dominant in Dick’s works, whose science fictions criticise capitalism as being destructive to human beings. Enns shows that Dick’s stories are read as expressions for man’s sense of “paranoia as a natural response to the processes of commodification” (2006, p. 68). In other words, the greed of capitalism incarnated in focusing on the materialistic gain has resulted in blurring the line between man and things until man becomes unsure about his position compared to the objects produced, especially in the presence of the artificial intelligence in the social domains, which is not only treated as a human being, but even above him.

The film *Minority Report* yarns about the disillusionment of John Anderton, acted by Tom Cruise, about the pitfall of the total reliance on the artificial intelligence in managing humans’ lives. Anderton works as an operator and supervisor of

a police supplement unit called the Precrime, which utilises a special network connected to the minds of three human beings serving as precogs predicting future crimes. The film casts doubt on the validity of such a procedure in crystalizing justice initiated in its very title, which implies Agatha's mistaken foreseeing about future crimes and how such "dissenting reports are destroyed to preserve public confidence in the system" (Lenihan, 2002, p. 343). It follows that the film focuses the attention on the extent to which the information reported by the artificial intelligence can be trusted, especially if directed by the political groups. It opens with a dreamlike experience evoking a homicide perceived by the precog Agatha Lively, played by Samantha Morton, who repeatedly whispers 'Murderer'. This experience is immediately followed by two red balls exposing both the names of two victims and a perpetrator. The balls roll along two distinct tubal routes with the names of Sarah Marks and Donald Doobin engraved on the victim ball and, on the perpetrator one, there is the name Howard Marks. Such an opening of the film both shows the miraculous deed of technology in preventing future crimes and simultaneously brings this technology onto a round table inviting the audience to weigh its reliability. In other words, though it is a promising artefact, it is still questionable on its moral dimension because it deals with such sensitive issues as criminality, justice and punishment with a vague procedure. In addition, the opening also invites the audience to observe the extent to which the scientists are inconsiderate of "the moral implications of their research and its application" (Goldman, 1989, p. 275). It follows that the film hints at a perilous combination of the materialistic ambitions of scientists and political ideologies.

By focusing on the relationship between technology and politics, the film highlights the abuse of technology by the state to agitate the lives of humans. This idea is emphasised by the consequences of applying technology to the life of Howard Marks, who loses his wife, his child and home. While arresting Howard, Anderton shows that he is accused of committing "the future murder of Sarah Marks and Donald Doobin that was to take place today" (Spielberg 30), which is in fact something dictated by the artificial intelligence. This accusation is the outcome of digital calculations that can never be proved on a solid yardstick, so it is mystifying. Therefore, a sense of pity grows within the audience when the team caps Howard with a paralysing halo and he begins to cry explaining that he "just wanted to scare her!" (MR, 13: 50). The latter expression by Howard shows that he might only want to warn his wife of a profane path that would result in spoiling the sacred bond of marriage. Such a clue of Howard's innocence is further emphasised when Anderton appears meditating the Precogs' foreseeing of Howard's alleged crime, which "suggests the possibility [of] an alternate future might just exist" (Acherman, 2019, p. 583). In other words, there would be a future where Howard performs a wiser act than committing such a horrible deed and this perspective is supported by the uncertainty overshadowing the accusation process. This condition initiates a detachment between the audience and the artificial intelligence expressed, on the one hand, in empathising the human individual in his struggle against the machines. On the other hand, the audience is also reluctant to neglect technology because of its miraculous prevention of crimes. It follows that the audience is trapped between endearing technology and the fear arousing from "the assurance of a master manipulator" (Kreider, 2002, p. 33) that would make slaves of humans. This attachment/detachment dichotomy is established by Howard's accusation and continues to shake the audience's conception of the validity of technological practices. It is enlarged by the presence of Danny Witwer, the inspector sent by the Department of Justice played by Colin Farrell, inspecting the Precrime unit. The first impression made by Witwer is that there is something unclear about the nature of precogs and that their behaviour is based on strange scientific standards. He is shocked by seeing Agatha not showing sympathy towards the victims, on the contrary, she keeps repeating "Don't cry Howard! No! Don't cry!" (MR, 14:06). Jad, the main dispatcher in the Precrime unit played by Steve Harris, diverts Witwer expounding that what he hears is only an echo of the last future crime, asking Wally, acted by Daniel London, to erase their memories.

