PANDECT LAW IN MEDIA CULTURE: SNOWPIERCER ANALYSIS

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Abstract

On one hand with AI advances and media becoming increasingly digitalized, there is the hope of getting a more peaceful world as well as futuristic features that will advance social order, justice, and civilization. Yet, the media does not genuinely advance societies since it distorts them and manipulates all types of information, leading to a loss of confidence practically all around the world, and leading humanity to social alienation. Media narratives and applications take us back to ideas that have been forgotten in the depth of history and show us how they are used in a variety of visual mediums, from TV show scripts to blockbuster films. As a result, we miss the opportunity to be truly, cognitively, emotionally, artistically, creatively, aesthetically, and intellectually human. Technically speaking, the type of common law used between the 12th - 19th century among the nations and civilizations where German culture predominates, the phrase "Pandect law" is used to characterize the structure that Roman law developed through doctrine and practice. People in India, the Middle East, Rome, and nearly all of Europe once used such types of judgments. With the adoption of new legal and ethical criteria, national and international laws were modernized, and Pandect law was forgotten. However, it is still possible to see the traces and application of Pandect Law in many modern time narratives, especially Snowpiercer, which is one of the important films reflecting the dystopic future of humanity. This study aims to provide the links to see how modern media is taking its core power from myths and earlier times and connecting them to the predicted future of humanity even in the age of digitalization and AI. Specifically, the paper aims to exemplify the links between the Pandect Law of the 12th century and famous television serials or blockbuster films such as Snowpiercer. Based on a descriptive approach, this study aims to analyze the images, actions, TV series, and movies using both structural and semiotic analysis methodology.

Key Words: Pandect Law, Snowpiercer, Dystopian Movies, Futurism, Media Literacy

Resumen

Por un lado, con los avances de la IA y la creciente digitalización de los medios de comunicación, existe la esperanza de conseguir un mundo más pacífico, así como características futuristas que hagan avanzar el orden social, la justicia y la civilización. Sin embargo, los medios de comunicación no hacen avanzar realmente a las sociedades, ya que las distorsionan y manipulan todo tipo de información, lo que provoca una pérdida de confianza prácticamente en todo el mundo y lleva a la humanidad a la alienación social. Las narrativas y aplicaciones de los medios de comunicación nos devuelven a ideas olvidadas en el fondo de la historia y nos muestran cómo se utilizan en diversos medios visuales, desde guiones de programas de televisión hasta películas de gran éxito. Como resultado, perdemos la oportunidad de ser verdadera, cognitiva, emocional, artística, creativa, estética e intelectualmente humanos. Técnicamente hablando, el tipo de derecho consuetudinario utilizado entre los siglos XII y XIX entre las naciones y civilizaciones en las que predomina la cultura germánica, la frase "derecho pandectístico"; se utiliza para caracterizar la estructura que el derecho romano desarrolló a través de la doctrina y la práctica. Los pueblos de la India, Oriente Medio, Roma y casi toda Europa utilizaron en su día este tipo de sentencias. Con la adopción de nuevos criterios jurídicos y éticos, las leyes nacionales e internacionales se modernizaron y el derecho pandectístico cayó en el olvido. Sin embargo, todavía es posible ver las huellas y la aplicación de la Ley Pandectística en muchas narrativas de la época moderna, especialmente en Snowpiercer, que es una de las películas importantes que muestran el future distópico de la humanidad. Este estudio tiene como objetivo proporcionar los vínculos para ver cómo los medios de comunicación modernos están tomando su poder central de los mitos y épocas anteriores y conectándolos con el futuro previsto de la humanidad, incluso en la era de la digitalización y la IA. En concreto, el documento pretende ejemplificar los vínculos entre la Ley Pandectística del siglo XII y famosas series de televisión o películas de gran éxito como Snowpiercer. Basándose en un enfoque descriptivo, este estudio pretende analizar las imágenes, las series de televisión y las películas utilizando una metodología de análisis tanto estructural como semiótico.

Palabras Clave: Ley Pandectística, Snowpiercer, películas distópicas, futurismo, alfabetización mediática

1. INTRODUCTION

For crime and punishment to exist, there must be precursors. Priority and necessity apply to every civilization structure, layered or not. A transparent system is required since choices are made, approved, appealed, or implemented through the administrators or managers and all of this takes place in a public setting. Every action that might occur must be thought out in advance. When this is presented to the general public in a written form, or screenplay, similar to a board game, all that can be done is to watch, learn from, and endure what occurs. Similar legal codes

and their adaptations have existed in the past, but humanity hasn't yet developed the perfect system of justice.

1.1. First Written Words and Law

First written words are important since they usually contain texts of law. Depending on the methods utilized throughout history, writing is divided into various historical eras. Expression with pictures (iconography) is the primary typeface used before writing that expresses the graphic form of sound (phonetic system), expression of syllables with distinct symbols (syllable), and silent letters of 20–40 letters (alphabet) (Suarez, 2013). The first expressions of iconography, were occasionally followed by grave images, ideography, and later on combined which partially pictures and partially linguistic expressions to make up an analytic system (Coulmas, 2003). It seems that pictures and iconographic signs were gradually given linguistic interpretations as logographic signs with phonetic components being added as the script developed. Visuals are more important than ever to show that humanity has been drawn to images since the beginning of time given the development of writing. From the very first cave drawings, which were made years before recorded literature, they were able to express themselves much more effectively utilizing visuals. As a result, today's value and relevance of images and visualization are increasing. (Domingo, 2022).

The items and iconographic codes of iconographic systems similar to those social pictures of the cinema are very different, as Metz (2011) noted, where the choice of appropriate analytical criteria is already more. And according to Miller (2012), the ways in which the symbolism of language matters are best illustrated by the ideographic visuals interwoven into tales that offer analytical skills. In order to understand others or comprehend themselves, individuals have created general or specialized meanings with the use of pictures from the dawn of civilization up until the present.

