

**CYBORG BODY AS COMMODITY CULTURE  
OF POST – HUMAN ENTITIES ON THE MOVIE**

(Semiotic analysis to the construction of cyborg culture and  
Its' articulation in The "I, Robot" movie's simulation)



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## PREFACE

*Assalamu'alaikum warrohmatullohiwabarakatuh*

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Yogyakarta, October 10, 2006

**Nalendra Alim**

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## ABSTRACT

By the late twentieth century, Science Fiction (SF) has become the new social discourse in constructing cyborg culture as a hybrid icon. Before analyzing SF, we should recognize the similarity as well as the difference between cyberpunk narrative and SF as proposed by Kellner's notion of Media Culture discourse which explores the SF world in dialectical with postmodern issues. Indeed, SF studies became generic in the cinema analyses due to the influence of late capitalism of mass media. In this sense, we will analyze "I, Robot" by mapping the Reinventing Film Studies as the background theory. It will be dialectical with Frankfurt School to examine the ideological value in the movie which has already functioned as both cinema apparatus and entertainment mass medium. Furthermore the movie will construct the social reality to the many spectators. Indeed, SF has established the notion of cyborg icon construction as both a fictional creature and cyberculture reality. Thus discourse become the crucial issue due to the Hollywood's hegemony in constructing cyborg image will be the post-colonial tool in the globalization era. However, Semiotic method of Roland Barthes is used to examine the ideological value and the myths of "I, Robot". Meanwhile, cyberpunk fiction and SF which were composed historically will explore the cyborg construction based on its strategy and the narrative. Recognizing that "I, Robot" was suggested by the Asimov's trilogy, we should explore to the discovery. It is an example of Postmodern SF which has portrayed the cyborg culture construction in the sense of religious value of Jewish Christianity and constructing the domination of paleosymbolism. What comes next in "I, Robot"?