The flaw of this technological system is aptly emphasised by the flaw in Anderton's personality. Anderton is presented with an obsession with opium inhalers who is roaming the dark alleys of Washington to buy himself drugs. He is acquainted with Lycon, the drug dealer played by David Stifel, who calls Anderton 'Boss'. Being blind, Lycon is wise enough to hint that Anderton is a victim of the malevolent artificial intelligence. Lycon proceeds to explain that Anderton is not a hero, but it is "In the land of the blind, the one eyed-man is king" (MR, 16: 52) evoking the vulnerable side of a power relation

with a political system governing the people's lives by means of technological artefacts. This means that Anderton fails to capture the whole perspective of utilising the artificial intelligence to manage life neglecting its bitter consequences. Such a misconception is alluded to by Anderton coming to seek wisdom from a blind dealer, which states how "the man with eyes...arrives seeking clarity, and the man without them offers it" (Bakewell, 2008, p. 102). This sight/insight dichotomy also separates those under the spell of artificial intelligence from those outside its effects. The former ones have already become slaves to these smart machines that they cannot feel the evil overshadowing their lives because they resort only to their sight which is by nature deceptive. These people will gradually be developing into "ignorant and disempowered in their real lives" (Kelly, 2000, p. 83) because they are unable to acknowledge their surroundings. Anderton belongs to this type because he allows himself to be deceived by the illusions created by artificial intelligence. The film draws a strong contrast between Anderton's current life with his past life expressed in presenting the fragmentary holographic images of his past life. On the one hand, he enjoys the ease of a high-tech life, but, on the other hand, his social life has changed into mere illusions in which he only can observe his family as phantoms. He longs to kiss his son, Sean, but he never can. Sean tells his father "Only Mommy can kiss me on the lips" (MR, 19: 22). In fact, Sean refers to his mother because both he and his mother are related to one world whereas Anderton belongs to another. This condition is further emphasised when Anderton observes the file displaying his wife, Lara, played by Kathryn Morris. Lara hints at Anderton's fault in resorting to the high-tech artefacts when she appears in bed clothes asking Anderton to "come and take care of your wife" (MR, 19: 22). Anderton, therefore, intentionally chooses to give up his own social practices to follow the digital mould. He has already been driven by the general mood of embracing technology. Kelly argues that Anderton is drawn to a mould of life where "the imagined [is] more valued and better known than the real" (2000, p. 83). It follows that the artificial intelligence has penetrated into Anderton's life taking him far away from reality as well as the common social life of an individual into the world of illusions.

Such a submission to technology leads to a submission to political ideology. This aspect is emphasised in presenting Anderton following the instructions of Lamar Burgess, the director of the Precrime program played by Max von Sydow, to mystify Witwer, attaining as such the state of alienation. In Lefebvre's view, alienation is realised when human beings are unable to conduct their will. In *Minority Report*, Anderton obeys "the authority given to calculation and rationalisation" (Gilmore, 2020, p. 4475) that leads to the political authority. His adherence to scientific calculations is emphasised when he refers to physics to deceive Witwer about the Precrime procedures. In fact, he has already been induced by Burgess to keep Witwer away from the program. In fact, Anderton is so illusioned that he never recognises the difference between the physical falling of a ball and a calculated process where everything is hypothetical. He accepts the technological world where "human beings can...be so blind and so indecisive" (Lefebvre, 1958/1991b, 193-194). In addition, this confrontation between Anderton and Witwer also shows that technology is even worshipped as a deity. This is revealed when Witwer gets access to the place where the precogs are kept, 'the temple'. This is strengthened by the link between technology and divinity made by Witwer's statement that "some people have begun to deify the precogs" (MR, 26: 26). Such a connection between technology and religion is also emphasised by employing three precogs in the film. The number three alludes to the Christian trinity who are observing man's deed on earth. In the film, there is a technological trinity, settling the temple and watching man through a digitalized screen. Nonetheless, instead of the welfare and dignity bestowed by God, such deities lavish only confinement and submission over human beings. They are false gods manufactured of steel and wires to serve politics in the pursuit of submitting man to its ideologies. Lefebvre argues that with the help of technology, the political leaders divert the community power "into power over men, set up brutally above men" (Lefebvre, 1958/1991b, 232). In other words, though often hailed as a sufficient means of controlling things, technology seems to be a device ensuring man's transformation into a weak slave to the political ideologies which are proved with forged rationales. Anderton, therefore, can never notice the flaws of the system unless his illusion is stripped, which is an attempt shown by Agatha as Anderton meets her for the first time. As they become close, Agatha holds Anderton whispering in his ears "Can you see?" (MR, 28: 45). She forces him to look at the screen where a murderer drowns her mother. This incident provokes him to ponder on who the killer is and why the Precrime program never solves this crime. This also urges him to the