The first written language appears in Mesopotamia near the end of the year 400 B.C., and it was Sumerian hieroglyphics. In the beginning of documentations and narrations, images were equally crucial. It began with picture writing and then changed to ideographic writing. Before they began to build cities, people first settled during the Neolithic era. In the southeast, in the valley of the Toros mountains, they founded the first settlements. The first cities start to form in southern Mesopotamia at the end of 4000 B.C. The first towns that Sumer founded and for which records exist were political city states. As examples of these city states, the cities of Ur, Uruk, Eridu, Lagos, Kis, and Larsa could be referred as well as Harran, Babil and Jerusalem.

The Sumerians are the first society to consistently record the laws that correspond to their own methods of thinking, having pioneered in a number of domains. A lot can be learned about the social and economic organization of Sumerian society from legal documents, decrees, or instruction letters. It is believed that Sumerians established the tradition of law and judgment. (Van De Mieroop, 2013). All of the Mesopotamian societies that were present at the period were impacted by these legal and judicial literature. The earliest known materials for drafting laws were the

Urukagina statutes (Işık, 2018). Around Mesopotamia in 1760 B.C., the Hammurabi rules were among the oldest and best-protected legal systems. The law books of Ur king Ur Namnu (2050 B.C.), Eşnunna law book (1930 B.C.), and Lipit İştar from Isin can all be listed among the legal collections from before this time (Keleş, 2021). The most crucial step in raising culture to the level of our era was the development of writing. The Code of Hammurabi (1750 BC) was thought to be the first known law code until 1940. A new rule from King Lipit-Ishtar, who reigned 150 years before Hammurabi, was discovered in 1947. The laws of Ur-Nammu, however, were recognized on the tablet discovered at Harmal Mound a year later, in 1948. These laws date back to at least BC 2050 (Okosa, 2022).

Customary law, which refers to the laws derived from the traditions and customs of the community and not recorded but known and observed by all members of the society, has started to lose ground to written norms of law in ancient societies. But it's important to recognize that there was customary law in place during the times when written laws first emerged and were in use for a long time.

All the tribes that followed the Sumerians in Mesopotamia inherited their culture and advanced as a result. In fact, the Sumerians, who initiated Mesopotamian civilization, not only developed a written society but also made sure that it continued and expanded it by transforming previously established rules into legal texts (Gökçek & Akyüz, 2013). From 3000 BC onward, cuneiform writing was utilized in Mesopotamia, and this script was created in BC. It is known that King Urakagina penned it in a legal treatise in the mid-2350s in the Sumerian city of Lagaš. (Schuettinger & Butler, 1979). After the Sumerians, the Assyrians developed the legal institution, and the Assyrians brought the understanding of law to Anatolia. It is mentioned in the records that the law of the Ancient Assyrian Age was examined in sections such as Family Law (Engagement, Marriage, Divorce), Inheritance Law, Personal Law, Commercial Law and Law of Obligations (Koçak, 2014). The Hittites associated the notion of justice with the sun, much like the ancient tribes of Mesopotamia and Egypt. Arinna, the sun goddess, was the guardian of right and justice in the Hittites, just as Babbar was the sun deity in Sumer, Shamash in Akkad, and Aton-Re in the Egyptians (Beckman, 2012).

Kantorawicz discussed the nature of law and the science of law defining law as "the totality of those rules of external conduct to whose application a judge is appropriate". A rule does not state what happens, but what ought to happen under certain circumstances. This distinguishes rules from general statements describing de facto habits (economic, linguistic, or social) or fashions. (Kantorowicz, 2014). To understand the most central to and characteristic of the nature and behavior of crime and punishment, individuals and societies need law. Regarding the complexity of the crime and punishment process, the company of the people were preferring to be responsible for the whole flow in order to be sure about the decision. Therefore, pandect law also generally means the implementation of a decision made by the unanimous vote of all. Rules, anxieties, and beliefs were required at the beginning of socialization in order for individuals to coexist peacefully and egalitarian. One may say that the polytheism of the inhabitants of populated areas like Egypt, India, and China is based on this kind of thinking. Such that the rulers

who represented God in the universe, such as Pharaoh, the Emperor, the King, or his priests, might convene and decide on the appropriate form of retribution for every offense. One needs to supplement the 'time-free' conceptual staples of modern jurisprudence with an understanding of the nature and behavior of traditions in social life as Krygier stated (1986). In this view, traditionalism is present in practically all legal systems, not as a supplementary but as a primary aspect of the 'tradition'; as a result, traditionalism in law is unavoidable. The topic that needs to be considered may be what tradition interprets as the law. For instance, no one objects to the sentencing procedure because the crime's punishment is predetermined. However, the present tendency is toward increased mobility in the law, and since the degree of adaptation of the conventional law is determined by how differently the various areas respond to the stimuli of modern life, the inevitable outcome is an increase in the diversity of legal practice (in the Muslim world as well) (Coulson, 1964).

1.2. Narratives: A New Form Of Conveying Messages

Man learns from narratives and adds to himself more than he can learn on his own. Perhaps this is why it's so crucial to digest verbal narratives of the ancient times in a visually appealing and effect-adorned format that is tailored to our tastes in the twenty-first century. The tendency of portraying the future as dystopia is becoming a trend. Trent comments on the easy and comfortable life of today's men and refers to the earlier struggles of life: "*The scavenging life of the earliest human ancestors who tread the narrow threshold between survival and extinction is forgotten – the winters that drove them into caves, the mortal combat with wooly titans of yesteryear, the young aspirations of a being who could hope for twenty, maybe twenty-five years of life.*" (Trent, 2004). Hungerford, on the other hand, states "… *Some even accept without question the notion that man will one day pull on a mythical technological lever and solve once and for all the problems of hunger, population, energy shortages and various forms of pollution*" (Hungerford, 1975).

The dystopia, which is a fictitious civilization that strayed off track on the route to utopia, differs from standard science fiction, according to Berg (2008), by focusing more on political and social systems than on science or technology. This allows filmmakers to make wild predictions about the political future. According to Branigan (Branigan 1992: 3), a tale emerges as a perceptual action meant to serve as a special theme that captures and describes a certain moment and experience. This sense is so strong that it is obvious that the behavior happens in public. Contrarily, the dystopian film offers a singular experience that speculates on what might occur to people in the present due to shifts in the axis of values, notably the envisioned future. Th depicted experience has a component that calls for a stronger adherence to contemporary values, even though it can pain the audience a little and make them ponder. According to Muwaffaq, Komar, and Armandaru (2020:212), despite their similarities, dystopian and apocalyptic movies should be kept apart. Dystopian film narratives are unrealistic because their major goal is to show how difficult the ideal society is, which forces viewers to imagine how they would construct the real world. In this way, dystopian fiction merely provides humanity's or the world's impending demise a symbolic meaning. Dystopia clearly aims to

instill optimism in people and society given that the end of the planet is a battle for humanity.

