

Science Fiction in the Movie *The Gorge* (2025)

Assist. Lect. Shahad Raheem Magtoof

University of Basrah /College of Art /Department of Translation

Shahad.raheem@uobasrah.edu.iq

Abstract

The present study embarks upon an analytical journey to investigate the “Gorge” movie (2025) which is written by Zach Dean and directed by Scott Derrickson. Drawing upon the science fiction theme of technology, the movie attempts to shed lights on the impact of technology in shaping the events of the movie and also add action to reach the main core of the whole story of the protagonists, named Levi Kane and Drasa. According to the plot, the operatives are assigned to guard the opposite sides of the gorge as they are considered the best snipers. This mysterious “gorge” is home to grotesque entities known as "The Hollow Men." These creatures stem from a biochemical experiment during World War II that went catastrophically wrong, leading to mutations within the gorge. This study reveals that the technology-related science fiction elements play a crucial role in forming the entire events of the movie, as well as the heroes were trained enough to use technology-related tools as the main weapons to eradicate the monstrous creatures through adjusting the gorge’s own classified defense grid, an autonomous drone horde and electromagnetic pulse array, originally designed to initiate the outbreak. By hacking the system via Drasa’s concealed operative tech skills and Levi’s tactical overrides, they trigger a coordinated EMP cascade that burns the creatures’ bio-neural implants, neutralising the horde while crumpling the gorge’s unstable rift, eventually defusing the threat and allowing the two protagonists to escape (Screen Rant, 2025; Wikipedia, 2025). Ultimately, the film moves beyond the classical genre’s clichés to uncover the capacity of wise technology usage to address the issues of engineered technology-related chaos and bring peace to the world.

Keywords: *The Gorge, science fiction, technology, Drasa, Levi*

الخيال العلمي في فلم الاخدود 2025

م.م. شهد رحيم مكطوف

جامعة البصرة/ كلية الاداب/ قسم الترجمة

الملخص

تشرع هذه الدراسة في رحلة تحليلية لاستكشاف فيلم "الاخدود" (2025) الذي كتبه زاك دين وأخرجه سكوت ديريكسون. بالاعتماد على موضوع الخيال العلمي للتكنولوجيا، يحاول الفيلم تسليط الضوء على تأثير التكنولوجيا في تشكيل أحداث الفيلم وإضافة الإثارة للوصول إلى جوهر القصة بأكملها لأبطال الفيلم، ليف كين ودراسا. وفقاً للحبكة، يتم تعيين العميلين لحماية جانبي الوادي باعتبارهما أفضل قناصين. هذا "الاخدود"

الغامض هو موطن لكيانات مشوهة تعرف بـ "الرجال الأجوفين". تنشأ هذه المخلوقات من تجربة بيولوجية كيميائية خلال الحرب العالمية الثانية التي انتهت بشكل كارثي، مما أدى إلى حدوث طفرات داخل الوادي. تكشف هذه الدراسة أن عناصر الخيال العلمي المتعلقة بالتكنولوجيا تلعب دورًا حاسمًا في تشكيل أحداث الفيلم بأكملها، حيث تم تدريب الأبطال على استخدام الأدوات التكنولوجية كأسلحة رئيسية للقضاء على المخلوقات الرهيبة من خلال ضبط شبكة الدفاع السرية الخاصة بالوادي، وسرب الطائرات بدون طيار والشبكة النبضية الكهرومغناطيسية، التي صممت في الأصل لتحفيز الفاشية. من خلال اختراق النظام عبر مهارات دراسا التكنولوجية الخفية وتجاوزات ليف التكتيكية، يقومون بتشغيل سلسلة نبضات كهرومغناطيسية منسقة تحرق الغرسات العصبية البيولوجية للمخلوقات، وتحديد السرب بينما تنهار الفجوة غير المستقرة للوادي، مما يؤدي في النهاية إلى إبطال التهديد والسماح للبطلين بالهروب في النهاية، يت

الكلمات المفتاحية: الاخدود، الخيال العلمي، التكنولوجيا، دراسا، ليف.

