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The future of nostalgia in the TV series Westworld

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The Future of Nostalgia in The TV Series *Westworld*

Masters in Heritage Studies research report

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CHAPTER ONE: INTRODUCTION, RESEARCH RATIONALE AND METHODOLOGY

This research paper examines how nostalgia is evoked and critiqued in HBO's TV series *Westworld* (2016-present) in order to question whether the idea of the United States of America can survive in the future. While there has been an interest in the phenomenon of pastness, a term denoted to objects as being of or from the past (Holtorf 2017, p. 1), there has been a recent contemporary boom in nostalgia. Katharina Niemeyer (2014) states this boom in nostalgia is evident in the number of products, series, and political slogans that reference, market, sell, and profit from nostalgia. Nostalgia, however, is not just a fashion or trend, but rather it tends to express or allude to something much more interesting, as it deals with relations to time and space (Niemeyer, 2014, p. 3). Since nostalgia has a particular relationship to how the future, past, and present are imagined and reconstructed, I propose that Linda Hutcheon in *Irony, Nostalgia, and the Postmodern* (2000, p. 199) gives the most articulated definition: "what you feel is when two temporal moments, come together for you and often carry considerable emotional weight".

Hutcheon's (2000) statement makes two things clear: first, that the process of concurring temporalities is at the heart of nostalgia, and that this process has an emotional effect which is the result of the individual's active participation in nostalgia. Second, that while nostalgia is individually experienced, it is first culturally embedded (Sielke, 2017). Sielke (2017) argues that, like trauma, nostalgia is both an individual and cultural phenomenon, yet, unlike trauma, it is firstly culturally embedded before it becomes an individual experience. Thus, nostalgia allows the individual access to times and spaces never experienced by the individual before, and, as it is culturally embedded, ties to modes of mediation, namely media, film, literature, and art, where nostalgia is cultivated and created. One of the major modes of mediation has been cinema. I have chosen to use the TV series *Westworld* as my case study. *Westworld* is an apt series for the exploration of nostalgia located within the future imagining texts, as it combines both science-fiction and the Western genres. The Western's offering of nostalgia is positioned as a glamorized rendering of an historical era that is embedded in an American national identity (Springer 2005, p. 125). In this paper, I focus on memories and histories that have been mediated through cinema, and specifically on the idea of a particular American identity conceived within

the Western genre, an identity that has managed to permeate how the (his)tories of the country is recounted. Nostalgia is useful as a tool for interrogating the past, and it also has the potential to create a yearning for the future (Smith & Campbell 2015). In addition, the science-fiction genre is based on speculations about the future, which provides a potentially interesting place for discussion on how nostalgia is manifested in the future imagined. In this chapter, I outline my research rationale, aims, questions, methodology, and provide an overview of the following chapters.

RESEARCH RATIONALE

As a heritage student, my interest in nostalgia is born from the emotions and effects it affords history, memory, and formation of identities. Harvey (2001) argues for heritage to be thought of as a process that relates to human action and agency, and as an instrument of cultural power. Furthermore, he offers a definition for heritage as being a contemporary product shaped by history which reinforces the relationship between the past and present (Harvey, 2001). Due to the immediate and continuous nature of heritage processes, there are implications of creation of distance from "real" history (Scanlan, 2004, p. 3). However, the heritage industry is held up as the shining example of the problems of nostalgia. Scanlan (2004) states that nostalgia was analysed and critiqued as abusing individual and collective memories, as well as problematising the relationship between consumers and products in the heritage industry.

Neither heritage nor nostalgia is simple. Both are complex, intertwining culturally, individually, directly, and indirectly, and both are precisely linked to memories and remembering. Heritage offers a way of re-remembering the past for the present, a practice which occurs through particular historical and political contexts and conditions, which Sather-Wagstaff (2015, p. 192) notes makes them continuously in flux. It has to be understood that heritage is a social and discursive construction, one that is reliant on individual and collective memory. Subsequently, it opens up a studying of the past to meaningful questions for the present (Smith & Campbell, 2015, p. 2). While heritage is able to ask these meaningful questions of the past, nostalgia is able to propose those questions in relation to the future. Smith and Campbell (2015) outline different types of nostalgia, namely, 'reactionary nostalgia', 'progressive nostalgia', and a 'nostalgia for the future'. They propose that through differentiation between these types of

nostalgia one is able to assess the importance of nostalgia in heritage work, since heritage is able to engage in dialogue with the past, and, in conjunction with nostalgia, this allows for a future-orientated outlook in the heritage industry.

Future orientated nostalgia proposes an interesting question around how thinking about the future with nostalgia might play a role in how the past could be imagined. In order to explore the role of the future within the reconstruction of the past, I will use the study of collective future thought as the basis of my analysis. Szpunar & Szpunar, 2015 propose that the collective future thought posits that the past and future act as catalysts for the (re)construction of the past and also the imagining of the future, which is a more complex relationship between temporalities than is regularly invoked in the study of collective memory Futhermore, Szpunar and Szpunar (2015, p. 378) define future collective thought as an "act of imagining an event that has yet to transpire on behalf, of, or, by a group". There are two things worth noting in their definition: first, that future collective thought is aimed at the collective, and second, that even when it is done by the individual it is still for the collective. The dominant function of the collective future thought is a construction of historical continuity for the collective identity. This is rooted in the theory of group identity as a product of collective memory, i.e. shared memories by a group of people (Halbwachs, 1925). This observation is important in underpinning the thinking around collective future thought, but also for my research regarding nostalgia and historical continuity in relation to the idea that a particular American identity is inherent within the nostalgia of the Western. Szpunar and Szpunar (2015) argue that collective futures are communicated and mediated through objects, text, images, and other cinematographic works.

Cinematographic works are important components of our cultural history and identities. They articulate social thoughts into narratives that are widely consumed. Cook (2005) positions cinema as a site of direct engagement with ideas and issues of the time of their production, and also as an historical document that traces an intellectual and cultural journey. John Parris Springer (2005, p. 125) argues for the Western film as a part of American culture.

It is within the Western that a particular idea of the American identity is cultivated as part of the medium that accounts for fantasy, desires, and mythology which is central to nostalgia. History and memory can be complicated by nostalgia, since nostalgia is conceived in an imagined past

which exposes the role of fantasy and myth in history, memory, and the formation of identities (Cook, 2005). Furthermore, where history dismisses fantasy in the representation of the past, nostalgia foregrounds it and lays bare the process at the centre of remembrance. Cook (2005) notes that film engages the fantasy that nostalgia offers. Understanding how nostalgia functions in cinematographic works allows for accounts of pleasure and enjoyment due to engagement with the fantasy of film. This provides a starting point for questions surrounding the exploration of enjoyment in alternative presentations of nostalgia. Furthermore, it tackles how cinema mediates ideas of past and imagined futures that articulate notions of national identity. I have examined how the hybridity of the genres allows for the exploration of nostalgia, since the reconstruction of the past in the Western film genre and the future imaginings in science-fiction are intertwined. It is my hypothesis that *Westworld* questions the idea of whether America can survive the future through both the engagement and critique of nostalgia.

CASE STUDY

Critically-acclaimed HBO TV series *Westworld,* produced by Jonathan Nolan and Lisa Joy, is a remake of a film with the same name by Michael Crichton, and, while the premise of the futuristic Western theme park stayed the same, the plot of the series was taken in a different direction. The first season garnered huge success and was nominated for 150 awards, winning 44 awards since its first airing (IMBD, 2019). The finale of season one was watched by over 2.2 million viewers in its network premiere at 9 PM on HBO in 2016 (Andreeva 2020). The first season attracted more than 12 million viewers over multiple platforms (Adalian, 2019). Due to its popularity and commercial success, *Westworld* is a cultural object worth investigating. There has been an academic response to *Westworld,* most noticeably, Alex Goody and Antonia Mackay's (2019) published volume of essays, *Reading Westworld,* which deals with a number of the philosophical topics that arose from a reading of *Westworld*. A number of other academic papers deal with artificial consciousness (Jeffs & Blackwood, 2017; Rayhert, 2017; Hirvonen, 2018), female representation (Netolicky, 2017; Seaman-Grant, 2017), and colonisation within the series (Spanakos, 2018).

The series is set in a futuristic, technologically advanced Wild-West themed amusement park, called Westworld. The park caters to rich "guests" who go to the park in order to indulge in their wildest fantasies while playing cowboys. The "hosts" of the park consist of androids who

visually look human, who bleed, cry, and have sex like humans to make it more realistic for the guests. The hosts' programs prevent them from hurting the guests, since their memory is rebooted each day as they return to their programmed, scripted loops. The first ten-episode season is called *The Maze,* which my research paper will be limited to, as it takes place within the Western setting, while the sequential season takes place in a different setting.

METHODOLOGY

In order to answer my question of how *Westworld* both critiques and evokes nostalgia, I will be doing a close textual analysis used by film scholars such as Schmidt and Bateman (2013), Larsen (2002), and Ballour (2000). Close textual analysis is an apt methodology in the investigation of film form's relationship to the issues of subjectivity, desire, and identification (Ballour 2000, p. *x*). Since I am interested in how the Western and SF genre has shaped the nostalgia in *Westworld*, a close textual analysis allows for my research to examine how the meaning in the film is created and considered through the ideology embedded within these genres. Close textual analysis requires the observation of the elements that create meaning within a text for the purpose of describing the content, structure, and function of the message in the text. This methodology allows me to account for how temporality is experienced within film. The question of how temporality is experienced is central to the investigation of nostalgia. I propose that one key way temporality is expressed is within the aesthetic of the film, which I will do from an analysis of the *mise-en-scene* of the film. Jon Lewis (2014) in E*ssential Cinema: An introduction to Film analysis* notes that textual analysis of films takes into account all the elements, for example the *mise-en-scene,* narratives, and sounds that make up a film. *Mise-en-scene,* as defined by Bordwell and Thompson (2014) in the book *Film Art,* is the technique of creating a film that transcends a normal conception of reality, and that each element that makes up the *mise-en-scene* of the shot works to communicate with the audience. Lewis (2014) also argues that textual analysis of the film's form through the aspects of the *mise-en-scene* facilitates how the meaning in film is understood as both entertainment and art. Since W*estworld* is a TV series made for profit, entertainment and enjoyment is central to its production, and by a doing a close textual analysis of *Westworld*, I consider how nostalgia is profitable .

It's worth taking into account how audiences form a relationship to a genre, as I propose that the Western genre plays a central role in how *Westworld* both evokes and critiques nostalgia. A conventional definition of genres is based on the notion that texts within a genre share conventions, for example content (theme and setting) or form (structures and style) (Chandler 2017, p. 2). There are films that have forms of one genre and the themes of another, which complicates the categorization of the text to a particular genre (Bordwell & Thompson, 2014). *Westworld* combines the genres of the Western and science-fiction, which I further consider in my section on hybridity, and which I propose can be stated due to *Westworld's* use of the Western's iconography, features, and science-fiction themes and setting. This aesthetic and narrative referentially produces a particular nostalgic text, one that reproduces a style of the past within the temporal expression of the future. Therefore, I propose that textual analysis allows me to examine how the genres have influenced the form of the series as part of the medium of film.

RESEARCH QUESTIONS

My research question is: How is nostalgia both evoked and critiqued in *Westworld* (2016 - present)?

My research question is linked to my hypothesis that the idea of America can survive in the future, by firstly asserting that the idea of America is nostalgic, as the future in *Westworld* is based on memories and myths of an imagined past. Secondly, I assert that *Westworld's* installation of nostalgia acts as a site of pleasure and enjoyment for the audience.

CHAPTER DETAILS

Chapter One outlined my problem statement, research aims, and objectives. The aim was to establish the relevance of the topic and discuss the heritage industry's relationship to nostalgia, to examine how nostalgia is culturally mediated, and to make an argument for the role of cinema in understanding nostalgia. In Chapter Two, I discuss how the genres of the Western and science-fiction act as sites of nostalgia. This leads me to investigate nostalgia's relationship to fantasy, desire, and anxiety in order to determine how nostalgia is manifested within Westworld. Lastly, I analyse how Westworld is a postmodernist text, and how that has impacted the

portrayal of nostalgia within Westworld. In Chapter Three, I survey how the narrative, plot, and music explores dueling temporalities. In Chapter Four, I analyse two key scenes. In Chapter Five, I put forward my findings and extrapolate the implications of my conclusion.

CHAPTER TWO: LITERATURE REVIEW

Nostalgia is most frequently referred to as a bittersweet longing for a return to the past. This notion of nostalgia still has its roots in when it was originally employed by a physician, Johannes Hofer, as a term to describe the melancholic missing of home by Swedish soldiers (Siekle, 2019, p. 5). Since then, it's been reckoned with and conceptualized in a number of different fields, with a major shift happening around its transformation from a spatial term associated with longing to be home - into a temporal term (Siekle, 2019, p. 5). Siekle (2019) traces this change to the rise of the media of technical reproduction. Additionally, this shift was also aligned with the industrialization of the eighteenth and nineteenth centuries, and a tendency towards a more rapid pace of life. This shift in the dynamic is much like the one seen with digitalization, which again poses as a new notion of nostalgia. As such, Siekle (2019) argues that digitization has shifted our sense of space-time in a more radical way as it diminishes our sense of linear temporality. This is best measured with the postmodernist assertion of temporality, existing without a consideration for time and space (McGowan, 1991).