There have been a number of dystopian films with a focus on cities, particularly in the 1960s and 1970s, according to Set and Lekesiz (2019:123). These films depicted the concerns of society over issues like population growth and how industrialization and technology were changing the world. They argue that the essential component is the absence of the idea of privacy. This means that in the developed world, private life must be eliminated in the name of pseudo-freedom and improved access for people to what they want. Barton divides the history of dystopian cinema into three eras: contemporary, postmodern, and modern. The research of Serik (2021) highlighted the rise in recent years of dystopian films.

2. AIM AND METHODOLOGY

The study focuses on Snowpiercer as a dystopian story that appears in both the film and the Netflix serial form. In general, the story portrays the fear that a more traditional social structure may replace the individualized world of today and that all rewards and punishments may be carried out in front of this society. In the movie, which uses a narrative style in which almost everything is presented in accordance with the Pandect law, which was in use in ancient times, the significance of visualization in the public domain is underlined. This essay tries to show how contemporary media draws inspiration from myths and historical figures while relating them to the predicted course of human history even in the age of digitization and AI. In particular, the study seeks to demonstrate the connections between well-known television series or blockbuster movies like Snowpiercer and the Pandect Law of the 12th century. This study, which uses a descriptive approach, tries to evaluate the images, TV shows, and movies utilizing semiotic and structural analysis techniques.

3. FINDINGS AND INTERPRETATIONS

There were specific reasons why this study dwells on a certain film and its reflections. IMDb results list Snowpiercer as one of the top 30 rated movies. Snowpiercer (2013) is presented as a cinema film telling us the story of a handful of people surviving the dead end of the world. In a future where a failed climate change experiment has killed all life except for the survivors who boarded the Snowpiercer (a train that travels around the globe), a new class system emerges. (https://www.imdb.com/title/tt1706620/) Directed by Bong Joon Ho, the writing credits involve Jacques Lob, Benjamin Legrand & Jean-Marc Rochette (based on "Le Transperceneige" by) and Bong Joon Ho (screen story), Bong Joon Ho and Kelly Masterson (screenplay). The plot is set in 2031, the entire world is frozen except for those aboard the Snowpiercer. For seventeen years, the world's survivors are on a train hurtling around the globe creating their own economy and class system. Led by Curtis (Chris Evans), a group of lower-class citizens living in squalor at the back of the train are determined to get to the front of the train and spread the wealth around. Each section of the train holds new surprises for the group who have to battle their way through. A revolution is underway.

Snowpiercer received critical acclaim and appeared on many film critics' top ten lists of 2014 after its international release, with praise for its vision, direction, and performances (https://en.wikipedia.org/wiki/Snowpiercer). Throughout the film, the main injustice stands as the class distinction provided in the film. The passengers on the train are segregated, with the elite in the extravagant front cars and the poor crammed into squalid tail compartments overseen by armed guards.

But it seems like there are a lot of discrepancies between the Netflix version and the independent one. They witness a polar bear in the movie, which shows them there is life outside the train. In contrast, a portion of the train arrives in a new Eden for humanity in the television series. People make their own decisions and cast their own votes by deciding what they believe and what they want to accomplish in life within the context of the trains arriving at the crossroads. The train divides in two at a crossroads, and as a result, one side is doomed to eternal entanglement while the other side arrives at the paradise that they hope the leaders will lead them to. Legally, it is crucial that people have the freedom to make their own decisions without being forced to. The tail of the train, which represents the reunion of children and families, can also now see the sun and nature. For example, the guard and the artist, who chose to be together after going through several love trials, are now able to see the sun and nature once more after all the difficulties they have faced in order to be together and stay together thanks to the tolerance and understanding of the other passengers. Reaching a point where the ice is melting and the world is normalized point is offered as a reward for all their suffering. People are led to believe that this new community, located by the ocean and at the foot of the mountains, is a new paradise. There is hope for others now that people may start to breathe, experience nature, and reorganize their life as they like.

Film review aggregation website Rotten Tomatoes reports that 94% of critics gave the film a positive rating, based on 261 reviews with an average score of 8.1/10. The website's critical consensus states, "*Snowpiercer offers an audaciously ambitious action spectacle for filmgoers numb to effects-driven blockbusters*." Metacritic assigned the film a weighted average score of 84 out of 100, based on 38 reviews from mainstream critics, considered to be "*universal acclaim*". In 2020, Snowpiercer was ranked by The Guardian number 8 among the classics of modern South Korean Cinema. The film appeared on several critics' lists of the ten best films of 2014.

3.1. Snowpiercer Film - Literature Review

It is clear that the movie Snowpiercer has been the subject of numerous scholarly studies. Among these was the research that looked at the language used in the movie (Rivah & Thamrin, 2021). As a result, the question of whether the classes represented in the film have a different language usage seems to have been addressed in this way. Similarly, Diaz (2015) argues that all cultural products contain an ideological charge placed voluntarily or involuntarily by their creators, and that Snowpiercer's analysis of discourse can help us see how ideologies permeate everyday cultural products and transform our Contemporary Visual Culture.