1- Introduction

The science-fiction emergence in the cinema is being considered a gradual process, evolving from early spectacles of wonder to complex explorations of technology's societal impact. The earliest genre's cinematic roots date back to Georges Méliès's "A Trip to the Moon" (1902), which adapted Jules Verne's hypothetical narratives into visual fantasy using pioneering trick photography (Méliès, 1902/2011). Then, the silent-era experimentations continued with Fritz Lang's "Metropolis" (1927), illustrating a nightmarish future formed by mechanized labor and class division, highlighting technology as a main symbol for human disaffection (Lang, 1927/2002). Post-World War II worries led to the 1950s "creature feature" flourishing, typified by "The Thing from Another World" (Nyby, 1951), where Cold War fear displayed in alien threats and military science catastrophes. The "New Hollywood" era stressed philosophical depth in films like Kubrick's 2001: "A Space Odyssey" (1968), interrogating artificial intelligence and human evolution through revolutionary effects (Kubrick, 1968/2018). The blockbuster age came with "Star Wars" (Lucas, 1977), fusing mythic storytelling with cutting-edge special effects to mainstream space opera.

Marked by grand-scale adventures, interstellar skirmishes, and heroic narratives unfolding cosmic environments, space opera is believed to be a key subgenre in science fiction cinema, films like "Star Wars: Episode IV - A New Hope" (Lucas, 1977) is an example of this subgenre, with heroic combats between empires, alien species, and mystical forces shaping the plot through spectacular visuals and fabulous archetypes. Another important subgenre is cyberpunk, which elaborates on advanced, low-life communities where innovative technology meets urban deterioration and corporate supremacy, as visible in "Blade Runner" (Scott, 1982), exploring themes of identity, humanity, and artificial life in a devastated flooded metropolis. Additionally, dystopian sci-fi which is often overlaps with cyberpunk, depicts oppressive futuristic worlds formed by dictatorial regimes or environmental

downfall, represented by “The Matrix” (Wachowski & Wachowski, 1999), where virtual realities and simulated worlds questions surveillance and control.

Time travel films are known to be another key category of science fiction genre with prioritizing paradoxes, alternate timelines, and the ambitions of changing history, with “Back to the Future” (Zemeckis, 1985) fusing humor and adventure as a teenager in dealing with the challenges of altering his parents' past. Alien invasion and disaster subgenres highlight threats of alien forces or catastrophic events, for instance in “Independence Day” (Emmerich, 1996), where worldwide unity fights immense UFO attacks. Whereas, hard science fiction pinpoints scientific accuracy and plausibility, as in “The Martian” (Scott, 2015), describing survival on Mars through realistic engineering, soft science fiction focuses on social implications through more theoretical approaches.

Contemporary science fiction, as in “The Gorge” (Derrickson, 2025), targets biochemical horrors and self-directed defense systems, highlighting constant fears of technological deceive and mutation (Derrickson, 2025). The 2025 film “The Gorge” faithfully shows the combination of science fiction and technology. By illustrating how innovative advancements enrich the storyline and also magnifying the dramatic tensions, the movie, directed by Scott Derrickson and written by Zach Dean, illustrates a universe where human creativity in biochemical engineering leads to unanticipated horrors, making protagonists to fight both external entities and internal dilemmas. Science fiction of technology often elaborates on the duality of technology as a source of threat and at the same time a savior, empowering the heroes in the path of fighting against chaos. Additionally, scholarly discourse underscores science fiction’s predictive potential, not merely in literal prognostication but in picturing alternative futures that challenge present sociotechnical systems (Maynard, 2019). For instance, biotechnology in science fiction, such as genetic engineering in “Jurassic Park”, warns movie-goers about the issues of manipulating life. if unregulated, technology can take initiative actions in altering power dynamics, environments, and identities, often leading to dystopian outcomes (Bould & Vint, 2011).

Overall, science fiction, as a genre, has always reflected the society's evolving relationship with scientific progress and technological advances (Roberts, 2006). Hence, science fiction is not merely entertainment; it is a cultural artifact that questions the epistemic alterations made by modernity, where technology becomes a focal representation of human control over nature and destiny (Applebaum, 2009). Moreover, science fiction has predicted and influenced real-world technologies, from submarines in Jules Verne's “Twenty Thousand Leagues Under the Sea” to virtual reality in William Gibson's “Neuromancer” (Messerli, 2025). Thus,

scrutinizing the science fiction movies might lead to scientific breakthroughs; something odd being used in this kind of movies might be seen far-fetched now, but soon it could be a reality in people's hands.