Department of Containment where the prospective criminals are kept one above the other in tubal figures. There, Anderton knows that the killing of Anne Lively has been recorded to be committed by John Doe, who is unrecognised by the eye-scan technology. Gideon, the sentry of this place, shows that Anne Lively is also an addict, like John Doe. The manipulation is revealed when Anderton discovers that Agatha's data concerning both John Doe and Anne Lively are missing. In addition, the misuse of the Precrime program is further emphasised by Gideon, who tells Anderton that "You dig up the past, all you get is dirty" (*MR*, 33:48). For Gideon, this issue represents the elephant in the room about which no one dares to speak because whoever ventures to disclose its secrets will be silenced forever. Further, the warning by Gideon also foreshadows Anderton's fate, who is himself identified as a future criminal.

Though appearing shocked when Anderton tells him his mistaken accusation, Lamar's great concern is that the Precrime program is disapproved in the poll ignoring the flaws shown by Anderton emphasising the political purposes of the Precrime program. This issue is further emphasised when Lamar appears sick with flu complaining to Anderton that "we'd have found a cure for the common cold by now" (*MR*, 34: 12). This incident shows that technology has been taken away from noble purposes to become a device fulfilling political ambitions. The malevolent combination of technology and politics is also hinted to when Lamar reveals why Anderton is chosen to lead the Precrime team. He shows that because of Anderton's pain caused by his kidnapped son, he will be so convincing to the public that if he shows his "belief in Precrime, they know it's a belief born of pain and not politics" (*MR*, 35: 40) serving as such Lamar's political pursuit. This aspect shows that Anderton has changed into a capitalist individual where he operates against his community. Before being recruited by Lamar, Anderton used to be a common police officer serving his community by applying the law with procedures whose truthfulness in supporting justice has long been tested. In joining the Precrime unit, Anderton commits himself to hypothetical procedures in applying laws intended to control the lives of his community members. In addition, Anderton also estranges himself from his community as he seeks a leading position in this capitalist organisation becoming as such a slave to the capitalist ideology. For Lefebvre, it is true that the economic growth is evident in the capitalist societies, but the estrangement overshadows the lives of human beings. The capitalists absorb the community members in political fiction, initiating a clash between the public and the individual by blurring the line between community and slavery. Man's pursuit of becoming a member of the community also leads him to become a slave to the capitalist ideology. As a result, the human "individual becomes totally subservient, and totally dehumanised" (Lefebvre, 1958/1991b, 91). In this process, technology plays the role of insinuator for the ideologies shunning the individuation of human beings. It is utilised to inhibit the counter voices that would disrupt the superseding of the ideologies. This issue is especially explicit in Anderton's case who becomes himself a prey to the Precrime unit. After polishing the picture of this program in the TV show, Anderton is identified as a future killer of Leo Crow, whom he never knows. He has been ensnared by "third party, somebody wearing shades just out the window" (*MR*, 39: 37), alluding to the political leaders who have in the first place convinced Crow to act as the kidnapper of Anderton's son, as the events of the film show. Leo Crow is in fact a common individual living under the pressure of the capitalist ideology that has sneaked to his community. This ideology prevails economic growth over morality, therefore Crow accepts to conduct this malevolent role to gain an economic thrive though it comes over the misery of his fellow individual. In addition, he contributes to the lie created by Lamar about the authenticity of the Precrime program in applying the law. Therefore, his confrontation with Anderton urges the latter to question the validity of this program as well as the political system that has suggested it as an alternative to the common justice system.