Out of the whole bunch of papers a great deal of the academic research (10,62%) on Snowpiercer seems to be occurred recently just last year (2022). Most of the academic analysis of the film (31,87%) dwells on the comparative and contrastive analysis of the films Parasite and Snowpiercer (around 270 articles) due to the emphasis given to class differences, and its representations as the story of the oppressed ones. Kline (2022) points out that the release of Adam McKay's Don't Look Up has reignited academic dialogues to review cli-fi and applied drama as a vehicle to promote public dialogue on climate change in lieu of traditional fear-based climate communication predicated on the Information Deficit Model. This thesis analyzes the ability of high-profile cli-fi texts to bridge gaps in climate narratives. An interdisciplinary analysis methodology of social psychology theory, viewed through the combined lenses of dramaturgy, eco-criticism, and climate communication, is used to explore the potential impact of the narrative. As applied dramatic works continue to grapple with the intensifying impacts of climate change, scholars have identified the creation of a new creative genre: climate fiction, also referred to as cli-fi. Social psychology theories reveal that the surveyed cli-fi pieces continue to over-emphasize apocalyptic tropes of the disaster genre. Onishi, (2022) calls it as weird environmental ethics leading its way to the virtue of wonder and the rise of eco-anxiety.

Separate semiotic analyses are also necessary to examine the Marxist codes inherent in dystopian stories, the heroes' psychological histories, and the social structure of the society the story represents. For instance, Bjelkendal (2020), who attempts to present a critique of Snowpiercer within a Marxist theoretical framework, deviates from the analysis of the existence and operations of ideological state apparatuses in movies and instead concentrates on how the exhibited ideology is presented to the audience.

Tangalycheva, (2019) handles the film not only as a sociological analysis but also the future of modern society. Lee and Manicastri (2018), on the other hand, argue that Snowpiercer exposes the limits of technocratic environmentalism that hide the links between ecological degradation, capitalist development, and colonial domination. They also argue that Snowpiercer is concerned with whether the contemporary political economy has rendered the emancipatory strategies of recent centuries obsolete. For them, the film suggests that the global order is still capitalist and colonialist, but that left projects must transcend state socialism and anti-colonial nationalism, or "decolonial immigration," as Bong calls it, demanding a real alternative to both ideology and ideology and the so-called alternative to authoritarian populism. Martín Carpio, et.al., (2022) consider Snowpiercer as the realization of Cosmopolitan Hopes in the Films of Globalization. As Spaethen, (2020) handles the film as a Transnational Challenge To Eurocentrism, Snowpiercer looks like a blockbuster that does not smell like Hollywood. Kim, (2018) looks at it as a cultural hybridity, while Spalding et. al., (2022) handle the film as explorations in mobility.

One other objective idea is to make use of film as an educational material as Baum (2014) suggested   discussing how they can be used for sustainability education. Gerhardsen, (2022) as well looks at the film as a potential material that might help

learning empathy. Cole & Bradley, (2016)   ask what a pedagogy of cinema' tell us about contemporary life as defined by globalization and how 'a pedagogy of cinema' (re)invent theory. Borraccion, (2022) states that a brief analysis of the historical events that originated today's global state of inequality and class division are provided in the film.

Research on The Social Class Differences Reflected in People's Lives in The Snowpiercer Movie proves the findings that social class is divided into two main classes and differentiated through behavior, social life, and goods. And those things cause an impact on people's lives in the Snowpiercer movie which ultimately caused the deaths of both classes. Cannibalism, rebellion, and even population reduction (74%) occurs as the impact of social class differences. Taylor (2016) in his paper highlights a larger trend that presents the events specifically the ideology to the society with large-scale 'global' blockbusters. Pratiwi, 2021a) claims that the result of the film analysis proves that there are two types of power relations.   To her, first, sovereign power is a type of power that dominates all individuals in society. Second, disciplinary power aims to discipline bodies. Then the result also reveals that some characters have done manipulation of knowledge and truth, by using power relations (Pratiwi, 2021b). Pratiwi, (2019) also looks at the film as the representation of children suffering.

Out of the many academic research about Snowpiercer, most of them (38,25%) are doctoral dissertations or MA thesis. Lima (2021) in her doctoral dissertation states that her results prove that there are three forms of capitalist power: economic, political, and ideological. In Snowpiercer, the causes of capitalist power are exploitation, alienation, and class division. If in Snowpiercer the main cause of class is class struggle, then the dominant form of capitalist power is the economic form. The class divide between the upper and lower classes generates capitalist power from all classes to maintain their welfare and economic status.

Bjelkendal, (2020) argues that with increasing inequality in the world, having knowledge about the apparatuses maintaining unequal social structures is important. While claiming that utopian and dystopian science fiction films are a good source for analysis of social structures, due to their inherent interest in social critique and the role of semiotics in the spreading of ideology, he examines how ideology is presented and represented. The analysis of the films shows that several different ideological state apparatuses, such as school and politics, are represented in the films. The apparatuses are also shown to use a variety of pedagogic actions for teaching the dominant ideology of the respective film's ruling class to the citizens of the films, such as lecturing, singing, and communicating through clothing and architecture. The analysis also shows that while two different political ideologies are represented in the films, neoliberalism in Snowpiercer maintains the capitalist order of the films' societies: the division of labor. The essay also argues that the findings motivate a Marxist approach to teaching, in order to actively work against inequality and provide all students with a well-rounded education, no matter what social class they belong to.

Whereas Özbey & Gezen handle the topic through the cinematographic projection of the capitalist system,   Weninger, (2021) with the addition of revolution, an altered ending, and a skillful blending of corporeal imagery into the cinematic conventions concerning railways, asserts that Snowpiercer, a film adaptation of the graphic novel by Jacques Lob and Jean-Marc Rochette, in which a train carrying "the last of civilization" endlessly circles a frozen globe, becomes a cogent commentary on the biopolitical manipulation of narrative. To him, train compartments, however, were never neutral zones, but stages for ideology or sites of anxiety, taboo, or trauma. The myth of the sacred engine (particularly in the film) represents more than a caricatured fetishism or primitive psychological dependence. It serves to authorize the regime's claim that human extinction can only be avoided through absolute order and life preserved only through lethal culling. Cinema soon saw the railway as its double, a vehicle that both framed vision and evoked sequence, opening new possibilities, "the anywhere of spatial representation and any time of temporal representation". Mac Laughlin (2022) too, has an approach to handle the Snowpiercer in the form of a myth, yet this time he looks at it as the hope and wonder in the wasteland, representing it to a fiction as Tolkienian fairy story whereas Perez-Reyes (2022) warns us that Snowpiercer is one of the films emphasizing the rise of sensory horror in film and video games. Similarly, Lam et.al., (2022) handles the film as a convergence of crises just like COVID-19 turning to become a type of climate change created by the scientists. McGuire, (2022) adds it up as a fear of the future of the modern men.   Yet, Proni (2022) handles the film the interpretative power of the cinematography techniques.