2. Science Fiction

In "The Gorge," science fiction blends with technology. The film uses science fiction to show how tech-caused mutations set the path for the plot and the journeys of snipers Levi and Drasa. Guarding a chasm full of monsters created by a failed experiment, they rely on technology to survive and reveal secrets. In other words, the technology was shown as a double-edged tool, creating chaos and the mean of neutralizing the concerns (Bould & Vint, 2011).

The events of "The Gorge" occur in a high-profile, mysterious military operation. Levi (played by Miles Teller), an American sniper haunted with personal guilt from past missions, is employed by a mysterious organization led by Bartholomew (Sigourney Weaver). He is on the mission in a distant lookout tower overlooking one side of a vast, foggy gorge. On the opposite side is Drasa (Anya Taylor-Joy), a well-versed agent from another nation also not fully-informed about their assignment. Their main instruction is to prevent anything from emerging from the gorge, using advanced sniper rifles equipped with fine-tuned optics and surveillance technology. Firstly, they both break rules by communicating through handwritten signs viewed via binoculars, sparking a romance through shared loneliness. Levi shares his regrets over civilian deaths, while Drasa discloses her distress about her father's planned euthanasia. This human tie suddenly breaks when Levi sees humanoid entities climbing the gorge walls, the Hollow Men, grotesque mutants with boosted strength and tactical intelligence. After sniping the mutated creatures, Levi utilizes a zip-line to cross to Drasa's tower, on which they share a romantic meal and have their first kiss, starting to bond over their nightmarish pasts.

As Levi tries to return, the zip-line breaks and he falls into the chasm. Drasa, affectionately goes after him with supplies. They enter a strange, yellowish wasteland below. From here, the film's tone is subjected to a major shift to intense sci-fi action as the characters walk through a perilous zone, having no choice but to fight against hordes of Hollow Men utilizing improvised weapons and tactical equipment. Next, they come across a deserted church full of skeletons containing cyanide vials, representing a bitter fate worse than death. Drasa is shortly captured by the mutated-creatures, but Levi rescues her, leading them to an underground facility. Inside the building, they activate an old generator and watch a 1940s-era videotape from a scientist explaining the gorge's origins: a WWII project to develop a chemical weapon greater than the atomic bomb, which instead caused mutations

among human subjects by merging their DNA with animal and plant elements, creating the Hollow Men.

further exploration unfolds darker secrets; a modern computer terminal which is quite advanced for the era unveils the truth: the U.S. military has been covertly refining the toxin to mass produce super soldiers, entities with superhuman capabilities for the sake of war. A protocol called "Stray dog" is planned to demolish the site if it is compromised. As they escape in a Jeep, their cover is blown when Bartholomew spots them via hidden surveillances. Through a helicopter pursuit, forcing Levi and Drasa to provoke the Hollow Men to initiate "Stray dog", activating a two-minute countdown to explosion. As Drasa escapes, Levi sinks into a watery pit, seemingly lost. The detonation destroys the gorge, Bartholomew, and her team. Months later, Drasa that is now living as a civilian working at a café, is waiting near the site's remainders to make sure no infection remains before leaving for France as planned. Instead of showing up, Levi leaves a poem, but Drasa later finds him at a café, reuniting them in freedom.

In theory, science fiction largely illustrates hypothetical futuristic worlds deep-rooted in scientific possibilities, mirroring a critical engagement with modern-day issues (Suvin, 1979). The genre has vividly gone through evolutions from ideal visualizations in early works to cyberpunk reviewal of corporate tech supremacy in modern eras (Westfahl, 2021). In contrast to fantasy genre, which depend on magical elements, sci-fi narrates science-related phenomenon, narratively investigates human capabilities and hazards in a progressively tech-driven world. As covered earlier, variations of genres within science fiction such as hard sci-fi which targets scientific accuracy, and soft sci-fi that emphasizes social consequences, establishes its flexibility in picturing various themes such as alienation, identity, and existential fears. Fundamentally, science fiction theory postulates the genre as a source of easing philosophical inquiry which provokes fans to question the course of human evolution within its rapid change.