As a result of postmodernism's notion of *a*temporal nostalgia, questions arise of how temporality is experienced in the first place, and how the registered experiences affect an individual. Secondly, a shift in the notion of nostalgia due to digitalization asserts that nostalgia is a culturally mediated phenomenon. I will be focusing my research on the exploration of how memories and histories have been mediated in cinema.

To address my research question in this chapter, I first establish the Western's relationship to a specific notion about American identities and heritage. I argue that in *Westworld,* the key site of nostalgia lies within the Western genre. This occurs through exploring the genre's relationship to the concept of myth, regarding frontier mythology's ability to reflect American society, which has subsequently influenced the American cultural landscape. I also analyse how the Western's particular nostalgic reading of the historical era in question has left the genre in tension and how contemporary texts are left to reengage with the myth of the Western. I then go on to review how the science-fiction genre is defined as a literature of cognitive estrangements, which allows for it to mediate present anxieties, and I discuss the relationship to nostalgia that

science-fiction evokes. I then go on to examine how the hybridity of the genres in *Westworld* places them in tension. I propose that it is through observing the tension that one can criticise the use of nostalgia in *Westworld*. I then go on to question the relationship between fantasy and nostalgia. This analysis lays the groundwork for exploring how nostalgia is shaped by our desire. In the next section, I account for how *Westworld* is a postmodern text that is a product of the cultural moment it arises from.

THE WESTERN

The Western is America (Kitses, 1973). This observation of Kitses alludes to the key irony of the Western, a fictitious account of the American West, that has come to hold a huge significance in the fabric of the United States of America. From the iconography of the American frontier to the themes of the expansion and freedom framed in violence, the genre has been consistently connected to the representation of American national identity and survival (White 2006, p. 35). The genre is embedded with historical mythologies and the legacy of American heritage and ideology. In this section, I examine how the mythology of the frontier has come to embody a particular notion of American identity, where the frontier held endless possibility for the ambitious, strong, and those with enough grit to make their way to the top, an exemplification of unlimited possibility of America (Slotkin 1973, p. 5). Yet, the underlying message favours white masculinity as the hero, producing a white collective nation through the displacement and subjection of the "other" (Gurr 2015, p. 3)**.** Murchoch (2001, p. *vii*) expresses the irony of this: *"No other nation has taken a time and place from its past and produced a construct of the imagination equal to the United States of America's creation of the West"*.

In a lecture in 1893, Frederick Jason Turner, who has been credited as the founding father of American history, presents in his thesis that it was the frontier that shaped American society, culture, and identity. He stated that America projects the notion that America is the land of freedom, exploration, independence, the moral and virtually righteous (Springer, 2005). Yet, Cawelti (1999) argues that it is the Hollywood Western that shaped the contemporary notion of what that frontier was, and the identity attached to it. The Western holds a unique appeal as it tackles American identity through the lens of the nostalgic perspective of history. While contemporary renditions of Westerns have not been limited to a period of the time or place,

similarities to the specific historic era are pivotal, not just for the film genre's relationship to the past, but, as with many film genre depictions of the historical era, these similarities have come to play a role in how it is remembered within the heritage of the American West. Martynuska (2009) credits the notion of American identity being constructed around a Western to the genre's ability to ignite the American people's imagination, and to various frontier values becoming national values. Subsequently, the Western has earned a place in the heart of national culture and American iconography. As a part of American culture, the Western, articulated in film, reflects the shifts and the changes in American society (Gurr, 2015). This is partly because the Western acts like American myth. Wright (1977) explains that a myth acts to mediate realities by being a way for any given society to explain culture and history in popular memory. Myths are part of an everyday world that informs how culture and history are viewed and used as part of the naturalisation of ideology. Therefore, if the Western acts like a myth, it naturalizes an ideology that is encoded by cultural symbols into concepts of American identity, history, and masculinity. This is based on the narrative of the white male on the frontier, fighting for the freedom of both the individual and the parts of society he represents.

This influenced the specific conception of what American national identity is, one which revolves around individualism and aggression (Roberts, 2002, p. 45). While the Western film genre has been around since 1903 with Edwin S. Porter's G*reat Train Robbery,* the 1950's constitutes the genre's heyday and produced a number of Classics like Fred Zinneman's *High Noon* (1952), George Stevens's *Shane* (1953) and John Ford's *Searchers* (1956). These films had a major influence on the canon (Kuhn & Westwell, 2012, p 451). Shari Roberts (2002), in the *Western Meets Eastwood: Genre and gender on the road,* argues that the heyday of the 1950s had a pivotal significance in codifying the ideal of masculinity and certain notions of American identity into the already nostalgic idea of the frontier. The frontier myth is being situated in the survival of white masculinity, as the heroes of the narrative of the West were abled-bodied, heterosexual, white men whose role was to carve out the area for the human race (Gurr, 2015). The idea of masculinity in a Western is involved with sadomasochistic violence displayed in surreal excess and close-up detail, which Gubnsberg (2005) argues leaves very little room for homosexuality and femininity. Within the Western genre, one of the most prominent and defining characteristics is its setting: the 19th Century American Old West frontier. The

frontier, as Jean-Louis Rieupeyrout (1952) argues in *The Western: A Historical Genre (*1952), is not just a background for the action, but holds a significance in that the story is taking place at the edge of the frontier. The concept of the frontier has become the influential myth in American culture, as the frontier symbolises America as a land of unlimited opportunity for the strong, ambitious man with enough grit to find his way to the top (Slokins 1973, p. 5).

While the Western has progressed and reflected contemporary society, it was exclusive of stories that included people of colour. With films, for instance *The Magnificent Seven*(2016) directed by Antoine Fuqua and *Django Unchained* (2012) by Quentin Tarantino, there is still a sense of difficulty, not only because the white savior narrative is front and centre, but also because they are still committed to an exclusionary account of the American history of the West. Laura Barraclough (2018), in the text *Wrangling Settler Colonialism in the Urban U.S. West: Indigenous and Mexican American Struggles for Social Justice, note*s how people of colour were major architects of the West and that Hollywood sequentially ignored and white-washed history.

Cowboy culture, a style of ranching, was introduced into America by the Spanish colonists in the 16thcentury. At this time, most ranch owners were Spanish and farmhands were Native Americans (Haeber, 2003). In the late 19th century, it is estimated that one in three cowboys were Mexican. And the lexicon that is recognisable as 'cowboy' were all Latino inventions (Haeber, 2003). White Americans were only incorporated into the cowboy culture 200 years after its inception and once westward expansion brought Anglo-colonists and African slaves into the area in the early 1800s (Haeber, 2003). The kind of labor that cowboys did was hard, and the wealthiest white Americans outsourced it to black slaves (Barraclough, 2018, p. 20). At the same time, an estimated 20,000 Chinese immigrants made a significant contribution to the transcontinental railroad in the West (Chen, 2019). Yet, this history and contribution of people of colour is often ignored, and the myth of the all-white West is still the standard. It is worth at this moment to also note that white-washing is not only related to the diversity of representation, but also to the lens with which racism is depicted in film. When a film does have a black lead character, as in *The Hateful Eight* (2015) and in the *Keeping Room* (2014) by Daniel Barber,

they are still in need of saving from violence by a white saviour. When black or female lead characters are set in the Western conceived of by 1950's Hollywood filmmakers, the film still fails to reengage the myth. The history of the Western and its original canon cemented the white male narrative to the visual iconography of the landscape and has left the Western in an interesting position in the contemporary moment. Rieupeyrout (1952, p. 128) makes the argument that even though the American frontier depicted by the Western may never have existed, it is nevertheless a faithful representation to an expression of a typically American mythology.

Since the Western is rooted in the fictitious past, its use as a genre has ingrained the evoking of nostalgia - a nostalgia for a particular notion of American identity. As a myth, the Western is essentially able to naturalise this myth as well as the ideology and cultural symbols it represents. Consequently, I propose that the genre evokes nostalgia, one that in a number of ways is limited by the historical canon of the genre. I propose that *Westworld* provokes the Western's particular nostalgia, and that even with its females and people of colour as leads, it has potential to face the same drawbacks as other contemporary Westerns. However, I propose that its ability to critique this nostalgia lies within its use of science-fiction as the other genre at play.

SCIENCE FICTION

Westworld presents the Western assertion of American identity in context of an imagined future. While the mash up of this genre is nothing new, as I will discuss in the next section of hybridity, *Westworld,* I propose is using the nostalgia of both genres. The science-fiction genre, much like nostalgia, functions to mediate a present anxiety through the device of cognitive estrangement. Within science-fiction texts set in the future, for instance *Westworld,* I propose that science-fiction has an essentially nostalgic aspect in its construction, either for the future in utopian texts or for the present - if the future depicted is dystopian - where there is still a possibility of a different future. Therefore, the presentation of this American identity within the future allows for a critique of the ideology embedded within the Western.

In order to sustain this claim, I first define science-fiction, and then go on to consider how

temporality in a science-fiction text makes it an active text. I finally argue that *Westworld* contains both utopian and dystopian elements.

My definition for science-fiction comes from Darko Suvin (1972), an influential critic of the genre, in his paper *On the Poetics of the Science Fiction Genre*. I have chosen to use his definition as it provides the mechanism - cognitive estrangement - in the genre that mediates the cultural fear and anxieties that are at the core of the success of science-fiction. Suvin (1972) argues that science-fiction is most accurately defined as the literature of cognitive estrangement and articulates that this estrangement is due to the fictional devices used in the text. These fictional devices are used to describe, through artefact or premise, the difference between the world that the audiences or the readers live in and the one that the fictional science-fiction text presents. The devices can be something made out of tangible materials such as a time machine, spaceship, or other palpable artefacts that are not of the reader's world. Additionally, these fictional devices can be intangible, such as in the form of a premise, for example, a new gender or consciousness. These devices can facilitate the estrangement of the environment of the world, yet still hold a degree of familiarity. Suvin (1972) argues that science-fiction is a way for the cognitive presentation of alternative reality and that it positions itself to directly contradict the status quo.

The use of temporality in science-fiction makes the text an active text, meaning that it sees the viewer as an active textual participant when considering how the imagined future plays on the anxieties of the present. Boris Eizykman and Ronald Rosenth (1985, p. 67) explain in the text, *Temporality in Science-Fiction Narrative (La temporalité dans la narration de SF),* that time in science-fiction literature is comprehended in three aspects of the story. First, when the story takes place, second, the production of the writing, and third, the reading of the text. In what Eizykman and Rosenth (1985) label 'mundane' fiction, they explain that the reader is aware of the writing and the acts of narrative that have taken place before the reading. It makes a clear linear sequence; the story is in the past, the narration, although closer to the present, is also in the past, and the text being read is in the present. However, science-fiction disrupts this linear sequence that 'mundane' fiction offers. Science-fiction narratives that are set in the future, i.e. the reader's future, mean that the story is in the future, the narration is the future, and the reading of the text is in the past of that future. The story, then, is being read in the past of the narration's

timeline. When a narrative uses time machines, it furthers this break in a linear temporal axis. Chronotope, the representation of time and space in langue and text, in this case science-fiction, is expressed in a way that allows for the genre to have unlimited narrative openness. All times and places become accessible, or are predisposed to discovery. This openness comes from the science-fiction genre being flexible to the notion that the future is presented as the past, that the soon-to-be tomorrow will begin in the already yesterday (Eizykman & Rosenth, 1985, p. 67). It is due to this dual temporality that the reader or viewer of the science-fiction text is actively participating. Likewise, nostalgia is calling for active participation through its doubling of the temporality. Linda Hutcheon and Mario J. Valdes (1998, p. 21), in their text *Irony, Nostalgia and the postmodern: A Dialogue*, state that the power of nostalgia comes in part from the structural doubling up of the inadequate present and the idealized past. The two different temporal moments at play come together to create active participation, whilst carrying an emotional weight (Hutcheon & Valdes, 1998, p. 22). The temporality at play in science-fiction texts, both of the present, future, and past, asks another question of nostalgia: where is the idealisation situated? The case of *Westworld* (set in the future), presents the following question about the nostalgia at play in this imagined future: how does the imagined future reconstruct the remembered past?