Claiming that the society in the train is an allegory of the society now and looking at the Snowpiercer as a new type of anti-heroic narrative in relation to Foucault's power, Choi (2015) asks if society can be changed by a hero. Many other researchers including Nuraeni &Nugroho, Lee & Manicastri (2018) and Manalu (2017) concentrate on the equality of the classes and their imperfection whereas, Turner et.al., (2021) concentrate on food consumption. They aim to prove that Snowpiercer depicts the separation of class and the way it impacts food security in a very literal sense, and these class separations impact not only how they are treated but how they live and what food they have access to as well. This becomes clearer as the small band of rebels, inhabitants of the last and societally lowest-ranked train car that the film follows, works their way up through the train cars towards the front, seeing just how differently they were forced to live from those of higher classes living towards the front of the train. This, in the most literal sense, is a signifier of class division and social separation through the lens of food theory and food studies—while the back of the train eats what can be most accurately described as protein blocks, people of higher societal class toward the front of the train live in luxury and eat gourmet meals to their heart's content. Methods of consumption as well as food location show how the elite dominate the impoverished through abuse and punishment.

Whereas Boulet-Gercourt, (2022) looks at the success of Snowpiercer in the form of a distributor as tastemaker making films in American Independent Film Sector, Lee, (2022) handles the success of the Snowpiercer as an example of cultural

diplomacy. While Giuliani, (2020) looks as Snowpiercer as the narrative lifting the veil on the monstrous, Yi, (2017) argues that Joon-ho Bong's Snowpiercer is a transnational film. It identifies how categorizing it as either Korean cinema or American cinema falls short of accounting for its unprecedented mode of production, distribution, and storytelling. Yi situates Snowpiercer in the larger context of Korean cinema by identifying the heritage it belongs to, shows that the filmic text embodies the complex notion of nation in today's world, and argues that cultural signs in the film indicate a transnational imaginary. Yi, (2015) also explores the nature of space by focusing on its significance through visual observation in the film Snowpiercer. It links showing spectacles as consolidating the space knowledge. By claiming that visual observations define space, it questions the fixed meaning of space in the film.

Not only the food but also the architecture plays an important role according to Chen (2022) arguing that Parasite and City of God reveal a vertical social stratification of living with the rich and the poor being on the top or bottom of the hierarchy of spaces, whereas Snowpiercer explores a horizontal arrangement. However, while some arrangements of living spaces are linear, others fall out of the linear stratification and mirror the complex social arrangements of lived spaces. It will bring into context the state of the urban slums of South Korea and the cities and favelas of Brazil: São Paulo and the favela of the City of God in Rio de Janeiro. Snowpiercer provides a horizontal stratification of social class as well as creating a brand-new dystopian city within a train in a "locked world" film. However, to Kim, (2020) the image of the train is neither a class distinction nor a space to live, it is the reinterpretation of the posthuman Cyborg and the New World. Dima (2016) also emphasizes that Snowpiercer complicates the phenomenological definition of Being by blurring the lines between man and machine – man is mechanized, and the machine is humanized – to such an extent that they essentially coalesce.

Kim, (2014) argues that the Snowpiercer provides concrete results regarding the big data's effect of film marketing. Imanjaya & Amelia (2021) put forward that Bong Joon-Ho films depict the discourses of ecological problems. The results indicate how strong messages regarding environmental issues are represented in the three films, metaphorically and literally, and become valuable lessons for environmentalists and film scholars/filmmakers. Whether it is the "biological terror", or actual ecological disaster, Snowpiercer is a story of survivors that portray the impact of global warming in the cold and frozen ear. Altınkaya, (2016) emphasizing the importance of The Frankfurt School believes that the it carried out the most detailed analysis of the 'sense of illumination", which is criticized and called instrumental rationality. To him, as is the case with literary works, movies (particularly in the last 15 years) take part "instrumental rationality" as responsible for the post-apocalyptic situation of the world or the emphasis on human constantly instead of "science and power relationship" and that human was essentially an insatiable being. In other words, these movies miss the system criticism focusing on the philosophical concepts that concern the fields of morals and ethics such as "good" and "evil". The system might be the same or different, but we're all haunted

by our choices states Mehrbrey (2022). Similarly, Meier, (2022) also states that "War never changes."

3.2. Snowpiercer Film Analysis

When Snowpiercer and justice relationship is considered, in the film scattered many types of crime and punishment scenes. First scenes of the film Snowpiercer starts with an animation meaning that the story is told in an unknown time and place in future. The main storyteller (Lyton in Netflix, Curtis in the film) narrates the beginning. Of course, there were crimes, from the very beginning and these were not visualized until the audience is introduced with the people called to be the tail, who were the survivors left behind, invaded the last wagon of the train. So many of them were injured or dead but managed to get on the train in the last minute. This last part of the train is called to be the "tail" meaning that it does not belong to the real part of the body. The fight goes on in the train yet, the tail gets the advantage of staying there. Depending upon the conditions they have at that minute, they even do not realize how the other carriages of the train are different in size and conditions and higher standards. The class distinction is emphasized frequently and most of the human rights were limited in the lower classes. The story takes us deeper into the climax when it's been six years, nine months, and 26 days from departure.