The usage of technology in science fiction narratives is not merely restricted to written works; it goes further into cinematic features through which visual and auditory elements will be utilized to magnify the genre's hypothetical aspects (Telotte, 2001). Science fiction films often find technology not just as a flamboyant framework to make the display eye-catching, rather as a crucial antagonist or catalyst, depicting how novelties can reshape human experiences. For instance, Fritz Lang's "Metropolis" (1927) featured hi-tech interfaces with gestures and holographic illustrations, facilitating the path of prognosticating modern user interfaces in human-computer interactions (Minden & Bachmann, 2002). This unrivalled prophetic aspect of science fiction movies is known to be an advantage of

this genre brought to the cinema; movies such as 2001: “A Space Odyssey” (Kubrick, 1968) boldly foretold technologies such as video calls and AI assistants, though far-fetched might they seem at the time, sparked inspirations for the development of real-life technologies in computing and space exploration. More modern-like examples include “The Matrix” (Wachowski & Wachowski, 1999), which pictured virtual reality and simulated worlds, encouraging developments in VR headsets and yet provoked moral disputes on AI consciousness. Conversely, science fiction films also warn people about technology's demerits as the double-edged sword, such as in “Blade Runner” (Scott, 1982), where entities question humanity's moral on the abusive usage of bioengineering (Telotte, 2001). Such a well-crafted depiction with the capability to both educate people on user experience, human-computer interaction, and futuristic inventions and also dehumanize the worlds at the same time, can provide lessons on design pitfalls or societal effects that actual viewers can learn from. Furthermore, science fiction cinema showcases technology's bold part in magnifying human agency, as observable in “Interstellar” (2014), where wormholes and AI robots facilitate interstellar travel, mixing hard science with heartfelt narratives. In general, technology in science fiction movies goes beyond playing a key role in narrations, also it eases the depiction of futuristic plots while warning about ethical concerns of modernization's societal footmark.

The sci-fi of technology, in particular, inspects inventions' societal impacts, as Applebaum (2009) further confirms in youth science fiction through tech-metaphorical narratives. This includes biotechnology's risks, seen in mutations and super-soldier programs, reflecting heated debates on gene editing (CRISPR) and military ethics (Maynard, 2019). This theory unfolds science fiction's role in anticipating tech's transformative power, from boosting human capabilities to push humanity on the brink of extinction, as in “The Gorge's” Hollow Men symbolizing dark evolution (Bould & Vint, 2011; Messeri, 2025).

As stated earlier, a faithful recent exemplification version of science fiction's technological amalgamation is visible in Scott Derrickson's “The Gorge” (2025), starring Miles Teller as Levi Kane and Anya Taylor-Joy as Drasa, two elite snipers in charge of guarding opposite sides of an enigmatic chasm home to grotesque creatures known as "The Hollow Men." These mutated beasts which are resulted from a faulty World War II-era biochemical experiment, symbolize science fiction's appeal of the unplanned consequences of wartime technology. The movie's plot focuses on high-tech science fiction elements, including a self-directed drone horde and electromagnetic pulse (EMP) array intended to initiate the outbreak, with the purpose of being used as a lethal weapon. The same problematic technology which created the chaos, enabled the characters to start the procedures of sealing the threat, representing the benefits of technology's dual role as both creator of horrors and at

the same time the means of salvation, fusing action with romance as the lonely characters form a bond amongst the chaos. Critically, *The Gorge* has been admired for its visual effects and thematic depth, notwithstanding the fact that some reviews denote its uneven pacing in integrating science fiction with emotional human elements. The movie demonstrates how science fiction cinema utilizes technology to investigate isolation, association, and moral problems in a post-apocalyptic backdrop which is in align with broader genre theories of future and its wonders. To conclude, the “*Gorge*” (2025) by all means represents science fiction's lasting appeal of utilizing technological conjectures to create a tale of human strength against tech-crafted nightmares.