In this section, I investigate the notion of the environment within science-fiction being a product of an imagined future, and, that through an imagined future, *Westworld*'s nostalgia is manufactured by dystopian and utopian lenses. Utopia uses the same lens as nostalgia because it idealises and glamourises a perfect place and space. In the text, *Whose Real? Encountering New Frontiers in Westworld*, Rory Jeffs and Gemma Blackwood (2016), make the argument that *Westworld* presents a postmodern version of a utopia rooted in the hyper masculinity of late capitalism, articulated in the fantasy of the park. This utopian presentation is based off a nostalgic remembrance of the past. Hutcheon and Valdes (2000) make note that utopian remembrance is of the world that never was, held up by a fervent desire that it should have been, and simultaneously, rejecting all that made it. Yet, the series is not a utopian fantasy, rather, it is a dystopian one. The creators of the series stated at the San Diego comic-con panel in 2018 that the first season of Westworld was a dystopia where non-humans (i.e. robots) rise up against humans (Crow, 2019). However, I propose that the dystopian element of *Westworld* is that humanity will repeat the mistakes of the past. *Westworld* uses the worst aspects of the past as a

justification to dominate and inflict acts of cruelty and pain on those regarded as "other". *Westworld* is a promising text not for its vision of our future, but for the imaginative satisfaction that *Westworld* creates in drawing from our past.

COWBOYS IN SPACE: HYBRIDITY.

In this section I will examine how *Westworld* uses both the Western and science-fiction genres, while positioning the genres in contrast to each other, through genre hybridity. Genre hybridity allows for the combining of the conventions of the two genres to create a doubled, ironic perspective which is used to evaluate, judge, and testify to the power of the two forms and values that they embody. Furthermore, how the propositions of the Western and science-fiction differ in order to account for how they use the past and future to triangulate on present day anxieties.

Westworld falls under the genre of the Space Western, which takes the tropes, themes, and iconography of the Western, and transports it to a futuristic setting. A prominent example of the genre is the TV series *Firefly* (2002-2003), which depicted the lives of a group of people who were on the losing side of the civil war, and who made a living as part of the pioneer culture in a new star system. According to the text, *Firefly Revisited: Essay on Whedon's classic Series* by Michael Goodrum and Philip Smith (2015), *Firefly* successfully exhibits the key characteristics of the Space Western by using themes and features of the Western within a space setting. Goodrum and Smith (2015, p. 3) make the argument that the Space Western, Firefly, can be regarded as being within the science-fiction canon alongside *Star Wars* and *Star Trek*. Additionally, Space Westerns also need to be recognised within a broad history of hybridity, and furthermore, in the overly broad canon of the Western. I propose that *Westworld,* much like *Firefly*, does not overly replicate the symbols of the West, but rather presents the experience of the West. Thus, it is worth considering how *Westworld* is a contemporary Western.

I have centred my exploration of hybrid genres in Robert Murray Davis' text, *The Frontier of Genre: Science Fiction* (1985). "Davis (1985) provides a way of looking at the shared elements between genres by differentiating and comparing overlapping aspects inherent in each genre's canon. This dynamic between the genres provokes the question of whether the Western is undercutting the conventions of science-fiction, or whether science-fiction itself is being used to critique the ideology of the Western." Davis' text proposes that there are six complex

propositions that can be used to describe the different attitudes and responses that the common motifs, themes, and settings of both genres share. While in the Western, the frontier is in the past, yet the frontier of science-fiction is the "final frontier", most commonly pictured as space. The "final frontier" as Davis (1985) explains it, is the unconquerable frontier of space and technology, and in turn, the future. *Westworld*'s frontier is both the past and the future, in terms of scientific advancement. The second proposition Davis (1985, p. 33) notes is the attitude towards the theme of survival which is embodied differently. In both genres the need for physical survival creates a special kind of person. In the Western, the person formed by this process becomes like the "other", gaining knowledge from them which makes the hero survive in the wild environment. In science-fiction, the hero can learn nothing from the other, except that he is an "other" to them. This leads to the next proposition where Davis (1985, p. 35) deals with how conflict is decided. The outcome of the conflict between the survivor and the frontier in the Western is decided by the presence of history. History determines the implied future and the dramatic present. By this, Davis (1985) means that the frontier and the people in the Western have been tamed in the present. Thus, history limits the outcome for the conflict of the story. In contrast, the conflict in science-fiction is post history; all histories have occurred before the hero and the hero is therefore free from the limitations imposed by history. The frontier in science-fiction can never be fully tamed or crossed (Davis 1895, p. 34). *Westworld* again places this confrontation in juxtaposition, as the West pictured is not limited by history, since it seemingly takes on the science-fiction essence of an ahistorical position.

Davis' (1985, p. 35) next proposition concerns the role of economic survival. In both genres, the ideological expansion is due to greed and interest in acquiring material goods. The Western treats this as essentially nostalgic, as it's not only safely in the past, but ingrained into the cultural code of America. The desire for economic growth is something that the majority of contemporary audiences can understand. In science-fiction, economic survival is not the goal, but rather the catalyst for the story or something to keep the story going. In this way, *Westworld* fits into the science-fiction convention as money does not motivate any of the characters' larger goals, yet the park's goal is to make money. However, *Westworld* fits into the Western conventions of cultural survival through profit. Culture in the Western is dominated by American cultural imperialism. While some Western texts do question this type of imperialism,

Davis (1985) notes that they still have the luxury of allowing for a winner. Science-fiction, however, is concerned with questions of technological expansion and cultural imperialism. In science-fiction, the whole of humankind is under attack, and the victims are unseen and helpless. *Westworld* flips this on its head where it narratively aligns the audiences with the hosts, and, while they are a threat to humankind by the end of the series, the hosts (technology) are the victims and the "helpless" human victims are depicted as cruel and violent. Davis' (1985) final point concerns the different approach and attitude to violence. The violence in Westerns is directed at "the present enemy", and is generally a test of individual virtue, both physical and moral. In science-fiction, adversaries pit their technologies against each other which tends to lead to a test of cultural worth based on technological worth. Since violence is at the heart of *Westworld*, it subverts the notion of the "present enemy", and, unlike in the canon of the Western, is not used to test individual virtue, or physical and moral strength, because it is used on the helpless and those unable to fight back based on their programming. Davis' (1985) exploration of the hybridity of the genres is able to critique each genre's conventions and ideology.

I propose that *Westworld* uses the science-fiction genre to critique the ideology of the Western in which the idea of America is situated. The series does this by showing the violence of the Western as violence for pleasure rather than survival. It removes the notion that violence is justified, and instead perverts it. Yet at the same time, the series exploits violence for the enjoyment of audiences, while allowing for the Western to question conventions of science-fiction, regarding histories and ideas of progress. The science-fiction genre removes the limitations of history and this is questioned by the use of the Western genre. I propose *Westworld* questions the presence of history within the imagined future.

NOSTALGIA: DESIRE AND ANXIETY

Westworld is built around what exactly fantasy exercises and composes of, and how it influences and subverts the conscious and subconscious groundwork of people.".Both the utopian element of *Westworld* and the Western genre's nostalgia are working to elicit a particular fantasy. While there is a fantasy associated with the Western genre's nostalgia for an idea of America, this overarching fantasy lies embedded in a matrix of smaller,

supplementary fantasies consisting of sex, violence, and dominance, posing the question: how are anxieties and desires being mediated to create this nostalgia?"

In this section, I will account for how nostalgia is the result of the mediation of anxiety in the constructions of fantasy, in order to identify what particular installation of nostalgia is manifested in *Westworld*.

The core of nostalgia is the mediation of anxiety. Nostalgia functions as a mediator, offering both questions of guilt and enjoyment. Anxiety is explicitly linked to loss, as understood in psychoanalytic theory (Hook, 2012, p. 20). At the heart of nostalgia is an experience of loss which some theorists argue is the lost past. However, Boym (2001) provides a different way of accounting for the loss. Boym (2001, p. 14) argues that nostalgia seeks to mediate between discomfort, anxiety, and perceived loss, in a time of an accelerating rhythm of life, and historical incoherence. Boym (2001) takes into account two factors: the rapidly changing world and historical incongruities between the past and the present. These two factors pose different questions when approaching a particular instance of nostalgia that has been witnessed. Regarding the faster rhythm of life, Boym (2001) states that it speaks of a yearning for a community that has a sense of collective memory and continuity. This leads me to believe that what nostalgia is mediating is the loss of these things. Admittedly, Boym (2001) is troubled by the way that longing ties the currency of belonging with an identity rooted in an idealised past. She points to this as problematic since it is the undertone of the destructive ideologies of today (Boym, 2001). The mediation of anxieties occurs through the construction of the fantasy of the past; one, that by offering a relationship to the past, would provide a sense of belonging.

Nostalgia is situated within loss and the unobtainable, yet is constructed as relief through fantasy. According to Boym's (2007, p. 13) description of nostalgia, it is "a romance with one's own fantasy". Boym's (2007) argument is that the sentiment of loss is indeed a romance between who has lost and the object that was lost continued within one's own fantasy. In other words, as the object of loss and displacement in nostalgia is glamorised, a rendering can only be constructed in fantasy. Derek Hook (2012, p.20), in the *Defense of Nostalgia,* makes a clarification stating that it is not to say that nostalgia is not fantasy, but rather that it works to extend it. Hook (2012, p. 19) continues to make a critical observation on the parallels between

fantasy and nostalgia by exploring the *fantasmatic* nature of nostalgic remembrances. If, like fantasy, nostalgia is subject to certain impossibilities, Hook (2012) argues that nostalgia is then an attempt to remedy a lack. Hook (2012) refers to lack in the Lancan sense, which in human beings is the "lack of being". To justify, Lancan (1961) argues that lack is the result of the battle for an image of the self, a battle where one aims to identify and construct a self-image through internal and external environments that bring about a sense of familiarity." Hook's observation leads to nostalgia being a remedy, yet also how lack brings relief, which Hook (2012) and Boym (2008) account is through fantasy. In the *Sublime Object of Ideology,* Slavoj Zizek (1989, p. 42) explains that the construction of fantasy acts as relief from desires, a longing for the unobtainable object. Nostalgia and desire tread similar theoretical ground, both comprising of a longing for an "object" and finding a construction within fantasy.

Nostalgia is in many ways a relief from the unobtainability of the temporal. Both nostalgia and desire function through the expression of fantasy. Therefore, while nostalgia finds an expression in fantasy, it acts like desire. Nostalgia is a site of pleasure and type of desire. Fred Davis (1982, p. 1425), a sociologist and a notable nostalgia theorist, in his book *Yearning for Yesterday: A Sociology of Nostalgia*, provides a starting point for the investigation into nostalgia as a form of pleasure. Davis (1982) states that nostalgia draws from the past but is a product of the present. More so, Davis (1982) gives a definition of nostalgia as a recollection that elevates pleasure and screens out painful memories. He explains its function as it is evoked by current fears and anxieties, and it looks to evaluate these feelings. Davis (1982) was making this statement in an investigation into conditions and circumstances that evoke nostalgia, regarding the consequences they have for society. Davis' (1982) argument is that the pleasure of nostalgia is, to some degree, enjoyment in the alleviation of this phenomenon. Admittedly, it is not all that could account for enjoyment, as David Sigler (2004) provides a different account. In the paper, *"Funky Days Are Back Again": Reading Seventies Nostalgia in Late-Nineties Rock Music*, he proposes that this is a reductive reading of these cultural products that discount the enjoyment they produce. Sigler (2004) provides a particularly interesting way of reforming an approach to reading these texts. While he can't speak for the personal enjoyment that everyone gets from them, in his case, for late-nineties rock, he, however, makes the argument that it is not a glimpse into the seventies that music fans are listening to the musicfor. Rather, their enjoyment is based

in rediscovering the seventies as an *object* which always exceeded the seventies itself. This is pivotal to my discussion of nostalgia in *Westworld,* both in the text itself and for the spectator. Sigler (2004) builds his argument on how enjoyment is rooted in desires, and, explicitly in my case study, desires that films put on screen (Hayway, 2018, p. 161).

This has become a pivotal point within the exploration of nostalgia within cinema, as Susan Hayward (2003), in *Cinema studies: key Concepts*, states that cinema is the screening of fantasy. Cinema is the conscious screening of desires through images and stories. The cinematic apparatus functions to make us voyeurs to our own fantasies, as it consciously articulates desires through images and stories (Hayward, 2003, p. 152). Thus, cinematic narratives relay our fantasies in a matrix of desires, one of which takes the form of nostalgia. However, there is not a single level of fantasy or a single set of desires that is produced by a film; the fantasy of the filmmaker might not be the desire of the spectator. Each actor (Filmmaker, the industry, the characters, viewer) generates a set of specific fantasies that interlink and stay distinct from each other (Hayward, 2003, p. 109). As the structure of fantasy is multiple, so is spectator identification. For cinema to be effective in its relay of fantasies, it relies on suspended disbelief, which Cook (2005, p. 7) argues is how the spectator also participates in nostalgia. Cook (2005) posits that nostalgia is a way of coming to terms with the past, with the suspended disbelief necessary to make the transition between the longing for something idealised that has been lost, and the acknowledgment that one can never retrieve it. This process is an activity of pretending and role-playing. *Westworld* seemingly comments on this within the diegetic world of the series. The act of role-playing is self-evident in *Westworld,* in the guests participating in role-playing cowboys or cowgirls. There is a blurring of the boundaries between performer and audience with regards to the hosts and guests of the *Westworld* park. This "performance" is situated within the pleasure that the guests receive in playing a cowboy, asking what aspect of the past (the moment that the Western is a tribute to) is pleasurable for the present and the future. In the series, the park is marketed as a place where guests live without limits and can indulge in their every desire. Yet, the Old West was chosen as the place where the guests would like to do this. The Old West became a time that symbolised conquering and taming the unknown wild (people and places) in a bid for freedom. While this element might be at the heart of the desire, modern Americans know of the darker consequences of what America did in the West, especially towards the Native Americans. The hosts are thus trapped in enacting the roles within the images

of the Western and its iconography. This is also where I propose that the series makes a clear critique of nostalgia, as those that participate (guests) in this role-play of nostalgia are labelled as problematic, violent, and privileged, yet the series sees the hosts in this way as well, implying that both the guests and the hosts are limited by their narratives.