However, Anderton's real steps towards disillusionment begin with the curing herbs provided by Dr. Iris Hineman, the creator of the Precrime acted by Lios Smith, whose name alludes to a clear vision. The process of remedy begins as Anderton enters Iris' place ending with changing his eyes with new two. With entering Iris' place, Anderton in fact leaps from the world of illusion into the world of real, and this aspect is highlighted with Iris's expression "You're trespassing" (*MR*, 56: 38). Iris has been a previous victim of the same political ideologies that victimised Anderton. She has first been illusioned with the false slogans of public welfare and safety raised by politicians, but she succeeds to free herself by resorting to nature. In the film, she appears protected by natural plants that are able to recognise Anderton's danger so they paralyse him as he trespasses the area. Compared to Iris, Anderton has gone far with the pursuit of the advanced technologies

and this endeavour has blinded him from recognising the defects in the Precrime system. This aspect is emphasised when Iris demands him to drink a whole bowl prepared of natural herbs. She also tells Anderton not to trust those around him because they are driven by their interests and that Witwer in fact intends to take his position in the Precrime unit. She also reveals that Lamar is trying to hide the flaws of the system in order to gain the mayor position and would do anything to keep them hidden. However, Anderton's deep mystification prevents him from seeing the truth and this causes Iris to suggest that he should take off his eyes revealing that "in order to see the light, you have to risk the dark" (*MR*, 1: 03). This condition hints at the idea that human beings though physically see, but they are intellectually blind. It urges human beings to shed their eyes to ponder on their situations and not to be satisfied only with their sights. The insight is more reliable than the sight because it often combines seeing and reasoning resulting in a state of intellectual sight. It follows that the film emphasises the paradoxical fact that human "eyes guarantee neither vision nor understanding; blindness may...lead to insight" (Bakewell, 2008, p. 103). It warns of man's blind adherence of the ideologies that eventually results in a total entrapment within hegemony of the political powers.

In addition, Iris also shows that the Precrime program has been constructed at the expense of the innocent children who happened to be begotten by addicts. Anderton's son, Sean, is no exception to the others because his father is also an addict and it seems that Sean has been kidnapped to force Anderton to work for the Precrime unit. The cases of child abuse hint at a wicked bond between technology and politics resulting in dehumanising human beings. They signify the fact that the political system makes "use of individuals as instruments, as 'monkeys'" (Mann, 2005, p. 201) to fulfil the ambition of attaining power. Exploiting children also refers to a gloomy future for the next generation whose individuals are controlled by technology. This aspect is evident in the precogs' cases, especially Agatha, who is suffering from the terrifying dreams of her mother's murder. She has been chosen because she is very smart, so that she is recommended to Anderton by Iris to copy her minority reports. When Anderton takes her to Crow's apartment, Agatha pleads Anderton not commit a crime revealing that he has "choice. The others never had a chance to see their future" (*MR*, 1: 39: 46). In so saying, Agatha shows that there is an alternative path for the future criminal. Therefore, the Precrime team often follows one of the possible ends and, worse enough, the future crimes can be manipulated. This latter case is raised when Anderton faces Leo Crow who reveals that he neither knows Anderton nor Sean. Crow is a convict who has a deal that he would "be released and if I went along and my family will be taken care of" (*MR*, 1: 47: 30) if he acts as Sean's kidnapper. Therefore, Crow is also a victim of the corrupt system representing any human being striving to free himself and secure a better life for his family. In addition, Crow loses his life as a consequence of the condemned contract he made with the devil conspiring against his people, and this causes his own downfall.