In “*The Gorge*” (2025), science fiction particularly plays a pivotal role in framework narration that attractively merges technological developments with deep moral and existential issues, showcasing how innovations in biotechnology and military covert experimentation can both force human to push their existence to the brink of extinction, as represented by the *Hollow Men*, mutated creatures made by a faulty World War II chemical weapon project led to the creation of an up-to-date super-soldier program. Taking Suvin's concept of cognitive estrangement into account, the film inventively presents contemporary realities through hypothetical elements like fine-tuned surveillance technologies, EMP arrays, and DNA-merging mutations, raising awareness on the concerns of real-world potential catastrophic actions such as CRISPR gene editing, military moral, and the hazards of unattended scientific ambition (Suvin, 1979; Maynard, 2019; Bould & Vint, 2011). This amalgamation of science fiction ideas not only inspires the thrilling journeys of protagonists Levi and Drasa, who suffer from isolation, seeking romance, and have urges to survive amongst tech-created fear, but also line up with the genre's cinematic evolution from pioneer works like “*Metropolis*” (1927) to more modern worrying tales, again introduce technology as a dual-edged sword that intensifies human agency while endangering human society. In sum, “*The Gorge*” represents science fiction's role in reasoning current technological trends to hint humans about the revolutionary power of modernization, focusing themes of resilience, collaboration, and ethical concerns in an era dominated by human-computer interaction and bioengineering.

3. The Analysis of the Scenes

When watching carefully, one can find “*The Gorge*” (2025) as a merged-genre movie that integrates sci-fi, action, horror, romance, and survival. The story-line underscores two highly-trained elite snipers, Levi (Miles Teller) and Drasa (Anya Taylor-Joy), appointed to guard on opposite sides of an enigmatic gorge home to unearthly beasts (Wikipedia, 2025). The present analysis divides the movie into key scenes according to available plot summaries and reviews, concentrating on science

fiction elements such as cutting-edge technology, genetic mutations, worrying futuristic threats, and corporate conspiracies. Below, the scenes are taken from comprehensive breakdowns and director insights, stressing how these elements sets the way for the narrative.

Scene 1: Assignment and Initial Isolation

In the opening scenes, Levi arrives at the Western Tower to replace J.D., who affectionately warns him about the gorge's hazards, including forbidden contact with the opposite tower and the existence of "Hollow Men" entities (Horror Film Wiki, 2025). Government agents get rid of J.D. after his break form duty, highlighting the important secrecy of the place and the horrors lie in it (Roger Ebert, 2025). Levi and Drasa are isolated, with the gorge cloaked since WWII to avoid being detected by radar or cell services, engineered with outside bombs for the sake of confidentiality (Wikipedia, 2025). This scene shows the gorge as a science fiction irregularity which uses cutting-edge covert technology to hide an such an unearthly portal or dimensional rift, reminding viewers of such strict containment protocols in movies like "The Thing". The Hollow Men signify interdimensional or mutated creatures, fusing "Lovecraftian" horror with science fiction biohazards, where human manipulations have formed an impenetrable ecosystem of horrors (Deep Focus Review, 2025). The concealing technology which is used in the movie underscores themes of governmental and corporate control over abnormal phenomena, introducing the gorge as a metaphor for suppressed truths that mutate when contained (Derrickson, 2025).

Scene 2: Building Connection and First Encounter

After months of isolation, Levi and Drasa spot each other through binoculars. Ultimately, they start forbidden communication via notes, games like chess, and signals (IMDb, 2025b). On the day of Drasa's birthday, she contacts with a gunshot and notepad. They both share personal stories such as Drasa's father's suicide, and experience their first Hollow Men attack, shooting down the entities as they try to climb out (Horror Film Wiki, 2025). Setting off for a Valentine's Day date, Levi ziplines across, nurturing romantic bonds amongst the horrors (Spoiler Town, 2025). The binocular surveillance systems and cross-chasm communication tools stresses futuristic isolation tech in a high-security setup. The Hollow Men present bio-engineered or extradimensional entities, climbing from an inverted world, evoking science fiction figures of alien assaults or portal guardians (Deep Focus Review, 2025). This scene fuses romance with science fiction tension, utilizing the gorge's abnormal features to signify emotional barriers, while the entities' aggression suggests larger conspiracies involving covert warfare and bio-genetic nightmarish experimentation (Derrickson, 2025).