POSTMODERN CINEMA AND NOSTALGIA

Westworld is a postmodern fiction, one that while being able to be self-reflective within production as an HBO show, also indulges in everything that it critiques. A layered, self-aware series, it matches the pop culture moment it is being produced in. That is not to say the series is without fault; it falls into a number of traps that other series produced by HBO have been criticised for, such as explicit nudity and violence. Part of the critique around American identity pervading the Western, is its relationship to the consumption of culture and its roots in Hollywood. In this section, I explore how *Westworld* is a postmodernist text, how that changes the type of nostalgia evoked, and how Hollywood, within a cultural context, further contributes to the comprehension of nostalgia in *Westworld*.

Westworld is a postmodern text in terms of the formal elements of postmodernism. One of the defining characteristics of postmodernism, according to Fredric Jameson (1984), is the breaking down of the barriers of the high and low art forms. It is within intertextual references that the series erodes these barriers. It pulls from and references various high and low art forms, from Shakespeare to popular culture video games namely "Grand Theft Auto". The text is saturated with these references, both in aesthetic and in the literal referencing of quotes and the speech of the characters. The current media landscape is cyclical in that the media references other media instead of reality (Hodkinson, 2011, p. 272). It's due to this that postmodern texts are often critiqued, yet *Westworld* works rather to draw the text towards itself. This allows for the show to become self-aware. *Westworld's* production comes after HBO's massive success with the series *Game of Thrones* (2011-2019) and *Walking Dead* (2010-present). One of the telling moments is when Lee Sizemore, played by Simon Quaterman, the head of Narrative and Design in the park, presents his new narrative, *Odyssey on Red River,* that involves sex, titillation, and horror (in self-cannibalism), which Lee acclaims "will make Hieronymous Bosch look like he was doodling kittens!". The narrative is shut down by the park's creators, a dig at where the TV

industry is at. The series relies heavily on intertextuality and pastiche, which is the act of drawing and merging different sources together to create a product resulting from a hybridity of genres, both the Western and science-fiction. Thus, the text becomes self-conscious of its status as fiction (Caparrelli, 2016, p. 9). *Westworld* is acutely aware of its status as a fictional text, and, through this postmodern assertion, is able to comment on the cultural moment of its production, hence it is simulacra.

It is while accounting for the hyperreality defined by Jean Baurdliard (1981), that the show's self-awareness is further unearthed around its use of the Western. Baurdaliard (1981) proposed an analysis of the degradation of image. The process is separated into four phrases, from the reflection of the Mask, to the appearance of Simulacrum. Caparrelli (2016) proposed that *Westworld* is a reflection of the past on a superficial level in its representation of the Old West typical frontier cities, but this reflection is a mask for the ideology of the mythology of the Old West. Furthermore, Caparrelli (2016) argues that there are two ideologies at play, on one hand the guests of the park are attracted by the promise of the "frontier" and the nostalgia it carries for the by-gone era. On the other hand, the hosts' worldview is informed by this too, but only to keep them inoffensive and participating in the system, which forms the basis of their storyline that on a deeper level is exposed to be a giant orchestral simulation, and according to Baudrillard (1981, p. 17) "masks the absence of the profound reality". The fourth level in which there is no relation to reality is where the show is pushed towards its full potential, and, much like the hosts who are all based on a real-life model, have come to surpass it. In the final episode one of the hosts whispers to another "This world doesn't belong to them, it belongs to us". *Westworld* as text, while not fully achieving this, on some level is able to use its references and surpass it, which in itself is the potential of postmodern texts.

Another consideration of how *Westworld* is a postmodernist text, is how postmodernism has changed the notion of what nostalgia is. Postmodernism has impacted the notion of nostalgia. In the text, *Nostalgia is not what it used to be: heritage films, nostalgia websites and contemporary consumers*, Andrew Higson (2014) argues that postmodernist nostalgia is fundamentally different from modern nostalgia. Higson (2014, p. 121) argues that modern nostalgia offers a temporal version of nostalgia that is founded on the unattainable distance between the past and the present. Meanwhile, postmodern nostalgia is characterised by being

atemporal and erasing this sense of distance. At the heart of modern nostalgia is the wistful, hopeless, longing for the lost and irretrievable past, and Higson (2014, p. 122) argues that postmodern nostalgia does not suffer from the same affliction, since the irretrievable is now attainable; the difference between the past and present is flattened out. This is the result of the postmodern recycling of images, objects, and styles from the recent past. Alison Landsberg (2018, p. 148), in the text *Prosthetic memory: the ethics and politics of memory in an age of mass culture*, argues that prosthetic memories are not authentic or a person's natural memories, and that they derive from an engagement with a mediated representation. These memories are all produced through the collective they are personally felt in, and, unlike collective memory, they do pertain to the identity of the group (Landsberg, 2018, p. 149). As result of being produced by mass media, they are commodified, as they're made from ticket sales to the movies, entrance fees to museums, the purchase of music. Landenberg (2018, p. 150) argues that mass media can be used to confront the capitalist system that it belongs to. Furthermore, mass media, and cinema in particular, contain the potential for the production of empathy through prosthetic memory for the historical experiences of the other (Landenberg, 2018, p 150). Prosthetic memories assimilate personal experiences with historical events that have not been lived through. It is on an individual's ability to have memories that are not limited to personal memories, that the power of mass media rests. Of course, the commodification of memories through films, museums, and the internet means that there is a threat that a constructed past is privately satisfying rather than publicly useful. The digital era has contributed to this significantly in the rise of the postmodern version of nostalgia.

Boym (2001) states that national cultures shape expressions and manifestations of different kinds of nostalgia. Hollywood has produced a unique manifestation of nostalgia that speaks to the broader context of American cultural nostalgia. Leitch (2018, p. 2) makes an argument that, for all the glories of Hollywood, it has never been able to make anything comparable to heritage cinema, in an understanding of the British rendition, due to a number of factors. Great Britain has produced the more recognizable nostalgic memory films, so-called heritage cinema. These types of heritage films focused on the rich, powerful, well-dressed, and good-looking members of British society, generally set in a time when Great Britain was a thriving empire. The stories dealt with private, personal questions of morality, marriage, social belonging, and romance with

nationalistic overtones (Leitch, 2018, p. 2). Heritage cinema pays close attention to being historically accurate, with a finicky amount of time given to both visual and audio details, which Vindendeau (2001) calls the "museum aesthetic". The genre offers contemporary audiences a refuge and comfort in the idealized Britain of yesterday from the under-achieving present. While other nations have had their own instances of film dealing with the nation's past in a nostalgic fashion, there is no country that offers a visually idealized refuge like British heritage films (Leitch, 2018, p. 2). Firstly, not all Americans wax over American history equally (Leitch, 2018, p. 3). There is a lack of a primary motivation in Americans that the British had that Leitch (2018) identifies as the fall of an empire. American leaders are perceived as the leaders of the free world, and therefore don't need to take refuge in an idealised past. Hollywood nostalgia offers an understanding of nostalgia regarding Western gender roles and colonised narratives where contemporary updates are not celebrations of the past realities, or even imagined pasts, but a refusal to accept present day realities. Second, nostalgia within the American cultural landscape is future-oriented. While Leitch (2018) argues nostalgia has a limited space in a future-orientated culture, in the next section I propose a potential way of looking at the role of the future as key role player in nostalgic manifestations.

CHAPTER OVERVIEW

My research aimed to investigate how *Westworld* both evoked and critiqued nostalgia in order to ask questions around whether the idea of America can survive in the future. This idea of America is situated and embedded in the Western genre which is constructed around aggression and individualism at the heart of the survival of white masculinity, that is being reconstructed to be part of both the memory and history of America, through the mythology of the West. *Westworld* reimagines this mythology within the genre of science-fiction and is thus able to further the critique of the ideology of the Western genre, while also exploring more than just the notion of the Western, but also the question of the consumption of culture and identity rooted in notions of violence. That being said, *Westworld* as a postmodern text opens up in its ability to be self-reflective. In addition, it is also able to pose a question of the series' and the audiences' own enjoyment of this violent fantasy. Furthermore, the nostalgia in the show works to elevate anxiety, one that is constructed in the fantasy. Thus, fantasy is at the core of *Westworld* and the idea of America that the series is particularly interested in.

CHAPTER THREE: PLOT, NARRATIVE AND MUSIC

In this section I consider what nostalgia is and how it is presented and expressed within cinema. As mentioned previously, Hutcheon (2000, p. 199) defines nostalgia as two temporal modes that can resist or affect emotion. This definition provides the basis for how I investigate nostalgia, by looking at the process of temporalisation and its aesthetic configuration. Thus, begging the question: how does one experience temporality and why does that experience register as an effect? In this section I outline the plot of *Westworld*, the narrative of nostalgia, the narrative structure, and how music is used in the text to evoke nostalgia.

PLOT

The first season takes place over three timelines that are presented in non-chronological order; one takes place before the park opens, one relatively soon after the park opens, and one encapsulates the last 30 years later when the hosts are starting to gain consciousness. The editing of the series complicates the presentation of temporal modes, presenting a sequence of scenes that move between past, present, and future with quick editing and alluding narratives tricking the audience into reading different timelines as sequential. It is in the final episode when two major protagonists are revealed to be the same person that a consolidation of the multiple time lines is made.

In order to provide an overview of the series, it's worth first looking at the differences between fabula and Sjuzet. Bordwell (2004, p. 246) defines fabula as the events that happened chronologically through cause-and effect, while the Sjuzet is how the narrative events are presented to the audience. In this section I outline the fabula of *Westworld.* The plot starts a number of decades before the present, when Dr Ford (played by Anthony Hopkins) and Arnold, Ford's partner in co-creating Westworld (played by Jeffery Wright), create life like robots that pass as humans, called hosts. The hosts allow guests to act out their fantasies without harming any humans. After the death of his son, Arnold starts to question what his host will be used for and tries to stop the park from being launched by programming Dolores (played by Evan Rachel Wood) to kill any other hosts who have been created. Despite this setback, Ford goes ahead with

the park and creates a new host partner, Bernard Low, based on Arnold's likeness. He opens the park to the public.

Two employees of Delos, the company that owns Westworld, visit the park: frequent guest, Logan (played by Ben Barnes), and first timer soon-to-be Logan's brother-in-law, William (played by Jimmi Simpson). William meets and falls in love with Dolores and the park's dark, limitless possibility. Soon he embraces his dark side. This is a tipping point for William who starts a gradual transformation in becoming the guest only known as The Man in Black. Thirty years later, William, now as The Man in Black and a frequent guest, seeks the maze which he perceives is the next level to Ford's game. However, the maze device is not meant for him but for the hosts created by Arnold to achieve consciousness.

With the park filled with guests, both Bernard and Ford notice that hosts are behaving strangely and they suspect that they are starting to remember. Maeve, the madam of a brothel (played by Thandie Newton), remembers her former life. She starts to take control of her own outcomes, determined to find her daughter and leave the park.

With increasing malfunctions in hosts, the board-members of Delos start to push Ford out. In the battle to get Ford out it becomes clear Delos' priority is to extract proprietary information from the park above all else. The board's director, Charlotte Hale (played by Tessa Thompson), plans a retirement ceremony for Ford. Learning of this, Ford plans a final narrative in which the hosts assassinate the guests and board members of the park. Ford's own death is at the hands of Dolores in the same fashion as Arnold. The Man in Black finally gets the "real" stakes he's been wanting where the hosts can fight back.

NARRATIVE STRUCTURE

Within the narrative structure of the show, the series draws a comparison between the guests in the diegetic world of the show and the audiences of *Westworld.* It is within this comparison that I make the argument that the series works as a larger metaphor for the idea of America, one that has a particular pre-occupation with consumer culture and violence. In this section I examine the notion of repetition as a structural device, puzzle narrative, and its resemblance to video

games.