Another victim of dealing with such a treacherous system is Danney Witwer, who faces Lamar with a serious flaw in the Precrime system. He shows that the entire system has long been built on a lie by the godfather of the capitalist system, Lamar, to ensure his political gains. Witwer reveals that one can wait until the Precrime team prevents the crime then he can "commit the crime in exactly the same way" (*MR*, 1: 52: 57). With this revelation about the system, the mystery of Anne Lively's murder is solved. It seems that Lamar takes advantage of having access to this system to get rid of Anne Lively in order to recruit her child, Agatha. When Witwer becomes close to demolishing the system, Lamar decides to get rid of him. In addition, Lamar exposes another shocking flaw about the precogs before he shoots Witwer telling him that his murder will never be detected, bragging that during certain times, the system cannot predict crimes. It seems that the majority of crimes have been attached to people who never committed them and this program can in fact protect criminals. It follows that the smart machines in *Minority Report* operate to enforce the mystifying agendas contributing as such to the political hegemony. This is once again emphasised in arresting Anderton in the Containment Department by Lamar. Lamar attempts to convince Lara that Anderton can rest now because he has finally killed the murderer of his own son, though Anderton has never committed this crime.

However, the final scene of the film completes the circle of bloodshed by Lamar's own death who is proud of developing the Precrime. He acts as a national hero linking himself to the generals of the Civil War who were rewarded for keeping America safe. Paradoxically, the generals were given golden bullets in order to reduce shooting, but Lamar has built his

project with a bloodbath. He has exploited the memories of people to destroy their lives. Anderton tells Lamar that he has been set up by the latter by using the memory of his son because this “was the one thing you knew would drive me to murder” (*MR*, 2: 12: 43). In other words, Anderton’s familial life has been recorded by the system and provided to Lamar. Instead of mitigating people’s miseries, Lamar worsens them by using them for his malevolent project. Only when trapped by Anderton, Lamar recognises his wrong doing, but it is too late that he has to choose between being the killer of Anderton or not. The first choice guarantees the efficiency of the Precrime program, but Lamar will be charged with a murder. The second one means the collapse of this program because it fails to predict correctly. However, Lamar neither chooses the first nor the second, instead he shows a third alternative, i.e., committing suicide.

4. Conclusion

Minority Report shows how artificial intelligence contributes to the enslavement of human beings by ensuring political hegemony. The characters in this film appear as victims of the social mould imposed upon them by the brutal artificial intelligence that directs them to their own destruction. The film urges the audience to free themselves from such entities in order to maintain their humanity, through juxtaposing two opposing moulds of life. The alternatives presented by the characters are either a life under the heightening peril caused by approaching such a vicious entity as artificial intelligence that strips them from families and communities or embracing natural, humane standards to experience peaceful humanity. The protagonist of the film, Anderton, has experienced the two moulds. At the beginning of the film, he appears firmly attached to artificial intelligence that he detaches himself from any aspect of a human’s social life including his own family. He can reasonably be considered a victim of artificial intelligence which has gathered his familial details, sending them to Lamar in order to recruit him. Being mystified about the efficiency of technology, Anderton becomes a slave to the precogs, taking whatever they predict for granted. He has never been aware of the political conspiracies against humanity by the aid of technology until he himself is accused of a future crime. Only then does Anderton realise the pitfall in which he has put himself. The second mould of life begins when Anderton takes his eyes off to become free of the control of artificial intelligence. Anderton changes into a reflective creature that he is able to grasp alternatives other than the ones presumed by artificial intelligence before he acts against Leo Crow. He also becomes able to prove the danger of such vicious entities over humanity so the Precrime program is finally dismantled. Above all, Anderton attains his own social life realised by retaining his wife who appears pregnant in the end of the film. In addition, it is Anderton who has freed the three precogs from the altar of the devilish temple to retain their humanity in a wooden cottage in the far countryside where no technology can present them as victims to the capitalist altar. Therefore, *Minority Report* can be understood as a call for reconsidering the relationship between man and technology, which is the defining feature of smart-city life. It stresses that technology should offer man freedom and prosperity rather than confinement and poverty. Leaving such a relationship loose gives the opportunity for politics to use technology to victimize man.

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