Scene 3: Levi's Fall and Descent into the Gorge

When Levi tries to return by Zipline, the Hollow Men initiate explosions which snaps the cable and results in Levi's falling into the gorge. Drasa jumps in after him with supplies and finds him in an unearthly, monster-filled world home to mutated entities in WWII uniforms in shape of human-tree hybrids (IMDb, 2025b). They run through this terrifying site toward an underground lab. This scene Further showcases the gorge as a biochemically altered dimension, a science fiction unpleasant place in which the norms have been defied by chaotic alternations, drawing from concepts like parallel universes or wormholes (Wikipedia, 2025). The mutated entities which were the result of human DNA fusion with plants and animals represent hi-tech genetic mutations from a WWII-era chemical incident, like radiation-made horrors in post-apocalyptic science fiction Deep Focus Review, 2025). This scene echoes folk horror inspirations within science fiction, with plant-like creatures attacking humans in weaponizing biology.

Scene 4: Revelation in the Lab

Inside the underground lab, Levi and Drasa find a WWII-era film which explains a cooperative East-West missile project damaged by an earthquake. This, results in leaking a DNA-alteration chemical that mutated humans into hybrids over days (Culture Crypt, 2025). A computer unveils a private corporation's participation in studying the entities for super-soldiers, with Levi and Drasa as employed operatives under a "Stray Dog" self-destroy protocol (Spoiler Town, 2025). They flee in a Jeep and climbed the wall out utilizing a snapped cable. Here, the lab acts as a reflection of science fiction description which is illustrating preserved analog films and digital interfaces that shows bio-weapon origins. This echoes conspiracies in films like "Resident Evil" (Deep Focus Review, 2025). The genetic-alteration agent is a core science fiction element which makes nightmarish monsters and divulges ethical dilemmas of corporate bio-engineering for military purposes (Derrickson, 2025). The usage of privatization into up-to-date warfare announces a distinctly dystopian dimension which is pictured by the self-destruct protocol working as a reliable preventive mechanism similar to nuclear technology, thus emphasizing the deep hazards created by unrestrained scientific and technological advances.

Scene 5: Quarantine, Betrayal, and Destruction

In order to be monitored for being exposed to mutation, Levi and Drasa quarantine for five days. Levi's check-in disclosures corporate betrayal. Helicopters come to remove the agents by bombing the sites to divulge the gorge and activate the "Stray Dog" protocol which initiates a nuclear explosion with the capability of destroying things within a 4.2 km radius (Spoiler Town, 2025). At the end, Levi and Drasa ran

while the monsters ended up being eradicated in the blast. The scene pictures Drasa's escape, however, Levi jumps into a river after being hurt. This thrilling arrangement displays destructive science fiction technology such as covering devices and atomic self-destroy mechanisms, parallel to doomsday strategies in "Cold War" science fiction (Derrickson, 2025). Moreover, the betrayal emphasizes corporate science fiction images as mercenaries become unessential in experiments on gene-alteration and super-soldier creations (Culture Crypt, 2025). Also, the explosion signifies the deletion of abnormal locations which fuses horror with science fiction disaster.

Scene 6: Ending and Reunion

The ending scene illustrates Drasa being quarantined alone in a cave, the results of screening test confirm no mutations. The scene continues with Drasa reading Levi's poem. A month later, when she was working as a waitress, she meets Levi, who dramatically survived his painful injuries. They kiss each other as a symbol of a happy future without the gorge's hazards threatening the humanity (IMDb, 2025b). The final scenes further approve the lasting bio-hazard perils caused by chemical exposure, tackling the mutation risks without additional irregularities, the scene then echoes the emphasis of human resilience (Derrickson, 2025). Additionally, this scene links science fiction elements to emotional themes as it is showcasing the gorge as a symbol for personal and societal mysteries and ultimately depicting advantages of breakthroughs from science fiction horrors. Moreover, user reviews stated the fusion of science fiction conspiracy with romance to avoid overusing zombie images for original genetic horrors (IMDb, 2025c). In General, the Gorge employs science fiction to depict isolation, mutation, and corporate integrity showcasing the gorge as a fundamental anomaly fusing dimensions and biology (Deep Focus Review, 2025).