There seems to be many unknown reflections of the ultimate bodies in the Snowpiercer, one of them is the untouchable Mr. Wilford never been seen in around and actually replaced by Melanie. The tail is provided meals but there's always trouble and fight between the guardians and the poor folk ending with the savage violence in front of everybody to make them all know that if they try anything to change the situation worse would be ready for them. However, Melanie, aiming to put an end to this endless discussion and class fight in the same train, enlists queue leader Layton to assist with an investigation who will soon become leader of the lower-class tail-section passengers, as they rebel against the elite of the front of the train. The justice provided here is the sharing the given food. Even if they were all in the same tail car, they also have differences in between the participants, regarding the weaknesses, ages, gender, etc. So, the scenes provided here gives us a more "human" communication, understanding and sharing is possible. The multilingual and multicultural atmosphere of the movie seems to be reflected in the movie characters as well. It depicts a society in which there are almost all kinds of people with red hair, blonde, brunette, black, yellow, or white, tall and short, and they use translation tools or translators to understand each other. The children are depicted here as the ones not obeying the rules or acting as if they are in real world, playing or steeling bites from each other. Even if this part of the train is proclaimed as the part of the world not civilized or not socialized in its modern sense, they depict the notions of just the opposite. On the other hand, Melanie and Ruth deal with the problems (!) of the distinctive passengers of the higher class. Having luxurious meals and claim that their sauna was not hot enough.

Regarding the crime issues bringing up the upper class and lower-class collaboration, justice becomes very important to all. Dowler & Antonowicz (2022) in their book mention that criminologists' focus was primarily on the lower classes,

not the crimes of big business and the elites within society and classify it as the cost of corporate wrongdoing. Similarly, Marquez, (2022) states that Snowpiercer can be interpreted as a critique of social stratification, social engineering, and government overreach, but deeper down, it is essentially a commentary on authoritarianism and humanity. From the beginning, the film provokes the viewers to take the side of the tailenders and join them in their revolution to overthrow the train's oppressive regime so that a better government can take its place. However, the message of the film is much more complicated than it appears. Ultimately, it is a question of how far humans are willing to go to ensure the survival of their species and for the preservation of their humanity. By analyzing every aspect of the film, this article aims to portray that what can be more dangerous to humanity than any authoritarian regime is humanity itself.

The beginning of the movie, especially the first 45 minutes, reveals how hard the people in the tail position live in despite being on the train and with scarce opportunities. It is seen that everyone who opposes the "train", "order" or "Mr. Wilford" on the train as a new world order that is seen as "holy" with the influence of a strict dictatorial regime is punished mercilessly and this punishment is applied in front of the society. It is understood that the conditions of this punishment, which appeared in the 14th minute of the movie, were predetermined. The father, who tried to save his son Kenny by attacking the officers who came to pick up the children in the back car, was sentenced to amputation. The scene where his arm is cut is important. Officers calculate how many minutes it will take to amputate the arm. Beforehand, the arm is taken out of the train in a controlled manner and kept outside for 7 minutes to freeze it. Afterwards, the torment is performed by separating the frozen arm from the body with a sledgehammer. It means a lot that the punishment is executed in front of everyone. After that, those in the queue, who are constantly evaluated as rebels, are considered to have such a severe consequence that they cannot even think of acting in a similar way. However, although the filmic time seems beyond the time we live in now, the behaviors and reactions of individuals and groups bear the traces of primitiveness in the early times of humanity. So much that the guards of the train, whose bullets are exhausted, will attack the rebels in the tail section with their axes, taking advantage of the darkness. However, in the meantime, as a result of waking up those who were imprisoned in a drawer and punished with eternal sleep, the people of the queue, who received a box of matches, lit the torches with as much enthusiasm as the joy of the person who found the fire for the first time, giving support to the fighters and the fight is won. This event also symbolizes that in times of scarcity, the human gets back to its oldest time to remember the primitive tools and actions of war.

At one point during the film, despite the loss of his best buddy, the protagonist Curtis chooses not to kill his foe. He is aware that keeping her alive is necessary for him to accomplish his main objective. After the first hour of the 126-minute film is over, those in line will be able to enter a compartment that was impassable during earlier demonstrations. This is a greenhouse-like setting that is tranquil, serene, and peaceful and in which plants flourish in the sunlight and greenery. To reach to Mr. Wilford, the captive deputy was taken with them in further wagons, and her wrists

were interlaced and chained together as they did to the ancient people. The joke about the shoe being a hat being carried to the payoff point when the shoes are put on the imprisoned woman's head is one of the most intriguing scenes in the film. The fact that the lady whose child was taken away and the man whose arm had just been amputated do this together with tremendous joy and happiness is actually an essential moment of revenge. Once more, this may be seen as a fight for rights in the presence of everyone.

Perhaps it is vital to analyze pandect legislation as a norm of comparison or criterion of superiority rather than simply seeing it as a means of punishment. It's intriguing that the imprisoned agent served sushi to the crew as they passed by the aquarium truck. During this treat, she also discussed the importance of "balance" in life. It is quite ironic that sushi is provided to individuals who are almost "scarce-fed" even though they do have a wide range of foods. In the next carriage, we see meat and chickens hanging, followed by the next carriage, which turns out to be a school for kids. This is the first time we encounter upper-class kids.

The tutor who is also a mother-to-be, expecting a baby makes use of vintage films as educational material. The students here have misconceptions and misinformation about what's in the tail section. Once more, when speaking in front of others, one of the kids is not afraid to mention that he has heard that people in the tail are sloths that sleep all day and eat their own shit. For the student, getting up off the bench and saying it aloud in front of people is a bravery and "challenge." In return to her challenge, the imprisoned attorney steps in and says, out loud that: "*They are not what they believe they are, they are very wonderful people, they are very just, they are very merciful.*" When someone violated someone else's rights in front of everyone, they were silenced and punished by having their case answered in public. The same student could still say, "*The folks of the ancient world are idiots transformed into popsicle.*" The instructor keeps up his engaging style of instruction while praising Mr. Wilford's originality and the train's brilliant design. After the song they sing, promptly "*Long live Wilford*!".

Afterwards, the teacher, who started to tell about the revolt of the sevens who wanted to stop the train, points out that some of the children were born long after this incident, implying that many births took place on the train after the train departed. The re-consecration of the train and the repetition of Mr. Wilford's stewardship of the train, the reason for the children's existence, is Mr. Their thought of being Wilford is repeated like a prayer.

While everyone is receiving their eggs for the New Year celebrations, we observe that the egg cart has weapons that extend all the way to the back, and many more survivors in the line are slain by these guns. Last but not least, the queue's wise man is also executed in a live broadcast from the screens. The teacher's attempts to shoot those who arrive the classroom from the queue while holding a gun in her hand illustrate the extent of the her hatred for those outsiders, despite the fact that the space is a classroom, and it is populated with young children. The audience is shocked when they experience that the teaching profession, which is known for its

tolerance, is identified with prejudice and weapons, and that those who should teach peace instead of polarization are party to hatred and violence.