Westworld is structured by repetition. Hosts live in narrative loops, phases that are repeated throughout the show. The audience is constantly shown scenes and conversations that are strikingly similar with only small, but critical, differences. The first episode mirrors itself with the same sequences of Dolores waking up and going outside, at the beginning and end of the episode. The structure of the repetition harkens back to stage performance. Repetition is at the heart of theatre, and, with the exception of improvisational forms, theatre is a performance that has to be rehearsed over and over again before it makes it to stage (Austlander, 2018, p. 89). Vincenzo Del Gaudi (2019) proposes that *Westworld* follows both theatre logic and TV serial logic. In TV logic there is a technical repetition of images, which the series does, but in theatre logic there is change in performance sparked by the behaviour of the players. The hosts, rooted in their narrative loops, repeat their performance with only slight variations depending on the guests (audiences) they're interacting with. Hence, the audience becomes aware of the performances of the hosts, trapped in these repetitive, narrative loops, and, as a result, the audience too experience this repetition, aligning the audience with the characters. This repetition speaks to another influence on the show, video games, where moments regularly repeat allowing the player opportunities to change the outcome.

Westworld resembles a video game, both in setting and narrative construction (Renfro, 2016). The showrunners point to "Red Dead Redemption" and "Grand Theft Auto" as their two major influences (Renfro, 2016). The series is a live action version of a video game, where hosts and guests are playing roles in a virtual world. The park and guests, the substitutes for the game and its players, is a scenario which closely resembles a massive multiplayer online role-playing game (MMORPG). The show makes a number of nods to staples of the genre, such as role-playing gamers being able to create elaborate characters.

Furthermore, the structure of the storytelling is influenced by games and gamification logic (Schubert, 2019, p. 101). The guests of the park must complete levels and pass trials, which means that they are playing a game within inner *Westworld* narrations or they can play independently against the game narrative. This is similar to other open world games, such as

Fallout, which has major parallels. Both in Westworld and Fallout, the players roam a lawless environment where they can live out a second life. Amendola (2019) argues that logic ends at the end of season one as Dolores and Maeve's rebellion ends the assigned roles and plays against the narration and *Westworld* itself. However, I would argue that by the same logic of levels, and passing of trials, the players of the game have always been the hosts, and the game has been someone else all along. Amendola (2019) states that *Westworld* must be considered within the medium of games. Luhan (1964, p. 259) considers games as a medium due to their representation of the extension of man on a social level. This medium offers a privileged place where one can have experiences. *Westworld* as a park and show acts as a space for escapism. The question this project asks is: what is the nature of the fantasy that is being escaped to?

Throughout the first season, Dolores' timelines are obscured. Simultaneously, the audience witnesses her creation by Arnold, thirty-five years in the past, her first encounters with William, and her awakening of consciousness in the modern day. Dolores, in the modern-day scenes, is tormented by ominous flashbacks to the massacre committed by Wyatt (who is Dolores) at Escalante in the Beta test environment, along with visions of the symbol of the maze and a white church. *Westworld* is complex TV. Its narrative structure actively works to confuse the temporal location of the narrative with three intercutting timelines. The audience, up until the final episode, can only make educated guesses of when the events they're watching fit in with other events; it is a puzzle for the audience to solve. The showrunners' choice to present a non-chronological narrative allows for a complex puzzle narrative for the enjoyment of the audience. Paul Booth's (2009) definition of the temporally complex narrative is that the narrative actively works to confuse the temporal location of narrative. Booth (2009, p. 378) explains that the series does this in order to create pleasure for the viewer who is involved in the (re)construction of temporal situations. The viewer becomes actively involved in the reconstruction of the narrative, which television critic Todd Van Der Werff (2020) argues makes the series more like a video game. The audience is actively picking apart the visual clues in the series in order to understand what is going on. Furthermore, Van Der Werff (2020) states that the series becomes less rewarding for the passive viewer and they miss the important details of the show. The series is self-aware of this: Ford makes a speech in episode two, contending that the reason the guests of the park keep returning is because they feel they have noticed something that no one else has,

and that this sensibility, this perceptive understanding causes them to fall in love with the park again and again.

NARRATIVES OF NOSTALGIA

There are two types of cinema narratives that evoke nostalgia that Sprengler (2009, p. 74) distinguishes between: the narratives that are structured by nostalgia and the narratives ostensibly about nostalgia. Sprengler (2009) argues that a narrative structured by nostalgia is where there is an idyllic state at the beginning of the film that is lost by causal events, and this loss is then processed by initiating the mourning of, longing for, and attempts to retrieve that state. When the retrieval of that state is realised to be impossible, it establishes the certainty and stability offered in the beginning of the narrative. Thus, the longing for the object of nostalgia becomes retrospectively constructed, as the nostalgic past is shaped to address the concerns and anxieties of the present. While visualised nostalgia is evoked within the first episode, as discussed in the next chapter, it is not a state that the series works towards or pushes the characters to achieve. Moments of stability are permeated by naivety, as the hosts are unaware of their host status, and these states are disturbed by violence constantly. Yet, I would argue that the idyllic state in *Westworld* is substituted, not within the past, but within the future. Throughout the series the characters talk about what the future might hold, where ideals, desire, and loss could be located. In the scene of episode one where Dolores and Teddy meet for the first time, they ride out in the mountains and talk about their future, one where they escape Sweetwater and go live on a beautiful beach, secluded and deeply romantic, the soundscape of violins swelling as they kiss, bathed in warm light. The location of the desire is a future, one temporarily lost by Teddy's need to make amends for his past. However, nostalgia is not limited to the future. It is within Sprengler's (2009) second type of cinema narratives where the past becomes particularly important in the narrative of *Westworld.*

Sprengler (2009) argues that narrative can ostensibly take on several forms, but the one most relevant to my case study draws on Anthony Purdy's (2002) understanding of mnemotopes. Purdy (2002, p.447) defines mnemotopes as "chronotropic motifs that manifest the presences of the past, through conscious or unconscious memory trace, a more or less distinctive period of

time in the life of a culture or individual". Sprengler (2009) takes Purdy's (2002) definition and states that, within cinema, there are mnemotopes which are events within a narrative, for example a character returning to a childhood home or through a flashback, an act to indicate to the audiences the presence of the past. This marks the sites with memory traces (Sprengler 2002, p. 76). These sites, or nostalgically inflicted memory sites, fuel the character's journey in the narrative. *Westworld* takes mnemotopes and employs them in the story in the form of reveries. The host is programmed with reveries, behaviours based on memories, which at first are to make the host more human to the guest, but their true purpose is to lead the host to consciousness. Another use of mnemotopes is in the phrase "these violent delights have violent ends". When Peter Abernathy, who is the host playing Dolores' father, finds a photo of women in Times Square, it deeply disturbs him; the hosts had been designed not to experience anything that could disrupt their knowledge of time or place, or anything which might lead them into realising they are not human. The photo, which Dolores can't see as she has been programmed to causes a reaction in Peter, leading him to speak a line to Dolores from Shakespeare's *Romeo and Juliet*: "these violent delights have violent ends". This phrase, in turn, causes Dolores' memories to flash briefly into her mind. Later, in Sweetwater, Dolores repeats the same phrase to Maeve, the brothel host. The phrase triggers her own flashbacks of the painful, past narratives in which her daughter was killed. It is her time playing a mother that becomes the key to her characters choices.

This phrase "violent delights have violent ends" proposes more than just a romantic, intertextual reference to Shakespeare's *Romeo and Juliet.* It is in fact part of the larger reading of the text, while sending a message about America, violence, profit, and the culture of consumption. *Westworld*'s plot shows that the violent delights that the guests participate in have consequences whereby, in the last scene of the series, the hosts rise up and start shooting at the board members of the park. In the same way that guests in the diegetic world are participating in the violent delights, one could argue so is the audience by watching the show that depicts it. As TV critic Jeff Jensen (2016) states "*it wants to have it all ways. It asks questions about entertaining with violence, but make no mistake, it is violent entertainment. [...] Dolores' story is a tale of violence against women, a cliché of TV violence against women, a comment on the cliché of TV violence against women, and a question: How do we move beyond this?".* Jensen (2016) goes on to say

that violence against women works to make the audiences root for them. It is done at the end of the day in order to generate profit for a large company like HBO.

MUSIC

Much like narrative, music has a double layered relationship with nostalgia according to Sprengler (2009, p. 76), as music can evoke nostalgic longing in the listener and in its structure. In the paper, *Music as a Source of Narrative Information in HBO's Westworld*, Kingsley (2019) argues that each musical cue works on a number of levels, first to remind the viewer of the inauthenticity of the park which is done by playing contemporary music, second, to make an intertextual reference to the character's state of mind by evoking the meaning of the song, and third, to provide narrative purpose, case in point the song by Debussy "reverie" which is used to reboot the memory of the hosts and calm them down. In this section I account for how the music is both used to evoke nostalgia, and furthermore, part of a complex hypertext.

The music in *Westworld* was composed by Ramin Djawadis and is comprised of original music as well as a number of instrumental covers from contemporary artists. The series' soundtracks include Radiohead, 9 Inch Nails, Rolling Stones, The Cure, Amy Winehouse, and The Animals. Sprengler (2009) argues that popular music has the retention and range to generate nostalgia, mainly because of its global reach as popularity contributes to it being widely shared, and, therefore, bound to locate a listener wherever that listener may be.The series, however, does not just choose to use a contemporary song, instead employing stripped-back cover songs. By doing this, Djawadis is imposing two temporal associations on the song. For example, my second case study on the music playing in the sequences is a cover of a Radiohead song *Motion Picture Soundtrack* covered by Vitamin String Quartet. This illustrates a number of key ways that music is used in *Westworld.* The sequences that it plays over sees Maeve after waking herself up in the park facility and convincing Felix to show her the park. The choice of song, *Motion Picture Soundtrack,* is a powerful one. The song is the last track on Radiohead's fourth Album *Kid A (*2000).

"Stop sending letters

Letters always get burned"

“It's not like the movies

They fed us on little white lies”

“I think you're crazy, maybe

I think you're crazy, maybe”

“I will see you in the next life” (York, 2000)

The song is hauntingly dark, with a protagonist at the end of their wits, caught up in vices, and disillusioned with the promises that culture and the movies sell us (Beviglia, 2020). The song, in its original conception, is electronic-feeling despite using an old harmonium pedal organ on top of a double basses and harp. But instead of using the same musical comparison, Djawadis has the Vitamin String quartet cover the sound, which is a string quartet project made by classical musicians. The use of the classical musicians and the classical re-interpretation adds another layer of temporality to the contemporary rock song. It also adds an instrumental version of the sound, which all the covers used in the series are, and, likewise, is a nod towards the classical music tradition of being instrumental. Christopher Kaller, the supervising music editor, uses this technique throughout the series in order to create this mix of temporal references to the music. The use of the contemporary songs works to evoke the audience’s nostalgia and, like the narrative, is hypertextual. There is a pleasure in the audience, much like the puzzle aspect of the narrative, brought on by the recognition of the song and cultural sphere from which it emanates.

CHAPTER FOUR: TEXUAL ANALYSIS

Westworld, on every level, is about stories; the story of the characters, the story the characters tell each other, and the stories the characters tell themselves. During the last scene of season one, Fords gives a speech to the board members of Delos at a gala about how stories allow people to fix themselves, and how they allow people to become the people they dream of being. This is at the heart of the idea of America that the series is exploring: one that is limited by its pre-scriptedness of its past narrative, and yet in need of a relationship to its own past. In this section, I do a textual analysis of my two case studies. My first case study is comprised of the opening sequence of the series, as they set up the relationship between the genres through the use of contrasting lighting, framing, and colours to define two environments. This allows me to ask how enjoyment and fantasy around a particular idea of America is served by an imagined future based on a particular, fictitious past. My second case study illustrates how performance and commodification express the anxieties that the show is mediating.

CASE STUDY 1: *The Original* (01:51- 04:39)

The first case study is the opening sequence of season one of *Westworld.* The sequence starts with Dolores hunched over on a chair inside the park facility where a voice-over between her and Arnold plays non-diegetically. It continues to a shot of her waking up in her bed and leaving her house for the day. The voice-over continues after she has a conversation with her father on the porch of their house. It continues over long, sweeping shots of the landscape of the West**,** and shots of a piano. The sequence moves to a scene where Teddy (played by James Marsden) is on the train. On the train two guests talk about a previous experience they had of the park. The voice-over picks up again in this scene. The train arrives at the station, and Teddy, along with all the guests, exit the train. The sequence ends with Teddy walking into Sweetwater, the main town in the Westworld park (see Appendix one).

What this scene does well is establish the Western setting as a fictitious escape from the isolating, cold future. It does this, firstly, through colour. The series' use of colour in the opening sequences is to create a distinction in environment between the headquarters, the facility of the park, and the world of the park that the hosts inhabit. There are two primary

colours at play in the opening sequence of *Westworld*, yellow and blue. These colours define the differences in the spaces between the park headquarters and the park's Western world. All the scenes that take place in the park are steeped in a honey-coloured filter. In the opening sequence, from when Dolores wakes, she is framed by her blonde locks, and as she steps outside, the yellow highlights on her cheek, while the other colours around her are bleached. The audience sees it again when the sun flares through the window when Teddy is on the train, and again in the bird's eye shot of the landscape: red buttes, patches of green scrub grass, a yellow river meandering. What it is imparting is a harkening to the Western, a faded Wild West cased in slow-burning light, almost nostalgic in effect.