3.1 The Analysis of Science Fiction Adoptions

As stated earlier, the science fiction of technology is key to shaping the plot, characters, and themes of the movie. Such a centrality is clearly visible in several scenes as follow. The isolation created by technology was artistically featured through the usage of surveillance technology including high-powered binoculars and sniper scopes which allowed Drasa and Levi communicate with each other and break the rules. Highlighting the merits and demerits of the technology, the movie introduced the aforementioned optical technology tools to depict the facilitation of the romance and also the initiation of science fiction tension as the technology caused the mutation of the Hollow men via biochemical agents. As Applebaum (2009) proposes, the employment of such technologies represents epistemic shifts, here transforming passive observation into active engagement; as it is visible in the movie by the genre being shifted from romance to horror-action (Applebaum, 2009; Dinello, 2005).

Another true representative of technology usage in the film is the scene in which Levi crosses the sides by utilizing a zip-line. The scene depicts the potential of technology to bridge physical divide. However, the film shows the same technology ineffective as the zip-line breaks leading to the plunges of Levi into the gorge. From here, the science fiction core of the movie will be exposed as the same advantageous technology created a mutated ecosystem from WWII experiments leading to the creation of the Hollow Men, horrific entities mixing human tactics with animals' wildness. Such a technology-driven gene-alteration experiments critiques military immoralities, further confirming science fiction warnings in films like "Frankenstein" (Shelley, 1818), where creation leads to fatal destructions (Maynard, 2019).

When Levi falls into the gorge and Drasa jumps after him with a parachute, the scenes signify more intense weaponry technology, especially when Levi and Drasa utilize high-tech guns and grenades to keep away the entities with technology-strengthening courses of action and find an escape route (Freedman, 2009). Next, the sighting of the deserted church filled with cyanide relics represents technology-created moral catastrophes and horrors, when fell into the wrong hands, as the previous experiments led to mass suicides, suggesting the characters' ethical considerations (Broderick, 1995). Also, the scenes featuring rescue of Drasa, when she was taken by entities, vividly illustrate the benefits of cutting-edge technology as Levi applied tracking tools and improvised technologies and tactics to locate her through the actions stemming from the amalgamation of human inventiveness with science fiction elements (Luckhurst, 2005).

Likewise, the underground facility scene is also pivotal to the analysis of science fiction's portrayal of technology usage in the film. The characters activated the generator as an electrical technology tool which triggers powering a videotape player showing the scandalous biochemical origins of the 1940s. This old-fashioned technology of the analog player is in contrast with modern computers which have access to the super-soldier program files. The technology here, though outdated, divulges the conspiracy behind the purposes of mutations for the sake of warfare by the military as a science fiction reflection of technology as power tool (Bould & Vint, 2011). Additionally, the so-called "Stray dog" protocol which is a reliable detonation system, exemplifies the horrific technology's destructive potential (Vint, 2014). Turning the military's mischiefs against itself, Levi and Drasa hacked the restrictive protocol in order to escape.

After the characters are spotted, the helicopter chase employs airborne and communication technologies, such as radios and cameras, which are key to exposing Levi and Drasa. These fierce courses of action results in a pursuit where the

protagonists manipulate Hollow Men to initiate the “Stray dog” protocol. The detonation which is a mixture of biochemical and explosive technologies, eliminates the hazards to some extent (Freedman, 2009). When Levi falls into the water and Drasa thinks he is dead, the scene represents the technology’s limitations against nature (Dinello, 2005). Additionally, after the explosion, Drasa tries to go back to her normal civilian life. Here, the film uses subtle technology by showcasing the infection monitoring to confirm safety which later leads to the dramatic reunion of the protagonists. In general, these scenes prove how science fiction of technology is pivotal to the events ranging from bond-creation to horror depiction with the aim of critiquing unregulated novelty (Messerri, 2025).