As they pass through the wagons, they discover a much higher quality of life and luxury, including individuals who are receiving dental care, have their clothes tailored by a private tailor, relax by reading a book in their library, sip tea or coffee while wearing elegant clothes and shoes, and receive care products and hair treatments at a beauty salon. Up to that moment, they thought that the fundamental issue presented to them was the rule that the characters from the tail can't move on to the other wagons. Yet, as they move forward the tale twists and from the hero's perspective, the amount of injustice perpetrated on them becomes more obvious, despite the fact that they are on the same train.

The crew moves forward on the train, past other passengers who are relaxing in the hot water pools or sauna, despite the fact that a few gunmen are still after them. It moves through the areas where bizarre music is played, and medicines called chronals are utilized after suffering significant losses and defeating the assailants. The degree of decadence depicted here is really remarkable, especially when paired with the suffering of those waiting in line. However, there is currently only a staff of three operating a series of wagons. These individuals, whose languages are mutually incomprehensible, clash in front of the last door they encountered.

They begin speaking when they are worn out. Despite all the cutting - edge technology and the age of progress, this part consists of a speech-based narrative, visualizing only the body language, facial expressions, just like the archaic, primitive type of narratives. Curtis starts to discuss what it means to be in the tail section of Snowpiercer. He talks about how, in the days of scarcity, people would eat one another and how an elderly man would cut off his own arm by pleading with people for knives and telling them to "*eat this, not the baby*" to those trying to kill a baby. Even after all this time, he is still troubled by these recollections, which remain stored in his heart and memory. In this way, we are hearing a prior event regarding the operation of pandect law. The fact that Curtis personally used the knife is what most startled people about the mystery. Edgar was the boy who was saved at the sacrifice of his mother's life. Curtis would also claim that in order to uphold justice, everyone started presenting one of their organs in order to achieve equality rather than killing the others. At this point, it is emphasized that people make sacrifices in order to abide by social laws, uphold standards, and thrive. The fact that all of these events are occurring in the epicenter of the social structure and in broad public view further highlights the effectiveness of the ancient law's rules. Mr. Wilford said that when the rules are broken, the system is also broken, and that balance is truly extremely vital for life. Thus, it is questionable how realistic or concrete his offer to Curtis is to become a leader instead of himself. However, upon discovering that there is actually child labor behind the train's mobility and children stolen from the families of the tail section, Curtis is forced to disrupt the entire order of the train because he has started to accept the leadership that has been attributed to him so much that he can almost ignore the ongoing battle for life right outside the door. Curtis accomplishes this change and stops the train at the risk of his arm as the movie comes to a close.

4. CONCLUSION

Snowpiercer portrays a very drab, futuristic, or even primitive future in comparison to the Netflix series. The Netflix narrative has been updated to a more opulent and digital point of view, in which linguistic and cultural hurdles are depicted in various ways, and the service and hospitality department of the train operates with more seriousness and dignity. Although most of the story is still the same, this narrative also includes the notion of an elected leadership. Melanie enlists the aid of former detective Layton and asks her to solve the matter when tail department assistance is required to look into a criminal case.

Imagining an unstoppable train like Snowpiercer, requires high technology, pre-established routes, possibilities and algorithms and many other details. Yet, in a frozen world, being in the train does not mean too much since people need to be connected to the real world through the AI. The main difference between the Snowpiercer film and Netflix version of it lies on the high technology and AI presented in the later one. "*Analytical methods and computer technology for spatial analysis have advanced rapidly. Geographers can now consider a general form of automated geography which integrates all of the new techniques into an analytical whole. Computer cartography, computer graphics, digital remote sensing, geographic information systems, spatial statistics, and quantitative spatial modeling can be combined eclectically with traditional manual techniques to address geographic problems that are too large and complex for manual treatment alone. Small systems are widely available to facilitate small, less complex problems.*" states Dobson (1983). They seem to be all transferred into Snowpiercer in Netflix. For example, it is seen that process of "throwing into the water" (water ordeal) was applied as a method of crime determination and punishment in Ancient Mesopotamia and Anatolian societies which are chains of Cuneiform law system. This method which is included in cuneiform law articles was generally accepted by ancient societies related to the belief in the holiness of water and that it reveals and cleans evil deeds; thereby rivers have attributed the characteristics of God (Florioti & Demirci, 2013). It was the river of God who determines the truth against aspersion and punishes if the person is guilty. In this way, the guilty person was punished and the person who is suspected to commit an offense was thrown into the river in order to determine whether s/he is innocent or not. This method was clearly determined in Mesopotamia law and continued in Hittite society as a tradition. It was even not restricted to ancient societies and was used as an interesting method of hunting witches in the Middle Ages. In England, the choice is either cold water or hot iron up to the medieval century (Kerr, Forsyth, and Plyley, 1992).

Ünür asserts that crime is crime regardless of who commits it (Ünür, 2015). But both today and in the past, it is important to consider who commits the crime, as well as against whom and in which community. The Ana-Ittuşu statutes, for instance, have distinct penalties in the third and fourth articles for children who rebel against their parents. The punishment for rebelling against the mother is to be exposed, as opposed to the son who disobeyed his father who was to be shaved and sold as a slave (Arslantaş & Septioğlu, 2016).

As Brown et.al., (2019) pointed out, ignoring equity and justice ignores critical mechanisms and mediational pathways that contribute to developmental outcomes and observed disparities. It is possible to debate the issue of what constitutes justice and what sustains rivalry. However, one of the major differences between the Snowpiercer film and the Netflix version is the way justice is applied in different classes, in different ways. One may even argue that the second, more contemporary version of the story has more crime and punishment and eventually, almost all the punishment takes place in front of other people. Witnessing the crime and doing nothing brings more pain than the crime itself Bock emphasizes (Bock, 2021). As she points out, portraying the criminals and the arms of justice bring both moral and psychological problems due to the durability of the photographic imagery having a huge impact on human brain and public conversation. Whether the events take place in a public space, and the stance of public individuals about the event can also affect whether the event will be punished or not. Often times, situations such as the injury or death of parties intervening at a crime scene can cause innocent people to be adversely affected by the crime.