In addition, lighting works to further this distinction between the two spaces. While the first sequence introduces these distinctions, it remains consistent throughout the series. The three shots that are inside the park headquarters feature lighting which is dark, cold, technical. This creates an atmosphere of a lab or a hospital and is more in line with a science-fiction horror film; this is in stark contrast to the lighting in the rest of the sequences which are filled with warm tones. In the rest of the series, the presentation of the headquarters, as the audience glimpses into this imagined future, is consistently presented as cold and impersonal.

The camera movements in the sequences also work to disturb audiences. In the first scene in the park facility, as the camera zooms towards Dolores, it focuses the audience's attention on a fly that is crawling across Dolores' eyeball and effectively communicates a sense of horror. The zoom is a traditional technique of the horror genre as it strives to disturb the audience, since the human eye cannot naturally zoom in on things (Cook, D. A., 1984). This feeling is carried through the rest of the show; there is a mechanical element to the way the camera moves, as if the camera were a surveillance camera, illustrated by the shape of the pan in the first shot of the landscape and in the last shot of the sequence. It leaves the audience with an uneasy feeling, that of being a watcher as well as being watched, collectively surveying a world where everything is monitored. This is disturbing. Presenting the future through this lens speaks to what the series is trying to ask about the idea of American survival.

This sequence works to evoke the identity of the American West and to expose the myths in its construction. The voice-over and dialogue of this scene with Teddy holds a certain significance in how the West and American identity is positioned in the series.

> Dolores: The newcomers are just looking for the same thing we are... A place to be free to stake out our dreams, a place with unlimited possibilities.

Dolores' speech speaks to a number of the key concepts of American identity, namely freedom, possibilities, and a better life. The isolation of the future is seeking refuge in individualism and moral virtue as presented by the Western setting, and, by choosing to express them through Teddy coming into this 'world', the implication that Teddy personifies a number of these values. The series has chosen to frame these two guests' responses to the park on either side of Dolores' speech that so closely resembles the particular American dream associated with the Western. First, by the passenger of the train, who speaks about his enjoyment in being evil, which, as the series progresses, the audience learns generally has to do with raping, killing, and inflicting acts of violence on the hosts. The series seems to present that this dream is only realised in nostalgia and that there's an undercurrent to it: a budding sense of violence. It implies that nostalgic fantasies are the result of the violence and trauma of others.

Secondly, as Teddy steps off and looks up to marvel at Sweetwater, two guests step in frame and take up the frame.

> Guest 1; Oh, God, it's incredible.

> Guest 2: Better be for what we're paying.

This choice seems to be actively evoking a reminder to the audience that the Western, the fantasy, and the American ideals it expresses come at a price and have been commodified. It also poses an interesting question around the guests' enjoyment in this nostalgic experience. Since this experience is nostalgic, the first guest who speaks is a woman of colour, someone whose experiences of the actual West would have mostly been as a slave. Yet, she is paying to go to this park and experience. She can only have a nostalgic view of the West, one that the series proposes is opened up to her through the possibility of the commodification and escapism

presented by the park. This works as a metaphor for the medium of film, since the series, like the park, is an act of escapism, where, like the guests in the park, the audience is finding enjoyment in the violence, sex, and fantasy of the show.

It is within Dolores' character that the consequences of enjoyment express its limitations. Dolores' character is limited in the diegetic world of the show by not having access to her memories, and, therefore, not having agency. This is reflected by being limited through the show's construction as an object of male gaze, where, as a result, the future she is able to inhabit has limitations. Dolores' character is one of the key characters within this sequence and is presented as a fantasy of traditional, gendered roles in the Western. This, I suggest, acts as a site of nostalgia for the audience by presenting her as an idealised, romantic version of a relic of the past. Dolores' ostensible role in the park is to be a sweet, innocent, and beautiful rancher's daughter, a woman who quotes *Alice in Wonderland* and Shakespeare, in addition to repeating her signature phrase about "choosing" to see the beauty in the world. Her role in the park is for guests to fall in love with and save her, or enact their rage on her, as seen within the first episode where she is raped by a guest of the park. Zoe E. Seaman-Grant (2017) argues that the violence and sexual assault on Dolores is done in order to attract sympathies for a particular, traditional version of femininity, sympathies that can only function if Dolores is able to represent a version of femininity that is already accepted. The choice of wardrobe for Dolores is central to this presentation. Dolores is primarily dressed in a Western style long, light blue dress. Blue has a long history of purity and innocence; the Virgin Mary is ironically depicted wearing blue, so too Alice in *Alice In Wonderland,* which is one the series' references for Dolores' character (Kubasak, 2019). This emphasises the series' need to present Dolores in a particular way, one that frames her as innocent and beautiful.

Westworld pays homage to the Western by replicating one of the most recognisable opening shots of the Western genre. In the opening shot of *The Searchers* (1956) by John Ford, Martha Edwards, who played Dorothy Jordan, opens the door to her house, where she is silhouetted against the backdrop of the landscape. *Westworld* replicates this in the shot where Dolores walks down the corridor, silhouetted in much the same way as Martha Edwards in *The Searchers* (see figure 3). It connotes that Dolores too is an example of the women in the West:

a homemaker, creating a home through her ability to stabilise the Wild West for a heroic cowboy. Westworld does this to subvert the expectation of Dolores as she is a threat and not a victim within the show, which is illustrated by the final sequences of the first act where the shot of Dolores looking out over the landscape repeats, yet this time she kills the fly on her neck, something that she, as a host, is not meant to be able to do. Yet, Dolores is not a true threat in the show, at least within the first season, as she still has not gained agency, and even in her final act of rebellion where she shoots the board members of the park in the final scene, she is programmed to carry out this act by Dr Ford.

At the same time when there is a distinction made between the environments of the park, there is also a visual link formed between the two spaces through the use of character lighting and motifs. Through the sequences, all the characters convey a sense of the duality inherent in the character and space through Rembrandtesque lighting. This langue of how the lighting is shown is apparent within the landscape where the mountain is also cast in the same shadow, alluding to how the landscape is not neutral; it has both a dark and light side. The editing of the show also works to juxtapose and connect the initial binary of the Western and science-fiction. There is a considerable use of cutaways in the sequences that harken back to the staple of the Western (Nicholas & Price, 1998). Cutaways are used to give the series' audience a view of what is happening outside the world of the main character. The first major cutaway is a shot of the mountains, then to a shot of the piano (03:16-03:32). The piano plays a particular role within the series with regard to technology, machines, and the West. There are two shots of the piano in the series, they book-end the train ride that Teddy and the guest are taking to enter the park. The piano is not played by anyone, rather it is programmed to play by itself. In an interview with the magazine *Vulture*, the showrunners, Lisa Joy and Jonathan Nolan, state that the piano is a primitive form of the robot, one that, by referencing it, asserts the difference between animal and man and machine (Adalian, 2016). However, the establishing shot of the landscape is a staple of the Western because it expresses the vastness and daunting beauty of the frontier. By placing the piano in relationship to the landscape and the host, there seems to be a certain indication that the hosts and the West, like the piano, are machines of entertainment.

In much the same way as the cutaway offers exposition to the audience, so does the parallel editing of the voice-over. The voice-over is extremely important in this scene as it queries the falsehood in Dolores' belief in her world. This works to connect the worlds of the park and the facility. The choice to connect the space in this way is significant in that the duality and binary thought of the series' world is illuminated through juxtaposition.

Westworld imagines a future based on a past that acts as a fantasy based on escapism. This can only be impersonal and isolating as the past is reconstructed for the purpose of profit or ideological benefit, thus it limits the agency of the individual past. The series works to paint a possible reason for Dolores' construction, since, much like the fantasy of the Western American ideals it expresses, it is likely Dolores has a commercial purpose: profit. However, the nostalgic reimagined West, whilst seemingly open to everyone to impose their fantasy on, can only operate via the suffering and trauma of others.

CASE STUDY 2: The Adversary (18:05-22:12)

My second case study is a sequence from the sixth episode of *Westworld* called Adversary, where Maeve gets a tour of the park's facilities by Felix and encounters a commercial for the park which depicts the memories she has of her child. At this point in the narrative, Maeve has been deliberately killing herself in order to get into the park's repair room, where she wakes herself up to talk to Felix. Felix reveals that the whole park is fake and that she is a host (See Appendix two).

There is a lot of power in this scene evoked through bringing the genres together within the same space, i.e. having the character of a "Western" in the space of a science-fiction world. It tackles themes of commodification, construction, and performances of the past. The impact of Thandie Newton's performance as Maeve gives the scene incredible, emotional weight. Maeve is a repurposed host whose initial narrative saw her as a homestead mother to a young daughter who was turned into the Madam of a brothel. She is the first host to become aware of her robotic state, and, as a result, convinces Felix, a human technician, to help her change her code. The sequence offers a rare look into how the hosts are developed and created through the eyes of its creations. It is within this framing that Maeve is linked to the hosts and the processing taking

place in all the different rooms. Maeve is framed through the glass walls of the rooms, reminding the audience that she is a product of this creation. The framing of the Western artefacts through the glass walls reinforces the constructed performance of the Western, yet the camera doesn't stick to only displaying her experience of the space; it also chooses to show her within that space. There are a number of wide shots depicting Maeve within the spatiality of the room in order to explore how the Western and science-fiction work to undercut and expose the different ideologies of the genres.

The most iconic shot of the sequence is the bird's-eye view of Maeve and Felix getting on an escalator. The shot depicts Maeve and Felix as small within the grandeur of the facility, and it also expresses an increasing sense of spatial isolation. The use of the red colour works to add another layer as it imparts a sense of lust and violence on to a space that seems so dispassionately cold and calculated. The first sign of red shown in the sequence, is on Maeve, in the red lace of her period style dress. The dress style choice is significant in that she is naked in the scene where she convinces Felix to take her on this tour, but instead of putting her in a uniform that would make her look like she works in the park, she is dressed in this particular Western period style dress. This begs the question of why no one in the facility would have noticed a host walking around. Given the show-runner's choice to have dressed her in this way, I propose that it's seemingly more important to have alluded to Maeve being from the world of the park than having it make sense on a diegetic level. The fact that red comes up first on this dress is of major importance. The colour has been associated with Maeve throughout the series: the main costume she wears is red as it brings with it the connotations of lust and violence. The scene opens with the shot of Maeve and the red of her dress, which is then repeated through otherwise monochromic sequences. It is next seen in a shot of blood, splashing across the glass, where naked, hurt, life-less hosts are being hosed down by a technician with red gloves and an apron. A white, plastic-looking host is pumped with blood. A close up shot of the blood moving through tubes is preceded by a tracking out to reveal the chest of the man changing colours as the blood showers over his body. The next scene frames Maeve as she goes up the escalators by arterial, red-lit walls. It depicts that there is a violence and lust in this calculated, imagined future. The red that is shown on objects and people in the Western is also the colour of walls and lights in the headquarters, indicating there is a sense of violence and lust that is integral to

the structure of the imagined future. Furthermore, through the depiction of the blood, this lust and violence is both a part of creation and destruction in *Westworld.*

These sequences offer a mashup between the genres of Western and science-fiction as, through its rift with the iconography of both genres, it questions the element of construction and fantasy within genre narratives. Maeve is framed so that she covers the beginning of the word 'Future' on the screen that reads 'A world of the future'. The choice of the framing acts to illustrate that Maeve, as host, is a symbolic representation of the future, yet, at same time, epitomises a certain horror at profiting from the future. The sequence most prominently uses low-key lighting that causes dark tones and shadows, while, at the same time, lending artificiality to a space where there are no natural light sources. This is in line with the drama of the scene. There is almost no dialogue, yet the scene is filled with tension, emotion, and drama. Moreover, there is a slight shift in the sequence's lighting mood as Maeve steps into the large, artificial lighting in the foyer where the commercial is playing, the lighting now slightly more high-key, making it more sterile, in effect, creating a more powerful juxtaposition between Maeve's personal emotions and the commercial's attempt to solicit emotions based on desire and fantasy.

The sequence makes an argument for how the remembered past is used to allow for an imagined future of such horrors. The Western, and its representation of "the past" as performative, is most acutely articulated in the sequence where Maeve stops to watch four gunslingers playing cards. This sequence is the first time Maeve stops in her tracks to take in what she is seeing. It's also the first time that the camera does not move for a beat. This sequence is particularly demonstrative, exhibiting that the emotions of rage and anger that the gunslingers display are to be switched off and reset, which, in turn, is off-set by Maeve's performance of shock and realisation. This is the first time in the sequence that Maeve has a visual display of emotion. This scene posits the notion that when the past is purely performative the emotion attached to it becomes a sense of performance as well.