4. Conclusion

In summary, this thorough analysis of “The Gorge” (2025) further testifies the centrality of science fiction elements, especially the significant role of cutting-edge technologies and biochemical discoveries throughout the film's narrative journey and also to the development of characters through the movie. As already stated, the science fiction of technology aids the plot narration by depicting, gene-alteration mutations and unattended military technology abuse for the sake of creating warfare super-soldiers, as well as the evolution of the protagonists from being isolated operatives to becoming romantic bond-seekers and brave-hearted heroes saving the world from being infested by unearthly entities that threaten peace (Derrickson, 2025). The aforementioned dramatic development on the part of the protagonists is represented by their tactical method of dealing with the gorge's defense systems, such as self-directed drone hordes and EMP arrays which mirrors how technology can be the source of horror and at the same time the rescuer by facilitation the annihilation of the Hollow Men and also safeguarding the gorge (Derrickson, 2025). With the goal of characterizing real-world technology-related concerns, such as wartime experimentations and military deceit, the movie blends innovative notional elements with romance and action to underscore the genre’s capacity to illustrate such a captivating cinematic experience to satisfy the genre’s lovers. Eventually, the film further confirms science fiction's ongoing decisive role as a means for inspecting humanity's complex relationship with innovation (Derrickson, 2025).

Drawing from Suvin’s ideas about science fiction in cinema (Suvin, 1979), the present study sheds light on the usage of cognitive estrangement as a core mechanism in "The Gorge," as familiar technologies are defamiliarized to stimulate critical thinking on moral dilemmas (Suvin, 1979). Several scenes in the movie attempted to picture the duality of technology usage in the real world (Derrickson, 2025). The protagonists’ fall plunge into the gorge and the depictions in the

underground lab related to the biochemical agents caused by WWII experiments gone awry and led to the creation of super-soldiers, testifies the hazards of unregulated military and covert scientific experiments (Derrickson, 2025). Additionally, the movie integrated analog and digital technology to tackle the evolution of military biotechnology adoption when Levi and Drasa found videotapes that contrasts with modern technologies drawing on the earlier well-known movies of the genre, such as "Metropolis" and "The Matrix" (Derrickson, 2025; Lang, 1927; Wachowski & Wachowski, 1999). This analysis displays that technology in the movie is not only a background but it is a key to narration which artistically strengthens themes of resilience, isolation, and ethical considerations, even amongst the existing nightmarish events (Derrickson, 2025).

The movie attempts to fuel heated debates on bioengineering and AI which are crucial to the development of worrying technologies such as CRISPR and self-directed weapons systems (Derrickson, 2025; Maynard, 2019). Also, the depiction of Hollow Men which are the symbols of dehumanized advancements warns the world against the threats of unregulated gene-splicing, DNA mutations, and EMP cascades utilization echoing the debates on technology's double-edged sword (Applebaum, 2009; Maynard, 2019). In conclusion, the film tries to act as a cautionary tale by provoking audiences to reflect on societal risks of technological mismanagement in the era of rapid advancements. Through fusing subgenres such as hard science fiction and cyberpunk, "The Gorge" challenges covert military warfare progressions, illustrating the victory of protagonists' hacking and domination over the corporate mischiefs, promoting the empowerment through ethical intervention amidst the horrors (Derrickson, 2025).

"The Gorge" underscores the capability of technology to address the existential threats of the modernized world, echoing the theories illustrated in the movies like "The Martian" or "Interstellar" (Derrickson, 2025; McKay, 2015; Nolan, 2014). However, "The Gorge" is clearly distinguishable by the adoption of horror-infused romance and emphasis on mutation over space exploration (Derrickson, 2025). Dissimilar to softer science fiction that favors social dynamics, "The Gorge" delves into hard elements like bio-neural implants and rift breakdowns to establish its theories in providing scientific possibilities of futuristic worlds (Derrickson, 2025). Renowned for his precedent experiences in horror science fiction hybrid works, Director Scott Derrickson visualizes the gorge as a metaphor for suppressed disturbances at the personal to global level. Such an origin work undoubtedly contributes to the genre's evolution moving beyond classic creature features with current horror themes of pandemics and genetic alteration (Derrickson, 2025).

Overall, "The Gorge" asks for extra scholarly research on the impacts of science fiction cinema on public policy with regard to developing technologies of the modernized world, theoretically inspiring moral considerations for bio-defense and AI governance (Derrickson, 2025; Suvin, 1979). As the protagonists escape to start a new civilized life, the film positively suggests that human connection, amplified by regulated technology utilization, can overcome planned chaos. Fundamentally, the present study validates science fiction's entertainment feature as well as its undeniable crucial role in educating people, hinting humans that whereas mismanaged technology may create nightmarish chaos, it also has the potential of providing redemption and unity in an uncertain future (Derrickson, 2025; Suvin, 1979).

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