Indifference is defined as the inaction in the face of death, like in the case of vacationers swimming and having a good time while someone dies from a heart attack on the beach. There is now a controversy over whether society and unwritten rules should be observed, even if there haven't been any crimes.

When a crime is committed in front of the media, people anticipate retribution. Without these penalties and when the perpetrator gets away with it, individuals are more likely to breach the law and commit crimes in an effort to learn a lesson that will help them in real life. Even worse, it demonstrates the acceptance of crime and impunity. Crime may become less personal or accepted in some circumstances. Di Tella et al. (2019) discovered that witnessing a crime leads to desensitization to crime, and their findings point to a phenomenon where victims become accustomed to being exposed to crime. Wu, for instance, (Wu, 2022) provided in some field research that the theory of uses and gratifications aids the audience in developing a deeper grasp of cross-cultural communication. Numerous other studies have demonstrated that the more times a visual message is presented to an audience, the more effectively that message is internalized. However, it is still unclear how the audience may be impacted by negative content or context since the volunteer crimes and criminals of the past are still in the memory of humanity.

There is a common assumption that punishing criminals in public places in front of everyone will lower crime rates, much like the pandect legislation of the past. Does the fact that crime scenes are routinely exposed in the media indicate that society's crime rates are declining and that everyone has hope that equality and justice will one day be possible? Since the dawn of humanity, people have found entertainment, theatrical materials, and visualized occasions in all forms to be pleasurable. Numerous spectators, including women and children, watched as the emperors engaged in battle with the gladiators in the arenas or lined up to witness the execution of those who were about to be put to death. "*Trajan ordered triumphal celebrations which lasted 123 days: there were circus games that pitted 10,000 gladiators against 11,000 wild beasts; commemorative medals and medallions*

were struck. Up to 12,000 spectators could be seated at Ulpia Trajana, the capital, for example" reminds those times Florescu (2022). Regarding spectatorship, it is asserted that sport in Classical Greece and Rome was closely linked to high levels of economic activity. This comprised regularly scheduled events, large-capacity sporting venues, professional athletes who had free agents and trainers, sports tourism, and sports betting (Vamplew, 2022). Sports were accorded the same amount of prominence as the media during those years.

It is also unknown how the audience reacts to what they see in terms of critical thinking and evaluation because they are unable to intervene due to the screen. On social media, however, it is clear to see how polarizing, inconsistent or contradictory the viewers might be. However, it is evident that there is a distinction between participating in a hypothetical dispute on television, passing judgment, and participating in a conflict in real life. In a similar vein, seeing a crime or a criminal punished on film differs from going through the same things.

Pandect law is the result of people coexisting in a community. Assuming that undesirable events and behaviors in society can be prevented, it uses the modern concept of "Fear Appeal" to teach a lifelong lesson to every member of the community in the face of events that have happened and might still occur. However, the idea that the societies of the future cannot advance any further than they did in the past confronts us when we see pandect law in contemporary films and more frequently visualized examples of how such processes of action, decision-making, and punishment work. With this in mind, it becomes apparent that different forms of punishment are applied to people in various train compartments, which already gives the impression of a sufficiently segregated, stratificational society. Therefore, it becomes crucial to emphasize class distinctions, visualization of crime and punishment, and the discouragement of bad behavior. Tail is made up of equal individuals who are closer to one another, unified under the umbrella of a specific objective, and raised to the position of absolute power. The only thing they want is equality and a healthy life. However, there is a strict hierarchy in effect in the train's other carriages. For the other passengers belonging to high hierarchy, tail is the primitive one. Thus, tail's revolt against the entire train stands at a punishable point, just as the masters in Roman law punished their slaves.

The dystopian film narrative illustrates how many ideological state apparatuses are portrayed, and it also demonstrates how these apparatuses employ various educational techniques, like lecturing, singing, and communicating through clothing and architecture. All of these seek to impart to their people the governing ideology of the ruling class in each film. Although political ideology appears to be depicted in Snowpiercer within the setting of neoliberalism, in reality, the depictions of the labor division of the many ideologies in dystopian films all serve the same function to uphold the capitalist order of their countries. It demonstrates its utility. In movies, the idea of a catastrophic future for humanity is exaggerated and made excessively terrible. Returning to the era of humankind's darkest times is one of mankind's greatest fears (Mumford, 1956). In the gloomiest times, one encounters the most rudimentary punishments, attitudes, and uses of force. Perhaps owing to this, the idea that violence and (physical and emotional) torture can still

exist in a time in which we expect the usage of cutting-edge technology provides the spectator with a narrative plane and experience that is incredibly astounding.

Harper, (2022) emphasizes that in Snowpiercer, cannibalism is described to be more than a disturbing alimentary anxiety that lends aesthetic "shock value" to contemporary narratives of future ecological collapse and political catastrophe. Rather, the problem of people eating people serves as a proxy for a more difficult—and more conceptually nuanced—conversation about the very viability of political hope in a world defined by metastasizing environmental crises. To Harper, they frequently use the specter of environmental disaster to leverage critiques of racialized capitalism, and the political agenda of these novels and films are often tacitly undermined by depictions of cannibalism. These frame anthropophagy as an irredeemable moral failing that cannot be explained as the result of either neoliberal economics or the white supremacy that sustains such a system. However, whether carried out singly or in large groups, cannibalism was the worst crime of humanity, and this was never demonstrated or visualized within the film.

In conclusion, it might be summed up that society was less crowded and social structure was simpler in the past. In problematic cases, the solutions are generally created according to the emerging situation, and the decisions are taken with the approval and consensus of all members of the society. The punishment was carried out in public to serve as a reminder to society that there is a cost to every action. However, these evaluation and punishment roles tended to be carried out through the media as society grew larger and had a more complex structure since it was believed that it would spread faster and disseminated more effectively in the public arena. As a result, numerous narratives provide instances of crime and punishment in action. and that indicates that Pandect Law is still in effect.

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