The performance further rooted in the sequence is the anxiety of commodification. The sequence is made up of a number of tracking shots, presenting the facility and glass rooms they are moving between as a sort of labyrinth. Even though it is Felix that knows the facility, Maeve, for the

majority of the time, occupies the foreground of the frame. It is through Maeve that the audience is being guided to view the facility. In a number of shots and sequences, the camera moves as though it is in Maeve's eyes. Maeve acts as a guide to the facility; the audience is positioned to experience the disturbing reality of the park through the eyes of the host, a product of the process that she is witnessing. The camera is continuously moving, with the exception of a shot of Maeve watching the gunslingers and when she watches the commercial. It signals to the audience that these are moments of heightened significance. Furthermore, the camera zooms in to Maeve's face as she watches the commercial, a technique often used within the series to express a sense of horror. These sequences are prominently made up of three types of shots of the facility, as well as a shot of Maeve's reaction, and shots of Maeve and Felix in the facility. The editing between these shots is seemingly motivated to create tension between the space and the characters. The editing in the sequence acts to impose a sense of continuity that becomes juxtaposed by the commercial that plays; the commercial in question uses the editing technique of a montage which Sprengler (2009) argues is one of the characteristics of nostalgic films. This further implies that nostalgia has a relationship to commodification which is at the heart of the anxiety that the series is choosing to mediate and evoke.

The last part of the sequence shows Maeve encountering a commercial for the park. The commercial and imagery reek of nostalgia, presenting a version of the park that is idealistic, romantic, and selective. This is also in direct conflict to what seems to make the park attractive for the majority of guests as the series indicates by screening the commercial in the section of the park facility where people, who create the park, work. This act of intentional placement and screening implies that the commercial is meant for them, and that this is to whom the fantasy of the park is being sold. Maeve's reaction to the commercial will again end with the reading: life without limits is horror mixed with confusion, a close up shot of her face framing the reading. Her horror is realised: these are her memories. This presentation of memories, the past as the future, tends to speak to the growing anxiety of how today's technology and media utilises, and potentially exploits, the notion of pastness.

By showing Maeve's horror, *Westworld* is criticising a particular perspective of nostalgia. The nostalgia that Hollywood sells is one made for a production, and that is flattening temporality,

allowing for a future that looks like the past. Yet, the series also works to advocate a need to have a relationship with the past: the hosts are only able to gain agency if they have memories and are able to learn from them. The past of *Westworld*'s park is only exploited for personal desires as is the future. The scene acts to comment on a performative manifestation of the past, one that memories are the key to agency: this is a comment around the importance of memories within this performative (hi)story of the past. This image of the future presented in the commercial, which is promoted as the *Future is here,* is one that looks a lot like the past.

In *Westworld,* the future is nostalgic and the past acts to reveal our destiny. Season 1 is centred around the idea that the guests of the park escape the world of the near future in favour of a fantasy of freedom, a freedom situated in the period setting of the Old West. This raises questions as to why this nostalgic retreat reveals what desires are at the heart of the Western. In my literature review section on the Western, I examined how a Western works to assert a particular notion of American identity, one that functions on the level of mythology. On one level, *Westworld* works to critique the fictitious nature at the basis of the Western by articulating it as constructed fantasy. In my second case study, the performances of Western literality are revealed to be fake and constructed, and coupled with Maeve's deeply felt emotion, effectively acts to increase the impact of the fictitiousness of the scenario. It further ties this critique to commodification and the anxiety thereof as seen in the commercial promoting the park. The commercial is orientated towards presenting a future that says that escape is the past, and, invariably, looks like the past. The *mise-en-scene* of the commercial is structured toward evoking nostalgia as an escapist activity, one that has a price attached to it. It works to demystify both the Western as a creation of Hollywood and, the nostalgia and identity attached to personal memories, as a production of commercialisation.

CHAPTER FIVE: CONCLUSION

This research aimed to identify how a cultural text, namely HBO's *Westworld,* evoked and critiqued its particular manifestation of nostalgia in order to ask questions around whether the idea of America survived in the future. In this section, I will firstly recap the way in which the series evokes nostalgia, and, second, how it furthers ways in which nostalgia can be critiqued. I then investigate how the interplay of the Western and science-fiction genres allow for the series to pose questions surrounding the American identity. In this chapter, I conclude my research by looking at how summarising the key concepts answers my research questions. Furthermore, I contemplate how this research can be taken further as well as identifying the limitations present.

Nostalgia evokes the aesthetic langue of the show, as seen in the *mise-en-scene*, followed by the conjunction of temporalities produced through the complex narrative structure, and the hybridity of the Western and science-fiction genres. In both incidences, nostalgia is used to provoke enjoyment and pleasure in the audience. The puzzle narrative structure, while creating dueling temporalities, also generates enjoyment for the audience in its reconstruction. The use of the music is part of a narrative consideration for emotional effect, yet it too provides enjoyment in the recognition of the song. *Westworld's* nostalgia is also a site of pleasure and enjoyment. Likewise, the series is reckoning within the medium of a game as the narrative structure works to emulate gameplay. At first glance the guests in the show are the players, but it is actually the hosts who, by game logic, are playing the game, because they level up and gain more skills. The question of who controls the game is for another paper.

One of the sites of nostalgia is the presentation of Dolores who enacts the traditional gender role within the Western. The series is, in many ways, limited by the ideological impact of the Western and the Hollywood system in which it was produced. While *Westworld* depicts Dolores breaking her mould and becoming less of a damsel in distress, the agency attached to the transformation is a product of decisions made by the male creators of the park. Furthermore, Dolores' agency in the first season is not fully established and the series is seemingly unable to break its own, ideological limitations. It continues depicting graphic sex that has no narrative contribution, and, even though the park has female guests, their enjoyment and pleasure of the

park is restricted to indulging exclusively within the male world. The *mise-en-scene* works to make the actresses as attractive as possible. To a large degree, the pleasure in the series comes from recognisable tropes which is another way the series allows the viewer to indulge in this fantasy. The series also caters for audiences who enjoy the Western as a site of refuge for these fantasies and notions of the American West, the critique of it being: an accurate depiction of the West through the devices of cognitive estrangement. As argued in the science-fiction section of this thesis, the science-fiction genre is facilitated by devices of cognitive estrangement which also account for the presence of anxiety while exploring it from a distance, and, as a result, the audience is able to participate remotely in both the relief and discussion of said anxiety. Thus, a future question to be posed: what anxiety is the nostalgia mediating?

The show's nostalgia is situated in both the Western and its particular brand of American identity, whiteness, masculinity, and notion of a future that is better than the present. This would lead me to believe that the anxiety at play in the series would be in response to this. The first anxiety is that of the 'other'. The "other" takes its root in the Western. It was what the cowboy was fighting against; it was anything that threatened the hero of the Western. The anxieties in *Westworld* surrounding the 'other' is much more complex than in Westerns, especially in the original movie of the same name because in Jonathan Nolan and Lisa Joy's *Westworld* the audiences are on the side of the 'other'. The 'other' threatens humankind, yet the story works to make the audience root for the 'other' to outlive the threat and take out the humans of the park. That being said, it also shows how the 'other's' involuntary denial of accesses to memories and histories make them 'others', since when they gain these, they become conscious. Therefore, an argument can be made that the anxiety of the "others" gaining access to their own histories and memories is a threat to an American identity that caters for white masculinity. Furthermore, the "other" has the privilege of a future. This is further supported by the narrative's exposure as even though the hosts become self-aware, it is in a different future that they seek refuge. This anxiety begs the question of what is being lost in a future that is mediated in the nostalgia of the past. This is best understood in the fantasy facilitated by the park. The guests of the park get to act out their own fantasies without restrictions, and, in many ways, without consequences. Every exploitative pleasure and heroism becomes accessible in that fantasy, which on some level is reckoning with why the audience is watching the series in the first place. The series

problematises the act of participating in the park by showing the guests inflicting brutality and pain on the hosts, and, as a result, actively demonstrates that the park's creators, managers, and workers all inhabit a world of violence and sexual exploitation. Furthermore, white masculinity remains secure in the show's fantasy as seen in Dolores whose new found agency is, nonetheless, still controlled by her male creator.

Westworld re-imagines the past as a filtered, constructed version of the American Old West, re-envisioning the histories and myths of the era. The remembered future is based upon memories, images, and histories of the Old West. The future presented in the series is cold and isolating, one filled with impressions of horror as shown in the presentation of the first episodes of the series.

LIMITATIONS AND FURTHER RESEARCH

The scope of this research paper had a number of limitations due to the size of the project. First, an examination of the full scope of the series, including season two and three, would allow for an exploration of the legacy and framework evoked by the nostalgia tied to the Western, and, furthermore, an analysis of how nostalgia is implemented and challenged in the other seasons not set in the Western theme park. Additionally, my research would have greatly benefited from the analysis of gathered and engaged audience responses via platforms, such as Twitter and Reddit, as a way of accounting for further spectator enjoyment in the nostalgia of the series. Another avenue worth researching would be how Dolores and Maeve have become represented in pop culture and the fantasy they have incited. Similarly, it would be worth examining *Westworld's* game at play: are the guests actually the players and how would their acts question the roles and involvement of the audience?

My research was centred around American identity and the particular nostalgia produced from a cultural text within Hollywood content. Therefore, I suggest that further research would greatly benefit from exploring nostalgic futures within new, auxiliary contexts, including, but not limited to, the legacy of nostalgia in Hollywood and the result of reckoning with that history's exclusivity.

CONCLUSION

Westworld both evokes and critiques nostalgia in order to ask questions surrounding the histories and myths that have endeavoured to construct particular notions of American identity. It is both successful at this critique yet doesn't take it far enough. It relocates nostalgia to being about belonging in the future, but only demonstrates that one is able to have access to one's own past; the actual past that has been sold and profited from remains inaccessible. The series presents an idea of America that, while rooted in the Western, is not limited to its textual ideology, rather, it examines how identity is part of broader landscape of ideas surrounding the consumption of culture, violence, and profit. *Westworld* confronts the audience with their own enjoyment of violent delights and presents an interesting answer to the question of how the idea of America can survive in the future, however, instead of giving a direct answer, it opens up the possibility of a new idea of America through the character of Maeve. Maeve's true rebellion is to defy her programming and go in search of her daughter, in other words her humanity is what re-writes her narrative. The access to her memories and histories allows her to have an idealistic future, one where she can be with her daughter. Therefore, if the narratives of the past become accessible, even when rooted in suffering, the future becomes a privileged nook of refuge. So too, if nostalgic narratives are not limited to tales of the past, there can be a reckoning with how future–centric texts influence the remembered past. Thus, one can finally start to reckon with what parts of the future might be important in regarding how we navigate the past.

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APPENDIX A

TERMINOLOGY

Extreme Close Up (ECS)

Close Up Shot (CS)

Medium Close-Up (MCS)

Medium shot (MS)

Medium Long Shot (MLS)

Medium Wide shot (MWS)

Long Shot (LS)

Wide Shot (WS)

Extremely Wide Shot (EWS)

APPENDIX B

SHOT	TYPE OF SHOT	CAMERA MOVEMENT	LIGHTING	DESCRIPTION	DIALOGUE AND MUSIC	TIME STAMP
1	Black screen	Black Screen	Black screen	The opening shot is black with just the audio.	Man: Bring her back online. Can you hear me?	(01:51–02:38)
2	MLS	The camera steadily zooms towards Dolores.	The lighting and setting in the both shots stays the same, the room is dark and the lighting is artificial, like a hospital or a lab	A naked, bruised and bloody Dolores lifeless on the chair, in a room, that is in the park's facility.	Woman, Western accent: Yes. I'm sorry. I'm not feeling quite myself. Man: You can lose the accent. Do you know where you are?	
3	MCS to ECS.	The camera then zooms to an ECS of Dolores eyes as a fly climbs over her eyeball	As above.	Dolores' Face zooms to Dolores eyes as a fly climbs over her eyeball. These two shots make up the first scene of the sequences.	Woman, standard accent: I'm in a dream. Man: That's right, Dolores. You're in a dream. Would you like to wake up from this dream? Dolores: Yes. I'm terrified.	

					Man: There's nothing to be afraid of, Dolores, as long as you answer my questions correctly. Understand? Dolores: Yes. Man: Good. First... have you ever questioned the nature of your reality?	
4	MC (Bird eye view)	camera zoom stops as Dolores opens her eyes	Soft sidelight	Dolores waking up in bed, dressed in a white nightie with a pink ribbon.	non-diegetic soundscape starts to play. Dolores: No. (birds chirping) Man: Tell us what you think of your world Dolores: Some people choose to see the ugliness in this world.	

5	LS	Pan	Natural lighting	The camera pans across the interior of the house, as Dolores walks down the stairs fully dressed. The pan stops as Dolores reaches the bottom of the steps, but doesn't remain static, it then switches to a zoom which follows Dolores as she walks towards a door.	Soundscape continues. Dolores: The disarray. I choose to see the beauty.

6	MLS	Tracking	Backlighting	Dolores framed as a silhouette as she walks towards an open door that has a large window which displays the landscape setting of the west.	I choose to see the beauty.	
7	MS	Stabilized Shot	Soft side lighting.	Dolores and the camera moves with her as she walks out the door and puts her bags down. Dolores then moves ahead of the camera, which allows for a MC of her Father sitting on a chair drinking coffee to take up the Frame. The camera then remains stationary on her father.	Dolores: Morning, Daddy. You sleep well?	02:38-03:16

					Peter: Well enough. You headed out to set down some of this natural splendor?
8	MC	Tracks towards Dolores	While the lighting in the scene is soft, bright, with a golden tone, its primary source is side lighting allowing for tonal contrast, that through out the scene casts half of Dolores' face in soft shadows.	of Dolores as she looks out past the camera. The camera slowly tracks towards Dolores, who is situated in the left hand side of the frames. At the start of the shot she takes up the majority of the screen by the time the shot ends while she is bigger in the screen; the background of the tree blowing in the breezes takes up two thirds of the screen	Dolores: Thought I might.

9	EWS (drone shot.	Tracking		Desert landscape from above, then the camera tracks up to series a mountain peak then it tracks towards them.	Dolores: To believe there is an order to our days, a purpose.	(03:16-03:32)
10	ECS	Pans	Side lighting	mechanical piano to revealing a piece of music with digital markings that's moving down.	. The piano in this shot starts to play providing the soundscape for the next scene. Man: What do you think of the guests?	
11	CS to MCS	The camera tracks down opening shot to MCS.	Side lighting, casting his face in a shadow	Teddy looking out the window from the side, wearing a grey suit.,	Dolores: You mean the newcomers? Passenger: Now, the first time I played it white hat.	03:32-03:52)

12	LS	Tracks backwards.	Side lighting.	Shot of inside the train, Teddy is the middle of the shot, while an older man is in a white bed in the background and in the foreground is a man dressed in black wearing a black hat; he is speaking. The shot tracks backwards to include the silhouette of the man that the guest in the black hat is talking to.	Passenger: my family was here. We went fishing, did the gold hunt in the mountains. And last time? I came alone. Went straight evil
13	MCS	The camera moves in way that imitates bumps of a train going over the tracks.	Side-lighting	Teddy still looking out the window smiling, with the silhouetted shoulder of the guest talking in the foreground	Passenger: It was the best two weeks of my life.

14	MCS (through the glass window).	As above	As above.	Teddy at the train window, he is mid-center in the shot, as looks out the window smiling and then towards the front of the train.	Dolores: I like to remember what my father taught me.	
15	ELS (Drone shot)	Track Backwards	Natural lighting	The train traveling across the vast landscape of mountains moving backwards to series the keys moving with no-one moving them.	Dolores: that at one point or another.	(03:52-04:01)
16	MS	Track Backwards	Fill lighting	Piano plays itself.	Dolores: we were all new to this world.	

17	LS	The camera pans down slightly as the train comes closer.	Hard lighting	The train entering the station. There are people waiting at the station, all dressed in Western costumes.	piano continues playing and a bell ringing)	
18	MLS	Tracks left.	Back Lighting	The side of the train, where Red lettering reads Black Ride. The camera tracks right as Teddy walks to the right hand side of the train. The camera follows him to the back of the train for a shot to include the side of the station.	Dolores: The newcomers are just looking for the same thing we are... A place to be free	04:01-04:49)

19	MCS	Stabilized Shot.	Side-lighting	Teddy in the foreground as he steps down on to the station, the camera moves with him Teddy steps off the train taking up the majority of the frame, then becomes stationary as he steps back out of the way as two guests, a man and women step in to the foreground of the shot. The camera then tracks them as they talk about the park.	Dolores: to stake out our dreams, a place with unlimited possibilities. Guest one: Oh, God, it's incredible. Guest two. Better be for what we're paying.	

20	MLS	Pans upwards	Hard light	Teddy as walks past the Guests, the camera pans upwards to show Teddy from above as he enters into the town.

APPENDIX C

SHOT	TYPE OF SHOT	CAMERA MOVEMENT	LIGHTING	DESCRIPTION	TIME STAMP	DIALOGUE AND MUSIC
		Tracking forward / Stabilized Shot	Key lighting / Side-lighting			
1	WS			A corridor with two glass rooms on the side. In the room at the left is a Technician with a female host on the table next to him. At the end of the corridor are two other Technicians, one pushing a host on a table and far left are a number	(18:05-18:18)	

					Motion picture Sound Track by vitamin string quartet starts to play.
2	CS	Tracking /	Key lighting / Side-lighting	Maeve's face, the camera tracks back as Maeve comes towards it.	

3	MLS (POV)	Pans /Stabilized Shot	Key lighting	The camera pans down to look at the host bodies through the glass as a number of Technicians hose down the area.
4	CS	Tracking /	Key lighting / Side-lighting	Maeve's face.
5	MLS (inside glass rooms)	Pans	Key lighting /	Maeve and Felix as they walk pass the host bodes and a Technician with a hose.

6	WS	Tracks and Pans	Key lighting	Technician carrying metal bowls as he walks behind a pillar that is in the foreground of the shot, as Maeve and Felix enter in from the left hand side of the frame, the camera pans as they walk pass the pillar.	(18:18- 18:29)

7	MLS	Pans right then Left / Stabilized Shot	Key lighting / Side-lighting	Technician in the foreground with two others in background working in a lab, the camera pans following the first foreground Technician walking off to the left, only to change to following another Technician who walks behind him back towards the right, and then pans down towards a tray of vials he is carrying.	Felix: This is so stupid.

8	MS	Tracks/ Stabilized Shot	Side lighting	Maeve and Felix as they walk down a corridor towards the camera, that tracks backwards.	
9	CS	Tracks	Side lighting	Felix face	(18:29- 18:36)
10	MS	Tacks	Side lighting	Cut back to shot 8.	
11	WS	Pan/tracks/ Stabilized Shot	Key lighting	Two Technicians wheeling a pale rubber-looking host on a metal trolley into a glass room, the camera tracks forwards towards them and pans left as they enter a room.	

12	MS	Tracks	Side lighting	Maeve and Felix as they walk down a corridor towards the camera.	
13	MS	Stabilized Shot	Key lighting	The pale rubber host as it is wheeled across the frame to reveal another just like it.	
14	ECS	As above	As above	A see-through plastic tube getting attached to an out-of-focus host in the foreground of the shot.	(18:36-19:07)

15	CS	As above	As above	Blood in tubes, the camera pans up and then down to follow the blood moving through the tubes.
16	MC	Tracks	Side lighting	Maeve looking slightly to her left; the camera tracks as she walks forward.
17	ECS	Stabilized Shot	Key lighting	Cut back to shot 14

18	EC to MLS	Zooms	Key lighting	The host chest and the camera zooms out until host's body has blood starting to fill it, making it have the texture and colour of human skin.	
19	WS	Stabilized Shot	Fill lighting	Maeve and Felix approaching escalators and the camera follows them from behind as they get on an escalator.	(19:07- 19:18)

20	EWS (bird eyes view)	None	Fill lighting	Rows and row of escalators with Maeve and Felix on one in the center of the shot.	
21	WS	Pan/track	Hard lighting	Maeve cloaked in shadows with Felix walking behind her, the camera pans to the left as they step out of the darkness and come towards the camera as it tracks backwards.	*Motion picture Sound Track* by vitamin string quartet starts to play.

22	WS	Tracks	Key lighting	A man walking a buffalo in circles in a glass room, while in the background a host replicating 1st people is moving around.
23	MS	Tracks backward	Side lighting	Maeve and Felix as they walk down the hall, while the camera moves backwards.

	24	MS	Tracks	Key lighting	of Maeve and Felix from the side, in the background a buffalo. The camera tracks is a alongside them, as the backs of animals come across the foreground of the shot.
					(19:18- 19:39)
25		WS	Pans	Side lighting	A women inspecting a two headed deer, as Maeve walks passes. The camera moves as if it is Maeve's eyes.

26	CS	Tracks	Side lighting	Maeve looking wide-eyed but still moving.
27	MLS	Pans	Key lighting	Maeve and Felix as they walk past a beautiful black horse getting brushed, they walk out of the frame and the camera lingers on the horse.
28	MCS	Tracks	Key Lighting	Felix pushing through a glass door, followed by Maeve. Camera moves as Maeve comes into the frame and tracks backwards as Maeve walks towards it.

					Motion picture Sound Track by vitamin string quartet starts to play.
29	MS	As above	As above	Maeve and Felix, with a room of filled with hosts playing different characters in the background.	
30	MS	As above	As above	Maeve and Felix from the front as they continue to walk forward.	

31	MWS	Pans	Side lighting	A Women watching a male host work on carriage, while a female host hangs up washing in the background in glass room. The camera pans across the corridor to another room where a man watches two half naked hosts kissing on couch, and while different hosts play characters in background.

32	MSC	Tracks	Side lighting	Felix and Maeve walks of forward, as Maeve side eyes the scene
33	WS	Stabilized Shot	As above	The hosts in character in the foreground and people watching them, and Maeve and Felix walking in the middle ground, with another room of hosts in character in the background, the camera follows Maeve and Felix from inside the room.

(19:39-20:27)

34	MS	Pans	Key lighting	Maeve and Flex as they come around a corner, Maeve is fixated on something, the camera pans to series Maeve is looking at a background of gunslinger playing cards They pull guns on each other in anger over a dispute over a game of cards.
35	CS	Stabilized Shot	Sidelight	Maeve's face in silent horror.

36	MS	Stabilized Shot	Key lighting	The gunslingers, who still have their guns raised, at the height of this they reset by picking up the chairs and sitting back down and restarting.

37	MWS	Stabilized Shot	Key lighting	From inside the glass room outwards, with Maeve in the background and the gunslinger out of focus in the foreground, the camera follows the one gunslinger as he sits down. Maeve only moves again when Felix touches her arm, and they walk out of shot and the camera stays on the gunslinger.

	WS	None	Fill lighting	Maeve and Felix on white escalators from the side with red walls in the background		
38					(20:27-20:44)	
39	MLS	Stabilized Shot	Fill lighting	Maeve and Felix from the front as they step off the escalator, camera moves around with them as they walk off to the right of the escalators.		Maeve: Where are we now? Felix: Design.
40	MLS	Tracking	Key lighting	Inside a glass wall, as Maeve follows Felix in front of the logo for Westworld.		

					(20:44-21:01)	*Motion picture Sound Track* by vitamin string quartet starts to play.
41	MLS	Stabilized Shot	Key Lighting	of A male in grey craving the clay-looking head of a host, behind a glass wall , while two hosts dressed in Western costume stand in the background		

42	MS	Tracking	Key Lighting	Maeve directly in front of the Westworld logo from outside the glass room, the camera tacks alongside Maeve as she walks toward the right.
43	CS	Stabilized Shot	Sidelight	Clay-like head being worked on by woman in grey camera pans up to series the woman's face.

44	ML to Ls	Stabilized Shot	Fill lighting	Maeve's back slightly in the foreground and Felix at the elevator in the background, the camera moves towards them as Felix steps to face Maeve, it moves around them so Maeve is in profile.	(21:01-22:12)	Felix: Can we please go back now? I don't want to get fire and get sent down stair don't forget that.

The foyer which has a massive screen in the background and Maeve and Felix in the foreground as the elevator door opens. Felix walks into the elevator, Maeve makes a move to follow then stops and turns to the screen. The camera follows Maeve from behind as she moves towards the screen.

					Women in Commercial: Welcome to Westworld. Life without limits.
45	MS	None	Fill lighting	Maeve looking past the camera, as Felix moves towards her.	

46	WS	None	High key lighting	Maeve in front of the screen reading: *A World of the Future.* Maeve obscures the word future. The commercial then show images of the park, Dolores and Teddy on horse back, another image of the horse, a sheriff nailing a wanted notice, two prostitutes, Clementine Pennyfeather, played by Angela Sarafy and another woman standing in front of Maeve's saloon.

47	MS	Zoom	Fill lighting	Maeve and Felix, the camera zooms in towards Maeve's face.
48	WS	None	High key lighting	Unobscured of the screen, where a sunlight image depicts of Maeve and her daughter running through a field.
49	CS	Zoom	Fill lighting	Maeve's face looking on in complete confusion, and horror,

50	WS	none	High key	The screen still showing images of Maeve and her daughter, and then it cuts to an image of the train running along the edge of the mountain.	
51	CS	Zoom	Fill lighting	Cut back to Shot 49.	Music from the commercial starts to play.
52	WS	None	High key	Screen with cowboys and cattle in a plane, which fades out to writing, reading live without limits.	
53	CS	zoom	Fill lighting	Cut back to Shot 51	